

KEN URBAN
playwright & director

EDUCATION

2006 – Ph.D., Literatures in English, Rutgers University, New Brunswick, NJ
 2000 – MA, Literatures in English, Rutgers University, New Brunswick, NJ
 1996 – BA, English, with Honors, Magna Cum Laude, Bucknell University, Lewisburg, PA

PLAYS AND PRODUCTIONS

<p style="text-align: center;"><i>I ♥ KANT</i> <i>one-act play</i> part of <i>New Jersey Trilogy</i></p>	<p>Performed by The Committee, NYC, 2006 (dir. Dylan McCullough) Performed by Rude Guerrilla, Orange, CA, 2003 (dir. Dave Barton) Performed by Back Pocket Theater, Seattle, 2002 (dir. Aimee Bruneau) Performed by Moving Arts, Los Angeles, 2001 (dir. Megan Larmer) Acting Edition Published by Original Works Runner-up, Princess Grace Fellowship, 2001 Student Productions at Mason Gross School of the Arts (New Brunswick, NJ) and Stephens College (Columbia, MO)</p>
<p style="text-align: center;"><i>Nibbler</i> <i>full-length play</i> part of <i>New Jersey Trilogy</i></p>	<p>Performed by Rude Guerrilla, Orange, CA, 2003 (dir. Dave Barton) Workshopped by Luna Stage, Montclair, NJ, 2005 (dir. Dylan McCullough) Student Production at Harvard University (Cambridge, MA)</p>
<p style="text-align: center;"><i>Halo</i> <i>full-length play</i> part of <i>New Jersey Trilogy</i></p>	<p>Performed by Rude Guerrilla, Orange, CA, 2003 (dir. Dave Barton) Performed by Screaming Venus, NYC, 2001 (dir. Jenny Schwartz & Sarah Stern) Published in <i>Plays and Playwrights 2002</i> (ed. Martin Denton) Excerpt from play included in <i>Best Women's Monologues 2001</i> (Smith & Kraus) and <i>One on One: The Best Women's Monologues for the 21st Century</i> (Applause Books)</p>
<p style="text-align: center;"><i>The Female Terrorist Project</i> <i>full-length play</i></p>	<p>Performed by Rude Guerrilla, Orange, CA, 2005 (dir. Dave Barton) Performed by The Committee, NYC, 2004 (dir. Laramie Dennis) Workshopped by kef productions, NYC, 2005 (dir. Adam Fitzgerald) Workshopped by HERE, NYC 2004 (dir. Lear deBessonet) Published in <i>New York Theater Review</i> (ed. Brook Stowe)</p>
<p style="text-align: center;"><i>The Private Lives of Eskimos</i> <i>full-length play</i></p>	<p>Performed by The Committee, NYC, 2007 (dir. Dylan McCullough) Excerpt from play included in <i>DUO!: Best Scenes for the Twenty-First Century</i> (Applause Books)</p>
<p style="text-align: center;"><i>Sense of an Ending</i> <i>full-length play</i></p>	<p>Workshopped by Huntington Theater, Boston, 2008 (dir. Evan Cabnet) Developed at Soho Rep, NYC, 2003 and Sewanee Writers' Conference, 2006 Reading at CalArts, Valencia, CA, 2007 Finalist for PlayPenn and Bay Area Playwrights Festival, 2007</p>
<p style="text-align: center;"><i>2 Husbands</i> <i>full-length play</i></p>	<p>Performed by the Chocolate Factory, NYC, 2007 (dir. Brian Rogers) Workshopped by Theatre of Note, Los Angeles, 2007 (dir. Karen Martinson) Workshopped by the Chocolate Factory, NYC, 2006 (dir. Brian Rogers)</p>
<p style="text-align: center;"><i>The Happy Sad</i> <i>one-act play</i></p>	<p>Performed by The Flea Theater, NYC, 2008 (dir. Sherri Kronfeld)</p>

<i>The Absence of Weather</i> one-act play	Performed by Moving Arts, Los Angeles, 2005 (dir. Mark Seldis) Workshopped by Lincoln Center, NYC, 2005 (dir. Marc Weitz) Workshopped by Son of Semele Ensemble, Los Angeles, 2004 (dir. Susan Boulanger) Winner of the Moving Arts 2004 Premiere One-Act Competition Finalist, Cutting Ball New Play Festival, San Francisco, CA, 2005
<i>Mushroom</i> one-act play	Performed by Odd Duck Theater, Seattle, WA, 2007 (dir. Gary Zinter) Workshopped by The Production Company, NYC, 2006 (dir. Judson Kniffen)
<i>Teomessa</i> one-act play	Performed by Target Margin, NYC, 2007 (dir. José Zayas) Presented at Little Theater @ Dixon Place, NYC, 2008 (dir. José Zayas) To be produced by Rude Guerrilla, Orange, CA, 2008 (dir. Dave Barton)
<i>Wasps</i> Adaptation of Aristophanes' <i>The Wasps</i> one-act play	Workshopped by Target Margin, NYC, 2007 (dir. José Zayas) To be produced by Immediate Theater Company, NYC, 2009 (dir. José Zayas)
<i>The Jesus Side</i> one-act play	Performed by Nautilus Milkshake, Los Angeles, 2003 (dir. Todd Lepre) Performed by The Committee, NYC, 2003 (dir. Ken Urban)
<i>Or Polaroids</i> one-act play	Performed by The Committee, NYC, 2002 (dir. Ken Urban)

WORKS-IN PROGRESS

<i>The Awake</i> full-length play	New play, in progress
<i>The Letter Writer</i> full-length play	New play, in progress
<i>Albert; or, The Conqueror</i> full-length play	New play, in-progress

PLAYWRITING AWARDS AND HONORS

Playwriting Fellowship, Huntington Theater, Boston, MA, 2007-2009
 Winner, Puffin Grant, NYC, 2007
 Finalist, PlayPenn, Philadelphia, PA, 2007
 Finalist, Bay Area Playwrights Festival, San Francisco, CA, 2007
 Tennessee Williams Fellowship, Sewanee Writers' Conference, TN, 2006
 Winner, Nancy Quinn Grant, NYC, 2005 and 2006
 Selected Playwright, Lincoln Center Directors Lab, NYC, 2005
 Finalist, Cutting Ball New Play Festival, San Francisco, CA, 2005
 Winner, Moving Arts Premiere One-Act Competition, Los Angeles, CA, 2004
 Finalist, P73 Playwriting Fellowship, NYC, 2004
 Selected Participant, Soho Rep Writer/Director Lab, NYC, 2002 – 2003
 Finalist, PlayLabs, Playwrights' Center, Minneapolis, MN, 2001
 Runner-Up, Princess Grace Playwriting Fellowship, NYC, 2001
 Winner, Hothouse Playwriting Residency, Annex Theatre, Seattle, WA, 2001
 Finalist, Jerome Fellowship, Playwrights' Center, Minneapolis, MN, 2000

OTHER DIRECTING WORK

Cleansed by Sarah Kane (Workshop at the Ohio Theater, NYC), *The Gnadiges Fraulein* by Tennessee Williams, *Other Places* by Harold Pinter (both at Cabaret Theatre @ Rutgers University).

COMMISSIONS

The Huntington Theater, Boston, MA; The Chocolate Factory Theatre, NYC; Rude Guerrilla, Orange, CA; The Production Company, NYC; The Annex Theatre, Seattle, WA

SELECTED PRESS

Claudia La Rocco, "Must Check This Out! Eskimos Speak Spam! Who Knew?," Review of *The Private Lives of Eskimos*, *New York Times*, 12 September 2007.

Martin Denton, Review of *The Private Lives of Eskimos*, *nytheatre.com*, 9 September 2007.

Anita Gates, "Seeing Four Women's Lives, Full of Pluses and Minuses," Review of *I ♥ KANT*, *New York Times*, 13 September 2006.

Kerri Allen, Review of Ken Urban's *I ♥ KANT*, *Time Out*, September 21-27, 2006

Sam Thielman, Review of Review of Ken Urban's *I ♥ KANT*, *Backstage*, 19 September 2006.

Maya Avrasin, Review of Review of Ken Urban's *I ♥ KANT*, *Show Business Weekly*, 20 September 2006.

Isaac Butler, "You Gotta Have ♥: Ken Urban's *I ♥ KANT*," *The Brooklyn Review*, September 2006.

Aleks Sierz, Introduction to *The Female Terrorist Project*, in *New York Theater Review*, Ed. Brook Stowe (New York: Black Wave Press, 2005).

Steven Mikulan, "Before the Fall," Feature Article on *The Absence of Weather*, *LA Weekly*, March 11–17, 2005

Philip Brandes, "A chilling look at a Cold War strategist," Review of *The Absence of Weather*, *Los Angeles Times*, 4 March 2005.

David C. Nichols, "Women warriors with a 'Project,'" Review of *The Female Terrorist Project*, *Los Angeles Times*, 11 February 2005.

Eric Marchese, "'Terrorist Project' hits its target," Review of *The Female Terrorist Project*, *OC Register*, 11 February 2005.

Jason Grote, "A Poetics of Terror: The Theatre of Ken Urban," *The Brooklyn Rail*, July–August 2004.

Joel Beers, "Unholy Three: In Praise of Urban's Dramaturgical Excess," Review of *New Jersey Trilogy*, *OC Weekly*, 29 August – 4 September 2003.

David C. Nichols, "'Trilogy' takes an edgy look at dysfunction," Review of *New Jersey Trilogy*, *Los Angeles Times*, 16 August 2003.

Chris Jensen, Review of *I ♥ KANT*, *Seattle Weekly*, 9 May 2002.

TEACHING EXPERIENCE

Expository Writing and Extension School, Harvard University, Cambridge, MA 2006 – present

Lecturer, teach courses on expository writing, contemporary theatre, and playwriting; courses taught include:

EXPOS 20	Contemporary Theatre (six sections)
CREA 46	Playwriting
CREA 45	Beginning Playwriting
ENG 163	Contemporary American Theater since 1970

Creative Writing, Writing Program, Rutgers University, New Brunswick, NJ 2003 – 2006

Full-time instructor, taught a wide range of creative writing courses in playwriting, from the introductory level to the advanced, in addition to serving as an Assistant Director to the Writing Program and the Director of the Plangere Writing Center; courses taught include:

ENG 211	Introduction to Creative Writing: Fiction and Drama (two sections)
ENG 308	Creative Writing: Drama (two sections)
ENG 406	Advanced Creative Writing Workshop: Drama

English Department, Bucknell University, Lewisburg, PA 2000

Visiting Instructor, taught a "Theatre and Politics" seminar for senior English/Theatre majors and graduate students in the MA program

English Department, Rutgers University, New Brunswick, NJ 1999 – 2003

Instructor, taught a variety of dramatic literature; courses taught include:

ENG 346/7	Twentieth Century Drama I and II (three sections)
ENG 349	American Drama
ENG 363	Black Drama (three sections)
ENG 492	Seminar in Drama: British Theatre in the 1990s

ADDITIONAL PUBLICATIONS

"The Censor in the Mirror," in *Out of Silence: Censorship and Self-Censorship in Theatre and Performance*, Ed. Caridad Svich, (Manchester and New York: Manchester University Press, forthcoming in 2008).

"A Happy Union," Book review of Scott Cummings' *Remaking American Theater: Anne Bogart, Chuck Mee and the SITI Company*, *Theater (Yale)*, 38.1 (Spring 2008).

"Cruel Britannia," in *Cool Britannia: British Political Drama in the 1990s*, Eds. Graham Saunders and Rebecca D'Monte (London: Palgrave, 2008).

"Ghosts from an Imperfect Past: Philip Ridley's Nostalgia," *Modern Drama*, 50.3 (Fall 2007).

"The Body's Cruel Joke: The Comic Theatre of Sarah Kane," in *A Concise Companion to Contemporary British and Irish Drama*, Eds. Mary Luckhurst and Nadine Holdsworth (Oxford: Blackwell, 2007).

"Contemporary American Playwriting: The Issue of Legacy, Jason Grote, Caridad Svich, and Anne Washburn in conversation with Ken Urban," *PAJ: A Journal of Performance and Art*, 84 (September 2006).

"Thoughts on Globalization and *The Female Terrorist Project*," *Contemporary Theatre Review*, 16.1 (February 2006).

"Towards a Theory of Cruel Britannia: Coolness, Cruelty and the 'Nineties," *NTQ: New Theatre Quarterly*, 80 (November 2004). Translated into Czech in *Svet a Divadlo (World and Theatre)*, 5–6 (2005).

"An Ethics of Catastrophe: The Theatre of Sarah Kane," *PAJ: A Journal of Performance and Art*, 69 (September 2001).

Review of Sarah Kane's *Crave*, *Theatre Journal*, 53 (2001).

SELECTED RECENT TALKS AND CONFERENCE PAPERS

Moderator, "Identity Politics and Its Discontents," and Panelist, "Intercultural Illuminations," No Passport Conference, Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, February 2007.

"Honor, the Law and the *Behzti* Controversy," Performance Studies International Conference, University of London, June 2006.

Invited Speaker, "*Blasted* and the Redemption of Modern British Drama," "British Theatre and Cultural Change" Conference, Royal Holloway, University of London, May 2006.

Invited Speaker, "Cruel Britannia: British Theatre in the 1990s," Bucknell University, April 2006.

Invited Playwright and Panelist, "*New York Theater Review: A Celebration of Theatre on the Edge*," Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, March 2006.

Panelist, "Mac Wellman School of Playwriting," Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, March 2006.

"Rooms with a View: Thought on *The Female Terrorist Project*," Performance Studies International Conference, Brown University, Providence, RI, March 2005.

"The Comedies of Sarah Kane," American Theatre in Higher Education Conference, Toronto, Canada, July 2004.

Panelist, "Sarah Kane's *Crave*," Martin E. Segal Theatre Center, CUNY Graduate Center, New York City, October 2003.

"Cruel Britannia: 'In-Yer-Face,' Nihilism and the 1990s," 'In-Yer-Face'? British Drama in the 1990s, University of the West of England, Bristol, UK, September 2002.

ACADEMIC HONORS, FELLOWSHIPS AND AWARDS

Gordon Gray Grant for Academic Research, Harvard University, 2007

Mellon Foundation Grant for Dissertation Writers, Rutgers University, 2005

Howard Travel Grant to London for Dissertation Research, Rutgers University, 2005

Graduate School Dissertation Teaching Award, Rutgers University, 2003

Travel Grant to London, Rutgers University, 2001

Dissertation Fellowship, Rutgers University, 2000 – 2001

Irving D. Blum Teaching Assistantship, Rutgers University, 1999

Rutgers University Excellence Fellowship, Rutgers University, 1997 – 1998

Walter C. Russell Scholarship, Rutgers University, 1996 – 1997

William Bucknell Prize for Man showing Greatest Proficiency in Literature, Bucknell University, 1996

Phi Beta Kappa Award for Conspicuous Achievement in the Arts, Bucknell University, 1996

Phi Beta Kappa, Bucknell University, 1996

President's Award for Distinguished Academic Achievement, Bucknell University, 1995

The Ralph A. Still and Anne B. Still Prize for Junior with highest standing in English, Bucknell University, 1995

Recipient of Knight/Bucknell Fellowship for undergraduate research: "Acting Queerly: Gender, Sexual Identity and Performance," 1995

President's Award for Distinguished Academic Achievement, Bucknell University, 1994

Recipient of Knight/Bucknell Fellowship for undergraduate research: "Postmodern Aesthetics and Twentieth-Century Drama," 1994

REFERENCES

Ilana Brownstein, Literary Manager and Dramaturg, The Huntington Theatre

Elin Diamond, Professor of English, Rutgers University

Jeffrey M. Jones, Playwright and Director

Matthew Maguire, Playwright, Director of Theatre Program, Fordham University

Aleks Sierz, Theatre Critic, *Tribune*, London

Caridad Svich, Playwright, Los Angeles and New York City

Mac Wellman, Donald I. Fine Professor of Playwriting, Brooklyn College

Additional references available upon request.