

# Emily Delbridge

(Emily Twines)

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## Education

**Master of Fine Arts, Performance and Interactive Media Arts, Brooklyn College, June 2020.**

**Master of Arts, Theatre History and Criticism, Brooklyn College, 2017.**

**Bachelor of Arts, Hamilton College, Clinton, NY, 2013.** Cum Laude, Honors in Comparative Literature, second major in French. Coursework also performed in conjunction with Sorbonne Nouvelle, Institut Catholique, and an American consortium in Paris.

## Academic Work

**Symposium on Interactive Virtual Theatre, Online, 7/16/20.** I was asked to present a segment on *lookingGlass*, the live video game I created for my MFA thesis in May, as a part of a conversation on creating experimental virtual theatre.

**Featured Artist, OyeDrum Online Magazine 7/15/20.** *lookingGlass* was selected for inclusion in Volume II and ran live from OyeDrum.com on July 15. I also gave a short talk on the piece at the online release party on July 16.

**Tow Summer Fellowship, 2019.** Received a grant to travel to France for three months to study in Paris and Avignon. Conducted independent research on political theatre during 1789, 1871, 1968, and today. The objective was to determine trends, if there were any, and to identify how that information could be applied to today's circumstances to create politically affective and effective theatre.

**Max MSP Exposition, Mass MoCA, April 2019 (Received Scholarship from Cycling '74 to attend).** Received a scholarship for women/NB/BIPOC working with Max MSP to spend 4/26-4/28 learning about contemporary problems, projects, and solutions using the interactive Max MSP software.

**Comparative Drama Conference, Baltimore, MD, 2016.** Presented a paper titled "Puppet Dramaturgy: Curated vs. Created Work at St. Ann's Warehouse."

**Published Articles, Cycling '74 2019-20.** I was commissioned to write three articles for the software company Cycling '74 through the Fall and Winter of 2019. One of these, *The Adventurers of August: A Quick Look Back at the Artists Looking Forward*, has been published on their website and in their newsletter, which boasts a subscription list of about 32K people.

**Published Reviews, All About Solo Fall 2019.** I was hired to review performances at the United Solo Theatre Festival at Theatre Row. I wrote two reviews: "'What It Means to Be Free: An Exploration through Verbatim Theatre,'" and "The Resiliency of Hope in 'So Shines a Good Deed,'" both of which were published on the All About Solo website as Lead reviews.

## Skills

- Ableton
- Academic, Creative, & Tech Writing
- Archival Research
- Audacity
- Adobe Suite: esp. Premiere Pro, Audition, . InDesign, and Photoshop
- C# Programming Language
- Directing, Ensemble Creation
- French Language Proficiency
- Github
- G-suite
- Lighting Mechanics
- Literary/Script Analysis
- MaxMSP, Max For Live
- Microsoft/(Apple) Suite
- OBS, Yellow Duck
- Performance Shooting/Photo
- Quickbooks
- Slack
- Theatre History/Criticism
- Unity
- Wordpress, Weebly, HTML

## New Media Projects

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### ***lookingGlass***

**Online May 15 and 16; July 15, 2020**

*Creator, programmer, performer, video editor, audio engineer* - Original work. An experiment in public engagement through digital immersive theatre, this 3D video game that I conceptualized and programmed integrates live components and utilizes its position as a web game to function as a context for virtual interaction with recorded artwork, giving the audience-player agency in their participation, much as would be encouraged at a live interactive show.

The game, which is played by “audience” live alongside a twitch-style streamed YouTube play-through, takes its cues from Beckett and Brecht. However, the heart of the project is influenced more by Boal; interviews that I conducted with eight different artists and their artistic responses to the thought experiments therein constitute the heart of the piece.

With a prototype, featured by *No Proscenium*, created between March and May 2020, and an intermediate version being presented July 15 by the online magazine *OyeDrum*, *lookingGlass* is an attempt to combat hegemony, but also very immediately to fight isolation and alienation in this moment, to give communities the outlet they seem to currently need, and to be a place and a space to reflect or to center oneself when everything around feels like it’s spiraling apart.

### ***Biblioteka***

**Venues across Canada Winter 2019**

*Production Dramaturg* - Original work. This visceral performance piece by Ben Gorodetsky addresses themes of identity, personal and cultural loss, and responsibility towards older community members through creative manipulation of enormous piles of found books. I was excited to be a part of the research process as well as of editing materials in the rehearsal room, and to have had the opportunity to see the work develop over the course of a three-month span.

### **“The House”**

**Weeksville 9/19**

*Collaborator, Writer, Scene Director* - Original Work. During a week-long workshop with renowned French filmic theatre director Cyril Teste and his team, the gathered collective created a single-shot 20-minute film inspired by the architecture and presence of an historic home at The Weeksville Heritage Center. I was thrilled to have the opportunity to suggest a scene (acted by Helen Richardson), which I wrote using text from Anton Chekhov’s *The Seagull*, and to write an original three-part voice-over that accompanied the journey of the traveling camera.

### ***I heard an echo***

**Weeksville 5/11/19**

*Co-creator, programmer* - Original work. A community event involving an outdoor party with music and food and an installation inside one of the Historic Hunter Fly Road houses. I filmed actors in the space, then edited the film so that takes layered over each and ran this product through a Max MSP patch that delayed the video so that it created visual trails as the actors moved. This piece also, through use of a Kinect, featured an interactive component where the projection would slow down as a viewer stepped closer to the projection.

### ***(Un)twined: A Study of Memory, Loss, & Reconstruction***

**Brooklyn College 12/20/18**

*Co-Creator, programmer, performer* - Original work created, designed/constructed, and performed/run by John Baylies and myself. This project began as a study of grief and of how people construct and reconstruct meaning and identity after loss. The event included object work, an installation structure, and carefully manipulated media of our families, and it invited the audience to turn their own memories into midi notes that filled in, pixel by pixel, projected images.

### ***Maintaining Subversion: A Contemporary “Endgame”***

**Brooklyn College 4/26/17**

*Director* - Adapted from Samuel Beckett. Focusing on the Hamm/Clov scenes, I sought to modify the ways we could understand the lines of text through creative casting, use of projections, and adaptation of costume, set design, and staging in order to find a more contemporary political understanding of the play.

## Theatre Projects

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### **Miseducated**

**The Tank 5/3-4/19**

*Collaborator, writer, performer* - Original Work. Wrote and performed a monologue, provided dramaturgical support, and performed in the ensemble for this piece by Flesh Mob that explored sexual education and the misunderstandings, both innocent and imposed, that occur as we grow.

### **“Are You Honest?”**

**Brooklyn College 11/15/15**

*Director* - Adapted from Shakespeare. In this study on gender relations in *Hamlet*, I isolated scenes between the titular character and Ophelia. I cast the characters according to traditional gender presentations, but staged the scenes so that the actors switched roles at a critical moment halfway through the performance, highlighting the performativity of gender and undermining the patriarchal impositions of the final "madness" scene.

### **“Harassment”**

**Joria Mainstage 4/23-24/15**

*Director* – William Fowkes. Prepared the 10-minute comedy “Harassment” by William Fowkes for TPI’s festival *Whistling With Slush in My Shoes*.

### **Brilliant Traces**

**Treehouse Theatre 6/4-6/14/15**

*Director* - By Cindy Lou Johnson. Used creative staging and lighting to tell the story of a runaway bride and the hermit on whose Alaskan doorstep she turns up late one snowy night in this 90-minute post-absurdist play.

### **Northanger Abbey**

**Treehouse Theatre 2/25/15**

*Director* - Adapted by Lynn Marie Macy. Created a 90-minute staged reading of this 2h stage adaptation of Jane Austen’s first completed novel for weekly series *Playing With Canons*.

## Theatre Workshops

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**Ensemble Directing Workshop with Emmanuelle Delpech, New York, NY, 2/19-20/16.** Three-day workshop through Movement Theatre Studio exploring ways to create original work with an ensemble.

**Bunraku-Style Puppetry Workshop with Tom Lee, New York, NY, 12/4-6/15.** Three-day workshop through Movement Theatre Studio exploring how to manipulate Bunraku-style puppets. The class culminated in the chance to make and manipulate our own papier-mâché heads using the provided bodies to complete the puppets.

**Orchard Pilot workshop series Artist in Residence, Clinton, NY, 6/15.** Collaborator/performer for Lizzie Borden project with director Matthew Woods of Boston’s Imaginary Beasts company. Participant in Viewpoints workshops with Dustin Helmer.

**Workshops/Collaboration with Sina Heiss, M.F.A. (Columbia University), New York, NY, 1/23/15.** Intimate exploration of physicalizing text followed by an exercise in decisive direction, creating a collaborative 10-minute play in one hour.

**Master Class with the Performance Art group Sister Sylvester, New York, NY.** Studied one of the company’s devising methods, culminating in an informal presentation of small groups’ short pieces.

## Teaching Experience

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### **Teacher, Florentine School of Music, Art, and Academics Saturdays academic year 2019-20.**

Taught SHSAT prep, reading comprehension, and vocabulary respectively to 8th, 7th, and 3rd grade level students in groups ranging from 2-12 learners per class, first in person, and then via Zoom.

### **Invited Lecture on Max MSP, Columbia University, New York, NY, March 2019.**

Gave a 2-hr interactive demonstration of how the program works, how to use it, and gave examples from my own practice as to what can be accomplished using the software.

### **Sample class on Political Performance and the WTO protests, Brooklyn College, Spring 2019.**

Taken from a syllabus I created for a class called "The Dialectics of Dissent: Theatrical Performance as Political Action," this sample class from the course, which I taught to my fellow PIMA students, covered artwork and performative statements created during and around the WTO protests in Seattle (1999).

Before class, the students were to read a few selections, listen to a podcast from Interference Archive, and review some images I sent out for homework as well as bring in ideas for one of their semester projects – a "Political Action" piece, that took what we were learning and encouraged the students to create their own political works. I ended the class with a demonstration of our "fact of the week." We went outside for an interactive demonstration and surprisingly, other students walking by our class joined in.

### **Lead Theatre Instructor, Summer 2015.**

Worked with three age groups - the youngest (4-6 years old) learned song, dance, and lines for the full "Lion King, Jr." musical, while 7-12 year-olds learned "Peter Pan Jr.," exploring shadow-play with projected images and puppets. The oldest campers put on a variety show totally of their own devising.

### **Pre-K and Kindergarten Reading Teacher/Assistant, 2012.**

Worked at the Early Learning Center on the Hamilton College campus to help children from the community learn to read through a variety of exercises, including reading aloud followed by acting out the scenes from the story to develop and test comprehension.

### **English as a Second Language Teacher, 2011-12.**

Met with families' children in Paris, France over the course of an academic year in their homes, working with students of ages 5-13. Designed lessons teaching vocabulary and enhancing syntactical understanding and reading comprehension.