

# ELIZAGRACE MADRONE

## Education

MFA, Dramaturgy Columbia University School of Arts  
Thesis Reader: Arnold Aronson  
Program Head: Christian Parker  
Studied with: Anne Bogart, Morgan Jenness, Brian Kulick, Leah Silverman

BA, Economics Haverford College  
Int'l Econ, Dance, Theater Universidad de Cuyo, Mendoza, Argentina (half-year program)

## Artistic Positions & Associations

Member, Literary Managers & Dramaturgs of the Americas

|                               |                                   |                                |
|-------------------------------|-----------------------------------|--------------------------------|
| Participant                   | International Dramaturgy Lab      | 2020 – 2021                    |
| Lead Narrative Designer       | UNSHUT                            | 2019 - present                 |
| Artistic Producer/ Co-Founder | 23.5 Tilt                         | 2019 - present                 |
| Line Producer                 | Radical Evolution                 | January 2020 - April 2020      |
| Associate Producer            | Soho Rep Writer/Director LAB Week | December 2018 – January 2019   |
| Literary & Artistic Intern    | Soho Repertory Theatre            | September 2018 – December 2018 |

## New Works Dramaturgy

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|---|---------------------------------------|--|
| <i>The Self-combustion Of A 30-something-year-old Chet, Or, Icarus Tries To Catch The Sun</i> | Dramaturg                             | <b>Producer's Club</b> / 2020 - Keenan Oliphant dir.   |
| <i>The Copper Children</i>  | Asst. Dramaturg                       | <b>Oregon Shakespeare Festival</b> / 2020 -<br>Sharifa Ali dir.<br>Karen Zacarias wri.<br>Julie Dubiner & Jocelyn Clarke dram.                                     |
| <i>Ancient Greek Corn</i>   | Dramaturg                             | <b>HERE Arts Center</b> / 2019 - Ilana Khanin dir.<br>Stephen Smith wri.   |
| <i>LORDES</i>   | Dramaturg                             | <b>Ice Factory</b> / 2019 – Katherine Wilkinson dir.<br>Gethsemane Heron wri.<br><b>Columbia Stages</b> / 2018 – Katherine Wilkinson dir.<br>Gethsemane Heron wri- |
| <i>Black Garden</i>   | Dramaturg                             | <b>The Tank</b> / 2019 – Arthur Markaryan dir.<br>Gordon Penn wri.<br><b>Théâtre De L'Opprimé</b> / 2018 – Arthur Markaryan dir.<br>Gordon Penn wri.               |
| <i>Slow Field</i>   | Dramaturg                             | <b>TheaterLab</b> / 2018 – Logan Reed dir.<br>Stephen Smith wri.   |
| <i>Untold Stories From The War With The Newts</i>   | Dramaturg                             | <b>Center At West Park</b> / 2018 – Miriam Grill dir.<br>Sam Gold wri.   |
| <i>Simulacrum: An Opera</i>   | Dramaturg                             | <b>3LD</b> / 2018 – Arthur Makaryan dir.   |
| <i>The Stranger Experience</i>  | Co-Writer/<br>Dramaturg/<br>Performer | <b>Butler Library</b> / 2018 - Katherine Wilkinson dir.  |

## Other Production Dramaturgy

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| <i>Big Love</i>                  | Dramaturg | <b>Columbia Stages</b> / 2019 - Jen Pitt dir.        |
| <i>The Winter's Tale</i>         | Dramaturg | <b>Columbia Stages</b> / 2019 - Jen Pitt dir.        |
| <i>3 Sisters (An Adaptation)</i> | Dramaturg | <b>Columbia Stages</b> / 2018 – Keenan Oliphant dir. |

## Writer/Creator

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| <i>we need your listening</i> | Co-creator | <b>Ice Factory</b> / 2020 |
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“The “we” of the title could have been the actors themselves, or characters...the very concepts of realness and authenticity are inherently fraught when someone is performing for someone else.”  
- Elizabeth Vincentelli, *New York Times*

“How much emotion can you pour through a lens?... How to make Zoom feel fresh again after all these months? By roughing up its surface. In facing screens at each other, like two mirrors in a mise en abyme, the team had distressed the video into something new. The feeds looked like crackly, noisy '80s TV — which is to say, great.”  
- Helen Shaw, *Vulture*

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|---------------------------|-----------------|---|
| <i>strange dissonance</i> | Writer/Lyricist | Elsa Nilsson composer, Bettie Hu designer |
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A more-or-less concert using uncomfortable strings, melting images, and a confused pair of sisters to explore the ways we normalize the surreality of environmental collapse

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| <i>A Short Lecture on the Dangers of Wallpaper</i> | Writer | <b>The Tank</b> / November 2019 - Ilana Kahnin dir. |
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Adaptation of *The Yellow Wallpaper* for two women, a shadow, and a Polaroid camera.

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| <i>her feet so swift</i> | Creator/Co-writer | <b>Columbia Stages</b> / 2018 - Velani Dibba dir. |
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A site-specific work set in a big grey theater, using tiny stories of transformation from Ovid's *Metamorphosis* to build a homemade museum of our own origin stories – because what does it mean to live in a world where every laurel tree was once a woman running?

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| <i>The Stranger Experience</i> | Co-Writer/Performer | <b>Butler Library</b> / 2018 - Katherine Wilkinson dir. |
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| <i>Bufo Boreas</i> | Playwright | <b>Random People Productions</b> / 2018 - Susan Butler dir. |
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A somewhat froggy monologue about fairytale endings, and what is and isn't a curse, and mostly, frogs.

|                                      |          |                           |
|--------------------------------------|----------|---------------------------|
| <i>Plastic Wings</i> (art pop album) | Lyricist | Wool Sucker (band) / 2017 |
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“It burrows its insistent claws into your brain and won't let go”  
- *Paste Magazine*  
“An alt-rock meets alienated Americana masterpiece”  
- *Born Music*

“...if the world is ending, you'll want Wool Sucker, Ryemaggedon, and a little magic on your side.”  
- *Brown Girl Magazine*

## Other Creative Work

|                                     |                  |      |
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| <i>300 Sunflowers</i> (Music Video) | Story Consultant | 2018 |
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| <i>Plastic Wings</i> (album) | Co-Writer | 2017 |
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| <i>Rusalka</i> (Music Video) | Creative Producer/<br>Lyricist | 2017 |
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| <i>A Ribbon About A Bomb</i> | Collaborating Writer | <b>Exquisite Corpse Company</b> / 2017 - Tess Howsam dir. |
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“... a hallucinatory, scattershot homage, with songs and audience interaction.”  
- *Village Voice*

“The dialogue is poetic and lyrical, almost like a surrealist painting itself.”  
- Tami Shaloum, *Stage Buddy*