

CATHERINE FILLOUX

playwright

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CATHERINE FILLOUX is an award-winning French American playwright who has been writing about human rights and social justice for over 30 years. Filloux has been honored with the 2019 Barry Lopez Visiting Writer in Ethics and Community Fellowship; the 2017 Otto René Castillo Award for Political Theatre; and the 2015 Planet Activist Award to acknowledge her dedication to art and activism, in the theater community. Catherine's new play **Under the Skin** (now titled **How to Eat an Orange**) has been commissioned by INTAR in New York City (NYC). Her plays have been produced around the U.S. and internationally. They include: **White Savior** at Pygmalion Productions in Salt Lake City, UT; her livestream web drama **turning your body into a compass** at CultureHub, NYC; **whatdoes-freemean?** at Nora's Playhouse, NYC; **Kidnap Road**, La MaMa, NYC; **Selma '65**, La MaMa and toured the country; **Luz**, La MaMa and **Looking for Lilith** in Louisville, KY.

Dog and Wolf (59E59 Theaters/Watson Arts, NYC; and "Dog and Wolf" Community Outreach Project, a new model conceived by the playwright to bring theater to neighborhoods where theatergoing isn't necessarily part of everyday culture.) **Killing the Boss** (Cherry Lane Theatre, NYC); **Lemkin's House** (Rideau de Bruxelles, Belgium; McGinn-Cazale Theatre & 78th Street Theatre Lab, NYC; Kamerni teatar 55, Sarajevo, Bosnia); **The Beauty Inside** (New Georges, NYC and InterAct, Philadelphia; also translated into Arabic for a workshop at ISADAC in Rabat, Morocco, and produced in Northern Iraq, in the Kurdish language, by ArtRole.) **Eyes of the Heart** (National Asian American Theatre Co., NYC); **Silence of God** (Contemporary American Theater Festival (CATF), WV); **Mary and Myra** (CATF and Todd Mountain Theater, NY); **Arthur's War** (commissioned by Theatreworks/USA, NYC); **Photographs From S-21**, a short play that has been produced throughout the world; **Escuela del Mundo** (commissioned by The Ohio State University and toured Ohio.)

Filloux is the librettist for four operas produced nationally and internationally including: **New Arrivals** (Houston Grand Opera, composer John Glover); **Where Elephants Weep** (Chenla Theatre, Phnom Penh, Cambodia, composer Him Sophy); and **The Floating Box** (Asia Society, NYC, composer Jason Kao Hwang). **Where Elephants Weep** was also broadcast on national television in Cambodia; **The Floating Box** was a Critic's Choice in Opera News and is released by New World Records. Catherine is the co-librettist with composer Olga Neuwirth for the opera **Orlando** based on the novel by Virginia Woolf, which premiered at the Vienna State Opera and is the winner of the Grawemeyer award. Filloux's new musical **Welcome to the Big Dipper** (composer Jimmy Roberts, co-book writer John Daggett) was a National Alliance for Musical Theatre finalist and received a workshop at the Redhouse Arts Center in Syracuse, NY. Opera in development: Thresh's **L'Orient** (composer Kamala Sankaram, choreographer Preeti Vasudevan); **Mary Shelley** (composer Gerald Cohen, dramaturg Cori Ellison, Black Tea Music.)

Catherine has traveled for her plays to Bosnia, Cambodia, Guatemala, Haiti, Morocco and in Iraq she collaborated in ArtRole's Women in Action conferences; she went to Sudan and South Sudan on an overseas reading tour with the University of Iowa's International Writing Program; Filloux was invited to Belfast, Northern Ireland for the Henry Smith Artist in Residence Programme at the Woodvale Cambrai Community Centre, Holy Cross/Wheatfield Primary Schools, and The Playhouse Derry~Londonderry. She was the Playwright Facilitator for the International Playwright Retreat at La MaMa Umbria in Italy.

Filloux is featured in the documentary film "**Acting Together on the World Stage**" co-created by Dr. Cynthia E. Cohen and filmmaker Allison Lund, in collaboration with Theatre Without Borders. Filloux is the



co-founder of Theatre Without Borders, and a Fulbright Senior Specialist. She was the first Art & Peacebuilding Scholar at the Joan B. Kroc School of Peace Studies, University of San Diego, CA. Catherine received the Ethelwyn Doolittle Justice and Outreach Committee grant; the Voice Award for Artistic Works (Voices of Women); New Generations-Future Collaborations Award (Mellon Foundation/Theatre Communications Group); PeaceWriting Award (Omni Center for Peace); Roger L. Stevens Award (Kennedy Center); Eric Kocher Playwrights Award (O'Neill); MAP Fund grants (for **The Breach** and **The Floating Box**); 5-time Heideman Award Finalist (Actors Theatre of Louisville); and the Callaway Award (New Dramatists.) She is the recipient of an Asian Cultural Council Artist's Residency Grant and an LMCC Manhattan Community Arts Fund and Fund for Creative Communities awardee.

Catherine served as a Juror for Sarajevo's MES International Theater Festival in Bosnia; and was both a James Thurber and William Inge Center for the Arts Playwright-In-Residence, in Columbus, OH, and Independence, KS. She is a New Dramatists alumna. Catherine is the President of the Board of CultureHub, a global art and technology community. She has served as a Screenwriting Consultant for RTA The Reimagining Myself Reentry Program, for incarcerated people (Completing four short films in Association with Human Pictures.) Filloux has been a Playwriting Consultant for Asian Cultural Council, NYC; a Script Writer for Rise Up: Tiananmen's Legacy of Freedom and Democracy, Pen America, World Voices Festival, Presented with Humanitarian China and the Cathedral of St. John the Divine, NYC; a Dramaturg for the Developmental Workshop with Cambodian playwrights Morn Sokly and Chhon Sina, for their plays **The Tooth of Buddha** and **Phka Champei**, Phnom Penh, Cambodia; Dramaturg for MCC Theater Youth Company FreshPlay Festival, NYC; a Mentor for New England Foundation for the Arts' Fund for Cambodian Culture grant for **Eyes of the Heart** (NAATCO). She has been a Writing Mentor at Still Waters in a Storm, Brooklyn, NY.

Filloux developed the Oral History Project **A Circle of Grace** with the Cambodian Women's Group at St. Rita's Refugee Center in Bronx, NY, which received a Community Arts Grant from Bronx Council on the Arts, Bronx, NY. She has done French-English translations for various theater companies and periodicals. For Lifetime TV Catherine developed her play **Eyes of the Heart** for a television movie.

Catherine's plays are published by Playscripts, Smith & Kraus, Vintage, DPS, Dramatic Publishing and Prentice Hall. Her anthologies include **Silence of God and Other Plays**, Seagull Books, London Limited and **Dog and Wolf & Killing the Boss, two plays by Catherine Filloux**, NoPassport Press. Her plays have been widely anthologized and written about. Her articles have appeared in periodicals and books including American Theatre, Mémoires en Jeu, Manoa, The Drama Review, Routledge, and New Village Press. Her poetry and short fiction have been published in various literary journals.

Filloux has taught playwriting at Vassar College, Department of Drama, Poughkeepsie, NY; Wesleyan University, Theater Department, Middletown, CT; Bennington College, Bennington, VT; New York University, Tisch School of the Arts, Goldberg Department of Dramatic Writing, NYC; University of Rochester, International Theatre Program, Rochester, NY; The Ohio State University Theatre Department, Columbus, OH; The University of Iowa, Theatre Arts, and International Writing Program, Iowa City, IA; Brandeis University, Arts and Peacebuilding, Waltham, MA; John Jay College of Criminal Justice, Applied Theater and Interdisciplinary Studies, NYC; University of South Carolina Workshop, with Director Andrea Paciotta, La MaMa Umbria & Spoleto, Italy; Royal University of Fine Arts, Phnom Penh, Cambodia, Playwriting Teacher and New Work Festival Coordinator; Playwriting Workshop at the Higher Institute of Drama & Cultural Animation; Rabat, Morocco.

Catherine received her French Baccalaureate in Philosophy with Honors in Toulon, France, and her M.F.A. at New York University, Tisch School of the Arts, Goldberg Department of Dramatic Writing, NYC.

She is a member of the Writers Guild of America, East; Dramatists Guild; Women's Project; and New Georges.

The Catherine Filloux Collection is at the Jerome Lawrence and Robert E. Lee Theatre-Research Institute, The Ohio State University, Columbus, OH; and her Script Archive is in the Billy Rose Theatre Division of the New York Public Library of Performing Arts, NYC.

Filloux and her work have been featured on TV, radio, film, and in periodicals, nationally and internationally.

<http://www.catherinefilloux.com>



ORLANDO

"a feast for ears and eyes, Four stars...the first full-length, main-stage work by a woman in the Vienna State Opera's 150-year history – which had its world premiere last weekend... a solid 10 minutes of cheering at the end...The composer and her librettist, the French-American writer Catherine Filloux, have added their own appendix to Woolf."

- THE GUARDIAN, CLASSICAL MUSIC, FIONA MADDOCKS

(Orlando is the winner of the 2022 Grawemeyer Award.)



TURNING YOUR BODY INTO A COMPASS

"Catherine Filloux's plays are more than just stories, they're catalysts; they aim to send you forth from the theater not just satisfied and thinking but to make change in the world. She tackles the underpinnings of the Civil Rights movement, prison reform, the Khmer Rouge, even the mental health of Mary Todd Lincoln. Her latest piece, **turning your body into a compass**...was an experiment in form: not just a live performance, but a livestream created in collaboration with Culturehub, a blending of mediums that will reach an even wider audience than might typically be possible with a play. It's an exciting opportunity for a playwright who strives, above all, to connect."

- IMMIGRANT REPORT, MATT BARBOT, BEING FROM ELSEWHERE



WHATDOESFREEMEAN?

"Ms. Filloux is to be commended for stunningly weaving together unsparing scenes and theatrically fantastical elements with Mary's straightforward story...never veering into sentimentality or a movie of the week mentality. Through the beautiful, multi-faceted character of Mary, Ms. Filloux's **whatdoesfreemean?** offers a road map to finding freedom and hope even in the most despairing of circumstances."

- STAGEBUDDY REVIEW, NAVIDA STEIN

"**whatdoesfreemean?** Nora's Playhouse "With the pizzazz of NYC's high-end shows, audiences are dazzled into forgetting the quality of the script... a woman in the audience spoke

up about being a former inmate and how the play felt much like her experience 'on the inside;' at times, the play was difficult for her to watch. And it's this woman's reaction that is confirmation of the faithfulness of Ms. Filloux's play to the experience of prison. But don't take our word for it: come downtown and experience."

- ONSTAGE BLOG REVIEW, TARA KENNEDY

The heartbreaking saga of an African-American woman incarcerated for drug dealing is theatrically told through flashbacks, fantasy interludes and realism. "...a searing and poignant narrative containing absurdist flourishes that include a talking laboratory mouse...Filloux's dialogue poetically conveys the harsh realities the underprivileged face."

- THEATERSCENE OFF-BROADWAY REVIEW, DARRYL REILLY



KIDNAP ROAD

Kidnap Road "Catherine Filloux's emotionally and psychologically charged play...offers a poignant anatomy of Betancourt's psyche as a woman, a politician, and a victim of different ideologies in the crossfire. But more importantly, this shocking story holds a mirror up to how female politicians are treated in the U.S. as well." - THEATRE IS EASY, RAN XIA,

"...**Kidnap Road** while satisfying enough as a theater object in the existential two-hander genre, takes us into disorienting territory." - EXEUNT MAGAZINE, MOLLY GROGAN

"Intelligent, Intense, Edgy, Dizzying, Thought-provoking, Relevant, Great Staging. This is poetic and fluid in its approach to storytelling, often imaginative, beautiful yet jarring." SHOW-SCORE

"With exquisite poetry, Filloux covers Colombian presidential candidate Ingrid Betancourt's six years of captivity at the hands of the FARC...a phenomenal night of theater. One of very few instances where story, direction and acting are so well fused and synchronized it is impossible for the audience to ever feel disconnected." (English Translation) SIN CENSURA, TEATRO, HECTOR LUIS

"Every moment gives insight to her life and her torture." - TIMES SQUARE CHRONICLES, VIRGINIA JIMENEZ



SELMA '65

Featured in print, radio and TV including NBC NewYork, KPBS News, American Theatre Magazine's 14 Theatrical Plans to Change the World and TDF Stages by Eric Grode.

"With poetic dialogue and powerful imagery, playwright Catherine Filloux in her new play **Selma '65** has written a beautiful solo vehicle for actress Marietta Hedges. Showing us small ordinary details of these two people's lives, Ms. Filloux paints intimate portraits that reveal fragile psyches and a deep desire to be a part of something greater. Ms. Filloux's characters

converse with family members and one of the most touching scenes is Tommy Rowe attempting to connect with his daughter. Mr. Rowe's interactions at the Senate hearings after the murder are riveting as the government struggles to spin the story to their advantage." - STAGEBUDDY, NAVIDA STEIN



LUZ

"The theatrical world created by Catherine Filloux's **Luz** is bounded by legal papers and files addressing citizenship and deportation and immigration, and by supertitles that illuminate Spanish language dialogue as necessary to tell the stories of several women. In this world **Luz** (Julissa Roman) and Helene (Lynnette R. Freeman) and Zia (Kim Brockington) work with their legal advocate Alexandra (Kimber Riddle), support each other, and build a potent world of poetry, power, pain, and resolution." - URBAN EXCAVATIONS, MARTHA WADE STEKETEE

"The design components are spot-on, and the woven narrative of the many characters tackles a multitude of issues from even more angles. In this way, the theatrical medium was a perfect choice for the call to action that is **Luz**." - EAST VILLAGE ARTS, SHANE READER



HGO'S NEW ARRIVALS

"Catherine Filloux's libretto is exceptionally well written. It effortlessly relates Yani Rose Keo's story to the audience, delving into the emotional and psychological torment of adversity upon the soul as exemplified by the characterization of Yani Rose Keo and the three refugees she helps during the opera. Catherine Filloux effortlessly relates Yani Rose Keo's story to the audience, delving into the emotional and psychological torment of adversity upon the soul as exemplified by the characterization of Yani Rose Keo and the three refugees she helps during the opera. Catherine Filloux adeptly employs thematic devices to explore the human desire and need to help others, ultimately furthering humanity and leaving the audience with a craving to give back to any person or community in need."

- BROADWAY WORLD REVIEWS, DAVID CLARKE



DOG AND WOLF

"Wisecracking, entertainingly playful!"

- ANITA GATES, NEW YORK TIMES

"A story of political intrigue" - PATRICK LEE, THEATERMANIA

"A compelling, unconventional and unique love story. Catherine Filloux's writing is comical at first, then delves darker into our fears and what drives us to follow our passions, as well as how we protect ourselves."

- AARON BLANK, THEATRE IS EASY



KILLING THE BOSS

"...this beautifully performed, touching one-act play...Ms. Filloux's strong sense of theater and comedy are apparent...the work's affecting quality...sneaks up on you in this subtle production..." - CARYN JAMES, NEW YORK TIMES

"...attains an odd kind of universality...the play makes you feel like the Boss is just next door-It helps that Filloux has written dialogue that strikes a balance between earnestness and wit, with frank declarations occasionally - enjoyably - wrong-footed by somber jokes..." **"Killing the Boss"** achieves something odd and slightly unreal with its detailed schedule of events and dreamlike rewirings..." SAM THIELMAN, VARIETY



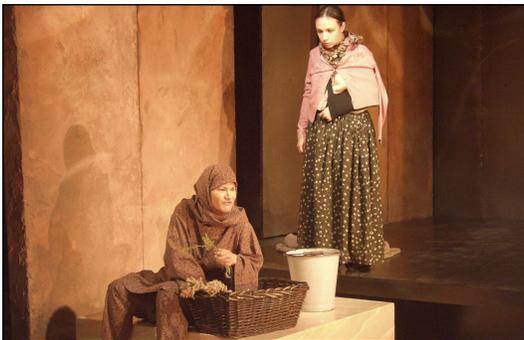
LEMKIN'S HOUSE

highly recommended by The New York Times, The Listings

"The man who invented the word genocide, Raphael Lemkin, turns out to have an unsettled afterlife in the compelling drama by Catherine Filloux. He learns, through visitations by Tutsis and others, that the international law he campaigned for against genocide may not have accomplished anything. John Daggett is impressive as Lemkin ... A call to action..." - GENZLINGER, THE NEW YORK TIMES

"Catherine Filloux, who has written four plays about the Khmer Rouge genocide in Cambodia, researched her play impeccably but lent her play a dreamlike tone that offsets any dryness or didacticism...this play should haunt, and possibly inspire, much of the audience as well."

- ALEXIS SOLOSKI, VILLAGE VOICE



THE BEAUTY INSIDE

"This moving character study pits East against West, tradition against progress, and ambition against conscience, in a drama whose lyrical dialogue evokes the surprising ambivalence of this wrenching battle." - LAWLER, VILLAGE VOICE

"It's a relief to see such economical storytelling - a kind of anti-Homebody/Kabul where characters say what they mean and action occurs at a lively pace. Only five actors grace the stage though it seems a dozen do - the characters are rich

and cleanly drawn...The Beauty Inside joins a string of exceptional pieces performed at the 45 Below Culture Project space...These are not run-of-the mill productions, but theater with purpose." - DOUGLAS SINGLETON, L MAGAZINE

"...what makes the relationship--and the play--work is that Filloux resists the temptation to portray the issues in black and white...Filloux also never forgets the personal cost of trying to change the world; both Yalova and Devrim take huge risks...and Filloux doesn't try to make one more valuable or relevant than the other."

- LOREN NOVECK, NYTHEATRE.COM



EYES OF THE HEART

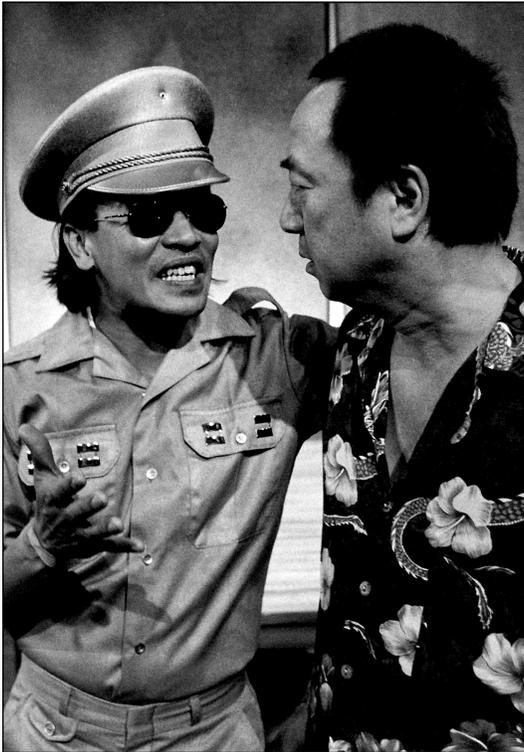
Surviving the Khmer Rouge

"Thida is the heroine of Catherine Filloux's **'Eyes of the Heart,'** a beautifully done one-act drama about the place where horror and grief meet...The strange thing (or maybe it's not strange at all) is that the audience's tears come when another character, an American, talks about her husband's death from a nervous-system disease, not when Thida describes a far more gruesome loss. Somehow one tragedy helps communicate the depth of the other."

- ANITA GATES, New York Times

"**Eyes of the Heart** is a spare, intimate drama about the havoc wreaked by the Khmer Rouge...It makes for a finely balanced play, without maudlin appeals for pity, vengeance or help... Eyes of the Heart is an informative and an at once heartbreaking and heartwarming evening."

- JENNY SANDMAN, CURTAINUP



SILENCE OF GOD

"**Silence of God**, directed by Jean Randich, is a brave attempt to come to grips with the Cambodian holocaust, something that has largely failed to penetrate the American consciousness...**Silence of God** is a brave play, with a compelling story to tell."

- T.L. PONICK, THE WASHINGTON TIMES

"The single female author in the group, Catherine Filloux, is a returning festival playwright. **Silence of God** is a fictional account of Cambodia, Pol Pot and the Khmer Rouge, imagined through the eyes of a journalist at the end of the Pol Pot leadership. The lighting and set initially establish a reverence and awe for the material of a history too rude to be imagined. The play is ultimately about prayer and death, with a momentary flare of love at its center...One of the lines in the play speaks about "putting the spirit down on paper" and much of the play's symbolism revolves around this significant act. It is the way human beings make an indentation in the universe. Filloux does this."

- GRACE CAVALIERI, THE MORGAN MESSENGER

"Over everything hangs the Cambodian tragedy and America's complicity or inaction. That Pol Pot proves so banal in person accentuates the mystery of evil."

- CHRISTOPHER RAWSON, PITTSBURGH POST-GAZETTE



MARY AND MYRA

"But playwright Catherine Filloux hangs plenty of flesh on the thin bones of the public record. To her credit, she renders Mary Todd a creature of contradiction, at once petulant and impossible, demanding and clear-eyed, unable to contain the sharp tongue that so offends her thin-skinned eldest child. Myra Bradwell is equally complex."

- DOLORES WHISKEYMAN, CURTAIN UP

"**Mary and Myra** takes the audience hostage...a kind of séance, a spellbinding recreation of lives that come toward us like torches lighting the future."- ETHAN FISCHER, THE SHEPHERDSTOWN CHRONICLE

"**Mary and Myra** needs no special treatment to be a major theater piece. The writing is so exact that it is hard to imagine actors failing when reading the script. The success is in a tight script with every line on target."

- GRAVE CAVALIERI, THE MORGAN MESSENGER

"Another American icon, Mary Todd Lincoln, is brought to roaring life in Miss Filloux's **Mary and Myra**. A talky, well-made play about one woman damned by her reputation who is saved by a woman who was damned into obscurity."

- JAYNE M. BLANCHARD, THE WASHINGTON TIMES



PHOTOGRAPHS FROM S-21

"**Photographs From S-21**, by French-American playwright Catherine Filloux subtly challenges the audience to question its own role as consumers, and curators, of tragedy."

- MAURA NGUYEN DONOHUE, FLASH REVIEW DISPATCH



PRICE OF MADNESS

"...**Price of Madness** is my kind of play. Should be yours too if you ever ponder the nature of art vis-à-vis mediocrity, sanity vs. insanity, or how commercialism can kill inspiration...A lot goes on in this layered, lyrical piece...The dialogue crackles with ideas..."

- VILLAGE VOICE

ALL DRESSED UP AND NOWHERE TO GO

"Takes place roughly where 'Witness' meets 'La Cage aux Folles'...A playwright who can put transvestites and the Amish on stage together, and instead of making us laugh at them, makes us respect the humanity they have in common."

- BALTIMORE SUN

VENUS IN THE BIRDBATH

"Not to be missed. It's sharp, intimate and extremely witty. The characters are rich and fully developed...This is one of those rare comedies that will actually make you laugh."

- NATIONAL PUBLIC RADIO, WBFO



WHERE ELEPHANTS WEEP

Where Elephants Weep (Music by Him Sophy; Libretto by Catherine Filloux) recently premiered in Phnom Penh, Cambodia for 7 sold-out performances and became a popular and critical hit. One of the live performances was shot for exclusive national broadcast by the largest Cambodian television station, CTN, reaching nearly 2 million viewers nation-wide.

"The Cambodian stage hasn't seen anything like this in decades. It's a rock opera that wouldn't look out of place in London's West End or New York's Broadway and could mark the rebirth of Cambodian theatre. **Where Elephants Weep** has given audiences a long awaited feast."

- BBC World News



THE FLOATING BOX

"Catherine Filloux's libretto, based on more than forty hours of oral histories she and Hwang recorded in New York City's Chinatown, is vivid and concisely poetic."

- OPERA NEWS, RECORDINGS CRITIC'S CHOICE

The Floating Box. (New World Records) "Between them Jason Kao Hwang and Catherine Filloux have addressed the problem of combining Chinese and Western styles with astonishing success here...Indeed (Filloux's) portrayal of Chinese immigrants attempting to establish themselves in a strange land while unable to divest themselves of their own culture is in itself both compelling and totally convincing."

- INTERNATIONAL RECORD REVIEW (London)