

Naama Potok can say, unequivocally, that she is more in love with acting now than when she started, three decades ago. She approaches each project armed with patience, blessed with curiosity, and grateful to have found a place to fail endlessly and learn just as often. In the theater, she has relished playing women of strong appetites and vulnerabilities such as Scheherezade in *The Arabian Nights*, directed by Mary Zimmerman (BAM, The Actors Gang & Steppenwolf); Rivkeh Lev, Anna Schaeffer and Rachel in *My Name is Asher Lev* Off-Broadway and, most recently, in Penguin Rep Theatre's production; The Greek Princess in *Mirror of the Invisible World* (Goodman Theater, Joseph Jefferson Nomination for Best Ensemble); Eileen in *Slides*, directed by Geraldine Fitzgerald (The Williamstown Theatre Festival); Manke in *God of Vengeance* directed by Gordon Edelstein (A Contemporary Theater); and Katherine in *Henry V* (Next Theater). On screen, she has reveled in the collaborations and improvisations of playing a passionate and playful actress in the independent film *Waiting for Marion Cotillard* (dir. Christophe Averlan) and a yearning coquette in the 20th Century Fox feature *The Chosen* (dir. Jeremy Paul Kagan).

Growing up in a literary family, the daughter of novelist Chaim Potok, Ms. Potok was encouraged to pursue her creativity from early childhood. In high school she acted professionally, exhibited artwork and danced. She went on to earn a degree in Near Eastern Languages from Harvard and a Masters in Oriental Studies from Oxford. While in college, she began writing and later authored several short stories which were published by BZZTôH in the Dutch collection, [Somewhere I Have Never Travelled](#).

But the constant throughout her adult life has been her relationship with acting, a passion that is her lifeline and where she is home, and a discipline which lets her pursue the curiosity about the inner life she finds while writing, the abandon she finds while painting, and a generosity of spirit that simply makes all of life better. Her training began in earnest with summers spent at The Williamstown Theatre Festival, a Suzuki movement residency at Stage West, an MFA from DePaul University, and an Artist in Residence in the Milwaukee Professional Theatre Program. In New York, Ms. Potok has had the fortune to study with extraordinary teachers and mentors Michael Howard, Terry Schreiber and Patsy Rodenburg.

Next, Ms. Potok will be appearing in *My Name is Asher Lev* at Florida Studio Theatre, completing a screenplay adaptation of her short story collection, and keeping her eyes open for boundary-pushing collaborators who like to play with fierce positivity and creative hunger, however they find it.

David DeWitt, New York Times

“Ms. Potok gives a subtle reading of the torment inside Asher’s mother, Rivkeh, a woman of great strengths and vulnerabilities. Rivkeh is at times stoic, frustrated, generous, despairing, proud; in one fleeting moment, she distills her troubled character in a private, heartbreaking prayer to her dead brother. It’s quietly sublime.”