

RACHEL ARIELA DICKSTEIN

Director, Deviser, Writer, Educator

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Artistic Director, Ripe Time (founded 2000)

A non-profit theatre company devoted to devising ensemble-based dance theatre performance with rich language, visual power and physical rigor. Rachel directs, choreographs, produces and adapts for the company.

DIRECTING (selected)

Compass (previously *Candidate X*)

Ripe Time World premiere at ASU Gammage, Tempe Arizona (April 2023). Residency at LaGuardia Performing Arts Center/ Impact Residency Drama League (2022), Watermill Center (2021) Finding Series, R&D Group, The Civilians 2019-20 (Season long Devo Lab)

Blood Moon

Prototype, Beth Morrison Projects, World Premiere January 2020

A new Chamber Opera, Composer: Garrett Fisher, Librettist: Ellen McLaughlin

Desire

Miller Theatre, Columbia University, World Premiere October 2019

A new Chamber Opera Composed and written by: Hannah Lash, Commissioned for Jack Quartet

Haruki Murakami's Sleep

BAM Next Wave Festival 2017, Annenberg Center for the Performing Arts (World premiere, 2017).

Yale Repertory No Boundaries Festival, New Haven, CT (2018) Octopus Theatricals

Conceived and Directed by Rachel Dickstein. Based on story by Haruki Murakami. Text: Naomi Iizuka.

Original score: NewBorn Trio. New York Premiere. Workshop production at the Japan Society (2016);

Workshop, Berkeley Repertory Theatre Ground Floor, (2015) Workshop: South Oxford Space (2014)

Thumbprint

LA Opera (2017) Off-Center Series at REDCAT. Los Angeles, LA (2017)

Prototype Festival, Beth Morrison Projects/HERE, Baruch Performing Arts Center (2014)

An opera by Kamala Sankaram/Susan Yankowitz

The World is Round

BAM-Fisher (2014) World premiere. Based on Gertrude Stein.

Music/Lyrics by Heather Christian. Obie Award, Special Citation, Finalist 2014 Richard Rodgers Award.

JCC in Manhattan, Lab Production (2012) R&D Workshops at South Oxford Space (2011), Voice and Vision Bard (2011)

And suddenly a kiss there on the back of my neck...

People's Light & Theatre and Longwood Gardens A site-specific dance theatre work set in a grove of 100 year-old trees at Longwood Gardens. A commission created with Susan Zeeman Rogers. Kennett Square, PA. Workshop at JCC in Manhattan and Longwood Gardens (2012)

Septimus & Clarissa

Baruch Performing Arts Center, NYC (2011) (Drama Desk/ Drama League nominations)

World premiere of adaptation by Ellen McLaughlin of Virginia Woolf's *Mrs. Dalloway*.

Research and Development: South Oxford Space (2009); Workshop production with Red Bull Theater: CSC, NYC (2010)

Fire Throws

3LD Art & Technology Center (World Premiere: 2009).

Written and directed by Rachel Dickstein based on Sophocles' *Antigone*. R&D Workshop: South Oxford Space, NYTW

Betrothed

Ohio Theatre, NY, NY (2007) Written and Directed by Rachel Dickstein, based on "The Treatment of Bibi Haldar," by Jhumpa Lahiri, "Betrothed," by Chekhov, and "The Dybbuk" by S.Ansky. World Premiere: Workshop Ice Factory (2006)

Innocents

Ohio Theatre, NY. (2005) Adapted from Edith Wharton's *The House of Mirth* (with Emily Morse). World premiere. Workshop Production at Clark Studio Theatre, Lincoln Center, New York, NY. (2004) Voice and Vision (2004)

In What Language? A Song Cycle Of Lives In Transit

REDCAT, Los Angeles, CA (2004) **Asia Society**, N.Y., **PICA, Time-Based Art Festival**, Portland, OR (2003)
A jazz-spoken word performance. Libretto: Mike Ladd, Music: Vijay Iyer

The Secret Of Steep Ravines

PS 122 New York, NY (2002) Original devised. Text by Barbara Wiechmann.
(Workshop: Ohio Theatre 2002, Workshop: Clark Studio Theatre, Lincoln Center, New York, NY (2001)

The Holy Mother Of Hadley New York

By *Barbara Wiechmann* New Georges / Ripe Time at the Ohio Theatre, New York, NY (2001)

The Palace At 4 A.M.: Frames Of A City

Written and Dir, by Rachel Dickstein. *Adapted fr. Edgar Allan Poe & Sophie Calle*. HERE, NYC. (1997)

Dusk By *Lenora Champagne* Ohio Theatre, CultureMart at HERE, Purchase College, New York. (2001)

Summer By *Barbara Wiechmann*. NY Shakespeare Festival: Joe's Pub, New Georges at HERE, NY (1999)

Not I By *Samuel Beckett*. Drama League Director's Project, Ensemble Studio Theatre, NY (1994)

Mind's I *Texts by Gertrude Stein, Gwendolyn Brooks and others*. Annex Theatre, Seattle, WA (1994)

ACADEMIC THEATRE/FILM - Directing

Dance Nation

By Clare Barron, Purchase College Conservatory of Theatre Arts, (Virtual/Filmed) Purchase, NY (2020)

The Exchange

Written and directed by Rachel Dickstein based on the story by Jhumpa Lahiri. A film shot in Pisciotta, Italy, 2018

Revolt She Said. Revolt Again.

By Alice Birch, Purchase College Conservatory of Theatre Arts, Humanities Theatre, Purchase, NY (2018)

Apparition

By Anne Washburn, Purchase College Conservatory of Theatre Arts, Humanities Theatre, Purchase, NY (2016)

Three Sisters

By Anton Chekhov/ Sarah Ruhl, Purchase College Conservatory, Humanities Theatre, Purchase, NY (2015)

Machinal

By Sophie Treadwell. Purchase College Conservatory, Dance Theatre Lab, Purchase, NY (2014)

Eurydice

By Sarah Ruhl, PepsiCo Theatre, Purchase Performing Arts Center (2013)

Trojan Women

By Ellen McLaughlin from Euripides. Purchase Rep (2012); Fordham University (w. Taylor Schilling) (2003)

The Waves

By Virginia Woolf, Adapted by Rachel Dickstein with Jordan Schildcrout. Yale University, New Haven. CT. Theatre Studies Undergraduate Thesis Production, New Haven, CT. (1992)

EDUCATION

YALE UNIVERSITY, New Haven, CT. B.A. 1992.
Phi Beta Kappa, Magna Cum Laude with Distinction in combined major of English/Theatre Studies.
Semester of study: Paul Mellon Centre for British Art Studies. Awarded Yale Richter Research Fellowship.

TRAINING

ANTI-RACISM TRAINING Nicole Brewer, and IIRP (Restorative Justice Training)
DIRECTING & CHOREOGRAPHY: Annabel Arden (*Complicité*), Anne Bogart (Master Class, Advanced *Composition and Viewpoints*), Tina Landau, Ping Chong, JoAnne Akalaitis. Martha Clarke (*three years assisting/ apprenticeship*)
ACTING: Norman Taylor (*Lecoq*), Lilo Baur (*Complicité*), André Gregory (*Grotowski*), Philippe Gaulier, Jeune Lune
WRITING: Migdalia Cruz/ Anne Garcia-Romero (*Fornes Institute: Fornes Playwriting Method*)
MOVEMENT: Dell Arte International: I Ketut Kantor (*Balinese Mask Dance, Topeng, Legong, study in Bali*), Joan Schirle (*Mask, Laban*), Jeff Burnett
ALEXANDER TECHNIQUE: Holly Sweeney, Joan Schirle
FELDENKRAIS: *Complicite (Annabel Arden, Lilo Baur, from Monika Pagneux)*
THEATRE OF THE OPPRESSED: Augusto Boal

AWARDS, GRANTS, COMMISSIONS

Obie Award, Special Citation (for *The World is Round's* music, projection and lighting design (2014)
Japan Foundation, Performing Arts Japan Awards, Sleep (*Collaboration award in 2017 and Touring Grant awarded 2019*)
Joe A. Calloway nomination for Outstanding Direction (*Septimus and Clarissa*) (2011)
Drama League nomination for Best Play Production (2011)
Drama Desk nomination for best score (*Septimus and Clarissa*) (2011)

USITT/ Prague Quadrennial Featured Production (*The World is Round* and *Septimus and Clarissa*) (2015) *Sleep* (2019)
League of Professional Theatre Women (LPTW) Lucille Lortel Award (2015)
NEFA National Theatre Project Creation and Touring Grant (Finalist: 2016, 2017)
NEA Art Works II – Support for Candidate X in 2020-21.

Joseph Melillo Fund for Artistic Innovation, Brooklyn Academy of Music, Annenberg Center for Performing Arts
Commission for *Sleep* (2016)
Center Theatre Group Completion Commission for *Sleep*, (2015)
Richard Rodgers Award (Finalist for *The World is Round*) (2014)
Alan Schneider Award (Nominee, 2014)
Doris Duke Impact Award (Nominee, 2014, 2015)
Rockefeller MAP Fund, Innocents (2003)

NEA/TCG Career Development Program for Directors. (1998-2000) Travel to train in Bali, Indonesia, *Complicite* in London, *Dell Arte* in Blue Lake, CA; assistantships with Jeune Lune in MN, Mary Zimmerman/*Lookingglass* in Chicago and others
Drama League Director's Project Fall Production Program (1994)
Commission from People's Light and Theatre (Malvern, PA) to write and direct "And suddenly a Kiss...", for Longwood Gardens.
Network of Ensemble Theatres Travel Grant (2017)
Commission, New York State Council on the Arts, *Innocents* (2004)
Drama League Cite-Read Grant, Innocents (2003)
PS122/ Jerome Foundation Commissioning grant, *The Secret of Steep Ravines* (2002)
Faculty Support Award, Purchase College. (Awarded all years from 2011-2016, 2018-20)
Junior Faculty Development Leave Award, Purchase College 2017

RESIDENCIES:

Impact Residency, Drama League (2021-22) for Compass/ *Candidate X*

Watermill Center (2021) for Candidate X with Kamala Sankaram

The Civilians R&D Group for Candidate X (2019-20)

NYTW Adelphi Residency (2019) for *Blood Moon*, an opera theatre dance work to premiere in Prototype 2020

Process Space for *Sleep*, LMCC, Japan Society (2016)

Berkeley Rep Ground Floor Residency, *Sleep* (2015)

Drama League Artist-in-Residence (2014)

Artist Residency, JCC in Manhattan (Grant award and year long residency) (2012)

Affiliations:

New York Theatre Workshop Usual Suspect (1994-present)

Resident Director New Dramatists (1999-2000)

Affiliated Artist New Georges (since 1995)

SDC Member since 2010

2002-2020: Awarded multiple years of support through Ripe Time from: NEA, NYSCA, DCA, Center Theatre Group, The Jerome Robbins Foundation, Leo Shull Foundation, Axe-Houghton Foundation, Katherine Dalglish Foundation, Nancy Quinn Fund of A.R.T./ New York, Jerome Foundation, Greenwall Foundation, Off Broadway Angels, Puffin Foundation, Dramatists Guild Fund, Edith Lutyens and Norman Bel Geddes Foundation, J.P. Morgan Chase Fund & The Rita and Alex Hillman Foundation

TEACHING

CO-CHAIR, ASSOCIATE PROFESSOR OF THEATRE AND PERFORMANCE, Conservatory of Theatre Arts, Purchase College, SUNY. Teaching introductory Directing, Ensemble Creation, Adapting Literature, Junior Seminar, Devising and other undergraduate courses. Directs student mainstage productions. Advises undergraduate students and senior project productions. Diversity Equity and Inclusion Committee member. Key organizer for Mainstage season programming, senior project season and casting and securing visiting directors/designers. Twice served as a Professor in Study Abroad program in Pisciotta, Italy (2018-present, Co-Chair since 2020)

ASSISTANT PROFESSOR OF THEATRE AND PERFORMANCE /VISITING ASSISTANT

PROFESSOR, Conservatory of Theatre Arts, Purchase College, SUNY. Teaching introductory Directing, Ensemble Creation, Adapting Literature, Junior Seminar, Devising and other undergraduate courses. Directs student mainstage productions. Advises undergraduate students and senior project productions. Diversity Equity and Inclusion Committee member. Key organizer for Mainstage season programming, senior project casting and securing visiting directors/designers. Liaison to projects in Neuberger museum. Professor in Study Abroad program in Pisciotta, Italy 2014, 2018. (2011-2016 VAP, Assistant Professor of THP 2016-18)

ADJUNCT PROFESSOR, The New School of Drama, MFA for Directors Program. Taught Director's Gymnasium course in ensemble creation. Mentored student thesis projects (2013, 2014)

ADJUNCT PROFESSOR, Fordham College at Lincoln Center. Taught introductory and intermediate directing, ensemble creation and "page to stage" collaboration class to undergraduate theatre students. Advised directing majors' projects. Directed student productions. (2000-03, 2007-09)

EDUCATION CONSULTANT, Film Society of Lincoln Center. Inaugurated and designed "Deeper into Movies," an after school program in film for high school students. Managed planning, research, and outreach for program which included 10-week residencies, monthly screening/workshops, and professional development workshops. Administered program, oversaw curriculum, coordinated recruitment of students and educators alongside curators Kent Jones and Marcelo Goglio. Piloted at Beacon School and implemented at half a dozen other NYC high schools. (2006-2009)

TEACHING ARTIST, Lincoln Center Institute. Arts Educator for Focus School and Teacher Education Collaborative. intensive aesthetic education-based residencies in secondary schools and CUNY graduate/ undergraduate education

programs (Hunter College, Queens College, Brooklyn College, Bank Street, CCNY). Veteran instructor for summer teacher training and National Educator Workshops. Developed partnerships with Film Society in teacher and student education. Authored “Window on the Work” Contextual guides for season repertory selections. (1997-2007)

MASTER DIRECTOR, BAM/University of Pennsylvania/Annenberg Center: Devising Murakami – a workshop taught in tandem with production of *Sleep* for theatre makers in devising, adaptation and physical theatre.

MASTER DIRECTOR, Drama League of New York (2017). Directing Chekhov intensive for four select early career directors on Drama League’s esteemed Fall Production Program retreat.

RIPE TIME STUDIO Brooklyn, NY. Curated intensive course series of movement-based theatre workshops taught by affiliated artists of Ripe Time. “Ensemble in Action,” a workshop in methods of adaptation and generating ensemble-based work. (’04, ’05)

GUEST DIRECTOR, Dartmouth College/ NY Theatre Workshop Summer Residency. (1995, 2000)

NATIONAL CONFERENCE: COMMUNITY ORGANIZING

Prague Quadrennial 2019, Featured Artist, *Haruki Murakami*, *Sleep* USITT exhibit, Prague, June 2019
(Work from *Septimus and Clarissa* and *The World is Round* featured in USITT exhibit in 2015 PQ)

Philadelphia Theatre Research Symposium, 2019: May, 2019. Villanova University, Villanova, PA
Adaptation as Activism: Interiority, Trauma, and Feminism in the Adaptations of Ripe Time. Invited Panelist, speaker.

SUNY-COW Conference on Writing *The Art of Adaptation: Writing in Space Time and Image*, Nov 2019. Purchase College, SUNY

Network of Ensemble Theatres, 2017: Devising Feminism: Led a work session to create new platforms to feature voices from across red and blue states as to how to foster female leadership in America. (Seattle, WA)

Prague Quadrennial 2015, Featured Artist, *Septimus and Clarissa* and *The World is Round* USITT exhibit, Prague, June 2015

Theatre Communication Group, National Conference, 2014-16: Affinity Group Organizer. Lean In American Theatre Women. Led sessions with women and women identifying artists, administrators from Theatres across the country to discuss issues as related to gender discrimination and empowerment (Denver, San Diego, Washington, DC)

Network of Ensemble Theatres, Symposium: Intersection: Ensembles and Universities, 2014. Presented excerpts of production of Purchase College’s THP production of *Machinal* and led a discussion on exploring Sophie Treadwell’s seminal work through an ensemble based approach with Purchase Theatre students. At the New School, New York, NY

Theatre Communications Group, National Conference, 2012: Moderator at TCG’s Conference “A New Ecology: New Models & New Partnerships between ensembles and Regional Theatres.” Conversation with Matthew Glassman (Double Edge), Amrita Ramanan (then Arena Stage), Diane Rodriguez (Center Theatre Group), Eric Rosen (Kansas City Repertory Theatre, and directors Rachel Chavkin and Michael Rohd and about integrating diverse ensemble artists into resident theatre seasons. (Boston, MA)

WRITING

Towards Embodied Performance: Directing and the Art of Composition. (*In process*) A book on the craft of directing embodied performance. In American theatre, directing often falls into two distinct frameworks: the Stanislavskian director, whose method is based in text and psychology, and the “Auteur” director, whose work focuses on the material and physical nature of the total performance. This book fuses these two approaches, where the director authors the event through both the psychological / emotional and the sensory / material. *Towards Embodied Performance* argues for the necessity of this work by examining the director/creator’s process of melding language, body, space, time, sensation and action in order to expand our definitions of performance across disciplines.

ACADEMIC SERVICE (Purchase College)

Committee work: Diversity Equity and Inclusion Committee (2015-present), Arts Academic Council (2013-14), Affirmative Action Committee (2012-13)

Search Committees for: Assistant Professor in THP (2019-20, Chair) VAP in THP (2017-18, Chair), Assistant professor in THP (2013-14), Assistant Professor in Design/Tech (Scenic) (2016-17), Assistant Professor in Literature (2018-19)

Sabbatical replacement for of Board of Study Coordination for Theatre and Performance (2012-13), Academic Integrity Committee, (2015-16).

Subcommittee on Senior Projects (with Coordinator Jordan Schildcrout and Dir. Rebecca Rugg a new senior project season structure to maximize resources, build audiences and better support growing number of THP majors. ('16-17)

Production Coordination Theatre and Performance Senior Project casting, season planning, mainstage production play choices, administration and assisting guest directors with key communication with production departments and key administration.

Director / THP representative on team of faculty and staff organizing *One Night*, a reading of a play by A. Dean Bell about sexual assault. Play readings piloted in 2016-17 to serve as a source of community dialogue about violence against women.

Moderator Neuberger Museum conversation with two time Pulitzer winner Lynn Nottage and directed reading of sections from *Ruined* with BA and BFA students/ alumni at the Museum as part of an interdisciplinary Festival celebrating *Kuba Textiles: Form Space and Time*. Coordinated with Anita Yavich, Nelly Von Bommell, and Marie-Therese Brincard (Spring '15)

Master Class Coordinator Organized and secured funding for Master Class with Matthew Glassman / Double Edge Theatre (spring 2013) and coordinated SITI Co. master class with GM Giannino (spring 2017)

Moderator Purchase PAC post play conversations with visiting artists including Martha Clarke (*Cheri*), Lisa Peterson/Denis O'Hare/Rachel Hauck (*An Illiad*). Recruited student to attend the productions and the talk backs. (2014-15)

Student engagement funds secured for nearly every term since Fall 2011 to cover ticket costs for students to see professional theatrical productions in NYC without concern for financial hardship. Productions viewed focused on Devised work (Big Dance Theatre, Rude Mechs, The Civilians) and work by auteur directors like Julie Taymor, Ivo Van Hove, Robert LePage, Peter Brook, and Anne Bogart. Venues have included: Broadway, LCT3, Theatre for a New Audience, Signature Theatre, BAM, Abrons Art Center, and New York Live Arts. (2011-present)

ASSISTANT DIRECTING (selected)

1994-97 **Apprentice/ Assistant Director** to Director/ Choreographer Martha Clarke

An Uncertain Hour (Dir. Martha Clarke) (Lincoln Center Festival, Nederlands Dans Theatre 3, ADF)

Marco Polo (Dir. Martha Clarke) NYC Opera, Munich Biennale, Hong Kong Arts Festival.

Workshop: **Orfeo ed Eurydice**.

1999 **The Golem**, *company created from novel by Meyrinck*, Dir. R. Rosen. Theatre de la Jeune Lune, Minneapolis, MN

1998 **Metamorphoses**, Dir. Mary Zimmerman. Original production, Lookingglass Theatre Company, Chicago, IL

1994 **Mother** by *Patricia Jones*, Dir. John McGrath, with Ruth Maleczek. Mabou Mines at La Mama.

Three Birds Alighting On A Field by *Timberlake Wertenbaker*. MTC. Dir. Max Stafford-Clark

1993 **Heartbreak House** by *George Bernard Shaw*, Dir. Adrian Hall. Seattle Repertory Theatre

Eye of God by *Tim Blake Nelson* Dir. Douglas Hughes. Seattle Repertory Theatre

CONSULTING, CURATING

NPR on stage: WNYC, Death, Sex and Money at BAM/ RadioLoveFest. Consulting director for live tapings. ('15, 16)

Shape Shifting: Veteran Voices Co-Curated evening with Emily Morse featuring excerpts of works by Kia Corthron, Sarah Ruhl, Ellen McLaughlin, Bryan Doerries (*Theatre of War*) and KJ Sanchez (*ReEntry*). Ripe Time/NYTW ('11)

Skills

Extensive dramaturgical, writing and editing experience. Trained in Grotowski, Viewpoints, Composition, Lecoq, Laban and many other physical theatre methods. Decades of work in producing, arts administration, program coordination. Lifetime of experience as a theatre educator on university level and K-12. Proficient in French, Italian.

References submitted under separate cover.