

## NICOLAS BENACERRAF

(he/they)

The Graduate Center, CUNY

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### EDUCATION

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- Ph.D.**     **The Graduate Center, City University of New York. Theatre & Performance**, Expected 2024.  
Dissertation: *"The Theatre of Public Relations: Mise-en-Scène as Mass Persuasion"*  
Committee: Professor David Savran (Chair); Professor Erika T. Lin; Professor Bertie Ferdman.
- M.Phil.**   **The Graduate Center, City University of New York. Theatre & Performance**, 2021.
- M.F.A.**    **California Institute of the Arts. Scenic Design for Performance**. School of Theater, 2012.
- M.A.**     **California Institute of the Arts. Aesthetics & Politics**. School of Critical Studies, 2011.  
Thesis: *"The Unintended Revolution: S.D.S., The Weathermen, and the End of the Student Left"*
- B.A.**     **Wesleyan University. Sociology & Theater**, 2008. (*High Honors*)  
Thesis: *"Disrupting the Social Script: The Unwelcome Transgressions of Avant-Garde Performance"*

### ACADEMIC EMPLOYMENT HISTORY

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- 2023        Adjunct, The Brown/Trinity MFA program in Directing, Department of Theatre Arts and Performance Studies, Brown University.
- 2023        Senior Fellow, PublicsLab at The Graduate Center, CUNY.
- 2022        Adjunct, Department of Theater, Brooklyn College.
- 2019-22     Mellon Public Humanities Fellow, PublicsLab at The Graduate Center, CUNY.
- 2018-19     Doctoral Teaching Fellow, Department of Theater, Brooklyn College.
- 2017-18     Research Assistant to Professor Erika T. Lin, PhD Program in Theatre & Performance, the Graduate Center, CUNY.
- 2014-16     Full-Time Lecturer with Rank of Professor. Co-Head of B.F.A. concentration in Design & Technology. Theatre Department, Kean University.
- 2014        Adjunct Lecturer, Theater Department, Kean University.
- 2012        Adjunct Lecturer, MFA Seminar, California Institute of the Arts School of Theater.
- 2010-11     Graduate Teaching Assistant (School of Theater), California Institute of the Arts.
- 2009-10     Graduate Teaching Assistant (School of Critical Studies), California Institute of the Arts.
- 2007        Teaching Assistant, Wesleyan University.
- 2006-07     Elected Leader of Second Stage student theater organization. Head of the '92 Theater. Chief Liaison to the Theater Department. Wesleyan University.
- 2005-07     Peer Health Advocate, WesWell Office of Health Education, Wesleyan University.

## GRANTS, AWARDS, AND DISTINCTIONS (ACADEMIA & ARTS)

- 2023 **Art Science Connect Research Fellowship**, Provost's Office at the Graduate Center, CUNY.  
**Jewish Studies Research Grant**, the Center for Jewish Studies at the Graduate Center, CUNY.  
**Doctoral Student Research Grant**, The Graduate Center, CUNY.
- 2019-22 **Mellon Humanities Public Fellowship** (3 years), PublicsLab at the Graduate Center, CUNY.
- 2017-22 **Graduate Center Fellowship** (5 years), Program in Theatre & Performance at the Graduate Center, CUNY.
- 2022 **Public Humanities Early Research Initiative / Summer Research Fellowship Grant**, PublicsLab at the Graduate Center, CUNY.
- 2021 **Doctoral Student Research Grant**, The Graduate Center, CUNY.  
**A.R.T./New York's Bel Geddes Design Enhancement Grant** (shared with Kate Fry, Asa Wember, and Jeanette Yew) for The Assembly's *IN CORPO*.
- 2020 **COVID-Affected Research Area Grant**, PublicsLab at the Graduate Center, CUNY.  
**National Endowment for Democracy Grant** (3-time recipient) for The New Wild's *Everybody Is Gone*.
- 2017 Selected (with Matthew Paul Olmos & Luke Harlan) for **New York Theatre Workshop's Summer Residency** at Adelphi University to develop a new piece about American nationalism.
- 2016 Profiled and interviewed in "Circling Up with The Assembly: A Theatre Collective Comes of Age" a cover story by Cindy Rosenthal in *TDR: The Drama Review*.  
**A.R.T./New York's Bel Geddes Design Enhancement Grant** for The Assembly's *I Will Look Forward to This Later*.  
 Selected for the **North American Cultural Lab** residency. 2-time recipient (with The Assembly and HERE Arts Center).
- 2015 **International News Coverage for UP AND AWAY** (role: Lead Artist / Environment Designer) featured on *Al Jazeera Global* (11/2015); *NBC Nightly News with Lester Holt* (10/2015); *CBS New York* (10/2015); and multiple times in the *New York Times* (9/2015).  
 Winner, **The Archive Residency**, a 2-year program to develop The Assembly's *I Will Look Forward to This Later*.
- 2013 Winner, **L.A. Weekly Set Design Award**, for Martin Crimp's *THE CITY* (US Premiere)

## RESEARCH

### RESEARCH PUBLICATIONS

#### In Progress

"Somatics by Design: Mimi Lien and Pig Iron's *SUPERTERRANEAN*." Invited article to appear in *TDR: The Drama Review*.

### Performance Reviews

"Operatic Chambers." Review of *4.48 Psychosis* (opera) at the PROTOTYPE Festival, 2019. *PAJ: A Journal of Performance and Art*. 42, no. 1 (2020): 43-48.

### Public Humanities Scholarship

"The View from Here: A Report on the State of the Performing Arts from the Perspective of Artists," by The Brooklyn Commune Project (Andy Horwitz, Risa Shoup, Jessica Applebaum, Dorit Avganim, Kimberly Bartosik, Nicolas Benacerraf, et al). December 23, 2013. <https://brooklyncommune.org/the-bkcp-report/>.

"Politics and the Aesthetics of Social Movements." Culturebot. September 17, 2013.

"The Economic Dilemma: A Seder for the Performing Arts" (Haggadah-based participatory performance) enacted at The Invisible Dog and Cloud City. 2013.

### JOURNAL EDITING

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2017-2018     Assistant Managing Editor, *European Stages*

2017-2018     Assistant Book Review Editor, *Theatre Survey*

### CONFERENCE PAPERS AND PRESENTATIONS

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Juried Presentation. "The Emperor's Green Clothes: Crisis Dramaturgy as (Anti-)Political Theater," for "Do Something! Crisis and Catastrophe in Activist Dramaturgies" working group at the annual meeting of the American Society for Theatre Research (New Orleans, Louisiana, November 2022).

Invited Panel Moderator. "Protest, Assembly, and the Everyday," at the CUNY Doctoral Students' Theatre Association conference on "Negotiating Quotidian: Performing the Everyday" (Virtual Conference, April 2021).

Juried Presentation. "The Room Where It Happened: How Hamilton Constructs Its Viewing Public," for "The Public's Many Theatres" working group at the annual meeting of the American Society for Theatre Research (Arlington, Virginia, November 2018).

Invited Panelist. "Design in Non-Traditional Spaces," at the annual meeting of the United States Institute for Theatre Technology (Salt Lake City, Utah, March 2016).

<h3>INTERVIEWS, INVITED LECTURES, RESIDENCIES, SEMINARS, AND WORKSHOPS</h3>
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<p>2023             Invited Roundtable Chair, "Roundtable and Q&amp;A Celebrating the Career of David Savran," the keynote event of a day-long symposium honoring David Savran's retirement, at the Martin E. Segal Center, by the Theatre &amp; Performance Program, the Graduate Center, CUNY (April).</p>
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Invited Instructor, "Design for Directors," a 6-week seminar for MFA directing students at Brown University / Trinity Rep (February/March).

Facilitator, "Anti-Racist Resource Gathering," organized by the Anti-Racism Committee for students, faculty and staff at the Theatre & Performance Program, the Graduate Center, CUNY (January).

Invited Lecturer, "Designing Theatre for Young Audiences," at University of Central Florida (January).

2022

Workshop Facilitator, "Anti-Racism in Academic Theater Spaces," with Calling Us In: An Anti-Racist Network for White Folks in the Arts (November).

Invited Lecturer, "Advanced Theatre Research," at the CUNY Graduate Center (October).

Invited Lecturer and Panelist, "Anti-Racist Pedagogies in the Classroom and Teaching Workshop," a professionalization event for students at the Theatre & Performance Program at the CUNY Graduate Center (October).

Invited Lecturer, "Set Design Across Media," a public lecture for BRIC's Media Maker Weekend in Brooklyn (October).

Workshop Facilitator, "Anti-Racism in Academic Theater Spaces," with Calling Us In: An Anti-Racist Network for White Folks in the Arts (June).

2021

Facilitator, "Anti-Racist Resource Gathering," organized by the Anti-Racism Committee for students, faculty and staff at the Theatre & Performance Program, the Graduate Center, CUNY (November).

Invited Panelist, "Making Art, Making Change: Working with a Justice-Forward Practice," by FORGE NYC (October).

Invited Lecturer, "Erwin Piscator's Political Aesthetics," for the Not Your Mom's Theatre History program at the Actor's Workshop & Repertory Company in West Palm Beach, Florida (October).

Invited Lecturer and Panelist, "Public-Facing Scholarship and Artistic Practice," a professionalization event for students at the Theatre & Performance Program at the CUNY Graduate Center (April).

Invited Lecturer, "Political Theater and Protest as Performance," at Brooklyn College (April).

Invited Lecturer, "Artist-Centered Producing," at Loyola Marymount University, Los Angeles (April).

Invited Lecturer, "Positioning the Audience in Theater Design," at Hunter College (April).

2020

Invited Lecturer, "The Design of Small Planets," at Hunter College (October).

Invited panelist following a screening of *The Bad Infinity* (film), hosted on Zoom by Torn Page (October).

Honored Guest, "Virtual Farewell Party for Nic Benacerraf," hosted on Zoom by The Assembly (August).

Invited Lecturer, "Dmitry Krymov and the Designer-as-Performer," at Brooklyn College (February).

Invited Panelist about "Innovative Structures," for the M.A. in Arts Administration at Baruch College (January).

- 2019 Invited Lecturer, "The Art of Design," at Brooklyn College (November).
- Invited Panelist about "Producing and Directing the Event in Mac's Plays," at the Mac Wellman Symposiums at the Flea Theater, NYC (October).
- Invited Workshop Leader, "Design in the Rehearsal Room" with The Assembly (August).
- Invited Lecturer and Panelist, "Practice-As-Research Roundtable," a professionalization event at the Theatre & Performance Program at the CUNY Graduate Center (April).
- 2018 Invited Panelist about "Arts, Culture, and the Civic Environment," for the M.A. in Arts Administration at Baruch College (October).
- Invited Lecturer, "A Century of Hamlets: From *The Seagull* to *Hamletmachine*," at Sarah Lawrence College (April).
- Invited Workshop Leader (with Jess Chayes), two days on "Devising from the Ground Up," at Hamilton College (February).
- 2016 Invited Lecturer, "Re-Assembling the Avant-Garde," for a graduate seminar at the Ph.D. program in Performance Studies at New York University.
- 2015 Invited Colloquium Speaker, "Constructing Beckett's Void: Manifesting *Godot* in the Present" at the first-year interdisciplinary colloquium about "The Challenges of Modernity," at Colgate University (November).
- 2014 Invited Lecturer, "Class Subconsciousness: Devising The Assembly's *That Poor Dream*," at the Ph.D. program in Performance Studies at New York University (October).
- Invited Panelist about "The Intrinsic Value of Art and Science," at the Undergroundzero Festival at the Clemente Soto Véllez Cultural Center (July).
- Invited Panelist responding to presentations by students in the Devised Theater Program at Playwrights Horizons Theater School at New York University (March).
- Invited Lecturer, "Creating Sustainability in a Changing Field," at the California Institute of the Arts (February).
- Invited Lecturer, "Devising the Sixties: The Aesthetics and Politics of *HOME/SICK*," at Wesleyan University (January).
- Invited Workshop Leader (with Jess Chayes), three days on "Devising from the Ground Up," at Wesleyan University (January).
- Invited Panelist about "American Theater and the Aesthetics of Democracy," at the Under the Radar Festival at the Public Theater (January).
- 2013 Invited Lecturer, "The Ethics of Arts Entrepreneurship," at the California Institute of the Arts.
- 2012 Invited Lecturer, "Interpreting Theatrical Design," delivered across four consecutive semesters (2012-2014) at The New School.
- Featured Artist, "Design Meeting 2012," a showcase of emerging designers from CalArts, NYU, and Yale, held at the Fordham University (May).
- Invited Lecturer for multiple lectures about Jacques Rancière at the California Institute of the Arts.

## TEACHING

### Graduate Courses Taught at Brown University / Trinity Rep MFA Program:

- \* Directing III (Fall 2023)
- \* Design for Directors (Spring 2023)

### Graduate Courses Taught at California Institute of the Arts MFA Program:

- \* Theater of Witness (Spring 2012)

### Undergraduate Courses Taught at Brooklyn College:

- \* World Theater History 4, 1950 - Present (Fall 2022)
- \* Design Thinking in the Rehearsal Room (Spring 2019)
- Introduction to Theater Production (Fall 2018)

### Undergraduate Courses Taught at Kean University:

- Senior Seminar (Spring 2016)
- Theatre Laboratory (Spring 2014, 2014-15, 2015-2016)
- Technical Theatre (2014-15, 2015-2016)
- \* Introduction to Theatre (2014-15, Fall 2015)
- \* Scenic Design (Fall 2015)
- \* Advanced Technical Theatre (Spring 2015)
- Drafting & Rendering (Fall 2014)

*\* I have proposed and/or redeveloped these courses*

### Teaching Assistantships at California Institute of the Arts:

- Arts & Activism, BFA course by Evelyn Serrano (Fall 2011)
- Graduate Performance Analysis. MFA course by Malik Gaines & Shannon Scrofano (Spring 2011)
- Graduate Play Analysis. MFA course by Bart DeLorenzo, Malik Gaines, & Mona Heinze (Fall 2010)
- Buying & Selling the History of L.A. MFA/BFA course by Norman Klein (Spring 2010)
- Positions & Dispositions. MFA course by Martin Plot (Fall 2009)

### Teaching Assistantships at Wesleyan University:

- Avant-Garde Theatre by Cláudia Tatinge Nascimento (Fall 2007)
- Script Analysis by Cláudia Tatinge Nascimento (Spring 2007)

## CREATIVE ACTIVITY

### CREATIVE AFFILIATIONS

Founding Partner (with Jess Applebaum). **Edge Effect Media Group** (2020-Present).  
[www.edgeeffectmedia.org/](http://www.edgeeffectmedia.org/)

Member, Organizing Nucleus. **Calling Us In: A National Antiracist Network for White Folks in the Arts (2020-Present)**. <https://callingusin.wordpress.com/>

Founding Co-Artistic Director, **The Assembly Theater Project** (with Jess Chayes, Edward Bauer, Stephen Aubrey) (2006-20). [www.assemblytheater.org/](http://www.assemblytheater.org/)

Board Member, **The Assembly Theater Project** (2006-Present).

Member, Coordinating Committee; Head of the research team on Labor, Value, and Alternative Forms of Social Organization. **Brooklyn Commune Project** (2013-14). [www.brooklyncommune.org/](http://www.brooklyncommune.org/)

Member, **The Yes Men's Yes Lab** at the NYU Hemispheric Institute (2013).

Stage Manager, **Pig Iron Theater Company**, for *Sweet By and By* and *By and Chekhov Lizardbrain* (2008-09)

Member, **Core Company at The Orchard Project** (2008)

Assistant Technical Director & Carpenter. **Festival of Arts & Ideas in New Haven** (2007)

Managing Liaison, **Second Stage Theater Company** at Wesleyan University (2006)

Scenic Designer & Technical Director, **Princeton Summer Theater** (2006)

## PROJECT LEADERSHIP (SELECTED)

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**Author, Creative Director.** *Public Relations Seder*, a script for a participatory Haggadah-based encounter to tell the story of the origins of PR, created by Edge Effect in collaboration with a community of polydisciplinary leaders, funded in part by the PublicsLab (Premiering 2023).

**Co-Lead Artist.** *Mourning Machine*, a scientific ritual about grief, created Edge Effect in collaboration with social psychologist Mica Baum-Tuccillo (Premiering 2023).

**Director of Design, Producer.** *Everybody Is Gone*, a piece of "immersive journalism" about the Uyghur cultural genocide, created by The New Wild, funded by the US State Department and the National Endowment for Democracy (Premiered at Alte Münze in Berlin, July 2022).

**Co-Lead Artist, Environment Designer, Producer, Associate Director.** *CANNABIS: A Viper Vaudeville*, an immersive Concert) by Baba Israel, Grace Galu, and Soul Inscribed, directed and dramaturged by Talvin Wilks, with collaboration from Urban Bush Women. Developed by HERE Arts Center, with in-progress presentations at HERE (2019-20) and Little Island (2021). World premiere produced by HERE Arts Center, in association with the PROTOTYPE Festival, premiering at La Mama's Ellen Stewart Theater, July 2022).

**Lead Artist, Co-Director, Co-Scenographer.** *SEAGULLMACHINE*, a collision of Chekhov's *The Seagull* and Heiner Müller's *Hamletmachine*, created by The Assembly. Presented at La MaMa's Ellen Stewart Theater (2018).

**Co-Lead Artist, Environment Designer.** *UP AND AWAY*, an immersive play for children on the autism spectrum, created by Trusty Sidekick, directed by Jonathan Schmidt Chapman. Commissioned by Lincoln Center Education and presented at the Rose Theater at Lincoln Center (2015 & 2018).

**Co-Lead Artist, Production Designer.** *I Will Look Forward to This Later*, created by The Assembly, written by Kate Benson and Emily Louise Perkins, directed by Jess Chayes. Commissioned and presented by the New Ohio Theater's Archive Residency (2016).

**Co-Director, Co-Author.** *Babel: A Tribute to ERS*, created by The Assembly. Presented as part of the Edwin Booth Award to Elevator Repair Service at the Segal Center (2014).

- Co-Lead Artist, Co-Author, Scenic Designer, Associate Director. *That Poor Dream*, a theatrical adaptation of Great Expectations about class in America, created by The Assembly, directed by Jess Chayes. Presented at the New Ohio Theater (2014) and The Tank's Flint & Tinder Series (2015).
- Creative Director. *Happiness Machine*, an immersive hoax storefront by Edge Effect that satirized the overuse of family imagery during the holiday season. Presented at Chashama's 37<sup>th</sup> Street Storefront Gallery (2013).
- Co-Lead Artist, Environment Designer. *Phaedra's Love*, directed by Marina McClure. Presented at CalArts (2012).
- Co-Author, Dramaturg, Installation Designer. *HOME/SICK*, a devised play about the Sixties student movement and the Weather Underground, created by The Assembly, directed by Jess Chayes. Presented by the Collapsible Hole (2011), The Living Theatre (2 productions in 2012), Wesleyan University (2014), The Odyssey Theater in Los Angeles (2016), and JACK (2017).
- Co-Lead Artist, Environment Designer, Dramaturg. *The Three Sisters*, created by The Assembly. Presented at the Red Room and the Cherry Pit (2010).
- Co-Lead Artist, Scenic Designer, Dramaturg. *Clementine and the Cyber Ducks*, created by The Assembly, written by Krista Knight, directed by Jess Chayes. Presented at the Ontological-Hysterical Theater (2009).
- Co-Lead Artist, Environment Designer, Video Designer. *Big Love*, by Charles Mee, directed by Professor David Jaffe, in partial completion of my senior thesis at Wesleyan University (2008).
- Co-Lead Artist, Environment Designer. *We Can't Reach You, Hartford*, created by The Assembly. Presented at the Edinburgh Festival Fringe (2006) and Wesleyan University (2007).
- Co-Lead Artist, Environment Designer. *Daguerreotype*, created by The Assembly, written by Stephen Aubrey, directed by Jess Chayes. Presented at the Abingdon Theater (2007).
- Director. *Heart Play* by Heiner Muller. Wesleyan University (2006).

## SCENOGRAPHY & THEATRE DESIGN (FREELANCE)

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- Scenic Designer. *IN CORPO*, a new musical created by The Assembly, Nate Weida (music/book/lyrics), Ben Beckley (book), and directed by Jess Chayes. World Premiere at Theatre Row (2023).
- Environment Designer. *Looking At You*, an opera by Kamala Sankaram (music) and Rob Handel (libretto), and directed by Kristin Marting. Produced by HERE Arts Center and Opera On Tap (2019).
- Environment Designer. *Mother Courage*, directed by Emily Whelan. Produced by the Oakland Theater Project and presented at Mills College in Oakland (2018).
- Scenographer. *WORD. SOUND. POWER.*, an annual hip-hop and spoken word concert directed by Baba Israel. Produced and presented by the Brooklyn Academy of Music (2017, 2018, 2019).
- Environment Designer. *A Streetcar Named Desire*, directed by Emily Whelan. Produced by the Oakland Theater Project and presented at the Alice Collective in San Francisco (2018).
- Scenic Designer. *The Light Princess*, a new musical for young audiences by Alex Bechtel (music) and Anthony Lawton (book/lyrics), directed by Steve Pacek. The Arden Theatre in Philadelphia (2017).
- Scenic Designer. *Foreign to Myself*, a devised play by Goat in the Road Productions about PTSD in the veteran community, directed by Chris Kaminstein. Presented at the New Orleans Contemporary Arts Center (2017) and University of New Orleans (2018).



**Scenic Designer.** *Tear a Root from the Earth*, a new opera about cycles of war in Afghanistan, combining Afghan and US folk music traditions, created by The New Wild. Presented at the New Ohio's Ice Factory (2017) and BRIC (2018).

**Associate Scenic Designer** to Nick Vaughan. *Richard III*, directed by Elizabeth Williamson. Presented at Hartford Stage (2018).

**Assistant Scenic Designer** to Mimi Lien. *Taylor Mac's A 24-Decade History of Popular Music*, directed by Niegel Smith and Taylor Mac. World premiere production at St. Ann's Warehouse (2016).

**Scenic Designer.** *HOLDEN*, written and directed by Anisa George. Presented at the FringeArts Theater in Philadelphia (2015) and the New Ohio Theater (2016).

**Environment Designer.** *IDIOT*, adapted from the Dostoevsky novel by Robert Lyons, directed by Kristin Marting. Presented at HERE Arts Center (2016).

**Scenic Designer.** Six plays and musicals produced by the Kean University Theatre Department (2014-16): *Elektra, In the Heights, The Importance of Being Earnest, The Lover, Children of Eden, and Peter Pan*. Additionally closely mentored students in designing faculty-directed projects: Katherin Lopez for *Ruined*, Valentina Garcia for *Kiss the Bride*, and Sahirah Johnson for *Julius Caesar*.

**Associate Scenic Designer.** *Queen of the Night*, an immersive experience created by Randy Weiner and Christine Jones, which involved a full renovation of the Diamond Horseshoe in Times Square, now known as the Sony Hall (2014).

**Environment Designer.** *Here We Are*, written and directed by Judith Malina for The Living Theatre (2013).

**Scenic Designer.** *so go the ghost of méxico, Part 1*, a world premiere by Matthew Paul Olmos, directed by Meiyin Wang. Produced by La MaMa (2013).

**Associate Scenic Designer.** *Old Fashioned Prostitutes*, written, directed, and designed by Richard Foreman. The Public Theater (2013).

**Installation Designer.** *Blackbird*, written by Lucia Cox, directed by Nathan Shreeve. Presented at Location One Gallery (2013).

**Design Consultant.** *Between the Door and the Street*, a site-specific social practice piece by Suzanne Lacy. Produced by Creative Time and the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum (2013).

**Scenic Designer.** *The City*, US premiere directed by Matthew McCray at Son of Semele Ensemble in Los Angeles (2012).

**Environment Designer.** *GOODBAR*, a theatrical concert by Waterwell, directed by Arian Moayed and Tom Ridgely. Developed at East River Park's Summer Stage (2010), Ideal Glass Gallery (2010-11), and Yale Cabaret (2011), with a world premiere at the Under the Radar Festival at the Public Theater (2012).

**Environment Designer.** *And Then There Were None*, directed by Casey McClellan. Waterwell Performing Arts School (2012).

**Scenic Designer.** *On the Frontier*, directed by Lars Jan. Produced by the Center for New Performance in Los Angeles (2012).

**Installation Designer.** *Boxed*, a new opera written and performed by Danielle Birrittella, directed by Lily Whitsitt. Presented at the Wild Beast at CalArts (2010).

**Scenic Designer.** *The Misanthrope*, directed by Anna Brenner. Presented at the Undergroundzero Festival at PS 122 (2009).

**Environment Designer.** #9, a new musical by Waterwell, directed by Tom Ridgeley. Presented at the 59E59 (2009).

**Video Designer.** *My Name is Rachel Corrie*, directed by Cláudia Tatinge Nascimento at Wesleyan University (2008).

**Scenic Designer.** Ten plays produced by Second Stage student theater company at Wesleyan University (2005–08): *Sexual Perversity in Chicago*, *Marisol*, *Everything Is Just a Thing*, *Miss[(ed) It]*, *Electra*, *Being Ordinary*, *Heart Play(s)*, *By the Way*, *Wesley Gulch*, *The Faculty Room*.

**Scenic Design.** Four plays produced by Princeton Summer Theater at Princeton University (2006): *Betrayal*, *Wait Until Dark*, *Black Comedy*, *Little Shop of Horrors*.

## SERVICE

### UNIVERSITY SERVICE, CITY UNIVERSITY OF NEW YORK

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2020-22 Founding Member, **Committee on Anti-Racism**, Ph.D. Program in Theatre & Performance. Facilitator

2019-20 Elected **Vice President for Conferences and Awards**, Doctoral Theatre Students Association, Ph.D. Program in Theatre & Performance.

Chair, **Edwin Booth Award Committee**, honoring scenographer Mimi Lien (<https://mimilien.edwinboothaward.com/>)

### UNIVERSITY SERVICE, THEATER DEPARTMENT, KEAN UNIVERSITY

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2014-16 Member, departmental **Curriculum Committee**.  
Member, departmental **Assessment Committee**.  
Member, departmental **Reaccreditation Committee** (co-author of the self-study for the National Association of Schools of Theatre).  
Member, departmental **Personnel Committee**.  
Member, departmental **Facilities Committee**.

### ANTI-RACISM / DIVERSITY, EQUITY, INCLUSIONS TRAININGS (ATTENDED)

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2021 artEquity, "Everyday Justice: Antiracism as Daily Practice." (11 hrs)  
2021 Intimacy Coordinators of Color, "Intimacy Captain Certificate Training." (3 hrs)  
2021 Hollaback!, "Conflict De-escalation Training." (1 hr)  
2021 Hollaback!, "Anti-AAPI Violence Bystander Intervention Training." (1 hr)  
2021 Organizing White Men for Collective Liberation, "Collective Care Training." (1.5 hrs)  
2021 Coming to the Table, Training for The Big Learn. (9 hrs)

2021	Participant, <b>Nicole Brewer's</b> "Anti-Racist Theatre" workshop for The Big Learn. (8 hrs)
2020-21	<b>Radical Evolution</b> , "Antiracist Book Club." (75 hrs over 13 months)
2020	<b>Nicole Brewer</b> , "Anti-Racist Theatre." (7 hrs)
2020	<b>Calling Us In</b> , "We See You White American Theatre Learning & Action." (4 hrs)
2019-20	<b>Raben Group</b> , "Diversifying Our Organizations." for ART/NY (33 hrs over 7 months)

## REFERENCES

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David Savran, Professor  
The Graduate Center, CUNY  
[dsavran@gc.cuny.edu](mailto:dsavran@gc.cuny.edu)

Erika T. Lin, Professor  
The Graduate Center, CUNY  
[elin@gc.cuny.edu](mailto:elin@gc.cuny.edu)