



2018 LTC Carnival of New Latinx Work

July 19-21, 2018 | Chicago, IL

Featured Artist Bios

Featured Playwrights

Guadalís Del Carmen's first play, *Blowout*, was produced by Aguijón Theater in 2013. Her play *Tolstoy's Daughters* was part of UrbanTheater Company's 2015 R.A.W. Series. *Tolstoy's Daughters* went on to be selected as a finalist in Quick Silver Theater's Playwrights of Color Summit in 2016, was selected as one of 50 Playwrights Project's Best Unproduced Latino/a Plays 2017, was an Honorable Mention in the Kilroys List, and is the 2018-2019 winner of Montclair State University's New Works Initiative. Through a commission from UrbanTheater Company and in alliance with CLATA, her play *Not For Sale* will have its World Premiere in the Fall 2018. Guadalís is an artistic associate of Black Lives Black Words and Co-Coordinator of the NYC Latinx Playwright Circle. Her play *Bees and Honey* is one of three plays chosen to be part of The Sol Project's SolFest 2018. *My Father's Keeper* was created through her time in El Semillero and is a semi-finalist in Quick Silver Theater Company's 2018 Playwrights of Color Summit.

Noah Diaz is an MFA candidate in the Playwriting Program at the Yale School of Drama. His work has been developed and/or presented at the Yale School of Drama, Yale Cabaret, Seven Devils Playwrights Conference, The Shelterbelt Theatre, The Kennedy Center, 5th Wall Productions, Campfire Theatre Festival, and The Rose Theater, among others. Awards/Fellowships include: The Kennedy Center's Jean Kennedy Smith Playwriting Award, The Eugene O'Neill Theatre Center NPC Semi-Finalist, 50PP Best Unproduced Latin@ Plays, Blue Ink Playwriting Award Semi-Finalist, and the Woodward/Newman Playwriting Award Finalist. Upcoming: Two River Theater's Crossing Borders Festival and a Lark/Apothetae workshop.

Carlos Murillo's plays have been widely produced throughout the US and Europe. His plays include his trilogy *The Javier Plays* (53rd State Press), *Augusta and Noble, dark play or stories for boys, Mimesophobia, A Human Interest Story, Schadenfreude* and others. His newest play, *I Come from Arizona*, will premiere this fall at Children's Theatre Company in Minneapolis. Carlos is the recipient of a 2015 Doris Duke Impact Award for his work in theatre, as well as a Mellon Foundation National Playwright Residency at Adventure Stage in Chicago. He is a two time winner of the National Latino Playwriting Award from Arizona Theatre Company. He is currently working on a commission for Oregon Shakespeare Festival's American Revolutions initiative. He is an alumnus of New Dramatists and heads the BFA Playwriting Program at The Theatre School at DePaul University.

Marisela Treviño Orta is an award-winning playwright and recent graduate of the Iowa Playwrights Workshop. Her plays include: *Alcira, American Triage, Braided Sorrow* (2006 Chicano/Latino Literary Prize in Drama, 2009 Pen Center USA Literary Award in Drama), *Ghost Limb* (2017 Brava Theater world premiere), *Heart Shaped Nebula* (2015 Shotgun Players world premiere), *Shoe* (2019 Keneda Finalist), *The River Bride* (2016 Oregon Shakespeare Festival world premiere), *Wolf at the Door* (2018 National New Play Network Rolling World Premiere), and *Woman on Fire* (2016 Camino Real Productions world premiere). Marisela is an alumna of the Playwrights Foundation's Resident Playwright Initiative, a founding member of the Bay Area Latino Theatre Artists Network, and a Steering Committee member of the Latinx Theatre Commons (LTC).

Paz Pardo's plays include *Milton, MI* (Bay Area Playwrights Festival Finalist, 2016), *Movimiento Perpetuo/Perpetual Motion*, which she has performed in 11 cities in three countries, *Duct Tape Girl and Fetish Chick Conquer the World* (BootStrap Theater Foundation), *RubberMatch* (RED CARAVAN), and *YOU/EMMA* (Wandering Bark Theatre Co). She and Enrique Lozano are the



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Grande/Bravo translation team. Her writing has appeared in *The Brooklyn Review*, *Encountering Ensemble*, and *Howlround*. Her novel, *The Shamshine Blind*, is represented by Julie Barer of the Book Group. MFA in Playwriting, UT Austin. BA, Stanford. Fulbright Award, Buenos Aires, 2012.

Alexis Scheer is a multi-hyphenate theatre artist based in Boston. She writes plays that are brazenly millennial and fiercely feminist through a Latinx lens. Her plays have been developed in Boston, New York City, Miami, Ashland, and Minneapolis. Alexis is earning her MFA in Playwriting at Boston University, holds a BFA in Musical Theatre from The Boston Conservatory, and is a proud graduate of New World School of the Arts. This season she will be joining the Huntington Theatre Company as the Producing/Casting Apprentice. Alexis also moonlights as the Producing Artistic Director of the award winning fringe company, Off the Grid Theatre. www.alexisscheer.com

Featured Directors Cohort

Michael John Garcés (Director, *Killing of a Gentleman Defender*) is the Artistic Director of Cornerstone Theatre Company, a community-engaged ensemble in Los Angeles, where he has directed many plays including *Urban Rez* by Larissa FastHorse, *California: The Tempest* by Alison Carey, *Plumas Negras* by Juliette Carrillo, *Café Vida* by Lisa Loomer, and most recently *What Happens Next* by Naomi Iizuka. He has also written several plays for Cornerstone. Michael is a core member of the Living Word Project where he most recently developed and directed Marc Bamuthi Joseph's */peh-LO-tah/ a futbol framed freedom suite* which premiered at the Yerba Buena Center for the Arts and was presented at the Museum of Contemporary Art in Chicago. Other directing credits include *Wrestling Jerusalem* (Guthrie Theatre), *The Arsonists* (Woolly Mammoth), *The Convert* (Wilma Theatre) and *Seven Spots on the Sun* (The Theatre at Boston Court). Awards include the Princess Grace Statue and the Alan Schneider Director Award. Michael also serves as vice president of the executive board of Stage Directors and Choreographers Society (SDC).

Ricardo Gutierrez (Director, *Shoe*) is the Executive Artistic Director of Teatro Vista, where he recently directed the world premieres of *The Madres* and *The Wolf at the End of the Block*. Gutierrez has served as the artistic director of Nosotros in Los Angeles and The Canterbury Theatre in Indiana. He is the co-founder of the Alliance of Latinx Theatre Artists Chicago (ALTA Chicago) a service organization dedicated to promoting and fostering Latinx theatre artists in Chicago. As an actor, Gutierrez most recently appeared in *Ah, Wilderness!* and *Destiny of Desire* at the Goodman. Other acting credits include *In The Heights* at The Paramount and the world premieres of *Song For The Disappeared* and *Fish Men* at the Goodman. Gutierrez has appeared on stage at the South Coast Rep, Actors Theatre in Louisville, The Denver Center Theatre, Steppenwolf Theatre, Victory Gardens and Lookingglass Theatre. Recent television credits include Chicago PD, Sirens, and Boss.

Rebecca Martínez (Director, *Our Dear Dead Drug Lord*) is a Brooklyn-based director, choreographer, deviser, and ensemble member of Sojourn Theatre. Recent projects as a Director/Deviser include *DON'T GO* (Sojourn Theatre for USC), *Pork Kidneys to Soothe Despair* (Drama League Directors Project), *Songs About Trains* (Radical Evolution, workshop), and *Tomás and the Library Lady* (Oregon Children's Theatre). Recent projects as Associate Director include *How to End Poverty in 90 Minutes* (Sojourn Theatre, Cleveland Public Theatre) and *The Cake* (PlayMakers Repertory Company). Rebecca has worked with Manhattan Theatre Club, INTAR, Fordham/Primary Stages, Artists Repertory Theatre, Signature Theatre, the Lark, the 52nd Street



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Project, and Poetic Theater, among others. Member of Lincoln Center Theater Directors Lab, INTAR's Unit52, SDCF Observership Class, Latinx Theatre Commons (LTC) Steering Committee, Associate Member of SDC, and a Drama League Directing Fellow. Awards include four Portland Drammy Awards and Lilla Jewel Award for Women Artists. Rebecca is an artist with the Center for Performance and Civic Practice. www.rebeccamartinez.org

David Mendizábal (Director, *My Father's Keeper*) is a New York City-based director, designer, and one of the Producing Artistic Leaders of The Movement Theatre Company (TMTTC). He currently serves as the Artistic Associate at Atlantic Theater Company. Directing credits include *And She Would Stand Like This*, *Look Upon Our Lowliness*, *Bintou* (TMTTC), *On the Grounds of Belonging* (Public Theatre), *Tell Hector I Miss Him* (Atlantic Theater Company, Drama League Nomination for Outstanding Production), *The Last Days of Judas Iscariot* (A.C.T.), *Evensong* (APAC), and *Locusts Have No King* (INTAR). David is a participant in the Leadership U: One-on-One program, funded by The Andrew W. Mellon Foundation and administered by Theatre Communications Group. He is a Founding Member and Artistic Producer of The Sol Project, a member of the Latinx Theatre Commons Steering Committee, and the Rattlestick Literary Team. Alumnus of The Drama League, Lincoln Center Director's Lab, LAByrnth Intensive Ensemble, NALAC Leadership Institute, and artEquity. BFA NYU/Tisch. www.davidmendizabal.com

Diane Rodriguez (Director, *Milton, MI*) is an Off-Broadway Obie Award-winning theater artist. This season she directed *Bordertown Now* by Culture Clash at the Pasadena Playhouse. In the 2016-17 season at the Los Angeles Theatre Center, Diane wrote and directed the world premiere of *The Sweetheart Deal*, which was developed by New Harmony in Indiana, the Atlantic Theatre's Latino MixFest, the Black Swan Lab at Oregon Shakespeare Festival, and was part of the 2015 LTC Carnival and El Fuego initiative. She has directed for City Theatre, South Coast Repertory, Center Theatre Group, Mixed Blood, Actors Theatre of Phoenix (Two Best Director Nominations, Arizona Theatre Awards), Borderlands Theatre, Phoenix Theatre, Victory Gardens, Playwright's Arena (Best Director Nomination LA Weekly Awards), as well as for East West Players, Cornerstone Theater Company, Fountain Theatre, and the Odyssey Theatre, among others. She was a Sundance Directing Fellow in 2017, the 2016 Denham Fellow for the Stage Directors and Choreographers Foundation, and was recently inducted into the College of Fellows for the American Theatre. She served on the TCG Board for eight years and was president for three. She was appointed by President Obama to the National Council on the Arts. Diane is Associate Artistic Director of Center Theatre Group.

Denise Yvette Serna (Director, *Richard & Jane & Dick & Sally*) is a theatre practitioner and arts activist based in Chicago. Chicago credits include *HIR* (Steppenwolf Theatre Company), *Earthquakes in London* (Steep Theatre Company), *For the Love of...* (Pride Films & Plays), *SPARK* (20% Theatre Company), *After Orlando* (Pride Films & Plays), *(the)forget_me\knot* and *La Chingada* (inappropriate theatre company), *HOMESET* (Pop Magic Productions), and Climate Change Theatre Action—Chicago. International credits include *Much Ado About Nothing* (The Shaw Theatre), *Om Swastyastu from London—The Wailing Woman* (Institut Seni Indonesia Denpasar), and *Heart's Core* (Refugee Women's Theatre Programme). Denise holds an MFA in Theatre Directing from London's East 15 Acting School. She is co-founder of Global Hive Laboratories, a collective of international practitioners working toward a global theatre, is an alumna of Steppenwolf Theatre Company's



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Multicultural Fellowship, and serves as a member of artEquity's diverse cadre of facilitators who support equity-based initiatives nationwide.

Featured Dramaturgs Cohort

Dr. Liza Ana Acosta (Dramaturg, *Richard & Jane & Dick & Sally*) is a professor of English and Comparative Literature and the University Dean at North Park University. She earned her PhD studying Women's Drama and Ritual in an Inter-American context. Acosta is a writer, dramaturg, ensemble member of Teatro Luna, and is the Resident Dramaturg at UrbanTheatre Company.

Rinska Carrasco (Dramaturg, *My Father's Keeper*) is a Dominican-American who is proud member of SAG-AFTRA, Gray Talent Group, Teatro Vista, Halcyon Theatre (Associate Artistic Director), and Collaboraction. She has worked alongside companies such as Chicago Shakespeare, Adventure Stage, Goodman Theatre, Silk Road Rising, Steep, Stage Left, and Something Marvelous, among others. Select directing credits include *FireFly Love* (Something Marvelous), *De Troya* and *The River Bride* (Halcyon), and *Heat Wave* (Steppenwolf Garage). Past production credits include *Taming of the Shrew* (Assistant Director, Barbara Gaines/Chicago Shakes), *Romeo and Juliet* (Directing Intern, Marti Lyons/Chicago Shakes), and *Fishmen* (Assistant Director/Casting Director, Goodman Theatre/Teatro Vista). Acting credits include *Roots in the Alley* (Adventure Stage), *In the Time of the Butterflies* (Teatro Vista), and *She Kills Monsters* (Steppenwolf Garage). She has also been seen on Chicago PD, Empire, A.P.B, and CHI-IRAQ.

Lucas Garcia (Dramaturg, *Milton, MI*) is a Chicago based writer and dramaturg from Albuquerque, NM. They are Co-Director of Marketing and Communications for the Alliance of Latinx Theatre Artists (ALTA), and are a member of El Semillero, ALTA's Latinx playwriting circle. Lucas has worked as a dramaturg with The Yard (*columbinus*), TimeLine Theatre Company (*In the Next Room*), Steppenwolf Theatre Company (*La Ruta, Pass Over*), The Hypocrites (*W;t*), and Chicago Dramatists (*Lorca in New York, Felons and Families*). Lucas also writes as a theatre critic for Rescripted: An artist-led platform for critique, discussion, and writing.

Lydia Garcia (Dramaturg, *Killing of a Gentleman Defender*) is a dramaturg, educator, and artEquity facilitator. She has served as the Literary Manager and Resident Dramaturg at Marin Theatre Company as well as the Resident Dramaturg at the Oregon Shakespeare Festival, where she has dramaturged 25 productions, including the world premieres of Sean Graney's *The Yeomen of the Guard*, Alexa Junge's *Fingersmith*, Tracy Young and Oded Gross' *The Imaginary Invalid* and *The Servant of Two Masters*, and Octavio Solis' *Quixote*. In addition to her dramaturgical work, Lydia was a resident lecturer and teacher at OSF, as well as a trained staff facilitator for issues of diversity, inclusion, and equity. She holds a BA in English and American Literature and Language from Harvard University, an MFA in Dramaturgy and Dramatic Criticism from the Yale School of Drama, and is a member of the Literary Managers and Dramaturgs of the Americas. Gender pronouns: she/her/hers

Hannah Greenspan (Dramaturg, *Our Dear Dead Drug Lord*) is a Chicago-based dramaturg and philanthropist, originally from Los Angeles. As a dramaturg, Hannah is drawn to plays that tell untold histories or narratives, plays that hone in on the Latinx experience, and radically political new plays. Chicago companies she's worked with include Victory Gardens (Literary Management and Civic Dramaturgy Intern, 2016), American Theater Company (Education and Youth Ensemble



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Fellow, 2017), and First Floor Theater (Literary Assistant, 2017). Hannah implements various forms of dramaturgy in her work, such as collaborative dramaturgy, civic dramaturgy, and live action dramaturgy. She served as the Assistant Director of Dancer Relations for DemonTHON, a professional organization committed to making miracles possible for critically ill children and their families. She is a graduate of The Theatre School at DePaul University. www.hannahgreenspan.com

Olga Sanchez Saltveit (Dramaturg, *Shoe*) is a PhD candidate in Theatre Arts at the University of Oregon and Artistic Director Emerita of Milagro, the Pacific Northwest's premier Latino arts and culture organization. An actor, director, writer, and scholar-in-training, she most recently directed *Tricks to Inherit*, her translation/adaptation of *Astucias por Heredar un Sobrino a un Tio* by Fermín de Reygadas (1789). Next, she will direct *Como Agua para Chocolate* at GALA Hispanic Theatre. Olga served on the Executive Committee and Diversity Task Force for TCG's Board of Directors, and currently serves on the Steering Committee for the Latinx Theatre Commons (LTC). Among her commitments to the LTC, she is co-champion of El Fuego, an initiative to seed the American theatre with works by the 2015 Carnival playwrights. Her research centers on U.S. Latinx theatre, and her article "(Afro)Latinx Theatre: Embodiment and Articulation" is published in *Label Me Latina/o*.

Featured Designers Cohort

Mextly Almeda holds a Bachelor of Science in Pure Mathematics from the University of California, San Diego and is currently pursuing an MFA in Lighting Design from UC, San Diego. Mextly is currently the Lighting Design Fellow at Chautauqua Theatre Company. Selected design credits include Igor Stravinsky's *L'Histoire du Soldat* (San Diego Symphony), *Peter Pan and Wendy* (Burning Coal Theatre), *Into the Woods* (PLNU), and *Scenes from an Execution, Rocks in her Pocket, War of the Worlds* (UC, San Diego). Selected Assistant credits include *What of the Night?* (UCSD), *Black Odyssey*, *The Glass Menagerie* (California Shakespeare Theatre), *Beauty and The Beast*, *The Odyssey*, *Unison*, *Mojada: A Medea in Los Angeles*, *Shakespeare in Love*, and *Julius Caesar* (Oregon Shakespeare Festival), and *Tiger Style!* (La Jolla Playhouse).

Raquel Barreto is a Los Angeles-based costume designer working in theater, dance, and opera. Her most recent credits include *Native Gardens* (Denver Center), *Water by the Spoonful* and *Elliot, A Soldier's Fugue* (Center Theater Group), *Watch on the Rhine* (Guthrie Theater and Berkeley Repertory), *The Glass Menagerie* (California Shakespeare Theater), and *Lady Day at Emerson's Bar and Grill* (Actors Theater of Louisville and Portland Center Stage.) In four seasons at the Oregon Shakespeare Festival, she designed *Julius Caesar*, *Roe*, *The River Bride*, *The Happiest Song Plays Last*, *Pericles* and *Water by the Spoonful*. Her designs have also been seen at Arena Stage, Folger Theater, Syracuse Stage, Magic Theatre, Cornerstone Theater, Latino Theater Co, Getty Villa, Cutting Ball Theater, LA Philharmonic, Jacob's Pillow, Opera UCLA, The Broad Stage LA, and many others. Raquel is a native of Brazil and teaches costume design at the UCLA School of Theater, Film and TV. www.raquelbarreto.com

Corinne Carrillo is a sound designer based in Los Angeles and Orange County. Credits include *The Miraculous Journey of Edward Tulane*, *Charlotte's Web*, *Tartuffe*, *The Long Road Today*, *Purple Lights of Joppa, IL* (South Coast Repertory), *Shirley Valentine*, *Private Lives*, *Chapter Two*, *Having it All*, and *Steel Magnolias* (Laguna Playhouse), *The Unfortunates*, *The Cocoanuts*, *The Wiz* (Oregon Shakespeare Festival), *A Small Fire*, *Row by Row* (Echo Theater Company), *Steel Magnolias*, *Yohen*



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(East West Players), *The Madres* (Skylight Theater), and *Antigone* (Fugitive Kind Theater Company). She has served as the Sound Supervisors for both the Laguna Playhouse and South Coast Repertory, and is currently the Sound and Video Supervisor for Kaiser Permanente's Educational Theatre Program. She is a graduate of the MFA sound design program at University of California, Irvine.

Efren Delgadillo, Jr. is a scenic designer based in Los Angeles. New York credits include *The Three Musketeers* (The Acting Company) and *Mycenaean* (Brooklyn Academy of Music). Regional credits include *Romeo and Juliet* (Oregon Shakespeare Festival), *Smart People* (Denver Center Theatre Company), *Othello* (Hartford Stage), *DJ Latinidad* (Mixed Blood Theatre Company), *Mojada: A Medea in Los Angeles* (The Getty Villa/Boston Court), *Prometheus Bound* (The Getty Villa/Center for New Performance), *Shelter* (Center for New Performance), *Bordertown Now* (Pasadena Playhouse), and *The Sweetheart Deal* (Los Angeles Theatre Center). He is also a Company Member of Poor Dog Group and is Assistant Professor of Scenic Design, Cal State Northridge. MFA, California Institute of the Arts, BFA, University of California, Irvine. www.efrendelgadillojr.com

Courtney Flores is a costume designer based in the San Francisco Bay Area, as well as Adjunct Lecturer at California State University, East Bay in Hayward, CA. Ms. Flores is a member of Campo Santo, a Co-Founding Member of Bay Area Latino Theatre Artists Network, and an Advisory Committee Member of the Latinx Theatre Commons (LTC). Ms. Flores served as Lead Curator for La Esquiñita, an online series on Howlround profiling Latinx Theatre Designers and Technicians. She holds an MFA from San Francisco State University and a BA from California State University, Hayward. Upcoming Productions include *A Raisin In The Sun* at Stanford University. Recent Productions include *El Gran Día de la Madre* at Aurora Theater in Lawrenceville, GA, *The Royale* at Aurora Theatre Company in Berkeley, CA, and *Romeo and Juliet* at Chautauqua Theatre Company in Chautauqua, NY.

Luis Guerra is a composer and sound designer based in Los Angeles. He began playing professionally at the age of 15. As a musician, he has performed or recorded with musical luminaries Peter Buck, Patty Griffin, Marc Ribot, Rahim Alhaj, Alejandro Escovedo, and Kevin Hays. In the early 2000's, he gave up the touring life to pursue his love of music composition and working in his studio. For a while, he lived in New Mexico where he spent time composing music for theater for The Peñasco Theater Collective, Wse Fool, and Molly Sturges. In 2009, he relocated to Los Angeles and became an in demand composer for film and media with continued collaborations in theater. His recent credits include composing for the feature film *Bernard and Huey*, musical director and composer for Malcolm Gladwell's podcast *Revisionist History*, ongoing collaborations with Fonografía Collective, and a musical score for Rebekah Tarin's adaptation of *The Gaza Monologues*. www.luisguerramusic.com

Tara A. Houston is the Assistant Professor of Scenic Design at Louisiana State University. Her design work has been featured at Swine Palace, Arkansas Shakespeare Theatre, Austin Shakespeare, Alabama Shakespeare Festival, Music Theatre of Wichita, and Armory Free Theatre. After receiving her BFA in Scenic Design and Scenic Art at the University of Arizona, Tara graduated with her MFA in Scenic Design from the University of Illinois. She is a member of the United States Institute for Theatre Technology, the Guild of Scenic Artists, and the Latinx Theatre Commons (LTC). Her portfolio website can be found at www.tarahouston.net



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Carolyn Mazuca is a costume designer based in Los Angeles. A BFA Costume Design graduate of Carnegie Mellon, her designs have most recently decorated productions of *Two Noble Kinsmen* at Kingsmen Shakespeare Company and *Nice Fish* at Interact Theatre Company. Earlier this year, she had the opportunity to assist award-winning designer Julie Weiss at the Oregon Shakespeare Festival on *Destiny of Desire*. Carolyn is the Costume Designer for the upcoming production of *Mother Road* at Oregon Shakespeare Festival. Her work extends into the Film & TV industry, and she has been a part of such productions as *The Mindy Project*, *Only You*, and *My Dinner with Herve*.

David R. Molina is a composer, multi-instrumentalist, sound artist/designer, music producer, recording engineer, and instrument inventor. He has created music and sound for performing arts, film, radio, and multimedia installations, nationally and internationally, for the past 22 years. His work leans towards social justice. Awards include LA Ovation Sound Design for *Lydia* at Mark Taper Forum (2009), Creative Capital Grant (2009) and Wattis Fund (2011) with Secos Y Mojados, and InterMusic SF's MGP (2016). Collaborators include Cause Collective, Hank Willis Thomas, Violeta Luna, Rhodessa Jones, Roberto G. Varea, NAKA Dance Theater, Naomi Rincon Gallardo, and Juliette Carrillo. Molina's instruments, and multimedia collaborations were displayed at SFMOMA, The Broad (LA), Oakland Museum of California, Mcloughlin Gallery, and SOMArts. He also collaborates with bands, including Idris Ackamoor & The Pyramids, TAU (Berlin), Emanative (UK), El Paso (Peru), and his projects include Impuritan, Ghosts and Strings, and Transient. www.drmsound.com

Tom Ontiveros is a projection and lighting designer who consistently chooses projects affecting themes of social justice, diversity, and equity, including productions at the Oregon Shakespeare Festival, Cornerstone Theatre Company, Native Voices, and Jail Guitar Doors. Other credits include designs at Center Theatre Group, South Coast Repertory, and La Jolla Playhouse. His work has been presented at the Hong Kong Cultural Centre, Hungarian National Theatre, Phoenix Symphony, Ft. Worth Symphony Orchestra, Brooklyn Academy of Music, Park Avenue Armory, Kennedy Center, and LA Opera. Tom annually designs the Cabrillo Festival of Contemporary Music in Santa Cruz, CA. Current and upcoming work includes *Othello* and *Romeo and Juliet* at OSF, *The Constant Wife* at the Denver Center, and the MC5 50th Anniversary World Tour. Awards include *The Exonerated* (Lucille Lortel & Drama Desk Awards), *My Barking Dog* (LA Drama Critics Choice Award), *The House in Scarsdale* (LA Drama Critics Choice Award nomination), *Shiv* (Best Projection, StageRaw Awards nomination), and *Completeness* (Ovation! nomination).

Mariana Sanchez is a scenic designer from Mexico with a background in architecture based in New York. She was drawn to set design because of her interest in experimenting with how emotions impact and transform space and her love for theater. Her set design credits include *Manhatta* and *The River Bride* (Oregon Shakespeare Festival), *Skeleton Crew* (Baltimore Center Stage), *Winter's Tale* and *Troy* (Public Theater), *The Wolves* (TheaterWorks), *Oh My Sweet Land* (The Play Company), *Fade* (Primary Stages, TheaterWorks), *Frontieres Sans Frontieres* (The Bushwick Starr), *War* (Yale Repertory Theater), *Chained Woman* (The New School for Drama), and *Peter Pan* (Yale University). She earned an MFA in Scenic Design from the Yale School of Drama, where she received The Donald and Zorca Oenslager Fellowship Award in Design. Previously, she earned her bachelor's degree in architecture from the National University of Mexico.

Pablo Santiago is a Los Angeles-based lighting designer and the winner of the Richard Sherwood Award 2017 and Stage Raw Award in 2015. He was nominated for an Ovation Award in 2018 and



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2014. His work has been seen at Arena Stage, ArtsEmerson, the Skirball Center, Soundbox, REDCAT, and Su Teatro. Recent credits include *Proving Up* and *The Wreck* (ONE Festival/Opera Omaha), *Threepenny Opera* (Boston Lyric Opera), *Destiny of Desire* (Oregon Shakespeare Festival, Goodman Theatre), *I am My Own Wife* (Laguna Playhouse), *War of the Worlds* (Los Angeles Philharmonic and The Industry), *Dementia* (Los Angeles Theatre Center), *Zoot Suit* (Mark Taper Forum), *Breaking the Waves* (OperaPhila), *Flight* (Opera Omaha), *Good Grief* and *Citizen* (Kirk Douglas Theatre), and *Skeleton Crew* (Geffen Playhouse). Upcoming projects include *The Cake* (Geffen Playhouse), *Boris Godunov* (San Francisco Symphony), *Schoenberg In Hollywood* (Boston Lyric Opera), *Prism* (Los Angeles Opera), *Ted Hearne: Place* (BAM), *Ne Quittez Pas: A Reimagined La Voix Humaine* (OperaPhila), *Pagliacci* (Opera Omaha), *Macbeth* and *Mother Road* (OSF), and *Valley of the Heart* (Mark Taper Forum).