

MICHAEL JAMES RAU
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EDUCATION

MFA. 2008 Columbia University. New York, NY Theater Directing
Thesis: *He Lives by Mending*: O'Neill's "The Great God Brown" in Performance.

B.A. 2005 Wesleyan University. Middletown, CT. Theater and American Studies

UNIVERSITY APPOINTMENTS

2016-Present **Assistant Professor.** Texas State University. Dept. of Theater & Dance

2013-2014 **Visiting Artist.** City University of New Jersey. Department of Music.

2011 **Visiting Artist.** Wesleyan University. Department of Theater.

2009-2013 **Adjunct Faculty.** New York University. Dept of Music & Performing Arts

2008 **Guest Director.** New York University. Dept of Music & Performing Arts

RELEVANT PROFESSIONAL EXPERIENCE

Program Director. Kennedy Center Directing Intensive, in association with the National New Play Network. 2013-2015

Program Director. Directors Center, Summer/Winter Directing Intensive. at the Strand Theater. 2013

Program Director. Directing Shakespeare Laboratory. Horse Trade Theater. 2012

Artistic Director. Wolf 359 2008-present

SCHOLARLY/CREATIVE

WORKS IN PRINT

Non-Refereed Articles

2014. Will Davis and Michael Rau, "How Do We Make It? Directors and the New Theater Landscape," *HowlRound*, March 23.

WORKS NOT IN PRINT

PAPERS PRESENTED AT PROFESSIONAL MEETINGS

- 2017 Spectacle for One, creating an immersive theater piece for solo audience members, Association for Theater in Higher Education (ATHE), Spectacle: balancing education, theory, and praxis, Las Vegas, NV, United States. August 3.
- 2015 Memory and Devising; Devising Opera at New York University: using American Cultural Memory to Connect Students to 19th Century German Lieder, Association for Theater in Higher Education (ATHE), *Je me souviens*, I remember, Montreal Canada. July 30.
- 2015 *Temping*, Subverting Academia & Subversive Academics, An Interdisciplinary Symposium, University of Maryland, College Park, MD, March 7.
- 2014 Observing, Creating, Revising; Collaborative Roles and the Director/Dramaturge Relationship, Best Practices for Teaching Beginning Directing Pre-conference Association for Theater in Higher Education (ATHE), Dream Acts: Performance as Refuge, Resistance, and Renewal, Scottsdale Arizona, July 23-26.
- 2013 The Problems of Perspective and Relationship: The Stage Adaptations of William Faulkner's novel *As I Lay Dying*, "From Page to Stage: Perspectives on Theatricality in Historical, Philosophical and Literary Discourses. Vanderbilt University, Nashville TN, March 14-16.
- 2012 Keynote Performance: *Righteous Money*, Bodies On Stage, 21st Annual Conference of the German Society for Contemporary Theater and Drama in English, Mülheim, Germany. June 6-10.

INVITED TALKS, LECTURES, PRESENTATIONS

- 2017 Directing in the Digital Age: A Framework for Mixed-Reality Experiences, University of Brasilia, Brasilia, Brazil. June 28,
- 2016 What Live Performance Can Teach Us About VR; or Five Meditations on Creating Immersive Experiences, Books In Browsers Conference, San Francisco CA. November 4.
- 2016 The Economics of Creating Personalized Experiences at Scale, Future of Storytelling Festival NYC. October 8.
- 2016 The State of the (Interactive) Art, 54th New York Film Festival, Lincoln Center, NYC October 3.
- 2016 Immersive Approaches: Storytelling that Surrounds You, The Brown Institute for Media Innovation and the Magnum Foundation, Columbia University NYC, April 28.
- 2016 *Temping* with Wolf359, StoryCode at Lincoln Center, NYC, May 23.
- 2016 Storytelling with Code, RailsConf, Kansas City, MO, May 4.

- 2016 Storytelling with Code, NYC.RB, Pivotal Labs, NYC, January 12.
- 2015 Text and Adaptation, University of Brasilia, Brasilia, Brazil, August 19.
- 2014 Directing and New Play Development, Hollins University, Roanoke, VA, June 30.
- 2013 Opera on the Go: Verdi's *Aida*. Faulkner Gallery at Santa Barbara Library, Santa Barbara, CA, February 20.
- 2013 Gallerytalk: Larger than Life: Opera, Divas, and Theatrical Biography. Gallery Players, Brooklyn NY. March 30.
- 2010 American Expressionism and Sophie Treadwell's *Machinal*, Wesleyan University, Middletown CT. March 20.
- 2010 International Touring, Edinburgh Festival Fringe & Summer Play Festival. Edinburgh, Scotland, Panelist on the topic of international theater touring, July 15.
- 2009 Contemporary Theater in New York, Voices from undergroundzero festival, Bielefeld, Germany, Panelist on New York downtown theater, October 13.

MASTERCLASSES

Collaboration Weekend, 2015, 2013

Columbia University, NYC

Substituting for Anne Bogart, I created a four day intensive for all first year MFA students that focused on collaboration. Culminated with a presentation of 10 fully staged scenes.

Novo Formas do Teatro Musical 2015

Escola Superior de Artes Celia Helena, São Paulo, Brazil

Masterclass on new musical theater forms

Directors and Style, 2014

The Orchard Project, Saratoga Springs,

Masterclass

Towards a New Theater, 2013

Columbia University, NYC.

Masterclass on the changing theater industry for Gregory Mosher's "Innovation and Change in the Theater Industry"

Masterclass on Opera Directing, 2013

University of California, Santa Barbara. Santa Barbara, CA.

Masterclass: Glimmerglass Opera, Young Artist Program, 2008

The Viewpoints and Opera.

Led members of the Young Artist Program through a series of Viewpoints exercises and ensemble-building skills that incorporate opera and classical voice.

TEACHING

Directing Courses

Texas State University (2016-Present)

MFA Directing Studio 1 (fall 2017)

An introductory course for MFA directors, focusing on working with actors.

MFA Directing Studio 3 (fall 2016, fall 2017)

Advanced Directing Course focusing on staging/interpretation.

Director-Designer Collaboration (spring 2016)

Workshop with MFA designers and directors on collaborative design meetings using Ming Cho Lee's design collaboration model.

Conceptualization and Composition (fall 2016, fall 2017)

Newly developed course that uses artistic strategies borrowed from visual arts and critical design theory to help directors and designers interpret a play, an opera and a data-set.

Directing 1 (fall 2016)

An approach to the fundamentals of directing, using global perspectives of theater-making, focusing on Germany, Brazil, China and the US.

Acting / Directing Styles (spring 2017)

Practical scene work using Euripedes, Goethe, Chekhov, Moliere, and Marivaux scenes to examine style and interpretation.

Acting & Movement/Singing Courses

New Jersey City University, Sole Instructor (2013-2014)

Opera Workshop (Undergraduate & Masters) (fall 2013, fall 2014)

Mixed level course teaching theater fundamentals to opera students. Focused on basic acting exercises and text analysis.

New York University, Sole Instructor (2009-2013)

Solo Performance (Masters)(fall 2009, fall 2010, fall 2011, fall 2012)

Acting techniques for opera singers, including speech and movement with a focus on solo performance, (arias, art-song and monologues), using Stanislavski's Method and the Viewpoints.

Scene Study (Masters) (spring 2010, spring 2011, spring 2012, spring 2013)

Scene study with a focus on partner work, trios, duets. Included an introduction to directing, and advanced Viewpoints work.

Performance Opera Workshop-(Masters) (spring 2013)

Created collaborative course with music director and vocal coaches to mimic professional opera production. Culminated in a fully-staged evening of opera scenes.

Song Analysis-New York University (Masters) (spring 2009 spring 2010)
Basic text analysis and acting exercises for musical theater, and classical voice students.
Introduction to creating character, and techniques from Katie Mitchell.

Business Skills (Masters) (spring 2013)
Developed a new course in audition technique, career planning and management, and hosted guest lecture series to prepare students for their professional careers in opera.

Advanced Private Acting Coaching-(Undergraduates, and Masters) (spring 2011, fall 2012)
Private coaching sessions in the preparation of material for performance in the student's graduating recital. Work is focused on interpretation, style, and research understand the cultural and historical context of the arias/songs/texts.

OTHER TEACHING

Directing Courses

Kennedy Center Directing Intensive, in association with the National New Play Network
Kennedy Center, Washington DC.

(Masters Students and Undergraduates) (Summer 2015)

Created a week-long series of theory discussions and practical exercises on playwright/director collaboration. Composition exercises focusing on storytelling, working with actors, and developing new plays.

Theater, Text and Form: Contemporary Theater Making
BARCO, São Paulo, Brazil

(Masters Students, and Working Professionals) (Summer 2015)

A week-long workshop of contemporary theater-making, focusing on music, text, interpretation, and ensemble training.

Viewpoints

University of Brasilia, Brasilia, Brazil

(Undergraduates and Masters Students) (Summer 2015)

A week-long workshop of Viewpoints techniques.

The Directors Center: (Masters Students and Working Professionals),
Centerstage, Baltimore MD (Summer 2014)

A nine-day directing intensive concentrating on directorial craft and theory. Focusing on models for play-making and devising, career planning and composition exercises in visual storytelling.

Snow Camp: Directing Intensive

(Masters Students and Working Professionals) (Winter 2013)

The Strand Theater, Baltimore MD.

Nine-day directing intensive concentrating on directorial craft and theory.

Lead Teaching Artist: Directing Shakespeare Lab: Horse Trade Theater. (spring 2011)

Coached directors and actors through a variety of approaches to staging *Troilus and Cressida*.

THEATRICAL PRODUCTIONS
SELECTED PROFESSIONAL PRODUCTIONS (Director):

THEATER

2011 *Song of a Convalescent Ayn Rand Giving Thanks to the Godhead in the Lydian Mode*
by Michael Yates Crowley and Michael Rau.
Performed at Dixon Place, NYC.

Remounted:

- 2012 CATCH 52 at the Bushwick Starr, NYC.
- 2012 IRT Theater, NYC.
- 2013 The Public Theater, Joe's Pub NYC.
- 2015 The American Repertory Theater, Oberon Cambridge, MA.

2013 *David's Redhaired Death* by Sherry Kramer,
One Old Crow Productions at La Sala, Brooklyn, NY.
Incorporated circus performers, aerialists and walls of video projection.

2009 *Righteous Money* by Michael Yates Crowley,
Premiere: Ars Nova, New York City.
One man show with live video and digital projections that explores the financial crises.

Remounted:

- 2010 Theater Bielefeld (Bielefeld, Germany);
- 2010 Voices of Change Festival (Berlin, Germany.);
- 2010 59E59th Street Theaters (New York City, USA.);
- 2010 Pleasance at Edinburgh Fringe Festival (Edinburgh, UK.),
- 2011 SchlossTheater Moers (Moers, Germany.);
- 2011 Project Arts Center (Dublin, Ireland.)
- 2012 3LD Performing Arts Center (New York City, USA.);
- 2012 Ringlokschuppen (Mülheim, Germany.)

2010 *Was Übrig Bleibt* by Thomas Bradshaw.
Performed at TAM Zwei, Theater Bielefeld, Germany.
German language premiere of Thomas Bradshaw's *The Bereaved*.

Remounted:

- 2010 Voices of Change Festival in Berlin,

2009 *Evanston: A Rare Comedy* by Michael Yates. Crowley.
Performed at PS122, NYC.

Remounted:

- 2009 HERE Arts Center, NYC.

2008 *The Bird* adapted from the Anton Chekhov's *The Seagull*, by Michael Rau,
Performed at The Bushwick Starr, NYC.

- 2007 ***The Ted Haggard Monologues*** by Michael Y. Crowley.
 Performed at The Collective:Unconscious, NYC
 Selected by New York Magazine as a “Critics Pick.”
- Remounted:
 2008 Theater am Alten Markt, Bielefeld Germany
- 2008 ***The Great God Brown*** adapted from Eugene O'Neill play.
 Performed at Columbia Stages, MFA Thesis, Riverside Theater, NYC.
 Selected for the Prague Quadrennial 2011, USITT Showcase in Set and Lighting Design.
- 2007 ***Gypsy Moth*** by Kelley Girod,
 Performed in the Schapiro Theater, Columbia University December,
- Remounted:
 2007 The Tank, NYC,
 2008 Kraine Theater NYC,

DEvised INSTALLATION AND INTERDISCIPLINARY PRODUCTIONS

- 2014 ***Temping,***
 by Michael Yates Crowley, Asa Wember and Michael Rau
 Performed at Dixon Place.
 Immersive theater for one audience member, that used a laser printer, Microsoft Excel
 and an email client to tell the story of an temp’s first and last day at work.
- Remounted:
 2015 The University of Maryland,
 2015 The Elinor Bunin Film Center, Lincoln Center, NYC,
 Included as part of the 53rd New York Film Festival
 2016 The Future of Storytelling Festival, NYC,
 2017 The American Repertory Theater, Cambridge MA,
- 2014 ***Somewhere,***
TELEPHONE: An International Arts Experiment by the Satellite Collective
 Online and performed at Jimmys No. 43, NYC.
 Live performance/video installation as part of the global art game of telephone
- 2012 ***Political Acts/Political Ads.*** Text by Marco Armet.,
 Selected to be part of the IMPACT 2012, Directors Weekend.
 Performed at Culture Project, NYC.
 Theatrical investigation using the images, text of *wearethethe99percent.tumblr.com*.
- 2011 ***Absent*** created by Michael Rau and Jeremy Paul.
 Performed on the Detroit-Superior Bridge, Cleveland, Ohio.
 Commissioned by the Ingenuity Festival.
 A “scripted space” that took participants through the bridge’s decommissioned subway

track, and through several built environments, while the participants received audio instructions via headphones.

Named one the “Best of the Fest” by the Cleveland Plain-Dealer.

MUSICALS AND OPERA

- 2014 ***Mistrovská díla (Masterpieces; almost a lecture)***,
Ostrava Opera Days, Ostrava, Czech Republic
based on the Gertrude Stein’s.1936 lecture “What Are Master Pieces and Why Are so Few of Them”
Libretto adapted by Petr Kotik in collaboration with Michael Rau:
Music composed by Petr Kotik
- Remounted:
2014 Paula Cooper Gallery NYC.
- 2013 ***Aida*** by Guiseppi Verdi.
The Granada Theater. Opera Santa Barbara.
- 2009 **The Bestaire**. Original opera performance adapted from the art songs.
Featuring Ravel’s *Histoires Naturelles*, Poulenc’s *Le Bestiaire*, and the songs of Chabrier.
Performed at the Bushwick Starr.

ASSISTANT DIRECTING

- 2015 ***Lazarus*** by Enda Walsh and David Bowie
Associate Director for Ivo van Hove
New York Theater Workshop
World Premiere
- 2012 ***Showboat*** by Jerome Kern and Oscar Hammerstein.
Associate director for Francesca Zambello.
The Lyric Opera of Chicago.
- 2012 ***Aida*** by Guiseppi Verdi.
Associate director for Francesca Zambello.
Glimmerglass Festival.
- 2011 ***A Blizzard on Marblehead Neck*** music by Jeanine Tesori, lyrics by Tony Kushner.
Assistant director for Francesca Zambello.
The Glimmerglass Festival, Cooperstown, NY.
World Premiere.
- 2011 ***Carmen*** by Georges Bizet.
Assistant director for Anne Bogart.
The Glimmerglass Festival, Cooperstown, NY.

- 2008 ***I Capuleti e i Montecchi*** by Vincenzo Bellini.
Assistant director for Anne Bogart.
Glimmerglass Opera, NY, Cooperstown NY.
- 2008 ***Cardenio*** by Charles Mee Jr.
Assistant director for Les Waters.
The American Repertory Theater, Cambridge, MA.
World Premiere.
- 2007 ***Appomattox*** music by Philip Glass and lyrics by Christopher Hampton.
Assistant for Robert Woodruff
San Francisco Opera.
World Premiere.
- 2007 ***The Spanish Play*** by Yasmina Reza.
Assistant director for John Turturro.
Classic Stage Company.
US Premiere.
- 2007 ***Crime and Punishment*** adapted by Marilyn Campbell.
Assistant director for Michael Halberstam.
Writers Theater at 59e59.

NEW PLAY DEVELOPMENT

- 2017 ***The Romance of the Rose*** by Kate Soper
Opera America / Women Composer Residency, NYC.
- 2016 ***Laura and the Sea*** by Kate Tarker,
Staged at the National Playwright's Conference
Performed at the Eugene O'Neill Theater Center, Waterford, CT.
- 2016 ***School Shooting IV: A Love Story*** by Michael Yates Crowley,
New York Theater Workshop, Mondays at 3:00 readings
- 2016 ***Wild Places*** by Joanna Garner,
Groundswell ATX/Rude Mechanicals
The Off Center, Austin Texas.
- 2016 ***God is Dead, Let's Make Love*** by Kate Tarker,
Lark Roundtable Reading, New York City.
- 2016 ***Laura and the Sea*** by Kate Tarker,
Salt Lake City Acting Company Lab. Salt Lake City, Utah.
- 2015 ***StartDown*** by Eleanor Burgess,
Keneda-Alliance Theater Award Winner, National New Play Network MFA Showcase,
Kennedy Center, Washington DC.

- 2015 *Thumbprint* by Kamala Sankaram and Susan Bergenfield,
Semi-Staged Opera performed at New Dramatists, NYC
- 2013 *Evanston: A Rare Comedy* by Michael Yates Crowley.
Staged at the National Playwright's Conference
Performed at the Eugene O'Neill Theater Center, Waterford, CT.
- 2010 *21st Century Bachelor Party* by Sara Plath.
Staged reading for The Lark Play Development Center, NYC.
- 2007 *Love in the Time of Reagan* by Tom Diggs.
Staged reading for Dramatists Guild at Lincoln Center, NYC.
- 2006 *Still Waiting* by Alexandra Collier.
Staged reading for New York Theater Workshop, NYC.
- 2005 *Straight On Till Morning* by Kelley Girod,
Staged reading for Primary Stages, New Works Festival, NYC.

STAGE ADAPTATIONS

Autobiography of Red adapted from the novel by Anne Carson.

As I Lay Dying adapted from the novel by William Faulkner.

The Great God Brown adapted from the Eugene O'Neill's play

The Bird a physical theater adaptation of Anton Chekhov's *The Seagull*.

The Bestiaire adapted from the art songs of Ravel, Poulenc.

ACADEMIC PRODUCTIONS

Theater

- 2017 *Five Women Wearing the Same Dress* by Alan Ball,
Texas State University, Mainstage Theater.
- 2012 *Machinal* by Sophie Treadwell.
The Atlantic Conservatory at the Atlantic Theater Company.
- 2011 *Melancholy Play*, by Sarah Ruhl.
Wesleyan University Theater Department. CFA Theater.

OPERA

- 2012 *Die Fledermaus* by Johann Strauss II. Conducted by Grant Wenaus.
Performed at the Frederick Lowe Theater. New York University.

- 2011 ***Cendrillion*** by Pauline Viardot. Conducted by Grant Wenaus.
Performed at the NYU Black Box Theater, NYU.
- 2009 ***Coffee Cantata/Down in the Valley***, by JS Bach and Kurt Weill.
Performed at the Players Theater. New York University.
Double bill of a fully staged Bach Cantata, and the Kurt Weill One-Act opera.

Devised Chamber Opera

The following productions were based on the song cycles of classical composers. The music and song were adapted into chamber operas with the cast using the song material to develop the characters and storyline.

- 2012 ***Frauenleibe Und Leben***, based on the Robert Schumann song cycle.
Music directed by Jessica Chow. Performed at the Provincetown Playhouse.
New York University. Fall Reading Series.
- 2010 ***Brahms Liebeslieder***, based the songs from Brahms Liebeslieder.
Music Directed by Grant Wenaus. Performed at the Provincetown Playhouse, NYC.
New York York University, Fall Chamber Opera.
- 2008 ***The Italian Songbook***, based songs of Hugo Wolf's *Italienisches Liederbuch*.
Music Directed by Grant Wenaus. Performed at the Gallatin Theater.
New York University, Fall Chamber Opera.

AWARDS

- 2011 **Prague Quadrennial:** Festival Selection for *The Great God Brown*. USA Pavilion.
Selected for both set design and light design.
- 2008 **Opera America Director/Designer Competition,**
Noteworthy Production, *Four Saints in Three Acts*.
- 2007 **The undergroundzero festival: Artistic Excellence Prize,**
Direction of *The Ted Haggard Monologues*.

FELLOWSHIPS

- 2016 **Usual Suspect Fellowship,** New York Theater Workshop, NYC.
- 2014 **Likachev Fellowship,** St. Petersburg, Russia.
- 2010 **Lincoln Center Directors Lab.** New York NY,
- 2008 **National Conference Grant, Theater Communications Group.**

- 2008 **Shubert Fellowship, Columbia University**, School of the Arts,
Assistant for Robert Woodruff on world premiere opera *Appomattox*.
- 2007 **Shubert Fellowship, Columbia University**, School of the Arts,
Assistant for Les Waters on world premiere of *Cardenio*.
- 2007 **Directing Fellow, University Playwrights Workshop**,
The Kennedy Center, Washington DC.
2006. **Directing Fellow, John F. Kennedy Center for the Performing Arts**.
The Kennedy Center, Washington DC.
- 2006 **Willard Fellowship, Columbia University** School of the Arts.

RESIDENCIES

- 2017 **ForwardSlashStory**, Columbia Digital Storytelling Lab, Bintan, Indonesia.
- 2016 **ForwardSlashStory**, Columbia Digital Storytelling Lab, Playa Guinotes, Costa Rica.
- 2016 **Salt Lake City Acting Company SLACLAB** Salt Lake City, Utah,
- 2015 **New York Theater Workshop** Adelphi University Summer Residency, Long Island NY.
- 2014 **The Orchard Project**, Hunter NY,.
- 2014 **E|MERGE Interdisciplinary Collaborative Residency**, Earthdance, Plainsfield MA.
- 2008-10 **Artist-in-Residence. Tribeca Performing Arts Center**. New York City, NY.
Two year residency with Michael Yates Crowley.
- 2008 **Production Development Residency, One Year Lease**. Papingo, Greece.
Two month devising residency, for production based on Anton Chekhov's *The Seagull*.

Scholarly / Creative Grants:

Funded Internal Grants:

Teaching and Learning Innovation Grant, "Site Specific Theater and Location-Based Technology. Information Technology, Texas State University, \$5,000.00. (Submitted: March 1, 2017, Funded: June 1, 2017 - December 1, 2017).

Research Enhancement Program Grant, "Collaborative Devising Strategies in Brazil" Texas State University, \$8,000.00. (Submitted: October 5, 2016, Funded: June 1, 2017 - August 30, 2017).

IV. UNIVERSITY / PROFESSIONAL SERVICE

- 2017 Research Enhancement Program Grant Evaluator,
- 2016-2018 Common Theme Committee Member, Texas State University,
- 2017-2018 Search Committee, Theater History Position, Texas State University
- 2016-2017 Search Committee; Performance and Production Position, Texas State University
- 2017 Interim Head of Directing, Spring Semester, Texas State University
- 2016 Respondent for KCATF Region 7 SDC Fellowship
- 2014-2015 Respondent for KCATF Region 4 SDC Fellowship
- 2010-2013 Created, organized and led a series of masterclasses for each NYU opera workshop. Guests include: Sandra Eddy, Katrina Thurman, Michael Heaston, Lyubov Petrovna, Leigh Holman, Ellie Gisler.

DEPARTMENTAL SERVICE TALKS

- 2011 Talk: "Introduction to Strauss & Die Fledermaus" NYU School of Music Program Meeting.
- 2011 Talk: "Devising and Creating Opera," NYU School of Music. Program Meeting.
2010. Talk: "Acting and the Future of Opera," Classical Voice Division, NYU School of Music. Program Meeting.

OTHER PROFESSIONAL CREDENTIALS

- 2014-Present **Association for Theater in Higher Education (ATHE)**
- 2013-2016 **American Guild of Musical Artists (AGMA)**

LANGUAGES

- English (native)
- French, (conversational, reading, writing, speaking)
- German (conversational, reading, writing, speaking)
- Spanish (beginner reading, speaking, writing)
- Italian (beginner reading, speaking, writing)
- Portuguese (beginner reading, speaking, writing)
- Russian (beginner reading, speaking)