

## **.CURRICULUM VITAE**

### **JAY SCHEIB**

DEPARTMENT: Music and Theater Arts DATE: July 2011  
DATE OF BIRTH: October 6, 1969  
CITIZENSHIP: United States

#### **EDUCATION**

<b>DATE</b>	<b>DEGREE</b>	<b>INSTITUTION</b>
2002	Master of Fine Arts, Directing	Columbia University School of the Arts
1996	AB, <i>summa cum laude</i>	University of Minnesota, Minneapolis

TITLE OF MFA THESIS AND PRODUCTION: *But the Kremlin had to be represented by two plywood steps: Howard Barker's The Power of the Dog*

#### **FELLOWSHIPS, HONORS AND AWARDS**

2011 Guggenheim Fellowship

2011 Multi-Arts Production (MAP) Fund Grant awarded to Yin Mei Dance Company to support production of *The Seven Sages*, a new contemporary Ballet collaboration with choreographer Yin Mei and the Hong Kong Dance Company

2010 New York State Council on the Arts, Individual Artist Theater Commission for *World of Wires*

2010 Fund Recipient, Greenwall Foundation for development and production of *World of Wires*

2010 Fund Recipient, Agnes Gund Foundation for development and production of the *Simulated Cities / Simulated Systems* trilogy

2010 Fund Recipient, The Lucius and Eva Eastman Fund, for development and production of *Bellona, Destroyer of Cities*

- 2010 Fund Recipient, The Experimental Television Center Presentation Fund for collaboration with Carrie Mae Weems
- 2009 Named one of the top 25 “Artists who will define the next 25 years of American Theater.” by *American Theater Magazine*, April 2009
- 2009 Ranked Best New York Theater Director by Time Out New York, March 2009
- 2008 Rockefeller Foundation’s New York City Cultural Initiative Fund awarded for a new opera based on Bergman's *Persona* with libretto by Jay Scheib, composed by Keeril Makan and produced by Alarm Will Sound
- 2008 Edgerton Award, Massachusetts Institute of Technology
- 2008 Fund Recipient, Ensemble Studio Theatre / Alfred P Sloan Foundation Project for New Plays on Science and Technology, for production of *Untitled Mars (This Title May Change)* at Performance Space 122, New York City
- 2008 Fund Recipient, Deutsch-Ungarische Industrie und Handelskammer, to support collaboration with Budapest ensemble Pont Mühely on the production of *Untitled Mars* at Performance Space 122, New York City
- 2007 Fund Recipient, Foundation for Contemporary Arts, NYC for production of *This Place is a Desert* at the Public Theater, New York City
- 2007 Class of 1958 Career Development Professorship, MIT
- 2007 Fund Recipient, Trust for Mutual Understanding, to support collaboration with Budapest ensemble Pont Mühely on the production of *Untitled Mars* at Performance Space 122, New York City
- 2006 – 2007 National Endowment for the Arts / Theater Communications Group Career Development Program for Directors; juried fellowship for directors to support artistic and career development activities; projects include work with Peter Sellars and Viktor Schoner on the world premiere of Kaija Saariaho’s *Adriana Mater* at the Paris Opera
- 2005 The J.H. and E.V. Wade Fund Award to support the development and production of a live cinema work titled *This Place is a Desert*, to premiere in the 2007 inaugural season of the Institute for Contemporary Art, Boston
- 2004 Presidential Certificate from Harvard University for work with students in the staging of *Lorenzaccio* while in residency at the Loeb Drama Center, Harvard Office for the Arts, Cambridge
- 2002 – 2003 Fund Recipient, Étant Donnés, The French-American Fund for Performing Arts, for the production of Bernard-Marie Koltès’ play *West Pier*, Ohio Theater, New York City

- 2001 Richard E. Sherwood Award, given to identify and support artists making significant early-career contributions to the testing of boundaries in the American Theater, Center Theater Group, Mark Taper Forum, Los Angeles
- 2000 Shubert Fellowship awarded for research surrounding the work of contemporary European directors and designers at Staatstheater, Stuttgart, Germany and Volksbühne am Rosa-Luxemburg-Platz, Berlin, Germany
- 2000 Grand Prix—Professional Jury Award, Festival Des Jeunes, Theatre des Amandiers, for production of *Godard (Distant and Right)*, directed by Robert Woodruff, adaptation written and remount directed by Jay Scheib, Paris, France
- 2000 Grand Prix—Peer and Audience Award, Festival Des Jeunes, Theatre des Amandiers, for production of *Godard (Distant and Right)*, directed by Robert Woodruff, adaptation written and remount directed by Jay Scheib, Paris, France
- 1999 Shubert Fellowship, awarded to support the development of *Falling and Waving*, a digital opera composed by David Lang with libretto by Ronald Jones and directed by Jay Scheib, co-produced by Brooklyn Academy of Music and Arts at St. Ann's, Brooklyn
- 1998 – 2000 Presidential Scholarship, to support Master of Fine Arts studies at Columbia University School of the Arts, New York City
- 1998 – 1999 Directed Research Fellowship, to support ongoing research at Columbia University School of the Arts, New York City
- 1997 Travel Fellowship, Jerome Foundation, awarded to support the writing and staging of original work for the stage, *Galileo Sidereal*, at the Hungarian International Alternative Theater Festival, Szeged, Hungary
- 1997 Shubert Foundation Fellowship, to support Master of Fine Arts studies at Columbia University School of the Arts, New York City
- 1994 Artist of the Year, *City Pages*, awarded for the production of *John Day*, co-authored and directed by Jay Scheib, American Theater Institute, Minneapolis
- 1989 Enza Alton Zeller Scholarship in Acting, University of Minnesota, Minneapolis

## PROFESSIONAL EXPERIENCE

### ACADEMIC POSITIONS

- 2010 – Associate Professor with Tenure, Music and Theater Arts, MIT

- 2006 & 2008     Guest Professor for Acting, Norwegian Theater Academy, Fredrikstad, Norway
- 2003 – 2006     Assistant Professor, Music and Theater Arts, MIT
- 2001 – 2010     Guest Professor for Acting and Directing, Universität Mozarteum, Institute für Regie und Schauspiel, Salzburg, Austria

## **RESIDENCIES**

- 2011             Lower Manhattan Cultural Council, Governors Island Residency awarded for development of *World of Wires*, New York City
- 2009             Residency at The Kitchen for production of *Bellona: Destroyer of Cities*, New York City
- 2008             Cathy MacNeil Hollinger and Mark Hollinger Artist-in-Residence in Theater sponsored by the Forum on the Arts, Colgate University, Hamilton New York
- 2008             La Guardia Performing Arts Center, New York Residency for the development of *Addicted to Bad Ideas*
- 2008             Swing Space Residency Recipient, Lower Manhattan Cultural Council and the September 11<sup>th</sup> Fund, to support production of *Untitled Mars* at Performance Space 122, New York City
- 2007             Peak Performances, Montclair State University Performing Arts Center Residency for production of *Addicted to Bad Ideas*

## **NON-ACADEMIC POSITIONS**

- 1997 – 1998     Artistic Director, The Arcade Studio Theater, Minneapolis
- 1993 – 1997     Founding Artistic Director, American Theater Institute, Minneapolis
- 1992 – 2001     Freelance print, web and interactive media designer in New York and Berlin with numerous regular clients, including Amtrak, Acela, McGraw-Hill, British Airways, Proctor & Gamble, Gucci, Columbia University, and Agency.com
- 1992 – 1993     Assistant Dramaturg, The Group Theater, Seattle

## **PROFESSIONAL THEATER PRODUCTIONS ( DIRECTING)**

Forthcoming Works

- 2012 Text and Direction of *World of Wires* based on Daniel Galouye's novel *Simulacron-3*, and Fassbinder's television series *Welt am Draht*; Commissioned by the The Kitchen with multiple public showings:  
 Work-in-progress presentation, Governors Island, New York, July 2011  
 PRELUDE Festival, New York City, October 2011  
 World Premiere at The Kitchen in New York City, January 2012
- 2012 Direction and Video Design of *The Seven Sages*, in collaboration with Yin Mei Dance and the Hong Kong Dance Company; Premiere, March 2012, Hong Kong Dance Company, Hong Kong
- 2013 Libretto and Direction of *Persona*, a new opera based on Ingmar Bergman's film of the same name, composed by Keeril Makan; Premiere 2013 TBA

#### Previous Works

- 2009-2012 Text, Direction and Video Design of *Bellona: Destroyer of Cities* based on Samuel Delany's science fiction novel *Dhalgren*; Commissioned by The Kitchen, with multiple public showings:  
 Work-in-progress presentation, The Kitchen, August 2009  
 PRELUDE Festival, New York City, October 2009  
 World Premiere at The Kitchen in New York City, April 2010  
 Exit Festival, Maison des Arts Cret il, Paris, March 2011  
 Institute of Contemporary Art/Boston, May 2011  
 Lincoln Center Festival as part of David Michalek's *Portraits in Dramatic Time*, (media installation), New York City, July 2011
- 2011 Direction of *Fidelio*, opera by Beethoven, Staatstheater Saarbr cken, Germany, January 29, 2011
- 2010 Direction of *Puntila und sein Knecht Matti* by Bertolt Brecht at Theater Augsburg in Augsburg, Germany, January 2010
- 2009 Direction of *A House in Bali*, a new opera by Evan Ziporyn, U.S. Premiere presented by Cal Performances, Berkley California, September 2009  
 Cutler Majestic Theater, Boston, October 2010  
 Next Wave Festival, Brooklyn Academy of Music, October 2010
- 2009 Text, Direction, Choreography and Design of *MARGARETHAMLET* and *ALL GOOD EVERYTHING GOOD*, two choreographic installations for solo performer with guitar adapted from Shakespeare's *Hamlet* and *All's Well that Ends Well*, Clifford Gallery, Colgate University, Hamilton, New York, March 2009
- 2008 Libretto, Media Design, Choreography and Direction of a *The Making of Americans*, new opera composed by Anthony Gatto after the novel by Gertrude Stein, preview performances at Massachusetts Institute of Technology, World Premiere at the Walker Arts Center in Minneapolis, Minnesota, December 2008

- 2008 Text, Direction and Video of *Untitled Mars (This Title May Change)*  
 World Premiere (April 08) Performance Space 122, New York City, NY  
*Winner 2008 OBIE AWARD for Scenic Design*  
*Named one of Top Ten Productions of 2008 by WFMU Radio*  
 Tour: Hungarian National Theater, Budapest, Hungary, November 2008
- 2007 – 2009 Direction, Stage and Media Design and additional Text of *Addicted to Bad Ideas, Peter Lorre's 20<sup>th</sup> Century* with The World Inferno Friendship Society about the life and times of Peter Lorre, produced by Thomas Kriegsmann / ArKtype with multiple public showings:  
 World Premiere, Philadelphia Live Art Festival, September 2007  
 Noorderzon Performing Arts Festival, Netherlands, August 2008  
 Kasser Theater/Peak Performances, Montclair, NJ, September 2008  
 Under the Radar Festival / Public Theater, NYC, January 2009  
 Spoleto Festival USA, Charleston, S.C., May 2009  
 Luminato Festival, Toronto, Ontario, June 2009  
 Helsinki Festival, Museum of Contemporary Art, Helsinki, August 2009  
 The Moore Theater, Seattle, September 2009
- 2005 – 2008 Adaptation and Direction of live cinema performance work *This Place is a Desert* based on the works of Michelangelo Antonioni; production developed over the course of two years with multiple public showings:  
*Named one of Top Ten Productions of 2008 by Time Out New York*  
 Prototype presentation at MIT, Cambridge  
 PRELUDE Festival, New York City  
 World premiere, March 2007, Institute of Contemporary Arts, Boston  
 NYC Premiere, Under the Radar Festival / Public Theater, New York City
- 2007 Direction of science fiction opera-saga *Komander Kobayashi* at the Saarländisches Staatstheater, Saarbrücken, Germany; opera in five parts by composers Moritz Eggert, Aleksandra Gryka, Ricardas Kabelis, Juha Koskinen and Helmut Oehring, conducted by Jonathan Kaell
- 2007 Direction of studio performance of *At the Entrance of New Town*, by Akio Miyazawa, produced by the Martin Segal Theater Center, New York City in collaboration with Japan Foundation and Saison Foundation Tokyo for Spotlight Japan 07, a collaboration between leading Japanese playwrights and four American Directors.
- 2007 Direction of staged reading of *Castel Felice* by Hungarian author Kornél Hamvai at the Hungarian Cultural Center in New York City
- 2006 Direction of *Shelter* by Slovenian writer Saska Rakef, translated by Ruth Margraff, produced by Wax Factory and New York Theater Workshop as a special program of the European Dream '06 Festival in New York City, pairing directors from New York with writers from Slovenia; production developed over the course of a year with multiple public showings:  
 Staged Reading and symposium, M. Segal Theater Center, New York City

Studio Production, New York Theater Workshop, New York City  
Studio Production, Glej Teater, Ljubljana, Slovenia

- 2006      Adaptation and Direction of *ALL GOOD EVERYTHING GOOD*, a choreographic work for solo performer with guitar after Shakespeare's *All's Well that Ends Well* with Margareth Kammerer at Raum in Bologna, Italy
- 2006      Direction of the American Premiere of *Women Dreamt Horses* by Daniel Veronese, translated by Jean Graham-Jones, produced by Buenos Aires in Translation (BAiT) and PS122; production developed over the course of one year with multiple public showings:  
            Staged reading at the Martin Segal Theater Center, New York City  
            Studio presentation, Prelude Festival, New York City  
            American premiere PS122, New York City
- 2005      Adaptation and Direction of *The Power of Darkness*, after Leo Tolstoy, commissioned and produced by Pont Muhely, Budapest, Hungary, at TRAF House of Contemporary Arts, Budapest, Hungary
- 2005      Adaptation and Direction of *The Medea*, after Euripides, Seneca and Heiner Müller, co-produced by ITO-NY Actors without Borders and La MaMa E.T.C., with multiple public showings:  
            Premiere La MaMa E.T.C., New York City  
            International Tour: Sabanci Theater, Istanbul, Turkey  
            Seventh International Sabanci State Theater Festival, Adana, Turkey
- 2005      Direction of *Return to the Desert* by Bernard-Marie Koltès, studio project produced by SoHo Repertory Theater, New York City
- 2004      Adaptation and direction of *In this is the End of Sleeping*, after Chekhov's *Platonov*, commission by the Chekhov Now Festival, at La Sala de Puerto Rico, MIT, Cambridge and The Connelly Theater, New York City
- 2004      Direction of *The Vomit Talk of Ghosts* by Kevin Oakes, The Flea Theater, New York City
- 2003      Direction of a ten-day studio project with the Krétákor Theater Ensemble, Budapest, Hungary
- 2003      Direction of *West Pier* by Bernard-Marie Koltès, Festival Koltès NY, at the Ohio Theater, New York City
- 2003      Adaptation, Direction and Choreography of *MARGARETHAMLET*, a choreographic work for solo performer with guitar after the tragedy by Shakespeare, Schwedterstr. 12, Berlin, Germany
- 2002      Direction of *Ein Vormittag in der Freiheit* and *Hanswursteszene 2 Fernesehen* by Lothar Trolle, co-production of Volksbühne am Rosa-Luxemburg-Platz and

- BAT Ernst Busch, as part of an evening of works by Lothar Trolle curated by Adeline Rosenstein, Berlin, Germany
- 2002      Adaptation and Direction of *ORESTEA AMERICA AMERICA dreamlife of thousandaire affluence*, an opera for string quartet in three parts. Part one, *Agamemnon, King of Pain*, World Premiere, Exiles Festival, Berliner Staatsbank, Berlin, Germany
- 2002      Adaptation and Direction of *Uveg es Mák (Glass Mohn)*, after texts by Tennessee Williams, Walter Benjamin and Paul Celan, commissioned and produced by Pont Mühely at the MU Színház, Budapest Hungary
- 2000      Adaptation and Direction of *Herakles* and *Herakles 5*, after texts by Euripides, Heiner Müller, Pindar, and Händel, at Chashama, New York City
- 1999      Direction of *Falling and Waving*, a digital opera composed by David Lang, libretto by Ronald Jones, co-commissioned by Brooklyn Academy of Music and Arts at St. Ann's, Brooklyn
- 1998      Direction of *Dora*, written and performed by Kristin Linklater, Stella Adler Conservatory Theater, New York City
- 1998      Adaptation and Direction of *Mistress Julie*, based on the play by August Strindberg, Todo Con Nada and House of Candles, New York City
- 1998      Adaptation and Direction of *Not Slightly* by Gertrude Stein, a radio play for international release on Voys Editions, Minneapolis
- 1997      Direction of *Four Stories by Ovid*, performed by Kristin Linklater, Stella Adler Conservatory Theater, New York City
- 1997      Text and Direction of *Galileo Sidereal*, with a commission from the Magyar Association of Alternative Theaters, International Festival of Independent Theaters, Szeged, Hungary
- 1996      Direction of *The Battle* and *Mommsen's Block*, two plays by Heiner Müller, The Arcade Studio Theater, Minneapolis
- 1996      Adaptation and Direction of *Howlings*, a performance of Allen Ginsburg's *Howl* for multimedia installation at The Walker Art Center, Minneapolis
- 1996      Text and Direction of *Prolegomena*, commissioned by the Northrup Auditorium on the occasion of the 125th anniversary of the College of Liberal Arts, University of Minnesota, Northrup Auditorium, Minneapolis
- 1996      Text and Direction of *Lendra*, American Theater Institute, Minneapolis  
Tour: Fall Arts Festival, University of Minnesota, Minneapolis



- 1995 Text and Direction of *PICKAXE*, American Theater Institute, Minneapolis
- 1994 Text and Direction of *John Day*, American Theater Institute,  
*Named, Artists of the Year by City Pages, Minneapolis*
- 1993 Direction of *The Madman and the Nun*, S.I. Witkiewicz, American Theater  
Institute, Franklin Theater, Minneapolis
- 1992 Text and Direction of *The Device Machine* and *The Seasonal*, presented under  
the title *Poems for the Theater*, with a commission from the Magyar Association  
of Alternative Theaters, International Festival, Szeged, Hungary  
Tour: American Theater Institute, Minneapolis  
Crocodile Club Performance Salon, Seattle
- 1991 Direction of *The Jet of Blood* by Antonin Artaud, Peik Theater, Minneapolis

#### **SEMINARS, COLLOQUIA, ETC.**

- 2011, October Colloquium, *Mutation des avant-gardes : entre art, politique et connaissance*,  
lecture and panel on *Simulated Cities / Simulated Systems*, Entretiens Jacques  
Cartier, Montreal, Quebec
- 2010, October Artist Talk with Jay Scheib and Evan Ziporyn on the occasion of the  
presentation of *A House in Bali*, 2010 Next Wave Festival, Brooklyn Academy  
of Music, New York City
- 2010, April Panel, *Bellona Destroyer of Cities*, on the occasion of the premiere, with  
Samuel R. Delany and Carrie Mae Weems, The Kitchen, New York City
- 2010, April Panel, *Bellona Destroyer of Cities*, on the occasion of the premiere, with  
Samuel R. Delany and Farai Chideya, The Kitchen, New York City
- 2010, January Panel, *Brecht on Stage and Screen*, International Brecht Festival, Theater  
Augsburg, Augsburg, Germany
- 2009, October Panel, *Bricolage*, moderated by Sarah Benson, Prelude Festival 09, Martin  
Segal Theater Center, New York City
- 2009, September Panel, *Site Specific; Using Non Theatrical Space for Performance*, moderated  
by Anne Bogart, New Island Festival, Governor's Island, NY
- 2009, August Panel, *Risking Innovation and Professional Apprenticeships vs. Director  
Training* at the Association for Theater in Higher Education's annual  
conference, New York City
- 2009, July Juror, Theater Communications Group, National Endowment for the Arts,  
Career Development Program for Directors, TCG, New York City

- 2009, May Symposium, *Making Untitled Mars—Science into Fiction*, Performing Europe Conference 2009, Advancing Performing Arts Project, Goldegg, Austria
- 2008, May Juror, Theater Communications Group, International Theater Institute, U.S. Travel Grant, TCG/ITI New York City
- 2009, March Design and Creativity Workshop, organized by Dava Newman, Dept. of Aeronautics and Astronautics, and Guillermo Trotti of Trotti and Associates, Massachusetts Institute of Technology
- 2009, March Symposium, Forum on the Arts, Crossing Cultures Crossing Mediums: Artistic Borderlands of the 21<sup>st</sup> Century, Colgate University on collaborating with musician and performer Margareth Kammerer on *MARGARETHAMLET* and *ALL GOOD EVERYTHING GOOD* at the Clifford Gallery, Colgate University
- 2008, September Panel, *realist (little r) Theatre: Constructing & Reconstructing Time in Contemporary Performance Practice*, moderated by Morgan Von Prella Pecelli, Prelude Festival 08, Martin Segal Theater Center, New York City
- 2008, September Panel, *Producing Meaning: New Media, Technology & the Role of Dramaturgy*, moderated by Peter von Salis, Prelude Festival 08, Martin Segal Theater Center, New York City
- 2008, April Colloquium, on the making of *Untitled Mars (This Title May Change)*, NYU, Tisch School of the Arts, New York City
- 2008, April Panel and Seminar, International Collaboration Working Group Meeting, Theater Communications Group / International Theater Institute, U.S. at the Martin Segal Theater Center, New York City
- 2008, February Panel and Symposium, *Narrative Connections: Dramaturgy, Design and New Technologies*, moderated by Randy Gener with Ping Chong, Kevin Cunningham, and Kirby Malone on the shaping of dramaturgy through new developments in the use of technology, No Passport Conference at the Martin Segal Theater Center, New York City
- 2008, February Panel and Symposium, *Reconfiguring the Classics in New Writing* moderated by Saviana Stanescu with Matthew Maguire, Chiori Miyagawa, Shoshana Polanco, Caridad Svich, and Anne Washburn, No Passport Conference at the Martin Segal Theater Center, New York City
- 2008, February Colloquium, *Live Performance Live Media: This Place is a Desert*, Norwegian Theater Academy, Fredrikstad, Norway
- 2008, January Panel and Symposium, *Back to the Future*, a discussion on the state of contemporary independent theater with Young Jean Lee, Pavol Liska and Kelly Cooper, moderated by Mark Russell at the Public Theater, New York City

- 2007, October Panel and Symposium, *At the Entrance of New Town*, by Akio Miyazawa. Discussion of international collaboration, translation, and direction as part of Spotlight Japan at the Martin Segal Theater Center, New York City in collaboration with the Japan Foundation and the Saison Foundation, Tokyo
- 2007, October International Cultural Capital Seminar, *Culture vs. Capital*, talk on the staging of *Addicted to Bad Ideas*, Peter Lorre's *20<sup>th</sup> Century* with punk rock band World Inferno Friendship Society, MIT, Cambridge
- 2007, October Panel and Symposium, Following a staged reading of a new translation of Hungarian author Kornél Hamvai's *Castel Felice* at the Hungarian Cultural Center, New York City
- 2006, May Colloquium, *Confronting Reality with Fiction, and Fiction with Reality*, on the application of cross-disciplinary performance strategies to the genre of theatrical Naturalism, Norwegian Theater Academy, Fredrikstad, Norway
- 2006, February Master Class co-taught with Anne Bogart: *Viewpoints and Composition for Performance*, for acting and directing students, Universität Mozarteum, Institute für Schauspiel und Regie, Salzburg, Austria
- 2005, September Panel and Symposium, *This Place is a Desert* on the development of Live Cinema and the adaptation of cinematic vocabularies to the stage, PRELUDE Festival, New York City
- 2005, May Symposium, *Art and Technology*, on the ways in which technology has informed the production of art, in conjunction with the inauguration ceremonies of Susan Hockfield, 16<sup>th</sup> President of MIT, Cambridge
- 2005, April Symposium Introduction and Moderation, *I remain, but absent*, on the work of Nobel Laureate Elfriede Jelinek, Goethe-Institute, Boston
- 2005, March Colloquium, *Staging Reality*, on cross-disciplinary performance strategies and the representation of reality, Creative Arts Council Arts, MIT, Cambridge
- 2003, November Workshop, *Motion Dramaturgy: Viewpoints and Composition*, for acting and directing students, Harvard University, Cambridge
- 2003, May Panel and Symposium, *New American Translations: Bernard-Marie Koltès*, on the theatrical works of Koltès in conjunction with the Koltès Festival and The French American Fund for Performing Arts, during Festival Koltès NY 2003 at the Ohio Theater, New York City
- 2003, April Workshop, *Motion Dramaturgy: Viewpoints and Composition*, on the work of Michelangelo Antonioni, Krétákor Színház, Budapest, Hungary

- 2002, May            Workshop, *Motion Dramaturgy: Viewpoints and Composition*, for acting and directing students, Academy of the National Theater, Sofia, Bulgaria
- 2001, May            Salon and Colloquium, *Staging America: Dreamlife of Thousandaire Affluence*, dialogue in conjunction with the acceptance of the Richard Sherwood Award, Center Theater Group, Mark Taper Forum, Los Angeles
- 2000, February      Workshop, *Viewpoints and Composition for Performance*, for acting students, Yale University, New Haven
- 2000, February      Lecture and Workshop, *Tadeusz Kantor: Zero Theater / Autonomous Theater / Theater of Nullification*, Playwrights Horizons, NYU Tisch School of the Arts, New York City
- 2000, January        Lecture and Workshop, *Howard Barker, Theater of Catastrophe*, Playwrights Horizons, NYU Tisch School of the Arts, New York City
- 2000, August         Panel, *Godard, Distant and Right*, on the cinematic works of Jean-Luc Godard and their relevance to the theater, in conjunction with performances of *Godard (Distant and Right)*, Theatre des Amandiers, Paris, France
- 2000, September    Panel, *Hot Young Directors in New York Talk About Making New Plays*, Rising Phoenix Repertory Theater, New York City
- 1999, May            Colloquium, *To have done with the Judgment of Artaud: Is there a Future in the Theater of Cruelty?* Columbia University School of the Arts, New York City
- 1999, March         Panel, *The Future of Opera: Falling and Waving, a digital opera*, In conjunction with the presentation of *Falling and Waving*, a digital opera, produced by Brooklyn Academy of Music and Arts at St. Ann's, Brooklyn
- 1996, April          "My Head was a Sledgehammer," a review of Richard Foreman's collection of new plays, *Utne Reader*, March 1996 Issue

#### **UNIVERSITY AND CONSERVATORY THEATER PRODUCTIONS**

- 2009                  Direction of *The Maids*, workshop performance with students at MIT
- 2009                  Adaptation and Direction of *Bellona: Zerstörter der Städte*, based on Samuel Delany's novel *Dhalgren*, Universität Mozarteum, Institute für Schauspiel und Regie, Salzburg, Austria
- 2008                  Direction of *Iphigenia* by Charles L. Mee, Norwegian Theater Academy, Fredrikstad, Norway
- 2008                  Direction of *Untitled Mars (This Title May Change)*, work-in-progress showing with Freshmen at the MIT Museum, Cambridge

- 2007 Direction of *Our Town* by Thornton Wilder, MIT Dramashop, Kresge Little Theater, MIT, Cambridge
- 2006 Adaptation and Direction of *Draußen tobt die Dunkelziffer* by Kathrin Röggla, Universität Mozarteum, Institute für Schauspiel und Regie, Salzburg, Austria  
Tour (local): Central Kino, Young Actors Project, Salzburg, Austria
- 2006 Adaptation and Direction of *Bambiland*, by Elfriede Jelinek, Norwegian Theater Academy, Fredrikstad, Norway
- 2005 Adaptation and Direction of *The Demolition Downtown, count ten in Arabic—and try to run* by Tennessee Williams, MIT Dramashop, Kresge Little Theater, MIT, Cambridge
- 2004 Adaptation and Direction of *The Power of Darkness* after Leo Tolstoy with MIT Dramashop, Kresge Little Theater, MIT, Cambridge
- 2003 Adaptation and Direction of *Lorenzaccio* by Alfred de Musset, Loeb Drama Center, HRDC in collaboration with the American Repertory Theater and Harvard's Office for the Arts, Cambridge
- 2003 Adaptation and Direction of *NUR FESTE / Only the Parties*, compositional études based on Chekhov's *Three Sisters*, Universität Mozarteum, Institute für Schauspiel und Regie, Salzburg, Austria
- 2002 Direction of *The War Plays (die Kriegsspiele)* by Edward Bond, Universität Mozarteum, Institute für Schauspiel und Regie, Salzburg, Austria  
Tour: Academy of Fine Arts, Brno Czech Republic  
German International Festival of Student Theater, Essen, Germany
- 2002 Adaptation, Choreography and Direction of *Bartleby, Wall Street, NEBRASKA*, a dance-theater play based on Melville's short story *Bartleby, the Scrivener* and Bruce Springsteen's album *Nebraska*, Universität Mozarteum, Institute für Schauspiel und Regie, Salzburg, Austria
- 2001 Direction of *In the Solitude of the Cottonfields* by Bernard-Marie Koltès, Universität Mozarteum, Institute für Schauspiel und Regie, Salzburg, Austria
- 2001 Direction of *The Caucasian Chalk Circle* and *The Baden Lehrstück* by Bertolt Brecht, Yale Dramatic Association, Yale Repertory Theater, New Haven
- 2000 Adaptation of *Godard (Distant and Right)* after 40+ films by Jean-Luc Godard, Ohio Theater, New York City and Theatre des Amandiers, Paris, France
- 1999 Direction of *The Power of the Dog* by Howard Barker, Horace Mann Theater, Columbia University, New York City

- 1998            Direction of *Talk To Me Like the Rain* by Tennessee Williams, Shapiro Theater, Columbia University, New York City
- 1998            Direction of *Drums in the Night* by Bertolt Brecht, Shapiro Theater, Columbia University, New York City

## **PRINCIPAL FIELDS OF INTEREST**

Theater directing  
Inter-disciplinary and trans-disciplinary performance practices

## **PROFESSIONAL ORGANIZATIONS**

- 2009 – 2011    Member, International Collaboration Working Group, Theater Communications Group / International Theater Institute, U.S.
- 2008 – 2010    Member, Association for Theater in Higher Education
- 2004 – present Member, Board of Directors, International Theater of New York / Actors without Borders, nonprofit cultural organization dedicated to international collaboration in the performing arts, New York City
- 2004 – present International Brecht Society, Member
- 1996 – present Theater Communications Group, International Theater Institute, Member

## **MIT ACTIVITIES AND COMMITTEES**

### Departmental and School Activities and Committees

- 2011            Member, Walker Memorial Assessment Team (WMAT)
- 2010 – present Member Building Committee
- 2010 – present Chair, Theater Arts Curriculum Committee
- 2009            Chair, Senior Lecturer Search Committee
- 2009            Comparative Media Studies Steering Committee
- 2008 – present Theater Arts Minor Advisor
- 2007            Theater Arts Director of Design Search Committee
- 2006 & 2007 Theater Arts Major and Minor Advisor

- 2006 MIT Symphony Orchestra Conductor Search Committee
- 2006 Workshop collaboration with visual artist and MIT 2006 Rubin Award winner Ann Lislegaard to develop an audio work, in conjunction with *Composition for Stage and Performance* class
- 2006 – present Member, Board of Directors, Kelly-Douglas Fund
- 2005 – 2007 Visiting Scholar Committee, Comparative Media Studies
- 2005 & 2007 Theater Arts concentration advisor
- 2005 Workshop collaboration with 2005 Rubin Award winner Michel Gondry, in conjunction with *Media in Performance* class, workshop focused on the integration of sound and movement images in performance
- 2004 Workshop and Lecture, *Integrating Media Technologies in Performance*, Comparative Media Studies, MIT, Cambridge
- 2004 Workshop collaboration with 2004 Abramowitz Award winner Elizabeth Streb, in conjunction with *Composition for Stage and Performance* class
- 2004 Workshop collaboration with 2004 Rubin Award winner Valeska Soares, in conjunction with *Composition for Stage and Performance* class, focusing on developing her upcoming media installation on the subject of social dancing
- 2003 Theater Arts Residency Committee, Music and Theater Arts

#### Educational Commons

- 2010 – 2011 Member of the 150<sup>th</sup> FAST Festival Committee
- 2010 – 2011 Member, MIT Artist in Residence Committee
- 2009 Participant in the Design and Creativity Workshop, organized by Dava Newman, Dept. of Aeronautics and Astronautics, and Guillermo Trotti of Trotti and Associates, with support from the D'Arbeloff Fund for Excellence in Education, to explore the possibilities of interdisciplinary studies in design
- 2009 – present Arts Communication Subcommittee
- 2007 International Cultural Capital Seminar, *Culture vs. Capital*, talk on the staging of *Addicted to Bad Ideas*, Peter Lorre's *20<sup>th</sup> Century* with punk rock band World Inferno Friendship Society

- 2007 Freshman Arts Pre-Orientation Workshop for students interested in the Performing Arts. Workshop focused on cross-disciplinary performance practices for actors, dancers, writers and designers.
- 2005 Symposium panelist, *Art and Technology*, on the ways in which technology has informed the production of art, in conjunction with the inauguration ceremonies of Susan Hockfield, 16<sup>th</sup> President of MIT, Cambridge - May
- 2005 Colloquium: *Staging Reality*, on my recent work with cross-disciplinary performance strategies and the representation of reality, Creative Arts Council Arts Colloquium, MIT, Cambridge - March
- 2005 Freshman Arts Seminar, spring term: Promoting the Arts through Design
- 2004 Colloquium Introduction and Moderation, *Intercourse of Water and Fire: Dialogue between Tan Dun and Cai Guo-Qiang*, List Visual Arts Center and MIT Office of the Arts, MIT, Cambridge
- 2004 & 2006 Freshman Arts Seminar, fall term: Exploring the Performing and Visual Arts
- 2004 & 2006 Freshman Advisor
- 2004 *Arts and Sciences: Colloquium on the intersection of Arts and Technology*, at Club No. 6

### **SELECTED CITATIONS, INTERVIEWS, REVIEWS**

Crawford, Ashely, "Interview: Bellona, Destroyer of Cities," 21C MAGAZINE, Melbourne, Australia, June 2010

La Rocco, Claudia, "New Kid at Large on Urban Chessboard," THE NEW YORK TIMES, April 7, 2010

Feingold, Michael, "One Night with Hue, Bellona Serves a Visual Stew," THE VILLAGE VOICE, April 7-13, 2010

Shaw, Helen, "Bellona, Destroyer of Cities," TIME OUT NEW YORK, April 14, 2010

Walton, Jo, "Review: *Bellona, Destroyer of Cities*, the play of Samuel Delany's *Dhalgren*," TOR, Montreal April 14, 2010

Shaw, Helen, "On Enjoyment," TIME OUT NEW YORK, April 2, 2010

Murrin, Tom, "Word Up! Stage Notes," PAPER MAGAZINE, April 2010



Anderson, Sam "Sage of the Apocalypse, Samuel Delany's loopy sci-fi masterpiece lives to destroy again," NEW YORK MAGAZINE, April 5, 2010

Horwitz, Andy, "Jay Scheib's *Bellona* at the Kitchen," CULTUREBOT, ARTS + CULTURE + IDEAS, April 4, 2010

Soloski, Alexis, "Two Moons, Lotsa Beer, Jay Scheib adapts Samuel R. Delany's Epic Science-Fiction Classic *Dhalgren*," THE VILLAGE VOICE, March 24-30, 2010

AndrewAndrew'SoundSound Downtown, Special Live Interview, EAST VILLAGE RADIO, March 30, 2010

"Spring Arts Preview," L MAGAZINE, NY, March 2010

Grunfeld, Aaron, "Off-Broadway Spring Preview," METROMIX, March, 2010

Gruber, Stefan, "Angetan! Herr Puntila und Sein Knecht Matti, von Bertolt Brecht," AUGSBURGER STADTZEITUNG, January 20, 2010

Heindl, Frank, "Saufen für die Menschlichkeit," DAZ, January 18, 2010

Herrmann, Berndt, "Spiel mit Nähe und Distanz," AICHACHER ZEITUNG, January 18, 2010

"Stadttheater: Gefeierte Puntila-Premiere," DAZ, January 16, 2010

"Puntilas Macht, Augsburg Brecht-Stück im Großen Haus," AUGSBURGER ALLGEMEINE January, 14, 2010

Schiller, Sybille, "Die Schauspieler auch groß auf einer Leinwand," AUGSBURGER ALLGEMEINE January, 14, 2010

Sedelmeier, Wilma, "Wenn wir Glück haben, wird es ein Riesenskandal, Interview mit Jay Scheib," AUGSBURG JOURNAL, January 2010

Parker, Adam, "Band's Show a Thrill Ride," THE POST AND COURIER, Charleston, SC, May 28, 2009

"An Eye on the Future," American Theater Magazine, April, 2009, pg. 38-39

Editors, "New York's Best; The Best New York Theater Directors," TIME OUT NEW YORK, March 25, 2009

Alenier, Karren, "Conversations with a Genius," SCENE4 MAGAZINE, INTERNATIONAL MAGAZINE OF ARTS AND MEDIA, March 2009

Alenier, Karren, "The Making of Americans," SCENE4 MAGAZINE,  
INTERNATIONAL MAGAZINE OF ARTS AND MEDIA, March 2009

Kaylan, Melik, "The Whole Point of Peter Lorre," Forbes.com, January 13,  
2009

Sisario, Ben, "Addicted to Peter Lorre (That Voice, Those Eyes)," THE NEW  
YORK TIMES, January 7, 2009

Dziemianowicz, Joe, "Dramatically Less Expensive," NY DAILY NEWS,  
January 7, 2009

Gray, Tyler, "Addicted to 'Addicted to Bad Ideas,' A Good Idea,"  
BLENDER.COM, January 5, 2009

Shaw, Helen, "Best (and worst) of 2008," TIME OUT NEW YORK, Issue  
690.691: December 18-31, 2008

Gabler, Jay, "'The Making of Americans' at the Walker Art Center: *Baaaaaad!*,"  
TWIN CITIES DAILY PLANET, December 13, 2008

Kerr, Euan, "Production Makes Gertrude Stein Sing," MINNESOTA PUBLIC  
RADIO, December 12, 2008

Preston, Rohan, "Made in America," MINNEAPOLIS STAR TRIBUNE,  
Sunday, December 7, 2008

Shaw, Helen, "Martian to a Different Drummer," TIME OUT NEW YORK,  
Issue 655 : April 16–22, 2008

Syme, Rachel, "Mars Bard," PAGE SIX MAGAZINE (The New York Post),  
April 13, 2008

Cote, David, "Untitled Mars: This Title May Change," TIME OUT NEW  
YORK, Issue 655 : April 16–22, 2008

Soloski, Alexis "Untitled Mars: Lost in Space," THE VILLAGE VOICE, April  
15th, 2008

Schulman, Michael, "Untitled Mars: This Title May Change," THE NEW  
YORKER, April 28, 2008

Ryzik, Melena, "I Want to Go to Mars," THE NEW YORK TIMES URBAN  
EYE, April 24, 2008

Silverman, Justin Rocket, "When Rehearsals Go Underground," NEW YORK  
POST, March 21, 2008

Shaw, Helen, "Arts and Letters, Radar Roundup," THE NEW YORK SUN, March 3, 2008, pg. 2

Schloff, Aaron Mack, "Jay Scheib Riding a Different Circuit" AMERICAN THEATER MAGAZINE, January 2008, pg. 70-74

Finalist, The Alpert Award in the Arts, California Institute of the Arts, 2008

Margraff, Ruth, "Identity Capers," AMERICAN THEATER MAGAZINE, May/June 2007, pg. 34-35, 72

Schloff, Aaron Mack, "Meet Me in Buenos Aires," AMERICAN THEATER MAGAZINE, May/June 2007, pg. 36-37, 72

Edgers, Geoff, "A Little of Everything, Video, break-dancing, and dodge ball are all in Jay Scheib's new theater piece," THE BOSTON GLOBE, March 18, 2007

Schreiber, Daniel, "Vitamin Berlin," THEATER HEUTE, Jan. 2007, pg. 69-70

Finalist, Art Matters, New York City, 2006

Zinoman, Jason, "Never Mind Language. Excess Is Easy To Translate.," THE NEW YORK TIMES, November 13, 2006

Hunka, George, "Going South," TIME OUT NEW YORK, November 2-8, 2006

"Aspettando l'Amore Assente, Da Raum il solo coreografico "End Good Everything Good" di Scheib e Kammerer ispirato alla commedia di Shakespeare," DOMANI BOLOGNA, November 29, 2006

Pompei, Michele, "Kammerer reinterpreta Shakespeare "a malapena" LA REPUBBLICA, November 29, 2006

Tesla, Alessandra, "Il Raum Chiude un Ciclo e Guarda a Berlino," DOMANI BOLOGNA, October 10, 2006

Zinoman, Jason, "For a Woman Scorned, the End Is the Beginning," THE NEW YORK TIMES, January 20, 2005

"Dionysus since 69: Greek Tragedy at the Dawn of the Third Millennium," ed. Edith Hall, Fiona Macintosh, Amanda Wrigley, Oxford University Press, USA, 2004, pg. 115, 411

"Bernard Marie-Kotlès Plays Volume 2," ed. David Bradby, Maria M. Delgado, Methuen, London 2004, Page xlviii

Bruckner, D.J.R., "Lost Souls in Search of Meaningful Connections," THE  
NEW YORK TIMES, May 21, 2003

Finalist, Rolex Mentor Protégée Program, 2003