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**Will Bond**  
curriculum vitae

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WORK

Emeritus Artist, SITI Company

[www.siti.org](http://www.siti.org)

New York NY

Emeritus Faculty, Skidmore College

**EDUCATION**

1987            **University of Pittsburgh** Master of Fine Arts, Department of Theater Arts

1983            **Albright College** Bachelor of Arts, English Department

**EMPLOYMENT**

2004 – 2019    **Senior Artist-In-Residence, Department of Theater, Skidmore College**

Specializing in the Suzuki Method of Actor Training (master teacher), the Viewpoints training, Composition for the theater, Collaborations for directors and actors, Introduction, Intermediate, and Advanced levels of acting for the stage.

1992- 2022    **SITI Company (Founding Member)**

Original member of the New York City based company founded in 1992 by creator/directors Tadashi Suzuki and Anne Bogart. SITI is an ensemble of theater collaborators dedicated to creating and touring new works, international cultural exchange, and education.

1994-1995    **Fordham University** Adjunct Instructor teaching Suzuki Training

1991            **Old Dominion University** Adjunct Instructor, Guest Director - *Orestes* and *Laura - remembrances of a young woman*

1989-1994    **Stage West, Springfield, MA, Resident Acting Company.**

Resident actor performing in seasonal repertory and overseeing, mentoring, and training the acting apprentice company.

1990            **Governor's Magnet School for the Arts, Norfolk, VA.** Teaching acting, movement, and dramatic literature for accelerated high school students.

**SELECTED TEACHING RESIDENCIES**

2021, 2023    **Ladder Arts Company, Budapest, Hungary** One week physical training and composition intensive.

2019            **Estonian Academy of Music and Theater, Tallin, Estonia** Two week training intensive in physical training and composition

2019            **Prairie Theatre Exchange, Winnipeg, Canada** Two week training intensive

2018            **University at Boise, Idaho** Two week training intensive for local and international actors

- 2012-17      **Soif Compagnie & Théâtre Dans Les Nuages Paris, France** International training
- 2011            **Théâtre Dans Les Nuages Lille, France** Established an annual workshop residency in France
- 2011            **Metodi Festival, Tuscany, Italy**, Master workshops in the congress of conferences on the nature of global actor training with Stanislavsky scholar and teacher Sharon Carnicke of UCLA, actress and teacher Karen Kohlhaas from the Mamet School / Atlantic Theater NYC, Horacio Czertok of the Teatro Núcleo-Ferrara, and Jean Paul Denison of the Peter Brook company
- 2008            **Royal Shakespeare Company, Stratford upon Avon** Two week training intensive
- 2008            **Professional Theater School, Maastricht, The Netherlands** Performance residency and master classes
- 2006            **Singapore International Arts Festival** Performance residency and master classes
- 2005            **New York University** Intensive Viewpoints training taught in collaboration with Mary Overlie & Wendell Beavers
- 2000            **Center for Performance Research, Aberystwyth, Wales** Two week training intensive
- 2000/01        **Edinburgh Festival, Scotland** Performance and Intensive training workshops
- 1999            **Williams College** Adjunct Instructor, teaching Movement for Actors  
Director *The Trojan Women*
- 1995-97        **Burning Wheel, Los Angeles, California** Master Training intensives
- 1996            **Olympic Arts Festival, Emory University, Atlanta, GA.** One month performance and teaching residency during the 1996 Summer Olympics Games
- 1995            **Theater Archa, Prague, Czech Republic** Five week performance residency and international workshop
- 1994/95        **Modus Ensemble, San Francisco, California** Two week training intensive
- 1990            **Shizuoka Performing Arts Center, Shizuoka, Japan** Three week performance and teaching residency under Artistic Director Tadashi Suzuki

## PUBLICATIONS

- 2023            Bond, Will. “**bobrauschenbergamerica, character**”, **This Is Not a Handbook: the story of SITI Company**, Yonkers International Press, Ben Van Buren, editor
- 2013            Bond, Will. “**Three Roads Converging.**” **The Stanislavski Companion**, Routledge Press. ed. R. Andrew White: chapter 22
- 2002            Bond, Will. “**Why We Train.**” **Movement for Actors**, Allworth Press, ed. Nicole Potter: Part Seven: *Moving Forward*

## GRANTS/AWARDS

- 2023      **Skidmore Faculty Development Grant - Emeritus Faculty** \$1000
- 2017      **Arizona State University | New College SRCA Grant**  
Principal Investigators: Will Bond, Marianne Kim  
Amount Granted: \$3,663
- 2016      **Skidmore Faculty Development Grant** dance theater collaboration with video artist Marianne M Kim, TOUCH(ed). Granted: \$1800 (maximum)
- 2014      **Excellence in the Arts Award**, for *Radio MacBeth* at GIFT Festival, Tblisi, Georgia
- 2013      **EMPAC | DANCE MOVIE Commission**  
Principal Investigators: Will Bond, Marianne Kim  
Amount Granted: \$30,000
- 2012, 2013      **Skidmore College** Project grants for creative research  
Principal Investigator: Will Bond  
Amount Granted: \$1,800 each
- 2008      **Skidmore Faculty Development Grant** Solo Performance Commissioning Project with Deborah Hay in Findhorn, Scotland. Granted:\$1600 (maximum)
- 2006      **Skidmore Faculty Development Grant** Performance collaboration with composer Christian Frederickson of a new monologue work titled *History of the World from the Very Beginning*. Granted: \$1600 (maximum)
- 2005      **Drama League Nomination** for Distinguished Production of a Play, *Death & the Ploughman*, at Classic Stage Company, NYC
- 2003      **Connecticut Critics Circle Award Outstanding Road Show** for *bobrauschenbergamerica*
- 1998      **Drama Desk Awards Nomination** for **Outstanding Actor** in a Play for *BOB*
- 1998      **Obie Award** for the production of *BOB* at New York Theater Workshop
- 1995      **Best Foreign Production** Irish Life Festival, Dublin Ireland for *The Medium*
- 1984/85      **Japan/America Friendship Foundation** grant for travel and study with the Suzuki Company of Toga and International Festival

### **SKIDMORE COLLEGE SERVICE**

- 2015-18      Tenure track search committee: Member of three (3) search committees for the Department of Theater.
- 2018      Center for Humanistic Inquiry Symposium, contributor and performance from Ovid's *Metamorphosis*.
- 2016      Department of Theater Curriculum committee: to design, update, and reimagine the acting concentration trajectory.

## PROFESSIONAL SERVICE

- 2023            **Board Member SITI, Inc** SITI Company's digital archive, and hub of the international SITI Ambassadors theater and training initiative
- 2016            **Choreographic Institute "Future in Motion Summit"** USC Program director  
William Forsythe Invited member of inaugural meeting
- 2000 - 2008    **Actors' Theater of Louisville, Kentucky (Associate Artist)**  
Invited by artistic director Marc Masterson to be an associate and to participate in the ongoing conversation about where Actors Theater will go, its contribution to the American theater, and how it can continue to nurture young actors, directors and writers. Taught workshops for actors of the Humana Festival as well as the acting apprentice company.
- 1994-2004    **Usual Suspects at the New York Theater Workshop (Member)**  
This is an ever widening circle of theater artists who have worked at the New York Theater Workshop, who contribute and participate in conversations about the theater, issues of the day and new play readings.
- 1994-present   **Serious Play! Theater Ensemble, Northampton, MA (Advisory Board)**  
Serious Play! Theatre Ensemble is an artist-run training and performance program for young people ages 16 to 24, which has been honored by the Massachusetts Cultural Council as the state's top small theater, has won a grant from the National Endowment for the Arts, and has performed at an International Women Playwrights' Conference in Athens, Greece.

## SKIDMORE COURSES TAUGHT

**Acting Directing Practicum (Collaborations)** is an upper level course designed to offer advanced student actors and directors the ability to explore the limits of their knowledge and stamina, and to challenge the assumed boundaries of what theater making might be. The class focuses upon 1 or 2 writers who write for the theater, as well as having a substantial body of writing in other forms, e.g., poetry, essays, fiction. Writers to date have included: B. Brecht, Federico Garcia Lorca, Gertrude Stein, Samuel Beckett, and Susan Sontag. The class may also address historical subjects such as Joan of Arc, and literary forms such as letter writing and diary. Students are encouraged and required to articulate their processes, their thoughts on the state of the theater, the role of theater and the artist in the culture, and create a manifesto, to which they hold themselves through the semester.

**Advanced Practice in Acting** is a new course designed for senior acting students. This culminating lab class allows actors to continue their individual practice in training, scene work, and monologues. The physical practice is taken from Suzuki Training and Contemplative Dance Practice. Emphasis is on the accuracy and articulation of the body, breathing, and the imaginative sources of the actors work. Additional work emphasizes improvisation, working from a place of delight, understanding how to begin with the physical imagination and design of a character rather than with ones psychology.

**Special Studies** is designed with the specific needs and interests of the senior actor in mind. Subjects have included composition for the theater, creation of new forms and new works for the stage, and solo performance work. Another class spent the semester recreating the staging of an already produce classic from an established performing ensemble and then learning how actors made their specific choices, how to execute them, and how entering the process and body of another actor might expand their own acting experience. Another class focused exclusively on the Viewpoints Method created by dancer / choreographer Mary Overlie, further developed by Anne Bogart and the SITI company.

**Intermediate Acting** is designed in two sections. The first class is a concentration on the Suzuki Method of Actor Training in which the students get a strong introduction to the Suzuki Method which is a rigorous vocabulary of movement and speaking.

The second section builds upon the above conversation and moves into a more text based / scene study atmosphere. Concentration is on a broad range of materials including classical, modern, and contemporary texts.

**Introduction to Acting** is a class for beginning students of the theater and for the liberal arts student who might have a curiosity about theater but no intention of pursuing it as a career.

**Practicing Stanislavski** is a new course I began in 2012. It is inspired by the works of Prof. Sharon Carnicke of UCLA with whom I shared a panel in the Metodi Festival, Tuscany, Italy along with three other international teaching masters. I began to design a course that introduces the influences on Konstantin Stanislavski, from psychological research, to scientific and philosophic influences, to spiritual influences, including Ms. Carnicke's work, Yogi Ramacharaka, Henri Bergson, and more.

**Digital Acting** is a Scribner Seminar class for incoming freshman. The faculty take turns designing many interdisciplinary classes for the freshman class. Responsibilities also include mentoring and advising these students for the remainder of the year. *Digital Acting* is an attempt to ask the question: What are the requirements and responsibilities of the actor in the 21<sup>st</sup> century given new understandings we have from the sciences and humanities. Sources include THE UNIVERSE IN A SINGLE ATOM by HH the Dalai Lama, A USER'S GUIDE TO THE BRAIN by Dr. John Ratey, Henri Bergson's MATTER AND MEMORY, 6 MEMOS FOR THE NEXT MILLENNIUM by Italo Calvino, PROUST WAS A NEUROSCIENTIST by Jonah Lehrer, various writings of media guru Marshall McLuhan, as well as sources from the vast archive of theater writings.