

# PAUL PEERS

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## QUALIFICATIONS PROFILE

- **Dynamic, goal driven and performance focused professional:** Offering eighteen years of comprehensive experience in performance, collaborative team building, training in the performing arts field.
- **Motivated and organized analytical thinker:** Possess well-defined logistical aptitude and excellent communication, fundraising, problem solving and interpersonal skills.
- **Team leader and motivator:** Equipped with a strong commitment to foster a working environment that encourages collaboration, innovation and optimize team performance.

## CORE COMPETENCIES

**Performing Arts Expert**  
**Stage Director**  
**Producing**

**Curation**  
**Production Planning**  
**Creative Team Management**

## PROFESSIONAL EXPERIENCE

**FREELANCE DIRECTING** 2000-Present  
- Staged casts ranging in size from 1 to 100 people.  
- Oversaw creative process of design teams from conception to realization.  
- Liaised with theatre/opera houses' technical personel in facilitating in execution of vision.

### THEATRE & MUSIC THEATRE

**Little Shop of Horrors** by Menken and Ashman, Adelaide College of the Arts, Australia.

**Blue Balloon** by Libby Leonard, Columbia New Play Feast Festival, 4<sup>th</sup> Street Theatre, New York.

**Shadow Boxing** by James Gaddas, Step to the Left Productions, New York.

**Marat/Sade** by Peter Weiss, Adelaide College of Arts.

**Talk to Me Like the Rain and Let Me Listen...** by Tennessee Williams, Sanford Meisner Theatre, New York.

**Love is in the Air** by Dustin Helmer, Pig Brooch Inc. 2005 New York International Fringe Festival.

**Geöffnet** by Katja Laganbach and Gundula Ihler, Dosto Project, Berlin Germany. (Co-direction)

**King Lear** by William Shakespeare, Lightning Strike Theatre, Adelaide.

**Glengarry Glen Ross** by David Mamet, Ryushin Ensemble, Adelaide Fringe 2000.

### OPERA

**Mata Hari (World Premiere)** by Matt Marks, libretto Paul Peers PROTOTYPE Festival 2017, New York.

**Il Trovatore** by Giuseppe Verdi, Hawaii Opera Theatre, 2016.

**Don Carlo** by Giuseppe Verdi, Vancouver Opera, Canada, 2015.

**I'll Never See the Stars Again** Music by Claudio Monteverdi, ARTEK, Peak Performances, 2013.

**La Voix Humaine** by Francis Poulenc, Pocket Opera New York, 2012.

**Amadigi di Gaula** by Frederic Händel, Boston Baroque, 2009.

**La Finta Giardiniera** by Wolfgang Amadeus Mozart, Montclair State University, 2009.

**Xerxes** by Georg Frederic Händel, Boston Baroque, 2008.

**ASSOCIATE DIRECTOR** 1999-2010

- Assisted the director in rehearsal scheduling and disseminate notes to cast.
- Staged Chorus, supernumeraries and understudies.
- Liaised with technical personnel.

**Associate Director at multiple festival, theatre and opera companies: State Theatre of South Australia, Bard Summerscape, Beijing Music Festival, Utah Opera, Lyric Opera of Kansas City, Dallas Opera, Santa Fe Opera, Opera Boston, New York City Opera, Spoleto USA Festival and Gotham Chamber Opera.**

**PRODUCING** 2000 - Present

- **Mata Hari Opera:** co-producer with HERE Arts Center, Beth Morrison Projects for Prototype Festival 2017.
- **Harry's Christmas by Steven Berkoff:** co-producer Choptlogic, 3LD Arts and Technology Center, NYC.
- **Glengarry Glen Ross by Sam Shepherd:** produced and directed for the Adelaide International Fringe Festival.

**PRODUCTION MANAGEMENT** 2000 - Present

**Corps Liminis LLC 2012-2017**

- Fabrication of key elements for art installations.
- Coordinated transportation and logistics for load-in and load-out of installations.
- Generate technical-riders for production tours.

**Shop Foreman Theatre Division, Columbia University School of the Arts, New York 2004 -2017.**

- Supervised crew for in load-ins and load-outs of theatrical sets.
- Master Carpenter for set construction.
- Scenic Painter.

**Miller Theatre at Columbia University, New York City (Stage Manager) 2016.**

- Oversaw the running of sound checks, staging and technical rehearsals.
- Liaised between artists and technical team.
- Make sure production runs on schedule and called cues for performances.

**Park Avenue Armory's Flexn Dance Tour to International Brisbane Festival, Australia and Dartmouth College (Production Manager) 2015/16.**

- Supervised technical teams to load in production within 24 hours.
- Built and installed complex lighting sculpture designed by Ben Zamora.
- Liaised between Artists, Technical Team and Festival Staff.

**Production of Oresteia, Classic Stage Company's Greek Festival (Technical Director) 2015.**

- Organized, built and executed logistics of the physical production.
- Collaborated with a four-person creative team in executing design elements.
- Coordinated production logistics with Producers and Theatre Production Manager.

**Associate Production Manager, Clubbed Thumb Play Festival 2011.**

- Managed load-in and change-over of theatrical sets.
- Supervised eight interns.
- Built and painted scenic elements.

**Production Coordinator, Columbia University School of the Arts New Play Festival 2010.**

- Coordinated the producing of 9 short plays in two separate spaces.
- Coordinated Logistics, Sourced materials for Sets.
- Oversaw load-in and load-out of spaces. (New York Theater Workshop and The Cherry Pit)

**Production Manager, Brink Productions, Howard Barker's 'Ursula' Tour of Adelaide and Sydney, Australia. 2000**

- Organized logistics for performances in Adelaide and tour to Sydney, Australia.
- Sourced materials and oversaw construction of set.
- Trained theatre technicians to build set.

**Free Lance Scenic Carpenter, Set Installer and Scenic Painter New York City Area 2004-2016.**

3-legged Dog Art and Technology Center, Chocolate Factory Theater, Target Margin Theater, St Ann's Warehouse, New York Theatre Workshop, Cherry Lane Theater, HERE Arts Center, Metropolitan Museum of Art, and MoMA.

**PROFFESIONAL DEVELOPMENT**

- Toastmasters International. (Public Speaking)

**ARTISTIC RESIDENCIES**

- **HERE Arts Residency Program (HARP) New York City 2013-2017 Mata Hari Opera Project:** *Mata Hari* was commissioned by HERE where the residency gives time and resources to create and develop the work. The residency culminates in a full-scale production, by which *Mata Hari* was presented as a part of the Prototype Festival in January 2017.
- **Leimay Residency, Brooklyn New York 2014/15:** A one year space residency to develop personal creative work and engage with Brooklyn arts community. The time was used to focused on developing the libretto and choreography for *Mata Hari* as well as train actors in the Laban/Malmgrem System of Acting.
- **Saari Residency, Finland 2015 Ianfu Project:** A two-week residency in collaboration with a Japanese and an Australian actor to structure and write a piece about the comfort women (Ianfu) of World War Two. The time was also used train both actors in the Japanese art of Kenbu (Sword Dance), which was to be used as the physical vocabulary of the piece.

**EDUCATION**

**MFA Theatre Directing,** Columbia University, New York 2004

Anne Bogart, Andrei Serban, Robert Woodruff, Brian Kulick.

**Advanced Diploma of Arts (Acting),** Centre for the Performing Arts, Adelaide, Australia 1998

David Kendall, Peter Dunn, Jenn Havelberg, Catherine Carter.

**GRANTS and AWARDS**

- American Australian Association, Dame Joan Sutherland Fund 2011
- Schubert Award 2003
- Columbia University Fellowship 2002
- Arts SA Mentorship Award 2001, Arts SA Grant 2001, 2003
- Ian Potter Cultural Fellowship 2001, 2002, 2003
- Adelaide Chamber Orchestra Grant 2001

**SPECIAL SKILLS**

- Shihan in Kenbu (Sword Dance) traditional Japanese Performing Art, performing since 1993.
- Speak Conversational Japanese (Upper Intermediate).
- 10 years as a Professional Chef concentrating in French and Japanese Cuisine.