

## JEFF JANISHESKI

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### EDUCATION & TRAINING

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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

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PROFESSOR *Theatre Arts Dept., CSULB, Long Beach, CA* 2020-current

- Teach acting, directing and devising to undergraduate and graduate students

DEPARTMENT CHAIR/ARTISTIC DIRECTOR *Theatre Arts Dept., CSULB, Long Beach, CA* 2016-2020

- Lead a department of over 230 undergraduate and 30 graduate students, with three undergrad programs (a general BA, a technical theatre BA and a BFA in Acting) and two MFA programs (in Acting and Theatre Management)
- Supervise 9 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 collaborated with Long Beach Opera on *In the Penal Colony*, an opera which included interviews with Rising Scholars (a group of formerly incarcerated students on campus)

**TEACHING & ACADEMIC LEADERSHIP (continued)**

<b>HEAD OF ACTING</b>	<i>National Institute of Dramatic Art, Sydney</i>	<i>2012-2016</i>
<ul style="list-style-type: none"> <li>• 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)</li> <li>• Revamped the entire acting curriculum, adding devised theatre, Viewpoints and more classical theatre</li> <li>• Edited, reviewed and oversaw writing of BFA accreditation documentation for national regulator TEQSA</li> <li>• Supervised 8 full-time teaching staff; and hired/supervised 5-10 part-time teachers/guest artists</li> <li>• Oversaw \$1.3 million budget</li> <li>• Directed one production per year, plus in-class presentations and devised theatre projects</li> <li>• Commissioned nationally and internationally renowned artists: e.g. Pulitzer-nominated playwright Adam Rapp</li> <li>• Planned the upcoming Acting MFA – the first of its kind in Australia – with general philosophy and curriculum</li> </ul>		
<b>ARTISTIC DIRECTOR</b>	<i>National Theater Institute (NTI), Waterford, CT</i>	<i>2008-2011</i>
<ul style="list-style-type: none"> <li>• 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</li> <li>• Oversaw a \$800K budget; met with funders to increase scholarships/funding</li> <li>• 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</li> <li>• 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</li> <li>• 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)</li> </ul>		
<b>ADJUNCT LECTURER</b>	<i>Dowling College, Long Island, NY</i>	<i>2005-2006</i>
<ul style="list-style-type: none"> <li>• Taught a variety of undergraduate theatre courses</li> </ul>		
<b>ADJUNCT LECTURER</b>	<i>Fordham University at Lincoln Center, NY</i>	<i>2004</i>
<ul style="list-style-type: none"> <li>• Taught semester-long Movement for Actors class with twenty undergraduates</li> </ul>		
<b>GUEST ARTIST/LECTURER</b>		
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>
Acting workshop	<i>Illinois Wesleyan University, Bloomington, IL</i>	<i>2007</i>
Contemporary American theatre lecture	<i>NYU Performance Studies, Tisch, NY</i>	<i>2007</i>
Viewpoints workshops	<i>Fordham University at Lincoln Center, NY</i>	<i>2007</i>
Theatre history lectures (Western classical, <i>noh</i> theatre)	<i>SUNY Purchase College, Purchase, NY</i>	<i>2007</i>
<i>Noh</i> theatre workshop	<i>Yale University, New Haven, CT</i>	<i>2007</i>
Theatre history lectures (Japanese <i>noh</i> theatre)	<i>Brooklyn College, Brooklyn, NY</i>	<i>2006</i>

**GUEST ARTIST/LECTURER (continued)**

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 – from Japan, Germany, France, Colombia, Mexico, Canada and US
- Oversaw three sold-out festivals (in 2003, 2005 and 2007) and their matrix of events – performances, workshops, films and lectures – that were attended by over 3,000 people

**PRODUCER: SYMPOSIUM/EXHIBITION** *Bobst Library, New York University, NY* 2003

- Produced *Visions for a Changing Theatre*, 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** *Dome Artist/Outreach, NY* 1999-2002

- Produced performances and educational events, with a host of international artists from Harlem to Korea

**CO-FOUNDER & ASSOCIATE DIRECTOR** *East Street Dance Center, Hadley, MA* 1997-1998

- Co-launched a new dance center: programmed and organized 20 classes for over 200 students

**DIRECTING ([www.jeffjanisheski.com](http://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
<i>Unplugged</i> , 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

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- PANELIST *Butoh Next Symposium, CUNY Graduate Center* 2019
- Give a lecture on my 12 years of experience in *butoh*, as part of [Butoh Next Symposium](#)
- PANELIST *NoPassport Conference, New York University, NY* 2016
- Panelist speaking on “Cultural Appropriation” with Saviana Stanescu and Allaudin Ullah
- LECTURER *Australasian Assoc. for Theatre, Drama and Perf. Studies, Sydney University, Sydney* 2015
- Lecture entitled “How Do you Fill Space and Time: Anne Bogart, Viewpoints and Actor Training”
- INVITED SPEAKER *Speech and Drama Teachers' Association Annual Conference* 2012-2015
- Lecture/workshop on actor training at conference for high school teachers: in Brisbane and Sydney
- MODERATOR/ORGANIZER/CURATOR *Tearing the Mask, NIDA, Sydney* 2014
- Initiated, organized and curated a unique week-long series of free public events at NIDA: *Tearing the Mask*, an exploration of Japanese performance via films, panels, lectures and performances
  - Brought two experts in *noh* and *butoh* from Tokyo to lead workshops; involved Australian artists
- PANELIST/GUEST ARTIST *Asia-Pacific Bureau (APB) Conference, Ho Chi Minh, Vietnam* 2013
- 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
- MODERATOR *Association for Theater in Higher Education (ATHE), Chicago, IL* 2011
- ATHE’s 2011 conference: organized/moderated panel on work of 5 emerging and established Chicago theatres – Remy Bumppo Theatre, The Neo-Futurists, The State Theatre, New Leaf Theatre and The Ruckus
- MODERATOR & PANELIST *Association for Theater in Higher Education (ATHE), NY* 2009
- 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 *NoPassport Conference, NY* 2009 & ‘10
- 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 *CUNY's Graduate Center, NY* 2005 & 2007
- 2007: Lecture and film series on *butoh* master Kazuo Ohno with John Solt/Harvard University
  - 2005: Panel on *butoh* past and present with Mark Franko/UCSC, André Lepecki/NYU, Carol Martin/NYU and choreographers from the New York Butoh Festival

## SCHOLARSHIP

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- “An Actor’s World: People, Space, Time and Text,” a chapter in the book, [Approaches to Actor Training: International Perspectives](#), an international survey of contemporary theatre training (ed. John Freeman, 2019)
- “The X of *Antigone X*”: interview with playwright Paula Cizmar published with her script, [Antigone X](#) (NoPassport Press, 2018)
- “The Mad World of Stephen Sewell” an essay about the playwright and his play [The Olympians](#) which I directed, (NoPassport Press, 2016)
- “Ancient Technologies for Modern Times” my essay on actor training; published in TCG anthology [Audience Revolutions: Dispatches from the Field](#) (ed. Caridad Svich, 2016)
- “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

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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

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- PAW: Professors Around the World Grant from CSULB, 2018
- 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