

**Amy Oestreicher**

**Playwright Reviews and Reactions...(Awards/Honors on Page 3)**

[www.amyoes.com/playwright](http://www.amyoes.com/playwright)

Flicker and a Firestarter: *“To find triumph and confidence in your life experiences is something that I think you’ve mastered, I really admire it. You’re able to take the things that you go through and turn them into positives and into something that can help guide someone in their own personal struggles. I found myself flickering for quite some time a few years back before my fire came. I found my passion and let my flames run rampant. It’s nice to see how you flip things, Im really impressed.”*

*Imprints*: *“I have worked as a social worker with interpersonal violence and I am a survivor myself. That said, your play certainly resonates with me. Interestingly enough, one of the audience members asked someone what they thought the play’s message was, which started a meaningful dialogue. I know that this one conversation above signified the importance of your play – that one person will leave with a better understanding of how trauma not only affects the individual but the family as well. It’s a realistic depiction of how it happens, how it is denied and ignored within a family structure because the horror of it i so difficult to face. The more people talk about it, (write about it), acknowledge it, the better people will learn to deal with it in a genuine way. That is why this play needs to be seen.”*

Gutless: *“One part moving testament to human indomitability, the other a thoroughly satisfying evening of song. While each element is strong enough to stand on its own, combined they illuminate and enhance each other. Rarely have I seen narration and song so artfully meshed, and Oestreicher’s likeability, good humor, interpretive skill, and manifest commitment to what she is saying and singing make us not only understand her story, but also feel it on a very deep level.”*

-Roy Sander, critic for BistroAwards.com

**[\\*See More Gutless & Grateful reviews](#)**

The Sky is Blue: *“For me, the night sky is a place of extraordinary beauty, personal power, ancestry and the primal web that connects us all to each other and the universe. So I really understand why the mother in the “The Sky is Blue” finds the blue sky a source of comfort, hope and a strong container to hold her and her daughter as they attempt to “manage” the trauma of sexual abuse. The sky is a source of beauty but also a place where supernovas, mark violent endings of one form to then create life in other forms. Amy’s exploding stomach due to the intense sexual pressure placed upon her as a young girl by her abuser marks a similar violent ending and eventual release of a part of her life. Amy, has used the ending of one part of her life to create new beginnings using her words, her paintings and her live performances to heal herself and other survivors of this sadly widespread universal crime. I have been very fortunate to be a part of the telling of her true story with an extraordinary cast of talented, generous,*

*collaborative and open hearted actors who gave so much time and energy to explore many creative possibilities and show the ripple effect that sexual trauma has on a person, their family, their friends and beyond as they find ways to heal.”*

We Re-Member was performed in Milwaukee as part of “Ellis,” a theater work based on immigrant stories. Here’s a quote from [Journal-Sentinel](#) -

*“ But difference and distance also engender opportunity; one has the requisite space to remake the old into something new, benefiting from the best of both. This dialectic is best captured in Amy Oestreicher’s “We Re Member,” performed by Kaufman and Murguia as American offspring of a recently deceased Holocaust survivor. Using repurposed clothing to give its message texture, this piece captures the combination of guilt, regret and ambivalence toward one’s own identity that’s experienced by every succeeding generation, ever more distant from an increasingly mythologized history, now often no longer accessible except through story. Which makes such stories – like the stories presented here – invaluable. They connect us to a receding past, on which we gaze with longing and love, even as we’re blown backward into an uncertain future.”*

Ellis' tales of immigrants suggest no one is an island <https://jsonl.in/2nSSStFZ> via @journalsentinel

#### IMPRINTS: **Huffington Post Articles**

##### The inspiration:

[http://www.huffingtonpost.com/amy-oestreicher/expression-sets-you-free-\\_b\\_9998816.html#](http://www.huffingtonpost.com/amy-oestreicher/expression-sets-you-free-_b_9998816.html#)

##### The evolution:

[http://www.huffingtonpost.com/amy-oestreicher/reclaiming-my-fire-theatr\\_b\\_13739704.html](http://www.huffingtonpost.com/amy-oestreicher/reclaiming-my-fire-theatr_b_13739704.html)

As one Survivor Advocate commented wrote to me, after I had invited her to a table reading:

*"I'm the one you invited from Sexual Violence Response. I think it is important that you know that I have worked as a social worker with interpersonal violence and I am a survivor myself. That said, your play certainly resonates with me. Interestingly enough, one of the audience members asked someone what they thought the play's message was, which started a meaningful dialogue. I know that this one conversation above signified the importance of your play - that one person will leave with a better understanding of how trauma not only affects the individual but the family as well. As far as the play itself, its depiction of sexual trauma - it is a realistic depiction of how it happens, how it is denied and ignored within a family structure because the horror of it is so difficult to face. The more people talk about it, (write about it), acknowledge it, the better people will learn to deal with it in a genuine way. That is why this play needs to be seen. Thank you for inviting me."*

LEFTOVERS: *One of two participants to work privately with Moises Kaufman on development/devising excerpt, Tectonic Theatre Project, NYC, April 2018*

**HONORS / AWARDS**

Women in the Age of Trump	NYC Playwrights	January 2017
Best Theatre Debut	BroadwayWorld	October 2012
The Singular Award Winner	Sarasolo Theatre Festival	January 2017
Therapeutic Humor Academy Scholarship	Assoc. Applied & Therapeutic Humor	December 2016
Women to Celebrate 2014	Woman Around Town	November 2014
Bistro Awards NY Top Pick	Bistro Awards	December 2015
“Post Traumatic Gifts”	Nat’l Initiative for Military Arts & Health	December 2016
Great Comeback Awards	Convatec National	September 2014
Manhattan Repertory Theatre Short Play Finalist	Manhattan Repertory Theatre	April 2016
Herstory First Annual Honoree	She Rocks MEDIA, Washington D.C.	January 2017
Top Creativity Writer	Medium	January 2017
Creative Arts Community Helper	United Way, CT	April 2005
Finalist, Original Musical Composition	Reflections Contest, Fairfield, CT	March 2005
Solo Debut “Top Not to Miss Pick”	AMNY	October 2012
Solo Performer/Playwright Finalist	New York New Works Theatre Festival	October, 2016
“Sold Out Additional Performance”	United Solo Festival	November 2014
The Perpetual You Inner Beauty Honoree	The Perpetual You	January 2016
Lower East Side Chronicles Playwright Finalist	Metropolitan Playhouse	March 2017
Caleb Reese Festival of New Plays Finalist	Phoenix Theatre	October 2016
Artist Honoree	Yale New Haven Smilow Gallery	December 2016
Tennessee Williams Original Work Finalist	New Orleans Literary Festival	March 2018
Nevertheless She Persisted, Author	Nominated for Audie Award	February 2018
TEDx GLITCH	Syracuse University	April 2016
TEDx PATTERNS	Virginia Commonwealth University	February 2017
TEDx BARRIERS	FSCJ, Kent Campus	April 2018