

PATRICK PORTER

CURRICULUM VITAE

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OBJECTIVE

Seeking to leverage my education in performance practice and theory, my fluency in a variety of acting techniques/strategies/styles, and my experience as a professional actor, acting coach and educator to teach performance for stage and/or screen in an undergraduate or graduate performance program or professional training conservatory.

EDUCATION

HIGHER EDUCATION

- 2018 MFA, Performance and Performance Studies, Pratt Institute, Brooklyn, NY
Thesis: *Navigating the shared body: Acting in the balance*
Performance Thesis: *Sweet Dreamless (a night in one evening)*
- 1992 JD, Baylor University School of Law, Waco, TX
- 1989 BA, English, Baylor University, Waco, TX

PERFORMANCE TRAINING CERTIFICATES

- 2005 Acting Shakespeare, The Royal Academy of Dramatic Art, London, UK
- 1996 Integrated Program, The American Musical and Dramatic Academy, NYC

CONTINUED PERFORMANCE TRAINING, NYC

- The Michael Chekhov Acting Studio, NYC
Ruth Nerken/Cheryl Clark (The Whole Actor - Laban-based), NYC
On-Camera with Charles Tuthill
Caymichael Patten Studio, NYC
Anthony Vincent Bova (Eric Morris System/Strasberg), NYC
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PROFESSIONAL AFFILIATIONS & CERTIFICATIONS

- Actors Equity Association
SAG/AFTRA
U of NY / State Education Dept - Private Careers School Teacher Full License (BPSS)
Board of Directors - The Other Side Of Silence (TOSOS) Theatre Company
The Flea Theater as Anchor Partner Company (TOSOS)

Covid Compliance Officer Certificate & COVID Safety Training (Theatre Production)
– Arts & Science Classes (May 2021)

DIRECTING/DRAMATURGY

Director, Integrated Program Graduation Performance (Drama), Spring 2021 (AMDA NY)
Co-Director, Studio Program Graduation Performance, Spring 2021 (AMDA NY)
Co-Director, Studio Program Performance Workshop, Spring 2020 (AMDA NY)
Co-Director, Studio Program Performance Workshop, Summer 2019 (AMDA NY)
Assist. Dir./Dramaturge, *Beautiful Creatures, An Opera*, Christopher Alden, Director (NYC)
Assist. Dir./Contributing Librettist, *MoodSwing*, Hannah Eidinow, Director (NYC/Edinburgh)

TEACHING (Classroom & On-line/distance*)

Current American Musical and Dramatic Academy (AMDA):
NYC Conservatory Studio (Acting), Integrated (Musical Theater), and Dance
Theater Programs

- Acting 1: Foundations (Weekly)

An introductory acting course in which the principles and techniques of acting are introduced and explored, emphasizing sensory and environmental work to develop the ability to concentrate, to observe and to use the imagination fully.

- Acting 2: Contemporary Scene Study (Weekly)

Using realism scenes from contemporary American playwrights, students further develop skills and techniques as actors, such as achieving poise on stage, performing truthful physical actions, economy, specificity, spontaneity and dedication to the rehearsal process.

- Acting 2: Period Scene Study (Weekly)

Students explore the works of American playwrights from the 1930s to 1950s. Students review the processes of script analysis, scene analysis, critical thinking and character analysis by combining political, historical and societal elements in a context of the plays and playwrights.

- Monologues for auditioning (Seminar Intensive)

Two monologues, contrasting in tone and style, from published sources are chosen and work shopped with the purpose of accentuating students' type and ability. All basic acting tools will be implemented in order to prepare and execute each monologue clearly and effectively in an audition context. The students present these two prepared pieces on an Industry Panel Night, and will have both prepared for use in future auditions upon graduation.

- Audition Technique (Seminar Intensive)

An actor often receives notice of an audition at the last minute, or is asked to do a "cold reading" with little or no time for preparation. This course simulates a variety of audition environments, so that the actor will use basic acting/performance tools in order to present the material in a professional, confident manner and execute the assigned audition text concisely and with a variety of colors, having an understanding of the material by being in the moment, analysis of text and the application of additional research when applicable.

Spring 2020 New York Conservatory for Dramatic Arts (NYCDA), Conservatory Program:
Acting for the Screen

- Voice & Speech: Shakespeare Performance (2 hrs/week)

A continuation of the vocal flexibility work from Voice and Speech I. Students use Shakespearean texts to develop heightened language skills, full breath support, and dynamic energy.

Current Extensive private coaching for theatre/screen professionals and performing artists

- audition preparation, including selection of audition materials
- role preparation
- consulting for devising projects specifically for performance and for including performance elements into traditionally non-performance forms
- consultation and research assistance for performance creations and theoretical implications

***On-line/Distance learning through Canvas Platforms and Google Classroom LMS via Zoom, Google Hangouts, and Microsoft Teams video platforms.*

POTENTIAL TEACHING COURSES

Acting: Beginning (The Baseline), Intermediate (Deepening into craft), Advanced (Personal approach), Advanced 2 (Claiming Artistry)

Acting for the Camera: Stage to Screen

Sonnet to Soliloquy: Shakespeare Performance

Acting the song: Musical Theater Performance

Scene to Song: Musical Theater Performance

Movement for Actors: Warming-up, Coming from where you are, Fulfilling the script

Devising Performance

Table to Feet: Script Analysis Strategies

Auditioning for the Stage (Theatre/Musical Theater)

Auditioning for Film/TV/Streaming/Self-taping

Dramatic Engines: Drivers of Acting Performance Styles for Stage/Screen

Long Form Solo Performance/The One-Person Play

The Acting Biz/Professional Practices

Intro to Performance Studies

Performance as Research

Poetry writing into Performance

Poetry as Process (distilling acting performances)

Wall writing: A Strategy for Creative Problem Solving, Process and Performance

Performance Photography

Performance Art

PERFORMANCE EXPERIENCE

DEvised/DECONSTRUCTED THEATRE & SOLO PERFORMANCE (NYC)

Sweet Dreamless (a night in one evening)

Solo Project - Pratt Institute

Meanwhile in Chechnya

Solo Project - Pratt Institute

Free Admission

Solo Project - Eagle Bar NYC

Free Admission Installation

Solo Project - Pratt Institute

Searching for Frank

Solo Project - Pratt Institute

Seeing Andre Gide

Wallis Knot Theatre Company

The Cherry Orchard According to Whomever...

Wallis Knot Theatre Company

The Wilder Project One Acts Mash-up

Wallis Knot Theatre Company

SELECTED PROFESSIONAL ACTING EXPERIENCE

Off Broadway (NYC)

Blood on the Dining Room Floor Hubert WPA Theatre, Jeremy Dobrish, Dir.

NYC / Regional Theatre

Street Theater Donald The Other Side of Silence/Mark Finley

The Secret Garden (musical) Archibald APAC/Tom Wojtunik

Pig Tale Johnny Lovejoy TOSOS & DGTF(Dublin)/Mark Finley

Ragtime Father White Plains Perf Arts/Sidney Burgoyne

Man of La Mancha Duke/Carrasco Cleveland Playhse /Amanda Dehnert

Twelfth Night, or What You Will Orsino AL Shakespeare/Gavin Cameron-Webb

Man of La Mancha Anselmo AL Shakespeare /Geoffrey Sherman

Cymbeline Storyteller/Cymbeline Vanbrugh Thtre, London/Nona Shepperd

Cabaret Ernst Ludwig Gateway Playhouse/Dominic Ruggiero

Pig Tale Johnny Lovejoy TOSOS/Mark Finley

Edward The King Mortimer Gayfest NYC 2008/Sidney Burgoyne

108 Waverly Chris SunnySpot Productions/Sammy Viverito

Belles of the Mill Sean Ryan Midtown Int'l Thtre Fest./A. Schulman

Voir Dire Michael Kessler Theatre at John Jay College/L. Moller

Whiskey Down Nate/Larry Million Stories Arts & Artists/L. Wesley

Everyman The Messenger Prospect Theater Company/C. Reichel

Vincent Theo Van Gogh Writers' Stage/J. Fredricks

Television and Film

The Quarantine Diaries Series Regular Mailer Films, Michael Mailer, Dir.

The Charmed Life of Fig Dauphine Supporting Too Menny Films, Gretchen Zufall

Winter Fugue Supporting Steele Plant Films, Jadrien Steele

<i>Law and Order</i>	Co-star	NSB/Universal/"Bogeyman", Tim Hunter
<i>Allies</i>	Lead	Films in the Trenches/ Frank Hall Green
<i>Philos Aphilos</i>	Lead	Bluespydre Prod./ Jeffrey Perlman
<i>Atmosphere</i>	Supporting	Marksman Productions/ J Marks
<i>Prognosis</i>	Featured	NYU Grad. Prod./ Wansuk Woo

CORPORATE WORK EXPERIENCE

Available upon request

PUBLICATIONS

Photo artbook with poetry: *Return To Death Valley*

Published by LOST ALPHABET

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Thesis: *Navigating the shared body: Acting in the balance*

Submitted in partial fulfillment for the degree of Master of Fine Arts (Performance and Performance Studies).

M.F.A., Pratt Institute, School of Liberal Arts and Sciences, 2018.

Includes bibliographical references.

ARTIST STATEMENT

Patrick Porter is an actor and multidisciplinary artist working in multiple modes of performance, photography/visual arts, poetry, and electronic music. Born and reared in Shreveport, La., he has lived and worked in NYC for 25+ years. He is fascinated by the beauty surrounding him, especially that emanating from the quotidian, ignored, or overlooked, and is inspired by the theatricality of life which presents itself outright, or more subtly, as obscured by society's perception of banality in situations, places, persons, etc. It is this tension between cultural/social/imposed and individual perceptions that draw him to investigate not only varying embodied realities that often occur simultaneously within a person during performance or everyday life, but the manipulation of these. Patrick draws on his eclectic education, life experiences, the natural world, southern upbringing, and the peculiar outlook of the queer to present ways of making/re-making and perceiving/re-perceiving the world.

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