

Eugenie Chan
c/o New Dramatists
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BIOGRAPHY

Eugenie Chan's plays wrestle with the contradictions inherent in her legacy as a 5th generation Chinese American woman – the Ivy League educated great-granddaughter of an indentured servant who eventually became the proprietress of a San Francisco brothel. In her work, intense visuals, set elements and traditional ritual combine with highly charged (and sometimes humorous) language to resonate with the modern woman's and modern Asian woman's dilemma: How can one be an individual in the face of a legacy of patriarchy?

Over the past fifteen years, her work has been produced or developed on the West Coast at Cutting Ball Theatre, Thick Description, the Magic Theatre, San Francisco Mime Troupe, Brava! For Women in the Arts, Opera Piccola/StageBridge, Bay Area Playwrights Festival, Exploratorium, Northwest Asian American Theatre, Group Theatre, East West Players, Lodestone Theater, and the Asian American Theatre Company; on the East Coast at the Public, Playwrights Horizons, Ma-Yi, Centenary Stage, Pan Asian Rep, and Perishable Theatre; and in the Midwest at PlayLabs. *Emil, A Chinese Play* was a winner of the Mixed Blood vs. America Playwriting Award and screenplay *Willie Geel*, a semifinalist for the Nicholl Fellowship. *Paradise Plains*, a short film, was shown at the Mill Valley Film Festival and Bilbao International Film Festival in 1995.

In 2008 *Bone to Pick* premiered to critical acclaim at Cutting Ball in July, was on the Best of 2008 list in the San Francisco Bay Guardian, and has been invited to the Cairo International Experimental Theatre Festival and the Korea International Experimental Theatre Festival. *Daphne Does Dim Sum* opened at Centenary Stage in April. Her collaboration with composer Byron Au Yong on his opera, *Kidnapping Water*, debuted in galleries and waterways in Seattle in August.

Eugenie was recently commissioned by the San Francisco Foundation and the Wallace Foundation to write *Circus, A Diaspora Play*, a response to changing Asian demographics in the Bay Area and by Cutting Ball to create *Fall: A Child*, based on ceremonial songs from remote Eastern European regions. In addition she has received commissions from the Magic Theatre/Sloan Science Foundation and the Cutting Ball/ Magic Theatre/Z Space New Works Initiative. *Sik Fan*, a short film, will go into production in 2010.

Her plays are published in Alexander Street Press' *Asian American Drama* and *North American Women Writers* and Lexington Books' *Embodiments of Asian/American and Pacific Islander/American Sexualities*.

Eugenie was a panelist on the 2008 NEA Distinguished New Play Development Program and the San Francisco Arts Commission Arts & Communities Panel. She is a Resident Playwright at the Playwrights Foundation, the Asian American Theatre Computer NewWorks Incubator, and New Dramatists, an Associate Artist at Cutting Ball Theatre, and teaches at the University of San Francisco and the Playwrights Foundation.