

CURRICULUM VITAE

BRYAN REYNOLDS

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DEGREES

- Ph.D. June 1997: Harvard University, English and American Literature and Language.
Dissertation Committee: Marjorie Garber, Stephen Greenblatt, Marc Shell.
- A.M. November 1991: Harvard University, English and American Literature and Language.
- A.B. May 1989: University of California at Berkeley, English (with Highest Honors).

ACADEMIC POSITIONS

2005--, Professor, Head of Doctoral Studies, Drama, UC Irvine.

2005-2008, Chancellor's Fellow, UC Irvine, a stipend-supported title awarded for "achievements in scholarship that evidence extraordinary promise for world-class contributions to knowledge."

2007, Visiting Professor, Department of Theatre Studies, University of Amsterdam, Netherlands.

2006, Visiting Professor, School of English and Drama, Queen Mary, University of London, England.

2001-2005, Associate Professor, Head of Doctoral Studies, Drama, UC Irvine.

1998-2001, Assistant Professor, Drama, UC Irvine.

1997-1998, Lecturer, History and Literature, Harvard University.

1992-1997, Teaching Fellow, English and American Literature, Harvard University.

SELECTED PUBLICATIONS

Books Published

Transversal Enterprises in the Drama of Shakespeare and his Contemporaries: Fugitive Explorations (London: Palgrave Macmillan, 2006): 271 pages (110,000 words).

Rematerializing Shakespeare: Authority and Representation on the Early Modern English Stage, Co-Editor, with William West (London: Palgrave Macmillan, 2005): 256 pages (95,000 words).

Performing Transversally: Reimagining Shakespeare and the Critical Future (New York: Palgrave Macmillan, 2003): 319 pages (110,000 words).

Becoming Criminal: Transversal Performance and Cultural Dissidence in Early Modern England (Baltimore: Johns Hopkins University Press, 2002): 217 pages (85,000 words).

Shakespeare Without Class: Misappropriations of Cultural Capital, Co-Editor, with Donald Hedrick (New York: Palgrave Macmillan, 2000): 297 pages (95,000 words).

Book Translations Published

Jucind transversal: reimaginindu-l pe Shakespeare si viitorul critic. Romanian translation of *Performing Transversally: Reimagining Shakespeare and the Critical Future* (Bucharest: UNITEXT, 2006).

Plays Published

Blue Shade, in English and Romanian (Cluj: Babes-Bolyai University of Cluj Press, 2007).

Railroad, in *Plays International* (London: The Performing Arts Trust, Autumn, 2006).

Unbuckled, in English and Romanian in *The Anthology of Contemporary Plays 2004* (Sibiu, Romania: Annual Publication of the Sibiu International Theatre Festival, 2004).

Books Forthcoming

Transversal Subjects: From Montaigne to Deleuze after Derrida (under contract with Palgrave Macmillan, due out 2008).

Book Chapters

“Introduction to *The Tryumphes of Health and Prosperity*,” *The Collected Works of Thomas Middleton*. Eds. Gary Taylor and John Lavagnino (Oxford: Oxford University Press, forthcoming 2008).

“EuroShakespace and the Witness-Function: Convergences of History, Memory, and Affective Presence,” the Afterword to *Shakespeare and Europe: History -- Performance -- Memory*, Ed. Lawrence Gunter (Łódź, Poland: Łódź University Press, forthcoming 2007).

“From *Homo Academicus* to *Poeta Publicus*: Celebrity and Transversal Knowledge in Robert Greene’s *Friar Bacon and Friar Bungay* (c. 1589),” with Henry Turner, *Writing Robert Greene: New Essays on England’s First Professional Writer*, Eds. Edward Gieskes and Kirk Melnikoff (Hampshire, UK: Ashgate Press, forthcoming 2007).

“Shakespearean Emergences: Back from Materialisms to Transversalisms and Beyond,” with William West, *Rematerializing Shakespeare: Authority and Representation on the Early Modern English Stage*, Eds. Bryan Reynolds and William West (London: Palgrave Macmillan, 2005).

“The Delusion of Critique: Subjunctive Space, Transversality, and the Conceit of Deceit in *Hamlet*,” with Anthony Kubiak, *Rematerializing Shakespeare: Authority and Representation on the Early Modern English Stage*, Eds. Bryan Reynolds and William West (London: Palgrave Macmillan, 2005).

“The Reckoning of Moll Cutpurse: A Transversal Enterprise,” with Janna Segal, *Rogues and Early Modern English Culture*, Eds. Craig Dionne and Steve Mentz, (Ann Arbor: University of Michigan Press, 2004).

“The Making of Authorships: Transversal Navigation in the Wake of *Hamlet*, Robert Wilson, Wolfgang Wiens, and Shakespace,” with D.J. Hopkins, in *Shakespeare After Mass Media*, Ed. Richard Burt (New York: Palgrave Macmillan, 2002).

“Venetian Ideology or Transversal Power?: Iago’s Motives and the Means by which Othello Falls,” with Joseph Fitzpatrick, in *Critical Essays on Othello*, Ed. Philip Kolin (New York: Routledge, 2002).

“Untimely Ripped: Mediating Witchcraft in Polanski and Shakespeare,” in *The “Reel” Shakespeare*:

Alternative Cinema and Theory, Eds. Courtney Lehmann and Lisa Starks (Madison, NJ: Fairleigh Dickenson University Press, 2002).

“Hélène Cixous,” with Ian Munro, in *Twentieth Century European Cultural Theorists*, Ed. Paul Hanson (Columbia, SC: Brucoli Clark Layman, Inc., 2001).

“Shakespace and Transversal Power,” with Donald Hedrick, in *Shakespeare Without Class: Misappropriations of Cultural Capital*, Eds. Bryan Reynolds and Donald Hedrick (New York: Palgrave Macmillan, 2000).

“‘What is the city but the people?’: Transversal Performance and Radical Politics in Shakespeare’s *Coriolanus* and Brecht’s *Coriolan*” in *Shakespeare Without Class: Misappropriations of Cultural Capital*, Eds. Bryan Reynolds and Donald Hedrick (New York: Palgrave Macmillan, 2000).

“Becoming a Body Without Organs: The Masochistic Quest of Jean-Jacques Rousseau,” in *Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture*, Eds. Kevin Jon Heller and Eleanor Kaufman (Minneapolis: University of Minnesota Press, 1998).

Two essays: one on feminism and Gilles Deleuze and Félix Guattari and one on feminism and Renaissance studies, in *Feminist Literary Theory: A Dictionary*, Ed. Beth Kowaleski-Wallace (New York: Garland, 1997).

Journal Articles

“Contemplating Suicide: Shakespace and the September 11 Attacks,” *Shakespeare Yearbook* Vol. 20 (forthcoming 2008).

“Transversal Acting: Introductory Notes,” with Chris Marshall, in *The Semiotic Review of Books* Vol. 17 (forthcoming 2007).

“Letter to the Editor (on Globalization and Performance),” written with Project Faculty (twelve from six UC campuses) of “Internationalism, Culture, and Performance,” a University of California, 5-year Multicampus Research Group (ICPG), in *Theatre Survey*, 47.2 (2006): 169-173.

“Fugitive Explorations in *Romeo and Juliet*: Transversal Travels through R&Jspace,” with Janna Segal, in *JEMCS: Journal for Early Modern Cultural Studies* 5.2 (2005): 37-70 (Indiana University Press).

“Transversal Power: Theater’s Secret Weapon,” *University of Bucharest Review: A Journal of Literary and Cultural Studies* VI.3 (2004 -- published June 2005).

“Book Review Ethics: A Transversal Perspective Inspired by the Case of Rebecca Nesvet” (short response article), in *Early Modern Literary Studies* 10.3 (January, 2005).

“Transversal Poetics and Fugitive Explorations: Subject Performance, Early English Theatre, and *Macbeth*,” in *Early Theatre* 7.2 (University of Toronto Press, December 2004).

“Putere de stat, dizidență culturală, putere transversală” (“State power, Cultural Dissidence, Transversal Power”), Romanian trans. Cipriana Petre. *Manifest: A Quarterly Theatre Magazine* (Cluj, Romania: November/December, 2004).

“Spectacol transversală și dizidență culturală în Anglia modernității timpurii” (“The Transversality of Dissident Culture in Early Modern England”), Romanian trans. Cipriana Petre. *Manifest: A Quarterly Theatre Magazine* (Cluj, Romania: October, 2004).

“Casa diavolului, sau ‘mai rau’: Putere transversală și discurs antiteatral in perioada de inceput a modernitatii in Anglia” (“The Devil’s House or ‘worse’”), Romanian trans. Cipriana Petre. *Observator cultural* (Bucharest, Romania: October 5, 2004).

“Transversal Poetics: I. E. Mode,” with James Intriligator, in *GESTOS: Teoría y Práctica del Teatro Hispánico* 18:35 (April 2003).

“The Transversality of Michel de Certeau: Foucault’s Panoptic Discourse and the Cartographic Impulse,” with Joseph Fitzpatrick in *Diacritics* 29:3 (Fall 1999).

“Criminal Cant: Linguistic Innovation and Cultural Dissidence in Early Modern England” in *Literature, Interpretation, Theory (Lit)* 9:4 (Winter 1999).

“Untimely Ripped,” *Social Semiotics: A Transdisciplinary Journal in Functional Linguistics, Semiotics and Critical Theory* 7:2 (August 1997).

“The Devil’s House, ‘or worse’: Transversal Power and Antitheatrical Discourse in Early Modern England,” *Theatre Journal* 49:2 (Johns Hopkins University Press, May 1997).

“Using Writing to Encourage Scholarly Independence,” *Bulletin* (Cambridge: Harvard University Press, 1995).

“The Terrorism of *Macbeth* and Charles Manson: Reading Cultural Construction in Polanski and Shakespeare,” *The Upstart Crow: A Shakespeare Journal* 8 (1993).

“Sexuality and *Appendx*,” *Appendx* 1 (Rizzoli, 1993). Analyzes men’s performance in restrooms.

RECENT THEATER WORK

Playwright, *Blue Shade*, Dir. Robert Cohen, a Transversal Theater project:

National Theatre, Radu Stanca, Sibiu, Romania, November 2007.

National Theatre Festival, Bucharest, Romania, November 2007.

Teatr Lalek, Wrocław, Poland, June 2007.

Teatr Modjeska, Legnica, Poland, June 2007.

Teatr 77, Łódź, Poland, May 2007.

Divadlo DISK, Academy of Performing Arts (DAMU), Prague, Czech Republic, May 2007.

Little Theatre, University of California, Irvine, May 2007.

Playwright, *Woof, Daddy*, Dir. Amanda McRaven, a Transversal Theater project:

New York City Fringe Festival, August 2007.

San Francisco Fringe Theatre Festival, Exit Theatre, September 2006.

Playwright, *Railroad*, Dir. Robert Cohen, a Transversal Theater project:

Sibiu International Theatre Festival, Romania, June 2006.

The National Theatre, Cluj, Romania, May 2006.

Little Theatre, University of California, Irvine, May 2006.

Playwright, *Woof, Daddy*, Dir. Eli Simon, a Transversal Theater project:

Rampa-Teatr Na Targowku, Warsaw, Poland, April 2005.

Teatr Polski-Malarnia, Poznan, Poland, April 2005.

Teatr Kana, Szczecin, Poland, April 2005.

Claire Trevor Theatre, University of California, Irvine, March 2005.

Playwright, *Unbuckled* (new 2004 version), staged reading in Romanian, Sibiu International Theatre Festival, Romania, June 2004.

Playwright/director, *Unbuckled* (new 2004 version), a Transversal Theater project:

The Flight Theatre, Hollywood, California, July 2004.

Andrei Muresanu Theatre, Sfântu Gheorghe, Romania, June 2004.

Ariel Theatre, Tirgu Mures, Romania, June 2004.

The National Theatre, Cluj, Romania, June 2004.

Sibiu International Theatre Festival, Romania, June 2004.

Playwright, *Unbuckled* (new 2004 version), Dir. Jeffrey Vowell, Studio Theatre, University of California, Irvine, May 2004.

Playwright, *Gotta Like 'Em*, Dir. Jeffrey Vowell, Nixon Theatre, University of California, Irvine, June 2003.

Director, Harold Pinter's *Betrayal*, Studio 4, University of California, Irvine, June 2001.

Playwright/director, *Unbuckled*, Little Theatre, University of California, Irvine, June 2000. This production included two short films that I wrote and directed.

Playwright/director, *It's A Mystery*, Nixon Theatre, University of California, Irvine, January 2000.

SELECTED FILM WORK

Writer/director/editor, *Soaring with Zephyr: A Transversal Enterprise* (15 minute short). Presented at:

Faculty of International Studies and Politology, University of Lodz, Poland, November 16, 2005
(with invited lecture).

Performance Studies Pre-Conference, Annual Conference of the Association for Theatre in Higher Education (ATHE), San Francisco, July 27, 2005 (with invited lecture).

Screenwriter, *Lion Dance*, in preproduction at Waverly Place Entertainment, as of November 2003.

Screenwriter, with Brent Loeffke, *Turnabout*, in development at Thornbush Entertainment, as of May 2002.

INVITED LECTURES AND CONFERENCE PAPERS

"Shakespeare's Ineffable Sexiness: What Consciousness Studies, Neurochemistry, and Cognitive Neuroscience Have to Say about It," Grotowski Institute, Wrocław, Poland, June 1, 2007 (invited lecture).

Transversal Aesthetics and Electric Subjectivities: What Consciousness Studies, Neurochemistry, and Cognitive Neuroscience Have to Say about Audience Experience," British and Commonwealth Studies Department, University of Łódź, Poland, May 30, 2007 (invited lecture).

"Transversal Aesthetics and Electric Subjectivities: What Consciousness Studies, Neurochemistry, and Cognitive Neuroscience Have to Say about Audience Experience," Department of English and American Studies, Charles University, Prague, Czech Republic, May 24, 2007 (invited lecture).

"On Pressurized Belongings and Transversal Poetics," Conference on International Performance, Warwick University, England, May 12, 2007 (invited lecture).

“Shakespeare’s Ineffable Sexiness: What Consciousness Studies, Neurochemistry, and Cognitive Neuroscience Have to Say about It,” in a seminar on “Influence Studies After Post-Structuralist Theory,” at the 35th Annual Convention of the Shakespeare Association of America Shakespeare, San Diego, April 6, 2007.

“Shakespeare’s Ineffable Sexiness: What Consciousness Studies, Neurochemistry, and Cognitive Neuroscience Have to Say about It,” Cosgrove Lecture Series, Department of English, North Dakota State University, March 26, 2007 (invited lecture).

“Shakespeare’s Ineffable Sexiness: What Consciousness Studies, Neurochemistry, and Cognitive Neuroscience Have to Say about It,” 14th Annual Conference of the Group for Early Modern Cultural Studies (GEMCS), Chicago, Illinois, scheduled for February 23, 2007.

“Transversal Theater in Europe,” Departments of English and Drama, California State University, Long Beach, scheduled for February 15, 2007 (invited lecture).

“Shakespeare: Ethics and Popular Culture,” Continuing Learning Experience, California State University, Fullerton, scheduled for January 25, 2007 (invited lecture).

“Sexy Shakespeare: Why We Can’t Get Enough,” IV World Shakespeare Conference of the Shakespeare Society of Eastern India, Loreto College, Calcutta, India, January 2, 2007 (invited lecture).

“Sexy Shakespeare: Why We Can’t Get Enough,” 15th Annual California State University Shakespeare Symposium, Long Beach, November 4, 2006.

“Sexy Shakespeare: Why We Can’t Get Enough,” in plenary session, “Our Multi-Cultural Shakespeare,” VIII World Shakespeare Congress, Brisbane City Hall, Queensland, Australia, July 20, 2006 (invited lecture).

“The Transversality of Robert Wilson,” Sibiu International Theatre Festival, Sibiu, Romania, June 1, 2006 (invited lecture).

“The Transversality of Robert Wilson,” University of Cluj, Faculty of Letters, Department of Theatre, Cluj, Romania, May 29, 2006 (invited lecture).

“Robert Wilson and the Desire to Measure,” Department of Theatre, University of Southern California, April 20, 2006 (invited lecture).

“Awakening the Werewolf Within: Self-help, Vanishing Mediation, and Transversality in *The Duchess of Malfi*,” Department of English and Drama, University of London, Queen Mary, England, March 1, 2006 (invited lecture).

“Transversal Performance: Theaterspace, Emulative Authority, and the Force of Subjunctivity,” Theatre Studies Department, Lancaster University, England, February 27, 2006 (invited lecture).

“Transversal Performance: Theaterspace, Emulative Authority, and the Force of Subjunctivity,” Department of English and American Studies, Palacký University, Olomouc, Czech Republic, February 22, 2006 (invited lecture).

“Transversal Theater: Subjunctivity and Intelligence to *Hamlet* Beyond Baboons,” Institute of Translation Studies, Charles University, Prague, Czech Republic, February 20, 2006 (invited lecture).

“Shakespace: Moving Transversally into the 21st Century,” Shakespeare and his Collaborators over the Centuries Conference, Faculty of Arts, Masaryk University, Brno, Czech Republic, February 10, 2006 (invited lecture).

“Transversal Analysis and *Titus*,” Department of English, Royal Holloway University, London, England, January 27, 2006 (invited lecture).

“Transversal Performance: Theaterspace, Emulative Authority, and the Force of Subjunctivity,” London Theatre Seminar, Institute of English Studies, School of Advanced Study, University of London, England, January 23, 2006 (invited lecture).

“Awakening the Werewolf Within: Self-help, Vanishing Mediation, and Transversality in *The Duchess of Malfi*,” with Courtney Lehmann, 13th Annual Conference of the Group for Early Modern Cultural Studies (GEMCS), San Antonio, Texas, December 3, 2005.

“Becomings Roman/Comings-to-be Villain: Pressurized Belongings and the Coding of Ethnicity, Religion, Nationality in Peele & Shakespeare’s *Titus Andronicus*,” with Glenn Odom, Shakespeare and Europe Conference: History and Memory, Jagiellonian University, Krakow, Poland, November 19, 2005.

“Soaring with Zephyr: California Dreamin’, Subjunctive Nostalgia, and the Promise of Transversality,” Faculty of International Studies and Politology, University of Łódź, Poland, November 16, 2005 (invited lecture).

“Transversal Poetics and Fugitive Explorations: Theaterspace, Paused Consciousness, and the Force of Subjunctivity,” Department of French and Italian, L.P. Irvin Lecture Series, Miami University, Ohio, October 21, 2005 (invited lecture).

“Transversal Poetics and Fugitive Explorations: Theaterspace, Paused Consciousness, and the Force of Subjunctivity,” Transversalities Conference: Crossing Disciplines, Cultures, and Identities, University of Reading, England, September 18, 2005 (keynote, invited lecture).

“Transversal Poetics and the Study of Shakespeare,” British Shakespeare Association Biennial Conference, Newcastle, England, September 2, 2005.

“Soaring with Zephyr: California Dreamin’, Subjunctive Nostalgia, and the Promise of Transversality,” Performance Studies Focus Group, Annual Conference of the Association for Theatre in Higher Education (ATHE), San Francisco, July 27, 2005 (invited lecture/presentation).

“Becomings Roman/Comings-to-be Villain: Pressurized Belongings and the Coding of Ethnicity, Religion, Nationality in Shakespeare’s *Titus Andronicus*,” Annual Meeting of the University of California Performance Research Group, University of California, Davis, May 13, 2005 (invited lecture).

“Transversal Theater: From Paused Consciousness to Becoming *Woof, Daddy*,” Teatr Polski-Malarnia, Poznan, Poland, April 27, 2005 (invited lecture).

“Transversal Theater: From Paused Consciousness to Becoming *Woof, Daddy*,” Teatr Kana, Festiwalu Kontrapunkt Off, Szczecin, Poland, April 26, 2005 (invited lecture).

“Transversal Poetics and Translatologie,” Institute of Translation Studies, Charles University, Prague, Czech Republic, April 21, 2005 (invited lecture).

“Transversal Poetics and Theater Studies,” Department of Theatre, Film, and Television,” University of Glasgow, Scotland, April 19, 2005 (invited lecture).

“Transversal Performance: Affective Presence, Emulative Authority, Subjunctive Experience,” 11th Annual Conference of the Performance Studies International, Brown University, Providence, Rhode Island, March 31, 2005.

“Viewing Antitheatricality: or, *Tamburlaine*’s Post-Theater,” with Ayanna Thompson, in a seminar on “Acting and Authorship,” 33rd Annual Convention of the Shakespeare Association of America Shakespeare, Bermuda, March 19, 2005.

“Becomings Roman/Comings-to-be Villain: Pressurized Belongings and the Coding of Ethnicity, Religion, Nationality in Shakespeare’s *Titus Andronicus*,” with Glenn Odom, Renaissance Conference of Southern California, Huntington Library, Pasadena, March 4, 2005.

“Oh Other, Where Art Thou?: Transversal Movements in *Titus Andronicus*,” with Glenn Odom, South Central Renaissance Conference, Pepperdine University, Malibu, California, March 3, 2005.

“Transversal Theater: Subjunctivity and Intelligence to *Hamlet* Beyond Baboons,” Departments of English and Theater, University of North Carolina, Charlotte, February 7, 2005 (invited lecture).

“Transversal Theater: Subjunctivity and Intelligence to *Hamlet* Beyond Baboons,” Les Enfants Terribles Symposium, Hudson Strode Program in Renaissance Studies, University of Alabama, Tuscaloosa, January 8, 2005 (invited lecture, honored as one of “the six most brilliant Renaissance scholars in the world under 40”).

“Subjunctive Performance, Deceit Conceits, and Transversal Power: Towards a Theatrical Understanding of Consciousness,” 12th Annual Conference of the Group for Early Modern Cultural Studies (GEMCS), Orlando, Florida, November 20, 2004.

“Becoming Roman/Coming-to-be Criminal: Translucency and the Coding of Ethnicity, Nationality, and Religion in Shakespeare’s *Titus Andronicus*,” with Glenn Odom, The Mistress-Court of Mighty Europe: Configuring Europe and European Identities in the Renaissance and Early Modern Period, Conference at the University of Wales, Bangor, Wales, September 12, 2004.

“Performing Transversally: The Evolutionary Advantageousness of Theater,” Theatres of Science: Crossovers & Confluences, Conference at the University of Glamorgan, Pontypridd, Wales, September 9, 2004.

“Transversal Poetics and Fugitive Explorations: Subject Performance, Ethical Negotiations, and *Macbeth*,” 9th Annual Conference of the International Society for the Study of European Ideas (ISSEI), University of Navarra, Pamplona, Spain, August 5, 2004.

“Fugitive Workings: Transversal Poetics, Subject Performance, and *Macbeth*,” Annual Conference of the Association for Theatre in Higher Education (ATHE), Toronto, Canada, July 30, 2004.

“Transversal Power: How Theatre Changes Worlds,” University of Tirgu Mures, Department of Theatre, Romanian and Hungarian Sections, Tirgu Mures, Romania, June 10, 2004 (invited lecture).

“Transversal Power: How Theatre Changes Worlds,” University of Cluj, Faculty of Letters, Department of Theatre, Cluj, Romania, June 8, 2004 (invited lecture).

“Transversal Power: Theater’s Secret Weapon,” The Secret and the Known Conference, University of Bucharest, Faculty of Letters, Department of Theory of Literature, Bucharest, Romania, June 4, 2004 (keynote, invited lecture).

“Transversal Power: How Theatre Changes Worlds,” University of Sibiu and Sibiu International Theatre Festival, Sibiu, Romania, June 2, 2004 (invited lecture).

“Transversal Poetics and Fugitive Explorations: Subject Performance, Ethical Negotiations, and *Macbeth*,” Emergencies Conference in honor of John Carlos Rowe, UC Irvine, May 28, 2004 (invited lecture).

“Transversal Poetics: Writing as Performance and the Promise of Affect,” for the Futures of Writing Series, Program in Composition Studies, University of Minnesota, May 7, 2004 (invited lecture).

“Transversal Poetics and Fugitive Explorations: Subject Performance, Ethical Negotiations, and *Macbeth*,” in a seminar on “Shakespearean Materialisms,” 32nd Annual Convention of the Shakespeare Association of America Shakespeare, New Orleans, April 9, 2004.

“Transversal Poetics and Fugitive Explorations: Subject Performance, Ethical Negotiations, and *Macbeth*,” Shakespeare, Philosophy and Multiculturalism Conference, Loránd Eötvös University, Budapest, Hungary, March 19, 2004.

“Transversal Power: How Theatre Changes Worlds,” University of Amsterdam, Theatre Institute, Amsterdam, Netherlands, March 16, 2004 (invited lecture).

“Transversal Poetics and Fugitive Explorations,” Shakespeare and European Politics Conference, Utrecht University, Utrecht, Netherlands, December 5, 2003.

“Fugitive Workings: Transversal Poetics, Subject Performance, and *Macbeth*,” 13th Annual California State University Shakespeare Symposium, Long Beach, November 15, 2003.

“Fugitive Workings: Transversal Poetics, Subject Performance, and *Macbeth*,” 11th Annual Conference of the Group for Early Modern Cultural Studies (GEMCS), Newport Beach, California, October 24, 2003.

“The Ethics of Performance in *Boys Don’t Cry*,” University of California, Los Angeles, May 15, 2003 (invited lecture).

“Transversalizing *Antony and Cleopatra*,” University of the Pacific, April 30, 2003 (invited lecture).

“The Reckoning of Moll Cutpurse: A Transversal Enterprise,” with Janna Segal, in a seminar on “Marston and Dekker,” 31st Annual Convention of the Shakespeare Association of America, Victoria, Canada, April 12, 2003.

“The Aesthetics of Robert Wilson,” University of Massachusetts, Amherst, April 3, 2003 (invited lecture).

“‘A little touch of Harry in the night’: Translucency and Projective Transversality in the Sexual and Natural Politics of *Henry V*,” Professing Early Modernisms Conference, Harvard University, April 5, 2003 (invited lecture).

“Transversal Poetics: A New Approach for the Critical Future,” Department of English, University of New Mexico, November 22, 2002 (invited lecture).

“Celebrities and Ethics,” Writing Program, University of California, Los Angeles, November 14, 2002 (invited lecture).

“Transversal Space and Performance of the Past: Memory with Advantages in *Henry V*,” with Donald Hedrick, 14th Annual FIRT/IFTR: International Federation of Theater Research World Congress, Amsterdam, Netherlands, July 4, 2002.

“Inspritedful Ariels: Transversal Tempests,” with Ayanna Thompson, in a seminar on “Adapting Shakespeare,” 30th Annual Convention of the Shakespeare Association of America, Minneapolis, April 22, 2002.

“Performing Transversally: The September 11th Attacks and the Critical Future,” Acceptance Speech for the UC Irvine 2001-2002 Distinguished Assistant Professor Award for Teaching, October 30, 2001.

“Introducing Transversal Theory,” Annual Meeting of the University of California Performance Research Group, UC Davis, April 13, 2001 (invited lecture).

“Nudge, Nudge, Wink, Wink: A Theory of Acting for a Post-Cinema Shakespeare,” with D.J. Hopkins, in a seminar on “Orality, Print, Performance,” 29th Annual Convention of the Shakespeare Association of America, Miami, April 14, 2001.

“‘Bitch, Let’s See Whatcha Got’: The Heterosexual Theatre of the Wet T-Shirt Contest,” Conference: “Room for Play: Drama, Theatre, and Performativity,” University of Southern California, Los Angeles, February 23, 2001.

“Social Spatialization, Criminal Praxis, Transversal Movement,” 8th Annual Conference of the Group for Early Modern Studies (GEMCS), New Orleans, November 18, 2000.

“Shakespace and Transversal Power” in a seminar on “Romancing the Bard/Romancing the Renaissance,” 28th Annual Convention of the Shakespeare Association of America, Montreal, Canada, April 7, 2000.

“Linguistic Innovation for a Leisure Culture in Early Modern England,” 7th Annual Conference of the Group for Early Modern Studies (GEMCS), Coral Gables, October 9, 1999.

“The Transversality of Michel de Certeau,” 23rd Annual Conference of the International Association of Philosophy and Literature, Trinity College, May 14, 1999.

“‘What is the city but the people?’: Shakespeare’s Class Consciousness Imagines Brecht’s *Coriolan*,” South Central Modern Language Association Conference, New Orleans, November 1998.

“Transversal Power: Molecules, Jesus Christ, The Grateful Dead, and Beyond,” with James Intriligator, Manifesto Conference, Harvard University, May 8, 1998.

“Schizoanalysis versus Psychoanalysis: The Case of Jean-Jacques Rousseau,” 20th Annual Conference of the International Association of Philosophy and Literature, George Mason University, May 1996.

Discussion paper for a workshop on “Feminist Pedagogy,” 6th World Shakespeare Congress, Los Angeles, April 20, 1996.

“Gender in *The Firm*: The Seduction of Power,” Hemingway Foundation Award Ceremony & Conference, sponsored by The Northeastern Modern Language Association, The Hemingway Foundation and Society, and The John F. Kennedy Library, April 10, 1995.

“Schizoanalysis and the New Cinematic Technologies: Cronenberg, Lee, Scorsese,” 8th Annual Graduate Student Conference on Cultural Studies, Emory University, 1994.

“The Devil’s House, ‘or worse’: Theatre as War Machine in Early Modern England,” in a seminar on “Playing with Theory: Playhouse Practices and Theoretical Criticism,” 22nd Annual Convention of the Shakespeare Association of America, Albuquerque, April 14, 1994.

“The Devil’s House, ‘or worse’: Theatre as War Machine in Early Modern England,” Renaissance and Drama Colloquiums, Harvard University, March 1994.

“Polysexuality: *A Midsummer Night’s Dream*,” Annual Sixteenth Century Studies Conference, St. Louis, December 1993.

“The Terrorism of *Macbeth* and Charles Manson: Reading Cultural Construction in Polanski and Shakespeare,” Drama Colloquium, Harvard University, November 1993.

“The Terrorism of *Macbeth* and Charles Manson: Reading Cultural Construction in Polanski and Shakespeare,” in a seminar on “Shakespeare and Popular Culture,” 21st Annual Convention of the Shakespeare Association of America, Atlanta, April 1993.

“‘Of hot and forcing violation’: Rape Language in *Henry V*,” 24th Annual Convention of the Northeast Modern Language Association, Philadelphia, March 1993.

“Becoming a Body Without Organs: The Masochistic Quest of Jean-Jacques Rousseau,” 2nd Interdisciplinary Conference on Gilles Deleuze and Félix Guattari, Duke University, October 1993.

“Polysexuality in *A Midsummer Night’s Dream*,” Feminist Theory Colloquium, Brandeis University, February 1992.

“‘What is the city but the people?’: The Politics of Shakespeare’s *Coriolanus* in Relation to Brecht’s *Coriolan*,” Renaissance Colloquium, Harvard University, October 1991.

Book Series

Performance Interventions. Co-General Editor, with Elaine Aston (London: Palgrave Macmillan, 2003--present). Editorial Board: Paul Allain, Sue-Ellen Case, Una Chaudhuri, Patrice Pavis, Martin Puchner, John Rouse, Rebecca Schneider. Books in the series include: Lynette Goddard, *Staging Black Feminisms: Identity, Politics, Performance* (2007); Ed. Melissa Shira, *Women in Irish Drama: A Century of Authorship and Representation* (2007); Eds. Elaine Aston & Geraldine Harris, *Feminist Features?* (2006); Eds. Leslie Hill & Helen Paris., *Performance and Place* (2006); Eds. Alan Ackerman & Martin Puchner, *Against Theatre* (2006).

WORKS IN PROGRESS

Transversal Subjects: From Montaigne to Deleuze after Derrida (under contract with Palgrave Macmillan, due out 2008).

Unreal Mockery: Consciousness Explored on the Early Modern English Stage (book).

Lumping in Fargo (play). Workshops and production scheduled for 2008, including 2008 Gdańsk Shakespeare Festival (August).

HONORS AND AWARDS

- 2006-2007:**
- Chancellor’s Fellow, UC Irvine, a three-year stipend-supported title awarded for “achievements in scholarship that evidence extraordinary promise for world-class contributions to knowledge.”
 - Honored by the City of Łódź, Poland, for the Transversal Theater Company’s production of *Blue Shade*.
 - Grant from UC Council on Research, Computing and Library Resources.
 - Honored by Scarsdale High School, NY, as a Distinguished Alumnus (other recipients

working in the arts include Eve Ensler, Gish Jen, Stuart Malina, Aaron Sorkin, and Richard Foreman).

- Grant from Research and Graduate Studies.
- Grant from Dean, UCI School of the Arts.
- Two UCI School of the Arts Faculty Research Awards from Academic Senate funds.

- 2005-2006:**
- Chancellor's Fellow, UC Irvine.
 - Invited to become a member of the Shakespeare Institute at Stratford-upon-Avon.
 - Grant from Research and Graduate Studies.
 - Grant from Dean, UCI School of the Arts.
 - Three UCI School of the Arts Faculty Research Awards from Academic Senate funds.

- 2004-2005:**
- Honored by the US Embassy in Warsaw, Poland, for the Transversal Theater Company's production of *Woof, Daddy*.
 - Chosen by the University of Alabama's Hudson Strode Renaissance Program, directed by Gary Taylor, as one of "the six most brilliant Renaissance scholars in the world under 40" working on drama for its Les Enfants Terribles Symposium.
 - Grant from Research and Graduate Studies.
 - Grant from Dean, UCI School of the Arts.
 - Four UCI School of the Arts Faculty Research Awards from Academic Senate funds.

- 2003-2004:**
- Grant from the UCI International Center for Writing and Translation.
 - Grant from Research and Graduate Studies.
 - Grant from Dean, UCI School of the Arts.
 - Three UCI School of the Arts Faculty Research Awards from Academic Senate funds.

- 2002-2003:**
- Five UCI School of the Arts Faculty Research Awards from Academic Senate funds.

- 2001-2002:**
- Three UCI School of the Arts Faculty Research Awards from Academic Senate funds.

- 2000-2001:**
- The UCI 2001-2002 Distinguished Assistant Professor Teaching Award.
 - Two UCI School of the Arts Faculty Research Awards from Academic Senate funds.

- 1999-2000:**
- UCI Campuswide Faculty Career Development Award.
 - Two UCI School of the Arts Faculty Research Awards from Academic Senate funds.

- 1998-1999:**
- UCI Campuswide Faculty Career Development Award.
 - Three UCI School of the Arts Faculty Research Awards from Academic Senate funds.

- 1995-1997:** Teaching Fellowship, Harvard University.

- 1996:** Dean's Fund Scholarship, Harvard University.

- 1994-1995:** Mellon Dissertation Fellowship.

- 1994:** Mellon Summer Fellowship.

- 1992-1994:** Teaching Fellowship, Harvard University.

- 1992-1997:** Tuition Fellowship, Harvard University.

- 1992-1997:** Seven-time recipient of the University Certificate of Distinction in Teaching, from the Derek

Bok Center for Teaching and Learning and Harvard College.

1993: Graduate Writing Fellow, Derek Bok Center for Teaching and Learning.

1993: Jens Aubrey Westengard Scholarship.

1992: Dexter Traveling Fellowship, Harvard University.

1989: Received A.B. with Highest Honors from the University of California at Berkeley (Undergraduate Honors Thesis: “The Need to Be Masculine in Shakespeare’s First Historical Tetralogy,” directed by Professors Paul Alpers and Alan Sinfield).

TEACHING AREAS: B.A., M.F.A, and Ph.D. Courses

- Critical Theory
- Performance Theory
- Early Modern English Theatre and Culture
- Shakespeare Studies
- Restoration Drama
- Theatre History
- Cultural Criticism (Performance, Gender, Film)
- British and American Drama
- Playwriting
- Dramatic Literature from the Greeks to the Present
- English Literature from the Middle Ages to the Present

PROFESSIONAL EXPERIENCE

- 2006-2007:**
- Area Head, Dramatic Literature, Theory, and Criticism Faculty, UCI Drama Department.
 - Head of Doctoral Studies, UCI Drama Department.
 - Head of Undergraduate Honors Program, UCI Drama Department.
 - Co-General Editor, book series, *Performance Interventions*, Palgrave Macmillan.
 - British Shakespeare Association, representative in the United States.
 - Project Faculty (one of twelve), “Internationalism, Culture, and Performance,” University of California, 5-year Multicampus Research Group (IPMRG).
 - Editorial Board Member, *Multicultural Shakespeare: Translation, Appropriation and Performance*.
 - Editorial Board Member, *Journal for Early Modern Cultural Studies*.
 - Producing Artistic Director, Transversal Theater Company, Czech Republic/Poland tour.
 - Seminar Chair, “Shakespeare and Feminism,” IV World Shakespeare Conference of the Shakespeare Society of Eastern India, Loreto College, Calcutta, India.
- 2005-2006:**
- Area Head, Dramatic Literature, Theory, and Criticism Faculty, UCI Drama Department.
 - Head of Doctoral Studies, UCI Drama Department.
 - Head of Undergraduate Honors Program, UCI Drama Department.
 - Co-General Editor, book series, *Performance Interventions*, Palgrave Macmillan.
 - Project Faculty (one of twelve), “Internationalism, Culture, and Performance,” University of California, 5-year Multicampus Research Group (IPMRG).
 - Respondent, seminar on “Shakespeare and the Invention of the Quasi-Human,” 34th Annual Convention of the Shakespeare Association of America Shakespeare, Philadelphia.
 - Seminar Leader, “The Possibility of Awareness,” 32nd International Shakespeare Conference, The Shakespeare Institute, Stratford-upon-Avon.
 - British Shakespeare Association, representative in the United States.

- Editorial Board Member, *Multicultural Shakespeare: Translation, Appropriation and Performance*.
- Editorial Board Member, *Journal for Early Modern Cultural Studies*.
- Producing Artistic Director, Transversal Theater Company, Romania tour.

- 2004-2005:**
- Area Head, Dramatic Literature, Theory, and Criticism Faculty, UCI Drama Department.
 - Head of Doctoral Studies, UCI Drama Department.
 - Head of Undergraduate Honors Program, UCI Drama Department.
 - Co-General Editor, book series, *Performance Interventions*, Palgrave Macmillan.
 - Producing Artistic Director, Transversal Theater Company, Poland tour.
- 2003-2004:**
- Area Head, Dramatic Literature, Theory, and Criticism Faculty, UCI Drama Department.
 - Head of Doctoral Studies, UCI Drama Department.
 - Head of Undergraduate Honors Program, UCI Drama Department.
 - Organizer, 11th Annual Conference of the Group for Early Modern Cultural Studies (GEMCS), Newport Beach, California. With approximately 450 presenters from 11 countries, this was a year-long enterprise.
 - Chair, Search Committee for four Drama Department professors: one senior, two associate, and one visiting position.
 - Producing Artistic Director, Transversal Theater Company, Romanian tour.
 - Served on University Task Force on Teaching Accountability.
 - Served on Council on Student Experience.
- 2002-2003:**
- Area Head, Dramatic Literature, Theory, and Criticism Faculty, UCI Drama Department.
 - Head of Doctoral Studies, UCI Drama Department.
 - Head of Undergraduate Honors Program, UCI Drama Department.
 - Served on UCI School of the Arts Executive Committee.
 - Served on University Committee on Teaching, UCI.
 - Respondent, “Re-Membering the Explicit in Renaissance England,” 10th Annual Meeting of the Group for Early Modern Cultural Studies (GEMCS), Tampa, Florida.
 - Chair, “Busy Bodies,” at “Bodies, Bawdies, and Nobodies: Early Modern Women 1500-1800,” a conference at the University of California, Santa Barbara.
 - Co-organizer, UCI/UCSD/UCLA Grad Student Conference in Theatre Studies.
 - Moderator, Panel discussion on *Tibi’s Law*, International Center for Writing and Translation, UCI.
 - Organizer, 11th Annual Conference of the Group for Early Modern Cultural Studies (GEMCS), Newport Beach, California. With approximately 450 presenters from 11 countries, this was a year-long enterprise.
- 2001-2002:**
- Area Head, Dramatic Literature, Theory, and Criticism Faculty, UCI Drama Department.
 - Head of Doctoral Studies, UCI Drama Department.
 - Chair, UCI School of the Arts Executive Committee.
 - Honors Recruitment, UCI School of the Arts.
 - Served on University Committee on Teaching.
 - Organizer, UC System Performance Research Group Conference at UCI.
- 2000-2001:**
- Area Head, Dramatic Literature, Theory, and Criticism Faculty, UCI Drama Department.
 - Head of Doctoral Studies, UCI Drama Department.
 - Honors Recruitment, UCI School of the Arts.
 - Served on Committee for the Development of an Arts/Humanities Major.
 - Served on the UCI School of the Arts Executive Committee.
 - Served on Search Committee for two Drama professors.
 - Organizer, international symposium, “Performance and the Future of Drama” at UCI.

- 1999-2000:**
- Honors Recruitment, UCI School of the Arts.
 - Judge at UCI Songfest.
 - Served on committee for the development of an Arts/Humanities Major.
 - Chair, session, “Voicing Power: The Pleasure and Function of Expression,” Seventh Annual Conference of the Group for Early Modern Studies.
- 1998-1999:**
- Honors Recruitment, UCI School of the Arts.
 - Substitute participant on the UCI School of the Arts Executive Committee.
 - Judge at UCI Songfest.
- 1995-1996:** Co-organizer, Graduate Student Literary-Cultural Studies Conference on “Dirt,” Harvard University.
- 1994:** Chair, session on “Jacobean Drama Exclusive of Shakespeare,” 25th Annual Convention of the Northeast Modern Language Association.
- 1993:** Respondent, session on “Cultural Construction and Gender Undecideability,” The Sixteenth Century Studies Conference in St. Louis.
- 1992:** Editorial Board Member, *Appendx*, a journal of architectural and cultural studies from the Harvard University School of Design.

LANGUAGES

French, Latin