

# Annotated Summary of Creative Work

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## Recent Directing, Design, Scholarship

### *On the Third Day*, VanguardRep, Director/Designer, 2018

Workshopped and eventually directeddesigned the world premiere of playwright Amina McIntyre's new work concerning violence in the Black American community and the healing potential of African ritual practices. Nominated for the Suzi Bass Awards in Atlanta.

### *Rosetta Series*, VanguardRep, Director/Designer/Playwright, 2017-2019

Conceived of and directed this developing works series to promote local artists, artists of color, female artists, and queer artists. Participants include hip-hop playwright Rickerby Hinds, dance companies Fly on a Wall and Staibdance, playwright Amina McIntyre, poet Dana Stringer, Vernal and Seer theater company, playwright Kirin McCrory. In addition to serving as Artistic Director, participated as a playwright, director, and designer.

### *Forest, Empty*, Playwright, 2017

Commissioned through Endstation Theater Company's Playwright's Initiative, created a new ritual theater piece inspired by the life and death of Ota Benga, a Congolese Pygmy brought to America and forced into the Bronx Zoo as an incarcerated "exhibit" during the turn of the century. Through deep research at the University of Virginia library and local interviews at the Anne Spencer House in Lynchburg, Virginia, the play is an attempt to give voice to Ota Benga through the figures who interacted with him throughout his life.

### *Embracing Cultural Narrative through Devised Work*, Workshop Director, 2016

Constructed and directed a two-day workshop and lecture series for Native Voices Theater Company (Los Angeles' Native American theater company) focused on methods of cultivating culture-specific narratives and styles through devised ensemble work.

### *Persephone's Watch*, VanguardRep, Co-writer/Director, 2014-2015

Commissioned by the Skirball Jewish Cultural Center in Los Angeles, served as co-writer, director, and designer of a new work for young audiences promoting the importance of generational storytelling and keeping cultural narratives alive within a community, in tandem with a workshop for students on using new technology (Vine, etc.) to tell stories.

### *I/O*, Playwright, 2015

Commissioned through Endstation Theater Company's Playwright's Initiative, created a new work focusing on Western American culture's obsession with validation through technology. Structurally inspired by Homer's *Odyssey*, this play imagines a future in which everyone competes for airtime on a single, pervasive network—creating a dystopia of "always on" surreal behavior which the protagonist must journey through to find the origin of the "one network."

*Old City Cemetery Historical Candlelight Tours*, Writer, 2015-2018

Historical fiction for the nationally recognized Candlelight Tours. Through researching journals, city records, and gravestones, this annual series of monologues are performed at the Old City Cemetery in Lynchburg, VA in attempt to give voice to underrepresented members of the deeply divided community.

*Juliet & her Romeo*, VanguardRep, Director/Sound Design/Auteur, 2013

New play at the LORT La Cañada-Flintridge Shakespeare Festival in Los Angeles. Utilizing translated Sumerian and Mesopotamian life/death ritual chants and philosophies, adapted Shakespeare's work into a cyclic existentialist performance that poses the question: would humans change their emotional responses even if they knew the outcome ahead of time? StageSceneLA awards for Best Direction, Best Lighting, Best Ensemble Cast, Outstanding Scenic Design.

*Civil War and The West*, Writer, 2013

Historical fiction for the Autry National Museum's exhibition in Los Angeles, CA. Through research done in conjunction with the historians at the Autry, created four separate monologues from different perspectives during the settlement of the West during the American Civil War. The monologues were recorded and made a permanent part of the exhibition.

*Viewpoints as a Rehearsal Language*, Workshop Director, 2013-2016

Through VanguardRep, created a two-day workshop on the practical uses of Viewpoints to create an efficient rehearsal language for any style of performance.

*12th Night*, VanguardRep, Director/Co-Adapter, 2013

Original Adaptation at the LORT La Cañada-Flintridge Shakespeare Festival in Los Angeles. Directed and worked with co-adapter Sam Ross on a streamlined 90 minute version of Shakespeare's classic comedy. StageSceneLA awards for Best Direction, Best Lighting, Best Ensemble Cast, Best Shakespeare Production.

*After the Autumn*, VanguardRep, Director/Playwright, 2012

New play at the LORT La Cañada-Flintridge Shakespeare Festival in Los Angeles. Utilized Shakespeare's MacBeth as inspiration alongside interview research through the local VA hospital in Los Angeles to write and direct a new play that focuses on post-traumatic stress disorder in the military veteran community. StageSceneLA awards for Best Direction, Best Lighting, Best Ensemble Cast - Drama, Outstanding Drama, TOP HONOR - Best New Plays of 2010-2011.

*Windmill Arts Center*, Designer/Program Director, 2013-2018

Designed, Project Managed the renovation of, and Programmed content for one of Atlanta's most highly-regarded multidisciplinary arts facilities.