

Ian Wen

Department of Theater | Brooklyn College (CUNY)
2900 Bedford Avenue | Brooklyn, NY 11210
ianwen23@gmail.com
Phone: (917) 749-4378
www.ianwen.com; www.denovodance.com

EDUCATION

M.F.A., Acting, Brooklyn College (CUNY), May 2005
B.A., Political Science, University of Michigan, May 1988

TEACHING EXPERIENCE

Brooklyn College (CUNY):

THEA.7333X, Movement for the Actor III, Adjunct Faculty (2007 until present)

Guide graduate MFA acting students through a semester-long movement class based primarily on butoh-inspired explorations and in-depth animal work. Drawing upon sources ranging from Eugenio Barba's writings on "pre-expressivity" and the "dilated body" to neuroscientist Antonio Damasio's views on the "embodied mind," the class explores how to let the body "talk". Students explore energy cultivation and direction, identity/liminality, stage presence, physical transformation, and more. Later in the semester, time is devoted to Viewpoints, dancer/choreographer Meg Stuart's (USA/Belgium) "state work", and site-specific investigations, helping hone time-space considerations and cultivating composition skills. Complementary elements are drawn from Klein dance technique, Lecoq, and Noguchi gymnastics. Autowriting exercises and haiku compositions are utilized to content with which to move. The animal work, which began empirically with anatomy, environment, and behavior, culminates in textual application working with monologues and scene work. A final performative project drawn from a collective theme manifests as a public offering for different communities.

THEA.3401, Acting 1: Fundamentals (Improvisation for the Actor), Adjunct Faculty (2010)

Core performance class for incoming first year BFA acting students. A semester-long investigation into discovering and developing a personal process for creative play. Utilizing series of long form and short form exercises and games, the class focused on developing their sense of play, ensemble creation, sensory awareness, and following their impulses. Combining traditional improvisatory exercises (e.g., Spolin, Johnstone) with corporal investigations (e.g., Open Theater, butoh), students delved into storytelling and traditional theater concepts, including objectives, tactics, actions, stakes, collaboration, character development, and physicality.

Introduction to Theatre Arts, Adjunct Lecturer (2004-2006)

A semester-long overview of predominantly Western theater history and performance theories and styles, through the ages. Areas of focus included theater appreciation and critique, dramatic structure, performance techniques, and play analysis. Final projects consisted of staged, student-driven realizations of both original and dramatic text.

Introduction to Acting, Teaching Fellow/Adjunct Lecturer (2002-2006)

A semester-long introductory performance class exploring basic acting techniques and concerns, including: actions, tactics, stakes, text analysis, character creation, sensory and imagery work, improvisation, audition technique, monologue and scene work. Special emphasis was given to introducing Meisner technique as a method for cultivating listening and responding in the moment.

College of Staten Island (CUNY):

Butoh workshop, Guest Lecturer (2006)

Guided freshman class in a series of butoh-based workshops which involved individual, partnered, and group explorations in energy cultivation and articulation. Exercises focused on sensory perceptivity, interpersonal connectivity, and improvisatory movement

SELECT PERFORMANCES:

- *Houseguest* (de novo dance at Martha Graham; co-artistic director/choreographer)
- *Nanjing Race* (principal, Off-Broadway, Abingdon Theatre)
- *Dinner Party* (principal, Target Margin at The Kitchen; MASSMoCA)
- *Chrononaut Detritus* (solo with live music/video, New Dance Alliance at Joyce)
- *Evil* (78th Street Theatre Lab) (one-person show, U.S. premiere with support of the Swedish Consulate General)
- *Lullaby* (Joe Papp Public Theater, New Work Now! Series) (one-person show, conceived and choreographed;)
- *Blind Sight* and *Yara's Forest Song* (multiple tours to Ukraine with La MaMa ETC/Yara Arts Group)

SELECT EXPERIENCES:

- Volunteer teaching artist, HANAC Harmony Innovative Senior Center (2013-2015)
- International performances and festivals across Greece, Mexico, Netherlands, and Ukraine

- Founding member of Peeling the Banana, a seminal writing and performance troupe for Asian-Americans
- Shadow puppetry workshops and performances in NYC public schools and libraries with the Yueh Lung Shadow Theatre (Jo Humphrey)
- Professional film, television, and commercial/industrial experience and credits

ADDITIONAL TEACHING SKILL SET:

Meisner acting technique | short & long form improvisation (Johnstone, Spolin, and Open Theater) | mask work | Alexander | Laban | Gyrokinesis | IPA | voice training (including Fitzmaurice technique) | auditioning and monologue technique | acting for the camera | biomechanics | puppetry

TRAINING:

Acting: Robert X. Modica (Meisner), Polina Klimovitskaya, Olympia Dukakis, Barbara Vann (Open Theater), David Garfield, Phil Gushee (Meisner), Michael Harney (Meisner)

Dance: Barbra Mahler (Klein technique); Butoh masters: Diego Pinon, Yoshito Ohno, Natsu Nakajima, Yukio Waguri, Akira Kasai, Ko Murobushi, Yumiko Yoshioka

Voice & Diction: Judylee Vivier, Catherine Fitzmaurice, Charlotte Fleck (IPA)

Movement: Jamie Cheatham (mask work/staged combat), Amy Brimmer (Alexander), Gennadi Bogdanov (biomechanics)

Improv: Rose Bonczek

On-camera: Alex Neal, Jack Newman

PROFESSIONAL AFFILIATIONS AND AWARDS:

- Seniors Partnering with Artists Citywide (SPARC) grant winner (2013 & 2015)
- 2015 Queens Arts Fund (QAF) grant winner for de novo dance's upcoming 2016 shut.eye project
- 2013 Queens Art Express (QAX) recognized as emerging Queens artist
- Actors' Equity Association (AEA)
- SAG-AFTRA
- Teaching Fellow, CUNY Brooklyn College (2002-2003)
- Claire Tow Award, CUNY Brooklyn College (2002)
- Associate Artist, Blessed Unrest