

Mark Diaz

Curriculum Vitae

Theatre Director, Actor – Performance Creator

Work Available: <https://markuptheglobe.wixsite.com/mark-up-the-globe/theatrework>

Artistic Director – KabukiMA Theatre Troupe 2018-2022

Experienced Artistic director of a self produced intercultural ensemble, KabukiMA. Oversaw day to day operations of internationally touring kabuki theatre English language ensemble. Organized performances and lecture demonstrations in the USA, UK, and Japan. Coordinated with venues and international artists. Produced, designed, directed, and acted in various fully staged productions of the kabuki theatre canon and hosted workshops for hundreds of students across countries and cultures. Official selection of the Embassy of Japan in the UK season of culture 2019 and featured at the EdFringe.

Performance Experience:

Theatre Directing:

Tari Bule Bali (Balinese-Foreigner Fusion Show), 2025 Artropeace Joglo Theatre, Ubud Bali

Journey to Babel, (in-progress) International House, NYC (Devised Multilingual Theatre)

Graduate Directing Scenes, 2024 at Columbia University School of the Arts (Agamemnon, Devised: Like a Good Neighbor, Bright Half Life)

Urban Shakespeare Project, 2023 site-specific Shakespeare monologues performed up the globe

Bye, Bye Bali, 2023 Bowdoin College Watson Conference (Devised Collaboration, self-written)

Kabuki: Gohiiki Kanjincho, 2022 Seaver Theatre (Collab with Japanese Theatre Conference)

Kabuki: Narukami Thunder God, 2019 Seaver Theatre & Edinburgh Festival Fringe

Ghandi, Rhodes, Wiart The Boer Wars, written and directed by Mark Diaz, 48 Hour Play Festival

Drama Teacher's Association of Southern California: *The Elephant Man & God of Carnage* – Festival Honorable Mention

Assistant Directing:

Corporeal Mime Showcase (2020, 2021, 2022) directed by Thomas Leabhart, The Studio Theatre

The Addams Family Musical, directed by Yvette Lawrence Bishop, Tutor Arts Center

Theatre Acting (Selected):

<i>Anastasis/Resurrection</i>	Ensemble	ISTA/Odin Teatret	Eugenio Barba
<i>Bye, Bye Bali</i>	A Voice	Bowdoin College	M. Diaz
<i>Kabuki Gohiiki Kanjincho</i>	Benkei	Seaver Theatre	M. Diaz
<i>Kabuki Narukami Thunder God</i>	Narukami	Edinburgh Fringe	M. Diaz
<i>Le Nozze Di Figaro</i>	English Gentlemen	Dorset Opera Festival	P. Carr

<i>Le Roi De Lahore</i>	Priest	Dorset Opera Festival	E. Marchmant
<i>11 Seconds: Kurosawa in Hell</i>	Narrator	Playwright's Arena	G. Ortega
<i>This is a River</i>	Ensemble	Theatre W/out Borders	G. Ortega
<i>The Addams Family</i>	Gomez Addams	TheGreenRoom	H. Suri
<i>Kabuki Narukami Thunder God</i>	Narukami	Pomona College	M. Diaz
<i>The Last, Best Small Town</i>	Elliot	Pomona College	E. Gonzalez
<i>Circle Mirror Transformation</i>	Schultz	Pomona College	J. Mills
<i>Little Women</i>	Professor Bhaer	Pomona College	G. Ortega
<i>Macbeth</i>	Banquo	Pomona College	D. Wyenn

Playwrighting Scripts (in-progress):

Bye, Bye Bali—Devised Performance, Watson Foundation (Travel, Identity, Life as a Chameleon)

Mitologiak: A Basque-American Story – commissioned for Boise Contemporary Theatre BIPOC Arts Festival

47 Fusion – Basque-Japanese Stories of Political Dissidence

Hold, Tybalt – Romeo and Juliet adaptation + Kabuki Ghost Play

Tales from the Second Boer War: The Fault in Ourselves – 48 Hour Play Festival

Various Solo Scripts and Short Scenes

Academic Experience:

Columbia University Graduate Theatre Studies

Studied Directing, Dramaturgy, Solo Performance, Viewpoints, and Collaborative Theatre with Katie Mitchell, Leslie Ayvazian, Anne Bogart, Katherine Wilkinson, Christian Parker, & Kelly Maurer.

Watson Fellowship, Fellow 2022-2023

Total Theatre: Global Discoveries of Diverse Drama

Field research in indigenous/traditional performance styles in the Basque Country (Spain, France), United Kingdom, Poland, Japan, Singapore, Indonesia (Bali), Italy, trans-European Opera study, International School of Theatre Anthropology Hungary 2023, and other countries. Consultations with local creators, masterclass workshops, and observational studies to inspire a more globally informed approach to theatrical staging in the USA.

Pomona College B.A. Theatre (Minor: Asian Studies & History)

Thesis (with distinction) *Circle Mirror Transformation: Relinquishing Dependence on the Master Teacher's Pedagogy for contemporary Actor's Training*

Advisors: Thomas Leabhart, Jessie Lee Mills, Dr. Joyce Lu

Scholarships: Mellon Mays Undergraduate Fellowship, Pomona Scholar, Prince Scholarship, Slectha Scholarship, Winfield Herman Memorial Scholarship, Pell-Grant Scholar

Guest Teaching

Pomona College 2019,20,21 (Claremont CA) – Kabuki History & Performance Practice

Ryukoku University 2022 (Kyoto, Japan) – Intercultural Kabuki

Washington & Lee University 2021 (Lexington, VA) – Approaching Intercultural Theatre

Chaminade College Preparatory 2020 (West Hills, CA) – Kabuki: History, Religion, & Performance

The Athenian School 2020 (Danville, CA) – Kabuki: History & Performance Practice

Teaching Assistant

Corporeal Mime, 2020-2022, Pomona College

Conference Presentations

Watson Fellowship Conference, 2023 – Presenter, Director of *Total Theatre: Bye Bye Bali*

Tradition and Innovation in Japanese Theatre: A Conference in Honor of Leonard C. Pronko, 2022 (Pomona College) – Co-Creator, Panelist, Kabuki Performance: *Gohiiki Kanjincho* Director

Mellon Mays Undergraduate Fellows Conference, 2021 (USC-CAL Tech) – Presenter, *Euskara: Indigenous Language as a Tool of Camaraderie and Manipulation in Victoria Era Los Angeles*

Diaspora Eguna Mintzagai Basque Studies Conference, 2021 (Boise State University) – Presenter, *Euskara: Indigenous Language as a Tool of Camaraderie and Manipulation in Victoria Era Los Angeles*

Performance Courses Completed:

Fundamental Acting: Yvette Lawrence Bishop, Giovanni Ortega, Carolyn Ratteray, Jessie Mills

Directing: Katie Mitchell, Katherine Wilkinson, Anne Bogart

Playwrighting: Lesley Ayvazian

Dramaturgy & Theory: Christian Parker, Maria Jose Contreras, Joyce Lu, Eugenio Barba (ISTA)

Viewpoints: Kelly Maurer (SITI Company)

Kabuki Theatre: Dr. Leonard Pronko (acting, directing)

Kabuki-Buyo: Fujima Kansuma Kai, Fujima Kansuzu

Corporeal Mime: Tom Leabhart;

Theatre Re Guillaume Pige, Hippocampe Luis Torreo (workshops)

Comedy Technique: Jessie Lee Mills

Basque Traditional Dance: Oinkari Basque Dancers

Noh: Akira Matsuri, Udaka Tatsushige (Workshop)

Butoh: Nakajima Natsu, Oguri, Kentaro Kujirai (Workshops)

Balinese Gambuh Dance-Drama: Mangku Bawa

Shakespeare: Armin Shimerman, Nike Doukas, Diana Wyenn (Workshops);

Royal Shakespeare Company (Summer school)

Laintx Theatre: Jose Rivera; Actors' Gang, *The Style*: VJ Foster

Classical Voice: Ursula Kleinecke, William Grundler

Opera Choral Singing: Dorset Opera School with Stephen Harris

VoiceLab (Georgian Polyphonics): Grotowski Institute Wroclaw with Teatr Zar
Musical Theatre Masterclasses: Joanna Gleason, Laura Osnes, Ben Davis (Workshops)
International School Theatre Anthropology Hungary: Eugenio Barba & Julia Varley (Odin Teatret), Workshops including Kathakali, Kamigata Mai, Balinese Dance, Suzuki, Flamenco, Brazilian street theatre, Baul singing, Hungarian folk dance, Nanguan Opera

Honors, Awards, Grants:

Watson Fellowship, Watson Fellow
Mellon Mays Undergraduate Fellow, MMUF Claremont Colleges
Yidan Fund RAISE Award, Pomona College
Featured Artist Japan-UK Season of Culture, Embassy of Japan in the UK
Hispanic Scholarship Fund

Research Interests:

Acting, Intercultural theatre, Performance theory, Developing an Intercultural Performance Pedagogy, Ethnic Nationalism on stage, Performance of Politics, European Devising Practices, Basque Diaspora, Basque California History, Indigenous Performance Studies, BIPOC Shakespeare, Kabuki performance in America, kabuki Meiji-era fusion productions; kabuki technology

Towards a Total Theatre 2: 21st Century Edition— Theatrical Vision Manifesto

What is Total Theatre, really?

Totality of human expression— song, voice; dance, movement; acting skill.

Totality of the humans present— behind stage, onstage, in the audience. Must represent and connect all.

Totality of the person, the individual— we must be raised up, protected, given voice. Live in balance, rested, supported.

Totality of well being— Total Theatre Training must build you up in mind-body-spirit.

(Don't divide artistic practice from real life. I.e. When the practice is hurting you, it's wrong.)

Theatre must be a place of love.

We must combat the authoritarian forces once more. Every 100 years, now is the time.

Understanding the differences and definitions of

Practice vs Rehearsal ; Performance vs Ritual

Practice: Spiritual, traditional, Internal

Rehearsal: A process for production, external

Performance: The result of both, directed at an audience

Ritual: A result from both, no reliance on audience, for devotion to a higher presence

A practice that invigorates the sacred potential of theatre in our everyday lives

The Goals of Theatre—What Theatre should be—what is theatre for?:

- Theatre is to say something
- Theatre is to connect community
- Theatre is community
 - o You're not alone.
- Theatre is to utilize the human body, mind, and spirit
- Theatre is to be free
- Theatre is for today's moment
- Theatre has to be born from love.
- Theatre is boundless joy

I want to teach a more equitable theatre.

To achieve this goal, these are the lessons I believe all people should be taught:

Global Majority/People of color should feel confident that any theatre is within their grasp.

Any POC actor has the ability to play characters which are written by and for them, as well as any written Classical Character (these characters are so far removed from our modern day to day lives, that no person has authority over them).

People of color should not live in fear of material or audiences that are different from them.

No one should be uncomfortable with new faces on the stage, and no one will. just as there have always been new actors replacing the old ones. This is a natural cycle. There is no need to tell POC that they will not be supported by an audience, as proven time and again, if we make it, they will come!

The increase of POC on stage correlates to an increase of POC in the audience.

If we want to see a change in who is on the stage and in the house—we need to make that change, by putting our bodies in those places. This will invite more diverse people into the fold, as they can see themselves on these stages. Inclusivity begins with representation.

What equitable means to me is the choice (the ability) to participate, if we (all actors), choose to accept it in every aspect of theatre.