

## CHOREOGRAPHY / DIRECTION / VIDEO INSTALLATION

- *DORA MAAR* Created by Reid & Sara Farrington (in development to premiere in 2025), Choreographer
- *DOC: Race, Revolution & Relativity, The Confessions of a Time Traveling Terrorist* Written by Tarik Rashaan Davis, August 2023, Director
- *Kirdle & Miffins* Directed by Tom Costello, Written by Rona Siddiqui at Theater Row as part of the New Works festival for Keen Teens, 2023, Choreographer
- *MLTI READS ME* Workshop written by Rufus MK Nicoll at Mechanics' Hall in Portland, ME, 2022, Director
- *MLTI FEEDS ME* with Rufus MK Nicoll, Center for Maine Contemporary Art, September 2020–May 202, Video editor
- *ARIA DA CAPO XL* with Rufus Morgan Kreilkamp Nicoll, work in progress, 2020, Co-creator
- *A Reel*, video collage created for LA Arts' virtual Art Walk, 2020, Creator
- DANCE MOVIE NIGHTS in Deer Isle / Stonington, ME, 2017 + 2020 and Portland, ME 2022, Co-creator
- *BrandoCapote*, Created by Reid & Sara Farrington The Tank, NYC 2019, Choreographer
- *CasablancaBox* Directed by Reid Farrington at HERE Arts Center, 2017, Choreographer
- Twice baked dance/music videos, an ongoing series of sketches, 2017–present, Creator
- *Tyson vs. Ali* Directed by Reid Farrington at 3LD Art + Technology Center as part of Performance Space 122's Coil Festival, 2014, Choreographer

## PERFORMANCE

- *DORA MAAR* Created by Reid & Sara Farrington (in development to premiere in 2025)
- *DE-SUICIDE* Created by Deville Cohen / Hand to Mouth to premiere at PS21, Chatham, NY 2024 work in progress KinoSaito, Verplanck NY 2022 installation, PS122 Gallery, NYC 2021
- *Mendacity* (film), Created by Reid & Sara Farrington 2022
- *Diamond Heart* (music video) Created by Caithlin De Marrais, 2020
- *BrandoCapote*, Created by Reid & Sara Farrington The Tank, NYC 2019
- *Passion Project*, Created by Reid Farrington Art House, Jersey City, 2019 Colby College Waterville, ME, 2012 Contemporary Drama Festival - Budapest, Hungary, 2011 Pacific Theater, Vancouver, BC as part of the PuSh Festival 2010 3LD Art & Technology Center 2009
- *A Christmas Carol*, Created by Reid Farrington Art House, Jersey City, 2019 Abrons Arts Center, NYC 2012 & 2011
- *The Inhabitants*, Co-created with Jessica Nicoll at The Kraine Theater as part of the Estrogenius Festival, 2019
- *PROMENADE* outdoor journey as part of Portland Dance Month 2019, 2018
- *Private Dancer* Work in progress at Union Street Dance, 2019, Bates Dance Festival, 2018
- *For the Hearts and Brains and Bodies of ME people* Co-created with Rufus Nicoll at Portland Ballet Studio Theater as part of Maine Moves, 2018
- *Lonely Now (Reset)* Co-created with Jessica Nicoll at The Kraine Theater as part of the Estrogenius Festival, 2018
- *This Time / This Time Too* Co-created with Jessica Nicoll at a Brooklyn Brownstone private home, 2015 / 2016
- Norwegian Cruise Lines, Dancer + Magician's assistant, 2006
- Pittsburgh Ballet Theater, Corps de ballet, 2001–2005

## TEACHING

- Improvisation workshops in Prospect Park, Brooklyn NY
- *Private Dancer* workshops in Portland, ME & Brooklyn, NY
- Marketing for Professional Artists workshops and private consultation
- Ballet (all ages) at Pittsburgh Ballet Theater
- Yoga, Storytelling, Stress Management ages 5–12

## RESIDENCIES, GRANTS, OTHER POSITIONS

- Mechanics' Hall, Portland, ME residency 2022
- NEA American Rescue Plan project grant administered by SPACE Gallery 2022
- Harbor Residency via Opera House Arts, Stonington ME 2020
- Mertz Gilmore Late Stage Creative Stipend & residency at Union Street Dance, Brooklyn NY 2019
- Bates Dance Festival, Lewiston ME artist in residence 2018
- Department Safety Representative, Norwegian Cruise Lines 2006
- AGMA Union Representative, Pittsburgh Ballet Theater 2003-05

## BRANDING + COMMUNICATIONS EXPERIENCE

- The Atlantic Festival, Washington D.C. 2022–present
- Bates Dance Festival in Lewiston, ME 2019–present
- NYC FREE presented by Little Island, a four-week multidisciplinary festival produced by Mikki Shepard 2021
- The Poetry Project in NYC 2014–2018
- Lower Manhattan Cultural Council in NYC 2012–2016
- Performance Space New York (formerly PS122) in NYC 2008–2012, 2018
- Marketing, Communications, Producing for individual artists 2015 present

## SELECT PRESS

*[MLTI READS ME]* loosely explores Maine's political history (and present) in one of Portland's signature historic spaces — the Mechanics' Hall. It uses video archives of historical figures like King and Smith as source material, filling out the material with film, large-scale video projection, song, dance and theater elements to tell an impressionistic story that spans generations. — Caroline O'Connor, interview / preview in Portland Phoenix, November 2022 [LINK TO FULL ARTICLE](#)

*The performers are compelling to watch throughout, and they work effectively as an ensemble. Eschewing conventional narrative techniques, **BrandoCapote** is both a hypnotic and enervating experience in its repetitive attempts to "get this right." Disentangling the lives of the two souls merged in purgatory is fruitless and frustrating. Of course, that is exactly the point.* — James Wilson, OffOffOnline, November 2019

*[CasablancaBox]* is a brave, almost foolhardy endeavor...Respect to the choreographer, Laura K. Nicoll, and stage manager, Alex B. West, for keeping the performers from colliding with one another.  
— The New York Times

*Laura K. Nicoll's choreography is another fascinating aspect here. Aside from farce, most plays have straightforward blocking. Nicoll has her cast moving in formations as complex as those in a Busby Berkeley film.*  
— Broadway Blog on **CasablancaBox**

*To watch the boxers circle the ring in their silk boxing trunks, as we listen to their sound bites, is to be reminded of the irrefutability of being human. But neither Farrington's direction nor Boudreaux's minimal, poetic script is trying to make an ideological point; the freshness of the show—which doesn't entirely jell, because of the*

*inconsequential ending—is due, in part, to the lovely choreography, by Laura K. Nicoll, and to Juan Aboites’s sound design, which brings actors, video, and soundtrack together with a stop-and-start fluidity reminiscent of the work of the exceptional music producer Madlib. (Aboites relies perhaps too heavily on video, which explains too much too quickly. He may have been inspired in this regard by Paul Pfeiffer’s haunted videos on visibility and invisibility among men of color in sports.)*

*The fight scenes are brief. The actors trade off, as if in a dance, and it’s those pauses which allow us to reflect on the intense erotic pull of the material: the boxers are not only engaged in a dance of wits; they are trying to “top” each other in a contest of masculinity. — Hilton Als, The New Yorker, January 2014, on **TYSON vs. ALI***

*Now, through a complex dance between computer and human that involves some 300 cues for Nicoll to follow, Farrington rescues the legendary saint from the flames once again.” — Brian Lynch, The Georgia Straight, January 2012 on **THE PASSION PROJECT***