

DIRECTOR



**EMILIA
LIRMAN**

ABOUT ME

FREELANCE
DIRECTOR



Hi there! My name is Emilia Lirman, or just Emi for short. I'm a bilingual Argentinian-American theater director passionate about creating work that speaks to our contemporary landscape and elevates underrepresented voices. I believe creating art is a radically optimistic impulse and find myself gravitating toward work that centers radical joy — emotionally and aesthetically.

I'm currently the Resident Director of the world premiere musical *Real Women Have Curves* on Broadway. Upcoming work includes directing *Mamma Mia!* at the Vanguard Theater Company Summer Intensive.

MUCH ADO ABOUT NOTHING

When directing this college production of Much Ado About Nothing, I was struck by how incredibly childish the conflicts and deceit in the play are. The frenetic pace, the sweeping declarations of love one minute and fiery hate the next—everything feels like the kind of rivalry you'd see on a swing set or in a game of tag, with all the extreme impulsive sincerity that comes with it.

This play is kind of a playground in itself. So...

I set it in one. The misunderstandings, the manipulation, the gossip—they're all part of a game where the stakes feel way higher than they really are, driven by impulsiveness and naivety.

MIMES AND MUMMERS

Fordham University





CHAOS AT 26!

OR MAYBE IT'S NOT SO BAD....

MOXIE ARTS NYC

The Tank Theater



A one-woman exploration of the things we keep boxed away, the boxes we're put in by society, and boxes we check to achieve our dreams. Written and performed by Kyla P. Sylvers, the show uses music and flashback to illuminate her winding journey to owning her identity as a Black woman and an artist in a world which isn't always friendly to either. When tackling the piece I was interested in distinguishing the voices and physicality of the various characters in Kyla's life. Helping the audience follow along on her journey while surprising them with unexpected stage pictures.



THE LOVER

COLUMBIA UNIVERSITY
by Harold Pinter



The Lover is a play about escape, change, and reinvention — two people locked in a repetitive cycle, desperate to break free, to find a new way of being. It explores the shifting dynamics of power, identity, and desire within a “stable” marriage.

Although the play takes place in a single location, the characters constantly travel through emotional and psychological spaces, shifting roles from stranger to lover to spouse, from intimacy to manipulation. Thus, the physicality of the actors was key in communicating these transitions. Every element of the production — whether the timing of the dialogue (that dang Pinter and his dang pauses), the use of the set, or the characters' physical presence — emphasizes their manipulation of each other and their environment to maintain control. Everything is more than it seems. Even the set is more than just a backdrop — it becomes a tool for revealing these shifts, constantly rearranged to reflect the characters' internal turmoil. In my production, I wanted to highlight the delicate balance of control, deceit, and vulnerability that defines Pinter's darkly comic and unsettling world.



SELECT DEVELOPMENTAL READINGS & WORKSHOPS

I direct and develop many new plays and musicals across a diverse range of forms and styles.

Collaboration is the heart of great storytelling, and as a director, I believe it is imperative to incorporate and uplift every voice. The more diverse voices that contribute to the creative process, the richer and more powerful the resulting narrative becomes. Thus, fostering new work from its inception is one of my absolute favorite things about directing.

From developing a co-written site-specific play about American gods, to working on a new musical about talking flamingos and the fountain of youth, I thrive in finding innovative ways to tell unexpected stories.

The following pages depict some of these new works I've had the privilege of working on and helping shape.



OUR DIRTY WAR

WORKSHOP PRESENTATION

by Camila Madero, co-developed with Emilia Lirman



Co-developed between Emilia and the Playwright, Camila, *Our Dirty War* is an intimate exploration of Camila's relationship with her father who was forced to escape the horrors of Argentina's dictatorship. Inspired by real-life conversations, the play examines identity and generational trauma and asks, is it possible to escape the past, let alone heal from it? Told through the lens of magical realism, it shifts between the past and present. The action unfolds within Camila's mind, a mental-scape filled with fantastical oddities and possibilities. Evocative of a Greek tragedy, the play features a morphing chorus that mischievously resurrects and witnesses history to explore the fleeting and dangerous nature of memory.





TRAD

INKUBATOR NEW PLAY FESTIVAL
by Sarah Cuneo

World Premiere presentation of *TRAD* at Art House Production's INKubator New Play Festival. Sharp, funny, and deeply relatable, *Trad* explores ambition, authenticity, and the performance of femininity in the digital age.



IN GODS WE TRUST

THE CELL THEATER
Artistic Residency



A site-specific piece about American mythological Gods, at a barbecue. I served as the director and co-creator. For its second act, the audience is divided into groups of three and asked to follow specific pairs of actors to different areas of the space to witness a different scene. Each scene then plays simultaneously and concludes at the same time, allowing the audience to have a seamless experience and watch every scene (but in a different order). We successfully had actors appear in multiple simultaneous scenes, two of which you can view [HERE](#) or by clicking on either of the images on the LEFT.

DISCOVERY OF FIRE

MUSICAL THEATER FACTORY

4x4 series



A new musical by Christopher Anselmo (Book & Music) about modernity's effect on the way we mourn loved ones' passings and what progress means to our own humanity. It's a journey to rediscover fire in a world that only knows electricity.

SELECT DEVELOPMENTAL MEDIA*

*Click on any title to view associated media excerpts.

OUR DIRTY WAR

A new play by Camila Madero. Staged reading presentation at The Tank in NYC

ALIEN PLAY

A new play by Carolina Đô. Staged reading presentation at The Brick Theater Aux in NYC

MANUEL VS. THE STATUE OF LIBERTY

A new musical by David Davila and Noemi de la Puente. Staged reading presentation at Teatro Latea in collaboration with the Latine Musical Theater Lab

CAFE CON LECHE

A new musical by Maiga Vidal. Staged reading presentation at Teatro Latea in collaboration with the Latine Musical Theater Lab



The Great Wave by Francis Turnly. Directed by Mark Wing-Davey. Assistant Director: Emilia Lirman

SELECT ASSOCIATE DIRECTING

Click on any title or image to view associated media.



REAL WOMEN HAVE CURVES

DIRECTOR: SERGIO TRUJILLO

Book by Lisa Loomer with Nell Benjamin, music and lyrics by Joy Huerta and Benjamin Velez
Broadway

THE HARDER THEY COME

DIRECTORS: TONY TACCOME AND SERGIO TRUJILLO

Book and additional songs by Suzan-Lori Parks, music by Jimmy Cliff | *The Public Theater*



KISS MY AZTEC!

DIRECTOR: TONY TACCOME

Book by John Leguizamo & Tony Taccone, lyrics & music by Benjamin Velez, lyrics by David Kamp
Berkeley Repertory Theatre | Hartford Stage

SELECT ASSOCIATE DIRECTING

Click on any title or image to view associated media.



CONSENT

DIRECTOR: MARK WING-DAVEY

By Nina Raine

NYU Tisch Graduate Acting



A DOLL'S HOUSE,

PART 2

DIRECTOR: LES WATERS

By Lucas Hnath | *Berkeley Repertory Theatre*



ARRABAL

DIRECTOR: SERGIO TRUJILLO

Book by John Wiedman, music by

Gustavo Santaolalla | *American Repertory Theater*

GET IN TOUCH

email
emi.lirman@gmail.com

website
www.emi-lirman.com

DIRECTING RESUME

