

Elaine Ávila is a Visiting Professor, Director, Actor, Playwright, Creative Non-fiction Author, and Co-founder of the International Climate Change Theatre Action (CCTA), which now reaches an audience of 40,000 worldwide. The 2019 Fulbright Scholar at the University of the Azores in Ponta Delgada, she is distinguished as a *descendentes notáveis* (Notable Descendant) for her theatre work by the Government of the Azores, Portugal. Favorite Directing Projects include: *Sea of Stories* for Richmond Gateway, a new play by Argentinian immigrant Mel Faifman with live action and puppetry; *In Search of Melissanthe* for Kinesis Dance at the Vancouver East Cultural Centre and *Instruments of Torture* for Radix Theatre under the Burrard Street Bridge, which was named *top 100 Productions in English Canada* by *Jordan Tannahill (Anti-Canon)*. Favorite Acting Projects include: *Arvaarluk: an Inuit Tale* with Pangaea Arts, a collaboration with Arvaarluk Kusagak; *Theatre of the Oppressed*, Tours in BC with Carmen Aguirre; playing Desdemona in *Desdemona* by Paula Vogel at the Vancouver East Cultural Centre directed by Kathleen Weiss; performing with Ian Wallace at the TRC in Toronto; as Ophelia in *A Marowitz Hamlet*; and as Mistress Quickly in *The Chimes at Midnight* with Royal Shakespeare Company Members in California. As a playwright, her works are performed in Central and Latin America; throughout Portugal, Canada and the U.S., Australia, and London, England. *Best New Play Awards*: Disquiet International Literary Program In Lisbon, Victoria Critic's Circle, Festival de Cocos in Panama City; *Selected Other Awards*: Mellon Foundation Environmental Arts Commission, British Columbia Arts Council, Canada Council (numerous). She has taught in universities from Los Angeles to Tasmania, China to Panama.

EDUCATION

M.F.A., Writing for Performance, California Institute of the Arts, 2004

Notable Alumna

Studied with Suzan-Lori Parks (first African American Woman to win the Pulitzer Prize for Drama), Erik Ehn, Brian Freeman, Luis Alfaro, Alice Tuan

B.A., Santa Clara University, Theatre, Acting, Directing 1987

Additional Studies/Certifications

Directing, M.A. courses, with Bill Peters, Head of Directing, San Francisco State University (1988)

Master Classes, Royal Shakespeare Company Members (1983-87)

Commedia Dell'Arte Intensive, Dell'Arte School of Physical Theatre (1994)

Certified, Pochinko Clown/Mask Technique with Ian Wallace, Vancouver (1995-2017)

Certified, Augusto Boal Technique, Headlines Theatre, Vancouver (1997)

Viewpoints, with Tina Landau, SITI Company, New York (2001)

PUBLICATIONS Selected Bibliography:

Books/Plays Published:

Fado, (Vancouver: Talonbooks, 2021)

Kitimat, (California, Bruma Publications, Upcoming)

Lieutenant Nun and The Ballad of Ginger Goodwin, (New York: No Passport Press, upcoming)

Jane Austen, Action Figure and other Plays, (New York: No Passport Press, 2012)

“Reaparacer” in *The Welcome Table: Casting for an Integrated Society*, (London: Routledge, 2019)

“The Rookery,” in *Lighting the Way, An Anthology of Short Plays About the Climate Crisis* (Toronto: York University Press, 2020)

In *Scenes for Latino/A Actors: A Resource Guide to Contemporary Latino/a Playwrights for Actors and Teachers* by Micha Espinosa (Editor), (New Hampshire: Smith and Kraus, 2019)

“Backward Country” in, *Innovations in Five Acts*, (New York: Theatre Communications Group, 2016)

“You Are Not Alone: Teaching the Climate Change Theatre Collection” and “Brackendale” in *Where is the Hope? An Anthology of Short Climate Change Theatre Plays* (Toronto: York University Press, 2018)

“Resistência: 3 Fados” in *Theatre in Stages of Resistance* (New York: Lark Theatre, 2018)

In *Monologues for Latino/A Actors: A Resource Guide to Contemporary Latino/a Playwrights for Actors and Teachers* by Jose Rivera (forward) and Micha Espinosa (Editor), (New Hampshire: Smith and Kraus, 2014)

“Change” in *24 Gun Control Plays* (New York: No Passport Press, 2013)

Lieutenant Nun (play, and an article about the site-specific production) in *Canadian Theatre Review*, 2004

Articles Published (selected):

“Voltas,” Non-fiction, on debuting my play on Flores Island, Azores, Portugal, and being a Fulbright Scholar, (Portugal: *RTP Comunidades*, 2019)

“Resistencia: 3 Fados,” Non-fiction, about creation processes inspired by Portuguese music/my heritage (New York: *Lark Theatre Art and Resistance Series*, 2017; Reprint: Vancouver: Playwrights Theatre Centre, 2018)

Interviews: (Cambridge Massachusetts: *Portuguese American Journal*, 2019 and 2016), (Porto, Portugal: *Descendências*, 2021) (California: *The Portuguese Tribune*, 2021) (New York: *The Dramatist*, 2021)

“Behind the Stars, More Stars,” Interview with Oona Patrick and Christopher Lakosh, editors of new anthology of Portuguese Literature, (Massachusetts: *Portuguese American Journal*, 2019)

“Portugal’s Second City is Totally Lit” Non-fiction, on the Poets of Porto, (Montreal: *Enroute Magazine*, 2018)

“An Interview with the Artistic Directors of Saudade Theatre, New York” (Boston: *Café Onda*, Emerson College, 2017)

“The Latinx Theatre Commons in New York City: Gathering Face to Face Power to Face the World” (New York: *American Theatre*, Theatre Communications Group, 2016)

“Sanctuary: An Address to LEAP,” a Program for Young Writers at the Arts Club Theatre I founded ten years ago (Boston: *Howlround* journal, Theatre Commons, 2016; Reprint, New York: *Samuel French*, 2017)

“Book: Women Crime and Forgiveness in Early Modern Portugal” (Cambridge, Massachusetts: *Portuguese American Journal*, 2016)

“Latino Theatre Commons in Seattle: Flooring It with Espírito” (Boston: *Howlround*, 2016)

“Chasing Kitimat: Going Backwards to Go Forwards” (Boston: *Howlround*, 2016)

“At the Heart of Theatre Without Borders: based on a conversation with Roberta Levitow” (New York: *Women in Theatre* Journal, New York League of Professional Women, 2014)

“Learning to be Lusitanian Latina,” (Boston: *Café Onda*, Theatre Commons, 2014)

“Guest in the House” article on Tricklock’s International Theatre Festival, New York: Theatre Communications Group, *American Theatre* Magazine, 2014

“1001 to 1: An Interview with Shakespearean Drag King Lisa Wolpe,” (New York: Theatre Communications Group, *American Theatre* Magazine, 2014)

“Invitation: Erik Ehn, Caridad Svich and their Collaborators,” (Boston: *Howlround*, 2013)

“Backward: On Innovation,” (New York: *Theatre Communications Circle*, for blog salon on Artistic Innovation, curated by Caridad Svich, upcoming for TCG 2013 National Conference) article on lecturing in China and the topic of progress/innovation in North American theatre

Curating Vancouver City Series for *Howlround*, June 2013 publication, includes article on theatre in Vancouver, interview with Heidi Taylor of the Playwrights Theatre Centre, and articles by Adrienne Wong, Quelemia Sparrow, Rachel Ditor, Chris Gatchalian, Deborah Williams

“Tim Miller” (Abingdon, Oxford, England: Taylor and Francis/ Routledge, *Contemporary Theatre Review*, 2012)

“Discovered in Translation,” (New York: Theatre Communications Group, *American Theatre*, 2012) article on premiering plays in Panama

Consulted on article on New Play Development in Canada, for *American Theatre*, “Let the Project Fly” 2012

“To Go”: A Search for a Navajo Weaver, (New Mexico, *The Collector’s Guide*, May, 2013) on research for television pilot, consulting Dine Scholar Kathy M’Closkey in Ontario

“You Can’t Take a Memory”: Historical Research for a Playwright/ Screenwriter: The Harvey Girl Archive in Belen, New Mexico.” (New Mexico: Office of the State Historian Archive/Website, 2010)

“Mining History” on cross cultural dramaturgy, working with Paul Yee on his first play about Chinese Coal Miners, involving collaboration with China, Pangaea Arts, and Cantonese Opera, in *Canadian Theatre Review*, 2009

“Devising Quality” issue on devising theatre, in *Canadian Theatre Review*, 2008

“Burning Gloom” *The Open Page*, Editor, Julia Varley, Odin Theatre, Magdalena Project, Women/Text Issue, Denmark, 2002