

CASA CRUZ DE LA LUNA



Aravind Enrique Adyanthaya  
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Aravind Enrique Adyanthaya is a Puerto Rican writer and theatre director of East Indian ascent. In 1998, he founded Casa Cruz de la Luna, an interdisciplinary theatre lab based on an old house in the historical district of San Germán, Puerto Rico, which now fosters projects throughout the island and in New York City. In the US, his work has been developed and presented by The Public Theatre, New York Theatre Workshop, Solo Nova Collective at P.S.122, Theatre for the New City, the Loaisida Center, the Weisman Art Museum, Repertorio Español, Red Eye Collaboration, Intermedia Arts, the Guthrie Theatre, and the Children's Theatre Company. With Casa Cruz de la Luna, his pieces have travelled to the Myth in the Caribbean Conference in Casa de las Américas, La Habana (2000); the Dominican Republic International Book Fair (2004); Latin American Theatre Congress (LATT) editions at the University of Connecticut (2005) and at Virginia Tech (2008); the LIBER 2010 event in Barcelona; the Iberoamerican Performance and Thought Encounter in Morelia, Mexico (2011); the Universidad Científica del Sur Theatre Festival in Lima, Perú (2013); and the "Mind the Gap" Performance Forum at the University of Essex, U.K. (2013). He has been awarded playwriting fellowships from the Jerome and McKnight Foundations (through the Playwrights' Center, 2001-3) and a 2013 Joyce Foundation Commission to work with Pangea World Theatre and Teatro del Pueblo in the creation of a play ("Bandara") which combined folklore from India and the Caribbean. Aravind has also received the Puerto Rican Institute of Culture's National Playwriting Award (2004), the Dominican Republic's Casa del Teatro International Playwriting Award (2007) and Pregones Theatre Asunción Prize (2008).

Vectors of research/praxis include: the exploration of the performative space as a flux of multiple lines of written, verbal and gestural communication / the creation of "narratologies of ambits" which operate fiction/history interactive installations on memory-laden residual sites (such as his piece "The Library" at the Santa María Magdalena de Pazzis Cemetery in Old San Juan, 2006, and "The Living Class" at an abandoned grade school in his hometown of Lajas Puerto Rico, 2015) / a written and staged *dramaturgia* that plays with the ritual and the transmediatic. Some of his processes focused on *escritura acto* (computerized projected live writing) are described in the article "Towards a Poor (Techno-) Theatre," published in *Performance Research* 18.5, 2014.

Aravind holds a Ph.D. in theatre historiography from the University of Minnesota, Minneapolis and an M.D. from Mayo Medical School.