

# Martin Balmaceda

212.567.2001

Actor, Theater Director, and Educator

US- Citizen.

NYC- Residency

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## SUMMARY OF QUALIFICATIONS

- MFA in Theatre.
- BA in Creative Arts Therapy and Human Behavior.
- Twenty-five years of experience in performing and directing contemporary Theatre.
- Performance training based on Composition work and, Viewpoints (Bogart, Overlie and Beavers).
- Experimental performance methods, working with a variety of art forms.
- Ensemble acting, movement, and devised work.
- Fifteen years of experience teaching K-12 and undergraduate students.

## EDUCATION AND PROFESSIONAL TRAINING

2013 Master of Fine Arts in Theater Sarah Lawrence College, Bronxville NY

2010 Bachelor of Arts in Creative Arts and Human Behavior Empire State College, NYC

2008 Creative Arts Therapy Certificate with a concentration in Drama Therapy, The New School University, NYC

1985 Conservatorio de Teatro 'Club de Teatro' (Professional Training). Santiago, Chile

## TEACHING PROFESSIONAL EXPERIENCE AND INSTITUTIONS

**Visiting Assistant Professor - Director of the Theatre Program**, Friends University, Wichita, 2023-present

**Head of the Theater Program**, Universidad de las Américas Puebla, México, 2021-2023

**Senior Associate Professor**, Universidad de las Américas Puebla, México, 2016 - 2023

**Artistic Director Compañía de Teatro UDLAP**, Universidad de las Américas Puebla, México, 2019-2021

**Part time Lecturer Contemporary Theater**, The New School University HEOP program, NYC, 2015-2019

**Guest Lecturer Methods for Theater Outreach**, Sarah Lawrence College, NY, 2014-2019

**Guest Lecturer Acting and Directing I**, Lehman College NYC, 2014-2016

**Leadership Trainer**, The Leadership Program, NYC, 2000-2016

**Success Coach**, Creative Connections, NYC, 2013-2016

**Teaching Assistant Spanish Latin American Theater**, Sarah Lawrence College, NY, 2012-2013

**Theater Instructor Devised Theater Lab**, IATI Theater, NYC, 2011-2013

**Drama Instructor In-School Drama Immersion Program**, City Lights Youth Theater, NYC, 2000-2007

**Drama Teacher In-School Storytelling Workshops**, Inside Broadway, NYC, 2000-2002

## DIRECTING PROFESSIONAL EXPERIENCE

***He Said Yes / He Said No*** by Bertolt Brecht – Cornerstone Studio Theatre, Riney Fine Arts Center, Wichita, 2023

***Noche tan Linda*** by Pablo García Gámez – Universidad de las Américas Puebla, México, 2023

***Acheron: The River of Tragedy*** by Xavier Villanova – The Cherry Arts, Ithaca, New York, 2022

The New Ohio Theatre, New York City, 2022  
Brooklyn Studios for Dance, New York City, 2019  
Teatro del Parque Museo Rufino Tamayo, México City, 2019  
Muestra Estatal de Teatro Puebla, Puebla, México, 2019  
Casa Actum, México City, México, 2017  
Capilla del Arte UDLAP, Puebla, México, 2017  
Casa Nueve, San Andrés Cholula, Puebla, 2016

**Arlequino Servidor de Dos Patronos** by Carlo Goldoni – Universidad de las Américas Puebla, ZOOM, 2021  
**Desterrando Historias Silenciadas** by Ensemble – Universidad de las Américas Puebla, ZOOM, 2020  
**La Mujer que Cayó del Cielo** by V. H. Rascón Banda – Universidad de las Américas Puebla, México, 2019  
**An Enemy of the People** adapted by Arthur Miller – The Lee Strasberg Institute, 2018- New York City, 2018  
**Medea Desplazada** adapted by Jean Anouilh – Teatro Sidarte and Corporación CoArtRe- Santiago Chile, 2018  
**Fractales** by Alejandro Ricaño – Universidad de las Américas Puebla, México, 2017  
**Aeropuerto** by Gino Luque Bedregal – Universidad de las Américas Puebla, México, 2016  
**Marisol** by Jose Rivera – Sarah Lawrence College, Bronxville, NY, 2016  
**Yoleros** by Álex Vásquez Escaño – The Bushwick Starr Theater, NYC, 2016  
IATI Theater, NYC 2015

ATI AWARD BEST DIRECTOR AND HOLA AWARD OUTSTANDING PERFORMANCE BY AN ENSEMBLE CAST  
**Curing the Void** devised work – New York Fringe Festival 2015, NYC, 2015  
Dixon Place, NYC, 2014

**Daughter of the Makahiya** by Nehprie Amenii – Pan-Asian Repertory Company, NYC, 2014  
**Not a Leg to Stand on** by Lina Meruane – Sarah Lawrence College, NY, 2013  
**Pretty & Daisy** by Martin Balmaceda – Sarah After Hours, Dixon Place, NYC, 2013  
**Persona** devised work – Sarah After Hours, The New Ohio Theater, NYC, 2012  
**The Black Continent** by Marco Antonio De La Parra – IATI Theater, NYC, 2008  
**MaTRIX, Inc** by D. Raznovich – The Arthur Seelen Theater, NYC, 2005  
**Finished from the Start** by Juan Radrigán – Julia de Burgos Cultural Center, NYC, 2004  
Northwestern University, Chicago, 2004  
**Isabel Banished in Isabel** by Juan Radrigán – Jewel Box Theater, NYC, 2003  
**The Rest is Silence** by Martin Balmaceda – Expanded Arts, NYC, 2000  
**Under the Speed of Dreams** by Martin Balmaceda – CAP21, NYC, 1999  
**Purgatory** by W. B. Yeats – West Side Dance Project, NYC, 1998

#### **ACTING PROFESSIONAL EXPERIENCE**

**K and the Way** by Patti Bradshaw - Brooklyn Studios for Dance, NYC, 2016, directed by Patti Bradshaw  
**Pretty & Daisy** by M. Balmaceda - Dixon Place, NYC, 2013, directed by Martin Balmaceda  
**Double Aspect** by E. Ehn - La MaMa Theater, NYC, 2013, directed by Dan Hurlin  
**Macbeth** by W. Shakespeare - Sarah Lawrence College, Bronxville, NY, 2012, directed by Howard Jackson  
**The Wild Duck** by H. Ibsen - Century Center Theater, NYC, 2000, directed by Will Pomerantz  
**Old Baldy** by Jairo Anibal Niño - La Tea Theater, NYC, 1999, directed by Nelson Landriou  
**Cuentos en la Noche** by R. Griffiero - Los Kabayitos Theater, NYC, 1998, directed by Luis Caballero  
**Sexual Healing** by B. Bellamy - Henry Street Settlement Theater, NYC, 1997, directed by Robert Bellamy

**Los Roommates** by A. Villamizar - A.T.A. Theater, NYC, 1995, directed by Abdon Villamizar  
**Café con Leche** by G. González - Repertorio Español, NYC, 1994, directed by Rene Buch  
**Bodas de Sangre** by F. García Lorca - Repertorio Español, NYC, 1993, directed by Rene Buch  
**The Crane Wife** by S. Yagawa - Here Art Center Theater, NYC, 1993, directed by Molly Bowman  
**La Candida Erendira** by García Márquez - Repertorio Español, 1992, directed by Jorge Ali Triana  
**El Alcalde de Zalamea** by Calderón de la Barca - Repertorio Español, NYC, 1991, directed by Rene Buch  
**A Christmas Carol** by C. Dickens - Ohio Theater, NYC, 1990, directed by Donald Emmerich  
**Seduced** by S. Shepard - Chileno-Norteamericano, Santiago - Chile, 1988, directed by Carmen Pellisier  
**El Deseo de Toda Ciudadana** by De la Parra - Teatro La Comedia, Santiago - Chile, 1987, directed by Ramón Griffero  
**Desierto** by M. Balmaceda - Teatro Casa, Santiago - Chile, 1987, directed by Rodrigo Marquette  
**Cinema Utopía** by R. Griffero - Teatro El Trolley, Santiago - Chile, 1985, directed by Ramón Griffero  
**La Farsa de Pathelin** by Anónimo - Teatro Cámara Negra, Santiago - Chile, 1985, directed by J. A. Peña  
**Historias de un Galpón Abandonado** by R. Griffero - El Trolley, Santiago - Chile 1984, directed by Ramón Griffero  
**Amadeus** by P. Shaffer - Teatro Municipal de Chile, Santiago - Chile, 1984, Associate Director Richard Jay Alexander

#### **TOURING PROFESSIONAL EXPERIENCE AND TELEVISION**

**Noche tan linda** by Pablo García Gámez - Festival Internacional de Teatro Universitario / FITU, México, 2023  
**Aqueron** by Xavier Villanova - Nuevo Siglo Drama Festival at The Chamizal National Memorial, TX, 2018  
**La Hebra del Ser** by Hydn Diaz - XXVI Festival Eraitzicutzio, México, 2018  
**Halfway There** by S. Rasch - Periwinkle National Theater, US tour, 1998  
**The Barber of Seville** by L. Bernstein - Biggs Rosati National Theater, US national tour, 1996  
**Don Quixote** by L. Bernstein - Biggs Rosati National Theater, US national tour, 1994  
**Ya Viene Pancho Villa** by J. Rivera-Saavedra - Pregones Theater Festival, NYC, 1992  
**Pelo de Liebre** - Directed and Produced by Mario Velasco, 1990  
**Zsena** - Directed and Produced by Pepe Maldonado, 1987  
**La Torre 10** - Televisión Nacional, Canal 7, 1984

#### **HONORS AND AWARDS**

Best Production- "La Hebra del Ser", XXVI Festival Eraitzicutzio, México, 2018  
Best Director - "Yoleros", ATI Awards, NYC, 2016  
Segundo Congreso de Teatro UDLAP - Visiting Guest Director, México, 2016  
Manhattan Community Art Grant - Shattering Borders LMCC NYC, 2008  
Theater Community Award Outstanding Services - Middle School 2 NYC, 2007  
The Lincoln Center Directors' Lab - Devised Theater NYC, 2005  
Outstanding Facilitator of the Year - The Leadership Program, NYC, 2003  
Outstanding Work with the Young People at C.S. 150 NYC- Theatre Choice Award, 2003  
Outstanding Service to Young People of New York City - PASE Setter Award NYC, 2002  
First Prize Theatre Project Award - Queensborough Community College NYC, 1995

#### **WORKSHOPS AND CONFERENCES**

2022 Viewpoint Theory and Training for Actors, Guest Lecturer, University of Texas at El Paso  
2017 XXV Jornadas Internacionales Latin-American Theater Puebla, México

2016 Universidad de las Américas Puebla, Segundo Congreso de Teatro, México  
2007 Mabou Mines, Viewpoints Theory (Mary Overlie & Terry O'Reilly), NYC  
2006 Synaesthetic Theatre, Boundless Improv (Wendell Beavers), NYC  
2002 SITI Company Viewpoints Training (SITI Company Anne Bogart), NYC  
2002 SITI Company Composition Training (SITI Company, Tina Landau), NYC  
2000 Stage Directors & Choreographers Foundation Viewpoints (Mary Overlie), NYC  
2000 Actor's Studio with Robert Lewis Stanislavski Method, NYC  
1999 BAM, Brooklyn Academy of Music Production Assistant, NYC  
1990 Martha Graham School Modern Dance, NYC  
1990 HB Studios, Uta Hagen Method, NYC

## **PUBLICATIONS FEATURING MY WORK**

"La Jornada" <https://www.jornada.com.mx/notas/2023/01/10/cultura/aqueron-el-rio-de-la-tragedia-sobre-migrantes-y-la-obra-juana-y-la-muerte-propuesta-escenica-udlap/>, posted january 10, 2023.

"artout.news" <https://artout.news/2022/08/04/aqueron-el-rio-de-la-tragedia-se-presenta-en-the-news-theatre-ice-factory/>, posted august 4, 2022.

"La Guia Cultural" <https://laguiacultural.com/new-ohio-theatre-ice-factory-2022-presenta-aqueron-el-rio-de-la-tragedia/>, posted july 20, 2022.

"La Jornada" <https://www.jornada.com.mx/notas/2021/11/21/cultura/concluye-temporada-de-arlequino-servidor-de-dos-patronos-en-la-udlap/>, posted november 21, 2021.

"blog.udlap" <https://blog.udlap.mx/blog/2020/11/la-udlap-traves-de-video-teatro-reflexiona-la-situacion-viven-actualmente-las-mujeres-mexicanas/>, posted november 30, 2020.

"Intolerancia" <https://intoleranciadiario.com/articulos/educacion/2019/06/11/950246-egresadas-y-academico-udlap-llevan-puesta-en-escena-a-nueva-york.html>, posted november 6, 2019.

"Periodico central" <https://www.periodicocentral.mx/2019/academia/item/25475-teatro-udlap-presenta-obra-sobre-la-discriminacion-de-una-mujer-indigena-migrante>, posted november 6, 2019.

"Periódico central" <https://www.periodicocentral.mx/2019/academia/item/7054-director-artistico-de-teatro-udlap-invitado-a-dirigir-obras-en-nueva-york-y-santiago-de-chile>, posted march 26, 2019.

"La jornada de oriente" <https://www.lajornadadeoriente.com.mx/puebla/teatro-udlap-clasico-antigona/> by Paula Carrizosa, posted may 2, 2018.

"El Mostrador Cultura" <https://www.elmostrador.cl/cultura/2018/12/05/obra-medea-desplazada-en-teatro-sidarte/> posted dicember 5, 2018.

"Revista Satch" <http://www.satch.cl/2018/12/10/se-considera-amputada-medea-desplazada/> by Guillermo Pallacán R, posted dicember 7, 2018.

"blog.udlap" <https://blog.udlap.mx/blog/2017/05/fractalesteatroudlap/>, posted may 4, 2017.

"blog.udlap" <https://blog.udlap.mx/blog/2016/12/aeropuertodeteatroudlap/>, posted dicember 1, 2016.

"Que Onda?" [www.howlround.com](http://www.howlround.com), interview by Emily Cordes, posted february 7, 2016.

"Yoleros - American Theatre" [www.americantheatre.org](http://www.americantheatre.org), Amid a gentrifying tide the Bushwick Starr launches Yoleros by Eliza Bent, posted december 18, 2015.

"Stages of Conflict: A Critical Anthology of Latin American Theater" by Diana Taylor, Sarah J. Townsend, Isabel Banished in Isabel. 2011.

## **CREATIVE RESEARCH / PROFESSIONAL DEVELOPMENT**

- Latin American Theatre
- Gender identity
- Multidisciplinary
- Movement
- Dance
- Devising
- Multicultural

- Physical Theatre
- Viewpoints Theory and Composition Work
- The Lee Strasberg Acting Technique and Scene Study

## UNIVERSITY LEVEL COURSES DEVELOPED AND TAUGHT

- Actor Training – In this class, we work to understand the components of the actor’s training. Basic exercises include improvisations and prepared work in relaxation, concentration, imagination, and communication. The training allows actors to work on vocal awareness and acting movement techniques.
- Improvisation – Beginners. An introduction to the craft of improvisation. Students are encouraged to take creative risks and explore the imagination of the students. The students learn to listen and respond impulsively, giving others the prompts for their improvisations to be playful.
- Acting I – Introduction to Stanislavsky: in this class, the students are introduced to the concepts of The Magic “If”, Given Circumstances, Super-Objective, Objective, and Physical Action. We begin developing the actor’s instrument, sensitizing the actor to the needs of the stage, and increasing capacity for observation, attention, expression, and experience in the present moment. Also incorporated are physical training and vocal warm-ups, playful imaginings, open scenes, reading and seeing plays, and acting exercises.
- Acting II – Introduction to the method based on Lee Strasberg's approach to acting. We explore key method-acting techniques such as removing tension, focusing and deliberateness, sense memory exercises, animal exercises, identification, and replication. The students begin working with monologues and later with scenes.
- Acting III – Scene Study. In the 20th and 21st centuries, playwrights such as Beckett, Garcia Lorca, Caryl Churchill, and Adrienne Kennedy have written works that are challenging and unconventional. We work on a monologue and two scenes and continue to explore warm-ups that serve the students’ individual creative goals, deepening their practices and exploring various ways to act on these plays.
- Acting IV – Viewpoint Theory and Practice is an introduction to the Viewpoints technique of improvisation and composition based on the concepts of Ann Bogart, Tina Landau, and Mary Overlie. The students explore the interactions with the concepts of time and space in a physical approach to acting and directing by developing spontaneity, flexibility, and collaborative work.
- Devising – Original Work. In this class, we work in a supportive forum to develop new original theatre works. The focus is conducting artistic research in various ways, including historical and anthropological sources, improvisations, and experiments based on the research. Groups of students or individual students will focus on creating an original project or a solo piece throughout the class.
- Voice for actors – Introduction to basic speaking voice and the main concepts of freeing the natural voice work. Actors explore building a vocal preparation employing the principles of the actor's natural speaking voice through explorations that help develop an awareness of the head-neck-torso relationship, movement, vocal release, breath support, stamina, use of resonators, and these applications to text.
- Directing I – The class leads the students to discover the approaches to directing by reading about iconic theater directors from the 20th and 21st centuries and practicing directing techniques with text and movement. This course is intended to give the foundation of directing through the investigation into multiple forms of expression that might feed the director's creativity and imagination.
- Directing II – The Dramaturgy of the Space. Students are introduced to the fundamentals of director Ramón Griffero’s concepts of space, the rectangular form approach for units and transitions, and visual vocabulary and staging. Tools include planes, levels, body positions, composition, picturization, emphasis and movement, and the ground plan. Work includes unscripted exercises, scene breakdowns, and character analysis.

- History of Theater from the Greeks to the 18th Century – In this history class, we study the diverse theatrical styles from ancient times through the 18th century. Students develop an in-depth understanding of the dramatic experience and explore theatrical practices. Investigations include the tradition of ancient Greece and Rome, the Medieval period, and the theater of Spain in the Siglo de Oro.
- History of Theater from the Renaissance to the Avant-Garde – In this history class, we study the diverse theatrical styles from the Renaissance to the Modern era. Students develop an in-depth understanding of the dramatic experience and explore theatrical practices. Investigations include the traditions of Commedia dell'arte, the Elizabethan stage, and the modernist movements and their effects.
- Production Practicum I, – Hands on experience in most aspects of building and running a one-act play. The class focuses on the basic analysis of scripts to determine key elements of structure, plot, characterization, thematic content, theatricality, aesthetics, the basic principles of acting, and character study during rehearsal and presentations.
- Production Practicum II, Hands on experience building and running an experimental play. Students perform text analysis, conduct research, curate and present their findings through character development, and provide critical feedback on production work in progress. The students also learn to identify and analyze nonlinear plays and their language, as well as practice acting techniques for non-naturalistic emotional and expressive language. The course will culminate in a final project with a full-length play.
- Production Practicum III, – Hands on experience in most aspects of building and running a full production of a play. This class focuses on the demands of a student semiprofessional production. The students in Practicum III work with a professional director during the semester, working toward all aspects of a production, applying the artistic choices and technical skills gained in previous years to a full-scale production.
- Contemporary Latin American Theater – This class looks at the works of Latin American and Latinx playwrights, exploring issues of gender, race, and identity in the context of the traditions of the Western canon and post-modern theater.
- Theater in Education - Introduction- This course is designed for students interested in teaching and understanding drama in education at levels K-12. The class develops a greater understanding of oneself as an educator by engaging with communication and awareness skills, cultivating a sensitivity to work with youth, and gaining an understanding and appreciation of the pedagogical drama process.
- Dissertation Advisor – The student is coached through the process of writing the thesis abstract, then guided to develop research questions, methodologies, and other important content related to the student's artistic process of creation. The student is also guided in setting deadlines and work schedules to keep the student motivated and on track. The student's progress is monitored through observation/watching and follow-up discussion.