

ATHE AWARDS CEREMONY

ATHE celebrates the winners of the organization's top honors for excellence in artistry, advocacy, pedagogy, and scholarship in the field of theatre and performance studies. Vice President for Awards Ann Folino White and members of the 2019 Awards Committee invite all conference attendees to celebrate our honorees when they receive their awards at the ATHE Awards Ceremony, Thursday, August 8, immediately before the keynote address.

2019 Awards Recipients

ATHE Career Achievement in Academic Theatre: KATHY PERKINS



Kathy A. Perkins, scholar and lighting designer, is the editor of *Black Female Playwrights: An Anthology of Plays before 1950* (1989), *Black South African Women: An Anthology of Plays* (1998), *African Women Playwrights* (2008), and *Alice Childress: Selected Plays* (2011). She is co-editor of *Contemporary Plays by Women of Color* (1996), and *Strange Fruit: Plays on Lynching by American Women* (1998). She is a senior editor for the *Routledge Companion of African American Theatre and Performance* (2018).

In 1995 she co-curated *ONSTAGE: A Century of African American Stage Design* at New York's Lincoln Center. Perkins has traveled throughout Africa, Asia, the Caribbean and Europe as both designer and lecturer. She is the recipient of numerous research awards, including Ford Foundation, Fulbright, United States Information Agency, New York Times Company, United States Institute for Theatre Technology (USITT), and National Endowment for the Humanities.

Kathy has designed lighting throughout the U.S. at such theatres as American Conservatory, Berkeley Repertory, Seattle Repertory, St. Louis Black Repertory, The Alliance, Yale Repertory, Baltimore Center Stage, Goodman, Steppenwolf, New Federal Theatre, Actors Theatre of Louisville, Congo Square, Manhattan

Theatre Club, Arena Stage, eta Creative Arts, Two River, and Mark Taper Forum.

She was the theatre consultant for the Smithsonian National Museum of African American History and Culture inaugural exhibition, *Taking the Stage: African Americans in Entertainment* and she is currently a subject editor for Routledge Performance Archive.

In 2007 Kathy was inducted into the College of Fellows of the American Theatre. She is Professor Emerita at the University of Illinois at Urbana-Champaign and The University of North Carolina at Chapel Hill. Kathy received her BFA from Howard University and her MFA from University of Michigan.

Ellen Stewart Career Achievement in the Professional Theatre and Career Achievement in Academic Theatre:

RANDY REINHOLZ



Randy Reinholz, an enrolled member of the Choctaw Nation of Oklahoma, is founder and Producing Artistic Director of Native Voices at the Autry, the nation's premier Equity theater company dedicated exclusively to the development and production of new plays by Native American, Alaska Native, Native Hawaiian, and First Nations, playwrights. In 2019-20 NVA celebrates its twenty-fifth anniversary of developing, producing, and touring critically acclaimed theater to advance the Native narrative for social change. Reinholz has worked diligently to put the Native voice at the center of telling the stories of Native people on the American stage. He is an accomplished producer, director, actor,

playwright and activist. *Off The Rails*, his bawdy and irreverent adaptation of Shakespeare's *Measure for Measure* had its world premiere and a sold out run at the Oregon Shakespeare Festival with Bill Rauch directing in 2017. His current play, *Under A Big Sky* was developed in 2019 at Seven Devils Playwrights Conference. Reinholz has produced more than 30 scripts and directed over 60 plays in the United States, Australia, Mexico, England, and Canada. He has received the Playwrights' Arena's Lee Melville Award, a MAP Grant, a McKnight Fellowship, the LA Drama Critics Circle Gordon Davidson Award and numerous grants from the NEA, Ford Foundation, Shubert Foundation, City of LA Cultural Affairs, Disney, Sony, and LA County Arts Commission. Reinholz is Vice President

of the National Theater Conference, a member of the College of Fellows of the American Theatre, on the National Advisory Board for the Valdez Last Frontier Theatre Conference, and the La Jolla Playhouse Leadership Council. He served on the Los Angeles County, Cultural Equity and Inclusion Initiative Advisory Committee, and ATHE's Leadership Institute, Leadership Transition Team where he continues to serve as a faculty mentor. He is a founding member of the Fund for an Equitable Theatre Ecology (FETE) a Think Tank facilitated by the Equity, Diversity, and Inclusion Institute (a partnership of TCG and artEquity), the National Cultural Navigation Theater Project, and is a Core Partner of ArtChangeUS: Arts in a Changing America a five-year initiative based out of the California Institute of the Arts. Reinholz is a tenured Professor at San Diego State University, where he served as Head of Acting from 1997-2007, Director of the School of Theatre, Television, and Film from 2007-2012, and Director of Community Engagement and Innovation for the College of Professional Studies and Fine Arts from 2012-2015. He holds an MFA, Cornell University; BA, William Jewell College.

Beyond SDSU, he has held academic positions with Illinois State University, Duke University, and Santa Monica College. During that time he also lectured at University of Massachusetts, Amherst; University of Miami, Ohio; Griffith University, Brisbane, Australia; University of La Verne; University of Oregon; Northwestern University; Brown University; UC Riverside; UC San Diego; UC Irvine; Harlaxton College, Gramtham, UK; University of Lincoln, Lincolnshire, UK; City University of New York; The Smithsonian; Cornell University; Smith College; United States Institute of Theater Technology (USITT); and The Mark Taper Forum.

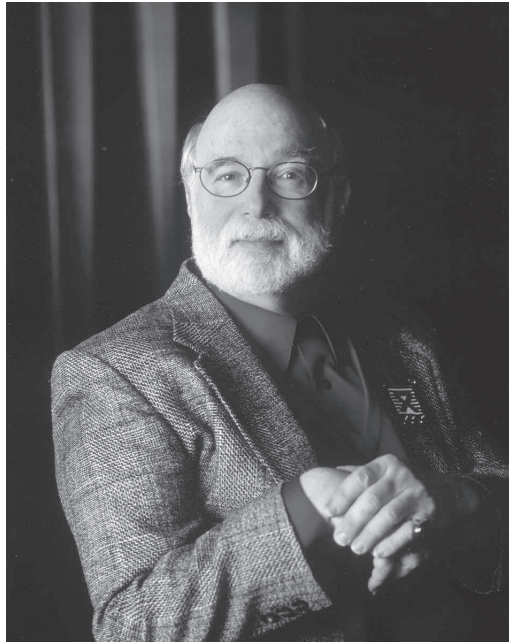
His work has been seen at La Jolla Playhouse, Oregon Shakespeare Festival, Perseverance Theatre, Vision Maker Media, the Smithsonian's National Museum of the American Indian, Montana Rep, The Alaska Native Heritage Center, Riverside Theatres, London, The Gilcrease Museum, Queensland State Library, Brisbane, The Glenbow Museum, Illinois Shakespeare Festival, Old Globe Theatre and New York's Public Theater. He has also appeared as an actor on many stages across the country as well as NBC, ABC, and CBS Television.

Selection Committee:

CHAIR: Ann Folino White, Michigan State University
Bud Coleman, University of Colorado, Boulder
Joan Lipkin, That Uppity Theatre
D.J. Hopkins, San Diego State University
Lisa Jackson-Schebetta, Skidmore College
Mary Elizabeth Anderson, Wayne State University
Rodger Sorenson, Brigham Young University
Jen-Scott Mobley, East Carolina University
Maya Roth, Georgetown University
Karen Jean Martinson, Chicago State University

Oscar Brockett Outstanding Teacher of Theatre in Higher Education Award:

LAURENCE SENELICK



Laurence Senelick is Fletcher Professor Emeritus of Oratory, Theatre and Performance Studies at Tufts University. He holds a Ph.D. from Harvard in Comparative Literature. His expertise is in Russian theatre and drama, history of popular entertainment, gender and performance, visual studies, history of directing, classical theory. Prof. Senelick is the author or editor of more than thirty books, the most recent being *Jacques Offenbach and the Making of Modern Theatre*; *Soviet Theatre: A Documentary History*; *Stanislavsky: A Life in Letters*; *The American Stage: Writing on the American Theatre* (Library of America) and *A Historical Dictionary of Russian Theatre*.

Other books include: *The Chekhov*

Theatre: A Century of the Plays in Performance and *The Changing Room: Sex, Drag, and Theatre*, as well as over a hundred articles in learned journals. He is a former Fellow of the John Simon Guggenheim Foundation and the Institute for Advanced Studies in Berlin. Prof. Senelick was elected a Fellow of the American Academy of Arts and Sciences in 2011.

Prof. Senelick has been named a Distinguished Scholar by both the American Society of Theatre Research and the Faculty Research Awards Council of Tufts University. He is the recipient of grants and awards from, among others, the National Endowment for the Humanities, the John Simon Guggenheim Foundation, and the American Council of Learned Societies. He has received the Barnard Hewitt Award of the American Society for Theatre Research for *The Chekhov Theatre*; the George Freedley Award of the Theatre Library Association for *The Age and Stage of George L. Fox* and *The Changing Room*; and the George Jean Nathan Award for best dramatic criticism of 2000. He holds the St. George medal of the Russian Ministry of Culture for services to Russian art and scholarship, and is honorary curator of Russian theatre at the Harvard Theatre Collection. He was also awarded a stipend from the TranScript/Mikhail Prokhorov Fund for Translation from the Russian. In 2008 he won the Graduate Teaching award (doctoral level) of the Northeastern Association of Graduate Schools and in 2012 the Betty Jean Jones Prize of American Theatre and Drama Society for Distinguished Teaching. He has been elected a Fellow of the

College of American Theatre and made a member for life of the Association for American Drama and Theatre.

He is a widely produced translator of plays from such authors as Chekhov, Gogol, Dumas, Euripides, and Feydeau, and director at Tufts of his own translations of *The Inspector General*, *The Bakhaj*, and *Anything to Declare?* He has acted and directed with such organizations as the Poets' Theatre, the Loeb Drama Center, the Boston Lyric Opera, Boston Baroque, the Purcell Society, the Actors Theatre of Louisville, and the revue *The Proposition*. He recently played Beckett's *Krapp's Last Tape* at the Balch Arena Theatre and in a recital of dramatic poetry at the Boston Athenaeum. His recipes appear in the *Bon Appetit* cookbooks.

Selection Committee:

CHAIR: Bud Coleman, University of Colorado, Boulder, Chair
Jessica Hillman-McCord, State University of New York, Fredonia
Ron Zank, Culver-Stockton College

Leadership in Community-Based Theatre and Civic Engagement

Award:

BONSAI BERMÚDEZ



Working in the social justice-service field for over 15 years, Bonsai Bermúdez completed a Master's Degree in Guidance and Counseling from the University of Puerto Rico with a concentration on Lesbian, Gay, Bisexual, Transgender and Queer (LGBTQ) issues. In school he complemented his course work with research studies and internships using movement, theatre, music, and

visual art as therapy, community engagement-building, and as healing-transformative tools. After completing a Bachelor's Degree in Theatre and Dance, he worked professionally with Ballet Teatro de Puerto Rico, Conservatory of Ballet Concierto, Broadway Dance Center in New York City, Traveling Theatre of Puerto Rico, Dallas Black Dance Theatre, among others. He also had the opportunity to facilitate a series of theatre-based workshops in Puerto Rico addressing domestic violence issues with female identified adolescents.

Bonsai has developed a focus on trauma, transformative and restorative justice, and harm reduction practices. Because of his focus, he is also serving as a consultant to organizations and collectives work to incorporate trauma informed, harm reduction, and art-healing work into their programming, policies, and institutional practices. He believes in transformation and healing, with a strong interest in multicultural issues. He is quadrilingual (Spanish, English, French and Sign Language) and is able to serve a wide range of people.

Bonsai is the Co-Founder and Executive and Artistic Director of Youth Empowerment Performance Project (YEPP), a program for LGBTQ youth experiencing homelessness to investigate new ways to address their struggles, and celebrate their strengths through writing, sharing, and performance. This work has provided the opportunity to bring awareness about LGBTQ youth homelessness issues and to engage other communities for social and systemic change. He has been awarded by the True Colors Foundation in NYC, and the Esteem Awards, Chicago.

He has served on the Board of Orgullo en Accion to politically advocate for the Chicago's Latina/o LGBTQ Community and for 5 years had a leadership role at the Broadway Youth Center, an organization that mainly serves LGBTQ youth experiencing housing instability in Chicago.

Selection Committee:

CHAIR: Joan Lipkin, That Uppity Theatre Company
 Maria Beach, Oklahoma State University
 Elena SV Flys, Auburn University
 Matthew Jennings, University of Ulster

Outstanding Book Award:

JOSHUA CHAMBERS-LETSON



Joshua Chambers-Letson is a writer and performance theorist working at the intersection of performance studies, critical race theory, political theory, and queer of color critique. An associate professor of Performance Studies at Northwestern University, he is the author of *After the Party: A Manifesto for Queer of Color Life* (NYU Press, 2018) and *A Race So Different: Law and Performance in Asian America* (NYU Press, 2013 – winner of the 2014 Outstanding Book Award from ATHE). With Tavia Nyong'o he is preparing José Esteban Muñoz's *The Sense of Brown* for publication

with Duke University Press. His academic writing has appeared widely in academic venues and his art writing has appeared in catalogues for Teching Hsieh's exhibition at the 2017 Venice Biennale, the Chrysler Museum/Grey Art, as well as *Dirty Looks*, *The Brooklyn Rail*, *ASAP/J*, *Museum of Contemporary Art, Chicago*, and the *Walker Reader*. With Ann Pellegrini and Tavia Nyong'o he is a series co-editor of the Sexual Cultures series at NYU Press.

Selection Committee:

CHAIR: D.J. Hopkins, San Diego State University
Jonathan Chambers, Bowling Green State University
Laura Levin, York University
Kirsten Pullen, University of Illinois, Urbana-Champaign

Outstanding Article Award: **MICHELLE LIU CARRIGER**



Michelle Liu Carriger specializes in the historiography of theater, performance and everyday life. Formerly a lecturer at Queen Mary University of London, her current research concentrates on clothing and performance of self in everyday 19th century life in Britain and Japan, as well as how clothing and fashion can themselves serve as historiographical methods for maintaining bodily links to the past. She attends especially to the ways in which notions of theatricality in clothing and fashion simultaneously articulate and mystify the discourses of gender, sexuality, race, ethnicity

and modernity in their work upon bodies. Professor Carriger's first article excerpted from this work, "The Unnatural History and Petticoat Mystery of Boulton and Park: A Victorian Sex Scandal and the Theatre Defense," won the 2012 TDR (*The Drama Review*) Graduate Student Essay Contest Award and appears in the December 2013 issue of TDR.

As a long-time practitioner of the Japanese Way of Tea ("tea ceremony"), including a yearlong Midorikai fellowship at the Urasenke Gakuen Professional College of Chado, Professor Carriger is at work on a second project on tea as a contemporary practice of historical embodiment and cultural performance. Performance work includes dramaturgy and directing at Brown University and the University of Colorado, Boulder, as well as devised performances and short films with collaborators Molly Flynn and Elise Morrison under the moniker Cabaret Murderess.

Professor Carriger received her master of arts degree in Theatre Studies from the University of Colorado, Boulder, and completed her Ph.D. in Theatre Arts and Performance Studies from Brown University.

Selection Committee:

CHAIR: Lisa Jackson-Schebetta, Skidmore College
Christian DuComb, Colgate University
John Fletcher, Louisiana State University

Excellence in Editing:

KATHY FOLEY

Kathy Foley is a Professor of Theatre at the University of California, Santa Cruz and has taught at University of Malaya, University of Hawaii, Yonsei University (Seoul), and Chulalongkorn University (Bangkok) and served as college provost for three of UCSC's residential colleges (Porter, Kresge, and Merrill). She runs the UCSC ArtBridge program, sending students to teach arts in K-12 classrooms. She is President of UNIMA-USA and serves on the UNIMA-International Research and Publications Commissions working on UNIMA's online World Encyclopedia of Puppetry Arts. She was editor of *Asian Theatre Journal* from 2005-2018. Her articles have appeared in *TDR*, *Modern Drama*, *Asian Theatre Journal*, *Puppetry International*, and other journals and books. She was one of the first non-Indonesian invited to perform in the prestigious all Indonesia National Wayang Puppetry Festival and has performed as a *dalang* of *wayang golek sunda* (rod puppetry of West Java) at venues such as the Smithsonian, Harvard, UCLA, and other venues. She has directed western theatre as well as many Indonesian dance dramas at UCSC. She curated multiple touring exhibitions of puppets and masks of South, Southeast Asia, Korea, Thailand, and Malaysia at sites like Center for Puppetry Arts (Atlanta), the East-West Center (Honolulu), the National Geographic Society (Washington), etc. She is an advisor to the Society of Asian Arts of the Asian Art Museum (SF) and her work has been supported by grants, including Fulbright, Asian Cultural Council, Institute for Sacred Music (Yale), World Wood Foundation, UCSC Committee on Research and Arts Research Institute, and others. She is also a Punch and Judy professor.



Selection Committee:

CHAIR: Mary Elizabeth Anderson, Wayne State University

Shelby Lunderman, University of Washington
John Michael Sefel, The Ohio State University
Jennifer Goff, Centre College
Julia Moriarty, Wayne State University

Judith Royer Excellence in Playwriting: KIRA ROCKWELL



Kira Rockwell is a Boston-based playwright from North Texas. She is the 2019 recipient of the Judith Royer Award of Excellence in Playwriting.

Her play *The Tragic Ecstasy of Girlhood* is the second place recipient of the 2019 Paula Vogel Playwriting Award, the National Winner of The Bechdel Test Fest, as well as being shortlisted for PlayPenn and a semi-finalist for the O'Neill Center. The workshop premiere received a Norton nomination for Outstanding New Script.

Her plays have been developed/produced by the Kennedy Center, National New Play Network, Boston Playwrights' Theatre, The Last Frontier Theatre Conference, Hollywood Fringe

Festival, Boston Center for the Arts, Out of the Loop Fringe Festival, Fresh Ink Theatre, and Third Culture Theatre in collaboration with Arts for Incarcerated Youth Network and HBO.

Kira's character-driven plays seek to foster empathy, cultivate hope, and challenge complacency. She writes to redefine and sculpt the contemporary Southern narrative in an earnest attempt to combat harmful antiquated stereotypes.

She holds a BFA in Theatre Performance from Baylor University. Before entering into her MFA playwriting program at Boston University, she spent time in various nonprofits across Waco, Texas working at the intersection of social work, youth development, and arts education. Her acclaimed neurodivergent love story, *With My Eyes Shut*, is now available through Original Works Publishing. Website: kirarockwell.com

***The Tragic Ecstasy of Girlhood* by Kira Rockwell**

SYNOPSIS: After the sudden death of a housemate, four teenage girls living together in a group home try to combat their grief. A new poetic drama that

explores the chrysalis of female adolescence and demands our attention be on the youth of America who are living in the shadows of a broken system.

The Tragic Ecstasy of Girlhood will be performed on Friday, August 9, at 4:00 PM in Grand Cypress AB.

Judith Royer Excellence in Playwriting Runners-up:
Second Place: June Guralnick for *Across the Holy Tell*
Third Place: Kevin Daly for *Trees by the Station*

Selection Committee:
Rodger Sorenson, Brigham Young University, Chair

Jane Chambers Playwriting: ALICE COHEN



Alice Eve Cohen is a playwright, solo theatre artist, and author. Her play *What I Thought I Knew*, adapted from her memoir—published by Viking, winner of the Elle Literary Grand Prix and Oprah magazine’s 25 Best Books of Summer—is a Jane Chambers Award Honorable Mention, O’Neill finalist, and nominee for five regional Broadway World Awards. Other plays include *Mrs. Satan & The Nasty Woman*, *Thin Walls*, *The Parrot*, and *Oklahoma Samovar*. Her plays and solo theatre works have been produced and developed at The Kitchen Theatre, New York Theatre Workshop, New Georges, Minnesota Jewish Theatre Company, Tampa Bay Performing Arts Center, Edinburgh Festival Fringe, Galway Theatre Festival, Trinidad’s Astor Theatre, Jerusalem’s Theatre Bama, and

many more. Cohen has written television for Nickelodeon and CBS, her books are published by Penguin and Algonquin, and she has received writing fellowships from the NY State Council on the Arts and Virginia Center for Creative Arts. A visiting artist at the University of Michigan, Fordham, and University of Arizona, she is a member of New York Theatre Workshop’s Usual Suspects and the EST (Ensemble Studio Theatre) Playwrights Unit. MFA, The New School; BA, Princeton University. Cohen teaches undergraduate playwriting and creative writing at The New School.
www.AliceEveCohen.com

In the Cervix of Others by Alice Eve Cohen

In the Cervix of Others will be performed on Saturday, August 10, at 3:30 PM in Grand Cypress AB.

Runner-up:

Iphigenia Point Blank: The Story of the First Refugee by Lisa Schlesinger

Honorable mentions:

The Butch Project by Lynne S. Brandon

Magdalena's Crossing by Carolyn Nur Wistrand

Derecho by Noelle Viñas

Queen Cleopatre and Princess Pocahontas by Rhianna Yazzie

Selection Committee:

Co-CHAIR: Jen-Scott Mobley, East Carolina University

Co-CHAIR: Maya Roth, Georgetown University

BROWN UNIVERSITY DEPARTMENT OF THEATRE ARTS & PERFORMANCE STUDIES

Doctoral Program in Theatre Arts & Performance Studies

The Doctoral Program in Theatre and Performance Studies at Brown University offers a rigorous environment for pursuing doctoral research. The program trains students to use performance as an analytical lens to explore the labor of mimesis in the social, and takes a broad-spectrum approach to the histories, theories, and methods of theater and performance research from a global perspective. As a top-ranking PhD program in the field, we have a 100 percent placement rate into faculty positions.

Faculty:

Spencer Golub (*Professor*)

Leon J. Hilton (*Assistant Professor*)

Rebecca Schneider (*Professor*)

Patricia Ybarra (*Professor, Chair*)

For more information, visit www.brown.edu/taps or email taps@brown.edu

Applications Deadline: December 15, 2019