

Curriculum Vitae
April 2019

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), Michael Eric Dyson, 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,
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

WORKS IN PROGRESS

Books

On the Horizontal: Mary Overlie and The Viewpoints (under contract with University of Michigan Press).

Reality Frictions: From Ruptural Performance to Impossible Theatre (Book manuscript in process).

PUBLICATIONS

BOOK

Paul Robeson and the Cold War Performance Complex: Race, Madness, Activism. 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, 2017, pp. 280-99.

"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

"Irritational Aesthetics: Reality Friction and Indecidable Politics." *Theatre Journal*, 70:4, December 2018, pp. 473-98.

"Composing with The New Thing: Three Axes for Devised Theatre." *Theatre Topics*, 28:3, November 2018, pp. 203-16.

"On Stealing Viewpoints." *Performance Research*. 22:5, July/August 2017, pp. 113-124.

"The Trump is Present." *Performance Research*. 22:3, May/June 2017, pp. 129-138.

"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

"Sordid Ironies and the Short-Fingered Vulgarian: Alison Jackson's *Mental Images*." *TDR: The Drama Review*. 62:1, Spring 2018, pp. 191-200.

"The New Thing (Third Manifesto), A Minor Gesture." *Theatre, Dance and Performance Training Blog*. <http://theatredanceperformancetraining.org>, October 31, 2016.

"Robeson, Paul Leroy." *Dictionary of American History Supplement, America in the World, 1776 to the Present*. 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

"Performing Elasticity on the Horizontal," *Performance Studies International*, University of Calgary, July 2019.

"The Collisions of Reality Friction: Tactics of Structural Ambiguity in Christoph Schlingensief's *Bitte Liebt Österreich*," *American Comparative Literature Association*, Georgetown University, March 2019

"The Fugitive Artist in the Dog-Sniff-Dog World: On the Horizontal Laboratory of the Six Viewpoints," ADRI (Art and Design Research Incubator, Penn State, February 2019).

"The Horizontal Laboratory: Five Hands with the Six Viewpoints," Shanghai Theatre Academy, November 2018 (invited).

"The Horizontal Laboratory: Mary Overlie and The Viewpoints"
American Society for Theatre Research, Atlanta, GA, November 2017.

"The Trump is Present: Gender, Populism and Performance Art"
Feminist Emergencies Conference
University of London – Birkbek, June 2017 (invited).

"Sordid Ironies and the Short-Fingered Vulgarian."
Birkbek Centre for Contemporary Theatre and Birkbeck Gender and Sexuality
University of London – Birkbek, June 2017 (invited).

"Politics are Interested in You: Performing Political Fictions in the Interventionist Art of Wunderbaum and Teater NO99"
Performance Studies International, Hamburg, June 2017.

"The Trump is Present, or The Day Performance Art Died"
Risky Understanding: Aesthetics, Responsibility, Communication, Universität Tübingen,
Germany, May 2017 (invited).

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

"On Performing Failure"
Risky Understanding: Ambiguity and Multimodality in the Context of the Aesthetic and
Everyday Life, The University of North Carolina at Chapel Hill, April 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, 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.

CONFERENCE PANELS ORGANIZED

"Performing Rupture: Activism, Legibility and the Politics of Interventionist Performance" (chair)
Performance Studies International, Hamburg, Germany, June 2017.

"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

ADRI (Art and Design Research Incubator), Penn State, February 2019.

Northwestern University Summer Institute, Evanston, IL, 2017

Little Green Pig Theatrical Concern, Durham, NC, 2009-2017

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

GROUP EXHIBITIONS

"Indoctrinations." (2017), *Dangerous Professors*. Triumph Gallery, Chicago, IL

DIRECTING/PLAYWRITING/DEVISING

In an Interrogative Mood (2016) The Performance Collective Chapel Hill, NC
directed collaboratively devised composition from the book by Padgett Powell

The Emotions of Normal People (2015) Little Green Pig Chapel Hill, NC
co-directed collaboratively devised composition

Freak Out! (2013) The Performance Collective Chapel Hill, NC
directed collaboratively devised composition

Donald (2012) Little Green Pig Durham, NC
directed original adaptation based on the book by Eric Martin and Stephen Elliott

Keinen Grund [No Reason] (2011) The Performance Collective Berlin, Germany
With Non Fiction 2nd Floor Studio (July)
directed devised composition Kunsthaus KuLe (June)

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

Burn My Butt: A Perversion (1996) Exit Theatre San Francisco, CA
directed original play

Smoke Signals:
Voices from the LA Rebellion (1993) StreetSigns Chicago, IL
directed original composition

Aunt Dan and Lemon (1992) Northwestern Univ. Evanston, IL
directed play by Wallace Shawn

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</i> | <i>Neon Shell that Was Once Her Heart</i> | | |
| | Newscaster | 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> | Performer | TPC | Berlin, Germany |
| With Non Fiction | | | |
| <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 |

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| <i>Picasso's Closet</i> | Lucht | Little Green Pig | Durham, NC Nasher Museum Durham, NC |
| <i>Please Answer in the Form of a Question</i> (choreographed by Mark Dendy) Dancer <i>Buy Me!:</i> | | Little Green Pig | American Dance Festival Durham, NC |
| <i>An Anti-Capitalist Cavalcade</i> <i>March 2 Marfa (2008)</i> With Lower Left | Orange Dancer | TPC Marfa Playhouse | Chapel Hill, NC Marfa, TX |
| <i>O QUE SE VIU QUE VOCÊ VÊ</i> With Opovoempé | | 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> | | | |
| <i>The Public</i> | Grody Man 2 | Torso Theater StreetSigns | Chicago, IL Chicago, IL |
| <i>Behind the Front: A Response to</i> <i>The Ongoing AIDS Epidemic</i> | Ensemble | StreetSigns | Evanston, IL |
| <u>RADIO</u> | | | |
| <i>JADE CITY PHARAOH (SEASONS 1 & 2)</i> | GRIMSLEY | WUNC | DURHAM, NC |

CURATORIAL

University of North Carolina at Chapel Hill

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|-------------|---|
| 2017-2018 | "Resistances" Series, Carolina Performing Arts (Wunderbaum (NL), Gob Squad (Germany), The Coup (US)). |
| Fall 2017 | Wunderbaum, Residency and Workshop |
| Spring 2017 | Mary Overlie, Performance, Residency, and Workshop |
| 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

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| 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, |

Fall 2004 Extended residency, workshops, performance
 Billionaires for Bush, Workshop and Performance

ADDITIONAL ARTISTIC TRAINING

2018 TOMMY NOONAN – PRACTICING PRESENCE IN PERFORMANCE (AMERICAN DANCE FESTIVAL)
 2017 MARY OVERLIE – THE SIX VIEWPOINTS
 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 MARY 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.realtimearts.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,sottle,57823,5.html>

COURSES TAUGHT (2013-PRESENT)

Spring 2020

Undergraduate

COMM 160 Introduction to Performance Studies

Graduate

COMM 713 Performance as Method

Fall 2019

Undergraduate

COMM 160 Introduction to Performance Studies

COMM 464 Collaborative Performance

Spring 2019

Undergraduate

COMM 464 Collaborative Performance

Graduate

COMM 843 Contemporary Performance Theory

Fall 2018

Undergraduate
COMM 89 – Special Topics: Arts @ UNC
COMM 263H – Performing Literature

Spring 2018

Undergraduate
COMM 464 Collaborative Performance
Graduate
COMM 704 Communication and Discourse

Fall 2017

ARTS/COMM 637 – Performance Art and Social Practice
COMM 61 – The Politics of Performance

Spring 2017: Research and Study Leave

Fall 2016

Course Release: Mellon Curatorial Fellowship
Course Release: Director of Undergraduate Studies

Spring 2016

Undergraduate
COMM 160L – Introduction to Performance Studies, 91 Students
COMM 664 – Paranoia in Performance, 15 Students

Fall 2015

Undergraduate
COMM 464 – Performance Composition, 17 Students
Course Release: Director of Undergraduate Studies

Spring 2015: Parental Leave

Fall 2014

Graduate Seminar
COMM 769 – Topics in Performance Studies, 7 Students
Course Release: Director of Undergraduate Studies

Spring 2014

Undergraduate
COMM 564 – Performance and Popular Culture, 12 Students
Course Release: Director of Undergraduate Studies

Fall 2013

Graduate Seminar
COMM 842 – Performance and Cultural Studies, 8 Students

Undergraduate
COMM 464 – Performance Composition, 18 Students

GRADUATE STUDENT WORK SUPERVISED AT UNC

PhD

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

MFA (UNC Dept of Studio Art)

Jonh Blanco (Thesis committee member, degree, May 2019)
Sally Ann McKinsey (Thesis committee member)

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

| | |
|---------|---|
| 2019 | Center for Global Initiatives, International Conference Presentation Grant, UNC-CH |
| 2018 | Ken Lowe Fund for Faculty Excellence, UNC-CH |
| 2017 | University Research Counsel, Research Grant, UNC-CH |
| 2017 | Center for Global Initiatives, International Conference Presentation Grant, UNC-CH |
| 2017 | Center for European Studies, Development Grant, UNC-CH |
| 2016 | Performing Arts and Special Activities Fund Grant, UNC-CH |
| 2016-17 | 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 <i>The Activist</i> , given by the <i>Independent Weekly</i> |

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| 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, Northwestern University Press

University of North Carolina at Chapel Hill

University

| | |
|--------------|--|
| 2019-Present | Faculty Performance Working Group |
| 2019-Present | Social Choreography Faculty Working Group (Duke) |
| 2019-Present | Faculty Advisory Board, Carolina Performing Arts, |
| 2019 | Faculty Liaison, Commons Residency/ Festival, Carolina Performing Arts |
| 2019 | Jury Member, Commons Residency/ Festival, Carolina Performing Arts |
| 2018-Present | Member, Faculty Council, College of Arts and Sciences |
| 2017-Present | Global Dance Studies Faculty Working Group, Co-convener |
| 2017-Present | Coordinator, Summer Integrative Arts Initiative, UNC Summer School |
| 2017-Present | Advisory Board, UNC Summer School |
| 2015 | Tenure Committee Member (Studio Art) |

Departmental

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|--------------|---|
| 2018-Present | Graduate Admissions Committee |
| 2017-2018 | Graduate Studies Committee Member |
| 2017 | Tenure Committee Member |
| 2013-2017 | Executive Committee (ex-officio) |
| 2013-2017 | Summer School Administrator |
| 2015-2017 | Faculty Mentor, Carolina Postdoctoral Program for Faculty Diversity |
| 2013-2017 | Director of Undergraduate Studies |

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|-----------------------|--|
| 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 | 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

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|--------|--|
| 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

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| 2003 | Curator, Director – Cold War Film and Lecture Series |
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Bronx Community College

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

AFFILIATIONS

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