

Curriculum Vitae

James Hesla

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Education

- 2016 PhD, Theatre and Performance Studies, University of Maryland
 Dissertation: “The Idiosyncratic Body: Contemporary Clown Training and Practice”
- 1998 MFA, University of Hawaii, Playwriting
- 1991 BFA, Cornish College of the Arts, Acting

Professional Development

- 2014 Balinese Masked Dance, I Ketut Kodi (Bali, Indonesia)
- 2013 Physical Comedy, Joel Jeske (Parallel Exit Theatre Company, NYC)
- 2012 Clown Acting Workshop, Christopher Bayes (NYC)
- 2011 Clown Intensive, Aitor Basauri (SpyMonkey Theatre, UK)
- 2010 Devising Theatre Workshop, Dody DiSanto (Washington, DC)
- 2010 Red Nose Clown Intensive, Giovanni Fusetti (Boulder, CO)
- 2008 Clown Workshop, Dody DiSanto (Washington, DC)
- 2007 Balinese Gamelan, I Nyoman Suadin (University of Maryland)
- 2007 Playwriting Intensive, Kennedy Center (Washington, DC)
- 2000 Playwriting Workshop, Eduardo Machado (Columbia University)
- 1997 Chinese Theatre Movement and Voice, Xiao Mei Fuqing (University of Hawaii)

Educational Employment

- 2017-19 **Lecturer**, University of Wisconsin-Madison, Department of Theatre and Drama
 Theatre 619: Theatre History I
 Theatre 619: Theatre History II
 Theatre 150: Acting I
- 2016- 17 **Instructor**, Harold Washington College, Dept. of English, Speech and Theater
 Theatre 133: Acting I
 Theatre 134: Diversity in American Theatre
- 2016 **Instructor**, American University, Dept. of Theatre
 Performance 115: Principles, Plays, and Performance

- 2014 **Visiting Assistant Professor**, Hamilton College, Theatre Dept.
Theatre 303: Directing
Theatre 307: Theatre History
Theatre 204: Collaborative Playmaking
- 2013 **Instructor**, Shepherd University, Theater Dept.
Theatre 204: Introduction to Theatre
Theatre 203: Introduction to Acting
- Fall 2012 **Teaching Assistant**, University of Maryland-College Park, Theatre Dept.
Theatre 300: Clown Theatre
- 2009-11 **Teaching Assistant**, University of Maryland-College Park, Theatre Dept.
Theatre 100: Introduction to Theatre
- 2004 – 05 **Postgraduate Teaching Fellow**, University of Arizona, Dept. of Theatre
Theatre Arts 149: Acting I
Theatre Arts 151: Acting II
Theatre Arts 100: Acting for the General College
- 2004 – 05 **Instructor**, Pima Community College, Dept. of Theatre
Theatre 105: Theatre Appreciation
Theatre 149: Introduction to Acting
Theatre 110: Stage Combat
- 1998 **Guest Lecturer**, University of Hawaii, Department of Theatre and Dance
Theatre 318: Playwriting

Guest Lectures

- 2018 Workshop – Script Writing- The Ten Minute Play, Edgewood College (Madison, WI).
- 2017 Colloquium – The Collaborative Playwright, Department of Theatre and Drama, University of Wisconsin-Madison.
- 2017 Colloquium – “The Sacred and the Personal Clown: A Cross-Cultural Comparison.” Interdisciplinary Theatre Studies, University of Wisconsin-Madison
- 2014 Workshop – Contemporary Clown, Hamilton College (Clinton, NY)
- 2010-12 Theatre 110 – Introduction to Theatre: “Playwriting and Dramaturgy—From Script to Stage” Department of Theatre, University of Maryland
- 2010 Drama 300 – Devised Theatre Master Class: Guest Artist. Assisted instructor on semester-long devising course for MFA Acting and Directing candidates. Catholic University
- 2010 Theatre 489C – Subversive Culture: “Clowns and Clowning as Social Satire and Critique” Department of Theatre, University of Maryland
- 2009-12 Theatre 110 – Intro to Theatre: “Traditional Theatre in Japan and China” Department of Theatre, University of Maryland
- 2009 Theatre 498 – Performing the Nation: “Passive Resistance in Contemporary Indonesian Theatre” Department of Theatre, University of Maryland

- 2008 Theatre 210 – History of the Theatre: “Radical Politics in Hugo’s *Hernani* and French Romanticism,” University of Maryland-Baltimore County
- 2008 Theatre 151 – Drama, Stage and Society: “Social and Political Subversion in Tony Kushner’s *Angels in America*,” George Mason University
- 2008 Theatre 112 - Fundamentals of Performance: “The Collaborative Process: Generating a Script in Rehearsal” Department of Theatre, University of Maryland

Awards and Honors

- 2013-14 Fulbright U.S. Student Research Grant, 10 months (Bali, Indonesia)
- 2010 Creative Communities Collaboration Grant, Cultural Development Corporation (Washington, DC)
- 2009 Graduate Research Grant (University of Maryland)
- 2008 FLAS: Foreign Language and Area Studies Program (University of Wisconsin at Madison)
- 2008 “Outstanding Reference,” for *The Encyclopedia of Asian Theatre*, American Library Association
- 2008 “Outstanding Academic Title,” for *The Encyclopedia of Asian Theatre*, Choice Reviews for Academic Libraries
- 2007 Jacob K. Goldhaber Travel Grant (University of Maryland)
- 2001-05 Numerous Individual Artists Grants for Playwriting, Arizona Commission on the Arts, and Pima County Arts Council

Publications

- 2018 “Knowing the Minds of Others: Clown Theatre Performance and Training.” *Theatre/Practice* (Forthcoming)
- 2017 “Review: *Routledge Companion to Jacques Lecoq*” Eds. Mark Evans and Rick Kemp.
- 2007 Contributor, *The Encyclopedia of Asian Theatre*, “Indonesian Directors,” “Indonesian Playwrights,” and “Indonesian Avant Garde.” Ed. by Samuel L. Leiter, Greenwood Press.

Conference Presentations

- 2018 Mid-Atlantic Theatre Conference (Milwaukee, WI)
“Contemporary Clown: A New Spin on the Body of the Performer”
- 2012 Performance Studies International (Leeds, UK)
Panelist: “Hanging out with clowns: transforming paradigms of contemporary clowning and circus arts in the Americas”

- 2012 Association of Theatre in Higher Education (Washington, DC)
Panelist: “Signs and Community Under the Big Top: Exploring Circus as Civic Engagement”
- 2010 American Society for Theatre Research (Seattle, WA)
“Undoing Realism: Generating Meaning in Clown Theatre”
- 2008 American Society for Theatre Research (Boston, MA)
“Cultural Memory and the Invention of Identity in Teater Garasi’s *Waktu Batu*”
- 2008 International Federation for Theatre Research (Seoul, South Korea)
“When is a Gamelan not a Gamelan?”

Representative Roles

How I learned to Drive	Uncle Peck*	Raven Theatre	Cody Estle
Ghosts	Manders	Redtwist Theatre	Erin Murray
Six Degrees of Separation	Flan*	Redtwist Theatre	Steve Scott
It’s Me You Should Blame	Creator/Performer	Source Festival	James Hesla
Intimate Apparel	Mr. Marks*	San Diego Rep.	D. Turner-Sonnenberg
Permanent Collection	Paul Barrow	AZ Theatre Co	Samantha Wyer
Midwives	Dr. Lang	AZ Rep Theatre	Rich Elliot
Cowboy Mouth	Slim	Live Theatre	Jeremy Thompson
The Rivals	Bob Acres	AZ Rep Theatre	Brent Gibbs
Gross Indecencies	Oscar Wilde	Wilde Playhouse	Maryann Green
Elegy for Lonely Guys** (Itamar Moses)	Charles	New Dramatists	Melissa Kievman
Macbeth	Multiple Roles	Gorilla Rep	C. Carter-Sanderson
Relative Gravity	Creator/Performer	Late Nite Theatre	James Hesla
Much Ado About Nothing	Don Pedro	Stepping Stone Productions	Carmel Baird
Midsummer Night’s Dream	Cobweb	Intiman Theatre	Liz Huddle
Streetcar Named Desire	Stanley*	Intiman Theatre	Liz Huddle
Grace of Mary Traverse	Multiple Roles	Intiman Theatre	Susan Fenichell
The Kentucky Cycle**	Patrick Rowan*	Intiman Theatre	Warner Shook

* Understudy ** World Premiere

Related Employment

- 2012-13 Source Theatre Festival (Washington, DC)
Literary Manager. Facilitated season selection and subsequent production of three full-length and eighteen, ten-minute plays as part of three-week festival held annually.

- 2006 – 12 Active Cultures Theatre (Washington, DC)
Associate Producer and Company Member. Primary duties include play selection and commission decisions for annual festival of short plays and producing world premier productions; significant contribution to casting, hiring and supervising designers, as well as promotions. Directing ten-minute play festival.
- 2007-08 The Inkwell (Washington, DC)
Company Member. Collaborated with company members on creation and implementation of workshop productions of new plays. Worked on selection committee and as member of production management team. Dramaturgy and directing assignments for new play development process.
- 2003 Woolly Mammoth Theatre Company (Washington, D.C.)
Literary Assistant. Provide logistical support for season selection to Artistic Director and Literary Manager. Create original content for program and website. Read and evaluate plays. Facilitate in-house workshops. Conduct dramaturgical work as assigned.
- 2000 –01 New Dramatists (New York City)
Casting and Literary Assistant. Coordinated 2000-01 admissions process, including disseminating submitted scripts to selection panelists and tracking panelist evaluations. Assisted Literary Manager and Casting Director on staged readings and workshops of member plays.

Civic and Academic Service

Selection Committee, Marcia Legere Play Contest, University of Wisconsin-Madison
 Senior Thesis Advisor, Hamilton College
 Committee Member, Fresh Produce, University of Maryland.
 Committee Member, BFA Admissions, Department of Theatre, University of Arizona
 Volunteer, Miriam's Kitchen, Homeless advocacy organization, Washington, DC.
 Volunteer, Open Table, Meals for the homeless, All Soul's Church, Washington, DC.
 Volunteer, Whitman-Walker Health, AIDS advocacy clinic, Washington, DC.

Professional Affiliations

Actors' Equity Association (AEA)
 Dramatists' Guild
 Literary Managers and Dramaturgs of the Americas (LMDA)
 American Society for Theatre Research (ASTR)
 Association of Theatre in Higher Education (ATHE)
 Association for Asian Performance (AAP)

References

Dr. Laurie Frederik
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Associate Professor, Acting and Movement
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