

Megan Paradis Hanley

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EDUCATION

M.A. in Performance Studies: New York University, 2012.

Recipient of Departmental Scholarship.

B.A. in Theater and Cultural Studies: Scripps College, 2008.

Recipient of James E. Scripps Scholarship and the Marguerite Pearson Award in Drama.

Applicable professional experience:

12 years of professional training with SITI Company, focusing on Viewpoints, Suzuki Method, devising, and composition. I am one of only four artists invited to be an Associate Artist, which included a one-year apprenticeship with the company. I now teach these training methods in SITI's programs.

TEACHING EXPERIENCE

Part-Time Faculty: The New School (2019-present)

For the past four years, I have taught Movement for Actors in person, online, and hybrid. This course trains undergraduate performers, directors, and choreographers in two physical theater techniques: Suzuki Method and Viewpoints. I am currently designing a new course on Viewpoints in Acting, which I will teach in Spring 2023.

Visiting Lecturer: Trinity College/La MaMa (Fall 2018-Fall 2021)

I taught Devising and Viewpoints for undergraduate directors, dancers, and performers enrolled in a semester-long program in NYC.

Associate Artist: SITI Company (2016-present)

I teach Acting, Suzuki, and Viewpoints classes through SITI Company's training programs for professional and pre-professional theater artists.

Co-Teacher: Queens College, Master's Program in Media Studies (Spring 2021)

With Jacques Servin, I taught Creative Activism through "The Trickster Academy," a virtual course on activist media interventions for graduate students.

Teaching Assistant: New York University (2013-2014)

I co-taught with Jacques Servin graduate-level classes in "Analog and Digital Performance for Revolution" and "Art and Social Change" at NYU Tisch and NYU Steinhardt. In 2013, I assisted Diana Taylor in NYU's three-week summer intensive on Art & Politics in Chiapas, Mexico.

OTHER RELEVANT WORK EXPERIENCE

Co-Artistic Director: The Syndicate (2015-present)

Managed an international theater ensemble with producing homes in NYC and Chicago. Our mission is to produce new plays by women, queer, and trans+ artists. Our work is movement-based and draws on our postmodern dance training.

Lead Teaching Artist: LEAP (2011-2014, 2018-2021)

I taught movement, dance, directing, playwriting, devising, and acting in grades K-12 in NYC public schools. From 2018-2020, I supervised a team of 8 teaching artists and 6 support staff at PS 268K. From 2020-2021, I adapted my curriculum to teach online.

Education Manager: SITI Company (2013- 2018)

Oversaw the launch of the SITI Conservatory, an MFA-level training program for professional theater artists. I designed curricula, managed admissions, and evaluated the success of the program. I also oversaw the successful recruitment of the first three cohorts of Conservatory classes.

Activist Trainer: The Yes Lab (2011-2014)

Project managed Yes Men activist actions around the world. I planned workshops and trained diverse groups of activists & artists in New York City, Tanzania, and Mexico.

RECENT ARTISTIC
EXPERIENCE

Directing:

- *Can't Make This Shit Up*, by Julia Rosenberg, Transforma Theater
- *Loisaida Renaissance: A Decade Above Water*, Superhero Clubhouse & Arts and Climate Action, The Clemente
- *Untitled Cyborg Project (workshop)* by Lanxing Fu, Motive Brooklyn
- *Collarbone* by Jen Abrams, Movement Research at Judson Church
- *H/Ostia* by Laura Villaverde and Raquel Espada, Residencias Paraiso in Galicia, Spain
- *The Wild Unwanted* by Glenn Marla, HERE Arts Puppet Parlor (2019) and St. Ann's Warehouse Puppet Lab
- *Bluets* adapted by Leigh Hendrix and Ellenor Riley-Condit with permission from Maggie Nelson, IRT
- *Graceful Exit* by Alanna Coby, Drama League Next Stage Residency and Mabou Mines Suite/Space Residency
- *Hot Belly* by Diana Lynn Small, The Tank and University of Chicago
- *I Know My Only Flaw is I'm Not Peggy Shaw* by Hana Malia, at La Mama Etc., the Red Room Montreal, and Split Britches' Desperate Archives at La Mama Galleria

Performance:

- Ensemble in *Take Me for the Mountain (Reading)*, by Alanna Coby, The Syndicate
- Chorus in *Animal Wisdom* by Heather Christianson, Chorus, at Town Hall Stages
- Actor/Creator in *Tiny Errors at the End of the Millennium* by Alanna Coby, produced by The Syndicate at IRT
- Peggy Shaw in "*I Know My Only Flaw is I'm Not Peggy Shaw*" by Man Meat Collective, produced at The Red Room in Montreal, Canada
- Pentheus in *Civility!*, The Syndicate, produced at The Brick
- Ensemble in *Poor Sailor* by Eben Hoffer, produced by Tugboat Collective at The Brick
- Kevin in *Forget, Repeat*, produced by The Syndicate at Bax and Dixon Place
- Actor/Creator in *Desperate Archives* produced by Split Britches, La MaMa Galleria

AWARDS

Drama League Resident Director for development of *Graceful Exit* (2017)

Residencies: IRT 3B Development Residency, with The Syndicate (2018); Drama League Next Stage Residency (2017); Mabou Mines Resident Artist Program with The Syndicate (2016); Chicago Performance Lab with The Syndicate (2015 and 2016)

Invited Artist in UCSUR Festival Internacional de Teatro in Lima, Peru (elgalpon.espacio, April 2010)

EmergeNYC Fellow (2009, Hemispheric Institute of Performance & Politics)

PUBLICATIONS AND PRESENTATIONS

Author of "Are you an Inmate? Collective Decision Making in *If Yes, Please Explain.*" *Staging Social Justice: Collaborating to Create Activist Theater.* Norma Bowles and Daniel-Raymond Nadon, Ed. Southern Illinois University Press: 2012.

Working Group Participant in the Hemispheric Institute of Performance and Politics 2012 Convergence, "The Geo/Body Politics of Emancipation." Duke University, November 9–12, 2012. Presented research on dark play through working group "Urban Geopolitics: Reconfigurations from Art, Activism, and Research."

Presenter at Hemispheric Institute of Performance and Politics' 2013 Encuentro, Cities, Bodies, Action: The Politics of Passion in the Americas. Sao Paulo, Brazil. Presented "Revolution Imaginary/ Imaginario de revolución/ Imaginário de revolução." January 2013.

RESEARCH INTERESTS

Latin American theater and performance, feminist performance, Queer theory, Suzuki Method, Viewpoints training, collaborative theater, devised theater, and activist performance/ theater for social change.

Languages spoken fluently: English & Spanish.

Sample syllabi available on request.