

Eryn Rosenthal

www.erynrosenthal.com | email: [eryn \[at\] erynrosenthal \[dot\] com](mailto:eryn[at]erynrosenthal[dot]com)

Current research and teaching interests: interdisciplinary collaboration and performance; [contact improvisation](#); composition; [dance and democratic process](#); diversity, empowerment and inclusion; site-specific performance and curation; [real-time composition](#); testimony and oral history-based performance; audience engagement and dialogue-building.

ACADEMIC EDUCATION

University of Michigan, Ann Arbor, Michigan, USA

M.F.A. in Dance, 2015 with concentration in Choreography

- Coursework includes Performance Improvisation, Site Dance, Pedagogy, Advanced Playwriting, and Screendance, as well as Social Activism, Democracy, and Globalization from the Perspective of the Global South (in the Ford School for Public Policy)
- Creative Practice Workgroup Co-Chair, 2014-2015

Yale University, New Haven, Connecticut, USA

B.A. Comparative Literature with Distinction

- Coursework includes poetry & playwriting, theater, painting, politics, literature, African American drama, philosophy, and investigative journalism
- Founding member and choreographer with TAPS: Break the Floor! tap group
- Youth Together Academic Coordinator, Tutor and Mentor (Roberto Clemente Middle School, New Haven)

Université de Paris IV La Sorbonne, Paris, France

Institut d'Etudes Européennes, Semester abroad

- Coursework includes African politics and French theater, film and literature

FELLOWSHIPS AND AWARDS

- **King-Chávez-Parks Visiting Professorship and Artist in Residence for Dialogue-Building, Diversity and Inclusion Initiatives** (Office of the Provost, Office of Diversity, Equity and Inclusion, ArtsEngine, Center for the Education of Women, School of Music, Theatre and Dance's Diversity, Equity and Inclusion Fund, LSA Dean's Office, African Studies Center, Center for World Performance Studies, W.M. Trotter Multicultural Center, Dept. of Theatre and Drama, Chamber Music Dept., and the Center for Research on Learning and Teaching at the University of Michigan, 2017)
- **Rackham International Research Award** (University of Michigan, 2015)
- **African Studies Center Research Award** (University of Michigan, 2015)
- **Elsie Choy Lee Memorial Scholarship** (Center for the Education of Women, U-M, 2014-15)
- **International Institute Individual Fellowship** (University of Michigan, 2014)
- **Dept. of Afroamerican and African Studies/South African Initiatives Office Research Grant** (University of Michigan, 2014)
- **Goode Family Foundation Grant for Choreography** (New York City, 2014, 2016)
- **Myerberg Family Foundation Grant** (NYC, 2014, 2016)
- **Fulbright Academic Fellowship to Spain** (Madrid, 1999- 2000)
- **Open Society Institute President's Grant** (South Africa, 1998- 99)
- **Henry Hart Rice Fellowship of Yale University** (South Africa, 1998-99)
- **Best New Playwright Award** (Yale Dramatic Association, 1998)
- **Richter Summer Fellowship** for work with documentary theater pioneer [Anna Deavere Smith](#) (Yale University, May-August 1997)
- **West Coast Contact Improvisation Festival Scholarship** (Berkeley, CA, July 2009)

- **Choreographic Residencies** with Dance New Amsterdam (NYC, winter 2013); First Street Green Art Park (NYC, spring 2012); The Field's Artward Bound (Earthdance Retreat Center, Plainfield, MA, Sept. 2009); Chez Bushwick (Brooklyn, spring 2009); The Catskill Collaborative (Catskill, NY, Aug. 2007); Aula de Danza Estrella Casera, Universidad de Alcalá (Madrid, spring 2004)
- **Mellon Research Grant** for Senior Thesis research (Yale University, 1997- 98)

THE DOORS PROJECT

Scylla and Charybdis. Concept, choreographer and performer. Created in collaboration with Utam Moses and Rebeca Medina. Site-specific text and movement experiment opening the doors of a new and unconventional park program (Commissioned by [First Street Green Art Park](#), NYC, June 2012).

Portas. Concept, co-choreographer, and performer. Created in collaboration with Paolo Cingolani, Sergio Herrero, and Marta Martínez de Aragón (Commissioned to headline Festival Lilliput, Barcelona, Oct. 2011). [For media coverage please click here.](#)

T'estimo, porta! / The Doors Project + quioscos d'escales (Roughly, "I appreciate you, door! / TDP + stairway kiosks). Co-choreographer, director and performer. Created in collaboration with Marta Martínez de Aragón. Door-to-door and kiosk-to-kiosk dancing tour throughout the winding streets and medieval architecture of old Barcelona ([Festival Lilliput](#) inaugural performance, Oct. 2011). [For media coverage please click here.](#)

Tú Aquí ("You Here," in Spanish). Concept and direction of political action and audience participation experiment, after a long series of protest marches. With architects Bea Velasco, Cecilia Ruiloba, Natalia Sanchez-Ton i Normand, political activists José Luis Cano Blanco and Cristhian Salazar, and many other fun, open-minded citizens of Madrid, Spain. Produced with the support of [La Tabacalera Cultural Center](#) and 108 backers via [Kickstarter.com](#) (Street action from La Tabacalera to La Puerta del Sol, Madrid, Oct. 2011).

Elliott, my doorway, my príncipe pío. Choreographer and performer in short film/animation by [Marta Azparren](#) (filmed in Príncipe Pío, Madrid, Oct. 2011).

OTHER CHOREOGRAPHY AND DIRECTION (SELECTION)

La buena chaquetera y los cuatro caballos (Solo dancing does not exist*). (The Good Jacketer and the Four Horses, in English). Concept, choreography, performance; in 1st, 2nd, 3rd person dialogue with audience. With text by Eryn Rosenthal and Fernando Garcia Lorca. **Chaquetera* (literally, "jacket-wearer") is used in Spain to refer to people who change their connection to sports teams or political parties like jackets. "Solo dancing does not exist" is the first line of a text from choreographer and contact improvisation founder Steve Paxton. (La Dynamique Interactionnelle du Geste "Making Sense Together" conference; Laboratories SFL, Centre Pouchet, Paris; Sept. 2016).

Au bout du petit matin (At the brink of dawn). Research, director, choreographer. With music by L'Orchestre les Christophiles de Floride and text by Aimé Césaire (Site-specific commission by [The Studios of Key West](#); White Street Pier, Key West, Florida, April 16, 2016, sunrise. Title from Aimé Césaire, *Cahier d'un retour au pays natal (Notebook of a Return to My Native Land)*).

Freedom Suite: Transaction Being Processed. Research, director, and performer, in collaboration with dancer/performer Jennifer Harge (Betty Pease Studio Theater, Ann Arbor, MI, March 2015).

The Bell Pool. Concept, choreographer, performer (Site dance at the Margaret Bell Pool and The Ella Baker Graduate Student House, Ann Arbor, MI, Dec. 2014).

Self Help: Dances with Symptoms. Concept, choreographer, recorded sound, performer. Featuring poem *Self Help* by Katie Peterson (Betty Pease Studio Theater, Ann Arbor, April 2014).

Push/Pull. Concept, director and choreographer, in collaboration with performers Alexandra Apostolides and Lisa Chippi (Betty Pease Studio Theater, Ann Arbor, April 2014).

Ars Poetica (Étude in Abrupt Dispossession). Concept, film, voice. With movement by Maxx Passion and text by Michel Foucault (Duderstadt Video Studio, Ann Arbor, February 2014).

Decolonization. Concept, choreographer and performer (work-in-process showing at U-M, Ann Arbor, Sept. 2013).

Duet with Audience and Newspaper. Concept, choreographer, and performer (work-in-process showing at the Betty Pease Studio Theater, Ann Arbor, Jan. 2013).

Ariadne. Concept, choreographer, and performer. With Compañía Multiperiférica, in collaboration with photographer Rob Sanchez and costume designer Isabel Río (Milk Farm Performance Festival, Katonah, NY, Dec. 2010).

60% OFF ALL CUSTOM FRAMING*. Concept, director, co-choreographer and performer, with Bradley Teal Ellis. 3 part site-specific duet, commissioned by Crosby Street Gallery (Crosby Street Gallery Storefronts Project, New Haven, CT, Sept. 2010).

Girls and Dogs, No. 7. Choreographer and performer. Curated by Tatyana Tenenbaum for special edition of *The Raw and the Cooked* (The Tank, NYC, Dec. 2009).

Fallen apples. Co-choreographer and performer. Text by Michael John Garcés; dir. Nicole A. Watson (HERE Arts Center, NYC; Sept. 2009).

Habeas corpus/Uncle*, Habeas corpus, [Latin], You must have the body. Choreographer, director, and performer. Draftworks showing curated by Ishmael Houston-Jones, presented by Danspace Project (NYC, Oct. 2009. Previous showings at: Catskill Church, Battle Ranch, Trisha Brown Dance Studio, and University Settlement, NY, 2007-08).

Landscape/ Redaction. Creator, performer (DTW Bessie Chor. Lab, dir. Reggie Wilson, March 2009.)

¡Animo, y al toro! (Roughly, “Have courage and go for that bull!” in Spanish). Choreographer and performer, in collaboration with dramaturg Prado Pinilla (World Financial Center Winter Garden, NYC, 60x60 Dance, Nov. 2008).

This is what happened/ This was a dream/ This is a drawing; Clapping Music. Two choreographed pieces for kindergarteners set to the music of Philip Glass and Steven Reich (PS106, Bushwick, Brooklyn, NY, June 2007).

Spot. “Out, damn spot?”/ “Here, Spot, here”; avoidance techniques, torture and abuse in Abu Ghraib. Creator, solo performer. (Aula de Danza, Universidad de Alcalá, Madrid, 2004).

So you think your kid’s gonna be a terrorist? Ways to fight back—through interior decorating. Co-creator/ performer, in collaboration with visual artist Ricardo Blázquez. (In Spanish. La Casa Encendida, Madrid, 2003).

desde la caída (since the fall, in Spanish). Creator/performer, with surprise guest appearance by harpist Beatriz Millan (La Cuarta Pared, Madrid, 2003).

I Pledge Allegiance. Creator, performer (Casa de América & Auditorio Padre Soler, Madrid/Leganés, 2002).

Fugue States (or the tender role of Shulamith). Creator, director, and performer. With text by Paul Celan (Workshop premiere at ITACA Festival in Padua, Italy, 2001).

“Democracy.” Choreographer, dancer with TAPS: Break the floor! Music by Leonard Cohen (Yale, 1998).

Bosnia: Translations from the German. Interviewer, editor/director, performer (Yale University, CT/ Andover H.S., MI, 1997).

PERFORMANCE AND COLLABORATION (SELECTION)

Judith (Judith), dance film by Peter Sparling. Movement and performance in film commissioned by Traverse City Symphony Opera projected with live performance of *Judith: Choreographic Poem for Orchestra* (1949), by composer William Schuman. (Film debut Traverse City, Michigan, USA, March 2016).

Afrika. Performer with [Ntsoana Contemporary Dance Theatre Collective](#), directed by Sello Pesa (Site specific performance in New Doornfontein and VANSAs, Johannesburg, South Africa, Sept. 2015).

The Promised City. Performer with [Ntsoana Contemporary Dance Theatre Collective](#), directed by Sello Pesa (VANSAs Revolution Room, Cosmo City, Johannesburg, SA, August 2015).

Oranges. Choreography and performance in dance film, edited and directed by Andrea Rivera and Victoria Reackhof. Selected for Lightworks Film Festival (Natural Sciences Auditorium, Ann Arbor, MI, April 2014).

Decapitation (Linda), by Marco Antonio de la Parra. Dir. Jesús Barranco, Compañía Blenamiboá. Actor and director of video (Teatro Lagrada, Madrid, Spain, April-May 2006).

Ridgewood Reservoir Project. Sun Transit dancer. Chor. [Jennifer Monson](#) (Highland Park, NY, June 2007).

Barbi superstar. Dancer in performance/installation. Choreographer [Sol Picó](#) (FITUR, Madrid, 2004).

Two Elevators Walk into a Bar. Performer and co-choreographer. In duet with Giorgia Minisini (Green Loft Salon, Brooklyn, 2007).

Score. Performer and choreographic collaborator. In duet with chor. Brandin Steffensen (Studio AIR, Brooklyn, 2007).

Imp. Dancer in bi-monthly performance improvisation project; dir. Luka Kito (Trisha Brown Studio, NYC, 2006- 2008).

The Catskill Collaborative. Dancer, performer, and co-creator in works by choreographers Brandin Steffensen, Blake Pearson, and Giorgia Minisini (Catskill Church & The Battle Ranch, NY, 2007).

Trippin' the Musical. Assistant Choreographer. Children's musical; book, lyrics, and music by Obie award winner Daniel Beaty. (Harlem Stage, May 2006).

Thermomix. Dancer in performance honoring the 20th anniversary of the Spanish kitchen appliance (Madrid, 2003).

En attendant Godot, (Pozzo; *Waiting for Godot*, original version in French). Actor and asst. director. Play by Samuel Beckett. (Institut d'Etudes Européennes, Paris, 1997).

TEACHING EXPERIENCE

- **Personal, Present and Immediate*: Making Performance on Socio-Political Questions.** Semester-long seminar in the Arts & Ideas in the Humanities Program of the Residential College, and the Global Theatre and Ethnic Studies Minor; graduate level cross-listing at the School of Social Work and the EXCEL Program (Excellence in Entrepreneurship, Career Empowerment, and Leadership) in the School of Music, Theatre and Dance (SMTD); Composition credit for Dance Minors. University of Michigan, Jan.-April 2018.
- **Root Vegetables: Investigating Groundedness, and Self-Definitions of Beauty.** Modern Lab Master Class, U-M, Nov. 2017.
- **Dance and Dialogue: Human Contact and Democracy.** Interdisciplinary workshops investigating connections between Contact Improvisation and democratic activism. As part of King-Chávez-Parks Visiting Professorship and Artist in Residence for Dialogue-Building, Diversity and Inclusion Initiatives at U-M, sponsored by the Office of the Provost in collaboration with other units (see p.1). At the Dept. of Theatre and Drama; Trotter Multicultural Center; the Center for Research on Learning and Teaching (CRLT); and the Center for World Performance Studies (CWPS) March-Sept. 2017.
- **Contact Improvisation and Physical Composition.** Market Theatre Laboratory/ Ramalao Makhene Drama School, Johannesburg, SA, Sept. 2015 and Feb. 2016; Moving into Dance Mophatong, Jo'burg, March 2016.
- **Contact y democracia** (Contact and Democracy, in Spanish). In-Touch Festival, Barcelona, Oct. 2015; La Puerta Roja, Madrid, Nov. 2015; Universidad Complutense, Madrid, Nov. 2015.
- **Introduction to Improvisation.** Moving into Dance Mophatong, Johannesburg, Sept. 2015.
- **Contact Improvisation.** University of Michigan; Ann Arbor, MI, Winter-spring 2015 (2 semesters).
- **Dance and Democracy: the body as laboratory for examining dialogue, choice-making, roles and habits.** Guest lecturer at the Centre for the Advancement of Non-Racialism and Democracy (CANRAD), Nelson Mandela Metropolitan University, Port Elizabeth, SA, Aug. 2014; Middlebury College, VT, Feb. 2017.
- **Buoyant Wait: Bodywork into dance.** Freiburg International Contact Improvisation Festival; Freiburg, Germany, Aug. 2014.
- **Introduction to Contemporary Dance.** U-M; Ann Arbor, MI, Sept. 2013-June 2015 (5 semesters).
- **Buoyant Wait: Contact improvisation for contemporary dancers.** Invited guest artist at Middlebury College, VT, Feb. 2017; University of Michigan, Nov. 2014; Dance New Amsterdam and 100 Grand Studio, NYC, May-June 2013; American College Dance Festival (ACDFA), Oakland University, Rochester Hills, MI, Feb. 2013.
- **Contact improvisation.** University of Michigan, Sept. 2012 and Jan. 2013.
- **Contact improvisation and tools for composition.** Oakland University, April and Sept. 2012; fall 2005.
- **Real-time composition.** 100 Grand Studio, NYC; May-June 2011.
- **Contact improvisation and abstract composition.** Universidad Carlos III; Madrid, 2003.
- **Contact improvisation and tools for composition.** Detroit Country Day School, Beverly Hills, MI, Feb. 2013.
- **Professional development workshops in contact improvisation.** Roeper School; Birmingham, MI, spring-summer 2005.
- **Improvisation and Group Composition.** "Los Fraggles" Badajoz Community Center, Badajoz, Spain, 2002.
- **Poetry and dance; hip-hop, jazz and movement.** Cranbrook Theatre School; Bloomfield Hills, MI, summer 1995.
- **Tap: improvisation and technique.** SCAENA Centro Carmen Roche; Estudio Madrid 47; Escuela Tarantos;

Madrid, Jan. 2004.

- **Creative movement and contemporary dance.** PS 106; Bushwick, Brooklyn, 2006-07.
- **Inglés y teatro para buhos y guisantes** (English and theater for rapacious owls and shy little peas). Centro Cultural El Trasco; Madrid, Jan.-June 2001.

RESEARCH, CURATION AND PUBLICATIONS

Rules and Creativity in Social Justice Activism. Co-designer and facilitator of working group session with organizer and historian Austin McCoy. As part of King-Chávez-Parks Visiting Professorship and Artist in Residence for Dialogue-Building, Diversity and Inclusion Initiatives at U-M, sponsored by the Office of the Provost, in collaboration with other units listed on p.1 (Trotter Multicultural Center, U-M, April 2017).

Visiting Scholar, Centre for the Advancement of Non-Racialism and Democracy

(CANRAD). Development of historical research, community engagement and other educational aspects of *Freedom Suite: Transaction Being Processed* (Nelson Mandela University, Port Elizabeth, SA, Feb. 2016).

Curatorial Artist Visit with Brian Rogers. Organizer of guest artist studio visits, teaching, public discussions, and post-performance talkback with Brian Rogers, film and performance artist and Artistic Director of the Chocolate Factory in NYC. With support from the Rackham Graduate School and Departments of Dance, Theatre, and the Penny Stamps School of Art and Design (Creative Practice Workgroup, U-M, Ann Arbor, MI, March 2015).

Artistic Activism Primer with Steve Lambert. Organizer of public artist talk and Artistic Activism intensive workshop for interdisciplinary group of graduate students. With support from Rackham and the Institute for the Humanities (Creative Practice Workgroup, U-M, Ann Arbor, Oct. 2014).

Transaction Being Processed: Dialogue, Identity and Change in South Africa. Preliminary thesis research with anti-Apartheid activists from New Brighton, Port Elizabeth, South Africa (New Brighton, Port Elizabeth, SA, 2014).

Play the Space. Curator of site-specific, multidisciplinary performance series ([First Street Green Art Park](#), NYC, 2012-13).

The Sound Research. Public speaking engagement for expert panel on self-expression (Unilever, NJ, June 2011).

Performance On The Post-Franco Stage, Fulbright fellowship and independent research (Madrid, 1999-2004).

- Publication: **Quechu y los zancos** (Quechu and the Stilts, in Spanish). Interview with Argentinean director and clown Quechu Villalba on his transformative community project, leading stilt-walking and performance workshops with children in the neighborhoods of Mercedes and El Porvenir during the Argentinean currency crisis. *OPHELIA, magazine for theater and other arts* (Madrid, 2004).
- Publication: **Albert Boadella: olfato al tiempo** (roughly “A Nose for Timing,” in Spanish). Interview with the politically outspoken founder and director of Spanish/Catalan theater company [Els Joglars](#). *OPHELIA, magazine for theater and other arts* (Madrid, 2002).

Waiting on the Street, Waiting for the Stage: Scars and Transition Today in South Africa. Open Society Institute and Rice fellowship research (South Africa, 1998-99).

- Publication: **Ubu and the Truth Commission: theater, metaphor, and memory in South Africa** (in Spanish). *OPHELIA, magazine for theater and other arts* (Madrid, 2000).

- **A South African Siddhartha.** Dramaturg/asst. Director/choreographer Jay Pather (Durban Playhouse, 1999).

Art Bearing Witness: Metaphor and Rupture of its Frame in the Telling of the Holocaust.

Senior Thesis comparing the ways in which survivors, like artists, construct narrative and metaphor in order to assimilate and recount traumatic events fragmented within their own memory. Directed by Dori Laub, M.D., and read by Shoshana Felman. Both Professors Felman and Laub, co-authors of *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History*, nominated my thesis for the prize in Comparative Literature (Yale University, 1998).

The Question of German Testimony; Countertransference in Treatment of Vietnam

Veterans, by Dr. Dori Laub, M.D. Research assistant in Holocaust and contemporary genocide-related issues (International Trauma Center, New Haven, 1998).

House Arrest/Press and Presidency Project, by [Anna Deavere Smith](#). Richter fellowship for work as research and development assistant/intern; head of advocacy and investigation for sub-project “Voices that haven’t been heard” (Arena Stage, Washington, DC, 1996).

Publication: **Numbers for Pesach** (poetry), *Yale Daily News Magazine* (New Haven, 1997).

Diva Studies, by [Elizabeth Alexander](#) (inaugural poet, 2009). Asst. dramaturg (Yale School of Drama, 1996).

DANCE TRAINING (More detailed resume available upon request)

contact improvisation >

- Teachers include: Ray Chung, Kirstie Simson, Nancy Stark Smith, Sarah Shelton Mann, Chris Aiken, Angie Houser, Joerg Hassmann, Kathleen Hermesdorf, Nita Little, Karen Nelson, Tim O’Donnell, Afrika Navarro and Aitana Cordero, among many others. Since 2000.
- ECITE (European Contact Improvisation Teachers’ Exchange, Kerecsend, Hungary, Aug. 2016)
- Freiburg International Contact Improvisation Festival and Teachers’ Meeting (Freiburg, Germany, 2014-16)
- CI-36 International conference, festival and jam (Huntingdon, PA, June 2008)
- Contact Improvisation Teachers’ Exchange, facilitated by Nancy Stark Smith & Martin Keogh (Earthdance, June-July 2006)
- Regular and intensive jams, Underscores, and practice groups in New York, Michigan, Massachusetts, and London, since 2004.

choreography, improvisation & composition >

- 1998-present: Teachers include: Elena Córdoba, Amy Chavasse, Bill T. Jones, Reggie Wilson, Miguel Gutierrez, Keith Hennessy, Jennifer Monson, Rui Nunes, Ishmael Houston-Jones, KT Niehoff, Rui Horta, DD Dorvillier, and Judith Sánchez Ruíz, among others.
- My training in Visual Arts has also deeply informed my sense of composition. Teachers include: Sarah Flohr, Robert Reed, and Jo Ann Marsh.

contemporary >

- 2006-2013: Seven years training in Klein Technique Stretch and Placement with Barbara Mahler and Susan Klein (Movement Research and the Klein School, 2006-2013). I incorporate elements of both Klein Technique as well as Body Mind Centering into my personal daily practice, creative process, and teaching of both Contemporary Dance and Contact Improvisation.
- 1998-present: Regular classes and workshops in various contemporary, modern dance, and somatic techniques, including Limón, Body Mind Centering, Qi Gong-based Movement improvisation, Mueller, Gaga, Release, Cunningham, and Graham; in Johannesburg, NYC, Madrid, Ann Arbor, and London.
- 1998-2009: Bill T. Jones/ Arnie Zane Dance Co. residency intensive (Skidmore College, NY; June 1998), and subsequent company classes with Bill T. Jones and rehearsal director Janet Wong in London, Madrid, South Africa, and New York.
- Other teachers include: Angela Rodríguez, Amy Chavasse, Daria Faïn, Carol Prieur, Bill De Young, David Zambrano, Lee Clayden, Alan Danielson, Sello Pesa, Christine Tanguay, Africa Morris, and many others.

ballet >

Ballet for contemporary dancers with Silvia Mira, Amy West, Christine Wright, Lauren Toth, Janet Panetta, and Christina Kammuller since 2000 in Madrid, NYC, Ann Arbor, and Detroit.

other forms of dance and movement training >

Qi-Gong, Yoga, Rhythm Tap, Zulu, Jazz, Hip-hop, Alexander, Indian, and Pilates.

THEATER TRAINING

- Advanced Playwriting with Tina Satter, University of Michigan, winter 2015.
- Physics for Playwrights, with Premio Max winner Marco Antonio de la Parra (in Spanish). Madrid, 1999-2004 and fall 2011.
- Stagedoor Manor Performing Arts Training Centre, NY, 1990-93.

- Awards include: Best Dancer, Best Actress, Best Comedy Acting, Best Shakespeare Actor
 - Acting, playwriting, voice, theory and criticism studies in English, Spanish and French
 - In English at Yale University, Stagedoor Manor, NY, and Andover High School, MI (1990-98)
 - In Spanish with Domingo Ortega at Cía. Blenamiboá, and Mirta Maidana (Madrid, 2000-2004)
 - In French at Institut d'Etudes Européennes with Michel Sinniger (Paris, 1997)
- More detailed theater resume available upon request.