

Curriculum Vitae

TONY PERUCCI

Department of Communication
The University of North Carolina at Chapel Hill
perucci@unc.edu
www.tonyperucci.com

EDUCATION

- 2004 New York University
Ph.D., Performance Studies
Dissertation Committee:
Fred Moten (chair), Barbara Browning, Anna McCarthy,
José Esteban Muñoz, Tavia Nyong'o
- 1998 The University of North Carolina at Chapel Hill
M.A., Communication Studies
Graduate Certificate, University Program in Cultural Studies
Thesis Committee:
D. Soyini Madison (chair), Wahneema Lubiano, Della Pollock
- 1993 Northwestern University
B.S., Performance Studies

RESEARCH INTERESTS

Experimental Theatre, Performance Activism, Collaborative Practice, Performance Theory, Performance-as-Research, Contemporary European Performance, Socially Engaged Art, Performance and Global Capitalism

FACULTY APPOINTMENTS

- 2013 – present Associate Professor, Department of Communication Studies,
The University of North Carolina at Chapel Hill
- 2007 – 2013 Assistant Professor, Department of Communication Studies,
The University of North Carolina at Chapel Hill
- 2007 (Spring) Visiting Assistant Professor, Department of Communication Studies,
The University of North Carolina at Chapel Hill
- 2003 – 2007 Assistant Professor, Department of Communication Studies,
California State University, Northridge

2002 – 2003	Lecturer, Humanities Core Course, University of California, Irvine
2001 – 2002	Lecturer, Department of Communication Arts & Sciences, Bronx Community College, City University of New York
2000 – 2001	Visiting Lecturer, Department of English, York College, City University of New York
1999– 2001	Instructor, Expository Writing Program, New York University
1998	Instructor, Department of Communication Studies, The University of North Carolina at Chapel Hill

WORKS IN PROGRESS

Books

Performing The Viewpoints: The Theory and Practice of Mary Overlie. (Proposal for edited book under review, University of Michigan Press).

The New Thing: Ruptural Performance, Invisible Theatre, and Social Practice (Book manuscript in process).

Articles and Book Chapters

"The 'Crimes' of Anne Bogart." *Performance Research: Special Issue - On Naming.* (Under review).

"Politics are Interested in You: Performing Political Fictions in the Interventionist Art of Wunderbaum and Teater NO99" *Performance Research: Special Issue – On Proximity.* (Under review).

"Teaching The New Thing." *Journal of Theatre, Dance and Performance Training.* (Under review).

"Devised Theatre and Critical Practice." *New Directions in Teaching Theatre Arts.* Eds. Anne Flitsos & Gail S. Medford. (Book chapter under review).

"Dancing the #realDonaldTrump: Exhaustive Politics in Tommy Noonan's *John*." (In progress for "Critical Acts," *TDR: The Drama Review*).

"The Trump is Present: The Performance of 'Donald Trump as Performance Art.'" (In progress for "Art & Performance Notes," *PAJ: The Performing Arts Journal*).

PUBLICATIONS

BOOK

Paul Robeson and the Cold War Performance Complex: Race, Madness, Activism. Ann Arbor: University of Michigan Press, 2012.

** Reviewed in *Modern Drama*, *TDR: The Drama Review*, *Theatre Journal*, *H-Soz-u-Kult* (in German), *Historische Anthropologie* (in German)

BOOK CHAPTERS

"The Poetics of Ruptural Performance." In *Culture Jamming: Activism and the Art of Resistance*. Eds. Marilyn DeLaure and Moritz Fink. NYU Press, (Forthcoming January 2017).

"Fight or Fuck: Performing Neoliberalism at Abu Ghraib." In *Iraq War Cultures*. Eds. Cynthia Fuchs and Joe Lockard. Peter Lang, 2011, pp. 87-102.

"Performance Complexes: Abu Ghraib and the Culture of Neoliberalism." In *Violence Performed: Local Roots and Global Routes of Conflict*. Eds. Patrick Anderson and Jisha Menon. Palgrave MacMillan, 2009, pp. 357-371.

"'Pretty, Isn't It?': Adapting Film Noir to the Stage." In *Performing Adaptations: Essays and Conversations on the Theory and Practice of Adaptation*. Eds. Michelle Macarthur, Lydia Wilkinson, & Keren Zaiontz. Cambridge Scholars Press, 2009, pp. 73-85.

REFEREED ARTICLES

"Dog Sniff Dog: Materialist Poetics and the Politics of the Viewpoints." *Performance Research*. 20:1, February 2015, pp. 105-112.

"The Red Mask of Sanity: Paul Robeson, HUAC and the Sound of Cold War Performance." *TDR: The Drama Review*. T209, Winter 2009, pp.18-48. (lead article)

"What the Fuck is That?: The Poetics of Ruptural Performance." *Liminalities: A Journal of Performance Studies* Volume 5, Issue 3 September 2009, pp. 1-18.
<http://liminalities.net/5-3/rupture.pdf>

"Guilty as Sin: The Trial of Reverend Billy and the Exorcism of the Sacred Cash Register" *Text and Performance Quarterly*. Volume 28, Issue 3 July 2008, pp. 315 – 329.

OTHER PUBLICATIONS

"The New Thing (Third Manifesto), A Minor Gesture." *Theatre, Dance and Performance Training Blog*. <http://theatredanceperformancetraining.org>

"Robeson, Paul Leroy." *Dictionary of American History Supplement, America in the World, 1776 to the Present*. Farmington Hills, MI: Charles Scribner's Sons, 2016, pp. 895-6.

"An Interview with Tony Perucci." Interviewed by Andrew Barbero, *Peace & Change: A Journal for Peace Research*. 40.1 January 2015, pp. 110-121.

"On Compagnie Marie Chouinard." Carolina Performing Arts Season Catalogue: 2012-2013.

"Que Diabos é isso: a poética da performance de ruptura" Portuguese Translation of "The Poetics of Ruptural Performance." (trans. Teatro Parabelo). March 24, 2010.
<http://coletivo-parabelo.blogspot.com/p/coletivo-parabelo.html>

BOOK REVIEWS

Paul Robeson: A Watched Man by Jordan Goodman in *The Historian*. 77.7, Fall 2015, pp. 559-560.

PRESENTED PAPERS AND INVITED LECTURES

"On the Inevitable Failure of Performance (Studies)." American Society for Theatre Research, Minneapolis 2016.

"The New Thing: Collaborative Performance and Materialist Practice." National Communication Association Annual Convention, Chicago, November 2014.

"Dog Sniff Dog: Postdramatic Materialism and the Politics of the Viewpoints." American Society for Theatre Research, Dallas, November 2013.

"The Complex and the Rupture: Paul Robeson and the Politics of Cold War Performance." Keynote Address, Peace History Society Conference, Southern Illinois University, October 2013 (invited).

"The Complex and the Rupture: Paul Robeson and the Politics of Cold War Performance." Department of Performance Studies, Northwestern University, October, 2012 (invited).

"Performing Consumer Culture: Embodied Practice, Creative Critique." Department of Geography, Exeter University, Exeter, UK, July 2012 (invited).

"Working on the Horizontal: Gender, Labor, and the Viewpoints." Performance Studies International University of Leeds, Leeds, UK, June 2012.

"Logic Strike: The Poetics of Ruptural Performance." (invited) Furst Forum Lecture, Department of English and Comparative Literature, UNC, April 2012.

"On Becoming a Problem: Performance as Disruption." American Society for Theatre Research, Montreal, Canada, November 2011.

"The Politics and Aesthetics of Ruptural Performance." (invited)
Elsewhere Arts Collective, Greensboro, NC, September 2011.

"The Poetics of Ruptural Performance: The End(s) of Sense in Political Performance"
Performance Studies International, Toronto, Canada, June 2010.

"Anti-Red Space and Black Performance:
Paul Robeson and the Cold War Performance Complex"
Triangle African American History Colloquium, Chapel Hill, NC, February 2010.

"Performing the Necessary Interruption: On the Politics of Rupture and Spectacle"
National Communication Association Annual Convention, San Diego, CA, November 2008.

"Radical rupture, performance activism and neoliberal space" (Invited Lecture)
Urban Research Program, Griffith University, Queensland, Australia, June 2008.

"Privatized Eyes: Neoliberal Empire and Total Surveillance Society"
National Communication Association Annual Convention, Chicago, IL, November 2007.

"'Pretty, Isn't It?': Adapting Film Noir to the Stage"
National Communication Association Annual Convention, Chicago, IL, November 2007.

"Theatres of Rupture: On the Aesthetics and Politics of Presence" (Invited)
Performance Studies International, New York, NY, November 2007.

"Guilty as Sin: The Trial of Reverend Billy and the Exorcism of the Sacred Cash Register"
Performance Studies International, New York, NY, November 2007.

"Manna from Heaven:
Evangelical Capitalism, Capitalist Theology, and the New *Spirit* of Capitalism"
Re-thinking Cultural Economy Conference, ESRC Centre for Research on Socio-Cultural
Change, Manchester, UK, September 2007.

"On the Presence of Presence: Viewpoints and Collaborative Creation"
Association for Theatre in Higher Education Annual Conference, New Orleans, LA, July 2007.

"'Straight Down the Line': Noir-ing the Stage with *Double Indemnity*"
Festival of Original Theatre, Toronto, February 2006.

"Performance Complexes: Abu Ghraib, Race, and the Culture of Military Globalism"
National Communication Association Annual Convention, Boston, MA, November 2005.

"A Very Popular Show: Cold War Lynching and Anti-Communist Spectacles"
National Communication Association Annual Convention, Boston, MA, November 2005.

"Guilty as Sin: Reverend Billy and the Exorcism of the Sacred Cash Register"
Comparative Drama Conference, Woodland Hills, CA, January 2005.

"Red Rhetoric and the Red Mask of Sanity:
Anti-Communism, Anti-Theatricality and the Madness of Dissent."
Modern Language Association Annual Convention, Philadelphia, PA, December 2004.

"Widening Our Circle: A Roundtable on the Basic Performance Studies Class" (invited)
Western States Communication Association, Albuquerque, NM, February 2004.

"The Burning Voice of Revolt: Black Paranoid Poetics and Cold War Statecraft"
National Communication Association Annual Convention, Miami Beach, FL, November 2003.

"The Red Mask of Sanity: the 'Madness' of Communist Theatricality"
Southwest/TX Popular Culture/American Culture Association, Albuquerque, NM, February 2002.

"Tonal Treason and the Silence of Innocent Bodies: Performing Under the Cold War Gaze."
National Communication Association Annual Convention, Atlanta, GA, November 2001.

"'Just Plain Screwy': Paul Robeson and the Pathologization of Race."
Performance Studies International, Tempe, AZ, March 2000.

"Performing Violence: (Re)building a Wall at the U.S./Mexico Border"
National Communication Association Annual Convention, Chicago, IL, November 1999.

"Free Spree: Performing Discourses on Commodification and/as Slavery in Professional
Basketball"
National Communication Association Annual Convention, Chicago, IL, November 1999.

"Building a 'Better' Wall: Performing Structures of Racism"
Latina/o Colonial/Postcolonial Subjects, Harvard University, April 1999.

"Border Racism: Performance, Performativity, and the U.S./Mexico Border"
Cultural Spaces, Millennial Places, Department of English, The University of Virginia, April 1999.

"Here is Something You Can't Understand: Negotiating Structure and Agency in Hip-Hop"
Black Masculinities: Race and Performing Cultural Politics
Inst. of African American Research, The University of North Carolina at Chapel Hill, February
1998.

"Performing Resistance: Divining a Critical Race Performance Theory"
Black Diaspora Cultures Conference
Stone Black Cultural Center, The University of North Carolina at Chapel Hill, March 1997.

PANELS ORGANIZED

"Performance as Political Intervention" (invited curator)
Elsewhere Arts Collective, Greensboro, NC, September 2011.

“Public Nuisances: Rupture, Pranks, Burlesque” (chair)
 Performance Studies International, Toronto, Canada, June 2010.

“Worldviews and Soundscapes: Critical Practices and New Technologies”
 National Communication Association Annual Convention, Chicago, IL, November 2007.

“Adapting Worldviews: Performance, Ethics, and Faithfulness to the Text”
 National Communication Association Annual Convention, Chicago, IL, November 2007.

“The Violence of Globalization, the Staging of Human Rights” (chair)
 National Communication Association Annual Convention, Boston, MA, November 2005.

“The Crimes of Reverend Billy: Performance, Activism, and Contested Space” (chair)
 Comparative Drama Conference, Woodland Hills, CA, January 2005.

SELECTED WORKSHOPS IN VIEWPOINTS AND DEVSING

Little Green Pig Theatrical Concern, Durham, NC, 2009-Present
 Culture Mill, Saxapahaw, NC, October 2015, May 2014
 Department of Geography, Exeter University, Exeter, UK, July 2012
 University of North Carolina at Chapel Hill, January – April 2009
 Opovoempé, São Paulo, Brazil, 2007
 American Russian Theatre Ensemble Laboratory, Los Angeles, 2006

SELECTED CREATIVE WORK

DIRECTING/PLAYWRITING/DEVISING

<i>Naked [pig] Lunch (2017)</i> directed original composition from the book by William S. Burroughs	Little Green Pig	Durham, NC
<i>In an Interrogative Mood (2016)</i> directed collaboratively devised composition from the book by Padgett Powell	The Performance Collective	Chapel Hill, NC
<i>The Emotions of Normal People (2015)</i> co-directed collaboratively devised composition	Little Green Pig	Chapel Hill, NC
<i>Freak Out! (2013)</i> directed collaboratively devised composition	The Performance Collective	Chapel Hill, NC
<i>Donald (2012)</i> directed original adaptation based on the book by Eric Martin and Stephen Elliott	Little Green Pig	Durham, NC
<i>Keinen Grund [No Reason] (2011)</i> With Non Fiction directed devised composition	The Performance Collective 2 nd Floor Studio (July) Kunsthaus KuLe (June)	Berlin, Germany

- Eating Animals (2011)* The Performance Collective Chapel Hill, NC
directed original adaptation based on the book by Jonathan Safran Foer
- Sterilize (2010-2011)* The Performance Collective Chapel Hill, NC
directed devised composition The Artery (February 2011)
Nightlight (November 2010)
Pinhook (February 2011) Durham, NC
- The Activist (2010)* The Performance Collective Chapel Hill, NC
directed original adaptation based on the book by Renee Gladman
- Buy Me!:*
An Anti-Capitalist Cavalcade (2009) The Performance Collective Chapel Hill, NC
directed devised composition
- Brothel (2009)* Symposium on Human Trafficking
School for Social Work, UNC-CH Chapel Hill, NC
directed original play by Jay O'Berski
- Double Indemnity (2008)* University of North Carolina at Chapel Hill
directed original adaptation based on the novella by James M. Cain
- Snark Inc: A Corporate Fable (2006)* The Performance Ensemble/CSUN Los Angeles, CA
directed original adaptation based on the book by Brian Gage
- Double Indemnity (2005)* The Performance Ensemble/CSUN Los Angeles, CA
directed original adaptation based on the novella by James M. Cain
and the screenplay by Raymond Chandler and Billy Wilder
- 1984 (2004)* The Performance Ensemble/CSUN Los Angeles, CA
directed original adaptation based on the novel by George Orwell
- Lullaby (2004)* The Performance Ensemble/CSUN Los Angeles, CA
directed original adaptation based on the novel by Chuck Palahniuk
- Lord of the Flies (2001)* Amherst College Amherst, MA
directed original adaptation based on the novel by William Golding
- The Catcher in the Rye (2001)* Amherst College Amherst, MA
directed original adaptation based on the novel by J. D. Salinger
- Stand!:*
(Re)membering Paul Robeson (1998) UNC, Chapel Hill Chapel Hill, NC
directed original composition
- Annotation of a Funky Breakdown (1997)* UNC, Chapel Hill Chapel Hill, NC
directed original adaptation based on the poetry and prose of Paul Beatty

<i>Burn My Butt: A Perversion (1996)</i> directed original play	Exit Theatre	San Francisco, CA
<i>Smoke Signals:</i> <i>Voices from the LA Rebellion (1993)</i> directed original composition	StreetSigns	Chicago, IL
<i>Aunt Dan and Lemon (1992)</i> directed play by Wallace Shawn	Northwestern Univ.	Evanston, IL

ACTING/DANCING

<i>In an Interrogative Mood</i>	Godzilla	TPC	Chapel Hill, NC
<i>And the Ass Saw the Angel</i>	Sardus	Little Green Pig	Durham, NC
<i>Amadeus</i>	Kaiser	Leviathan	Durham, NC
<i>Celebration/Festen</i>	Poul	Little Green Pig	Durham, NC
<i>Iphigenia Crash Land Falls on the Neon Shell that Was Once Her Heart</i>	News caster	Delta Boys	Chapel Hill, NC
<i>The Wooster Group's The Diary of Anne Frank</i>	Ron-Brick	Little Green Pig	Durham, NC
<i>Keinen Grund [No Reason]</i> With Non Fiction	Performer	TPC	Berlin, Germany
<i>Sterilize</i>	The Performance Collective		Chapel Hill & Durham, NC
<i>Jade City Chronicles</i>	Head Mother	Little Green Pig	Durham, NC
<i>Now You See Me</i>	Actor	Manbites Dog	Durham, NC
<i>Western Men</i>	Wyndham Lewis	Little Green Pig	Nasher Museum Durham, NC
<i>Picasso's Closet</i>	Lucht	Little Green Pig	Nasher Museum Durham, NC
<i>Please Answer in the Form of a Question</i> (choreographed by Mark Dendy) Dancer		Little Green Pig	American Dance Festival Durham, NC
<i>Buy Me!:</i> <i>An Anti-Capitalist Cavalcade</i>	Orange	TPC	Chapel Hill, NC
<i>March 2 Marfa (2008)</i> With Lower Left	Dancer	Marfa Playhouse	Marfa, TX
<i>O QUE SE VIU QUE VOCÊ VÊ</i> With Opovoempé	Deviser/Performer	Festival Verbo	São Paulo, Brazil
<i>A Short Evening of Beckett</i>	Speaker	CSUN	Los Angeles, CA
<i>The Fever</i>	Speaker	Wordshed	Chapel Hill, NC
<i>Jack, or the Submission</i>	Roberta	Exit Theater	San Francisco, CA
<i>The Man Who Came to Dinner</i>	Richard	TheatreWorks	Palo Alto, CA
<i>The Connection</i>	Ernie	Bindlestiff Studio	San Francisco, CA
<i>Conflict/Resolution</i>	Damon	NCT	San Francisco, CA
<i>Oedipus</i>	Preacher	Shakespeare & Co.	San Francisco, CA
<i>Mazel & Schlamazel</i>	Mazel	StreetSigns	Chicago, IL
<i>Cannibal Cheerleaders on Crack</i>	Grody	Torso Theater	Chicago, IL

<i>The Public</i>	Man 2	StreetSigns	Chicago, IL
<i>Behind the Front: A Response to The Ongoing AIDS Epidemic</i>	Ensemble	StreetSigns	Evanston, IL

RADIO

<i>JADE CITY PHARAOH (SEASONS 1 & 2)</i>	GRIMSLEY	WUNC	DURHAM, NC
--	----------	------	------------

ADDITIONAL ARTISTIC TRAINING

2011	ANDREW WASS – CONTACT IMPROVISATION
2009	GOAT ISLAND PERFORMANCE GROUP – COMPOSITION WORKSHOP
2008	SHELLEY SENTER – ALEXANDER TECHNIQUE & TRISHA BROWN CHOREOGRAPHY
2007	LOWER LEFT/NINA MARTIN – CONTACT IMPROVISATION AND ENSEMBLE THINKING
2007	ENRIQUE DIAZ – PERFORMANCE COMPOSITION AND VIEWPOINTS (SP, BRAZIL)
2006	AMERICAN RUSSIAN THEATRE ENSEMBLE LABORATORY—PHYSICAL THEATRE, GROUP IMPROV
2006	SITI COMPANY ADVANCED TRAINING – VIEWPOINTS, SUZUKI
2006	SITI COMPANY SKIDMORE SUMMER INTENSIVE – VIEWPOINTS, SUZUKI, COMPOSITION
2005	SITI COMPANY SUMMER IN LA INTENSIVE – VIEWPOINTS, SUZUKI, COMPOSITION
2005-7	BURNING WHEEL – VIEWPOINTS, SUZUKI
2004	SITI COMPANY SUMMER INTENSIVE – VIEWPOINTS, SUZUKI
2004	MARIE OVERLIE – THE SIX VIEWPOINTS
2004	NINA MARTIN – CONTACT IMPROVISATION, FLOOR BARRE
2000	LIN HIXSON AND MATTHEW GHOULISH – PERFORMANCE COMPOSITION
1992	BRITISH AMERICAN DRAMA ACADEMY

PRESS COVERAGE

Woods, B. “Family feuds and other psychological operations in Cold War Germany in *The Emotions of Normal People*”
IndyWeek. December 9, 2015.
<http://www.indyweek.com/indyweek/family-feuds-and-other-psychological-operations-in-cold-war-germany-in-the-emotions-of-normal-people/Content?oid=4933624>

Dicks, R. “‘The Emotions of Normal People is a Stimulating Experience’”
The News & Observer. December 8, 2015.
<http://www.newsobserver.com/entertainment/arts-culture/article48673090.html>

Dicks, R. “Nick Cave’s Southern gothic novel finds home on Durham stage.”
The News & Observer. May 22, 2015.
<http://www.newsobserver.com/entertainment/arts-culture/article21728019.html?&ei=bbtfVczLK-PnyQPer4DgDw&ved=0CBgQpwlwATha&usg=AFQjCNHjPoFBRtv9mxcglxZAwInWQo5wug>

Woods, B. “Visually stunning grotesquerie at Common Ground.”
IndyWeek. April 2, 2014/
<http://www.indyweek.com/indyweek/visually-stunning-grotesquerie-at-common-ground/Content?oid=4011984>

Woods, B. "Little Green Pig's audacious take on Anne Frank."
IndyWeek. May 8, 2013.

<http://www.indyweek.com/indyweek/little-green-pigs-audacious-take-on-anne-frank/Content?oid=3633850>

Woods, B. "The Year in Triangle Theater"
Independent Weekly, December 19, 2012

<http://www.indyweek.com/indyweek/the-year-in-triangle-theater-2012/Content?oid=3220356>

Dicks, R. "'Donald' imagines known unknowns."
The News & Observer. February 1, 2012.

Woods, B. "Little Green Pig's Donald examines the Bush-Cheney-Rumsfeld legacy of violation"
IndyWeek. February 1, 2012.

<http://www.indyweek.com/indyweek/little-green-pigs-donald-examines-the-bush-cheney-rumsfeld-legacy-of-violation/Content?oid=2770306>

Tullos, D. "Political thriller 'Donald' poses uneasy questions"
WRAL.com, January 20, 2012

http://www.wral.com/entertainment/out_and_about/blogpost/10625097/

Maximov, M. "The Performance Collective's theatrical adaptation of Jonathan Safran Foer's Eating Animals." *Independent Weekly*. November 9, 2011

<http://www.indyweek.com/indyweek/the-performance-collectives-theatrical-adaptation-of-jonathan-safran-foers-eating-animals/Content?oid=2700097>

"Arru(ação): Desordem nas Ruas."

http://coletivo-parabelo.blogspot.com/2011_05_07_archive.html

Woods, B. "Howard L. Craft's smart, knowing *Jade City Chronicles, Volume 1*."
Independent Weekly. May 11, 2011.

<http://www.indyweek.com/indyweek/smart-knowing-jade-city-chronicles-volume-1/Content?oid=2468464>

Woods, B. "The Year in Triangle Theater."
Independent Weekly. December 22, 2010.

<http://indyweek.org/indyweek/the-year-in-triangle-theater/Content?oid=1894270>

Terça-Feira. "Aviso aos navegantes: sobre as terras avistadas no projeto Midiotaz."
teatroparabelo.blogspot.com July 27, 2010

Quarta-Feira. "Terra a vista: residencies nomads no projeto Midiotaz."
teatroparabelo.blogspot.com July 28, 2010

Brennan, J. "São Paulo: Public Space as Theatre Space, Three São Paulo Theatre Companies." *Real Time: Australia's Critical Guide to International Contemporary Arts*. July 26, 2010. <http://www.realttimearts.net/article/issue97/9925>

Schwartz, J. "UNC's Performance Studies Program Nurtures Theatrical Experimentation." *Independent Weekly*. July 21, 2010. <http://www.indyweek.com/indyweek/uncs-performance-studies-program-nurtures-theatrical-experimentation/Content?oid=1548129>

Bellamy, C. "Banned Books Take the Stage." *Durham Herald Sun*, September 25, 2010. http://www.heraldsun.com/view/full_story/9637842/article-Banned-books-take-the-stage-at-library

Interviewee, "Morning Uprising." KPFK 05/08/2006. <http://uprisingradio.org/home/?p=400>

Featured Speaker, "Radioactive." KPFK 11/09/2004.
Featured Speaker, "Evening News." KPFK, 11/08/2004. <http://www.radio4all.net/index.php/program/10528>

Ehrenreich, B. "Reverend Starbucks." *LA Weekly*, November 12-18, 2004. <http://www.laweekly.com/ink/04/51/a.php>

Sottle, A. "No More Coffee Talk." *Village Voice*, October 26, 2004. <http://www.villagevoice.com/news/0443,sottile,57823,5.html>

Selected Courses Taught

Graduate Seminars

Performance as Method
Performance and Cultural Studies: Surveillance, Spectacle, Simulation
Performance and Social Control
Performance Criticism: Presence, Liveness, Event
Seminar in Performance Studies

Upper-division "Bridge" Courses

Social Practice and Performance Art
Paranoia in Performance
Performing Consumer Culture
Performance Activism
Adaptation and Directing
Performing Film Noir
The Politics of Performance
Theorizing Race
Performance and Social Change

Undergraduate Courses

Performance Composition
Poetry in Performance
Introduction to Performance Studies
Performance, Language and Cultural Studies
Narrative in Performance
Performance Ensemble

GRADUATE STUDENT WORK SUPERVISED AT UNC

PhD

Ryan Brownlow (Dissertation Advisor)
Justin Dorazio (Dissertation Advisor)
Elizabeth Melton (Dissertation Committee)
Susan Ryan (Dissertation Committee)
George Scheer (Dissertation Committee)
Maximillian Spiegel (Dissertation Committee)
Cameron Ayres (Dissertation Committee)
Beverly Schieman (Dissertation Committee, School of Education)
Jill Peterfeso, *Transgressive Traditions: Roman Catholic Womenpriests and the Problem of Women's Ordination* (Dissertation Committee, Religious Studies, Degree, April 2012)

MA

Ryan Brownlow (MA advisor, Degree, December 2015).
Marjorie Hazeltine, *Performing Credibility: Exclusionary Functions of Credibility Determinations in the Asylum Process* (MA Thesis Advisor, Degree, May 2010)

Undergraduate Honors Theses Supervised at UNC

Renu Gharpure, "What's in a Home?: The Liminal Culture of Asian Indian Americans" (Degree, May 2015)
Rachel Lewallen, "Of Lamb: An Artistic Intervention on the Cultural Creation of Depression in Contemporary Consumer Capitalist America" (Degree, May 2013)
Peter Pendergrass, "Collectivism in Art and Everyday Life" (Degree, May 2011)
Emily Anderson, "Tourist Performance in India" (Degree, May 2010)
Victoria Facelli, "The House of Hegemony Presents: Hard as Diamonds" (Degree, May 2010)

Original Performance Work Supervised at UNC

Right to be Paranoid (ensemble created, 2016)
To Strike Roots (Renu Gharpure, director, 2015)
In an Interrogative Mood (ensemble created, 2014)
You are Being Watched (ensemble created, 2014)
What is Happening? (ensemble created, 2013)
Beyond Resistance, Everything (ensemble created, 2013)
The Wrong of Spring (ensemble created, 2013)

An iPad Ate My Baby(ensemble created, 2012)
Of Lamb (Rachel Lewallen, director, 2012)
Breaking (in) the Body (Krista Jasper, writer/performer, 2012)
Mangoes Bend Time (ensemble created, 2011)
; (ensemble created, 2011)
A Movement of Movements (ensemble created, 2011)
Flows, Layers, Ruptures (ensemble created, 2010)
Spitting into the Wind (ensemble created, 2010)
The New Thing (ensemble created, 2010)
For the Traveler (Emily Anderson, director, 2010)
Credible Witness (Marjorie Hazeltine, director, 2010)
The House of Hegemony Presents: Hard as Diamonds (Victoria Facelli, director, 2009)
Einstein's Dreams (ensemble created, 2009)
Final Girl (ensemble created, 2008)
Pretty, Isn't It? (ensemble created, 2007)
The Corporation Show (ensemble created, 2007)

GRADUATE STUDENT WORK SUPERVISED AT CSUN

M.A. Thesis Advisor

Gary Butterworth, *Advantage Empire: Performance and Reflection* (2007)

Allyson Gerber, *Performing Organizational Diversity* (2005)

M.A. Thesis Committees

Judy Battaglia (Degree 2007)

Laura Lee Bahr, Mass Comm. (Degree 2007)

Anndi McAfee (Degree 2004)

M.A. Exam Committees

Richard Stein (chair, Degree 2006)

Sherana Polk (Degree 2006)

Kristie Steele (Degree 2005)

Linda Haddad (Degree 2005)

Original Performance Work Supervised at CSUN

Final Girl (Taylor Zagnoli, Director, 2006)

Advantage Empire (Gary Butterworth, Writer and Director, 2005)

AWARDS AND GRANTS

2016	Mellon Curatorial Fellowship, Carolina Performing Arts, UNC-CH
2016	Academic Excellence Award, Institute of Arts and Humanities, UNC-CH
2015	CFE 100+ Large Course Redesign Grant, Center for Faculty Excellence, UNC-CH
2012	Best Production, Direction, and Original/Adapted Script for <i>Donald</i> , given by the <i>Independent Weekly</i>
2012	Institute of Arts and Humanities, Course Development Grant, UNC-CH

- 2011 University Research Counsel, Publication Grant, UNC-CH
- 2010 Best Production, Direction, Original/Adapted Script, and Ensemble Awards for *The Activist*, given by the *Independent Weekly*
- 2010 Junior Faculty Development Award, UNC-CH
- 2009 University Research Counsel, Publication Grant, UNC-CH
- 2008 Performing Arts and Special Activities Fund Grant, UNC-CH
- 2007 Performing Arts and Special Activities Fund Grant, UNC-CH
- 2006 Outstanding Creative Accomplishment Award,
California State University, Northridge
- 2005 Faculty Development Award, College of Arts, Media and Communication, California State University, Northridge
- 2001 & 2000 Academic Travel Grant, Tisch School of the Arts, New York University
- 1999 Academic Travel Grant, Graduate School of Arts and Science, New York University
- 1998-2000 Performance Studies Fellowship, Dept. of Performance Studies, New York University
- 1998 Special Initiative Award, Dept. of Communication Studies, UNC, Chapel Hill
- 1998 Visiting Artist Grant, Institute of African American Research, UNC, Chapel Hill
- 1997 Visiting Artist Grant, Institute of African American Research, UNC, Chapel Hill

Professional Service

Manuscript Review

Text and Performance Quarterly (editorial board), Cultural Studies, Surveillance & Society, English Studies in Canada, African American Review, Palgrave, Rowman & Littlefield, National Communication Association – Performance Studies Division

University of North Carolina at Chapel Hill

- 2015-present Faculty Mentor, Carolina Postdoctoral Program for Faculty Diversity
- 2013-present Director of Undergraduate Studies
- 2013-present Summer School Coordinator
- 2012-present UNControllables, Faculty Advisor
- 2015-present, 2009-10 Wordshed Productions, Faculty Advisor
- 2011-present Performance Studies Production, Co-Managing Director
- 2016 Tenure Committee Member
- 2015 Tenure Committee Member
- 2015 Tenure Committee Member (Studio Art)
- 2015 Faculty Third Year Review Committee Member
- 2013-15 Performance Studies Unit Coordinator
- 2011-13 Faculty Liaison for Departmental Commencement
- 2012-13 Culture Committee
- 2011-12 Undergraduate Studies Committee
- 2007-9 Graduate Curriculum Committee
- 2007-8 Faculty Search Committee

California State University, Northridge

2006-7	Department Representative, Academic Council, College of Arts, Media, & Communication
2005-7	Positive Space Alliance & Ally Project, Faculty Training in LGBTIQQ issues
2005-6	Interdisciplinary Multimedia Minor Committee, College of Arts, Media, & Communication
2005-7	Departmental Graduate Studies Committee
2004-5	Departmental Faculty Development Committee (chair)
2003-7	Director, Performance Ensemble

University of California, Irvine

2003	Curator, Director – Cold War Film and Lecture Series
------	--

Bronx Community College

2001-2	College Curriculum Committee
2001-2	Faculty Advisor, Speech and Debate Team
2001-2	Departmental Textbook Selection Committee (chair)

VISITING ARTIST RESIDENCIES AND PERFORMANCES (CURATED AND PRODUCED)

University of North Carolina at Chapel Hill

Spring 2017	Mary Overlie, Performance, Residency, and Workshop
2016-2017	“Resistances” Series, Carolina Performing Arts (Gob Squad, The Coup (pending), Teater NO99 (pending))
Spring 2010	Renee Gladman, Writing Collaboration and Poetry Reading
Spring 2009	Goat Island Performance Group, Residency, Workshop, Performance
Fall 2008	Daphne Gottlieb, Residency and Poetry Reading
Spring 2008	Margaret Paek, Choreography Residency and Training

California State University, Northridge

Fall 2006	Daphne Gottlieb, Residency and Poetry Reading
Spring 2006	Brian Gage, Writing Collaboration and Performance
Fall 2005	SITI Company, Residency and Training in Suzuki and Viewpoints
Spring 2005	Danny Hoch, Performance and Lecture on Hip-hop Theatre
Spring 2005	Margaret Paek, Choreography Residency and Training
Fall and Spring 2004	Reverend Billy and the Church of Stop Shopping, Extended residency, workshops, performance
Fall 2004	Billionaires for Bush, Workshop and Performance

AFFILIATIONS

American Society for Theatre Research, Association for Theatre in Higher Education, Performance Studies International, National Communication Association, American Studies Association, Modern Language Association, Network of Ensemble Theatres