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Bio

I am a theatre artist—director, writer, actor, producer and teacher. I am also founder and artistic director of The Artist’s Laboratory Theatre, a company dedicated to experimentation through the storytelling process. I strive to find new ways of making theatre, such as devising new works based on borrowed stories from my environment. I aim to create new ways of experiencing theatre, such creating site- responsive work, and through community collaborations. I aim to create theatre of extraordinary quality that encourages both local community participation and national collaboration. After its inception, ALT quickly gained national recognition in American Theatre Magazine as “evidence of the burgeoning theatre scene in northwest Arkansas.” I am a rostered teaching artist with the Arkansas Arts Council.

Mission

As a teaching artist, I strive to lead my students to all creative possibilities, inspire presence and receptivity, and encourage the honesty that is required in performance. I believe that together we can grow and learn from our discoveries in the classroom, studio, rehearsal space, and on the stage, as we examine the world through the lens of theatre. A major personal discovery I have made is that teaching theatre brings me closer to understanding my own work as an artist. The teaching experience is a learning experience, and is highly rewarding and meaningful to me.

Education

The University of Central Florida —MFA in Acting 2009
The University of Central Oklahoma —BFA in Theatre Arts 2006
Anne Bogart & SITI Company
2007 Trained in Viewpoints and Suzuki in the long- term intensive residency
Double Edge Theatre
2012 A residency of intensive training in physical improvisation and devising techniques with America’s oldest laboratory theatre.
2013 Double Edge intensive in physical improvisation and devising techniques with America’s oldest laboratory theatre.

Academic Experience

University of Arkansas 2015

Lecturer—Theatre Appreciation

Survey course that covers, history, genres, careers, and the social context of theatre arts.

University of Central Florida 2005-2009

Theatre Instructor —Acting I & II

Using various techniques, such as Stanislavski's "Method of Physical Actions" and Meisner, I led undergraduate drama major and non-majors through scene study, voice and movement.

Voice and Speech for the Stage

Using the technique of Fitzmaurice, Linklater, Berry, and Skinner, we explored the foundations and possibilities of the actor's voice. The class focused on two parts of vocal training: destruction and reconstruction to strengthen the student's personal voice and bring clarity and resonance to the spoken word.

Teaching Artist Experience

TheatreSquared 2011-September 2015

"Learning Programs Manager"

Teaching Artist—teaches short and long term playwriting and performance residencies to high school students throughout Arkansas.

Voice and Movement Specialist—leads all voice and movement components of youth training and adult professional development, including the Shakespeare Academy and the T2 Professional Development Institute every summer.

Tour manager—coordinates the educational tour every Fall booking over 50 shows in two months.

Program developer—incubates new curricula in test kitchen classrooms across the state.

Movement and Voice Instructor- Summer Shakespeare Academy

I lead movement and voice classes in a two-week professional training program for students ages 10-18. (Hamlet, As You Like It, Tempest)

Tricycle Theater for Youth (January 2011-July 2011)

Instructor— Operation Military Kids

At the 4H Center of Arkansas for Operation Military Kids, I developed the performing arts component for the annual week- long arts camp. Through collaboration with the other art groups at the camp (storytelling quilts, film making and creative writing), we created original

performances based on the children's personal stories that reflect the unique identity as a military kid. We used creative writing, recorded interviews with our peers, and other devising methods to create a final performance.

Outreach Specialist, Instructor— Team Shakespeare

Through a collaboration with Tricycle Theater and the University of Arkansas Brown Chair in English Literacy, I created the curriculum and lessons for a long-term project, Team Shakespeare. From January through May, I traveled to the Augusta, AR to teach weekend workshops to high school students on Shakespeare's romance, *The Tempest*. In addition to analyzing the play, I taught the principles of verse and rhetoric, the foundation of Shakespeare's work. In addition to our lessons, we created an original play based on our new understanding of Shakespeare's work and presented it to the community of Augusta during their annual festival, "Augusta Days."

Related Experiences

Artist's Laboratory Theatre

"Sunday Night Service at Maxine's" (current and ongoing) *writer, producer*
A monthly performance series, which includes the "All You Need to Know Show" (an information variety show), and "Singled Out," a show that celebrates the individual musicians that make up favorite local bands. The series airs every Sunday on KUAF 91.3.

"The New Now" (current and ongoing) *ensemble, producer*
A performance series that explores the impact of technology and social media. Each production has a new focus on different themes and facets of the topic of technology. Because the Company strives to produce meaningful and relevant work for their community, each stage of development begins with community conversations on focused topics, which the ensemble uses as the entry into their writing process.

"Connections" and "Rabbit Hole," both staged throughout Tri Cycle Farms in Fayetteville.

"Ctl+Alt+Del," a "twenty first century myth," in which the heroes struggle with the light and dark forces of technology. Staged throughout the grounds of Mount Sequoyah.

"The Place Project" (2011-2013) *writer, director, producer*
A long-term, multiple-location, site-specific, performance project. The mission of the project was to reveal and understand how Place—geographical, architectural, spiritual, and cultural—determines self. The Company created ensemble-generated work and adaptations, which they present in public performances in nontraditional theatrical settings.

"See the Light"— In this journey, the company explores the ideas behind specific art—work in the exhibit of the same name. The ensemble staged vignettes in each gallery, which audiences followed throughout the evening.

“Alley 38”— A site-specific, “walking tour” throughout downtown Fayetteville, the performance was a part of Artosphere 2012 presented by Walton Arts Center. It was an outdoor performance during which the audience walked to different locations throughout the corridor the city titled “Alley 38” on their planning maps. Led in small groups to spaces within and around Alley 38, audiences experienced performances about Place and identity while in the “natural” environment of an urban landscape.

“The House” —transformed a residential home into a performance space, in which adapted “found” material was developed into performances in order to reveal truths about Home as a Place. From our dramaturgy (ranging from interviews, newspaper articles, radio transcripts), we created and performed vignettes throughout the rooms and grounds of the house for small audiences.

“The Sheet Fort Experience”

A pop-up temporary venue, the fort is home to funky and intimate programming. The Sheet Fort has been commissioned by festivals, such as Block Street Block Party and Last Night Fayetteville, as well as by organizations such as Crystal Bridges. It is a venue for the Company’s programming or for community events.

“Time to Burn”—staged a reading of a Charles Mee play.

“Lost and Found”—a night of “found” text, videos, images, and music. Audiences brought their object and story to share.

“Found Fayetteville”— a “found” show made from the scraps, both cyber and ephemera, collected from the Fayetteville community.

“I Can Haz a Sheet Fort”— found from internet sources such as Facebook, Reddit, BuzzFeed, and is curated into a rollicking performance of monologues, scenes, songs, and videos—all found on the internet and crafted into an evening of irreverent reflection with lots of “LOLs.”

Other Producing Projects

Bombs, Babes, and Bingo (8/09—11/09) *producer, performer*

Bookended by two fixed scenes, a series of ten more was determined randomly in a game of bingo and played out differently every performance, mirroring the dissolution of a bomb scientist’s mind. Neither the audience nor the cast knew the order until the moment the bingo ball number was called out. As a result, each performance is unique and exciting, and according to the math, there are 39,916,800 versions of the play. The show was produced in Fayetteville, Oklahoma City, and at the New Orleans Fringe Festival.

X: The Rise and Fall of an Asylum Star (May 2010) *producer, performer*

A one person show based on a real patient of Dr. Charcot, the father of Neurology and Svengali of "hysteria." Augustine, or "Patient X" was a resident of the infamous Salpetriere Hospital, an insane asylum otherwise known as the "female inferno."

War of the Worlds by Orson Welles (8/09) *writer, producer, ensemble*
A re-enactment of the famous radio performance interwoven with a dramatization of the public's reactions. Comprised from the original transcripts of interviews with the public, the show gave perspective on the experience of collective fear media manipulation, attempted to reveal the tricks behind the hoax, as well the public's relationship to the media.

Community Outreach

Play a Part (ongoing)—a long-term residency at Northwest Arkansas Community Correction Center, in which I devise and produce a play with 10 incarcerated women.

Speak for Yourself (ongoing)—a community storytelling show shared with organizations and community groups to serve their event and mission.

Prison Stories (2010-2013)—a creative writing project at Northwest Arkansas Community Correction Center. As artistic director of the project, I edited down the women's writing into a script and produced a staged reading with professional actors for a prison performance, as well as for the public.

Awards and Grants

2014 Artistic Innovations Grant, Mid-America Arts Alliance
2014 Expansion Arts Grant, Arkansas Arts Council
2014 Art Amiss, Project Support Grant recipient
2012 Walton Arts Center, Artosphere Project Partner Grant recipient
2011 Arkansas Arts Council Sally A. Williams Fund recipient
2009 United Arts of Florida Individual Artist Development Grant recipient
2009 Best New Artist, Orlando Fringe Theatre Festival

Panels

2012-Ongoing Fayetteville Arts Council