

DANIELLA VINITSKI MOONEY

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EDUCATION

Ph.D.	Theatre History and Directing	University of Colorado at Boulder, 2013
M.A.	Acting and Dramaturgy	Villanova University, 2003
Royal Academy of Dramatic Art	Shakespeare in Performance	NYU Liaison, 1 of 16 students (1999)
B.F.A. Honors (Double Major)	Drama and English	New York University Tisch School Experimental Theatre Wing, 2000

HONORS AND AWARDS

Featured Playwright	<i>Channel the Bard</i>	Cambridge University Press
Dissertation Writing Award	<i>Richard Knaub Writing Contest</i>	CU Department of Theatre and Dance
Graduate Teaching Program	<i>Certificate in College Teaching</i>	University of Colorado at Boulder
Dissertation Research Award	<i>Beverly Sears Grant</i>	University of Colorado Graduate School
Emerging Artist Award	<i>BCAA/Addison Grant</i>	Boulder County Arts Alliance
Fellowship for Acting	<i>Acting Scholar</i>	Villanova Tuition Scholarship

DISSERTATION

Field of Mars Revisited: the Opera-Installation-Performance of Gale Gates et al.
(Advisor: Professor Emeritus Merrill Lessley)

(Dissertation Continued)

Field of Mars Revisited focuses on defunct site-specific performance-opera-installation company, GALE GATES et al. The company garnered a high level of notable reviews and funding over its lifetime, such as by but not limited to: *Art Forum*, *Art in America*, *The New York Times*, *PAJ: A Journal of Performance and Art*, The National Endowment for the Arts, The Rockefeller Foundation, the Greenwall Foundation and the Lower Manhattan Cultural Council. GALE GATES operated throughout New York City, internationally, as well as from its 40,000 square foot warehouse home in DUMBO (Directly Under the Manhattan Bridge Overpass) from approximately 1995 to 2001. The company was known for its large scale and spatially experimental productions, and was often inspired by great literary works and historical moments, such as *The Odyssey*, *The Inferno*, the invention of the camera and the burning of Rome. This dissertation employs descriptive and analytical methodology, and is composed of historical research, production archives, and primary source interviews. Chapters are divided into 1) a description of the trajectory of the American avant-garde leading to the artistic climate in which the company formed, 2-3) the formative years of the company and major works, 4) a discussion of GALE GATES through various theoretical models, and finally 5) a discussion of the company and its 21st century counterparts.

ACADEMIC APPOINTMENTS

Tutor, University of Colorado at Boulder Department of Athletics

Theatre/Public Speaking Tutor:

Worked closely with the department of Athletics at CU Boulder, I tutor 10-15 varsity student athletes enrolled in Theatre and Public Speaking course-work. (Fall 2013)

Course Designer, Rocky Mountain College of Art and Design (Contract Position)

Seminar in Contemporary Thought: Theatre Studies (Spring 2012)

This online theatre course employs criticism, play analysis, video links and practicum-based assignments to allow students to gain both a scholarly and visceral understanding of material explored. At the end of the course, students will have developed a heightened awareness of theatre and performance art through a multi-disciplinary study, incorporating both theory and practical experience, with a focus on Marxist, Feminist and Post-colonial lens.

Graduate Student Instructor, Theatre Department, University of Colorado, Boulder

Beginning Acting (AY 07-8, AY 08-9, Fall 09, Spring 2010)

Performance/ approx. 20 students - In this performance class I focused on the fundamental tools of acting such as: relaxation, voice and movement, improvisation, script-analysis, and scene and monologue workshop in order to develop theatrical presence and performance vocabulary. Meeting times: two days a week during the course of semester

(Academic Appointments Continued)

Introduction to Theatre (Fall 11, Spring 10, Grader Spring 10, Fall 08)

Lecture/ 100+ students – In this core curriculum class, I taught dramatic literature spanning through the Greeks to contemporary theatre, with a split focus on practice, history and literature and an emphasis on dramaturgical and directorial perspective. In this course, I also focused on student writing development and production process, with the ultimate goal of developing students into informed spectators who can respond critically to theatre performance and place it into a historical context. Meeting times: two days a week over course of semester

Adjunct Instructor, Theatre Department, University of Virgin Islands, St Thomas USVI

Theater Critique in New York (Designer)

Seminar/ approx. 20 students – This self-constructed course is designed to further English and Drama students appreciation of the live arts by exposing them to various professional performance, criticism, seminar discussion, and dramatic review over the course of a summer residency in New York. This course was faculty approved but remains under construction.

Acting for Majors (Spring 07)

Performance/ approx. 10 students - In this performance class, students and local actors are exposed to basic and advanced acting vocabulary and exercises. This course culminated in a Showcase Finale for department and local theatre-going audience.

Public Speaking (Winter 06, AY 06-7, two classes per semester)

Performance/ approx. 20 students - This class is designed to help students gain ease and confidence in the public speaking setting, as well as develop strong speech writing skills through writing and performance workshop.

Voice and Diction (Fall 06)

Performance/ approx. 10 students - This course is designed to help students gain performance aptitude in a range of circumstance from public speaking, to performance, to job interview. Curriculum is based out of various vocal methods with an emphasis on classical training, culminating in students' ability to access breathing and vocal techniques with ease, and an ability to critique personal speech patterns in constructive format.

Oral Interpretation of Literature (Fall 06)

Performance/ approx. 10 students - This course holds a dual focus on performing non-dramatic literature and original solo performance. Example of work examined and performed within this course included but was not limited to: the work of Flannery O'Conner, Jamaica Kinkaid, Langston Hughes, local folktales, children stories and poetry. The final project was research into and presentation of a contemporary solo performance artist.

Guest Lecture/Workshop, University of Colorado at Boulder

“Pregnant Silence” Mask Workshop, CU Boulder Spring 2008 (Contemporary Performance, Inst. Terry Berliner)

This mask workshop derived from my studies at the Royal Academy in London focuses on the “listening” relationship between audience and performer, as well as movement awareness.

“Vocal Improvisation” Fall 2009 (Performance Inprov, Inst. Michelle Ellsworth)

This guest lecture focuses on exposing dance students (graduate and undergraduate) to vocal elements within the acting craft, such as voice warm-ups and improvisation.

“Creating a Dance/Theatre Syllabus” University of Colorado, Discipline Specific Graduate Teacher Program

This discussion-based workshop was geared towards graduate students and educators seeking to further cultivate dance/theatre curriculum through a focus on the identification, historical arc, contemporary expression and practical elements of dance/theatre.

OUTREACH

Introduction to Performance, (Continuing Education). Main Line School Night. Ardmore, PA.

Introduction to basic acting techniques for students of all levels, emphasizing relaxation, partner and ensemble exercises, character work, cold readings, script-analysis, and creative play. Class stressed the importance of theatre technique and worked towards building confidence and joy in the performance setting.

Guest Teaching Workshop, Hun School of Princeton, NJ. (2015)

Brief introduction to theatre basics such as relaxation, ensemble work, culminating in advanced vocal improvisation.

Workshop Instructor. Voorhees Theatre, NJ. (2014)

Two day workshop based around movement composition and vocal improvisation.

Playwrighting Assistant. Prince Music Theatre, Philadelphia. (2001)

Traveled to various public schools to aid and engage students grades 6-8 in the development of original work

Writing and Drama Instructor. Henry St. Settlement, New York City. (Summer 1999)

Worked closely with first-generation American students K-8 with a focus on exposure to the arts

RESEARCH ACTIVITIES

Published Work

“GAle GAtes et al. and the Landscape Theatre Paradigm.” Routledge Press. *Physical Theatre Dramaturgies*. Book Anthology, (Forthcoming).

“On the Edge of Human Experience: Interview with Pig Iron co-founder Quinn Bauriedel.” Routledge Press. *Physical Theatre Dramaturgies*. Book Anthology, (Forthcoming).

“Carry As Much As You Can While Dancing:’ Dance Review of Nichole Canuso’s *Midway Avenue*.” *Phindie Magazine*. Summer 2014.

“Interdisciplinary Art: A Dramaturgical Perspective.” *International Journal of Performance Art and Digital Media (IJPADM) Journal*. (Fall 2012)

“Carnivals and Snowstorms.” *Emergency INDEX*. Edited Volume. Ed. Yelena Gulzman and Matvei Yankelevich. New York: Ugly Duckling Presse. Brooklyn, 2012.

“Memory, and the Theatre of the Absurd.” Original Play and Author’s Notes. *Ecumenica Journal*. 2012.

“Good, Evil and the Skull Beneath the Skin: Character Analysis of John Webster’s *Duchess of Malfi*.” *Infinity Journal*, March 2010.

“The Naming of the Ghost: Distance and the Formation of Meaning in Amri Baraka’s ‘The Dutchman.’” Cross- Disciplinary Consortium, 2009.

“A Dialogue on Love: Oedipus and the Resonance of Grace, and Lending Theological Perspective to the Journey of Suffering and Wisdom.” *Ecumenica Journal*. (forthcoming)

Papers and Panels

Martin Sherman’s *Bent* at the Philadelphia Fringe. Talkback Coordinator. 2014.

“(In)visible Diversity and Adversity in the Classroom: Pedagogical Tools for Change from a Feminist Theatre Perspective.” Diversity and Inclusion Summit. The University of Colorado at Boulder. 2013.

“Field of Mars Revisited: The Opera-Installation-Performance of Gale Gates et al.” Multidisciplinary Panel. Association for Theatre in Higher Education. Orland, Florida. Presenter, Panel Coordinator. 2013.

“Ooh Be Gah!” A Director’s Introduction to Compositional Simlish.” Directing Focus Group Call for Theatre Games. Association for Theatre in Higher Education. Orland, Florida. 2013.

“Digital Play: Media Design and the Liminal Landscape of Carnivals and Snowstorms.” Directing Focus Group. Association for Theatre in Higher Education. Orland, Florida. 2013.

“Field of Mars Revisited: The Opera-Installation-Performance of Gale Gates et al.” Counterpath Press Gallery. Denver, CO. 2013.

“Anton Chekhov’s *The Cherry Orchard* and the Palimpsest of the String: A Ruminantion on Holy Theatre and the Vibrating Universe.” Religion and Theatre Emerging Scholar Panel. Association for Theatre in Higher Education. Chicago, Illinois. 2011.

(Research Activities Continued)

“The Naming of the Ghost: Distance and the Formation of Meaning in Amri Baraka’s ‘The Dutchman.’” CUNY Graduate Student Conference: *(Re)making (Re)presentation; Child’s Play : Myths, Comics, and Puppets*. New York City, 2010.

“A Midsummer Nightmare: the Distorted Image of Feminine Other in William Shakespeare’s *A Midsummer Night’s Dream*.” Cross- Disciplinary Consortium Spring Conference, Boulder, CO 2010

Colorado Shakespeare Festival American Play Cycle Conference (panelist), Boulder, CO 2010

“P.U. – A Gift for De-braining: Alfred Jarry, *Ubu Roi* and the Political Avant-Garde.” Philadelphia Theatre Research Symposium. Villanova, PA. 2010

“Lobsters, Saviors and Electric Guitars: Discovering Character in Sam Shepard’s ‘Cowboy Mouth.’” Directing Debut Panel. Association for Theatre in Higher Education, New York City, NY 2009

“The Naming of the Ghost: Distance and the Formation of Meaning in Amri Baraka’s ‘The Dutchman.’” Cross- Disciplinary Consortium Spring Conference, Boulder, CO. 2009.

Program Notes and Play Publication

Memory. Original Play and Author’s Notes. *Ecumenica Journal*. 2012.

UNA: A Journey of Three Worlds. Dramaturg Notes. *UNA*. ATLAS Dance Concert. 2010.

Welcome to the Grotesque. Dramaturg Notes. *Frown Town*. Boulder Fringe, 2010.

Miranda’s Fantasy. Director Notes. *The Tempest Fantasy*. CU College of Music, 2010.

“*Much Ado About Nothing*.” Dramaturg Notes. *Colorado Shakespeare Festival Program*. Boulder: Brock Publishing Company, 2009.

“Synopsis of *Much Ado About Nothing*.” *Colorado Shakespeare Festival Program*. Boulder: Brock Publishing Company, 2009.

MacB. African-American Shakespeare Company Dramaturg Notes. Colorado Shakespeare Festival Liaison, 2008.

CREATIVE WORK

Directing

The Domestic Crusaders. (Staged Reading.) Muslim Voices in the Heartland, Conference. University of Colorado, Boulder. 2012.

Carnivals and Snowstorms. D n C productions. ATLAS (Alliance for Technology, Learning, and Society) Resident Artist. University of Colorado, Boulder, 2011.

Brilliant Silence. (Co-Director). The TechnoSluts. University of Colorado, Boulder. 2010.

The Tempest Fantasy. University of Colorado Interdisciplinary Music Faculty Concert. 2010.

References to Salvador Dali Make Me Hot. Advanced Directing Scenes. University of Colorado, Boulder. 2009.

Tamburlaine. Advanced Directing Scenes. University of Colorado, Boulder. 2009.

Cowboy Mouth. 509 Series. University of Colorado, Boulder. 2008.

Distance. CU Boulder Fringe. 2008.

Showcase Finale. University of the Virgin Islands. St Thomas USVI. 2006.

Reverence. Final Showings. Experimental Theatre Wing, New York University. 2000.

Principle. Surf Theatre, New York City. 2000.

Assistant Directing

Measure for Measure. Colorado Shakespeare Festival. 2010.

Tethered. ATLAS Resident Artist. 2010.

Frown Town. University of Colorado MFA Dance Workshop. 2009

Much Ado About Nothing. Colorado Shakespeare Festival. 2009

Urinetown. Centerstage Theatre Company. 2008.

Cloud 9. University of Colorado. 2008.

Playwriting

Mountain Play:

Philadelphia Dramatis Center. "Philadelphia Primary Stages." Dir John Doyle. 2015
Philadelphia Dramatists Center. 72 Hour "Bake Off." Plays and Players. 2014.

Shudder:

Philadelphia Dramatists Center. 72 Hour "Bake Off." Plays and Players. 2014.

Estragon's Boot:

Short Film. Director Rani Crowe. Ohio University. MFA Thesis.
Theatre Curriculum. Inst. Jon Herbert. Ozark Community College.
Independent Actor's Theatre: *Short Women's Play Festival*. March 2012.
Corner Cone Playhouse: *Compact Theatre for the Easily Distracted. (Best Comedy)*2010.
New Play Series. Wooster College. 2010.
Ozarks Tech Community College. 2010.
Mid-America Theatre Conference . 2010

Miranda's Tempest:

Independent Actor's Theatre: *Short Women's Play Festival*. March 2012.
Judith Shakespeare Company, New York City. (Forthcoming)
The University of Colorado Music College. *The Tempest Fantasy*. 2010

Homesick:

Boulder Fringe. (*Excerpt*) 2011.
FUSION Theatre (Equity). "*The Seven.*" 2008.

Memory:

University of Colorado ATLAS. 2011.
Mid-America Theatre Conference. 2009.

Distance:

CU Boulder Fringe. 2008.
Villanova University. (Workshop). 2002.

To Walk by the Fire and Die in Your Sleep.

Primary Stages. Philadelphia Dramatists' Center. Dir. John Doyle. 2016.
509 workshop. The University of Colorado. February 2012.

Frown Town (Consultant and Writer). University of Colorado MFA Dance Workshop. 2009.

Bella High on Clowns (Short-listed). New Ideas Festival. 2009.

Winter "Festacular." Boulder Ensemble Theatre Company. 24 Hour Play Festival. 2008.

Raska (Workshop). ICA London, England. 2000.

Performance

- Metamorphose*. Dancer/Bride. Boulder Museum of Contemporary Art. 2013.
- Brilliant Silence*. Narration. Donor Showcase. University of Colorado, Boulder. 2011.
- The Goddess Within (Rasa Boxes)*. Shngara. Tammy Meneghini dir. 2010.
- Brilliant Silence*. Narration. TechnoSluts (ATLAS). 2010.
- Frown Town*. Clown. Queen of Hearts Productions. 2010.
- "Community Service." Dancer/Ensemble. Press Play. 2009.
- The Women of Juarez*. Dancer. University of Colorado, Boulder. 2009.
- Frown Town*. Dancer/Clown. University of Colorado MFA Dance Workshop. 2009.
- Hamlet*. Prologue Player, Sailor. Colorado Shakespeare Festival. 2009.
- Two Gentlemen of Verona*. Stage Manager. Colorado Shakespeare Festival. 2009.
- Hamlet*. Player Queen (understudy). Colorado Shakespeare Festival. 2009.
- "Big Love" Workshop. Groom. Aluminous Theatre Co. 2009.
- Hamlet (Mask and Puppetry)*. Rozencrantz, Guildenstern, Ghost. Naropa MFA Thesis. 2009.
- Alliance*. Barb Quincy. CU Boulder Fringe. 2008.
- Summer and Smoke*. Rosa Gonzales. Joanna Rotte dir. 2004.
- City of Angels*. Bootsie. Peter Donohue dir. 2003.
- Don Juan*. Dona Elvira. Jim Christy dir. 2003.
- The Seagull*. Nina. Nine Lives Traveling Players. 2003. Susan Barry-Cadoff dir.
- Trojan Women*. Helen of Troy. Jim Christy dir. 2002.
- Tartuffe*. Elmire. Whit MacLaughlin dir. 2002.
- Welcome Home Joey Amoroso*. Maria Guisseppi (lead). Society Hill Playhouse. 2001.

MacBeth. Witch. Hunger Theatre. 2001.

Prajna. Market Trader. Joanna Rotte dir. Phila. Fringe Festival. 2001.

Historic Philadelphia. Improvisational Townsplayer. Historic Philadelphia. 2001.

Twelfth Night. Viola. Royal Academy of Dramatic Art. London, England. 1999.

Measure for Measure. Isabelle. Royal Academy of Dramatic Art. London, England. 1999.

We Have Nothing To Say and We Are Saying It . Camille Paglia (lead). Mary Overlie dir. 1998.

Cowboy Mouth. Cavale. New York University Tisch School. 1998.

The Most Massive Woman Wins. Rennie. Playwrights Horizons NYU. 1997.

Mixtries. Ensemble. Daniel Banks dir. 1997

Reverse Transcription. Aspera. Playwrights Horizons. 1996.

As You Like It. Cecilia (understudy). Infinity Theatre Co. 1995.

Dramaturgy

The Dramaturgy Open Office Hours Project. Philadelphia, 2015.

Bent. Philadelphia Fringe Festival. Truth Be Told productions. 2014.

Summoning the Tribe. Dancer Andrea Bullard. Mercury Café Theatre, Denver. 2013.

By Hand and Foot. Dance-for-Camera. Cliff Paterson. 2013.

UNA - Dir./Choreographer Katie Key, Queen of Hearts Productions, ATLAS. 2010.

Much Ado About Nothing- Colorado Shakespeare Festival. 2009.

Ubi Pus, Ibi Evacua. Mid-America Theatre Conference. 2009.

MacB. African-American Shakespeare Company. 2008.

Cloud 9. University of Colorado. 2008.

New Play Development/Staged Readings

Baby Blues. Claire. The Exotic Merion Salon. 2015.

The Chocolate Girl. Margo. Mid-America Theatre Conference. 2010

Public Address System. Ireland. Mid-America Theatre Conference. 2010.

Awake. Melanie Kirkland. Mid-America Theatre Conference. 2009

Volver! Volver! Volver!. Soccoro (lead). ATHE Playworks. 2007.

The Custodian. Beverly (lead). Boulder Ensemble Theatre Company Workshop. 2008.

Film

Holiday Party. Celia. McGerr (feature.) Industrial Short. Wittier Legal Consulting. 2012.

Ethics. Renee Lacroix. Int'l Computer Video. 1999.

Conductivity. Kim (feature). University of the Arts Graduate Film. 1999.

Foxfire. V.V. (feature). New York University Advanced Studio. 1998.

GRANTS AND RECOGNITION

Somatic/Viewpoints Workshop	BeaversBerland (Scholarship)	\$275	Summer 2013
Conference Travel Grant	CU Center for British and Irish Studies	\$500	Spring 2013
ATHE LCD Package Grant	Association for Theatre in Higher Education	\$350	Spring 2013
Featured Playwright	Independent Actor's Theatre	\$350	March 2012
Production Grant: Alumni Stipend	UCB Onstage	\$150	Spring 2011
Production Grant	UCB Onstage	\$200	Spring 2011
Visiting Artist: Beckett Workshop	UCB Arts Fees	\$100	Fall 10
Emerging Artist Grant	Boulder County Arts Alliance	\$500	Fall 10
Best Comedy: <i>Estragon's Boot</i>	Corner Cone Playhouse	\$100	Summer 10
Visiting Artist: Pig Iron Workshop	UCB Arts Fees	\$700	Spring 10
Visiting Artist: Pig Iron Workshop	UCB Onstage	\$800	Fall 09
Visiting Artist: Pig Iron Workshop	Program Fees	\$1400	Fall 09
Conference Travel Grant	UCB Graduate School	\$300	Spring 09
Merit Scholar	New York University (Tisch)	\$16,000 (total approximation)	1996-2000
Rhodes Scholarship Nominee	New York University	Honor	1996-2000
Dean's List	New York University	Honor	1996-2000

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Featured Poet	Saturn Reading Series (NY, NY)	Publication and Prize	2000
Governor's School of the Arts	Philadelphia, PA	\$3,700	1996
(Poetry, 10 students selected statewide)		(tuition, housing, supplies, selection process)	

CURATORIAL EXPERIENCE

Carnivals and Snowstorms. Multimedia Theatre. University of Colorado ATLAS. 2011.

The Tempest Fantasy. Interdisciplinary Music Faculty Concert. University of Colorado. 2010.

The Asylum Street Speakeasy. Dance-for-Camera. Phoenix Asylum Arts Collective. 2010.

PROFESSIONAL DEVELOPMENT

Creative:

First Folio Workshop	Dan Rogers
Somatic Training for the Performer: A 7 Day Intensive	Wendell Beavers, Erika Berland
Film in Directing Master Class	Jim Augustine
Rasa Boxes Master Class	Jim Augustine
Physical Theatre Workshop (Laban/M.Chekhov/Fitzmaurice)	Lloyd Williamson Institute
Michael Chekhov Psychological Gesture Intensive	Deborah Robertson
Red-Nosed Clown Intensive	Pig Iron Theatre Co.
Joan Schirle (Dell'Arte International) Neutral Mask and Colloquium	CU Boulder
Yiddish Theatre and Theatre for Social Change (Ami Dayan, Jalda Rebling)	CU Boulder
Malaysian Puppet Theatre	Dr. Beth Osnes
Ruth Zaporah "A Splendid Moment" Action Theatre	Boulder Fringe
Rebecca Holderness: "Radical Classical"	Boulder Fringe
Integrating the Curriculum	ATHE 2008
Vocal Improv Lab	Tom Weiser
"The Ordinary in the Extraordinary"	Pig Iron Theatre Co.

University of Colorado, Boulder *Certificate in College Teaching* and Departmental Select Workshops:

Running Effective Discussions
Teaching Respect: Gay, Lesbian and Transgendered Students in the Classroom
Kolb Learning Styles
Maximizing Student Potential
Creative Assessment in the Arts and Humanities
Teaching for Diversity

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DISTINGUISHED MENTORS:

Daniel Banks, Wendell Beavers, Marina Carr, Jim Christy, Michelle Ellsworth, Terri Knickerbocker, Kevin Kulke, Cecil MacKinnon, Deb Margolin, Mary Overlie, Joanna Rotte, Jim Symons, Lloyd Trott, Steve Wangh

TRAINING

Action Theatre, Adler Technique, Advanced Directing and Dramaturgy, Body-Mind-Centering (BMC), Chekhov Scene Study, Classical text, Contact Improvisation, Devised work, Grotowski, Linklater, Meisner, Red-Nose Clown, Shakespeare in Performance, Viewpoints, Vocal Improvisation (Roy Hart), Afro-Haitian dance, Hip-hop, Floor bar

GROUPS AND ASSOCIATIONS

Association for Theatre in Higher Education (ATHE), Association for Theatre Movement Educators (ATME), Boulder Arts Commission (BAC), Boulder County Arts Alliance (BCAA), Contemporary Performance Network

References Available

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