

CURRICULUM VITAE
BRYAN REYNOLDS

Claire Trevor Professor & Chancellor's Professor, UC Irvine

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DEGREES

- Ph.D. June 1997: Harvard University, English and American Literature and Language.
- 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

2016—, Claire Trevor Professor, Drama, UC Irvine.

2013—, Chancellor's Professor, Drama, UC Irvine.

2004—, Professor, Drama, UC Irvine.

2003—, Artistic Director, Transversal Theater Company (a nonprofit organization comprised of American and European artists).

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

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

2020 (fall, short residency), Visiting Professor, Institute of Media and Communications, Alpen Adria-Universitaet Klagenfurt, Austria.

2018 (winter, short residency), Visiting Professor, INSEEC Business School, Bordeaux, Lyon, & Paris Campuses, France.

2018 (winter, short residency), Visiting Professor, Institute of Media and Communications, Alpen Adria-Universitaet Klagenfurt, Austria.

2017 (fall, short residency), Visiting Professor, Arts, Sciences, & Business Management, University of Lorraine, Metz, France.

2017 (winter, short residency), Visiting Professor, Institute of Media and Communications, Alpen Adria-Universitaet Klagenfurt, Austria.

2016 (summer), Visiting Professor & Guest Director, Department of Literature, University of Nairobi, Kenya.

2015 (winter, short residency), Guest Director/Playwright, The Freedom Theatre, Jenin Refugee Camp, Palestine.

2014 (fall), Visiting Professor & Japan Society for the Promotion of Science Fellow, Faculty of Humanities and Social Sciences, Tsukuba University, Japan.

2014 (spring, short residency), Visiting Professor, Department of English, American University of Beirut, Lebanon.

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.

2012 (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

Intermedial Theater: Performance Philosophy, Transversal Poetics, and the Future of Affect (London: Palgrave Macmillan, 2017): 314 pages (110,000 words).

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, 2015): 340 pages (125,000 words).

The Return of Theory in Early Modern English Studies Vol. 2, Co-Editor, with Paul Cefalu & Gary Kuchar (Houndmills, Basingstoke, UK: Palgrave Macmillan, 2014): 328 pages (110,000 words).

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).

Edited Journals

Theatre International: Essays on the Theory & Praxis of World Drama, Vol. XI, with Tapu Biswas, Sheila T. Cavanagh, Subir Dhar, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2018).

International Journal of Cultural Studies and Social Sciences Vol. VIII: XI, with Tapu Biswas, Subir Dhar, Ronan Patterson, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2017).

International Journal of Cultural Studies and Social Sciences Vol. VII: X, with Tapu Biswas, Subir Dhar, Ronan Patterson, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2017).

International Journal of Cultural Studies and Social Sciences Vol. V: XIII, with Tapu Biswas, Subir Dhar, Ronan Patterson, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2017).

Theatre International: Essays on the Theory & Praxis of World Drama, Vol. X, with Tapu Biswas, Sheila T. Cavanagh, Subir Dhar, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2017).

Theatre International: Essays on the Theory & Praxis of World Drama, Vol. IX, with Tapu Biswas, Subir Dhar, Antony Johae, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2017).

International Journal of Cultural Studies and Social Sciences, Vol. IV: VII, with Tapu Biswas, Subir Dhar, Antony Johae, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2016).

International Journal of Cultural Studies and Social Sciences, Vol. III: VI, with Tapu Biswas, Sheila T. Cavanagh, Subir Dhar, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2016).

International Journal of Cultural Studies and Social Sciences, Vol. II: V, with Tapu Biswas, Sheila T. Cavanagh, Subir Dhar, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2015).

International Journal of Cultural Studies and Social Sciences Vol. I: IV, with Tapu Biswas, Subir Dhar, Antony Johae, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2014).

Theatre International: Essays on the Theory & Praxis of World Drama, Vol. VII, special issue on Shakespeare, with Tapu Biswas, Subir Dhar, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2014).

International Journal of Cultural Studies and Social Sciences Vol. I: IV, with Tapu Biswas, Subir Dhar, Antony Johae, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2014).

Books Published in Translation

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

Fractalicious!, in *Intermedial Theater: Performance Philosophy, Transversal Poetics, and the Future of Affect* (London: Palgrave Macmillan, 2017).

The Lobster Quadrille, with Guy Zimmerman (adapted from Lewis Carroll, *Alice in Wonderland*), in *Intermedial Theater: Performance Philosophy, Transversal Poetics, and the Future of Affect* (London: Palgrave Macmillan, 2017).

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

Art Beyond the Edge: Creativity and Conflict in the Middle East, Africa, and South Asia, co-authored with Mark LeVine (Berkeley, CA: University of California Press, forthcoming 2021).

Theater of Immediacy: Social Change and Revolutionary Performance in the Middle East and Africa, co-edited with Mark LeVine.

Reimagining Worlds: Toward a Performance Philosophy of Extreme Sports from Skiing to Skateboarding (partially based on my ongoing research with UCI neuroscientist Amal Alachkar).

Book Chapters

“Elements of a Free Style: Subcultural Eloquence, Performance Affects, and the Transversality of Skateboarding (exemplified by Hesh),” Eds. Jasmin Herrmann, Moritz Ingwersen, Björn Sonnenberg-Schrank and Olga Ludmila Tarapata, *Revisiting Style in Literary and Cultural Studies: Interdisciplinary Articulations* (Berlin: Peter Lang GmbH, 2019).

“Fugitive Pedagogy: Guattari’s Ecosophy in the Mural Discourse of the Zapatistas,” with Mark LeVine, in Eds. Joff P.N. Bradley and David Cole, *Principles of Transversality in Globalisation and Education* (Singapore: Springer Nature, 2018).

“Elementos De Freestyle: Eloqencia Subcultural, Afetacoes Em Performance E A Transversalidade Da Skateboarding (Exemplificado Por Hesh),” in Felipe Henrique Monteiro Oliveira and Nara Salles Eds., *Corpos Diferenciados Em Performance* (Sao Paulo, Brazil: Fonte Editorial LTDA, 2018) (this is a shorter, earlier version of the entry above).

“Allo-Realism and Intensive-Extensive Shakespeares: Transversal Theater Company’s *Macbeth, Romeo and Juliet*, and *Titus Andronicus*,” with Sam Kolodezh, Eds. Peter Lichtenfels and Josy Miller, *Shakespeare and Realism: On the Politics of Style* (Madison, NJ: Rowman & Littlefield Publishing /Farleigh Dickenson University Press, 2018).

“アロ・リアリズムと内延的・外延的シェイクスピア:トランスヴァーサル・シアター・カンパニーによる『マクベス』、『ロミオとジュリエット』、『タイタス・アンドロニカス, ” with Sam Kolodezh, translated as “Allo-Realism to Naienteki-Gaienteki Shakespeares: Transversal Theatre Company niyuru *Macbeth, Romeo and Juliet*, and *Titus Andronicus*,” Yoshiko Matsuda Ed., *Ibunka Rikai to Performance: Border Crossers* (Tokyo: Shunpusha Press, 2016) (this is a version of the entry above).

“Transversal Affectivity and the Lobster: Intimate Advances of Deleuze and Guattari, Rodrigo Garcia and La Carnicería Teatro, and Jan Lauwers and Needcompany,” with Guy Zimmerman, Eds. Joe Dumit, Elisabeth Krimmer, Peter Lichtenfels, *Sentient Performativities of Embodiment: Thinking alongside the Human* (Lanham, MD: Lexington Books, Rowman & Littlefield Publishing, 2016).

“Theater of Immediacy: Performance Activism and Art in the Arab Uprisings,” with Mark LeVine, Eds. Mark LeVine, Karin van Nieuwkerk, and Martin Stokes, *Islam and Popular Culture* (Austin: University of Texas Press, 2016).

“The Delusion of Critique: Subjunctive Space, Transversality, and the Conceit of Deceit in *Hamlet*,” with Anthony Kubiak, reprinted in Sunita Sinha and Carole Rozzonelli, Eds., *Shakespeare: A Reappraisal*, Vol. 1 (New Delhi, India: Atlantic Publishers, 2015).

“Introduction: The Ethical Drive,” Ed. Bryan Reynolds, *Performance Studies: Key Words, Concepts, and Theories*, Editor (Houndmills, Basingstoke, UK: Palgrave Macmillan, 2014).

“Theater of Immediacy, Transversal Poetics,” with Mark LeVine, Ed. Bryan Reynolds, *Performance Studies: Key Words, Concepts, and Theories*, Editor (Houndmills, Basingstoke, UK: Palgrave Macmillan, 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 Shakespearean 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 Biberian, *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 Dickinson 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

“A Strange Lobster Tale of Self-Sacrificial Transversality: or, Transversal Poetics Flourishes in the Spectral Ether of Deleuze, Bataille, and Shakespeare,” with Guy Zimmerman, Simon Ryle Ed., special issue on Shakespeare, *Journal for Cultural Research* (London: Taylor & Francis, May 2019).

“Interview with Bryan Reynolds,” conducted by Krystyna Kujawińska Courtney, *Multicultural Shakespeare: Translation, Appropriation and Performance*. Vol. 18: 1, 2018.

“Preface: From the Editor’s Desk,” in Tapu Biswas, Subir Dhar, Ronan Patterson, Bryan Reynolds, and Amitava Roy Eds., *International Journal of Cultural Studies and Social Sciences* Vol. 8:11 (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2018).

“Preface: From the Editor’s Desk,” with Amitava Roy, in Tapu Biswas, Sheila T. Cavanagh, Subir Dhar, Bryan Reynolds, and Amitava Roy Eds., *Theatre International: Essays on the Theory & Praxis of World Drama*, Vol. XI (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2017).

“Preface: From the Editor’s Desk,” with Amitava Roy, in Tapu Biswas, Sheila T. Cavanagh, Subir Dhar, Bryan Reynolds, and Amitava Roy Eds., *Theatre International: Essays on the Theory & Praxis of World Drama*, Vol. X (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2016).

“Preface: From the Editor’s Desk,” with Amitava Roy, in *Theatre International: Essays on the Theory & Praxis of World Drama*, Vol. IV: VII, with Tapu Biswas, Subir Dhar, Antony Johae, and Amitava Roy (Kolkata, India: Tagore Gandhi Institute/Shakespeare Society of Eastern India, Avantgarde Press, 2016).

“The Shaming Gaze: Feminism, Destratification, Heat Death and the Transversal Gurlisque,” with Guy Zimmerman, Ed. Sunita Sinha, *The Atlantic Review of Feminist Studies*, Vol. 2:1, January-March 2014 (New Delhi, India: Atlantic Publishers, 2015).

“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, Spring 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 zooz), 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. *Observator 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).

Magazine Articles

“The Privilege to Witness,” with Mark LeVine, *Tikkun Magazine* (June 2020):
<https://www.tikkun.org/author/mark-levine-and-bryan-reynolds>

“Every Skier is an Artist: Creativity, Stoke and Brain Network Dynamics,” *Freeskier Magazine* (online version): January 21, 2020: <https://freeskier.com/stories/every-skier-is-an-artist-creativity-stoke-and-brain-network-dynamics>

“Positive Visualization: From Believing to Performing,” *Freeskier Magazine* (online version): May 6, 2019: <https://freeskier.com/stories/positive-visualization-from-believing-to-performing>

“Creative Consciousness in Zanzibar,” with Gosia Lorenz, *Zanzibar Schools Project*, May 1, 2019 (online): <http://www.zanzibarsp.ninja/blog?fbclid=IwAR32Y2OTpGUM0HtWC3eQg1ftFTm8dQvTIVILU1PwXSBmK1LbQJ8-JtK23Os>

“CMH Heli-Skiing: Meet Dave Cochran, Legend Among CMH’s Legendary Guides,” *Freeskier Magazine* 21:3 (2019).

“The Power of the Comeback: How Recovery from Injury Makes Us Better,” *Freeskier Magazine* 20:3 (2018).

“Skiing for Life: A Miracle Sport for Generative Happiness,” *Freeskier Magazine* 20:2 (2017).

“Mindfulness in the Mountains: How Angel Collinson Keeps her Calm on the Summit” (interview), *Freeskier Magazine* (online version), July 17, 2017: <https://freeskier.com/stories/mindfulness-mountains-angel-collinson-keeps-calm-summit>. Audio version on soundcloud: <https://soundcloud.com/freeskier-magazine/skier-angel-collinson-re-mindfulness>.

“The Benevolent Wisdom of Sammy Carlson” (interview), *Freeskier Magazine* (online version), January 11, 2017: <http://freeskier.com/stories/qa-the-benevolent-wisdom-of-sammy-carlson>. Audio version on soundcloud: <https://soundcloud.com/freeskier-magazine/sammy-carlson-freeskier-skier-of-the-year-2016>.

“No Brain, No Gain: The Mind-Body Fusion of The Backcountry Shredder,” *Freeskier Magazine* 19:2 (2017). Online version: <https://freeskier.com/stories/no-brain-no-gain-the-mind-body-fusion-of-the-backcountry-shredder>.

“Staging the Occupation in Nabi Saleh,” with Mark LeVine, *Tikkun Magazine* (February 2016): <http://www.tikkun.org/nextgen/staging-the-occupation-in-nabi-saleh>

“Art at the Edge,” with Mark LeVine, *MnM Magazine* of the International Center for Muslim and Non-Muslim Understanding, University of South Australia (September 3, 2014).

THEATER WORK & PRODUCTIONS OF MY PLAYS

2003—, Artistic Director, Transversal Theater Company (a nonprofit organization comprised of American and European artists).

Co-Director & Co-Playwright with Jesús E. López Vargas, *No Erasure*, a collaboration between Transversal Theater and Dawar Arts, Jesuit Theater, Cairo, Egypt, April 2021.

Director & Playwright, *Railroad*, 28th Annual Festival Internazionale del Teatro Patologico, Rome, Italy, May 2020; winner of the Tor Vergata Award. *Railroad* was produced as part of the European Heritage Puzzle, Erasmus+ Project, which is a collaboration, funded by the European Commission, between the Transversal Theater Company and theater companies from Greece, Italy, and Belgium in which we address, through a number of workshops and public theater performances, issues regarding marginalized European cultures, such as Jews and Cretans.

Director & Playwright, *Railroad*, European Heritage Puzzle, Erasmus+ project, European Commission, produced in conjunction with the Adolphe Saxophone International Competition, Citadelle de Dinant, Belgium, November 2019.

Director, *Zanzibar Project* (Transversal Theater outreach project; within project, directed three of the six one-act plays we produced about overcoming corruption based on the life experiences of locals, with locals as the performers) at Learning 4 Life Foundation, Fuoni, and Safari English Club, Unguja Ukuu, Zanzibar, Tanzania, June-July 2019. Other plays directed by Raffi Feghali, Sky Reynolds, and Zephyr Reynolds.

Playwright & Performer, *15 Drops of Blood*, collaborative development workshop for “Escape Performance Game” by partners in European Heritage Puzzle, Erasmus+ project, European Commission, Dir. Simone Petrucci and Alessandro Manzini, University of Perugia, Castiglione del Lago, Italy, February 2019.

Director & Playwright, *Railroad*, staged reading, Potomac Theater Project (PTP), Atlantic Theater, Stage 2, New York City, July 2018.

Playwright & Performer (solo performance), *Fračtalicky*, Sam Kolodezh (Director), in connection with my invited Keynote Lecture at “Experiment: Conference in Drama, Theatre, Film, and Media,” University of Łódź, Poland, October 27, 2017. This is an adaptation of *Fractalicious!*

Playwright & Performer (solo performance), *Fračtalicky* (solo performance), Sam Kolodezh (Director), in connection with my invited lecture at the Department of Theatre, Barnard University/Division of Theatre, School of the Arts, Barnard College/Columbia University, October 24, 2017. This is an adaptation of *Fractalicious!*

Director, *My Dinner With You* (written by Niels Horeman), Amsterdam Fringe Festival (TF2), part of Dutch and Flemish National Theater Festival (TF1), Roode Bioscoop Theater, September 2017.

Director & Playwright, *Railroad*, a collaboration between Transversal Theater Company and the University of Nairobi, Ed Theatre, University of Nairobi, Kenya, September 2016.

Director & Playwright, *Nabi Saleh*, a collaboration between Transversal Theater Company and the Jenin Freedom Theatre, Cinema Jenin Theatre, West Bank, March 2015.

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

- Zoukak Theatre, Beirut, Lebanon, May 21-22, 2015.
- Interferences Festival, Hungarian State Theatre of Cluj, Cluj-Napoca, Romania, 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.

Director, *Bzzap!* (written by Robert Cohen), University Theater, University of Amsterdam, Netherlands, August 2014.

Performer, *The Boats are Arriving*, collaborative workshop by partners in “European Polytheatre: Cultural Awareness and Expression Laboratory,” a three-year project funded by European Commission to address issues of xenophobia relating to immigration in Europe. Dir. Bruno Mathelart, site-specific various locations, Thessaloniki, Greece, July 2014.

Performer, *The World of Bellman: Stockholm in the Late Seventeenth Century*, collaborative workshop by partners in “European Polytheatre: Cultural Awareness and Expression Laboratory,” a three-year project funded by European Commission to address issues of xenophobia relating to immigration in Europe. Dir. Micke Klingvall, Salle Sainte-Anne, Dinant, Belgium, April 2014.

Director, Playwright & Actor, *Railroad*, collaborative production by partners in “European Polytheatre: Cultural Awareness and Expression Laboratory,” a three-year project funded by European Commission to address issues of xenophobia relating to immigration in Europe. Regionteatern Blekinge Kronoberg, Växjö, Sweden, October 2013.

Performer, *The Boats are Arriving*, collaborative workshop by partners in “European Polytheatre: Cultural Awareness and Expression Laboratory,” a three-year project funded by European Commission to address issues of xenophobia relating to immigration in Europe. Dir. Bruno Mathelart, site-specific various locations, Thessaloniki, Greece, July 2014.

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,” a three-year project funded by European Commission to address issues of xenophobia relating to immigration in Europe. 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, 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, Cisnădioara 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), Rozentheater, 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), The Jenin Freedom Theatre, Palestine (March 2014); Live Lactic Culture (Laban Theatre), Beirut, Lebanon (April 2014), Kobe University, Japan (November 12, 2014); University of Nairobi, Kenya (September 11, 2016), Zanzibar City, Tanzania (December 10-14, 2018); Kizimkazi, Tanzania (July 10, 2019); Nahda Arts School, Cairo, Egypt (April 9, 2021).

SELECTED FILM WORK

Co-Writer, with Guy Zimmerman, & Lead Actor, *Feasting* (feature-length film), Dir. David Bačkovský, shot in Czech Republic and California, May-June 2015, more shooting scheduled for October 2021.

Writer & Lead Actor, *Bryan Reynolds Grooms: ASMR* (20 minute short), Dir. David Bačkovský, shot in Karlovy Vary, Czech Republic, May 2015 (can be seen on YouTube).

Writer of one scene, in addition to writing by 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.

Lead Actor, *Bryan Reynolds Eats a Hamburger* (5 minute short), Dir. David Bačkovský, shot in Utrecht, Netherlands, September 2012 (can be seen on YouTube).

Interview, “*Out to Lunch! with Bryan Reynolds*” (52 minutes), Dir. David Bačkovský, shot in Utrecht, Netherlands, September 2012 (can be seen on Vimeo).

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 Loeffke, *Turnabout*, in development at Thornbush Entertainment, from May 2002-6.

INVITED LECTURES

“Transcendent Creativity: Flow states, D4 dopamine receptors, and high-risk, high-level performance,” The Brain Dialogue Series, University of California, Irvine, June 21, 2021.

“Interview with Bryan Reynolds,” Speaking Shakespeare: Conversations with Thomas Dabbs, video series, Japanese Society for the Promotion of Science, Aoyama Gakuin University, Tokyo, Japan, May 14, 2021.

“Becoming Gypsy, Performing Race,” in class, “Performing Race: The Renaissance and Now,” Go Local Program, New York University, November 10, 2020.

“Performance Activism, Transversal Potentialities,” Department of English Language and Literature, University of the Punjab, Lahore, Pakistan, September 6, 2019.

“Performance Activism, Transversal Potentialities,” International Islamic University, Islamabad, Pakistan, September 4, 2019.

“Performance Activism, Transversal Potentialities” (discussion format), Raven Rae Resources, Kabul, Afghanistan, August 30, 2019.

“Conceptual Dance in *Fractalicious!*,” Center for Theatre, Dance, & Performance Studies, University of Cape Town, South Africa, February 25, 2019.

“Political Play: Children as Vanguard of Cultural Resistance and Change,” Department of English, New York University, New York, November 8, 2018.

“Directing Transversally: Intermediality in the Theater of Guy Cassiers and Romeo Castellucci,” A Escola de Comunicação da Universidade Federal do Rio de Janeiro, Brazil, September 5, 2018.

“Political Play: Children as Vanguard of Cultural Resistance and Change,” Department of English Distinguished Professor’s Lecture Series, Adam Mickiewicz University, Poznań, Poland, July 5, 2018.

“Intermedial Transversalities: Noodling the Nodals in Contemporary Experimental Theater,” Keynote Speaker, “Experiment: Conference in Drama, Theatre, Film, and Media,” University of Łódź, Poland, October 27, 2017.

“Intermedial Transversalities: Noodling the Nodals in Contemporary Experimental Theater,” Department of Theatre, Barnard University/Division of Theatre, School of the Arts, Barnard College/Columbia University, October 24, 2017.

“Prospects for Intersubjectivity: Identifying and Negotiating Cultural Codes in Subsocial Situations,” Apple Pie School, Warsaw, Poland, January 16, 2017.

“Political Play: Children as Vanguard of Cultural Resistance and Change,” Institute of Media and Communications, Alpen Adria-Universitaet Klagenfurt, Austria, January 27, 2016.

“Art at the Edge: Political Play, Performance Activism, and Today’s Children in the Middle East and Africa,” Department of Literature, University of Nairobi, October 23, 2015.

“Art at the Edge: Creativity and Conflict in the Middle East and Africa,” with Mark LeVine, Aga Kahn University, East African Institute, Nairobi, Kenya, and broadcast live at Aga Kahn University’s campuses in Karachi, Pakistan, and London, England, October 22, 2015.

“Transversal Performance: Affect, *Hamlet*, and the Force of Subjunctivity,” Peking University International Criticism Theory Center, Beijing, China, September 24, 2015.

“Transversal Poetics and the Future of Literary-Critical Studies,” Chongqing University, Institute of Advanced Studies, China, September 20, 2015.

“Political Play: Children as Vanguard of Cultural Resistance and Change,” and “Transversal Poetics and the Future of Literary-Critical Studies,” International Conference on the Concept of the People and Consumer Society, Southwest University, Chongqing, China; organized by CASS Institute of Literature, Beijing, Southwest University, Chongqing, the Telos-Paul Piccone Institute, and NYU Critical Theory Institute, New York, September 19, 2015.

“Art, Islam, and the Threat of ISIS,” Berber Cultural Group, Riad La Maison Verte, Fes, Morocco, May 29, 2015.

“Shakespeare, Suicide, and the Will to Protect,” International Conference on William Shakespeare, BGS Institute of Technology, Bangalore, India, April 21, 2015.

“Transversal Poetics and Affect,” Kyoto University, Japan, November 13, 2014.

“Adventuring with the Transversal Theater Company,” Kobe University, Japan, November 12, 2014.

“Transversal Poetics,” Symposium on Transversal Poetics: from Shakespeare Theater to Contemporary Performing Arts and Film, University of Tsukuba, Japan, November 8, 2014.

“Shakespeare and the Prospect of Suicide: 9/11 to Palestine,” Department of English, Waseda University, Tokyo, Japan, November 5, 2014.

“Transversal *Othello*,” Department of English, Aoyama Gakun University, Tokyo, Japan, November 4, 2014. “Critical Responses,” in seminar, “Shakespearean Performance Worldwide: From Multilingual to Translingual Performance,” 53rd Shakespeare Conference, Shakespeare Society of Japan, Gakushuin University, Tokyo, October 12, 2014.

“Political Play: Children as Vanguard of Cultural Resistance and Change,” Haigazian University, Beirut, Lebanon, April 28, 2014.

“Performance, Pedagogy, and . . . the Future,” Roundtable Discussion, American University of Beirut, Lebanon, April 23, 2014.

“Theater of Immediacy: Cultures of Revolution in the Middle East and Africa,” American University of Beirut, Lebanon, April 22, 2014.

“Transversal Acting Theory,” accompanying Transversal Acting Workshop, The Freedom Theatre of Jenin, held in At-Tuwani, Palestine, March 20, 2014.

“New Styles in Contemporary Shakespearean Theater,” Department of English, St. Xavier’s College, Jaipur, India, December 16, 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, Netherlands, 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 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.

“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

Co-Convenor, seminar, “Shakespeare and ideology on Page and Stage,” 11th World Shakespeare Congress: Shakespeare Circuits, Singapore, July 18, 2021-24.

“Interview with Romeo Castellucci,” Guest Artist Speaker Series: Global Perspectives and Artistic Practice, Claire Trevor School of the Arts, UC Irvine, February, 19, 2021.

“Theater of Immediacy: Performance Activism in Conflict Zones,” at conference, Impact of Pandemic on Visual Arts, IULM University of Milan, Italy, September 15, 2020.

“Oil, Art, and Resistance in Nigeria and Kenya,” with Mark LeVine, conference for “Africa Day 2017: Celebrating Resiliency, Innovation, and Creativity in Africa,” School of Law, UC Irvine, April 15, 2017.

“Transversal Affectivity and the Lobster: Intimate Advances of Deleuze and Guattari, Rodrigo Garcia and La Carnicería Teatro, and Jan Lauwers and Needcompany,” with Guy Zimmerman, in plenary session, “Environmental Actors and Liminal States,” Annual Conference of the American Society for Theatre Research (ASTR), Baltimore, November 21, 2014.

“Objective Agency, Consciousness, and Shakespeare’s Antiques,” in a seminar on “The Nonhuman Renaissance” at the 40th 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*,” 17th 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, 52nd 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,” 14th 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,” 34th Annual Convention of the Shakespeare Association of America Shakespeare, Philadelphia, April 14, 2006.

“Sexy Shakespeare: Why We Can’t Get Enough,” 15th 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, 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.

“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,” 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, 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,” 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 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 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 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.

“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.

“Inspirited 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.

“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 (Houndmills, Basingstoke, UK: Palgrave Macmillan, 2003-2013). 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 Futures?* (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)

- 2020-2021** •UCI School of the Arts Faculty Research Award, Academic Senate funds.
- 2019-2020** •Tor Vergata Award, *Railroad* (director/playwright), 28th Annual Festival Internazionale del Teatro Patologico, Rome, Italy, May 2020.
•UCI School of the Arts Faculty Research Award, Academic Senate funds.
- 2017-2018** •Grant, European Commission for Transversal Theater Company for three-year project, “European Heritage Puzzle,” with partners from Greece, Italy, and Belgium.
•Grant from Destination British Columbia for helicopter skiing research trip.
•UCI School of the Arts Faculty Research Award, Academic Senate funds.
- 2016-2017** •UCI School of the Arts Faculty Research Award, Academic Senate funds.
- 2015-2016** •Awarded endowed Donald Bren family research chair, “Claire Trevor Professor,” UC Irvine.

•UCI School of the Arts Faculty Research Award, Academic Senate funds.

- 2014-2015**
- Honored by Sri Sri Sri Nirmalanandanatha Swamiji for contributions to Shakespeare Studies.
 - Invitation Fellowship, Japan Society for the Promotion of Science (JSPS).
 - Grant, UCI Academic Senate Council on Research, Computing and Libraries (CORCL).
 - Grant, International Centre for Muslim and non-Muslim Understanding (MnM), University of South Australia.
 - UCI School of the Arts Faculty Research Award, Academic Senate funds.
- 2013-2014**
- Distinguished Visiting Scholar, American University of Beirut, Lebanon.
 - Grant, UCI Academic Senate Council on Research, Computing and Libraries (CORCL).
 - “Major Grant,” University of California Institute for Research in the Arts (UCIRA).
 - UCI School of the Arts Faculty Research Award, Academic Senate funds.
- 2012-2013**
- “Chancellor’s Professor,” UC Irvine, awarded title for “academic merit” and “scholarly achievement” of “exceptional value.”
 - Grant, 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, Academic Senate funds.
- 2011-2012**
- Two UCI School of the Arts Faculty Research Award, Academic Senate funds.
- 2010-2011**
- Grant, ArtsLink.
 - UCI School of the Arts Faculty Research Award, Academic Senate funds.
- 2009-2010**
- Grant, UCI Academic Senate Council on Research, Computing and Libraries (CORCL).
 - Grant, Research and Graduate Studies.
 - Two UCI School of the Arts Faculty Research Award, Academic Senate funds.
- 2008-2009**
- Grant, SNS Reaal Fonds, Netherlands.
 - Grant, Research and Graduate Studies.
 - Two UCI School of the Arts Faculty Research Awards, 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, UC Humanities Research Institute (UCHRI), UC-Utrecht University Program to Promote Collaborative Research.
 - Grant, Research and Graduate Studies.
 - Grant, UCI School of the Arts Faculty Research Awards, 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, 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, Research and Graduate Studies.

- Grant, Dean, UCI School of the Arts.
 - Two UCI School of the Arts Faculty Research Awards, Academic Senate funds.
- 2005-2006:**
- Chancellor’s Fellow, UC Irvine.
 - Invited to become a member of the Shakespeare Institute at Stratford-upon-Avon.
 - Grant, Research and Graduate Studies.
 - Grant, Dean, UCI School of the Arts.
 - Three UCI School of the Arts Faculty Research Awards, 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, Research and Graduate Studies.
 - Grant, Dean, UCI School of the Arts.
 - Four UCI School of the Arts Faculty Research Awards, Academic Senate funds.
- 2003-2004:**
- Grant, UCI International Center for Writing and Translation.
 - Grant, Research and Graduate Studies.
 - Grant, Dean, UCI School of the Arts.
 - Three UCI School of the Arts Faculty Research Awards, Academic Senate funds.
- 2002-2003:**
- Five UCI School of the Arts Faculty Research Awards, Academic Senate funds.
- 2001-2002:**
- Three UCI School of the Arts Faculty Research Awards, Academic Senate funds.
- 2000-2001:**
- The UCI 2001-2002 Distinguished Assistant Professor Teaching Award.
 - Two UCI School of the Arts Faculty Research Awards, Academic Senate funds.
- 1999-2000:**
- UCI Campuswide Faculty Career Development Award.
 - Two UCI School of the Arts Faculty Research Awards, Academic Senate funds.
- 1998-1999:**
- UCI Campuswide Faculty Career Development Award.
 - Three UCI School of the Arts Faculty Research Awards, 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, 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, University of California, Berkeley (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)
- Transversal Poetics
- Early Modern English Theatre & Culture
- Shakespeare Studies
- Critical Theory & Philosophy
- Performance Activism (worldwide)
- Postmodernism
- Social Semiotics & Performance (identity, queer, subcultural, ethnic)
- Cultural Studies (performance, alternative, gender, film, music)
- British and American Drama
- Restoration Drama
- Theatre History
- Playwriting
- History of Rock 'n' Roll
- Dramatic Literature from the Greeks to the Present
- English Literature from the Middle Ages to the Present

PROFESSIONAL EXPERIENCE (not already listed above, from 1998)

- 2020-2021**
- 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*.
- 2019-2020**
- Co-Senior Editor, Visual and Performing Arts Journal, Cogent OA: Arts and Humanities, Taylor and Francis, 2014-2019.
 - 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*.
- 2018-2019**
- Co-Senior Editor, Visual and Performing Arts Journal, Cogent OA: Arts and Humanities, Taylor and Francis, 2014-2019.
 - 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*.

- 2017-2018**
- Co-Senior Editor, Visual and Performing Arts Journal, *Cogent OA: Arts and Humanities*, Taylor and Francis, 2014-2019.
 - 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*.
- 2016-2017**
- Co-Senior Editor, Visual and Performing Arts Journal, *Cogent OA: Arts and Humanities*, Taylor and Francis, 2014-2019.
 - 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*.
- 2015-2016**
- Co-Senior Editor, with Zoe Strecker, Visual and Performing Arts Journal, *Cogent OA: Arts and Humanities*, Taylor and Francis, 2014-2019.
 - 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*.
- 2014-2015**
- Co-Senior Editor, with Zoe Strecker, Visual and Performing Arts Journal, *Cogent OA: Arts and Humanities*, Taylor and Francis, 2014-2019.
 - 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, Palestine and Lebanon tours.
- 2013-2014**
- Co-Editor, with Zoe Strecker, performing arts section, *Cogent OA: Arts and Humanities*, Taylor and Francis, 2014-
 - 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, Romania tour.
- 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,” 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*.
- 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, 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.

LANGUAGES

French, Latin