

# NANCY KEYSTONE

director • designer • writer • educator  
founder/artistic director: critical mass performance group  
323.993.7263 • e-mail: nancy@nancykeystone.com

## [selected productions]

### **365 Days/365 Plays** by Suzan-Lori Parks 2007

Week 52: Center Theatre Group at the Marina Pavilion, Los Angeles

Week 47: Critical Mass Performance Group at Angels Gate Cultural Center, San Pedro

### **The America Play** by Suzan-Lori Parks 2006 (also set design)

The Theatre at Boston Court, Pasadena, CA . *Los Angeles Times* and *Backstage West* "Critics' Pick;"

Nominated for *LA Weekly* award for set design.

### **Apollo [Parts I&2]: Lebensraum** written, directed, set design by Nancy Keystone, 2001-2005

A Critical Mass Performance Group collaboration. World premiere at CTG's Kirk Douglas Theatre, Los Angeles, June 2005.

Garland Awards for Playwriting, Sound Design, Lighting Design; *Backstage West* Critics' Picks: Best Production, Directing, Ensemble, Scenic Design,

Video Design; "Top Ten Plays of 2005," *LA Alternative Press*; "Pick of the Week," *L.A. Weekly*.

### **Underneath the Lintel** by Glen Berger 2005

Portland Center Stage, Oregon

### **Mike's Incredible Indian Adventure** by Michael Schlitt 2004-2006

New York International Fringe Festival 2006, named "Best Solo Show"; Los Angeles Edge of the World Theatre Festival 2005.

### **Cymbeline** by William Shakespeare (also set design) 2003

Georgia Shakespeare Festival, Atlanta, GA

Named one of "Ten Best Theatre Events of 2003," by *Atlanta Journal-Constitution*; "Ten Best Productions of 2003," by *Southern Voice*

### **Who's Afraid of Virginia Woolf?** by Edward Albee 2003

Portland Center Stage, OR.

"Best Actor" and "Best Actress" Drammies for George and Martha.

### **Dirty Blonde** by Claudia Shear 2002

Portland Center Stage, OR.

### **Antigone** by Nancy Keystone (also set design) 2001

World Premiere, Portland Center Stage, Portland, OR.

First developed through a workshop with The Actors' Gang and Critical Mass Performance Group in Los Angeles, 2000.

### **The Dying Gaul** by Craig Lucas (also set design) 2000

Actor's Express, Atlanta, GA

**The Akhmatova Project** created, directed, produced, designed by Nancy Keystone 1997-2000  
A Critical Mass Production, World Premiere at the Actors' Gang Theatre, Los Angeles (2000).  
Named one of the "10 Best" Productions for 2000, by *Los Angeles Times*, nominated for 4 *LA Weekly* awards.

Performed as a work-in-progress at ASK Theater Projects' Common Ground Festival (June 1998); The Getty Center (Sept. 1998)

**A Doll's House** by Henrik Ibsen (also set design) 1999

Actor's Express, Atlanta, GA

Named "Best Director," 1999, *The Atlanta Press*

**A Midsummer Night's Dream** by William Shakespeare (also set design) 1998

San Francisco Shakespeare Festival

**Othello** by William Shakespeare (also set design) 1997

Georgia Shakespeare Festival

Named one of the "Ten Best" Productions in Atlanta, 1997, *Creative Loafing*

**The Misanthrope** by Moliere (also set and costume design) 1996

Actor's Express, Atlanta, GA

**Three Sisters** by Anton Chekhov (also set design) 1996

Actor's Express, Atlanta, GA

Named "Best Director" and "Best Production," 1996, *The Atlanta Journal-Constitution*

**Stuck** by Victoria Ann Lewis 1995

Workshop, Mark Taper Forum, Los Angeles, CA

**Hamlet** by William Shakespeare (also set design) 1995

Actor's Express, Atlanta, GA.

**Don Giovanni** (opera) by W.A. Mozart and L. Da Ponte 1994

San Luis Obispo Mozart Festival

**Unidentified Human Remains and the True Nature of Love** by Brad Fraser (also set design) 1994

Actor's Express, Atlanta, GA

**Borderlands** co-authored with The Continuum 1994

Second Stage, Los Angeles

**Le Nozze di Figaro** (opera) by W.A. Mozart and L. Da Ponte 1993

San Luis Obispo Mozart Festival

**Low Level Panic** by Clare McIntyre 1992

American premiere of British play produced by The Continuum, Carpet Co. Stage, Los Angeles.

Winner of the *L.A. Weekly* award for Best Ensemble, and 5 *L.A. Drama-Logue* awards.

**Postcard From Morocco** (opera) by Dominick Argento (also set design) 1992

Guest director, California State University, Long Beach

**Measure for Measure** by William Shakespeare (also produced and designed) 1991  
A Critical Mass production. Named one of the "10 Best" plays, 1991, *L.A. Reader*.  
Toured to Los Angeles, Santa Barbara, and Ojai, California, performed in alternative spaces.

**Livietta and Tracollo** (opera) by Giovanni Pergolesi 1990  
Long Beach Opera

**The Rover** by Aphra Behn (also produced and designed) 1989-1990  
A Critical Mass production, staged in a vacant locker room at the Hollywood Recreation Center,  
and also in a modernistic mansion for the Fund For Santa Barbara in celebration of El Dia de los Muertos.

**The Trojan Women** by Euripides/Jean-Paul Sartre 1989  
Guest director, UCLA

**The Love of Don Perlimplin with Belisa in the Garden** by Federico Garcia Lorca 1988  
Circle Rep, NYC  
Drama League of New York, Directors' Project

**Dr. Faustus** by Christopher Marlowe (also produced and designed set and costumes) 1988  
A Critical Mass production, staged in Joseppi's Bar Santa Barbara, CA.

**Life is a Dream** by Calderon de la Barca 1988  
Studio Theatre, Pittsburgh, PA

**The Memorandum** by Vaclav Havel 1987  
Studio Theatre, Pittsburgh, PA

**Baal** by Bertolt Brecht (also produced and designed set and costumes) 1985  
A Critical Mass production, staged in a basement room, UCLA

### **[festival performance events]**

**Artistic Director, Santa Barbara Summer Solstice Celebration 1995**  
A community-based art/performance parade and festival; 600 participants, 100,000 spectators. Responsible for  
selection and supervision of artists-in-residence, supervision of month-long public workshop where parade  
elements and performance were created, recruitment of parade participants, coordination of parade  
ensembles,  
public speaking, media interviews, overall artistic supervision and direction of parade and festival.

**Sun Song** (adapted, directed, choreographed and designed) 1991  
Based on a Nahuatl poem about the creation of the world.  
Community-based, transcultural, multi-media performance, staged in the Santa Barbara Courthouse gardens in  
conjunction with the Santa Barbara Summer Solstice Celebration and Critical Mass Performance Group.  
Utilizing three  
performance areas simultaneously, by narrators, musicians, dancers, and puppeteers, spoken and sung in  
English  
and Spanish, with American Sign Language interpretation, played to crowds of approximately 4000.

**Stories of the Sun** (adapted, directed, choreographed and designed) 1990

Multi-cultural collage of texts and songs about the sun.

Community-based, interdisciplinary performance, staged in the Santa Barbara Courthouse gardens in conjunction with the Santa Barbara Summer Solstice Celebration and Critical Mass Performance Group.

Utilizing two

performance areas, simultaneously, by actors, dancers and musicians, spoken and sung in English and Spanish, with American Sign Language interpretation, played to crowds of approximately 2000.

## **[film]**

**How Many Miles/Hour Do You Sleep?** (wrote and directed) 1999

Critical Mass Films

8mm, black and white, 3 minutes

**The Housekeeper** (wrote and directed) 1998

FXM Shorts (Fox Television)

35mm, color, 8 minutes

Airs regularly on FXM network, and has been seen in film festivals throughout the US, Europe and Japan.

## **[awards, grants, fellowships]**

- UCLA Hothouse Residency, 2008
- APAP/Doris Duke Foundation Ensemble Theatres Collaborations Grant (with Portland Center Stage), 2007
- Center for Cultural Innovation's Investing In Artists Grant, 2007
- NEA Access to Artistic Excellence grant (with Portland Center Stage), 2006-7
- Alfred P. Sloan Foundation Commission for *Apollo [Part 3]: Liberation* (with Portland Center Stage), 2006
- TCG Alan Schneider Director Award, 2003
- Garland Award for Playwriting *Apollo [Part 1]: Lebensraum*, 2005
- National Theatre Artist Residency Grant (with Portland Center Stage), TCG/Pew Charitable Trust, 2002
- *LA Weekly* Award for Choreography ("The Akhmatova Project), 2000
- Fellowship, California Community Foundation, 1999
- "Best Director," *Atlanta Press*, ("A Doll's House") 1999
- City of Los Angeles Cultural Affairs Department Grant, 1998
- "Best Director/Best Production," *Atlanta Journal-Constitution*, ("Three Sisters"), 1996
- *L.A. Drama-Logue* Award for Directing ("Low Level Panic"), 1992

- Santa Barbara County Arts Commission's Arts Partnership Grant, 1991
- Fellowship, Drama League of New York, New Directors' Project, 1988

### [related experience]

- Design Consultant on new Gerding Theatre for Portland Center Stage at the Armory, 2005-2006
- Artist-in-Residence, Portland Center Stage, Portland OR, 2003-2005
- Artistic Associate, Actor's Express, Atlanta, GA, 1995-2000
- Resident Director for The Continuum, Los Angeles, CA, 1990-1994
- Guest Instructor, "Movement for Theatre," L. A. Modern Dance & Ballet, 1993
- Exhibiting Visual Artist (exhibition chronology available upon request)

### [education]

- Lillian Garrett-Groag, "A Structure of One's Own," Writing Lab, ASK Theater Projects, 2001
- Charles L. Mee, Jr., "Remaking the Greeks," Writing Lab, ASK Theater Projects, 1999
- Peter Sellars' Seminar, "Performance Structures in an Unstructured Society," UCLA, 1990
- MFA in Directing, Carnegie-Mellon University, 1988
- BA in Theatre Arts, University of California, Los Angeles, 1985
- European Art Studies Abroad Program (history and studio), Santa Barbara City College, 1985

### [teaching experience]

1995 - 2007 University of California, Los Angeles - Visiting Assistant Professor

- **Graduate Acting Thesis Project:** "The Activist Project"—students researched and developed short plays which they performed, based on living activists in various fields. Course included broad range of writing and acting exercises and explorations, individually and as a group, dramaturgical work, writing of scripts, rehearsal and performance of the developed plays.

- **Fundamentals of Directing:** Intensive, undergraduate, upper division course focusing on theory and techniques of theatre directing with an emphasis on scene work and text analysis of 20th century American plays.

- **Directing Continuum (third of four quarters):** Intensive, undergraduate, upper division course focusing on techniques of play directing with an emphasis on scene work and text analysis of ancient Greek and Shakespeare plays. Also included readings and discussions of important 20<sup>th</sup> century directors, directing theory, inter-culturalism and dramaturgy.

- **Introduction to Directing:** Lower division, freshman survey course (lecture/lab) examining the role and practice of the director in the theatre. Course included a broad range of

readings, in-class exercises, written assignments and scene work.

- **Acting Laboratory:** Lower division undergraduate course, concurrent with the Fundamentals of Directing class. Students act in the scenes, as well as attend certain lectures and critiques.

1989 • **Performance Workshop:** Summer program-- rehearsal and performance of fully staged production of "The Trojan Women," with emphasis on research, movement, text, voice, characterization, ensemble work.

#### 1999 - 2000 California State University, Los Angeles - Lecturer

- **Violence in Theatre:** Undergraduate upper division theme course focusing on the aspect of violence in dramatic literature and theatre production. Course work included a survey of world theatre literature and practices; written assignments; group performance presentations; attendance at live theatre events.

- **Theatre and Dance in 20th Century Urban Contexts:** Undergraduate, upper division theme course examining the relationship between urban environments and the performing arts in world cultures with an emphasis on Los Angeles. Course work included: readings on historical and contemporary theatre and dance; written assignments; oral presentations; attendance at live theatre and dance events; group performance presentations; field work in the local community.

#### 1994 -2000 Actor's Express - Artistic Associate / Director / Instructor *Atlanta, Georgia professional theater company with year-long internship program*

- **Twentieth Century Dramatic Literature:** Course investigated germinal European and American plays with emphasis on social history, theatre history and text analysis.
- **Shakespeare Workshop:** Acting workshop explored the plays through text analysis as well as physical and vocal exercises connected with the text.
- Workshops on improvisation, theatre games, interdisciplinary arts lessons, visual art theory and projects.

#### 2002-2007 California Institute of the Arts - Guest Speaker

- **Grant Writing:** Graduate course for directors, designers, producers and actors focusing on grant-writing. Addressed issues related to specific government and foundation grants.

#### 2003-2007 Loyola Marymount University, Los Angeles—Guest Speaker

- **Ensemble Theatre Workshop:** Participatory workshop focusing on exploration of source material, collaborative, ensemble techniques, emphasizing kinesthetic-emotional connections, activating imagination through the body.

- 2001, 2004 **Portland State University—Guest Speaker**
- **Ensemble Theatre Lecture-Demonstration:** Participatory workshop focusing on exploration of source material, collaborative, ensemble techniques, emphasizing kinesthetic-emotional connections, activating imagination through the body.
- 2004 **Art Institute of Portland—Guest Lecturer**
- Lecture to fashion design students on developing costume design through analysis of a play using “A Midsummer Night’s Dream” as the text.
- 1999 **Huntington Library Women’s Studies Seminar - Guest Lecturer**
- Lecture/demonstration about Russian poet Anna Akhmatova, and “The Akhmatova Project” (new performance piece inspired by her life and work). Historical and biographical information about the poet and the poems, combined with demonstrations by the actors of “The Akhmatova Project” of aspects of the development process and performance of the piece.
- 1997 - present **Foster Educational Systems - Faculty / Presenter**  
*Professional growth retreats “The Arts Go to School” for Elementary through University educators and artists, focusing on integrating the arts into the curriculum.*
- 1996 **Getty Institute for Education in the Arts (Theatre Intensive) - Faculty/Presenter.**  
*Two week intensive course for administrators and educators, grades K-12, in Discipline Based Theatre Education*
- Seminars on The Roles of the Actor, Director and Playwright; and Theatre Forms and Conventions
- 1993 **Los Angeles Modern Dance and Ballet - Guest Instructor**
- **Movement for Theatre:** Workshop emphasizing kinesthetic-emotional connections, and activating imagination through the body.

## [art exhibitions]

Artwork is currently being shown at Reform School and Regeneration in Los Angeles.

## One Person Shows

- 1999 “At the Still Point of the Turning World” The Coffee Table, Los Angeles
- 1995 “Theories of Natural Phenomena” Actors’ Gang Theatre, Los Angeles
- 1992 “Recuerdos” Santa Barbara Museum of Natural History
- 1989 “Pieces of the Past” Sojourner Coffeehouse/Gallery, Santa Barbara

## Group Shows

- 2007 “Flags Unflown” TruXtop Gallery, Los Angeles
- 2007 “Postmarked 2007” Claremont Forum Gallery, Claremont

2006	Bingo's Craft Emporium	Pull My Daisy, Los Angeles
2006	Outpost for Contemporary Art, "Post-Postcard"	Outpost, Los Angeles
2005	Outpost for Contemporary Art, "Post-Postcard"	L.A.C.E., Los Angeles
1996	The Heart Project Invitational	Actors' Gang Theatre, Los Angeles
1995	The Heart Project Invitational	Actors' Gang Theatre, Los Angeles
1991	"Physics of Imponderable Agents"	Sojourner Coffeehouse/Gallery, Santa Barbara
1990	"Santa Barbara Artists in Paris"	Gallerie Salle Curie, Paris, France
1990	Fund for Santa Barbara Invitational	Frameworks Gallery, Santa Barbara
1990	"A Window on AIDS"	Frameworks Gallery, Santa Barbara
1989	"Images of Dance"	Art and Antiques Gallery, Santa Barbara
1989	"Masks"	Coffee Grinder/Puccinelli Gallery, Carpinteria
1989	"Santa Barbara Women Artists"	Santa Barbara Arts Council Gallery

### [selected bibliography]

- Robert Verini, "The America Play" review, Variety, October 23, 2006
- Charlotte Stoudt, "The America Play" review, Los Angeles Times, October 20, 2006
- Chris Coleman, et. al, Voices of the Armory: A Chronicle of the Transformation of a 19<sup>th</sup> Century Icon Into a 21<sup>st</sup> Century Theater, 2006, p. 154, 160
- Barry Johnson, "Proving God in an Overdue Book," review, The Oregonian, October 5, 2005
- Johanna Droubay, "Underneath the Lintel," review, Willamette Week, October 5-11, 2005
- Steven Leigh Morris, "Our Nazis, Ourselves," feature article, LA Weekly, July 1-7, 2005
- Steven Oxman, "Dreams of Spaceflight Soar in 'Apollo,'" review, Los Angeles Times, June 14, 2005
- Joel Hirschhorn, review, "Apollo Part 1: Lebenesraum," Daily Variety, June 14, 2005
- Karen Wada, "A Stage Artist of Soaring Ambition," feature article, Los Angeles Times, June 12, 2005
- Rob Kendt, "It Doesn't Take a Rocket Scientist," interview, Performances Magazine, June 2005
- Karen Wada, profile/interview, American Theatre Magazine, May/June 2005
- Don Shirley, "Faces to Watch," Los Angeles Times, December 26, 2004
- Wendell Brock, "A Strange, Ellyptical Trip to Roman Britain," review, The Atlanta Journal-Constitution, July 18, 2003

- Bob Hicks, “Virginia Woolf Offers Surprise” review, The Oregonian, January 19, 2003
- Steven Leigh Morris, “Seeing Red: Joe Stalin Comes to LA,” feature article, LA Weekly, March 31, 2000
- Jana J. Monji, “Poetry of the Soul” review Los Angeles Times, March 9, 2000
- Elana Roston, “Russian Roulette,” interview, New Times, March 2-8, 2000
- Curt Holman, “Moor and More” review Creative Loafing, August 8, 1997
- Michael Kape, “Nancy Keystone Takes Moliere’s ‘Misanthrope’ on a Personal Journey,” review Atlanta Theatre Weekly, Sept 12-18, 1996
- Dan Hulbert, “The Business of Living,” review Atlanta Journal-Constitution, March 8, 1996
- Dan Hulbert, “Express Embraces Dark, Orwellian World,” review, Atlanta Journal-Constitution, January 20, 1995
- Ray Loynd, “Bathroom Humor of a Different ‘Level’,” review, Los Angeles Times, June 12, 1992
- Bruce Feld, “Low Level Panic” review, Drama-Logue, June 4-10, 1992
- Bill Raden, “Low Level Panic” review, L.A. Weekly, May 29-June 4, 1992
- Russ Spencer, “When the Sun Goes Down on the City,” feature article Santa Barbara News Press, June 21, 1991