

# ANNAMARIA PILEGGI

## CURRICULUM VITAE

Washington University  
Performing Arts Department  
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St. Louis, MO 63130  
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### EDUCATION

Brandeis University. Master of Fine Arts/Acting. 1988. Waltham, MA  
Avila College. Bachelor of Arts/Speech and Theatre, with certification in Secondary Education. 1983. Kansas City, MO

### EMPLOYMENT

Washington University, St. Louis, MO. Direct and teach all levels of acting, movement for the actor, and advanced musical theater

Professor of Practice in Drama. 2012-present  
Senior Lecturer in Drama. 2005-2012  
Senior Artist in Residence in Drama. 1999-2005  
Artist in Residence in Drama. 1991-1999

Shakespeare Globe Program, London, England

Acting teacher for the Washington University Performing Arts Department sponsored program in the summers of 1994, 1995, 1996, 1998, 1999, 2001, 2003, 2006, 2008, 2010, 2013, 2017

HotCity Theatre

Associate Director and Co-Producer of the Greenhouse New Play Festival. 2007-2014

St. Lawrence University, Canton, NY

Visiting Assistant Professor. Acting. 1990-1991

Lehigh University, Bethlehem, PA

Visiting Assistant Professor. Acting. 1988-1990

Brandeis University, Waltham, MA

Acting teacher. 1987-1988

### AWARDS and GRANTS

**Faculty Award in Recognition of Commitment to Life Long Learning.** Spring, 2014. Council of Students of Arts and Sciences, Washington University.

**Diversity and Inclusion Grant.** 2014. Week-long summer workshop for WU faculty and staff exploring workplace injustice, using Theatre for Social Change techniques.

**Kevin Kline Award nomination.** 2010. Best New Play. *The Sinker*, HotCity Theatre.

**Kevin Kline Award nomination.** 2009. Best Production of a Play. *Glengarry Glen Ross*, HotCity Theatre.

**National Science Foundation.** September 2009. Awarded \$487,209 for three-year project entitled “A Physical Vocabulary for Human-Robot Interaction.”

**St. Louis Post-Dispatch.** 2009. on the list of “most awaited” productions. *Glengarry Glen Ross*, HotCity Theatre.

**St. Louis Post-Dispatch.** 2009. Best Direction. *Glengarry Glen Ross*, HotCity Theatre.

**Ladue News.** 2009. 3<sup>rd</sup> Best Theatrical Production in St. Louis. *Glengarry Glen Ross*, HotCity Theatre.

**Kevin Kline Award nomination.** 2008. Best New Play. *Men with Clubs*, HotCity Theatre.

**Kevin Kline Award winner.** 2007. Best New Play. *Demons and Other Blunt Objects*, HotCity Theatre.

**Teacher of the Year.** Spring, 1994, 1999, and 2001. Council of Students of Arts and Sciences, Washington University.

### PROFESSIONAL DIRECTING (Selected)

*Tribes* – fall, 2018 – St. Louis Actor’s Studio

*Blackbird* – winter, 2018 – St. Louis Actor’s Studio

*Tuesdays with Morrie* – fall, 2017 – New Jewish Theatre

*Grey Gardens* – summer 2016 – Max & Louie Productions

*Reality* – fall, 2014 – HotCity Theatre

(Equity premiere)

*Rembrandt’s Gift* – fall, 2014 – Dramatic License Productions

*Trivia Job* – fall, 2013 – Onsite Theatre Company

*The Ladies Room* – winter, 2012 – That Uppity Theatre Company

*Oleanna* – winter, 2012 – HotCity Theatre Company

*Savage in Limbo* – summer, 2011 – Onsite Theatre Company

*Intelligent Life* – spring, 2011 – HotCity Theatre Company

(Equity premiere)

*Driving Miss Daisy* – winter, 2011 – Dramatic License Theatre

*The Sinker* – spring, 2010 – HotCity Theatre Company

(Equity premiere)

*Steel Magnolia’s* – winter, 2010 – Dramatic License Theatre

*Exhibit* – spring, 2009 – Onsite Theatre Company

*Glengarry Glenn Ross* – spring, 2009 – HotCity Theatre Company

*Sabina* – winter, 2009 – New Jewish Theatre Company

*Men With Clubs* – spring, 2008 – HotCity Theatre Company

(Equity premiere)

*Vieux Carre* – spring, 2008 – Muddy Waters Theatre Company

*Say You Love Satan* – summer, 2007 – HotCity Theatre Company

*Demons (and Other Blunt Objects)* – spring, 2007 – HotCity Theatre Company

(Equity premiere—winner of Kevin Kline award for best new play)

*Hannah’s Shawl* – spring, 1999 – Produced in conjunction with the Holocaust Museum of St. Louis

(a staged reading starring Royal Shakespeare Company actress Jane Lapotaire with music performed by members of the St. Louis Symphony)

*Unforgettable* - fall, 1998 - Dance Close-up, Washington University  
 (Performance piece featuring Artists in Residence Christine O'Neal and William Whitaker)  
*Small Domestic Acts* - spring, 1994 - That Uppity Theatre Company  
 (The British Broadcasting Company recorded this production)

### UNIVERSITY DIRECTING

*Aunt Dan and Lemon* – spring, 2018 – Washington University  
*Son of Soil* – spring, 2017 – Washington University  
*Company* – fall, 2015 – Washington University  
*SKY SKY SKY* – spring, 2015 – Washington University  
*Betrayal* – spring, 2014 – Washington University  
*Cabaret* – fall, 2012 – Washington University  
*As You Like It* – spring, 2012 – Washington University  
*Curse of the Starving Class* – fall, 2010 – Washington University  
*The Pillowman* – fall, 2009 – Washington University  
*Boston Marriage* – fall, 2008 – Washington University  
*Measure for Measure* – fall, 2007 – Washington University  
*Highness* – spring, 2007 – Washington University  
*Violet* – spring, 2006 – Washington University  
*The Awakening* – fall, 2004 – Washington University  
 (A new play written by Professor Henry I. Schvey)  
*The Three Sisters* – fall, 2003 – Washington University  
*The Woods* – spring, 2003 – Washington University  
*How to Succeed in Business Without Really Trying* – fall, 2001 – Washington University  
*Baby With The Bathwater* – fall, 2000 – Washington University  
*Hannah's Shawl* – spring, 2000 – Washington University  
 (A new play written by Professor Henry I. Schvey)  
*Company* - fall, 1998 - Washington University  
*Savage in Limbo* - spring, 1998 - Washington University  
*Tom Sawyer* - summer, 1997 - Clayton Summer Children's Theatre  
*Oldies on the Rocks* - spring, 1997 - Washington University  
*Stories From Generation X (Y, Z . . .)* - spring, 1996 - participant in the Seattle Fringe Theatre Festival  
*Stories From Generation X (Y, Z . . .)* - fall, 1995 - Washington University  
*The Seagull* - fall, 1994 - Washington University  
*Bad Blood* - March, 1994 - participant in the Seattle Fringe Theatre Festival  
*Bad Blood* - February, 1994 - Washington University  
*Hedda Gabler* - spring, 1993 - Washington University  
*Summer and Smoke* - spring, 1991 - St. Lawrence University  
*Aunt Dan and Lemon* - fall, 1989 - Lehigh University  
*Breakfast on the Back Porch* - spring, 1989 - Lehigh University  
*Getting Out* - spring, 1988 - Brandeis University

### PUBLICATIONS

Annamaria Pileggi. "A Performance-based Approach to Play Analysis Using Anton Chekhov's *The Three Sisters*." In Michael C. Finke and Michael Holquist, editors, *Approaches to Teaching the Works of Anton Chekhov*, 2016.

David V. Lu, Annamaria Pileggi, and William D. Smart. Multi-person motion capture dataset for analyzing human interaction. *In Proceeding of the RSS 2011 Workshop on Human-robot interaction: Perspectives and contributions to robotics from the human sciences*, 2011

David V. Lu, Chris Wilson, Annamaria Pileggi, and William D. Smart. A robot acting partner. *In Proceedings of the ICRA 2011 Workshop on “2011 ICRA Workshop on Robots and Art: Frontiers In Human-Centered Robotics as Seen by the Arts”*, 2011.

David V. Lu, Annamaria Pileggi, Chris Wilson, and William D. Smart. What can actors teach robots about interaction? In Frank Broz, Marek Michalowski, and Emily Mower, editors, *Proceedings of the 2010 AAAI Spring Symposium “It’s All in the Timing: Representing and Reasoning about Time in Interactive Behavior”*, 2010

### CONFERENCE PAPERS DELIVERED

**Hancock Symposium.** September 16-17, 2014. Westminster College. Invited Speaker: *Rehearsing for the Revolution: Using Theatre as a Safe Space to Explore Issues of Social (In)Justice*.

**IEEE International Conference on Robotics and Automation.** May 2012. St. Paul. Keynote Speaker in all-day workshop: *Robotics and Performing Arts: Reciprocal Influences*

**The Association for Theatre in Higher Education.** 2010. Los Angeles. Co-presenter with Robin Reese (Penn State Altoona), panel discussion: *From Physical Language to Physical Action: Using Suzuki/Viewpoints to Train the Actor in the Method of Physical Action*.

**AAAI Spring Symposium.** March, 2010. Stanford University. Co-presenter with William Smart (Washington University), panel discussion: *All in the Timing*. This discussion explored the use of actor training techniques—specifically focused on the element of time—to enhance human/robot interaction.

**5th ACM/IEEE International Conference on Human-Robot Interaction.** March 2-5 2010. Osaka. Co-organizer with William Smart and Leila Takayama (Willow Garage), workshop: *What do Collaborations with the Arts Have to Say about HRI?* This was a daylong workshop involving several groups of scientists and artists from around the world who are currently engaged in collaborative projects exploring human/robot interaction.

**Association for Theatre in Higher Education.** 2009. New York. Co-presenter with Dr. Julie Jordan and student Adina Talve-Goodman, panel discussion: *Innovative Mamet? Risking History to stage (the) Boston Marriage*.

**The 5<sup>th</sup> Annual Hawaii International Conference on Arts & Humanities.** 2007. Honolulu. Co-presenter with Lisa Campbell and Christine Knobloch-O’Neal, panel discussion: *Musical Theatre as Liberal Inquiry: The Pathway to Craft*

**Mid America Theatre Conference.** 2001. Chicago. Co-presenter with Professor Henry I. Schvey (Washington University) discussing the collaborative process between the playwright and director in the development and production of his play *Hannah’s Shawl*.

**Teacher Development Workshop.** 1997. New York. One of 11 national participants in three-week pilot

program exploring pedagogy in the areas of acting, voice and movement. Master teachers from Yale, Julliard, and NYU lead the workshop.

**Association for Theatre in Higher Education.** 1996. New York. Presenter of a workshop discussing and exploring exercises used in the development of *Stories from Generation X (Y, Z . . .)*

**Association for Theatre in Higher Education.** 1993. Chicago. Actress: New Play Development Workshop. Presenter in workshop: "Masks, Part II: How Does This Skill Function After the Studio."

**The Webster Movement Institute.** 1993. St. Louis. Participant in 3-week intensive seminar exploring innovative movement philosophies and practices with nationally and internationally known movement specialists. Studies included Feldenkrais and Suzuki methods.

**The Kennedy Center/American College Theatre Festival.** 1993. Washington DC. One of 25 national college and university faculty recipients of scholarship to participate in weeklong symposia in Acting with Uta Hagen and Directing with Gerald Freedman.

**Association for Theatre in Higher Education.** 1992. Atlanta. Actress: New Play Development Workshop.

### TEACHING Courses Taught:

Acting One	Advanced Musical Theatre
Acting Two	Acting Shakespeare – London Globe
Acting Three	Suzuki/Viewpoints
Introduction to Stage Movement	Theatre for Social Change
Musical Theatre	Advanced Theatre for Social Change

### WORKSHOPS

**Workshop Leader. Acting For Professionals.** Eight-week scene study class for St. Louis-area professional actors. July 2-August 20, 2018.

**Workshop Leader. Theater for Social Change. High School Young Leaders.** Pre-College Program. University College. Washington University. August 8, 2018

**Workshop Leader. Theater for Social Change. High School Global Leaders.** Pre-College Program. University College. Washington University. July 6, 2018

**Workshop Leader. Staff Training Workshop in Theater for Social Change.** Pre-College Program. University College. Washington University. June 5, 2018

### ADMINISTRATION AND SERVICE

**Faculty Mentor. Leadership Alliance Program.** Washington University, summer, 2014.

**Co-Creator of #Rewind/Blurred Lines.** Residential Life and Health Promotion and Wellness. Washington

University, 2014 – present.

I co-created this program with Kim Webb, Director for Sexual Assault & Community Health Services. This is a follow-up event to The Date, a freshman orientation program in rape and sexual assault prevention. #Rewind occurs at the beginning of the spring semester, and continues, using Theatre for Social Change techniques, the exploration and dialogue begun with The Date. #Rewind employs the interactive approach of Forum Theatre, which allows the audience to shift its role from spectator to “spect-actor” in an effort to resolve the conflict onstage. In this way, audience members become part of the dramatic event. By entering into the fiction onstage, the audience is practicing ways to solve or prevent the conflict – in this case, rape and sexual assault.

**Coordinator of Drama and Speech.** University College. College of Arts and Sciences. Washington University. 1996 – 2002

**Administrator of the Shakespeare Globe Program.** Spring and summer of 1995, 1996, 1998 and 2001, 2006, 2010, 2013, 2017.

**Co-Producer of the Greenhouse New Play Festival.** HotCity Theatre. 2007 – 2014.

We cultivated this into a national festival in which we developed plays with the playwright, a director, actors and a dramaturg. The workshop culminated in a weekend of staged readings, which was free and open to the public. International dramaturg Liz Engelman led the workshop for the festival in 2011 and 2012.

**Search Committees.** I have served on nine search committees for the Performing Arts Department.

**Production Committee.** The Production Committee schedules the Performing Arts Department’s production season, and chooses the plays to for production. I served on this committee two years.

**Planning and Special Projects Committee.** Two years of service on the committee, that reviews and approves the use of the Performing Arts Department spaces.

**Colloquium Committee.** I served as a committee member, planning and organizing the inaugural Colloquium Series for the department. 2013-14.

**Graduate Advisory Committee.** This committee reviews candidates for the MA program in Drama. I served four years on this committee.

**Performing Arts Department Major Advisor.** 1992-present. I currently have six advisees.

**Faculty Advisor for Senior Honors Theses.** I regularly advise undergraduate drama majors on thesis projects in addition to serving on thesis committees. I am currently serving on the MFA Dance Thesis committee for MFA candidate Sam Gaitsch.

**PAD Prospective Student Contact.** I meet with 10-20 prospective students annually and often host them as observers in my classes.

**Faculty Advisor – Irene Ryan Nominees.** For 3 years I was the advisor for our student Irene Ryan Audition nominees for the regional Kennedy Center American College Theater Festival.

**Acting Coach.** 1991-present. I regularly coach students who are preparing to audition for

graduate school and internships. This spring I coached two former PAD students in preparation for MFA Acting graduate school auditions.

**Directing for the A.E. Hotchner Playwriting Festival.** 1999-present. Working with student playwrights and actors on play development and staged readings.

**A.E. Hotchner Playwriting Festival Selection Committee.** Selecting plays for inclusion in the annual A.E Hotchner Playwriting Festival. 3 years of participation.

**Faculty Associate.** 2005-2007. I served as a faculty associate for the Nathan Dardick House.

**Freshman Reading Program.** 2005-2007. *One Nation Underprivileged, Brown.*

**Lifelong Learning Lectures.** I give a lecture annually for the Lifelong Learning group on West Campus on the departmental production I am directing.

#### **ROLES (Selected)**

**Claudia** in *Elegies*. World AIDS Day Benefit Performance. Fall, 1997; AIDS Conference Benefit Performance, Spring, 1998

**Doctor** in *Wings*. Orthwein Theatre. Spring, 1992

**Olga** in *The Three Sisters*. Lafayette College. Spring, 1990

**Jenny** in *The Threepenny Opera*. Brandeis University. Spring, 1988

**Jessica** in *Sunday On The Rocks*. Brandeis University. Fall, 1987  
Premiere production written by Theresa Rebeck

**Bette** in *The Marriage of Bette and Boo*. Brandeis University. Fall, 1987. Directed by David Wheeler

**Ceily Petroni** in *Written By Hand*. Brandeis University. Spring, 1987  
Directed by Barney Simon; Composer/Lyricist: Barbara Damashek

**A Member of the Company** in *The Days To Come*. Brandeis University.  
Spring, 1987. Directed by Nola Chilton

**Popeye** in *The Miss Firecracker Contest*. Vassar Playhouse, Vassar, KS. Summer, 1986

**Adelaide** in *Guys and Dolls*. Vassar Playhouse, Vassar, KS. Summer, 1986

**Eliza Dolittle** in *My Fair Lady*. The Black Hills Playhouse, Black Hills, SD. Summer, 1984