

JEFF JANISHESKI

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EDUCATION & TRAINING

M.F.A.: THEATRE DIRECTING *Columbia University, NY* 2005

- Primary teachers: Anne Bogart, Brian Kulick. Others: Arnold Aronson, Jim Leverett, Barney O'Hanlon

B.A.: DUAL DEGREE IN THEATER/DANCE & RELIGION *Amherst College, Amherst, MA* 1991

- Magna Cum Laude in Theater/Dance. Advisors: Wendy Woodson (Theatre/Dance), Janet Gyatso (Religion)

TRAINING

COMPLICITE COMPANY *3 Mills Studio, London, England* 2009-2011

- As Artistic Director of NTI, each fall organized/observed 2 weeks Lecoq training by Simon McBurney's company

ST. PETERSBURG STATE THEATRE ARTS ACADEMY *St. Petersburg, Russia* 2009-2011

- As Artistic Director of NTI, each spring organized/observed 2 weeks training in Stanislavski, movement and voice at Russia's oldest theatre academy (est. 1779)

VIEWPOINTS & SUZUKI THEATRE TRAINING

- 1 year of Viewpoints training with SITI Company *Columbia University, NY* 2003-2004
- Suzuki/Viewpoints summer intensive with SITI *Skidmore College, NY* 2004

JAPANESE NOH THEATRE TRAINING *Kita Noh Studio, Tokyo, Japan* 1992-94/'98

- 3 ½ years with Kita *noh* master Akira Matsui and teacher Richard Emmert

JAPANESE BUTOH DANCE TRAINING

- 3 ½ years with Kazuo Ohno, co-creator of *butoh* *Kazuo Ohno Studio, Yokohama, Japan* 1992-94/'98
- 3 months with Natsu Nakajima and Yukio Waguri for La MaMa performance *La MaMa, NY* 1989

TEACHING & ACADEMIC LEADERSHIP

DEPARTMENT CHAIR/PROFESSOR/ARTISTIC DIRECTOR *Theatre Arts Dept., CSULB, Long Beach, CA* 2016-present

- Lead a department of over 230 undergraduate and 30 graduate students, with three BA programs (a general BA, a technical theatre BA and a BA in Performance) and three MFA programs (in Acting, Design and Theatre Management)
- Supervise 11 full-time faculty members; and supervise 20+ part-time teachers/guest artists
- Teach the undergraduate students and graduate acting students
- Mentor the student-run theatre group, Theatre Threshold, which produces one show per week each semester
- Oversee our \$300,000 production budget and \$675,000 instructional fee budget
- Reworked the general BA curriculum, adding classes in collaboration and dramaturgy
- Worked with the Performance Faculty to change our BA in Performance to a BFA in Acting (launching Fall '20)
- Edited, reviewed and oversaw the writing of our accreditation documentation for NAST and URTA
- As Artistic Director of California Repertory Company (Cal Rep):
 - Direct one production per year
 - Curate, produce and oversee our annual season of 8 shows – featuring a mix of classics, contemporary plays, musicals and devised work
 - Created a new program, Devising Democracy: committed to devising theatre productions addressing urgent social-political issues of our time: e.g. last year we produced *Dreamers: Aquí y Allá* a verbatim piece about DACA students on campus featured on TV (Univision, Telemundo and CNN en Español)

HEAD OF ACTING *National Institute of Dramatic Art, Sydney* 2012-2016

- Led the Acting Department of Australia's preeminent drama school (alumni: Cate Blanchett, Baz Luhrmann, Judy Davis, Hugo Weaving); oversaw the three-year undergraduate course (70+ students total)
- Taught full-time the undergraduate actors; taught part-time the graduate directing students

TEACHING & ACADEMIC LEADERSHIP (continued)

HEAD OF ACTING *(continued)*

- Revamped the entire acting curriculum, adding devised theatre, Viewpoints and more classical theatre
- Edited, reviewed and oversaw writing of BFA accreditation documentation for national regulator TEQSA
- Supervised 8 full-time teaching staff; and hired/supervised 5-10 part-time teachers/guest artists
- Oversaw \$1.3 million budget
- Directed one production per year, plus in-class presentations and devised theatre projects
- Commissioned nationally and internationally renowned artists: e.g. Pulitzer-nominated playwright Adam Rapp
- Created international projects: e.g. *Tearing the Mask*, a week-long public program on Japanese *butoh*
- Worked with NIDA’s CEO and the Heads of Undergraduate and Graduate Studies: to curate and coordinate all the productions and major artistic events on campus
- Planned the upcoming Acting MFA – the first of its kind in Australia – with general philosophy and curriculum
- Networked nationally/internationally: nurtured industry relationships; taught workshops; led auditions

ARTISTIC DIRECTOR

National Theater Institute (NTI), Waterford, CT 2008-2011

- Led the theatre training program of the Tony Award-winning Eugene O’Neill Theater Center: designed the curriculum of its 5 college credit-earning programs; hired a roster of 30 teachers; trained and supervised 2 staff and 2 interns
- Taught full-time: weekly core classes for NTI’s undergraduate and pre-graduate courses
- Oversaw a \$800K budget; met with funders to increase scholarships/funding
- Developed relationships with international partners: forged a new connection with Simon McBurney’s company Complicite and hired them to train NTI students in London 2 weeks each fall; oversaw our two training programs in Russia – a 2 week intensive each spring with the St. Petersburg Theatre Arts Academy and a semester-long program each fall at the Moscow Art Theatre School
- Laid the groundwork for a new school, the National Music Theater Institute (an intensive music-theatre training program) which was finally launched in 2014: designed its basic curriculum
- Designed and implemented a new Advanced Playwriting program for pre-graduate students
- Redesigned and taught core classes for the Advanced Directing program for pre-graduate students
- Restructured and taught core classes for the 6-week Theatermakers summer intensive
- Initiated and curated a new Guest Artist residency program for professional artists from NYC to develop work: playwrights (Young Jean Lee, Greg Moss, Anne Washburn, Cusi Cram, Kate Walat, Samuel Brett Williams) and directors (Steve Cosson from the Civilians and Rachel Chavkin/the TEAM)

ADJUNCT LECTURER

Dowling College, Long Island, NY 2005-2006

- Taught a variety of undergraduate theatre courses

ADJUNCT LECTURER

Fordham University at Lincoln Center, NY 2004

- Taught semester-long Movement for Actors class with twenty undergraduates

GUEST ARTIST/LECTURER

Scene-Study Workshop	<i>Berg Studios, Los Angeles, CA</i>	<i>2018</i>
Viewpoints Workshops – one week with actors/directors	<i>Korea National Univ. of Arts, Seoul, Korea</i>	<i>2014</i>
Viewpoints/Devising Workshops – one week at international conference	<i>Ho Chi Minh, Vietnam</i>	<i>2013</i>
Movement for Actors – one week with BFA actors	<i>Colgate University, Hamilton, NY</i>	<i>2013</i>
Workshops with BFA majors – advising majors on projects	<i>Amherst College, Amherst, MA</i>	<i>2013</i>
Senior Project – one-week residency advising major on thesis	<i>Arizona State University, Tempe, AZ</i>	<i>2010</i>
Acting workshops	<i>Arizona State University, Tempe, AZ</i>	<i>2010</i>
<i>Noh</i> theatre workshop	<i>Fairfield University, Fairfield, CT</i>	<i>2009</i>
Senior Projects – one-week residency advising majors on projects	<i>Colgate University, Hamilton, NY</i>	<i>2009</i>
Acting workshop	<i>Brown University, Providence, RI</i>	<i>2008</i>
Acting workshop	<i>Rider University, Lawrenceville, NJ</i>	<i>2008</i>
Acting workshop	<i>Florida State University, Tallahassee, FL</i>	<i>2008</i>
Movement for actors workshop	<i>University of Montevallo, Montevallo, AL</i>	<i>2008</i>
Techniques for the Actor – one week acting/movement class	<i>Colgate University, Hamilton, NY</i>	<i>2007</i>

TEACHING & ACADEMIC LEADERSHIP (continued)

GUEST ARTIST/LECTURER (continued)

Acting workshop	<i>Illinois Wesleyan University, Bloomington, IL</i>	2007
Contemporary American theatre lecture	<i>NYU Performance Studies, Tisch, NY</i>	2007
Viewpoints workshops	<i>Fordham University at Lincoln Center, NY</i>	2007
Theatre history lectures (Western classical, <i>noh</i> theatre)	<i>SUNY Purchase College, Purchase, NY</i>	2007
<i>Noh</i> theatre workshop	<i>Yale University, New Haven, CT</i>	2007
Theatre history lectures (Japanese <i>noh</i> theatre)	<i>Brooklyn College, Brooklyn, NY</i>	2006
Contemporary theatre lecture	<i>CUNY's Graduate Center, NY</i>	2006
Theatre history lectures (Japanese <i>noh</i> theatre)	<i>NYU Performance Studies, Tisch, NY</i>	2006
<i>Noh</i> theatre workshop	<i>Fairfield University, Fairfield, CT</i>	2005
Theatre history lectures (Japanese theatre: <i>noh</i> to <i>butoh</i>)	<i>SUNY Purchase College, Purchase, NY</i>	2005
Acting workshop	<i>Manhattanville College, Purchase, NY</i>	2004
<i>Butoh</i> dance workshop	<i>NYU Performance Studies, Tisch, NY</i>	2002
Theatre history lectures (Japanese theatre: <i>noh</i> to <i>butoh</i>)	<i>The New School, NY</i>	2002
Theatre history lectures (Japanese <i>butoh</i> dance)	<i>NYU Performance Studies, Tisch, NY</i>	2001
Movement for actors workshops	<i>Amherst College, Amherst, MA</i>	1998
Movement for actors workshops	<i>Univ. of Massachusetts, Amherst, MA</i>	1998

ARTS LEADERSHIP

ASSOCIATE ARTISTIC DIRECTOR *Classic Stage Company (CSC), NY* 2006-2008

- Directed *A Midsummer Night's Dream* and readings (e.g. *The Tempest* with Tony Award-winner Blair Brown)
- Managed and produced CSC's education initiative *The Young Company*: expanded outreach to 18 public high schools and 1,000 students in 4 boroughs; hired and trained teaching artists; created curriculum
- Produced and developed the work of emerging directors in new series *On the Verge*, developed with Artistic Director Brian Kulick; organized labs with directors (e.g. Gisela Cardenas and Rachel Chavkin)
- Produced and directed our ongoing *Adaptation Project*, curated by Obie Award-winner Mac Wellman
- Worked on marketing, outreach and associate produced our main-stage productions:
 - *The Seagull*, with Alan Cumming and Dianne Wiest, directed by Viacheslav Dolgachev
 - David Ives' *New Jerusalem*, featuring Richard Easton, directed by Walter Bobbie
 - Brian Kulick's productions: *Richard II* and *Richard III*
 - Yasmina Reza's *A Spanish Play*, with Zoe Caldwell and Denis O'Hare, directed by John Turturro
 - Aeschylus' *Prometheus Bound*, featuring David Oyelowo, by Aquila Theatre

ARTISTIC ASSOCIATE & DIRECTOR OF EDUCATION *Classic Stage Company (CSC), NY* 2004-2006

- Developed CSC's new education program, *The Young Company*
- Initiated and administrated our developmental program *On the Verge* dedicated to emerging directors and companies (including Pavol Liska/Nature Theater of Oklahoma)
- Launched and produced our *Adaptation Project*, curated by Obie Award- winner Mac Wellman
- Worked on marketing, outreach and associate produced our main-stage productions:
 - *Death and the Ploughman* by Anne Bogart and SITI Company
 - Beckett's *Happy Days*, featuring Lea DeLaria
 - Pavol Liska/Nature Theatre of Oklahoma with Chekhov's *Three Sisters*
 - Brian Kulick's productions: Marivaux's *The False Servant* (Martha Plimpton) and *Hamlet*
 - Goethe's *Faust, Parts I and II*, directed by David Herskovits (Target Margin Theater)

CO-DIRECTOR, CO-FOUNDER & CO-CURATOR New York *Butoh* Festival, NY 2003-2007

- Created and organized biennial festival showcasing over 50 international *butoh* artists
- Curated season and brought artists from Japan, Germany, France, Colombia, Mexico, Canada and US
- Oversaw three sold-out festivals (in 2003, 2005 and 2007) and their complex matrix of events – performances, workshops, films and lectures – that were attended by over 3,000 people

ARTS LEADERSHIP (continued)

PRODUCER: SYMPOSIUM/EXHIBITION	<i>Bobst Library, New York University, NY</i>	2003
<ul style="list-style-type: none"> Produced <i>Visions for a Changing Theatre</i>, month-long exhibition on experimental theatre from 1960s-1990s Coordinated symposium involving: Richard Schechner, Lee Breuer, Judith Malina, Joseph Melillo, Steve Buscemi 		
CO-FOUNDER & PRODUCER	<i>Dome Artist/Outreach, NY</i>	1999-2002
<ul style="list-style-type: none"> Produced performances and educational events, with a host of international artists from Harlem to Korea Hired and managed production staff for our various international events in Brooklyn, Queens and Manhattan 		
CO-FOUNDER & ASSOCIATE DIRECTOR	<i>East Street Dance Center, Hadley, MA</i>	1997-1998
<ul style="list-style-type: none"> Co-launched a new dance center: programmed and organized 20 classes for over 200 students Oversaw various aspects of center: managed teachers and staff and maintained the budget 		

DIRECTING (www.jeffjanisheski.com)

<i>In the Penal Colony</i> , Philip Glass – with Long Beach Opera	Cal Rep, Studio Theatre, Long Beach, CA	2019
<i>Vale</i> , Nicki Bloom (reading)	Australian Theatre Company, Los Angeles	2018
<i>Antigone X</i> , Paula Cizmar	Cal Rep, Studio Theatre, Long Beach, CA	2018
<i>The Olympians</i> , Stephen Sewell (world premiere)	Parade Theatre, NIDA, Sydney	2016
<i>Vale</i> , Nicki Bloom (world premiere)	Bangarra Studio Theatre, Sydney	2015
<i>The Portrait Project</i> , annual devised project	Parade Studio, NIDA, Sydney	2013-present
<i>Kandahar Gate</i> , Stephen Sewell (world premiere)	Parade Theatre, NIDA, Sydney	2014
<i>Kasimir and Karoline</i> , Odön von Horvath	Parade Studio, NIDA, Sydney	2013
Unplugged, Acting Showcase	Parade Space, NIDA, Sydney	2012
<i>Trojan Women</i> , Jean-Paul Sartre	Parade Space, NIDA, Sydney	2012
<i>Transformations</i> , Anne Sexton	National Theater Institute, Waterford, CT	2011
<i>The Hero with a Thousand Faces</i> , ensemble creation	National Theater Institute, Waterford, CT	2010
<i>Square One</i> , ensemble creation	National Theater Institute, Waterford, CT	2010
<i>Children of an Idle Brain</i> , ensemble creation	National Theater Institute, Waterford, CT	2009
<i>Tales from Ovid</i> , Ted Hughes	National Theater Institute, Waterford, CT	2009
<i>The End</i> , ensemble creation	National Theater Institute, Waterford, CT	2009
<i>Want. Need. Feed.</i> , ensemble creation	National Theater Institute, Waterford, CT	2008
<i>Daphne</i> , based on Ovid's <i>Metamorphoses</i>	Japan Society, NY	2007
<i>The Life and Opinions of the Nanny Goat Jane</i> , Erin Courtney (Lab show)	Classic Stage Company, NY	2007
<i>Dorothy Parker</i> , Maureen van Trease (workshop)	Midtown International Theatre Festival, NY	2007
<i>Kinuta: The Fulling Block</i> , Zeami (workshop)	New York Theatre Workshop Studio, NY	2007
<i>The Tempest</i> , William Shakespeare (reading)	Classic Stage Company, NY	2007
<i>America Hurrah</i> , Jean-Claude van Itallie	Dixon Place, NY; Peculiar Works Project, NY	2007
<i>A Midsummer Night's Dream</i> , William Shakespeare (Young Company)	Classic Stage Company, NY	2007
<i>Voices of the Dragon 3: Dragon v. Eagle</i> , Ruth Margraff (workshop)	Apollo Theater, NY	2007
<i>In Circles</i> , Gertrude Stein/Al Carmines	Judson Church, NY	2006
<i>Salome</i> , Charles L. Mee	KO Festival of Performance, Amherst, MA	2006
<i>Forensic and the Navigators</i> , Sam Shepard	Judson Church, NY	2006
<i>Animals That Live in the Mirror</i> , Laura Jones-Katz	Classic Stage Company, NY	2006
<i>A Lie of the Mind</i> , Sam Shepard	Riverside Church Theatre, NY	2005
<i>Electria</i> , Jeff Janisheski	Lower Manhattan Cultural Council, NY	2004
<i>Apocalypse and/or Metamorphosis</i> , Charles L. Mee (MFA show)	Columbia University, NY	2004
<i>Uncle Vanya</i> , Anton Chekhov (MFA show)	Columbia University, NY	2003
<i>2 Josh</i> , Jeff Janisheski	Cherry Lane Alternative Theatre, NY	2003
<i>The Man in the Elevator</i> , Heiner Müller	Chashama Theater, NY	2000
<i>MEDEAMATERIAL</i> , Heiner Müller	Thornes Theater, Northampton, MA	1998

CHOREOGRAPHY & DANCE EXPERIENCE

<i>Duet Exercising</i> , choreography by Yanira Castro	Judson House, NY	2000
<i>Space Dance II</i> , co-created with Tetsuro Fukuhara	Gale Gates, Brooklyn, NY	2000
<i>Angel of the Apocalypse</i>	Williamsburg Art & Historical Center, Brooklyn, NY	1999
<i>Space Dance I</i>	Five College Alumni Dance Concert, South Hadley, MA	1999
<i>Ghost of Rain</i>	Terpsichore Studio, Tokyo, Japan	1999
<i>MAU</i> , co-created with Tetsuro Fukuhara	Musashino Art University, Tokyo, Japan	1998 & '99
<i>Memory</i>	East Street Dance Center, Hadley, MA	1998
<i>Dream Stone Dance</i>	KO Festival of Performance, Amherst, MA	1997
<i>Untitled</i> , choreography by Peter Jones Faculty Dance Concert, Mt. Holyoke College, South Hadley, MA		1997
<i>If the Shoes Fit</i> , choreography by Katherine Sanderson	Academy of Music, Northampton, MA	1995
<i>The Palace That Soars in the Sky</i> , choreo. by Kazuo & Yoshito Ohno	Aka Renga, Yokohama, Japan	1993

PANELS, LECTURES & CONFERENCES

PANELIST	<i>NoPassport Conference, New York University, NY</i>	2016
<ul style="list-style-type: none"> Panelist speaking on "Cultural Appropriation" with Saviana Stanescu and Allaudin Ullah 		
LECTURER	<i>Australasian Assoc. for Theatre, Drama and Perf. Studies, Sydney University, Sydney</i>	2015
<ul style="list-style-type: none"> Lecture entitled "How Do you Fill Space and Time: Anne Bogart, Viewpoints and Actor Training" 		
INVITED SPEAKER	<i>Speech and Drama Teachers' Association Annual Conference</i>	2012-2015
<ul style="list-style-type: none"> Lecture/workshop on actor training at conference for high school teachers: in Brisbane and Sydney 		
MODERATOR/ORGANIZER/CURATOR	<i>Tearing the Mask, NIDA, Sydney</i>	2014
<ul style="list-style-type: none"> Initiated, organized and curated a unique week-long series of free public events at NIDA: <i>Tearing the Mask</i>, an exploration of Japanese performance via films, panels, lectures and performances Brought two experts – Richard Emmert/<i>noh</i> and Yukio Waguri/<i>butoh</i> – from Tokyo to lead workshops Sourced and redesigned an actual <i>noh</i> stage (from the Adelaide Festival in the late 1980s) for these events Involved Australian artists: Lynne Bradley, Tess de Quincey and Prof. Allan Marett (University of Sydney) 		
PANELIST/GUEST ARTIST	<i>Asia-Pacific Bureau (APB) Conference, Ho Chi Minh, Vietnam</i>	2013
<ul style="list-style-type: none"> Attended annual APB conference of top 20 drama schools in Asia-Pacific as representative of NIDA Taught Viewpoints workshops to students from Korea, Mongolia, Shanghai, Vietnam and the Philippines; co-directed devised piece with 18 students from different schools at conference 		
MODERATOR	<i>Association for Theater in Higher Education (ATHE), Chicago, IL</i>	2011
<ul style="list-style-type: none"> ATHE's 2011 conference: organized/moderated panel on work of 5 emerging and established Chicago theatres – Remy Bumpo Theatre, The Neo-Futurists, The State Theatre, New Leaf Theatre and The Ruckus 		
MODERATOR & PANELIST	<i>Association for Theater in Higher Education (ATHE), NY</i>	2009
<ul style="list-style-type: none"> ATHE's 2009 conference: organized/moderated panel on ensemble-generated performance – Paul Lazar/Big Dance Theater, Rubén Polendo/Theater Mitu and Daniel Banks; panelist on international theatre 		
MODERATOR/ORGANIZER	<i>NoPassport Conference, NY</i>	2009 & '10
<ul style="list-style-type: none"> 2010: Co-organized/co-moderated panel on new dramaturgies/new writing, with playwright Elaine Avila/Univ. of New Mexico, playwright Matthew Maguire/Fordham Univ. and Kate Weiss/Canadian Theatre Alliance 2009: Co-organized/co-moderated panel on interdisciplinary performance, with choreographer Ann Liv Young and members of Radiohole, Temporary Distortion and Big Art Group 		
MODERATOR/ORGANIZER	<i>CUNY's Graduate Center, NY</i>	2005 & 2007
<ul style="list-style-type: none"> 2007: Lecture and film series on <i>butoh</i> master Kazuo Ohno with John Solt/Harvard University 2005: Panel on <i>butoh</i> past and present with Mark Franko/UCSC, André Lepecki/NYU, Carol Martin/NYU and choreographers from the New York Butoh Festival 		

SCHOLARSHIP

- “An Actor’s World: People, Space, Time and Text,” a chapter in the forthcoming Palgrave book, [Approaches to Actor Training: International Perspectives](#), an international survey of contemporary theatre training edited by John Freeman – 2019
- “The X of *Antigone X*” an interview with playwright Paula Cizmar published along with the script of her play, [Antigone X](#) by NoPassport Press – 2018
- “The Mad World of Stephen Sewell” an essay about Stephen Sewell and his play [The Olympians](#) which I directed, published by NoPassport Press - 2016
- “Ancient Technologies for Modern Times” my essay on actor training was published in the TCG anthology [Audience Revolutions: Dispatches from the Field](#) edited by Caridad Svich – 2016
- [Ancient Technologies for Modern Times](#), my essay for the Theatre Communications Group/TCG online salon on contemporary theatre – 2015
- “The Dark Heart of a Dream Play” an introduction to Stephen Sewell’s new play [Kandahar Gate](#) which I directed, published by NoPassport Press – 2014
- [Empire of Stillness: Six Essential Aspects of Japanese Noh](#), published in online academic journal “The Conversation” – 2014

FELLOWSHIPS

- TCG NEW GENERATIONS/NEW LEADERS FELLOWSHIP *Classic Stage Company, NY* 2006-2008
- Mentored by Artistic Director Brian Kulick through this two-year fellowship
- ARTIST FELLOWSHIP *Japan-U.S. Partnership for the Performing Arts/Japan Foundation, Tokyo, Japan* 1998-1999
- Researched connections between *butoh* and *noh*; collaborated with Japanese artists on series of performances

AWARDS & GRANTS

- TCG New Generations/New Leadership Fellowship, 2006
- Shubert Foundation Fellowships, 2004 & 2005
- Columbia Graduate Arts Council Award, 2004
- Lower Manhattan Cultural Council Community Grant/LMCC, 2000
- Japan Foundation Grant, 2000
- Japan-U.S. Partnership for the Performing Arts/JUSSPA Fellowship, 1998
- Massachusetts Cultural Council Grant, 1997