

I am in constant exploration of the idea that all interpersonal and intrapersonal issues are rooted in social disenfranchisement, with central causes involving class, race, gender identity, sexuality, neurodivergence, and disability, as well as the communication gaps that exist within emotional processing through those aforementioned frameworks. As a director I am always searching for the distinction between moral judgment and systemic pressure, and therefore identify “power” as the obligation to perform certain actions and the reward systems favoring those actions. It’s within this that I form my philosophy of directing: the ability to choreograph and design changes in power. To me, this is the quintessential role of the director - to discern interpersonal conflicts and systemic pressures given within the play and meeting those challenges by forming harmonies or dissonances between all theatrical elements to elevate those conflicts and pressures and legibly manifest them into the sensory experience given the current context with outward facing dramaturgy. A core component of this is centering interpersonal conflicts as conflicts of ideology, and how most ideologies exist on a binary and want to consume or convert other ideologies into themselves.

As for my personal process, I am an extremely auditory person, and I always begin and end with the text (when there is text). This is where imagination allows my eyes and ears to enter into the world and thus the process of discerning ideologies begins. This process is a culmination of years of personal involvement in new work development as an actor, director, playwright, and producer which encompasses over 100 new play readings and workshops and counting.