

Jeanine Thompson's Biography

Jeanine Thompson is a performer, choreographer, director, teacher and creator of new work. She is an Associate Professor and Movement Theatre Specialist at The Ohio State University's Department of Theatre. Her areas of expertise are in modern dance, mime, acting, physical theatre techniques and new works creation. Jeanine has toured her solo and company performances nationally and internationally since 1980. On a tour to the Edinburgh Fringe Festival in Scotland, her solo show was considered, "One of the best shows to see". The French mime artist, Marcel Marceau, said of Jeanine, "*Her work in dance and mime is vital! Even her subtlest movements express the essence of thought and emotion.*"

Originally from Utah, her artistic studies began with the innovator of children's Creative Dance, Virginia Tanner. At the University of Utah, she majored in Modern Dance at the Department of Modern Dance and also as an Acting Emphasis major in the Department of Theatre. She also studied at the American Conservatory Theatre of San Francisco. After several years of working professionally, she completed both her BFA and MFA degrees at The Ohio State University's Department of Dance, with specializations in Performance and Choreography.

From 1985 - 2007, Jeanine worked closely with Marcel Marceau. She studied with him at his American Seminars in Ann Arbor, MI in 1985 & 1987; she produced his American Seminars and studied with him at the Goldston School for Mimes in Gambier, OH in 1986, 1988, and 1989; and she produced three residencies with him at OSU in 1995, 1998 and 2001. Throughout those years, Marceau mentored Jeanine as a master teacher of his work and directed her performances and choreography.

During the 2001 residency, Jeff Light and Dan Griffith (both with Industrial Light & Magic) and Jeanine, directed Marceau in a motion capture session, where his signature movements and solo *The Eater of Hearts* were captured. After several years of planning and meetings between Marceau, Jeanine and curator, Nena Couch, in 2011, the Marcel Marceau American Collection Archive was established at the OSU Jerome Lawrence and Robert E. Lee Theatre Research Institute (TRI).

In 2013, Joanne Griffith interviewed Jeanine on her British Broadcasting Corporation (BBC) radio show *Radio 5 Live*, about her relationship with Marcel Marceau, his artistry and the Marcel Marceau American Collection Archive at the OSU TRI.

Jeanine's teaching and artistry have also been deeply influenced by director, Anne Bogart, and The SITI Company. Starting in 1996, Jeanine has studied with them and has produced six residencies with them at OSU. The company has mentored Jeanine in teaching Viewpoints Training and Suzuki Actor Training.

Jeanine's primary collaborator is John Giffin, professional choreographer and former member of the Pina Bausch Dance Theatre Company. Since 1987, they have created and performed two Dance Theatre duets: *The Dream Dancer (and Other Hysterics)* and *Senior Juan and His Ever Lovely Assistant Yolanda*; and five Dance Theatre ensemble creations: *East Market Gardens*,

The Fall River Follies or "*Oh Mrs. Churchill. Do Come Over. Someone Has Killed Father.*", *Expectation*, *Old, Blue, Borrowed, New*, and *But Nicolette, One Night Escaped*.

The last few years, Jeanine has been inspired by working with motion capture, animation, virtual reality and mediated performance. In this area, her primary collaborator has been Vita Berezina-Blackburn, animation specialist at OSU's Advanced Computing Center for the Arts and Design (ACCAD). Jeanine has collaborated with Vita on two major projects, *The Camouflage Project* in 2011 and *There Is No Silence* in 2014.

Conceived and directed by Jeanine, *There Is No Silence* is a two-hour interdisciplinary multimedia play about the life and work of the French mime artist, Marcel Marceau. It was collaboratively created through a year and half-long devising process by faculty, MFA actors and production design team from the OSU Department of Theatre and ACCAD. It was performed by the MFA actors. The performance included richly integrated technology with live motion capture, projections of animation, and a stunning duet with Marcel Marceau's motion capture data. Primary resource materials utilized in the process of creating this devised work included: archives from the Marcel Marceau American Collection Archive at the OSU TRI, ACCAD's Motion Capture Data Bank of Marcel Marceau's Motion Capture Data, and the Marcel Marceau materials in the Bertha Klausner Archive in the American Heritage Center at the University of Wyoming. Coinciding events that Jeanine curated and coordinated were an Exhibit of Marcel Marceau's Lithographs and Memorabilia and the *Making the Invisible Visible: Mime's Contemporary Legacy* Mime and Movement Theatre Symposium.

Other works Jeanine has created include *Uncommon Clay*, an ensemble work about the French sculptress Camille Claudel, and solo works performed by Jeanine, *An Evening of Impressionistic Dance* and *Breaking The Current: Ms. Toad's Wild Ride Through the Twists & Turns of the Psychedelic Journey Called Life*. Her directing credits of new works include: *The Fire Still Burns*, a devised ensemble work about the Triangle Shirtwaist Factory fire, *The Camouflage Project* a devised ensemble work about WWII Special Operations Executive females agents, *Scrap Heap*, a solo created and performed by Kevin McClatchy about a veteran suffering from PTSD, and *Stop Sign Language*, a solo created and performed by Eleni Papaleonardos about living with dyslexia.

In 2011, Jeanine choreographed *Ordinal 5*, a dance based on and representing the math equation Ordinal 5. This project was conceived by Brian Rotman (mathematician, author and Professor Emeritus at OSU). It was performed by three actors and three dancers in a richly textured sound and lighting environment. It was part of the International Topology Conference *Embodying Transformation: A Dance and Sound Event* held at the Tate Modern in London, England.

Traditional plays Jeanine has directed include: Charles Mee's *Big Love* and *Trojan Women 2.0*, Charles Ludlam's *Irma Vep*, Darrah Cloud's *O' Pioneers!* and Magdelia Cruz' *Another Part of the House*. She has choreographed *Godspell* and *Hair*.

Jeanine also specializes in directing and choreographing intimate scenes in plays. In theatre, you can get certified in stage combat, but no one trains or prepares actors or directors to stage the intimate action that is called for in some plays. Jeanine has developed methods for preparing

actors to perform the intimacy and for choreographing the intimate action. Jeanine has directed and choreographed the intimacy in the following plays: *Another Part of the House*, *Big Love*, *Blackbird*, *O' Pioneers!*, *Red Light Winter* and *Trojan Women 2.0*.

Jeanine's published articles include: *Technology for Mime Training and Devising of "There In No Silence"*, co-writers Vita Berezina-Blackburn and Alex Oliszewski, Theatre, Dance and Performance Training Blog (2016); *Making The Invisible Visible: Mime's Contemporary Legacy Symposium* (2014) and *The Establishment of the American Archive of Marcel Marceau* (2013) by the Association of Theatre Movement Educators.

Articles and books published about her work include: *Digital Movement: Essay's in Motion Technology and Performance*, chapter by Brian Rotman on *Ordinal 5*, Palgrave (2015); *Jeanine Thompson: Marcel Marceau Lineage Holder* by Annette Thornton, the Association of Theatre Movement Educators (2013); *All Mime* by Karen Moltenbrey, Computer Graphics World (2001), *Columbus Moves: A Brief History of Contemporary Dance* written and published by Jenai Cutcher (2012).

Jeanine's conference presentations include: International Federation of Theatre Research: *Devising and Movement Training with Motion Capture and Animation*, Paris, France (2015); Association of Theatre in Higher Education: *There Is No Silence: Remembering the artist and WW II hero, Marcel Marceau, in a devised work with integrated technology including live motion capture and animation*, Montreal, Canada (2015); USITT: *There Is No Silence*, Cincinnati, Ohio (2015); Haystacks: *Ordinal 5: The creation process of the math-dance project*, Deer Isle, ME (2013); International Topology Conference: *Embodying Transformation: Ordinal 5*, London, England (2011); Gesture at Large: Interdisciplinary Conference on Gesture: *"Breaking the Current"*, Solo Performance and Discussion, Columbus, OH (2010); Association of Theatre in Higher Education: *Capturing the Ineffable: A Tribute to Marcel Marceau*, Denver, CO (2008); Association of Theatre Movement Educators Colloquially: *OSU's New MFA in Acting with focus on Performer Generated New Works Creation*, Staunton, VA (2007); Association of Theatre in Higher Education: *Playworks: PostSecrets, New Work Creation and Performance*, Chicago, IL (2006); Association of Theatre Movement Educators: *The Shoulders On Which I Stand: Marcel Marceau and Anne Bogart* and *Using Viewpoints in the Creation of New Works*, Chicago, IL (2006); Association of Theatre Movement Educators: *Viewpoints Training for Professional Movement Specialists*, Fairfax, VA (2005); Comparative Drama Conference: *Using Anne Bogart's Viewpoints Training in the Rehearsal Process*, Columbus, OH (2004); International Network Conference for Performing and Visual Arts Schools: *The Hero Project*, Santa Ana, CA (2003); Congress on Research in Dance: *Using the techniques and vocabulary of Dance, Theatre and Mime in Teaching and Creating New Works*, Columbus, OH (1998); Association for Theatre in Higher Education: *Using the techniques and vocabulary of Dance, Theatre and Mime in Teaching and Creating New Works*, Chicago, IL (1997); and Association for Theatre in Higher Education: *Laban for Acting Training Workshop* and *Interactive Technology in Rehearsal and Performance: Interior Day*, NYC, NY (1996).