



AMANDA BOEKELHEIDE

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Theater

Off Broadway

Europa
The Whistling Mortician
Heist
Poetics: A Ballet Brut
365 Days/365 Plays
Tartuffe
Misanthrope
Scapin
Three Sisters

Various & Sundry
Multiple, Town Crier
Blowfish
Secret Dancer
Various
Parnelle
Eliante
Puchinella, Tartaglia
Olga

Cloud of Fools
Cloud of Fools
dir. Kris Thor
OK theater
dir. Kris Thor
dir. Brian Kulick
dir. Michael Sexton
dir. Niky Wolcz
OK theater

LES Festival
IATI/Baruch PAC
Sergeant Theater
The Public
The Public
CSC
CSC
CSC
CSC

New York City

Macbeth
Romeo & Juliet
That Hour of the Morning
Leben
Foreclosure
iph.then
Play, Catastrophe, Play I-III
Krapp's Last Tape
Lion in the Streets
The Duchess of Malfi
No Exit
La Ronde
Full Stop

1/3 of the play
Principles
Principle
Ellen
Faith
Iphigenia
Principles
Movement Dir.
Scarlett, Rhonda, Lilly
Bosola
Inez
Young Wife
Principle

Manhattan Shakespeare Project
Manhattan Shakespeare Project
dir. Leïla Gaudin/Georgia Luce
dir. Liz Amadio
dir. Nicole Watson
Red Handle
Red Handle
dir. Will McAdams
dir. Kareem Fahmy
dir. Andrei Serban
dir. Ulla Wolcz
dir. Ulla Wolcz
OK theater

Access Theater
NYC Parks
Theaterlab
Producer's Club
Access Theater
Ontological-Hysterical
Chocolate Factory/Red Room
Symphony Space
AbingtonTheater
Columbia University
Columbia University
NYTW - LES

Portland & Elsewhere

Offending the Audience
The Turn
Strike-Slip
Krapp's Last Tape
Three Plays, Five Lives
Seven Deadly Sins
Fen
Curse of the Great Eleven
TroyLand
Objects for the Emancipated Consumer
3 Mutants
The Hour We Knew Nothing of Each Other
Endgame
The Evening with the Photograph
Machinal
Pedro Paramo
Jowl Movements I-IX
Handke Salmagundi
The Jungle Book
There's A Nightmare in my Closet
Rhinoceros
Oedipus Rex
The Rover
Narukami: Thunder God
The Dutch Courtesan
Hamlet
The Comedy of Errors

Principle
Principle, movement direction
Assistant Dir to Chay Yew
Direction
Beatrice, movement direction
Ensemble, movement development
Angela, Deb, Mrs. Finch
Willa
Principle
A. Boekelheide
Monique the Mosquito
Principle, movement direction
Movement direction
Clyde
Movement direction
Susana
Stacey
Principle
Mowgli, Akela, Bagheera, Monkeys
Nightmare
Ensemble, movement direction
Jocasta, ensemble
Helena
Princess Taema
Crispinella
Ophelia
Luciana

Liminal
The Reformers
Humana Festival
Liminal
Liminal
Liminal
Sowelu
Sowelu
Eggshell
Liminal
Defunkt
Liminal
Other Side
Liminal
Other Side
Other Side
Liminal
Liminal
Tears of Joy
Tears of Joy
Other Side
Bread & Puppet
Seaver Theatre
Seaver Theatre
Holborn Centre
October Gallery
October Gallery

Training

Columbia University

NYC, New York

MFA in Acting at the School of the Arts. 2003 - 2006
With: Kristin Linklater, Andrea Haring, Andrei Serban, Ulla Wolcz, Larry Singer, Niky Wolcz, Anne Bogart, Lisa Peterson + many workshops with notable practitioners in the field.

Siti Company Training

Saratoga, New York

Portland State University

Portland, Oregon

Continuing theater education through the *Portland International Performance Festival*.

L'Ecole de Mime Corporeal Dramatique

London, England

Six months corporeal mime technique, repertoire, improvisation & composition.

Pitzer College

LA, California

BA in Theatre, cum laude. 1992-1996 One-year conservatory study in London. Semester in Nepal.

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Television & Film

Film

Junction
Transmission
The Discovery
The Cook
Waafrika
Viewpoint

Police Officer
Principle
Yoga Instructor
Lisa
Bobby
Stunt Advisor

Choice Films
Gabriel Segdwick
Merle Studios
Odin Productions
Human Experience, Inc.

Television

Most Evil

Catherine May Wood

Discovery Channel

Teaching

Manhattan School of Music, 2010-present

One day workshops on Laban movement dynamics and scene building for Opera singers.

NYC, New York

The Dalton School, 2013-14

Guest Artist & director for yearly after school productions.

NYC, New York

College of New Jersey, 2011

Basic Suzuki workshop with college students. focus on "The Grammar of the Feet," walks, statues, and discovering dynamic opposition.

Trenton, NJ

Watermill, 2009

Taught workshops to students from the community as part of a residency and performance through Robert Wilson's Watermill Center. Worked with kids from local Girlscout troupe and local school on characters based on animal bodies, and various walks. The kids then made music videos.

Watermill, New York

US Performing Arts Camp, 2007 & 2008

Taught beginning stage combat, Laban dynamics for actors, and Shakespeare for two summers. Helped prepared final presentations.

NYC, New York

Lewis & Clarke Summer in NYC, 2007

Movement for actors workshop focusing on Laban dynamics and simple composition based around chair improvisations.

NYC, New York

LaGuardia Arts & Pace High School, 2006

Team taught workshops in Moliere and movement for students in conjunction with performances of Moliere's *The Misanthrope*, *Scapin* & *Tartuffe* with Classic Stage Company's *The Young Company*.

NYC, New York

Penn State Berks, 2006

Beginning Suzuki workshops - focus on "The Grammar of the Feet," walks, and discovering opposition.

Reading, Pennsylvania

Columbia University, 2004

Part of a four person student team that led Anne Bogart's Collaboration class and directed the final presentation while studying at Columbia University.

NYC, New York

Liminal Performance Group, 1997-present

Lead actor with the company. Created & implemented movement program & direct movement work in rehearsal. Teach corporeal mime, improvisation & Laban dynamics. Developed physical technique of company from a base of Corporeal Mime, Suzuki, Polish theater and other work.

Portland, Oregon

Articulated Physicality/Mutual Physicality, 1999-present

Lead yearly intensive theatre workshops in conjunction with Liminal and other Portland and NYC artists/theaters. Teach continuing adult workshops and classes in Mutual Physicality, Articulated Physicality and Impossible Architecture.

Portland, Oregon/ NYC, New York

The Catlin Gabel School, 1999-2003

Created Acting I & II classes focusing on physical, vocal, & textual exploration in performance with study ranging from classical theatre to improvisational games. Directed yearly productions including *Top Girls*, *Our Country's Good*, *Macbeth*.

Portland, Oregon

Sowelu Theatre, 2000-2002

Member & outreach instructor with Meisner based ensemble company. Responsibilities included attending twice weekly workshops and classes, performing and teaching.

Portland, Oregon

Physical Theatre/Corporeal Mime, 1999

Facilitated Portland workshop for internationally recognized performer, writer and teacher, Thomas Leabhart. Assistant taught Vancouver workshop in composition, corporeal mime technique and improvisation.

Portland, Oregon/Vancouver, BC

Portland Parks and Recreation/Media Rites, 1997-1998

Created physically based theatre programs for younger students. Developed & taught a series of weekend workshops focusing on physical & vocal ensemble work. Culminated in performances.

Portland, Oregon

Institut International de l'Acteur, 1997

Assistant to Thomas Leabhart, Chair, Department of Theatre, Pomona College. Taught composition, corporeal mime, & improvisation. Directed & performed in international workshops.

Lectoure, France

Skills

Movement Direction, Staging - Armed & Unarmed Actor/Combatant Skills - Dialects: British RP, Irish - Languages: French, Nepalese & simple Spanish, Polish, Indonesian & Thai - Nepalese Dance: Munjushree - Workshops with Eugenio Barba & Julia Varley, Julian Beck, Rachael Rosenthal, Anna Devere-Smith - Voice/Alexander with Michael McCallion, Walter Carrington & Pedro de Alcantara - Tumbling - Beginning Trapeze - Piano some Oboe and Clarinet - study with Gardzienice theater in Poland, workshop with Butoh dancer Yumiko Yoshida in Germany - Sichuanese Opera study in China - Indonesian dance training in Indonesia, BSBI - Standard Medical Patient - Negotiations scenario training with USMA

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Selected Grants and Awards

Ontological Short Form Incubator 2010
Indonesian Arts and Cultural Scholarship 2009
Watermill Center Intermittent Residency 2008-2009
Ontological Short Form Incubator 2007
Hall Farm Artist's Residency 2006
Columbia University Fellowship for Graduate Study 2004-2005
International House Artist in Residence, NYC 2003-2004
Thomas E. Leen Memorial Scholarship 2003
Portland Drammy Award Outstanding Achievement in Choreography 2003
Regional Arts and Culture Council Grant for Individual Artists 2002
Portland Civic Theater Guild Fellowship 2002
Catlin Gabel Professional Development Grants 2000, 2001, 2002, 2003
Portland International Performance Festival Assistance Grants 2000, 2001
Portland Drammy Award best Original Production 2001
Virginia Princehouse-Allen Acting Award, Curtain Raisers Grant 1997

References

Robert Wilson, Artistic Director, Watermill Center, Byrd Hoffman.
Andrei Serban, Department of Theater, School of the Arts, Columbia University.
Anne Bogart, Department of Theater, School of the Arts, Columbia University. Artistic Director, SITI Company.
Thomas Leabhart, Artist in Residence, Department of Theatre, Pomona College.
Peter A. Campbell, Artistic Director, Red Handle Theater, Department of Theater, Ramapo University.
Bryan Markovitz, Liminal Performance Group, Artistic Director.

Selected Press

"...Amanda Boekelheide's moving performance as the protagonist is the emotional eye of a technological storm." -Timothy Lee, *Ghostcrab*, NYC, NY.

"...the standout is Amanda Boekelheide. She manages to stay within Beckett's cadence perfectly, and adds the necessary bile to her voice's story. -Matt Freeman, *NY Theater*, NYC, NY.

"Amanda Boekelheide, in particular, is a chameleonic actress, playing a childhood brat, a sexpot "other woman," a mousy schoolteacher, and a cerebral palsy victim with equal assurance." -Adam Klasfeld, *Theater Mania*, NY, NY.

"The physical score, developed by Amanda Boekelheide, is the most astonishingly fierce and complex piece of stage action I've seen in Portland in years. Fresh back from her studies in Poland, Boekelheide is at the top of her art..." -Steffin Silvis, *Willamette Week*, Portland, Oregon.

"The expressionistic movement is surprising; you never know when one character is going to leap on another's back or bully their partner's body into a pose of tenderness..." - Colin Thomas *The Georgia Straight*, Vancouver, BC

"Superb director/choreographer Amanda Boekelheide has nailed Krapp's mannerisms and uncompromising physicality..." - Justin Sanders, *The Mercury*, Portland, Oregon.

"He's also wisely hired Amanda Boekelheide to provide movement, which invests this piece with its staggering style." -Steffin Silvis, *Willamette Week*, Portland, Oregon.

"Most powerful is the movement of Amanda Boekelheide, who also functions as the production's movement director. In playful face-offs or in her stiff-backed way of being carried off the stage as if on a stretcher or in descending four to six feet down the backs of her fellow performers, she created some of the piece's most riveting images." -Richard Wattenberg, *The Oregonian*, Portland, Oregon.