

D A V I D R. G A M M O N S

theatre artist & educator
directing / devising / design

C O N T A C T

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TEACHING EXPERIENCE

2015 - Present **The Boston Conservatory at Berklee, Boston, Massachusetts**
Associate Professor; Theatre Division

Courses Taught:

LENS 101: Engaging with Artistic Space: Provocative Gestures A first-year seminar introducing students to principles of the creative process in a diverse range of media. From Stravinski's and Nijinski's *Rite of Spring* to Duchamp's *Fountain*, from Ginsberg's *Howl* to Drury's *Fairview*, this section focuses specifically on artists and artworks that have initially shocked audiences but ultimately forged important new ways of making and viewing art, becoming iconic.

T-PR 1903 / 1904: Theatre Process & Production 1 & 2. A year-long investigation into the fundamentals of theatrical practice, co-taught in alternating units that cover basic script analysis and creative approaches used by directors and designers for translating the poetry of a play's script from page to stage, as well as production basics in management, etiquette, and technical crew responsibilities.

T-SK 1041 / 1042: Design & Visual, Spatial, & Material Thinking. This course introduces students to the fundamentals of the process and practice of design for the stage -- scenery, costumes, lighting, and sound -- and explores the ways in which designers innovate and collaborate, using art and craft to create original worlds and tell compelling stories through the multiple visual and spatial languages of theatre. Students generate original performance work in relation to designed elements.

T-EN 3941 / 4941: Ensemble Performance Laboratory & Tour. An original fully-produced stage work is conceived, developed, rehearsed, and performed by a student theatre company, who collaborate with the instructor/director on subject matter, material, themes, style, and aesthetics. Includes production tour to off-campus theatre festivals and new venues and communities.

T-PR 3943: Site-Specific Collaboration & Performance. An exploration of space -- as described by human-built architecture and elements of nature -- and the performer's capacity to respond collaboratively and performatively to a range of environmental factors. History, theory, and practice are explored, and original work is generated in sites around campus.

T-EN 2943: Auto Cours. Auto Cours is "self-course" or self-teaching. Performance compositions are conceived and devised by the students, utilizing prompts and feedback from the Instructor. Students learn collaborative creation, management of priorities and group dynamics, and giving and receiving constructive feedback by engaging directly in weekly composition assignments. The Fluxus art movement and their focus on the interpenetration of art and life provides artistic and practical inspiration.

T-ST 5104: Acting Shakespeare. A Graduate-level intensive in approaches to classical acting and contemporary interpretation of Shakespeare's poetry. Course focuses on in-depth reading of a single text -- *Hamlet* or *Macbeth* -- with students learning to untangle Elizabethan verse and analyze a script effectively for performance. Scenes, monologues, and original creative projects allow students to demonstrate their imagination and mastery.

T-LT 1901: Introduction to Theatre. Students are introduced to all aspects of creating theatre, exploring the specific roles of the playwright, director, designers, actors, producers, the audience, and the critic. Readings, discussions, lectures, and hands-on creative projects encourage an understanding of theatre history and context, as well as creative engagement and development.

TH-417 / 418: Acting Emphasis. A practical application of the actor's training into the rehearsal and production of an existing play or original piece devised in collaboration with the director. Students engage in extensive research of theatrical subject matter and develop bold individual acting choices, as nurtured by the instructor, within the context of a performing ensemble. Acceptance is by audition only. Year-long course.

Institutional Service & Related Activities:

+ **Academic Advisor** to Contemporary Theatre Program Classes of 2020 and 2022 (2017-2018).

+ **Contemporary Theatre Program Leadership Team**, 2017-2018. In three-person leadership model, oversaw the planning, curriculum, productions, and admissions for the Contemporary Theatre Program.

+ **Member, Task Force for developing new degree program in Live Performance Design**, 2017 - 2018.

Attended regular meetings; travelled to see productions and interview artists and educators; prepared reports on current trends and emerging fields in design, technology, and training.

+ **Academic Judicial Board**, 2016-2017.

TEACHING EXPERIENCE, *continued*

2015 - Present **Massachusetts Institute of Technology, Cambridge, Massachusetts**
Lecturer in Theatre; Music and Theatre Arts Department

Courses Taught:

21M.600: Introduction to Acting. Explores the actor's tools: body, voice, mind, imagination, and the essential self. Through studio exercises, students address issues of honesty and creativity in the theatrical moment, and begin to have a sense of their strengths and limitations as communicating theatrical artists. A rigorous array of theatrical texts invites actors to explore contrasting approaches and styles.

21M.710: Script Analysis. Focuses on reading a script theatrically with a view to translating the text for practical production. Through careful, intensive reading of a variety of plays from different periods and aesthetics, a pattern emerges for discerning what options exist for interpreting a script. Students discuss the consequences of those options for production from the perspective of the playwright, actor, director, and designer.

Institutional Service & Related Activities:

+ **Thesis Advisor and Evaluator** for Degree in Theatre; 2017.

+ **Stage Director and contributing organizer** for *One World MIT*, an evening of music, dance, poetry, and performance representing cultures from around the world; April 2017 and May 2019.

+ **Stage Director and contributing organizer** for MIT's *Mind and Hand: A Pageant*, the performance finale to the 100th anniversary celebration of MIT's move to its Cambridge campus; May 2016

2015 - 2016 **Northeastern University College of Arts, Media, and Design, Boston, Massachusetts**
Visiting Lecturer in Theatre

THTR 4882 - Special Topics. Devising Theatre: Collaborative Process & Performance. A semester-long studio course organized as a collaborative theatre company, with members training, rehearsing, and performing together, emphasizing process over product. Culminates in an original, experimental devised theatre production.

2013 - 2014 **Boston College, Boston, Massachusetts**
Rev. Donald S. Monan, S.J. Professor of Theatre Arts

Visiting Artist & Guest Professorship. Directed fall mainstage production of Anton Chekhov's *Three Sisters*, delivered a range of guest lectures and talk-backs, and mentored senior directing students over the course of their individual creative processes.

2010 - 2011 **Suffolk University, Boston, Massachusetts**
Visiting Lecturer in Theatre

Theatre 425: Directing 1. An introduction to the basic tools and techniques of the theatre director. Focus on imagining and developing an original "world of the play," and crafting practical but innovative staging solutions to challenging scenes from Anton Chekhov's *The Seagull* and *Three Sisters*.

TEACHING EXPERIENCE, *continued*

2000 - 2015

Concord Academy, Concord, Massachusetts **Director of the Theatre Program**

Developed, implemented, and taught the Concord Academy Theatre Program curriculum:

Theatre 1. Semester introduction to the creative practice of collaborative theatre. Games, improvisation, physical and vocal exercises, ensemble building, problem solving, solo and group projects.

Theatre 2a: The Classics. Semester survey of classical dramatic history, practice, and texts, focusing on specific skills and scenework for actors and directors. The Greeks, Shakespeare, Moliere, *Commedia Dell' Arte*, Constantin Stanislavski, Anton Chekhov.

Theatre 2b: The Twentieth Century. Semester survey of modern dramatic history, practice, and texts, focusing on skill-specific application and scenework for actors and directors. Alfred Jarry, Antonin Artaud, Bertolt Brecht, Luigi Pirandello, Eugene Ionesco, Samuel Beckett, Tennessee Williams, Suzan Lori Parks.

Playwriting. Semester introduction to the craft of playwriting, focusing on original writing that develops character, situation, environment, conflict, and narrative arc. Students complete a series of short sketches and ultimately develop full one-act plays.

Theatre Design and Technology. Semester introduction to the craft of dramatic design, with units on scenery, costumes, lighting, and sound. Students render innovative approaches to an array of plays using visual research, sketches, models, and practical demonstrations.

Advanced Theatre: Company. Full-year course in experimental performance technique: Viewpoints (Overlie and Bogart), Artaud, Grotowski, Richard Foreman, Living Theatre, interview, etc. Culminates in a world-premiere mainstage devised work. Company members are engaged in all aspects of the development process: reading, research, writing, composition, choreography, design, and performance. Interdisciplinary approach includes work with poetry, visual art, dance, performance art, and live music.

Advanced Theatre: Directors Seminar. Full-year directing course culminating in three fully staged evening-length productions. Given intense individual attention, directors are encouraged to write their own plays, create adaptations from non-dramatic source material, or conceive original production approaches, if they wish. Directors engage with all aspects of the creative process: selecting challenging material; conceiving a unique "world" for the production; holding auditions and casting actors effectively; collaborating closely with designers for sets, costumes, lights, sound, and choreography; implementing appropriate rehearsal strategies for bold and expressive staging; managing technical rehearsals; and celebrating final performances.

1999 - 2000

Arden Continuing Training (ACT) Program, Philadelphia, Pennsylvania **Instructor**

Co-taught "The Actor / Director Workshop," an intensive scene study class exploring acting and directing techniques and the dynamics of communication, collaboration, and creativity. With Aaron Posner.

1998 - 1999

Dance Camp, Philadelphia, Pennsylvania **Instructor**

Taught workshops about developing original performance work from non-dramatic source material during a month-long intensive program for professional choreographers and dancers.

1993 - 1995

Harvard University Dramatic Arts Department, Cambridge, Massachusetts **Teaching Assistant**

As a Graduate Student Teaching Assistant, instructed undergraduate students in acting for:

Dramatic Arts 18a: The Acting of Dramatic Literature, Classical

Dramatic Arts 18b: The Acting of Dramatic Literature, 20th Century American

Included textual analysis, scene work, scansion, and exercises to develop personal acting technique from a range of scripts and genres.

2000 - Present

Guest Lectures, Master Classes, and Educational Directing

Harvard University, Massachusetts Institute of Technology, The Boston Conservatory, Boston College, Suffolk University, Brandeis University, Emerson College, Wellesley College, Lesley College, American Repertory Theatre Institute for Advanced Theatre Training, New Repertory Theatre, Actors' Shakespeare Project.

DIRECTING EXPERIENCE

BRANDEIS THEATRE COMPANY, WALTHAM, MASSACHUSETTS

- 2020 **The Laramie Project**, by Moises Kaufman and the Tectonic Theatre Project. Virtual Production.
- 2010 **Funnyhouse of a Negro**, by Adrienne Kennedy.

CENTRAL SQUARE THEATER, CAMBRIDGE, MASSACHUSETTS

- 2020 **Vanity Fair**, adapted by Kate Hamill from the novel by William Makepeace Thackeray.
Produced by Underground Railway Theater.
Nominated for the 2020 Elliot Norton Awards for Outstanding Production and Outstanding Director.
- 2018 **Frankenstein**, adapted by Nick Dear from the novel by Mary Shelley.
Produced by Underground Railway Theater and The Nora Theatre Company
in association with Catalyst Collaborative @ MIT.

COMMONWEALTH SHAKESPEARE COMPANY, BOSTON MASSACHUSETTS

- 2018 **Macbeth**, by William Shakespeare.

THE BOSTON CONSERVATORY AT BERKLEE, BOSTON, MASSACHUSETTS

- 2018 **The Bald Soprano**, by Eugene Ionesco.
Tours to Orlando, Florida Fringe Festival and Kennedy Center American College Theatre Festival, January 2019.
- 2016 **Skin & Bone**, adapted from *The Revenger's Tragedy*, by Thomas Middleton.
- 2007 **Romeo and Juliet**, by William Shakespeare.

EMERSON COLLEGE, BOSTON MASSACHUSETTS

- 2018 **The Antigone Project**, by Karen Hartman, Tanya Barfield, Caridad Svich, Lynn Nottage, & Chiori Miyagawa.

HARVARD UNIVERSITY, CAMBRIDGE, MASSACHUSETTS

- 2017 **The Owl Answers**, by Adrienne Kennedy.
- 2007 **Oh Dad, Poor Dad...**, by Arthur Kopit. Inaugural production of the New College Theatre, now Farkas Hall.

ACTORS' SHAKESPEARE PROJECT, BOSTON, MASSACHUSETTS

- 2017 **Edward II**, by Christopher Marlowe. 2017 Elliot Norton Award for Outstanding Director.
- 2014 **The Comedy of Errors**, by William Shakespeare.
- 2012 **Medea**, by Euripides.
- 2011 **The Hotel Nipenthe**, by John Kuntz. World Premiere.
- 2009 **The Duchess of Malfi**, by John Webster.
- 2007 **Titus Andronicus**, by William Shakespeare. 2007 Elliot Norton Award for Outstanding Director.

THE SPEAKEASY STAGE COMPANY, BOSTON, MASSACHUSETTS

- 2017 **Hand to God**, by Robert Askins. New England Premiere. 2017 Elliot Norton Award for Outstanding Director.
- 2014 **Necessary Monsters**, by John Kuntz. World Premiere.
The Whale, by Samuel D. Hunter. New England Premiere.
- 2012 **The Motherfucker with the Hat**, by Stephen Adly Guirgis. 2013 Elliot Norton Award for Outstanding Production.
New England Premiere.
Red, by John Logan. 2012 Elliot Norton Award for Outstanding Production. New England Premiere.
- 2009 **Blackbird**, by David Harrower. New England Premiere.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASSACHUSETTS

- 2016 **Mind and Hand: A Pageant**. An original multi-media performance celebrating MIT's 100 years in Cambridge.
- 2008 **subUrbia**, by Eric Bogosian.

NORTHEASTERN UNIVERSITY COLLEGE OF ARTS, MEDIA, & DESIGN, BOSTON, MASSACHUSETTS

- 2016 **Alien vs. Predator**, original devised work, inspired by the poetry of Michael Robbins. World Premiere

GLOUCESTER STAGE COMPANY, GLOUCESTER, MASSACHUSETTS

- 2015 **A Measure of Normalcy**, by Lucas Baisch. World Premiere.

BOSTON COLLEGE THEATRE DEPARTMENT, BOSTON MASSACHUSETTS

- 2013 **Three Sisters**, by Anton Chekhov.

DIRECTING EXPERIENCE, *continued*

HUNTINGTON THEATRE COMPANY, BOSTON MASSACHUSETTS

- 2013 **Necessary Monsters**, by John Kuntz. Workshop & staged reading.
2012 **The Hotel Nepenthe**, by John Kuntz. Featured production in the *Emerging America Festival*.

THE MODERN THEATRE AT SUFFOLK UNIVERSITY, BOSTON, MASSACHUSETTS

- 2011 **Doctor Faustus**, by Christopher Marlowe.

BOSTON PLAYWRIGHTS' THEATRE, BOSTON, MASSACHUSETTS

- 2011 **The Farm**, by Walt McGough. World Premiere.
2009 **The Salt Girl**, by John Kuntz. World Premiere.

THE NEW REPERTORY THEATRE, WATERTOWN, MASSACHUSETTS

- 2010 **Cherry Docs**, by David Gow. New England Premiere.
2008 **The Lieutenant of Inishmore**, by Martin McDonagh. New England Premiere.
My Name is Rachel Corrie, edited by Alan Rickman & Katherine Viner. New England Premiere.

AMERICAN REPERTORY THEATRE INSTITUTE FOR ADVANCED THEATRE TRAINING, CAMBRIDGE, MASSACHUSETTS

- 2009 **The Winter's Tale**, by William Shakespeare. Featured production in the *Shakespeare Exploded Festival*.
1995 **The Balcony**, by Jean Genet.
1994 **Twelfth Night**, by William Shakespeare.
Party Time & The New World Order, by Harold Pinter.
Edward the Second, by Christopher Marlowe.
1993 **Oh Dad, Poor Dad, Mamma's Hung You in the Closet, and I'm Feelin' So Sad**, by Arthur Kopit.
The Cenci, by Antonin Artaud.

CONCORD ACADEMY, CONCORD, MASSACHUSETTS

- 2015 **Smash / Slash / Trash**, original devised work, inspired by real-life attacks on visual art. World Premiere.
2014 **Babble**, original devised work, inspired by the fiction of Jorge Luis Borges. World Premiere.
2013 **4am**, original devised work, inspired by the plays of August Strindberg. World Premiere.
Much Ado About Nothing, by William Shakespeare. Original musical adaptation.
2012 **Volta**, original devised work, inspired by the life & sonnets of William Shakespeare. World Premiere.
2011 **FLUX**, original devised work, inspired by the work & lives of the artists of Fluxus. World Premiere.
2010 **Permanent Fatal Errors**, original devised work, based on found letters. World Premiere.
2009 **Howl**, original devised work, inspired by the poem by Allen Ginsberg. World Premiere.
2008 **(Her) House**, original devised work, inspired by Sophocles' *Electra*. World Premiere.
2007 **Double Negative**, original devised work, inspired by the film *Un Chien Andalou*. World Premiere.
2006 **The America Play**, by Suzan-Lori Parks.
The Seagull, by Anton Chekhov.
Tyger/Tiger, original devised work, inspired by the life & plays of Tennessee Williams. World Premiere.
2005 **UBU '77**, original musical, based on *Ubu Roi*, by Alfred Jarry.
When I look up to the sky I get a scary feeling, original devised work, created from interviews. World Premiere.
2004 **Six Characters in Search of an Author**, by Luigi Pirandello.
LHOOQ, original devised work, inspired by the life & art of Marcel Duchamp. World Premiere.
Antigone, by Sophocles.
2003 **Sea of Troubles**, original devised work, inspired by Shakespeare's *Hamlet*. World Premiere.
2002 **Heart's Desire Hotel**, by Georges Feydeau.
Beauty Sleeping, original devised work, inspired by the fairy tale *Sleeping Beauty*. World Premiere.
A Man's A Man, by Bertolt Brecht.
2001 **The Skin of Our Teeth**, by Thornton Wilder.
3SisTerZ, original devised work, inspired by *The Three Sisters* by Anton Chekhov. World Premiere.
The Laramie Project, by Moises Kaufman & the Tectonic Theater Project. First high school production ever.
2000 **A Midsummer Night's Dream**, by William Shakespeare. Original musical adaptation.

DIRECTING EXPERIENCE, *continued*

LORRAINE CHAPMAN, THE COMPANY, BOSTON, MASSACHUSETTS

2004 **Exquisite Corpses**, original work conceived, directed, & choreographed with Lorraine Chapman. World Premiere.

NO MORE MASTERPIECES, PHILADELPHIA, PENNSYLVANIA **Founder and Artistic Coordinator**

2000 **Heaven's Sake**, original devised work, inspired by the Heaven's Gate Cult. World Premiere.

1999 **A Crying of Bones**, original devised work, inspired by the photos of Diane Arbus. World Premiere.

1997 **Spanking the Maid**, original devised work, based on the novel by Robert Coover. World Premiere.

UNIVERSITY OF THE ARTS, PHILADELPHIA, PENNSYLVANIA

2000 **Conference of the Birds**, by Peter Brook. Directed with Aaron Posner.

PIG IRON THEATRE COMPANY, PHILADELPHIA, PENNSYLVANIA

1999 **A Winter's Tale**, original devised work, inspired by the play by William Shakespeare. World Premiere.

HEADLONG DANCE THEATER, PHILADELPHIA, PENNSYLVANIA

1998 **Teen Tragedy Trilogy**, conceived, directed, & choreographed with Headlong Dance Theater. World Premiere.
1999 Bessie Award for Outstanding Choreography, in "St*r W*rs and Other Stories."

PHANTOM THEATER COMPANY, WARREN, VERMONT

1997 **Raising Rapunzel**, original devised work. Conceived & directed with Annie Elias. World Premiere.

HARVARD SUMMER THEATRE, CAMBRIDGE, MASSACHUSETTS

1996 **Macbeth**, by William Shakespeare.

ADMINISTRATIVE EXPERIENCE

2017 - 2018

**Contemporary Theatre Program
The Boston Conservatory at Berklee, Boston Massachusetts
Leadership Team**

- + Working in concert with Theresa Lang and Mark Krawczyk in three-person leadership model, helped to oversee the planning, curriculum, productions, and admissions for the Contemporary Theatre Division, a new degree program focused on ensemble-based, devised, and experimental theatre.
- + Served as Academic Advisor all Class of 2020 and 2022 students in the program.

2016

**The Poets' Theatre, Cambridge, Massachusetts
Producing Artistic Director**

- + Worked in close collaboration with President & Artistic Director Bob Scanlan and Executive Director Benjamin Evelt to plan, oversee, and produce a bold season of innovative professional productions seeking to illuminate the "poetic" in all aspects of the theatrical experience.

2000 - 2015

**Concord Academy, Concord, Massachusetts
Director of the Theatre Program**

- + Produced and oversaw three professionally-directed and three student-directed productions per year. Included recruiting and hiring directors, designers, and staff; planning and scheduling all areas of production; administering and overseeing use of budgets, materials, rentals, and space; and managing all publicity and Box Office.
- + Served as Academic Advisor to 5 - 8 students each year, meeting weekly with each student to advise and mentor. Assist in all aspects of individual growth and development, including academic program, course selection, college process, and physical, mental, and emotional well-being.
- + Oversaw play trips for the school community, scheduling monthly opportunities for students to travel to the Boston area to attend professional productions.
- + Lead Chaperone and Tour Leader for international student travel to Stratford, England for educational programs with the Shakespeare Birthplace Trust and Royal Shakespeare Company; Lead Chaperone and Tour Leader for Performing Arts Exchange programs to Brighton College, England and Marin Academy, San Rafael California; Chaperone for student educational travel to Rome, Italy.
- + Faculty Advisor for PAC Rats, the technical theatre organization on campus, responsible for staffing stage management, running crew, and board operator positions for all productions.
- + Committee work: Dean of Faculty Search Committee; Marketing and Communications Task Force; Discipline Committee; Peer Evaluator for faculty review process.

1998 - 1999

**Arden Theatre Company, Philadelphia, Pennsylvania
Associate Production Manager**

- + Responsible for supervision of all areas of production: scenery, lighting, costumes, sound, stage management and facility, in a two-theatre complex with a dynamic 7-show season.

SCENIC & COSTUME DESIGN EXPERIENCE

CENTRAL SQUARE THEATRE, CAMBRIDGE, MASSACHUSETTS

2020 **Vanity Fair**, by Kate Hamill, from the novel by Thackeray. Directed by David R. Gammons. Scenic Design. Winner of the 2020 Elliot Norton Award for Outstanding Design.

ARLEKIN PLAYERS, NEEDHAM, MASSACHUSETTS

2019 **The Stone**, by Marius von Meyenburg. Directed by Igor Golyak. Scenic Design. Nominated for the 2020 Elliot Norton Award for Outstanding Design.

THE POETS' THEATRE, CAMBRIDGE, MASSACHUSETTS

2015 **Beckett Women: Ceremonies of Departure**, four short plays by Samuel Beckett. Directed by Bob Scanlan. Scenic and costume design. Tour to Belfast MAC, Belfast, Ireland, 2017.

THE BOSTON CONSERVATORY, BOSTON, MASSACHUSETTS

2015 **The Museum of Useless Desire**, by John Kuntz. Directed by John Kuntz. Scenic and costume design.

ACTORS' SHAKESPEARE PROJECT, CAMBRIDGE, MASSACHUSETTS

2014 **The Comedy of Errors**, by William Shakespeare. Directed by David R. Gammons. Scenic design.
2011 **The Hotel Nepenthe**, by John Kuntz. Directed by David R. Gammons. Scenic and costume design.
2009 **The Duchess of Malfi**, by John Webster. Directed by David R. Gammons. Scenic design. Nominated for the 2009 Elliot Norton Award for Outstanding Scenic Designer. Nominated for the 2009 Elliot Norton Award for Best Scenic Design.
2008 **The Tempest**, by William Shakespeare. Directed by Patrick Swanson. Scenic design.
2007 **Titus Andronicus**, by William Shakespeare. Directed by David R. Gammons. Scenic design.
2005 **King Lear**, by William Shakespeare. Directed by Patrick Swanson. Scenic and costume design.

BOSTON PLAYWRIGHTS' THEATRE, BOSTON, MASSACHUSETTS

2009 **The Salt Girl**, by John Kuntz. Directed by David R. Gammons. Scenic and costume design.

THE NEW REPERTORY THEATRE, WATERTOWN, MASSACHUSETTS

2008 **My Name is Rachel Corrie**, from the writings of Rachel Corrie. Directed by David R. Gammons. Scenic design. **Pieces**, by Zohar Tirosh. Directed by Suzanna Berger. Scenic design.

AMERICAN REPERTORY THEATRE, CAMBRIDGE, MASSACHUSETTS

2001 **Richard II**, by William Shakespeare. Directed by Robert Woodruff. Scenic design.
1995 **Beckett Trio: Eh Joe, Ghost Trio, Nacht und Träume**, by Samuel Beckett. Directed by Robert Scanlan. Scenic design. Tour to *Journées Beckett* Theatre Festival, Strasbourg, France, 1996.
Winter Circus, conceived, directed, and choreographed by Amy Spencer and Richard Colton. Scenic design.
1994 **An Evening of Beckett: Krapp's Last Tape, A Piece of Monologue, Ohio Impromptu**, by Samuel Beckett. Directed by Robert Scanlan. Assistant designer to Lauren Bon. Scenic design.

AMERICAN REPERTORY THEATRE INSTITUTE FOR ADVANCED THEATRE TRAINING, CAMBRIDGE, MASSACHUSETTS

2010 **Drums in the Night**, by Bertolt Brecht. Directed by Robert Scanlan. Scenic design.
2009 **The Winter's Tale**, by William Shakespeare. Directed by David R. Gammons. Scenic design.
2002 **As You Desire Me**, by Luigi Pirandello. Directed by Kate Whoriskey. Scenic and costume design.
2000 **St. Joan of the Stockyards**, by Bertolt Brecht. Directed by Leland Patton. Scenic and costume design.
1997 **Best Intentions**, from the novel by Ingmar Bergman. Directed by Kate Whoriskey. Scenic and costume design. **Ahab's Wife**, by Tom Sleigh. Directed and choreographed by Amy Spencer and Richard Colton. Scenic and costume design; with Ellen Driscoll.
Three Sisters, by Anton Chekov. Directed by Scott Zigler. Costume design.
1996 **A Night Out**, by Harold Pinter. Directed by Kate Whoriskey. Scenic design. **Richard III**, by William Shakespeare. Directed by Alvin Epstein. Scenic and costume design. **The Cure at Troy**, by Seamus Heaney. Directed by Leland Patton. Scenic and costume design. **Measure for Measure**, by William Shakespeare. Directed by Leland Patton. Costume design.
1995 **The Zeus Stories**, created and choreographed by Spencer/Colton. Scenic and costume design. **'Tis Pity She's a Whore**, by John Ford. Directed by Leland Patton. Scenic and costume design.
1994 **Twelfth Night**, by William Shakespeare. Directed by David R. Gammons. Scenic and costume design. **Edward the Second**, by Christopher Marlowe. Directed by David R. Gammons. Scenic and costume design.
1993 **Oh Dad, Poor Dad...**, by Arthur Kopit. Directed by David R. Gammons. Scenic and costume design.

SCENIC & COSTUME DESIGN EXPERIENCE, *continued*

UNIVERSITY OF THE ARTS, PHILADELPHIA, PENNSYLVANIA

2000 **Conference of the Birds**, by Peter Brook. Directed by David R. Gammons and Aaron Posner. Scenic design.

HEADLONG DANCE THEATER, PHILADELPHIA, PENNSYLVANIA

1999 **Ulysses**, choreographed by Headlong Dance Theatre. Scenic design.

1998 **Teen Tragedy Trilogy**, conceived and directed by David R. Gammons. Scenic, lighting, and costume design.
ST*R W*RS, choreographed by Headlong Dance Theater. Scenic design and costume co-design.

PIG IRON THEATRE COMPANY, PHILADELPHIA, PENNSYLVANIA

2000 **Mission to Mercury**, created by Pig Iron Theatre. Directed by Dan Rothenberg. Costume design.

1999 **Cafeteria**, created by Pig Iron Theatre. Directed by Dan Rothenberg. Associate scenic design with J. Sugg.

BOSTON CENTER FOR THE ARTS, BOSTON, MASSACHUSETTS

1997 **Dirf**, by Abe Rybeck. Directed by Roland Tec. Theatre Offensive. Scenic design.

1996 **The Food Chain**, by Nicky Silver. Directed by Paul Daigneault. Speakeasy Stage Company. Scenic design.
Weldon Rising, by Phyllis Nagy. Directed by Steven Maler. Coyote Theatre. Scenic design.

1995 **Tongues, Savage/Love, War in Heaven**, by Sam Shepard. Directed by Liza Williams. Scenic and costume design.

1993 **Jerker**, by Robert Chesley. Directed by Nicholas Deutsch. The Theatre Offensive. Scenic design.

CONCORD ACADEMY, CONCORD, MASSACHUSETTS

1995-2015 **Smash/Slash/Trash, Babble, The Cherry Orchard, 4am, Volta, The Bacchae, FLUX, Chicago, Permanent Fatal Errors, Macbeth, (Her) House, The America Play, Astray, As You Like It, Hooch!, LHOOQ, Zero at the Bone, Wonderful Town, The Skin of Our Teeth, The Laramie Project, Bond, A Midsummer Night's Dream, Arabian Nights, Ghost Ladders, The Cradle Will Rock, Born Guilty, Einstein's Dreams, Duras: Gravity & Light, The Canterbury Trail, Twelfth Night, Marat / Sade, It Is So If You Think So, Descent into Mayhem, Jean Cocteau's Beauty & the Beast, Guys & Dolls.**

AWARDS & HONORS

- 2020 Elliot Norton Award for Outstanding Design: *Vanity Fair*, Central Square Theatre (Scenic Design)
Elliot Norton Award Nomination for Outstanding Production: *Vanity Fair*, Central Square Theatre
Elliot Norton Award Nomination for Outstanding Director: *Vanity Fair*, Central Square Theatre
Elliot Norton Award Nomination for Outstanding Design: *The Stone*, Arlekin Players (Scenic Design)
- 2018 Independent Reviewers of New England (IRNE) Award Nomination for Best Production: *Edward II*, A.S.P.
Independent Reviewers of New England (IRNE) Award Nomination for Best Director: *Edward II*, A.S.P.
- 2017 Elliot Norton Award for Outstanding Director: *Hand to God*, SpeakEasy Stage Company
and *Edward II*, Actors' Shakespeare Project
Elliot Norton Award Nomination for Outstanding Production: *Hand to God*, SpeakEasy Stage Company
Elliot Norton Award Nomination for Outstanding Production: *Edward II*, Actors' Shakespeare Project
- 2015 Elliot Norton Award Nomination for Outstanding Production: *Necessary Monsters*, SpeakEasy Stage Company
Elliot Norton Award Nomination for Outstanding Director: *Necessary Monsters*, SpeakEasy Stage Company
Independent Reviewers of New England (IRNE) Award Nomination for Best Production: *The Comedy of Errors*, A.S.P.
- 2014 Artistic Visionary Award and Honoree at annual Roar, SpeakEasy Stage Company
- 2013 Elliot Norton Award for Outstanding Production: *The Motherfucker with the Hat*, SpeakEasy Stage Company
Elliot Norton Award Nomination for Outstanding Director: *The Motherfucker with the Hat*, SpeakEasy Stage Company
Independent Reviewers of New England (IRNE) Award Nomination for Best Production: *The Motherfucker with the Hat*
- 2012 Elliot Norton Award for Outstanding Production: *Red*, SpeakEasy Stage Company
Elliot Norton Award Nomination for Outstanding Director: *Red*, SpeakEasy Stage Company
Independent Reviewers of New England (IRNE) Award Nomination for Best Production: *Red*, SpeakEasy Stage Company
Independent Reviewers of New England (IRNE) Award Nomination for Best Director: *Red*, SpeakEasy Stage Company
- 2011 Elliot Norton Award Nomination for Outstanding Director: *The Hotel Nipenthe*, Actors' Shakespeare Project
Independent Reviewers of New England (IRNE) Award Nomination for Best Director: *The Hotel Nipenthe*, A.S.P.
- 2009 Elliot Norton Award Nomination for Outstanding Director: *Blackbird*, SpeakEasy Stage Company
and *The Duchess of Malfi*, Actors' Shakespeare Project
Elliot Norton Award Nomination for Outstanding Scenic Designer: *The Duchess of Malfi*, Actors' Shakespeare Project
Independent Reviewers of New England (IRNE) Award Nomination for Best Set Design: *The Duchess of Malfi*, A.S.P.
- 2007 Elliot Norton Award Nomination for Outstanding Production: *Titus Andronicus*, Actors' Shakespeare Project
Elliot Norton Award for Outstanding Director: *Titus Andronicus*, Actors' Shakespeare Project
- 1999 Bessie Award for Outstanding Choreography: *Teen Tragedy Trilogy* as part of *St*r W*rs and Other Stories*,
Headlong Dance Theater
- 1992 Peter Sellars Director's Prize; Harvard University, Cambridge, Massachusetts

EDUCATION

American Repertory Theatre Institute for Advanced Theatre Training at Harvard University, Cambridge, Massachusetts

Certificate in Directing (MFA Equivalent), 1995.

Harvard University, Cambridge, Massachusetts

A.B. *magna cum laude* in Visual and Environmental Studies, 1992.

Peter Sellars Director's Prize, 1992.

TRAINING

Directing:

Ron Daniels, Robert Scanlan, David Wheeler, JoAnne Akalaitis, Robert Woodruff

Acting & Performance:

Ron Daniels (Chekhov, Stanislavski, & Shakespeare) Alvin Epstein (Chekhov & Beckett), Jeremy Geidt (Mask), François Rochaix (The Greeks), Jane Nichols (Clown), Thomas Derrah (Viewpoints & Composition), Carlos Garcia (*Commedia dell'Arte*)

Playwriting:

Adrienne Kennedy, Paula Vogel

Movement:

Richard Colton, Amy Spencer

Dramaturgy and Literature:

Robert Brustein, Elaine Scarry, Susan Suleiman, Robert Scanlan, Todd London

Studio Arts:

Sculpture: Ritsuko Taho, Chuck Holzman; **Photography:** Neil Rantoul, Rosamond Purcell, Christopher James;

Painting: Nan Freedman

PROFESSIONAL REFERENCES

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Head of Performing Arts

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Paul Daigneault

Artistic Director

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Bob Scanlan

Artistic Director

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Elaine Scarry

Walter M. Cabot Professor of Aesthetics and General Theory of Value

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Artist's Statement

I want to be a truly Twenty-first Century Artist. I seek creative opportunities that are collaborative, innovative, inclusive, interdisciplinary, and multi-media.

My background in both the Visual and Performing Arts allows me to think, imagine, and create in a fluid and evolving state. I want to make -- and witness! -- art that deeply examines the growing complexity of our world, and responds by inventing new ways of seeing and doing. I want to make and experience art that boldly tells stories through the theatrical languages of space and time, form and movement, light and sound, text and image. I want to create and see art that is unexpected yet connected, daringly original but deeply human. I want to invent and discover art that doesn't have one single meaning or interpretation, but exists in an extended dialogue of possibility and transformation. I want to make art to better understand *others* -- and through that engagement, come to know *myself*.

I want to share this process with like-minded artists. *And* I want to be confronted by a diversity of perspectives and opinions that challenge me to re-evaluate my own assumptions and convictions. I seek collaborators who will fearlessly bring their full, multi-faceted, contradictory identities to the creative process. I want to nurture emerging creative spirits by creating opportunities for exploration and discovery. I seek companions who cherish the journey as much as the destination, the process *and* the product. I want to be surrounded by fellow artists who relish enormous challenges and want to tackle creative problems energetically to find unanticipated solutions.

All plays take place in the present. That is, literally, they are apprehended by the human senses in performance only in the immediate moment. Regardless of the year in which a play is written, regardless of the time period in which the play may be set, a performance unfolds within the ephemeral mystery of the eternal present. To that end, we must ask ourselves "Whose story is being told, and how? How does this work speak to the current moment? In what ways does it ask and answer the questions that are fresh and feverish in our minds?" Plays both new and old can respond with powerfully unexpected answers.

The qualities I most look for in a performing artist are bravery, vulnerability, and generosity. Let's empower students to seize the mantle of artist and lean into the hard work. Let's insist that they be courageous in their attempt. Let's make it possible for them to be truly seen and heard in their fragile humanity. Let's forge real, lasting, and complex relationships by giving ourselves to one another with genuine empathy and compassion.

- David R. Gammons