

Curriculum Vitae (December 2021)

Tony Perucci

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

EDUCATION

- Ph.D., Performance Studies, Tisch School of the Arts, New York University, New York, NY, 2004
Dissertation Committee: Fred Moten (Advisor), Barbara Browning, José Esteban Muñoz,
Tavia N'yongo, Anna McCarthy
- M.A., Communication Studies, The University of North Carolina at Chapel Hill, 1998
Graduate Certificate, University Program in Cultural Studies, 1998
- B.S., Performance Studies, Northwestern University, Evanston, IL, 1993

FACULTY APPOINTMENTS

- 2013 – present Associate Professor of Performance Studies, Department of Communication
The University of North Carolina at Chapel Hill
- 2007 – 2013 Assistant Professor of Performance Studies, Department of Communication
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 Assistant Professor, Department of Communication Arts and Sciences
Bronx Community College, New York, NY

PUBLICATIONS

Books

- On the Horizontal: Mary Overlie and The Viewpoints*. University of Michigan Press (forthcoming).
- Paul Robeson and the Cold War Performance Complex: Race, Madness, Activism*. Ann Arbor: University of Michigan Press, 2012.

Articles and Book Chapters

- "The Collisions of Reality Friction: Tactics of Structural Ambiguity in Christoph Schlingensiefel's *Bitte Liebt Österreich*." *Performing Arousal: Precarious Bodies and Frames of Representation*. Eds. Yana Meerzon and Julia Listengarten. New York: Bloomsbury Methuen Drama, 2021.
- "The Six Viewpoints and the Art of Waiting (to Become Art)." In *Affective Movements, Methods and Pedagogies*, eds. Anne Harris and Stacy Holman Jones, New York: Routledge, 2021. 158-72.
- "The Actor as Observer-Participant: Mary Overlie, Six Viewpoints, Three Memories." *Performance Research* 25.8 (2020): 161-5.
- "Mary Overlie and the Secret of the Original Anarchist: The Viewpoints and the Undercommons." *Performance Research* 25.8 (2020): 92-101.
- "Irritational Aesthetics: Reality Friction and Indecidable Theatre." *Theatre Journal* 70.4 (2019): 473-98.
- "'The New Thing': Three Axes for Devised Theatre." *Theatre Topics* 28.3 (2018): 203-16.
- "Sordid Ironies and the Short-Fingered Vulgarian: Alison Jackson's *Mental Images*." *TDR: The Drama Review* 62.1. T237 (2018): 191-200.
- "On Stealing Viewpoints." *Performance Research* 22.5 (2017): 113-24.
- "The Trump Is Present." *Performance Research* 22.3 (2017): 127-35.
- "The Poetics of Ruptural Performance." *Culture Jamming: Activism and the Art of Cultural Resistance*. Ed. Delaure, Marilyn and Fink, Moritz. New York: New York University Press, 2017. 280-99.
- "The New Thing (Third Manifesto), a Minor Gesture." Theatre, Dance and Performance Training Blog. 31 October 2016. Web.
- "Dog Sniff Dog: Materialist Poetics and the Politics of the Viewpoints." *Performance Research* 20.1 (2015): 105-12.
- "Fight or Fuck: Performing Neoliberalism at Abu Ghraib." *Iraq War Cultures*. Ed. Fuchs, Cynthia and Lockard, Joe. New York: Peter Lang, 2011. 87-102.
- "The Red Mask of Sanity: Paul Robeson, HUAC, and the Sound of Cold War Performance." *TDR: The Drama Review* 53:4. T204 (2009): 18-48.
- "What the Fuck Is That?: The Poetics of Ruptural Performance." *Liminalities: A Journal of Performance Studies*. 5.3 (2009): 1-18.

"Performance Complexes: Abu Ghraib and the Culture of Neoliberalism." *Violence Performed: Local Roots and Global Routes of Conflict*. Eds. Patrick Anderson and Jisha Menon. New York: Palgrave Macmillan, 2009. 357-71.

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

"Guilty as Sin: The Trial of Reverend Billy and the Exorcism of the Sacred Cash Register." *Text and Performance Quarterly* 28.3 (2008): 315-29.

Other Publications

Performing Flight: From Barnstormers to Space Tourism by S. Magelssen [book review]. *Theatre Survey*, forthcoming.

Lotringer, Sylvère, "What My Atoms Make: Interview with Mary Overlie." Edited and with an introduction by Tony Perucci. *Movement Research Journal*. Issue #55 (2021): 24-9.

"In Memory - Mary Overlie, 1946-2020." *TDR: The Drama Review*. 65.1. T249 (2021): 12-14.

"The Magic Clap." *Carolina Performing Arts Season Guide 2017-2018*, 49.

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

"An Interview with Tony Perucci." *Peace & Change: A Journal for Peace Research* 40.1 (2015): 110-121.

"On Compagnie Marie Chouinard." *Carolina Performing Arts Program 2012-2013* (book 1), 38.

"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>

Paul Robeson: A Watched Man by Jordan Goodman. [book review] *The Historian* 77.7 (2015): 559-560.

Presented Papers and Invited Lectures

"Diagraming Capital (at Scale): Performance Between Index Cards and Algorithm"
American Society for Theatre Research, San Diego, CA, October 2021.

"On Liveness" (with Tommy Noonan)

Feedback – The Institute for Performance, Carolina Performing Arts, University of North Carolina at Chapel Hill, October 2020.

https://youtu.be/3ECdRHq6V_M

“Diagraming Capital (at Scale): Performance Between Index Cards and Algorithm”
American Society for Theatre Research, San Diego, CA, November 2020. (cancelled-COVID)

“The Future of Dissensus”
American Society for Theatre Research, Arlington, VA, November 2019.

“The Six Viewpoints – Investigating Elasticity in the Horizontal Laboratory”
Performance Studies International, University of Calgary, July 2019.

“The Collisions of Reality Friction:
Tactics of Structural Ambiguity in Christoph Schlingensiefel’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 University, 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 Studies
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, Germany, 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, MN, 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.” (invited)
Keynote Address, Peace History Society Conference, Southern Illinois University, October 2013.
- “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-CH, 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, UNC-CH, 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 University of Manchester, 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, Canada, 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, Arizona State University, 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, 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 and Short Courses

Audience Advocates (with Faye Driscoll), Feedback: The Institute for Performance, Carolina Performing Arts, 2021

Liveness: The Institute for Performance, Carolina Performing Arts, 2020

Performance Studies International, University of Calgary, July 2019

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

Shanghai Theatre Academy, Shanghai, China, November 2018

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
Director/deviser

The Emotions of Normal People (2015), Little Green Pig, Chapel Hill, NC
Co-director/deviser

Freak Out! (2013), The Performance Collective, Chapel Hill, NC
Director/deviser

Donald (2012), Little Green Pig, Durham, NC
Director/playwright

Keinen Grund [No Reason] (2011), The Performance Collective with Non Fiction, Berlin, Germany
Kunsthaus KuLe (June), 2nd Floor Studio (July)
Director/deviser/performer

Eating Animals (2011), The Performance Collective, Chapel Hill, NC
Director/playwright

Sterilize (2010-2011), The Performance Collective

Director/deviser/performer The Artery (February 2011) Chapel Hill, NC
Pinhook (February 2011) Durham, NC
Nightlight (November 2010) Chapel Hill, NC

The Activist (2010), The Performance Collective, Chapel Hill, NC

Director/playwright

Buy Me!: An Anti-Capitalist Cavalcade (2009), The Performance Collective, Chapel Hill, NC

Director/deviser/performer

Brothel (2009), Symposium on Human Trafficking, School for Social Work, UNC-CH

Director

Double Indemnity: A Poem of Tabloid Murder (2008), UNC-CH

Director/playwright

Snark Inc: A Corporate Fable (2006), The Performance Ensemble/CSUN, Los Angeles, CA

Director/playwright

Double Indemnity: A Poem of Tabloid Murder (2005), The Performance Ensemble/CSUN

Los Angeles, CA

Director/playwright

1984 (2004) The Performance Ensemble/CSUN Los Angeles, CA

Director/playwright

Lullaby (2004) The Performance Ensemble/CSUN Los Angeles, CA

Director/playwright

Lord of the Flies (2001), Amherst College, Amherst, MA

Director/playwright

The Catcher in the Rye (2001), Amherst College, Amherst, MA

Director/playwright

Stand!: (Re)membering Paul Robeson (1998), UNC-CH

Creator/director

Annotation of a Funky Breakdown (1997), UNC-CH

Director/playwright

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

Director/playwright

Smoke Signals: Voices from the LA Rebellion (1993), StreetSigns, Chicago, IL
Creator/director

Aunt Dan and Lemon (1992), Northwestern University, Evanston, IL
Director

Acting/Dancing

Brain to Brain (Dancer/Reader), choreographed by Mary Overlie
Danspace Proect & Movement Research, New York, NY, 2019
In an Interrogative Mood (Godzilla)
The Performance Collective, Chapel Hill, NC, 2016
And the Ass Saw the Angel (Sardus)
Little Green Pig Theatrical Concern, Durham, NC, 2015
Amadeus (Kaiser)
Leviathan, Durham, NC, 2014
Celebration/Festen (Poul),
Little Green Pig Theatrical Concern, Durham, NC, 2013
Iphigenia Crash Land Falls on the Neon Shell that Was Once Her Heart (Newscaster)
Delta Boys, Chapel Hill, NC, 2013
The Wooster Group's The Diary of Anne Frank (Ron Vawter-Brick)
Little Green Pig Theatrical Concern, Durham, NC, 2013
Keinen Grund [No Reason] (Performer)
The Performance Collective with Non Fiction, Berlin, Germany, 2012
Sterilize (Performer)
The Performance Collective, Chapel Hill & Durham, NC, 2011-12
Jade City Chronicles (Head Mother)
Little Green Pig Theatrical Concern, Durham, NC, 2010
Now You See Me (Actor)
Manbites Dog Theater, Durham, NC, 2010
Western Men (Wyndham Lewis)
Little Green Pig, Nasher Museum, Durham, NC 2010
Picasso's Closet (Lucht), Little Green Pig Theatrical Concern, Nasher Museum, Durham, NC 2009
Please Answer in the Form of a Question (Dancer), choreographed by Mark Dendy
American Dance Festival, Durham, NC, 2009
Buy Mel!: An Anti-Capitalist Cavalcade, (Orange)
The Performance Collective, Chapel Hill, NC 2009
March 2 Marfa (Dancer)
Lower Left/Marfa Playhouse, Marfa, TX 2008
O QUE SE VIU QUE VOCÊ VÊ (Deviser/Performer),
Opovoempé, Festival Verbo, São Paulo, Brazil 2007
A Short Evening of Beckett (Speaker: *A Piece of Monologue*)
CSUN, Los Angeles, CA 2003
The Fever (Speaker)
Wordshed, Chapel Hill, NC, 1998

Jack, or the Submission (Roberta)
Exit Theater, San Francisco, CA, 1996
The Man Who Came to Dinner (Richard)
TheatreWorks, Palo Alto, CA, 1995-6
The Connection (Ernie)
Bindlestiff Studio, San Francisco, CA, 1995
Conflict/Resolution (Damon)
New Conservatory Theatre, San Francisco, CA, 1995
Oedipus (Preacher)
Shakespeare & Compony, San Francisco, CA, 1994
Mazel & Schlamazel (Mazel)
StreetSigns, Chicago, IL, 1994

Cannibal Cheerleaders on Crack (Grody)
Torso Theater, Chicago, IL, 1993-4
The Public (Man 2)
StreetSigns, Chicago, IL, 1993
Behind the Front: A Response to The Ongoing AIDS Epidemic (Ensemble)
StreetSigns, Evanston, IL, 1991

Radio

Jade City Pharaoh (seasons 1 & 2) (Grimsley), WUNC, Durham, NC, 2011-12

CURATORIAL

University of North Carolina at Chapel Hill

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

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

ADDITIONAL ARTISTIC TRAINING

- 2019 Mary Overlie and Wendell Beavers, Toneelacademie Maastricht, The Netherlands
- 2018 Tommy Noonan - Practicing Presence in Performance, ADF, Durham, NC
- 2017 Gob Squad, UNC-Chapel Hill
- 2017 Wunderbaum, UNC-Chapel Hill
- 2017 Mary Overlie - The Six Viewpoints, UNC-Chapel Hill
- 2011 Andrew Wass - Contact Improvisation, 2nd Floor Studios, Berlin, Germany
- 2009 Pig Iron Theatre Company, Playmakers Repertory Theater, Chapel Hill, NC
- 2009 Goat Island Performance Group - Composition Workshop, UNC-CH
- 2008 Lower Left/Nina Martin - Contact Improv & Ensemble Thinking, Earthdance, Plainfield, MA
- 2008 Shelley Senter - Alexander Technique & Trisha Brown Choreography, Marfa, TX
- 2008 Lower Left/Nina Martin - Contact Improvisation & Ensemble Thinking, Marfa, TX
- 2007 Enrique Díaz - Performance Composition and Viewpoints, São Paulo, Brazil
- 2006 American Russian Theatre Ensemble Laboratory—Physical Theatre, Improv, LA, CA
- 2006 SITI Company Advanced Training - Viewpoints, Suzuki, Los Angeles, CA
- 2006 SITI Company Skidmore Summer Intensive - Viewpoints, Suzuki, Composition
- 2005 SITI Company Summer in LA Intensive - Viewpoints, Suzuki, Composition, LA, CA
- 2005-7 Burning Wheel - Viewpoints, Suzuki, Los Angeles, CA
- 2004 SITI Company Summer Intensive - Viewpoints, Suzuki, Fresno, CA
- 2004 Mary Overlie - The Six Viewpoints, Fresno, CA
- 2004 Nina Martin - Contact Improvisation, Floor Barre, Fresno, CA
- 2000 Lin Hixson and Matthew Ghoulish - Performance Composition, NYU
- 1992 British American Drama Academy, Oxford University

AWARDS AND GRANTS

- 2021-2 Short-term Research Fellowship, New York Public Library
- 2020 UNC/Adobe Course Development Grant, Ctr for Faculty Excellence, UNC-CH
- 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, Course 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 Donald, *Independent Weekly*
- 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*, *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
- 1998-2000 Performance Studies Fellowship, Dept. of Performance Studies, New York University
- 1998 Special Initiative Award, Dept. of Communication Studies, UNC-CH
- 1998 Visiting Artist Grant, Institute of African American Research, UNC-CH
- 1997 Visiting Artist Grant, Institute of African American Research, UNC-CH

PRESS COVERAGE

- Woods, B. "Family feuds and other psychological operations in Cold War Germany in *The Emotions of Normal People*." *IndyWeek*. December 9, 2015.
- Dicks, R. "*The Emotions of Normal People* is a Stimulating Experience" *The News & Observer*. Dec 8, 2015.
- Dicks, R. "Nick Cave's Southern gothic novel finds home on Durham stage." *The News & Observer*. May 22, 2015.
- Woods, B. "Visually stunning grotesquerie at Common Ground." *IndyWeek*. April 2, 2014
- Woods, B. "Little Green Pig's audacious take on Anne Frank." *IndyWeek*. May 8, 2013.
- Woods, B. "The Year in Triangle Theater." *Independent Weekly*, December 19, 2012
- 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." *Independent Weekly*. February 1, 2012.
- Tullos, D. "Political thriller 'Donald' poses uneasy questions." WRAL.com, January 20, 2012
- Maximov, M. "The Performance Collective's theatrical adaptation of Jonathan Safran Foer's *Eating Animals*." *Independent Weekly*. November 9, 2011
- "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.
- Woods, B. "The Year in Triangle Theater." *Independent Weekly*. December 22, 2010.
- 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. "NC's Performance Studies Program Nurtures Theatrical Experimentation." *Independent Weekly*. July 21, 2010.

Bellamy, C. "Banned Books Take the Stage." *Durham Herald Sun*, September 25, 2010.
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.

Sottle, A. "No More Coffee Talk." *Village Voice*, October 26, 2004.

TEACHING

Courses Taught at UNC

First Year Seminars

COMM 61 - The Politics of Performance

COMM 89 - Special Topics: Arts @ UNC

Undergraduate

COMM 160 - Introduction to Performance Studies

COMM 263H - Performing Literature (Honors)

COMM 464 - Collaborative Performance

Advanced Undergraduate/Graduate Bridge Courses

COMM 564 - Performance and Popular Culture

COMM 568 - Adapting and Directing for the Stage

ARTS/COMM 637 - Performance Art and Social Practice

COMM 664 - Paranoia in Performance

COMM 665 - Performing Consumer Culture

COMM 667 - Performance Activism

Graduate Seminars

COMM 704 - Communication and Discourse

COMM 711 - Performance as Method

COMM 713 - Primary Readings in Performance Studies

COMM 769 - Topics in Performance Studies

COMM 842 - Performance and Cultural Studies

COMM 843 - Contemporary Performance Theory

GRADUATE ADVISING

University of North Carolina at Chapel Hill

PhD

Joseph Richard (Dissertation Advisor)

Leonie Wilms (Dissertation Committee, Germanic and Slavic Languages and Literatures)

Susan Ryan (Dissertation Committee)
Maximillian Spiegel (Dissertation Committee, Degree 2021)
Elizabeth Melton (Dissertation Committee, Degree 2020)
George Scheer (Dissertation Committee, Degree 2019)
Jill Peterfeso, (Dissertation Committee, Religious Studies, Degree, April 2012)

MFA (UNC Dept of Studio Art)

Sally Ann McKinsey (Thesis committee member, Degree 2020)
Jonh Blanco (Thesis committee member, Degree, 2019)

MA

Ryan Brownlow (MA advisor, Degree, December 2015)
Marjorie Hazeltine (MA Thesis Advisor, Degree, May 2010)

Undergraduate Honors Thesis Advising

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

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)

California State University, Northridge

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 Advised

Final Girl (Taylor Zagnoli, Director, 2006)
Advantage Empire (Gary Butterworth, Writer and Director, 2005)

PROFESSIONAL SERVICE

Manuscript Review

Text and Performance Quarterly (editorial board), Cultural Studies, Theatre Topics, Surveillance & Society, Northwestern University Press, Oxford University Press, RIDE: Research in Drama Education, English Studies in Canada, African American Review, Journal of Urban Cultural Studies, Palgrave, Rowman & Littlefield, National Communication Association - Performance Studies Division,

University of North Carolina at Chapel Hill

University

2018-Present	Faculty Advisory Committee, Carolina Performing Arts
2019-Present	Social Choreography Faculty Working Group (Duke)
2019-Present	Faculty Performance Working Group
2012-present	UNControllables, Faculty Advisor
2019-2021	IDEAs in Action Course Review Committee (Creative Expression, Practice and Production), Office of Undergraduate Curricula
2017-2020	Advisory Board, UNC Summer School

2017-2019	Coordinator, Summer Integrative Arts Initiative, UNC Summer School
2019	Faculty Liaison, Commons Residency/ Festival, Carolina Performing Arts
2019	Jury Member, Commons Residency/ Festival, Carolina Performing Arts
2018-2019	Member, Faculty Council, College of Arts and Sciences
2017-2018	Global Dance Studies Faculty Working Group, Co-convener
2015-2017	Organizing Committee, Risky Understanding conference, collaboration with Universität Tübingen and UNC Department of Germanic and Slavic Languages and Literatures.
2015	Tenure Committee Member (Studio Art)
2009-2015	Wordshed Productions, Faculty Advisor

Departmental

2018-Present	Graduate Admissions Committee
2021	Faculty Third-Year Review Committee
2020	Post-tenure Review Committee
2019	Post-tenure Review Committee
2019	Search Committee, Performance Production Technical Director
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
2011-2015	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

2005-7	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)

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