

**CURRICULUM VITAE
TALVIN WILKS**

DIRECTOR/DRAMATURG/PLAYWRIGHT/EDUCATOR

1400 Laurel Avenue, Apt. W1409
Minneapolis, MN 55403

ACADEMIC RANK

Assistant Professor, Department of Theatre Arts and Dance
University of Minnesota/Twin Cities

EDUCATION

A.B. Princeton University English Literature June 1985, Cum Laude
Princeton Program in Theatre and Dance Certificate - Francis Lemoyne Page Theatre Prize

ACADEMIC POSITIONS/EMPLOYMENT

University of Minnesota, Twin Cities Assistant Professor	Current September 2016-present
University of Massachusetts/Amherst Associate Professor/Lecturer	2002-2004 September 2002-June 2004
Princeton University Visiting Lecturer	1998 January 1998-May 1998
Antioch College Lovelace Fellow	1995 September 1995-December 1995
Cornish College of the Arts Lecturer	1994-1995 September 1994-June 1995

PROFESSIONAL AFFILIATIONS

Artistic Associate/Senior Artistic Collaborator, Ping Chong + Company, New York (current)
Member, Ensemble Studio Theatre, New York, NY, 2005-current
Member, Society of Stage Directors and Choreographers (current)
Member, Literary Managers and Dramaturgs of the Americas (current)
Chairperson/Member, Board of Directors, The Foundry Theatre, New York, NY, 1997-2002
Member, Board of Directors, Movin' Spirits Dance Theater, New York, NY, 1997-2005
Member, Usual Suspects, New York Theatre Workshop, New York, NY, 1999-current
Faculty Advisor, Five Colleges Multicultural Theater Committee, 2002-04
Advisor, Multicultural Theatre Certificate Program, Department of Theater, UMass/Amherst, 2004-09

HONORS AND REWARDS FOR SERVICE/CREATIVE WORK/TEACHING/PUBLIC ENGAGEMENT

- 2018 USArtist Fellowship Nominee (Also nominated 2016, 2017)
2017 Herb Alpert Award in Theatre Nominee (Also nominated in 1997, 2012)
2015 Doris Duke Impact Award Nominee
2009 Distinguished Alumni Award, The Miami Valley School, Dayton, OH
2008 AUDELCO Award Nomination, Best Director of a Play, *On the Way to Timbuktu*
2006 Bessie Award, Dramaturgy, *Landing/Place*
AUDELCO Award Nomination, Best Director of a Play, *Relativity*
Ford Foundation Fellowship. *Testament: 40 Years of Black Theatre History in the Making, 1964-2004*
2002 ACTF Meritorious Citation, Directing, *Polaroid Stories*, SUNY - Stony Brook
1998 New York State Council on the Arts - Individual Artists Commission, (Playwright)
Map of the Body (a.k.a. Verge), Bebe Miller Company
1997 Drama Desk Award Nomination, Unique Theatrical Experience
Hot Mouth, The Foundry Theatre, New York, NY
1995 Lovelace Visiting Professor Fellowship - Antioch College
1994 Kesselring Prize for Playwrights Nomination
1990 NBC New Voices of the 90's Grant Award, Crossroads Theatre Company, New Brunswick, NJ

VISITING ARTISTS ENGAGEMENTS (ACADEMIC)

- 2017 **DIRECTING RESIDENCY - COLLIDSCOPE SERIES**, Wake Forest University (2016-2017), University of Massachusetts/Amherst (2015-2016), Hunter College (2015), University of Maryland/College Park (2014)
- 2015 **BEBE MILLER COMPANY SUMMER INSTITUTE**, Ohio State University
A one-week training intensive focused on the collaborative dance making practice of Bebe Miller Company including improvisation, choreography and dramaturgy.
- 2011- **PING CHONG + COMPANY SUMMER THEATRE INSTITUTE**, Amherst College
2013 An intensive weeklong workshop exploring the innovative community-based performance documentary theatre practices behind Ping Chong's award-winning Undesirable Elements series.
- 2008- **DIRECTING RESIDENCY**, Duke Ellington School of the Arts, Washington, DC, Aftermath Series
2011 conceived and directed by Talvin Wilks
2011 *AFTERMATH III: Greenwood is Burning, Tulsa, Oklahoma Race Riots of 1921*
2010 *AFTERMATH II: The Silence Soldiers, (4 CAPPIES Nominations, Winner – Best Ensemble)*
2008 *AFTERMATH I: Bridging the Disconnect/An Exploration of Race, Gender and Politics in America*

- 2009 **DIRECTING RESIDENCY**, Eugene Lang College/New School, New York, *AFTERMATH: Bridging the Discontent/An Exploration of the Financial Crisis in America*, conceived by Talvin Wilks
- 2006 **VISITING LECTURER/DIRECTOR**, SUNY/Stony Brook, NY, *Las Meninas*, by Lynn Nottage.
- 2002 **ARTISTIC MENTOR**, The Sidney Kahn Summer Institute 2002, The Kitchen, NY.
VISITING DIRECTOR/DIRECTOR, SUNY/Stony Brook, NY, *Polaroid Stories*, by Naomi Iizuka, (*ACTF Meritorious Citation*).
- 2000 **VISITING LECTURER/DIRECTOR**, SUNY/Stony Brook, NY, *Six Degrees of Separation*, by John Guare.
- 1995 **DIRECTING RESIDENCY**, Cornish College of the Arts, WA, *Life After Math*.
- 1994 **VISITING DIRECTOR**, University of Washington, WA, *Ecclesiazusae*, by Aristophanes.
- 1993 **DIRECTING RESIDENCY**, Cornish College of the Arts, WA, *DENIAL*, conceived by Talvin Wilks. An original work written and performed by the students in response to the AIDS epidemic in America.
- 1991 – **WORKSHOP DIRECTOR. African American College Initiative Program, Crossroads Theatre**
- 1994 1991 - 1992 The Love Space Demands Workshop, adapting the poetry of Ntozake Shange
1992 - 1993 The Hamlet Project, approaches to adapting Shakespeare for a contemporary
1993 - 1994 The AIDS Project, developing a theatrical response to the AIDS crisis in the African American community. Member Institutions – Clark-Atlanta University, Florida A&M University, Hampton University, Howard University, North Carolina Central University, North Carolina State University, Norfolk State University
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PLAYWRITING

JIMMY AND LORRAINE

An exploration of the friendship between Lorraine Hansberry and James Baldwin and the politics of their time.

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| 2015 | Hartbeat Ensemble, Hartford, CT, (World Premiere) Directed by Brian Jennings |
| 2017 | Hartbeat Ensemble/Autorino Center, West Hartford, CT |
| 2017 | Ko Festival, Amherst, MA |

AS I REMEMBER IT

Conceived by Carmen de Lavallade, Talvin Wilks and Joe Grifasi, co-writer/dramaturg, Talvin Wilks

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| 2015 | Baryshnikov Arts Center, NY (NY Premiere) |
| 2014 | Jacob's Pillow Dance Festival, MA (World Premiere), Kelly Strayhorn, PA; October 2014 Kennedy Center, DC; February 2015, Baryshnikov Arts Center, NY |

A HARLEM REMEMBRANCE

An exploration of the life of Langston Hughes during the Harlem Renaissance.

2013 Hartbeat Ensemble, Hartford, CT, (World Premiere), Directed by Brian Jennings

SARAJEVO: BEHIND GOD'S BACK

Music/Book by Amir Beso and Srdjan Yevdjovich, Co-book writer/dramaturg, Talvin Wilks

A rock musical docu-drama chronicling the struggles of two Sarajevo friends, one Muslim, one Serb.

1995 The Group Theatre, Seattle, WA, (World Premiere), Directed by Tim Bond

TOD, THE BOY, TOD

An original dramatic ritual exploring the identity crisis and the ultimate self-empowerment of a young African American man.

1990 Crossroads, New Brunswick, NJ (World Premiere), Directed by Ken Johnson

1993 The Group Theatre, Seattle, WA (West Coast Premiere), Directed by Tim Bond

1994 Hartford Stage Company, Hartford, CT (Staged Reading), Directed by Talvin Wilks

1995 Oakland Ensemble Theatre, Oakland, CA (Mainstage Production), Directed by Harry Elam

BREAD OF HEAVEN

The trials of an African American family over a 30-year period as they struggle to uphold and preserve their sense of identity and heritage.

1994 Genesis Festival, Crossroads Theatre Company, New Brunswick, NJ (Staged Reading), Directed by Talvin Wilks

THE TRIAL OF UNCLE S&M

A collage of two dueling performance pieces that collide in a world of social repression and dominance.

1990 Spin Lab (Founding Member), The Performing Garage, New York, NY (World Premiere), Directed by Paul Berman

OCCASIONAL GRACE

A collaborative piece exploring issues of faith among four different ethnic groups in New York City. Written in collaboration with Michael Ahn, Nina Beeber and Migdalia Cruz.

1991 En Garde Arts, New York, NY (World Premiere) directed by Bill Rauch

INCUBUS: AN AMERICAN DREAM PLAY

An original dramatic ritual exploring racism and sexism in America.

1985 Acting Studio, Princeton University (World Premiere), Directed by Talvin Wilks

1985 Edinburgh Fringe Festival, Royal Overseas League, Scotland, Directed by Talvin Wilks

1989 The Rembiko Project, St. Mark's Church, New York, NY, Directed by Eric Schrode

PUBLICATIONS

AIN GORDON'S "RADICALS IN MINIATURE" AT BARYSHNIKOV ARTS CENTER, preview by Talvin Wilks, Culturebot, May 14, 2017

<http://www.culturebot.org/author/talvinwilks/>

BLACK ACTING METHODS: CRITICAL APPROACHES. Edited by Sharrell D. Luckett with Tia M Shaffer, Routledge Theatre & Performance Studies, Oxford 2016. Distinguished Practitioners - Rituals, processes, methods by Talvin Wilks, p.212, Words of Wisdom for actors by Talvin Wilks, p.213

LEGACY, LINEAGE & LIBERATION OF THE PELVIS: AN INTERVIEW WITH JAWOLE WILLA JO ZOLLAR

Movement Research Performance Journal #47

<http://www.urbanbushwomenscenter.org/voicesfromthebush/2015/11/12/legacy-lineage-and-liberation-of-the-pelvis-an-interview-with-jawole-willa-jo-zollar-on-ubws-new-choreographic-center>

DANCE FORT: A HISTORY, Bebe Miller Company iBook

<https://digitalbookstore.osu.edu/book/dance-fort-history>

THE TRADITION OF DEFINING A TRADITION

Howlround.com/Emerson College Theatre Commons

<http://howlround.com/the-tradition-of-defining-a-tradition>

COLLIDESCOPE: ADVENTURES IN PRE- AND POST-RACIAL AMERICA

<http://www.tcgcircle.org/2014/11/collidescope-adventures-in-pre-and-post-racial-america/>

TALVIN WILKS REVISITS THE ART OF SEKOU SUNDIATA,

American Theater Magazine, October 2013.

BLINK YOUR EYES: SEKOU SUNDIATA REVISTED

Retrospective Journal 2013

<http://www.sekousundiata.org/mapp/web/timeline>

TOD, THE BOY, TOD

Plays-in-Process Series (TCG), Rain City Press (Seattle), **The National Black Drama Anthology** (Applause Books), **Colored Contradictions: Contemporary African American Plays** (Signet/Penguin Press)

SARAJEVO: BEHIND GOD'S BACK

Rain City Press (Seattle)

THE PRODUCTION NOTEBOOKS: THEATRE IN PROCESS, VOLUME 1 (TCG)

Edited by Mark Bly, Shelby Jiggetts, Dramaturg, *The Love Space Demands*, directed by Talvin Wilks

THE COLOR OF THEATRE: race, ethnicity and contemporary performance

Edited by Roberta Uno, The Athlone Press, (contributing writer)

PROFESSIONAL ARTISTIC AND CREATIVE EXPERIENCE

THEATRE DIRECTING CREDITS (*selected list*)

THIS BITTER EARTH by Harrison Rivers

April 2018, Penumbra Theatre Company, MN

MACHINAL BY Sophie Treadwell

February 2018, University of Minnesota/Twin Cities, MN

THE PECULIAR PATRIOT by Liza Jessie Peterson

September 2017, National Black Theatre/Hi-Arts, NYC

COLLIDESCOPE 3.0: ADVENTURES IN PRE AND POST RACIAL AMERICA, conceived and written by

Ping Chong and Talvin Wilks, Directed by Ping Chong and Talvin Wilks

February 2017, Wake Forest University

MARISOL by Jose Rivera

October 2016, University of Minnesota, MN

COLLIDESCOPE 2.0: ADVENTURES IN PRE AND POST RACIAL AMERICA, conceived and written by

Ping Chong and Talvin Wilks, Directed by Ping Chong and Talvin Wilks

April 2016, University of Massachusetts/Amherst

THE OWL ANSWERS by Adrienne Kennedy

March 2016, Penumbra Theatre Company, MN

THE BILLIE HOLIDAY PROJECT by Queen Esther

April 2015, Minton's Playhouse Series, NYC; April 2012, The Apollo Salon Series, NYC

MINGUS TAKES (3) by Aishah Rahman

February 2015, (Workshop) Harlem School of the Arts, Black Revival Series, NYC

COLLIDESCOPE: ADVENTURES IN PRE AND POST RACIAL AMERICA, conceived and written by

Ping Chong and Talvin Wilks, Directed by Ping Chong and Talvin Wilks

November 2014, University of Maryland/Clarice Smith Performing Arts Center, College Park, MD

THE BALLAD OF EMMETT TILL by Ifa Bayeza

February 2014, Penumbra Theatre Company, MN

ANNE AND EMMETT, by Janet Langhart-Cohen

November 2011 (World Premiere), Atlas Theater, Washington, DC

SAARTJIE BAARTMAN: The Venus Project, by Philip Miller

November 2010 (Workshop), Syracuse University, 651 Arts, NY; September 2009 (Work-in-progress), MASS MoCA, North Adams, MA

BANANA BEER BATH, By Lynn Nottage

September 2009 (World Premiere), River Crosses Rivers Festival, Ensemble Studio Theatre, NYC

AMONG THE BEST: The Pittsburgh Crawfords and the Homestead Grays, by Rob Penny

May 2009, Kuntu Repertory Theatre, Pittsburgh, PA

- ON THE WAY TO TIMBUKTU**, by Petronia Paley (*3 AUDELCO Award Nominations including Best Director*)
December 2007 (World Premiere) Ensemble Studio Theatre, NY, May 2006 (Stage Reading) Going to the River Festival (EST, NYC)
- RELATIVITY**, by Cassandra Medley (*8 AUDELCO Award Nominations including Best Director, 4 Onyx Awards*)
April 2007, Kuntu Repertory; April 2006 (New York Premiere), Ensemble Studio Theatre, NYC
- LEGENDS**, by Leslie Lee
April 2001 (World Premiere), St. Louis Black Repertory Theatre, St. Louis, MO
- UDU**, (a.k.a. *The Return of Elijah*) by Sekou Sundiata, Craig Harris, Composer
January 2001 (New York Premiere), 651/BAM Harvey Theater, Brooklyn, NY
December 2000 (World Premiere), Penumbra/Walker Art Center, St. Paul, MN
- THE SHANEEQUA CHRONICLES**, by Stephanie Berry (*Obie Award/AUDELCO Award*)
November 2000 (World Premiere), Ensemble Studio Theatre, NYC
- PAGAN OPERETTA/THE NO BLACK MALE SHOW**, by Carl Hancock Rux
October 2000, Joe's Pub (The Public Theater) NY; May 1999 (World Premiere), The Kitchen, New York, NY
- HOT MOUTH**, conceived and composed by Grisha Coleman (*Drama Desk Nomination*)
January 1997 (World Premiere), The Foundry Theatre, NYC
- THE LOVE SPACE DEMANDS**, by Ntozake Shange
March 1992 (World Premiere), Crossroads Theatre Company, New Brunswick, NJ

DRAMATURGY CREDITS/THEATRE AND DANCE COLLABORATIONS

Ping Chong & Company, Ping Chong, Founder/Artistic Director

UNDESIRABLE ELEMENTS SERIES/SECRET HISTORY, (1995-Current)

Conceived by Ping Chong, Co-Writer/Co-Director/Dramaturgy by Talvin Wilks

May 2013, Brooklyn '63, 651 Arts; November 2009, The Women of the Hill, August Wilson Center;
May 2008, Delta Rising! 651 Arts; October 2004, UE: 92/02 Rome - RomaEuropa Festival; December 2003, UE: 92/02 Lille – Capitale Europeenne de la Culture; September 2003, Undesirable Elements/Pioneer Valley – New WORLD Theater; October 2002, UE: 92/02 Special 30th Anniversary Performance – LaMama, ETC; September 2001, Undesirable Elements/Atlanta - Commissioned by Youth Arts Connection w/ 7 Stages, Atlanta, GA; June 2001, Secret Histories/Charleston - Commissioned by the Spoleto Festival USA, Charleston, SC; February 1995, Undesirable Elements/Seattle – Seattle Group Theater.

Bebe Miller Company, Bebe Miller, Founder/Artistic Director

IN A RHYTHM Choreography by Bebe Miller, Dramaturgy by Talvin Wilks

November 2017, (World Premiere) Wexner Center, Columbus, OH

A HISTORY Choreography by Bebe Miller, Dramaturgy by Talvin Wilks

May 2014, (New York Premiere) 651 Arts, NYC, September 2012, (World Premiere) Wexner Center, Columbus, OH; June 2012 (pre-premiere) Frankfurt Lab, Frankfurt, Germany.

NECESSARY BEAUTY Choreography by Bebe Miller, Dramaturgy by Talvin Wilks

October 2008, Wexner Center for the Arts, Columbus, OH; November 2008, DTW (New York Premiere)

LANDING/PLACE Choreography by Bebe Miller, Dramaturgy by Talvin Wilks (*Bessie Award*)
October 2005, (New York Premiere), Dance Theater Workshop, NY; September 2005 (World
Premiere), Clarice Smith Center for the Performing Arts, MD; August 2004 (Residency), Wexner
Center, Columbus, OH.

VERGE Choreography by Bebe Miller (4 *Bessie Awards*), Original Text/Dramaturgy by Talvin Wilks
February 2001 (World Premiere), 651 Arts/BAM Harvey Theater, NYC; June 2000 (Work-in-
progress), Danspace, NYC.

GOING TO THE WALL Choreography and text by Bebe Miller, Dramaturgy by Talvin Wilks
May 1999 (New York Premiere), The Joyce Theater, NYC; October 1998 (World Premiere),
Dartmouth College, Hanover, NH; July 1998 (Work-in-progress), Jacob's Pillow.

Camille A. Brown and Dancers, Camille Brown, Founder/Artistic Director

Ink, Choreography by Camille Brown, dramaturgy by Talvin Wilks and Daniel Banks,
December 2017, (World Premiere) Kennedy Center, Washington, DC; December 2016 (Residency)
MANCC, University of Florida

BLACK GIRL: LINGUISTIC PLAY, Choreography by Camille Brown (*Bessie Award Nomination*), Dramaturgy by
Talvin Wilks, Kamilah Forbes and Daniel Banks
September 2015 (World Premiere) The Joyce Theater, NYC

MR. TOLeRAnCE, Choreography by Camille Brown (*Bessie Award*) Dramaturgy by Talvin Wilks and Kamilah
Forbes
October 2013 651 Arts, Brooklyn, NY; April 2013, (New York Premiere) The Kitchen, New York, NY;
October 2012 (World Premiere) Billy Strayhorn Theatre, Pittsburgh, PA.

Urban Bush Women, Jawole Zollar, Founder/Artistic Director

SCAT!, Choreography by Jawole Zollar, Original Music by Craig Harris, Dramaturgy by Talvin Wilks
June 2018, Lumbeyard (Residency) January 2017, Shapeshifter Lounge (APAP), NYC; April 2016
(Workshop), The Apollo Theater, NYC

WALKING WITH 'TRANE: CHAPTER 3, choreography by Jawole Zollar, Dramaturgy by Talvin Wilks
December 2015 (NY Premiere) BAM Next Wave/Harvey Theater, Brooklyn, NY. September 2015,
(World Premiere) Florida State University, FL; November 2014, (Residency), Southern Methodist
University, TX;

HEP HEP SWEET SWEET, choreography by Jawole Zollar, Dramaturgy/Script Editor by Talvin Wilks
January 2015-June 2015, National Tour; January 2014, (World Premiere) Florida State University, FL

Movin' Spirits Dance Theater, Marlies Yearby, Founder/Artistic Director

WOOM-EN (n) Conceived and choreographed by Marlies Yearby, dramaturgy by Talvin Wilks, composition
by Helga Davis and Nioka Workman
March 2006 (World Premiere) Westminster Arts Center, Bloomfield College, NJ; April 2004 (Work-
in-progress), 651 Arts; June 2003 (Workshop Presentation), New WORLD Theater.

FEATHERS AT THE FLAME

Choreography by Marlies Yearby, Text by Laurie Carlos, Dramaturgy by Talvin Wilks
January 1999 (Workshop Production), The Kitchen, New York, NY; October 1998 (Work-in-progress),
Penumbra Theater Company, St. Paul, MN.

DRAMATURGY CREDITS/SOLO PERFORMANCE

THE SPINNING WHEEL, written/performed by baba Israel, directed by Leo Kay, dramaturgy by Talvin Wilks
January 2016, US Premiere, BRIC, Brooklyn, NY; November 2014, UK Tour (Theatre on the Mill, Bradford); April 2014, UK Development Tour (Theatre on the Mill, Bradford/The Roundhouse, London)

RADICALS IN MINIATURE, conceived and written by Ain Gordon, dramaturgy by Talvin Wilks
May 2017, Baryshnikov Arts Center (World Premiere); January 2017, New York Performing Arts Library, NYC; June 2016, Vermont Performance Lab; March 2015, Baryshnikov Arts Center (Work-in-Progress)

TEACHING AND CURRICULUM DEVELOPMENT

University of Minnesota

THE DRAMATURG (IN PRACTICE AND PROCESS)

Through this course students will study dramaturgy as an engaged practice of research and inquiry. Students will study and understand the history of production dramaturgy by researching established historical and contemporary models of practice. Students will develop casebooks for ongoing productions, both student and professional, as well as write critical analyses of plays, read and performed. Students will observe dramaturgy in practice by attending rehearsals, interviewing directors and collaborators, and studying process. Students will be responsible for ongoing “deliverables” throughout the course that will have an immediate impact on local and national productions. A practicum component of the course will be to develop a performance blog series that places dramaturgy within the context of theatre and dance performance as practiced in the department.

University of Minnesota

ADVANCING THE SOLO PERFORMANCE

This course is designed as the next level of solo performance and devising. Students will create original works and perform works and interpretations of solo material and adaptations. The focus is on the performer as generative, “the self as source.” Working through the instructor’s process of the Rooted Character, students will utilize improvisation as a generative form of solo playmaking, as well as investigate design elements, particularly sound and multi-media, as key storytelling devices. Students will also examine solo performance as a history of styles through cultural periods and artistic movements.

University of Minnesota

BLACKS IN THE AMERICAN THEATRE

This course is an examination of the Black (Africanist) presence in the American Theatre. The exploration will entail an understanding of cultural and socio-political issues as they are reflected in key and significant plays and performances written and produced during the course of five specific periods, Ante Bellum/Civil War and the Minstrel Era (1821-1864), Reconstruction and the Minstrel Era (1865-1900), Vaudeville and the Harlem Renaissance (1900-1930), WPA and the FTP Negro Units (1930-1940), Civil Rights Era (1940-1960). The plays and essays will be read against the background of significant cultural, social and literary

movements as well as the evolution of identity nomenclature around a Black/American identity. In addition to play analysis and criticism, students will garner a knowledge of significant Black cultural institutions, writers and politicians and their impact on the ever-changing American cultural landscape.

University of Minnesota

CREATING THE PERFORMANCE

The class is structured as a series of five unique generative workshops that will engage each student in the practice of acting, directing, adapting/writing, collaboration and ensemble playmaking. Students will gain historical knowledge of performance practice theory and will build their own individual vocabularies around acting process, playmaking and directing. The goal is to develop the whole creative practitioner, one who can engage in open process, collaborative exploration, character development, text generation, dramaturgical support and the staging of original ideas. Students will serve as actors, writers and directors in the process of creating solo work, collaborative ensembles and student directed performances.

University of Minnesota

CONTEMPORARY BLACK DRAMA

This course is an exploration of the impact and evolution of Black Theatre in America, covering the period rising from the Black Arts Movement to the present. The exploration will entail an understanding of cultural and socio-political issues as they are reflected in key and significant plays written and produced from the late 1950's to the present. The plays and essays will be read against the background of significant cultural, social and literary movements - the Civil Rights Movement, Cold War politics, the Women's Movement, Gay Liberation, the Culture Wars, post-modernism, deconstruction, multiculturalism, post-black, afro-futurism, etc... as well as the evolution of identity nomenclature and racial classification from Colored to Negro to Black to African American... In addition to play analysis and criticism, students will garner a knowledge of significant Black cultural institutions and their impact on the ever-changing American theatre landscape.

University of Massachusetts/Amherst

MULTICULTURAL THEATRE PRACTICE

Multicultural Theater Practice is a seminar/practicum emphasizing the practice and making of theater in collaboration with the community in which we live. The goals of the course will be to widen the student's knowledge of multicultural theater, not only the literary canon, but also its education context, its production challenges, and audience development issues. And, we will examine these issues using both a national frame (e.g. Black Theater Arts Movements) and a more local reference point (New WORLD Theater). *(Served on the Advisory Board for the Multicultural Theatre Practice Certificate Program as part of the Department of Theater, University of Massachusetts/Amherst).*

University of Massachusetts/Amherst

THE PLAYWRIGHT'S PROCESS

This course is an exploration of multiple approaches to creating the playwright's original voice. By exploring the styles and techniques of playwrights from classical to contemporary, farce, tragedy and the avant-garde, students will begin to connect to their own unique and original voices. Following the core techniques of playmaking developed by the Open Theatre and playwright Jean Claude van Itallie, as a beginning point, students will also gain a perspective on the development of the contemporary American

playwriting voice. Classes will focus on writing exercises, exploration of techniques, form and structure. Students will work from topical sources as well as historical subjects and adapted works, to gain an understanding of the importance of myth, metaphor, symbolism, imagery and history. Weekly exercises will focus on specific styles of writers from a far-ranging group of playwrights such as Georg Buchner, William Shakespeare, Samuel Beckett, Edward Albee, Dario Fo and Franca Rama, Richard Foreman, Adrienne Kennedy and Suzan-Lori Parks, as well as looking at contemporary performance artists.

Princeton University

RE-LEASING THE SERPENT

In an effort to revive and explore the ensemble playmaking process of the 60's, actors will focus on a re-creation of the Open Theater's *The Serpent*, by Jean Claude van Itallie. Using non-theatrical text, creation myths and contemporary media, students will create contemporary responses to the 60's experimental theater movement. Through theater games, improvisation techniques, breath and movement exercises, actors will then be guided in the creation of original text for group and solo performance work. Other techniques and theories will be investigated from Artaud, Grotowski, The Living Theater, Peter Brook and Viola Spolin. Selected readings will include texts from Georg Buchner, Samuel Beckett, Suzan-Lori Parks and Mac Wellman.

Cornish College of the Arts/Antioch College

LIFE AFTER MATH

Life After Math, an exploration of ensemble playmaking techniques leading to an original work written and performed by the students, based on life observations covering a 24-hour period from a "twenty-something" perspective. Exploring the world of cyberspace, post-grunge, the new millennium, collapsing time, tribalism, neo-nazism, racism and the politics of everyday living. Each student creates an original character narrative and journeys through this collectively imagined world.

Crossroads Theatre Company

AFRICAN AMERICAN COLLEGE INITIATIVE PROGRAM WORKSHOPS (1991-1994)

A series of workshops that explored new play development and performance techniques and approaches to creating innovative theatre by undergraduate students of color. The process explored adapting the classics, contemporary performance techniques and ensemble playmaking using the works of Shakespeare, Ntozake Shange and Jean Claude van Itallie.

CONFERENCES/PANELS/CURATORIAL *(select listing)*

ON AFRICAN AMERICAN THEATRE ARCHIVE: A CONVERSATION, Umbra Search Archives/UMN (panelist) Newspaper clippings become lines in a script. Photographs from 1901 become costumes. History is alive. *Umbra Search African American History* hosts a conversation with local scholar-artists and Dr. Amma Y. Ghartey-Tagoe Kootin on how the stuff of archives and historical research—newspaper articles, photos, and letters—inspire and transform the creation of new works. Scholar-Artists in conversation include Dr. Amma Y. Ghartey-Tagoe Kootin and Talvin Wilks. The conversation will be moderated by poet, scholar, artist, and 2017-2019 Winton Chair, Dr. Alexis Pauline Gumbs.

HARLEM IS...THEATER, Community Works NYC, (curator/panelist/moderator), a yearlong series of ongoing dialogues about the history and impact of black theatre in Harlem and beyond.

BLINK YOUR EYES: SEKOU SUNDIATA REVISTED 2013, (researcher/dramaturg/co-curator), a six-month retrospective of works by Sekou Sundiata including three plays, five concerts and a series of humanities events produced by MAPP International in collaboration with the Apollo, Harlem Stage, LMCC, Lincoln Centers Outdoors, Cave Canem and 651Arts.

THE AUNT ESTER CYCLE 2009, (researcher/curator), presented by The August Wilson Center for African American Culture. A two-week performance series celebrating the legendary character Aunt Ester in three productions by August Wilson, *Gem of the Ocean* (St. Louis Black Rep), *Two Trains Running* (Pittsburgh Playwrights Theatre), *Radio Golf* (Penumbra Theatre) and two performance symposia, *re-Constructing King Hedley II*, and *the Legend of Aunt Ester*. The series also included the world premiere production of *The Women of the Hill*, co-written and co-directed by Ping Chong and Talvin Wilks.

THE TESTAMENT PROJECT SALON SERIES 2008, (researcher/curator) Scholar-in-residence, The Foundry Theatre in association with members of The Movement and The Collective (NYU). Three conversations addressing issues concerning Black Theatre in the 21st Century – *A Now Generation of African American Women Playwrights – Kia Corthron, Katori Hall, Cassandra Medley and Lynn Nottage*, *The Future of the Art: Black Theatre Institutions in the 21st Century*, and *The Now Generation Network – Contemporary Producers of Color*.

ATHE 2005, *Emerging Writers of Color-Access & Opportunity*, moderated by Farrell Foreman, Ford Foundation Consultant, and Margaret Wilkerson, Director, Media, Arts & Culture, Ford Foundation. Panelists: Maria Figueroa, Woodie King, Jr., Sandy Shinner, and Talvin Wilks.

NEW ORLEANS CONVERGENCE 2004, (conference organizer/facilitator)

Artists, organizers and educators convene to galvanize efforts in response to the inspiring call put forth by activist, Grace Lee Boggs, at the 2003 Animating Democracy Conference, *“Working within our separate arenas, progressive artists, educators and organizers have hit a wall in our ability to move society towards a vision of a healthier, more equitable world. No longer can we think about social change as a revolution of only the body (organizing), the mind (education) or the spirit (art). It is all 3 at once in concert, and this calls for nothing less than a revolution in how we think about and practice social change.”*

NATIONAL EXCHANGE ON ART AND CIVIC DIALOGUE/Animating Democracy 2003

Presenters will recap the history and evolution of New WORLD Theater’s youth initiative, *Project 2050*, a multi-year exploration of the mid-century demographic shift, when it is projected that people of color will become the majority in the U.S. Addressing issues compelled by these changing demographics, the project engages youth communities, professional artists, scholars, and community activists in civic dialogue and artistic creation. Presenters: Roberta Uno, Talvin Wilks, and Uday S. Joshi, New WORLD Theater; M.J. Donoghue, Jacqueline Johnson, and Amira Schroeder, *Project 2050* youth leaders.

2 TALK panels, a special Legacies Series Event 2002, The Foundry Theatre at The Public Theater/NYSF, curated by Talvin Wilks and hattie gossett, moderated by Carl Hancock Rux, Una Chaudhuri and hattie gossett, hosted by Margo Jefferson. ***On Genet's The Blacks: memories, thoughts, recollections, 1961-1964***, with Roscoe Lee Browne, Vinie Burrows, Clebert Ford and Edmund White. ***beatniks & militants & hipsters & barflies & firebrands: negro/black radical art & politics, 1958-1964***, with Kwaime Brathwaite, David Henderson, steven ben israel and Daisy Voigt.