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**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 (Chair), 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 (Highest Honors).

**POSITIONS**

2012--, Chancellor's Professor, Drama, UC Irvine.

2004-2012, Professor, Drama, UC Irvine.

2001-2008, Head of Theater Studies Faculty & Head of Doctoral Studies, Drama, UC Irvine.

2005-2008, Chancellor's Fellow, UC Irvine.

2013 (fall), Visiting Professor, Departments of Theatre & Dance, Literature, and Cognitive Science,  
University of California, San Diego.

2012 (summer), Visiting Professor (guest director), University College, Humanities, and Department of  
Theatre Studies, Utrecht University, Netherlands.

2011 (winter, short residency), Visiting Professor, Department of American Studies, University of Köln,  
Germany.

2011 (summer), Visiting Professor (guest director), University College, Humanities, and Department of  
Theatre Studies, Utrecht University, Netherlands.

2011 (winter, short residency), Visiting Professor, Department of American Studies, Goethe University,  
Frankfurt, Germany.

2010 (summer), Visiting Professor (guest director), University College, Humanities, and Department of  
Theatre Studies, Utrecht University, Netherlands.

2010 (spring, short residency), Visiting Professor, Department of American Studies, University of Köln,  
Germany.

2009 (fall, short residency), Visiting Professor, Department of Theatre Studies, Utrecht University,  
Netherlands.

2009 (summer, short residency), Visiting Professor, Deleuze Camp, University of Köln, Germany.

2008 (fall, short residency), Master Teacher, Transversal Acting, Grotowski Institute, Wrocław & Brzezinka, Poland.

2008 (fall), Visiting Professor, Department of Theatre Studies, Utrecht University, Netherlands.

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

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

2001-2004, Associate Professor, Head of Theater Studies Faculty & 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.

## PUBLICATIONS

### Authored Books

*Transversal Subjects: From Montaigne to Deleuze after Derrida* (Houndmills, Basingstoke, UK: Palgrave Macmillan, 2009): 300 pages (115,000 words).

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

*Performing Transversally: Reimagining Shakespeare and the Critical Future* (New York: Palgrave Macmillan, 2003): 319 pages (115,000 words).

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

### Edited Books

*Performance Studies: Key Words, Concepts, and Theories*, Editor (Houndmills, Basingstoke, UK: Palgrave Macmillan, forthcoming 2014).

*The Return of Theory in Early Modern English Studies Vol. 2: Metaphysics to Biophysics*, Co-Editor, with Paul Cefalu & Gary Kucher (Houndmills, Basingstoke, UK: Palgrave Macmillan, forthcoming 2014).

*The Return of Theory in Early Modern English Studies: Tarrying with the Subjunctive*, Co-Editor, with Paul Cefalu (Houndmills, Basingstoke, UK: Palgrave Macmillan, 2011): 326 pages (118,000 words).

*Critical Responses to Kiran Desai*, Co-Editor, with Sunita Sinha (New Delhi, India: Atlantic Publishers, 2009): 282 pages (101,000 words).

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

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

### Books Translated

*Jucind transversal: reimaginindu-l pe Shakespeare si viitorul critic (Performing Transversally: Reimagining Shakespeare and the Critical Future)*. 2nd, expanded edition, with three chapters in English. Trans. Cipriana Petre (Cluj-Napoca: Casa Cărții de Știință & Festivalul Internațional Shakespeare Craiova, 2008).

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

### Plays Published

*Blue Shade*, in *Plays International* (London: The Performing Arts Trust, August/September, 2008).

*Blue Shade (Umbra albastră)* in English and Romanian. Trans. Eugen Wohl (Cluj-Napoca: Casa Cărții de Știință, 2007).

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

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

### Books in Progress

*Intermedial Theater: Viscerallectrics, Fractalactics, Transversalities*.

*Art at the Edge: Creativity and Conflict in the Middle East and Africa*, co-authored with Mark LeVine.

### Book Chapters

“Theater of Immediacy: Dissident Culture, Revolutionary Performance, and Transversal Movements in the Arab World,” with Mark LeVine, Eds. Mark LeVine, Karin van Nieuwkerk, and Martin Stokes, *Islam and Popular Culture* (Austin: University of Texas Press, forthcoming 2014).

“The Fugitive Theater of Romeo Castellucci: Intermedial Refractions and Fractalactic Occurrences,” with Adam Bryx, Eds. Matthew Causey and Fintan Walsh, *Performance, Identity, and the Neo-Political Subject* (London: Routledge, 2013).

“Deleuze & Guattari e la ricerca masochistica di Jean-Jacques Rousseau,” with Adam Bryx, in Claudia Landolfi, *Deleuze E Il Moderno: Indagine Empirica Su Soggetti Tendenze Istituzioni* (Roma: Aracne Press, 2012). Excerpted and translated into Italian from Bryan Reynolds, *Transversal Subjects* (2009).

“A World of (No) Wonder, or No Wonder-Wounded Hearers Here: Toward a Theory on the Vanishing Mediation of Wonder in Shakespeare’s Theater,” with Kristin Keating, in Adam Max Cohen, *Wonder in Shakespeare* (Houndmills, Basingstoke, UK: Palgrave Macmillan, 2012).

“Objective Agency and the Shakespeare Antique: A Transversal Perspective in Light of Theater,” *Modern Literary Theory: New Perspectives*, Ed. Sunita Sinha (New Delhi, India: Atlantic Publishers, 2012).

“Contemplating Suicide: Shakespace and the September 11 Attacks,” Ed. Matthew Biberman, *Shakespeare Yearbook 28* (Lewiston, New York: The Edwin Mellon Press, 2011).

“Intermediality’s Transversal Power: The Theatre Work of Guy Cassiers and Romeo Castellucci,” *Theatrical Blends: Art in the Theatre/Theatre in the Arts*, Eds. Jerzy Limon and Agnieszka Żukowska (Gdańsk, Poland: słowo/obraz terytoria, 2010; published in English and Polish editions).

“Erotics at Harvard,” *Toilet: The Public Restroom and the Politics of Sharing*, reprinted from *Appendx 1*, Eds. Harvey Molotch and Laura Norén (New York: New York University Press, 2010).

“Venetian Ideology or Transversal Power?: Iago’s Motives and the Means by which Othello Falls,” with Joseph Fitzpatrick, reprinted in *New Perspectives in British Literature, Volumes I & II* (New Delhi, India: Atlantic Publishers, 2009).

“‘A little touch of Harry in the night’: Translucency and Projective Transversality in the Sexual and National Politics of *Henry V*,” with Donald Hedrick, reprinted in *New Perspectives in British Literature, Volumes I & II* (New Delhi, India: Atlantic Publishers, 2009).

“The Sovereign and Its Bestial Double: Translucent Effects and Fugitive Elements in Maniutiu’s *Richard III*,” with Cipriana Petre, in Bryan Reynolds, *Jucind transversal: reimaginindu-l pe Shakespeare si viitorul critic (Performing Transversally: Reimagining Shakespeare and the Critical Future)*. 2nd, expanded edition. Trans. Cipriana Petre (Cluj-Napoca: Casa Cărții de Știință & Festivalul Internațional Shakespeare Craiova, 2008).

“Transversal Acting: Introductory Notes,” with Chris Marshall, in Bryan Reynolds, *Jucind transversal: reimaginindu-l pe Shakespeare si viitorul critic (Performing Transversally: Reimagining Shakespeare and the Critical Future)*. 2nd, expanded edition. Trans. Cipriana Petre (Cluj-Napoca: Casa Cărții de Știință & Festivalul Internațional Shakespeare Craiova, 2008); originally published in *The Semiotic Review of Books* 17.1 (2007).

“When Pressurized Belongings Give Way to Felicitous Becomings,” Foreword to Sunita Sinha, *Post-Colonial Women Writers: New Perspectives* (New Delhi, India: Atlantic Publishers, 2008).

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

“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, 2008).

“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 (Houndmills, Basingstoke, UK: 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 (Houndmills, Basingstoke, UK: 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).

“Feminism and Gilles Deleuze and Félix Guattari” and “Feminism and Renaissance Studies,” in *Feminist Literary Theory: A Dictionary*, Ed. Beth Kowaleski-Wallace (New York: Garland, 1997).

### Journal Articles

“URLy Nouveau: A User’s Guide to Transfashioning the Early Modern,” with Adam Bryx, in *Journal for Early Modern Cultural Studies* 14.2 (University of Pennsylvania Press, forthcoming 2014).

“Cheers to Materialism in Literary Theory: A Diversion with David Hawkes,” with Adam Bryx, in “New Idealism?”, a special issue of *Early Modern Culture* 9 (July 2012).

“Go Fractalactic! A Brief Guide through Subjectivity in the Philosophy of Félix Guattari and Transversal Poetics,” with Adam Bryx, in *Deleuze Studies* 6:2 (June 2012).

“Continuous (R)Evolution: Thermodynamic Processes, Analog Hybridization, Transversal Becomings, and the Post-Human,” with James Intriligator (under pseudonym zoz), in *Postmedieval: A Journal of Medieval Cultural Studies*. 1:1/2 (2010).

“EuroShakespace and the Witness-Function: Convergences of History, Memory, and Affective Presence,” Afterword to *Shakespeare and Europe: History -- Performance -- Memory*, Ed. Lawrence Gunter, special issue of *Multicultural Shakespeare: Translation, Appropriate and Performance* 4.19 (Łódź, Poland: Łódź University Press, 2007).

“Transversal Acting: Introductory Notes,” with Chris Marshall, in *The Semiotic Review of Books* 17.1 (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).

“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).

“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-Napoca, 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-Napoca, 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. *Observer cultural* (Bucharest, Romania: October 5, 2004).

“Transversal Poetics: I. E. Mode,” with James Intriligator (under pseudonym zooz), 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 (New York: Rizzoli, 1993). Analyzes men’s performance in restrooms.

## THEATER WORK & PRODUCTIONS OF MY PLAYS

2003--, Artistic Director of Transversal Theater Company (a commercial nonprofit foundation comprised of American and European artists).

Director & Playwright, *Railroad*, in Italian, Teatro Tor Di Nona, Rome, Italy, scheduled for September 2014.

Director, Bzzap!, University Theatre, University of Amsterdam, Netherlands, scheduled for August 2014.

Director, Playwright & Actor, *Railroad*, collaborative production by partners in “European Polytheatre: Cultural Awareness and Expression Laboratory,” Regionteatern Blekinge Kronoberg, Växjö, Sweden, October 2013.

Playwright & Principal Performer, *Fractalicious!*, Dir. Guy Zimmerman (of performance) & Michael Moshe Dahan (of film), Transversal Theater Project (ongoing, UK tour being planned):

- Hungarian State Theatre of Cluj, Cluj-Napoca, Romania, scheduled for December 2014.
- UCLA, 314 Royce Hall, May 2013.
- UC San Diego, Calit2 Theater, April 2013.
- UC Irvine, xMPL Theater, April 2013.
- UC Davis, Lab A Theater, November 2012.
- UC San Diego, Dance Studio 3 Theater, October 2012.
- University Theatre, University of Amsterdam, Netherlands, September 2012.
- U-Theater Studio T, Utrecht University, Netherlands, September 2012.
- University Theatre, University of Amsterdam, Netherlands, March 2012.

Performer (lead: Presentatore), *The Boat is Leaving*, Dir. Lydia Biondi (MTM mimoteatromovimento), collaborative production by partners in “European Polytheatre: Cultural Awareness and Expression Laboratory,” Podium Theater, Amsterdam, Netherlands, May 2013.

Performer (Leader of Chorus), *The Migrant’s Departure*, Dir. Lilia Lytra (Machina Drama Group, Greece), collaborative production by partners in “European Polytheatre: Cultural Awareness and Expression Laboratory,” The Flying Donkey Theater, Rome, Italy, December 2012.

Playwright (book & lyrics), music by Michael Hooker, *Lumping in Fargo*, Dir. Jim Carmody, Arthur Wagner Theatre, University of California, San Diego, scheduled for November 2012.

Director & Adapter, *Titus Andronicus*, University College Utrecht production, U-Theater Studio T, Utrecht, Netherlands, September 2012.

Director & Adapter, *Romeo and Juliet*, University College Utrecht production, U-Theater Studio T, Utrecht, Netherlands, September 2011.

Director & Adapter, *Macbeth*, University College Utrecht production, U-Theater Studio T, Utrecht, Netherlands, September 2010.

Director & Playwright, *The Green Knight*, Transversal Theater project: World Premiere, 17th Annual Sibiu International Theatre Festival, Cislădioara Fortress, Romania, June 2010.

Director & Playwright, *Blue Shade*, Transversal Theater project:

- Severins-Burg-Theater, Köln, Germany, May 2010.
- HIGH FEST, International Performing Arts Festival, Yerevan, Armenia, October 2009.
- U-Theater Studio T, Utrecht University, Netherlands, September 2009.
- Amsterdam Fringe Festival (TF2), part of Dutch and Flemish National Theater Festival (TF1), Rozen theater, September 2009.

Playwright, *Eve’s Rapture*, Dir. Robert Cohen, Field Station/Transversal Theater project: The Hayworth Theatre, Los Angeles, May-June 2009.

Playwright, *Umbra albastră (Blue Shade)*, Dir. Răzvan Mureșan, The National Theatre, Lucian Blaga, Cluj-

Napoca, Romania, 2008 (in repertory).

Playwright, *Umbra albastră (Blue Shade)*, Dir. Răzvan Mureșan, Romanian National Theater, Bucharest, 18th Annual National Theater Festival, November 2008.

Playwright, *Umbra albastră (Blue Shade)*, Dir. Răzvan Mureșan, Teatrul Tineretului, 23rd Annual Festival of Theater at Piatra Neamț, Romania, October 2008.

Director & Playwright, *Woof, Daddy* (in Dutch), Amsterdam Fringe Festival (TF2), part of Dutch and Flemish National Theater Festival (TF1), Transversal Theater project, Melkweg Theater, September 2008.

Playwright (book/lyrics), with Michael Hooker (music), *Lumping in Fargo* (musical), Dir. Christopher Marshall, Transversal Theater project:

- 12th International Shakespeare Festival, Teatr Wybrzeże, Gdańsk, Poland, August 2008.
- Teatr Rozrywki, Chorzów, Poland, July 2008.
- Los Angeles New American Music Theatre Festival, Studio Theatre, UC Irvine, June 2008.

Playwright, *Umbra albastră (Blue Shade)*, Dir. Răzvan Mureșan, Romanian language premiere, The National Theatre, Cluj-Napoca, Romania, April 2008.

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

- National Theatre Festival, Teatrul Mic, 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, UC Irvine, May 2007.

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

- New York City Fringe Festival, Linhart Theatre, August 2007.
- San Francisco Fringe Theatre Festival, Exit Theatre, September 2006.

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

- Sibiu International Theatre Festival, Romania, June 2006.
- The National Theatre, Cluj-Napoca, Romania, May 2006.
- Little Theatre, UC Irvine, May 2006.

Playwright, *Woof, Daddy*, Dir. Eli Simon, 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, UC Irvine, March 2005.

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

Director & Playwright, *Unbuckled* (new 2004 version), 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-Napoca, Romania, June 2004.
- Sibiu International Theatre Festival, Romania, June 2004.

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

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

Director, *Betrayal* (Harold Pinter), Studio 4, UC Irvine, June 2001.

Director & Playwright, *Unbuckled*, Little Theatre, UC Irvine, June 2000.

Director & Playwright, *It's A Mystery*, Nixon Theatre, UC Irvine, January 2000.

Transversal Acting Workshop – locations include: University of California, Irvine (ongoing); Grotowski Institute, Wrocław & Brzezinka, Poland (November 2008); 12th International Shakespeare Festival, Gdańsk, Poland (August 2008); University of Łódź, Łódź, Poland (May 2007); University College Utrecht, Netherlands (September 2010, 2011); Parnassos Cultural Centre, Utrecht University (September 2011); Parnassos Cultural Centre, Utrecht University (September 2012); “European Polytheatre: Cultural Awareness and Expression Laboratory,” Regionteatern Blekinge Kronoberg, Växjö, Sweden (October 2013), Art Aia, Pordenone, Italy (scheduled for March 2014).

## SELECTED FILM WORK

Writer & Director, *Winsome Rites* (short), pre-production, scheduled to shoot in June 2014.

Writer, with David Bačkovský & Alexander Hoffman, and actor, *The Hitchhiking Game* (26 minute short); Dir. David Backovsky & Alexander Hoffman, produced by The Fugitive Explorers in association with the University College Utrecht Student Association, premiered Filmtheater ‘T Hoogt Utrecht, Netherlands, November 20, 2013.

Writer, *The Personal Stylist* (7 minute short); Dir. David Bačkovský, shot in Prague for 48 Hour Film Project, September 2012.

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

- Faculty of International Studies and Politology, University of Łódź, 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*, sold to Waverly Place Entertainment, November 2003.

Screenwriter, with Brent Lofke, *Turnabout*, in development at Thornbush Entertainment, from May 2002-6.

## INVITED LECTURES

“New Styles in Contemporary Shakespearean Theater,” Department of English, St. Xavier’s College, Jaipur, India, December 17, 2013.

“Navigating Shakespace: Critical Methodologies,” Department of English, University of Rajasthan, Jaipur, India, December 16, 2013.

“Shakespeare and the Prospect of Suicide, or Suicide as Political Activism,” Department of English, University of Delhi, India, December 11, 2013.

“Shakespeare and Ethics: A Guide,” International Conference on Literature, Language, and Communication, organized by Shakespeare Society of Eastern India, Kolkata, and Amity University, Lucknow, India, December 9, 2013.

“Theater of Immediacy: Cultures of Revolution in the Middle East and Africa,” Department of Arts and Cultural Studies, Theater and Performance Studies, University of Copenhagen, Denmark, October 30, 2013.

“Theater of Immediacy: Cultures of Revolution in the Middle East and Africa,” with Mark LeVine, Nigerian Institute for Cultural Organization/National Theater, Lagos, Nigeria, September 17, 2013.

“Highlife, Afro-Beat, and Nigeria’s Countercultural Future” (discussion format), with Mark LeVine, Department of Music, University of Lagos, Nigeria, September 16, 2013.

“Collaboration, Research, and Arts Funding” (discussion format), with Mark LeVine, Forum with Vice Chancellor, Port Harcourt University, Nigeria, September 14, 2013.

“Highlife Music, Cultural Dissidence, and the Niger Delta” (discussion format), with Mark LeVine, Departments of Music and Niger Delta Studies, Port Harcourt University, Nigeria, September 13, 2013.

“Translating Transversally: Personal Rapture, Cultural Empathy, Reception Aesthetics,” Baghdad International Conference on Translation, hosted by Ministry of Culture, Baghdad, Iraq, May 8, 2013.

“Research Methodology and the Future of Higher Education” (discussion format), Conference at University of Baghdad, Iraq, May 6, 2013.

“Theater of Immediacy: Dissident Culture, Revolutionary Performance, and Transversal Movements in the Arab World,” with Mark LeVine, Islam and Popular Culture Conference, Netherlands Organization for Scientific Research, Amsterdam, March 7-8, 2013.

“Intermedial Theater,” Department of Theatre and Dance,” UC Davis, November 6, 2012.

“Fractalicious: Implosive Affects and Transversal Refractions,” Amsterdam School of Cultural Analysis International Workshop and Conference, “Extremely Close and Incredibly Slow,” University of Amsterdam, Netherlands, March 29, 2012 (keynote lecture).

“Objective Agency, Consciousness, and the Shakespearean Antique,” Queen’s University Belfast, Ireland, February 20, 2012.

“Europe’s Shakespeare,” Shakespeare’s Europe, Europe’s Shakespeare Conference, UC Irvine, February 2, 2012.

“Objective Agency, Consciousness, and the Shakespearean Antique,” Victoria University of Wellington, Wellington, New Zealand, November 25, 2011.

“Representation, Accountability, and 9/11,” University College Utrecht, Netherlands, September 21, 2011.

“Adapting *Romeo and Juliet*,” Department of Theater Studies, Utrecht University, Netherlands, September

13, 2011.

“Theater: Electric Subjectivity, Emulative Authority, and the Force of Subjunctivity,” Cologne Media Lectures, University of Köln, Germany, May 20, 2010.

“Adapting *Macbeth*,” Department of Theater Studies, Utrecht University, Netherlands, September 23, 2010.

“Objective Agency,” George Washington University Medieval and Early Modern Studies Institute, April 9, 2010.

“Intermediality’s Transversal Power: Guy Cassiers, Ong Keng Sen, and Romeo Castellucci,” Blending Media, conference in association with the 13th International Shakespeare Festival, Gdańsk, Poland, August 3, 2009 (keynote lecture).

“Guy Cassiers’ Transversal Power: Expanding the Limits of Intermediality,” Premio Europa per il Teatro (European Theater Awards), Teatr Lalek, Wrocław, Poland, April 3, 2009 (keynote lecture for 11th New Theatrical Realities Award).

“Is There a You There?: Negotiating Expression, Agency, and Experience,” in seminar, “The Category of Expression,” American Comparative Literature Association, Annual Conference, Harvard University, Cambridge, March 27, 2009.

“Sexy Shakespeare: Why We Can’t Get Enough,” Why Theatre? Lecture Series, Department of Theatre Studies, Utrecht University, Netherlands, October 2, 2008.

“Transversal Power: How Theater Changes Worlds,” 12th International Shakespeare Festival, Gdańsk, Poland, August 7, 2008.

“Sexy Shakespeare: Why We Can’t Get Enough,” 12th International Shakespeare Festival, Gdańsk, Poland, August 3, 2008.

“Is There a You There?” Symposium on Neuroscience, Performativity, Enaction, Arts, Computation, Engineering (ACE), UC Irvine, May 2, 2008.

“Shakespeare’s Ineffable Sexiness: What Consciousness Studies, Neurochemistry, and Cognitive Neuroscience Have to Say about It,” Grotowski Institute, Wrocław, Poland, June 1, 2007.

“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.

“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.

“On Pressurized Belongings and Transversal Poetics,” Conference on International Performance, Warwick University, England, May 12, 2007.

“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 35<sup>th</sup> 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.

“Transversal Theater in Europe,” Departments of English and Drama, California State University, Long Beach, February 15, 2007.

“Shakespeare: Ethics and Popular Culture,” Continuing Learning Experience, California State University, Fullerton, January 25, 2007.

“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.

“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.

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

“The Transversality of Robert Wilson,” University of Cluj-Napoca, Faculty of Letters, Department of Theatre, Cluj-Napoca, Romania, May 29, 2006.

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

“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.

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

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

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

“Shakespeare: 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.

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

“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.

“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.

“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.

“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 lecture).

“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.

“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.

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

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

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

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

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

“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 (honored as one of “the six most brilliant Renaissance scholars in the world under 40”).

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

“Transversal Power: How Theatre Changes Worlds,” University of Cluj-Napoca, Faculty of Letters, Department of Theatre, Cluj-Napoca, Romania, June 8, 2004.

“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 lecture).

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

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

“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.

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

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

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

“The Aesthetics of Robert Wilson,” University of Massachusetts, Amherst, April 3, 2003.

“‘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.

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

“Celebrities and Ethics,” Writing Program, University of California, Los Angeles, November 14, 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.

### CONFERENCE PAPERS

“Objective Agency, Consciousness, and Shakespeare’s Antiques,” in a seminar on “The Nonhuman Renaissance” at the 40<sup>th</sup> Annual Convention of the Shakespeare Association of America Shakespeare, Boston, April 6, 2012.

“Subjective Affects and the Production of Nostalgia: Castellucci’s *Inferno* and Guy Cassiers’ *Proust*,” 17<sup>th</sup> Annual Conference of Performance Studies International, *Camillo 2.0: Technology, Memory, Experience*, Utrecht, Netherlands, May 29, 2011.

“Give way there, and go on”: Pressurized Belongings and Projective Transversality in *Coriolanus*,” Renaissance Conference of Southern California, 52<sup>nd</sup> Annual Meeting, The Huntington Library, Pasadena, February 2, 2008.

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

“Sexy Shakespeare: Why We Can’t Get Enough,” in a seminar on “Acting and Authorship,” 34<sup>th</sup> Annual Convention of the Shakespeare Association of America Shakespeare, Philadelphia, April 14, 2006.

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

“Awakening the Werewolf Within: Self-help, Vanishing Mediation, and Transversality in *The Duchess of Malfi*,” with Courtney Lehmann, 13<sup>th</sup> 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.

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

“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,” 33<sup>rd</sup> 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, 50th Annual Meeting, 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.

“Subjunctive Performance, Deceit Conceits, and Transversal Power: Towards a Theatrical Understanding of Consciousness,” 12<sup>th</sup> 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 Poetics and Fugitive Explorations: Subject Performance, Ethical Negotiations, and *Macbeth*,” in a seminar on “Shakespearean Materialisms,” 32<sup>nd</sup> 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 Poetics and Fugitive Explorations,” Shakespeare and European Politics Conference, Utrecht University, Utrecht, Netherlands, December 5, 2003.

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

“Fugitive Workings: Transversal Poetics, Subject Performance, and *Macbeth*,” 11<sup>th</sup> Annual Conference of the

Group for Early Modern Cultural Studies (GEMCS), Newport Beach, California, October 24, 2003.

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

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

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

“Nudge, Nudge, Wink, Wink: A Theory of Acting for a Post-Cinema Shakespeare,” with D.J. Hopkins, in a seminar on “Orality, Print, Performance,” 29<sup>th</sup> 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,” 8<sup>th</sup> 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,” 28<sup>th</sup> Annual Convention of the Shakespeare Association of America, Montreal, Canada, April 7, 2000.

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

“The Transversality of Michel de Certeau,” 23<sup>rd</sup> 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,” 20<sup>th</sup> Annual Conference of the International Association of Philosophy and Literature, George Mason University, May 1996.

Discussion paper for a workshop on “Feminist Pedagogy,” 6<sup>th</sup> 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,” 8<sup>th</sup> 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,” 22<sup>nd</sup> 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,” 21<sup>st</sup> Annual Convention of the Shakespeare Association of America, Atlanta, April 1993.

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

“Becoming a Body Without Organs: The Masochistic Quest of Jean-Jacques Rousseau,” 2<sup>nd</sup> 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 (Houndmills, Basingstoke, UK: 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); Maaïke Bleeker, *Visuality in the Theatre: The Locus of Looking* (2008); Amelia Howe Kritzer, *Theatre in Post-Thatcher Britain: New Writing, 1995-2005* (2008); Eds. D.J. Hopkins, Shelley Orr, and Kim Solga, *Performance and the City* (2009); Eds. Alison Forsyth and Chris Megson, *Get Real: Documentary Theatre Past and Present* (2009); James Frieze, *Naming Theatre: Demonstrative Diagnosis In Performance* (2009); Eds. Jon McKenzie, Heike Roms and C.J.-L. Wee, *Contesting Performance* (2010); Eds. Ramón H. Rivera and Harvey Young, *Performance in the Borderlines* (2011); Ed. Mike Sell, *Avant-Garde Performance and Material Exchange* (2011); Brian Singleton, *Masculinities and the Contemporary Irish Theatre* (2011); Marcela Kostihová, *Shakespeare in Transition: Political Appropriations in the Postcommunist Czech Republic* (2011); Eds. Clare Finburgh and Carl Lavery, *Contemporary French Theatre and Performance* (2011); Jennifer Parker-Starbuck, *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance* (2011); Alison Jeffers, *Refuges, Theatre, and Crisis: Performing Global Identities* (2012); Sarah Brady, *Performance, Politics, and the War on Terror* (2012); Stephen Greer, *Contemporary British Queer Performance* (2012); Eds. Elaine Aston and Geraldine Harris, *A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance* (2012); Eds. Anna Birch and Joanne Tompkins, *Performing Site-Specific Theatre: Politics, Place, Practice* (2012); Jen Harvie, *Fair*

*Play: Art, Performance and Neoliberalism* (2013); Eds. D.J. Hopkins and Kim Solga, *Performance and the Global City* (2013).

### HONORS AND AWARDS (special invitations to lecture/teach are listed above)

- 2012-2013**
- Chancellor’s Professor, UC Irvine, awarded title for “academic merit” and “scholarly achievement” of “exceptional value.”
  - Grant from European Commission for Transversal Theater Company for two-year project, “European Polytheatre: Cultural Awareness and Expression Laboratory,” with partners from Sweden, Greece, Italy, and Belgium.
  - Co-PI, Netherlands Organisation for Scientific Research (NOW) for Conference on Islam and Popular Culture.
  - UCI School of the Arts Faculty Research Award from Academic Senate funds.
- 2011-2012**
- Two UCI School of the Arts Faculty Research Award from Academic Senate funds.
- 2010-2011**
- Grant from ArtsLink.
  - UCI School of the Arts Faculty Research Award from Academic Senate funds.
- 2009-2010**
- Grant from the UCI Academic Senate Council on Research, Computing and Libraries (CORCL).
  - Grant from Research and Graduate Studies.
  - Two UCI School of the Arts Faculty Research Award from Academic Senate funds.
- 2008-2009**
- Grant from SNS Reaal Fonds, Netherlands.
  - Grant from Research and Graduate Studies.
  - Two UCI School of the Arts Faculty Research Awards from Academic Senate funds.
- 2007-2008:**
- 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.”
  - Grant from UC Humanities Research Institute (UCHRI), UC-Utrecht University Program to Promote Collaborative Research.
  - Grant from Research and Graduate Studies.
  - Grant from UCI School of the Arts Faculty Research Awards from Academic Senate funds.
- 2006-2007:**
- Chancellor’s Fellow, UC Irvine.
  - 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 (CORCLR).
  - 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*.
  - Honored 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."
  - 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: BA, MFA, and PhD. Courses**

- Performance Theory
- Contemporary European Theatre (avant-garde, intermedial, postdramatic)
- Early Modern English Theatre & Culture
- Shakespeare Studies
- Critical Theory & Philosophy
- Postmodernism
- Social Semiotics & Performance (identity, queer, subcultural, ethnic)
- Cultural Studies (performance, alternative, gender, film, music)
- British and American Drama
- Restoration Drama
- Theatre History
- Playwriting
- Dramatic Literature from the Greeks to the Present
- English Literature from the Middle Ages to the Present

### PROFESSIONAL EXPERIENCE (not listed above, from 1998)

- 2012-2013**
- Head of Undergraduate Honors Program, UCI Drama Department.
  - Co-General Editor, book series, *Performance Interventions*, Palgrave Macmillan.
  - Editorial Board Member, *Multicultural Shakespeare: Translation, Appropriation and Performance*.
  - Editorial Board Member, *Journal for Early Modern Cultural Studies*.
  - Editorial Board Member, *Postmedieval: A Journal of Medieval Cultural Studies*.
  - Editorial Board Member, *Theatre International: East-West Perspectives on Theatre*.
  - Active member, Dramatists Guild of America.
  - Producing Artistic Director, Transversal Theater Company, Netherlands and University of California tours.
- 2011-2012**
- Head of Undergraduate Honors Program, UCI Drama Department.
  - Co-General Editor, book series, *Performance Interventions*, Palgrave Macmillan.
  - Editorial Board Member, *Multicultural Shakespeare: Translation, Appropriation and Performance*.
  - Editorial Board Member, *Journal for Early Modern Cultural Studies*.
  - Editorial Board Member, *Postmedieval: A Journal of Medieval Cultural Studies*.
  - Active member, Dramatists Guild of America.
  - Producing Artistic Director, Transversal Theater Company, Germany and Romania tours.
- 2010-2011**
- Head of Undergraduate Honors Program, UCI Drama Department.
  - Co-General Editor, book series, *Performance Interventions*, Palgrave Macmillan.
  - External reviewer, PhD Program in Performance Studies, UC Davis.
  - Editorial Board Member, *Multicultural Shakespeare: Translation, Appropriation and Performance*.
  - Editorial Board Member, *Journal for Early Modern Cultural Studies*.
  - Editorial Board Member, *Postmedieval: A Journal of Medieval Cultural Studies*.
  - Active member, Dramatists Guild of America.
  - Producing Artistic Director, Transversal Theater Company, Germany and Romania tours.
- 2009-2010**
- Head of Undergraduate Honors Program, UCI Drama Department.
  - Co-General Editor, book series, *Performance Interventions*, Palgrave Macmillan.
  - Project Faculty (one of fourteen), “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*.
- Editorial Board Member, *Postmedieval: A Journal of Medieval Cultural Studies*.
- Active member, Dramatists Guild of America.
- Producing Artistic Director, Transversal Theater Company, Germany and Romania tours.

**2008-2009:**

- Head of Undergraduate Honors Program, UCI Drama Department.
- Co-General Editor, book series, *Performance Interventions*, Palgrave Macmillan.
- Project Faculty (one of fourteen), “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*.
- Active member, Dramatists Guild of America.
- Producing Artistic Director, Transversal Theater Company, USA/Netherlands/Armenia/Romanian tour.

**2007-2008:**

- 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 fourteen), “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*.
- Active member, Dramatists Guild of America.
- Producing Artistic Director, Transversal Theater Company, USA/Poland/Netherlands tour.

**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*.
- Active member, Dramatists Guild of America.
- Producing Artistic Director, Transversal Theater Company, USA/Czech Republic/Poland/Romania 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,” 34<sup>th</sup> 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*.
  - Active member, Dramatists Guild of America.
  - Producing Artistic Director, Transversal Theater Company, USA/Romania tour new.
- 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, USA/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, 11<sup>th</sup> 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,” 10<sup>th</sup> 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, 11<sup>th</sup> 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.

**LANGUAGES**

French, Latin