

NANCY KEYSTONE

director • playwright • designer • visual artist
founder/artistic director: critical mass performance group

[selected productions]

How to Disappear Completely and Never be Found by Fin Kennedy, 2011
The Theatre @ Boston Court, Pasadena, CA

The 39 Steps by Patrick Barlow 2010
Portland Center Stage, Oregon

Apollo [Parts 1, 2, 3] written, directed, set design by Nancy Keystone, 2001-2009
A Critical Mass Performance Group collaboration. Full production including World Premiere of PART 3 at Portland Center Stage.
"Drammy" award for excellence in scenic design. Part of the U.S. Exhibition at the 2011 Prague Quadrennial for Performance Design and Space.

365 Days/365 Plays by Suzan-Lori Parks 2007
Week 52: Center Theatre Group at the Marina Pavilion, Los Angeles
Week 47: Critical Mass Performance Group at Angels Gate Cultural Center, San Pedro

The America Play by Suzan-Lori Parks 2006 (also set design)
The Theatre at Boston Court, Pasadena, CA. *Los Angeles Times* and *Backstage West* "Critics' Pick;" Nominated for *LA Weekly* award for set design.

Apollo [Part 1: Lebensraum, Part 2: Gravity] written, directed, set design by Nancy Keystone, 2001-2005
A Critical Mass Performance Group collaboration. World premiere at CTG's Kirk Douglas Theatre, Los Angeles, June 2005.
Garland Awards for Playwriting, Sound Design, Lighting Design; *Backstage West* Critics' Picks: Best Production, Directing, Ensemble, Scenic Design, Video Design; "Top Ten Plays of 2005," *LA Alternative Press*; "Pick of the Week," *L.A. Weekly*.

Underneath the Lintel by Glen Berger 2005
Portland Center Stage, Oregon

Mike's Incredible Indian Adventure by Michael Schlitt 2004-2006
New York International Fringe Festival 2006, named "Best Solo Show"; Los Angeles Edge of the World Theatre Festival 2005.

Cymbeline by William Shakespeare (also set design) 2003
Georgia Shakespeare Festival, Atlanta, GA
Named one of "Ten Best Theatre Events of 2003," by *Atlanta Journal-Constitution*; "Ten Best Productions of 2003," by *Southern Voice*

Who's Afraid of Virginia Woolf? by Edward Albee 2003
Portland Center Stage, OR.
"Best Actor" and "Best Actress" Drammies for George and Martha.

Dirty Blonde by Claudia Shear 2002
Portland Center Stage, OR.

Antigone by Nancy Keystone (also set design) 2001
World Premiere, Portland Center Stage, Portland, OR.
First developed through a workshop with The Actors' Gang and Critical Mass Performance Group in Los Angeles, 2000.

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

Actor's Express, Atlanta, GA

The Akhmatova Project created, directed, produced, designed by Nancy Keystone 1997-2000

A Critical Mass Production, World Premiere at the Actors' Gang Theatre, Los Angeles (2000).

Named one of the "10 Best" Productions for 2000, by *Los Angeles Times*, nominated for 4 *LA Weekly* awards.

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

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

Actor's Express, Atlanta, GA

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

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

San Francisco Shakespeare Festival

Othello by William Shakespeare (also set design) 1997

Georgia Shakespeare Festival

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

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

Actor's Express, Atlanta, GA

Three Sisters by Anton Chekhov (also set design) 1996

Actor's Express, Atlanta, GA

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

Stuck by Victoria Ann Lewis 1995

Workshop, Mark Taper Forum, Los Angeles, CA

Hamlet by William Shakespeare (also set design) 1995

Actor's Express, Atlanta, GA.

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

San Luis Obispo Mozart Festival

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

Actor's Express, Atlanta, GA

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

San Luis Obispo Mozart Festival

Low Level Panic by Clare McIntyre 1992

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

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

Measure for Measure by William Shakespeare (also produced and designed) 1991

A Critical Mass production. Named one of the "10 Best" plays, 1991, *L.A. Reader*.

Toured to Los Angeles, Santa Barbara, and Ojai, California, performed in alternative spaces.

Livietta and Tracollo (opera) by Giovanni Pergolesi 1990

Long Beach Opera

The Rover by Aphra Behn (also produced and designed) 1989-1990

A Critical Mass production, staged in a vacant locker room at the Hollywood Recreation Center, and also in a modernistic mansion for the Fund For Santa Barbara in celebration of El Dia de los Muertos.

The Trojan Women by Euripides/Jean-Paul Sartre 1989

Guest director, UCLA

The Love of Don Perlimplin with Belisa in the Garden by Federico Garcia Lorca 1988

Circle Rep, NYC

Drama League of New York, Directors' Project

Dr. Faustus by Christopher Marlowe (also produced and designed set and costumes) 1988

A Critical Mass production, staged in Joseppi's Bar Santa Barbara, CA.

Life is a Dream by Calderon de la Barca 1988

Studio Theatre, Pittsburgh, PA

The Memorandum by Vaclav Havel 1987

Studio Theatre, Pittsburgh, PA

Baal by Bertolt Brecht (also produced and designed set and costumes) 1985

A Critical Mass production, staged in a basement room, UCLA

[festival performance events]**Artistic Director, Santa Barbara Summer Solstice Celebration** 1995

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

Sun Song (adapted, directed, choreographed and designed) 1991

Based on a Nahuatl poem about the creation of the world.

Community-based, transcultural, multi-media performance, staged in the Santa Barbara Courthouse gardens in conjunction with the Santa Barbara Summer Solstice Celebration and Critical Mass Performance Group. Utilizing three performance areas simultaneously, by narrators, musicians, dancers, and puppeteers, spoken and sung in English and Spanish, with American Sign Language interpretation, played to crowds of approximately 4000.

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

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

Community-based, interdisciplinary performance, staged in the Santa Barbara Courthouse gardens in conjunction with the Santa Barbara Summer Solstice Celebration and Critical Mass Performance Group. Utilizing two performance areas, simultaneously, by actors, dancers and musicians, spoken and sung in English and Spanish, with American Sign Language interpretation, played to crowds of approximately 2000.

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

Critical Mass Films

8mm, black and white, 3 minutes

The Housekeeper (wrote and directed) 1998

FXM Shorts (Fox Television), has been seen in film festivals throughout the US, Europe and Japan. 35mm, color, 8 minutes

[education]

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

[awards, grants, fellowships]

- Stanford Calderwood Fellowship, MacDowell Colony, 2010
- "Drammy" Award for excellence in scenic design, *Apollo*, 2009
- *Apollo* part of the United States Exhibition at 2011 Prague Quadrennial for Performance Design and Space
- Durfee Foundation ARC grant, 2008
- APAP/Doris Duke Foundation Ensemble Theatres Collaborations Grant (with Portland Center Stage), 2007
- Center for Cultural Innovation's Investing In Artists Grant, 2007, 2010
- NEA Access to Artistic Excellence grant (with Portland Center Stage), 2006-7
- Alfred P. Sloan Foundation Commission for *Apollo [Part 3]: Liberation*, 2006
- TCG Alan Schneider Director Award, 2003
- Garland Award for Playwriting *Apollo [Part 1]: Lebensraum*, 2005
- National Theatre Artist Residency Grant (with Portland Center Stage), TCG/Pew Charitable Trust, 2002
- *LA Weekly* Award for Choreography ("The Akhmatova Project"), 2000
- Fellowship, California Community Foundation, 1999
- "Best Director," *Atlanta Press*, ("A Doll's House") 1999
- City of Los Angeles Cultural Affairs Department Grant, 1998
- "Best Director/Best Production," *Atlanta Journal-Constitution*, ("Three Sisters"), 1996
- *L.A. Drama-Logue* Award for Directing ("Low Level Panic"), 1992
- Santa Barbara County Arts Commission's Arts Partnership Grant, 1991
- Fellowship, Drama League of New York, New Directors' Project, 1988

[related experience]

- Co-Design Consultant for Portland Center Stage's Gerding Theatre at the Armory, Portland, OR 2005-2006
- Artist-in-Residence, Portland Center Stage, Portland OR, 2003-2005
- Artistic Associate, Actor's Express, Atlanta, GA, 1995-2000
- Visiting Associate Professor, UCLA, 1995-present
- Lecturer, Cal State Los Angeles, 1999-2000
- Visiting Assistant Professor, CalArts, 2009
- Guest Lecturer, Loyola Marymount University, Portland State U., Huntington Library, Cal Arts, Culver City Library
- Arts-In-Education Instructor, Foster Educational Systems, 1997-present
- Presenter/Instructor, Getty Center for Education in the Arts, 1996
- Resident Director for The Continuum, Los Angeles, CA, 1990-1994

[selected bibliography]

- Arnold, Stephanie, *The Creative Spirit*, 5th Edition, McGraw-Hill, 2011, pp. 114, 129, 148, 149, 153, 181, 182, 265
- Ayla Harrison, "Interview with Nancy Keystone, Director of 'How to Disappear...'," *We Play Different*, The Theatre @ Boston Court, May 16, 2011. <http://weplaydifferent.wordpress.com/2011/05/16/interview-with-nancy-keystone-director-of-how-to-disappear/>
- Swadley, Bill, "How to Disappear Completely and Never Be Found," *Huffington Post*. Ed. Arianna Huffington, May 9, 2011 http://www.huffingtonpost.com/bill-swadley/theater-review-how-to-disappear-completely__b_859212.html
- McNulty, Charles, "How to Disappear Completely and Never Be Found" review, *Los Angeles Times*, May 6, 2011
- Morris, Steven Leigh, "How to Disappear Completely and Never Be Found," review, *LA Weekly*, May 3, 2011. http://blogs.laweekly.com/stylecouncil/2011/05/stage_raw_aaron_sorkins_first.php
- Hicks, Bob, "'Apollo'" and 'Vitriol,' New Plays, Old Obsessions on Stage," *art scatter*, January 20, 2009, <http://www.artscatter.com/general/apollo-and-vitriol-new-plays-old-obsessions-on-stage/>
- Waterhouse, Ben, "Apollo," review, *Willamette Week*, January 21, 2009
- Robert Verini, "The America Play" review, *Variety*, October 23, 2006
- Charlotte Stoudt, "The America Play" review, *Los Angeles Times*, October 20, 2006
- C. Coleman, et.al, *Voices of the Armory: A Chronicle of the Transformation of a 19th C. Icon Into a 21st C. Theater*, 2006, p. 154, 160
- Barry Johnson, "Proving God in an Overdue Book," review, *The Oregonian*, October 5, 2005
- Johanna Droubay, "Underneath the Lintel," review, *Willamette Week*, October 5-11, 2005
- Steven Leigh Morris, "Our Nazis, Ourselves," feature article, *LA Weekly*, July 1-7, 2005
- Steven Oxman, "Dreams of Spaceflight Soar in 'Apollo,'" review, *Los Angeles Times*, June 14, 2005
- Joel Hirschhorn, review, "Apollo Part 1: Lebensraum," *Daily Variety*, June 14, 2005
- Karen Wada, "A Stage Artist of Soaring Ambition," feature article, *Los Angeles Times*, June 12, 2005
- Rob Kendt, "It Doesn't Take a Rocket Scientist," interview, *Performances Magazine*, June 2005
- Karen Wada, profile/interview, *American Theatre Magazine*, May/June 2005
- Don Shirley, "Faces to Watch," *Los Angeles Times*, December 26, 2004
- Wendell Brock, "A Strange, Ellyptical Trip to Roman Britain," review, *The Atlanta Journal-Constitution*, July 18, 2003
- Bob Hicks, "Virginia Woolf Offers Surprise" review, *The Oregonian*, January 19, 2003
- Steven Leigh Morris, "Seeing Red: Joe Stalin Comes to LA," feature article, *LA Weekly*, March 31, 2000

- Jana J. Monji, "Poetry of the Soul" review Los Angeles Times, March 9, 2000
- Elana Roston, "Russian Roulette," interview, New Times, March 2-8, 2000
- Curt Holman, "Moor and More" review Creative Loafing, August 8, 1997
- Dan Hulbert, "The Business of Living," review Atlanta Journal-Constitution, March 8, 1996
- Dan Hulbert, "Express Embraces Dark, Orwellian World," review, Atlanta Journal-Constitution, January 20, 1995
- Ray Loynd, "Bathroom Humor of a Different 'Level'," review, Los Angeles Times, June 12, 1992
- Bruce Feld, "Low Level Panic" review, Drama-Logue, June 4-10, 1992
- Bill Raden, "Low Level Panic" review, L.A. Weekly, May 29-June 4, 1992