

Will Daddario

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EDUCATION

The College of William and Mary

- 2023: M.S.Ed. Clinical Mental Health Counseling

University of Minnesota, Department of Theatre Arts and Dance

- 2010: Ph.D. in Theatre Arts (Historiography)
- 2008: M.A. in Theatre Arts (Historiography)

New York University, Tisch School of the Arts

- 2002: B.F.A. in Acting (Experimental Theatre Wing), Honors in Theatre Theory

TEACHING AND RESEARCH INTERESTS

Teaching

Theatre history and historiography; dramatic literature; dramatic criticism; dramaturgy; critical theory; performance philosophy; performance studies; research methods; critical writing and composition; race, gender and critiques of identity.

Research

The poetry, theatre, and philosophy of Jay Wright; Performance Philosophy; Art and Performance of Kent Monkman; Baroque Venice; Theodor W. Adorno; Ancient Greek Philosophy (specifically Cynicism); Experimental Archival Methodologies

PUBLICATIONS

EDITING

Anthologies

(Forthcoming, Fall 2023) *Glimmerings and Constellations: Creative and Critical Responses / Selected Plays of Jay Wright, Volume Three*. Chicago, IL: Kenning Editions and Every house has a door.

(Forthcoming, Summer 2023) Co-edited with Harry Wilson, *Rethinking Roland Barthes Through Performance: A Desire for Neutral Dramaturgy*. London: Bloomsbury/Methuen.

Project Editor, *Selected Plays of Jay Wright*, vols. 1 and 2. Chicago, IL: Kenning Editions and Every house has a door, 2022.

Co-edited with Karoline Gritzner, *Adorno and Performance*. Basingstoke, UK: Palgrave Macmillan, 2014. Performance Philosophy Series.

Co-edited with Laura Cull, *Manifesto Now! Instructions for Performance, Philosophy, Politics*.

Bristol, UK: Intellect Books, 2013.

Journals

- Co-editor with Laura Cull Ó Maoilearca, Theron Schmidt, and Diana Damian Martin, *Performance Philosophy* 7.2 (March 2022).
- Co-editor with Eve Katsouraki, *Performance Philosophy* 4.2 (January 2019).
- Co-editor with Theron Schmidt, *Krisis/Crisis*. Spec. issue of *Performance Philosophy* 4.1 (June 2018).
- Co-editor with Ioana Jucan of ReView for the *Performance Philosophy* journal. November 2016–Present.
- Co-editor with Wade Hollingshaus, *Performance Philosophy Pedagogy*. Spec. issue of *Theater Topics* 25:1 (March 2015).

Series Editor

Co-editor with Alice Lagaay and Laura Cull Ó Maoilearca, Performance Philosophy Book Series. Rowman International (previously Palgrave/Springer). 2015–Present (20+ Titles).

AUTHORED WORKS

Monographs

- Co-authored with Matthew Goulis, *Pitch and Revelation: Reconfigurations of poetry, philosophy, and reading through the work of Jay Wright* (Earth, Milkyway: 3Ecologies/Punctum, 2022).
- Baroque, Venice, Theatre, Philosophy* (Palgrave/Springer, June 2017).

Peer-Reviewed Articles

- “What Acceptance Is.” *Public Philosophy Journal* 5.1 (2023): n.p.
<https://doi.org/10.59522/OQWV8740>
- “Lemma: Jay Wright’s idiorrhythmic American theatre.” *Pamiętnik Teatralny* [Polish Theatre Journal] 70:4 (2021): 121–140.
- “Eulogy for Mary Overlie.” *PAJ* 42:3 (September 2020): 50–54.
- “The Open Field of Performance Philosophy.” *Performance Philosophy* 4:2 (2019): 325–331.
<https://doi.org/10.21476/PP.2019.42250>
- “On Philosophy and Participation.” *Performance Research* 23:4–5 (2019): 208–209.
<https://doi.org/10.1080/13528165.2018.1506538>
- Co-authored with Theron Schmidt. “Crisis and the Im/Possibility of Thought.” *Krisis/Crisis*. Spec. issue of *Performance Philosophy* 4:1 (2018): 1–8.
<https://doi.org/10.21476/PP.2018.41225>
- Collaboratively authored with Milton Loayza, Yana Meerzon, Tero Nauha, Aneta Stojnić, Janhavi Dhamankar, Jon McKenzie, and Theron Schmidt. “What is Refugee?” *Krisis/Crisis*. Spec. issue of *Performance Philosophy* 4:1 (2018): 206–233.
<https://doi.org/10.21476/PP.2018.41198>
- “‘Concentrated, polysemous, literary act’: Every house has a door reads Jay Wright.” *Contemporary Theatre Review* 28:2 (2018): 179–195.
<https://doi.org/10.1080/10486801.2018.1440552>
- “Adorno’s Etudes: Excessive Exactitude and ‘Having Crossed.’” *Adorno’s Cultural Praxis: A*

- Current Perspective*. Spec. Issue of *The European Legacy* 21:7 (Fall 2016): 705–720.
<https://doi.org/10.1080/10848770.2016.1216637>
- Co-authored with Ioana Jucan. “On Doing Performance Philosophy.” Translated into Chinese for Yu Jiancun and the Shanghai University of the Arts Journal *Theatre Arts* as 表演哲学.
 Also published in English by Yu in the French journal *Confluent* 9 (October 2014): 1–12.
- “To Grieve.” *Performance Philosophy* 1 (2015): 265–281.
<https://doi.org/10.21476/PP.2015.1110>
- “Doing life is that which we must think.” *Performance Philosophy* 1 (2015): 168–174.
<https://doi.org/10.21476/PP.2015.1118>
- Co-authored with Joanne Zerdy. “Bootleg Education: Parapedagogical Experimentation Outside the University Setting.” *Theatre Topics* 25:1 (March 2015): 77–87.
<https://doi.org/10.1353/tt.2015.0008>
- Co-authored with Wade Hollingshaus. “Performance Philosophy: Arrived Just in Time?” *Theatre Topics* 25:1 (March 2015): 51–56. <https://doi.org/10.1353/tt.2015.0002>
- Co-authored with Wade Hollingshaus. “Emancipating Dramaturgy: From Pedagogy to Psychagogy.” *Review: The Journal of Dramaturgy* 23:1 (Spring 2013): 10–19.
- Co-authored with Megan Lewis. “Hyperthinking through Theatre History: Haiti, Hotel California, *Woyzeck*, Hegel and Back Again.” *Theatre Topics* 22:2 (September 2012): 183–194.
<https://doi.org/10.1353/tt.2012.0020>
- “From Pseudo-Activity to Critique: Adorno, Philosophy, Participation.” *On Philosophy and Participation*. Spec. issue of *Performance Research* 16:4 (December 2011): 124–135.
<https://doi.org/10.1080/13528165.2011.606059>
- “A Public of One: Baroque Jesuit Discipline in the Theatre of the World.” *The Great Stage of the World: Roman Catholic Life and Performance*. Spec. issue of *Ecumenica: A Journal of Theatre and Performance* 4:1 (Spring 2011): 13–26.
- “Parable to Paradigm to Ideology: Thinking Through (the Jesuit) Theatre.” *Journal of Dramatic Theory and Criticism* 25:1 (Fall 2010): 29–40.

Essays

- “Time, Space, and Matter in Jay Wright’s *The Presentable Art of Reading Absence*.”
 Companion essay to Every house has a door’s production of *Three Matadores*, March 2017.
To Grieve. Brooklyn, NY: Ugly Duckling Presse, 2017.

Book Chapters

- Co-authored with Harry Wilson, “Practising Neutral Dramaturgy(ies),” *Rethinking Roland Barthes Through Performance: A Desire for Neutral Dramaturgy*.
- Co-authored with Matthew Goulsh and Lin Hixson. “In the Making – An Incomplete Consideration of the First Decade of Every House Has A Door as Performance Philosophy.” *Routledge Companion to Performance Philosophy*. Eds. Laura Cull Ó Maoilearca and Alice Lagaay. London; New York: Routledge, 2020 424–436.
- “Rūmī.” *Routledge Companion to Performance Philosophy*. Eds. Laura Cull Ó Maoilearca and Alice Lagaay. London; New York: Routledge, 2020. 313–316.
- “Baroque Venice.” *Palgrave Encyclopedia of Urban Literary Studies*. Ed. Jeremy Tambling. Springer, 2018. <<https://link.springer.com/referencework/10.1007/978-3-319-62592->

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- “What a Joke: Ruzzante’s failed attempt at the Good Life.” *Beyond Failure: New essays on the cultural history of failure in theatre and performance*. Eds. Eve Katsouraki and Tony Fisher. New York: Routledge, 2019. 207–222.
- “Adorno, Baroque, Gardens, Ruzzante: Rearranging Theatre Historiography.” *Theatre/Performance Historiography: Time, Space, Matter*. Eds. Rosemarie Bank and Michal Kobialka. Basingstoke, UK: Palgrave Macmillan, 2015. 177–198.
- Co-authored with Joanne Zerdy. “When You Are What You Eat: Ruzzante and Historical Metabolism.” *Food and Theatre on the World Stage*. Eds. Dorothy Chansky and Ann Folino White. New York: Routledge, 2015. 19–32.
- Co-authored with Karoline Gritzner. “Introduction.” *Adorno and Performance*. Basingstoke, UK: Palgrave Macmillan, 2014. 1–22.
- Co-authored with Laura Cull. “Manifesto Now! (Again!).” *Manifesto Now! Instructions for Performance, Philosophy, Politics*. Bristol, UK: Intellect Books, 2013. 3–20.

Book Reviews

- S. E. Wilmer and Audronė Žukauskaitė, eds. *Deleuze and Beckett*. Houndmills, England: Palgrave, 2015 in *Critical Stages* <<http://www.critical-stages.org/14/deleuze-and-beckett/>>
- Tzachi Zamir. *Acts: Theatre, Philosophy, and the Performing Self*. Ann Arbor: University of Michigan Press, 2015 in *The Drama Review* 59:4 (Winter 2015): 189–192.
- Stephen Wangh. *The Heart of Teaching: Empowering Students in the Performing Arts*. New York: Routledge, 2013 in *The Drama Review* 57:4 (Fall 2014): 186–187.
- Martin Puchner. *The Drama of Ideas: Platonic Provocations in Theater and Philosophy*. Oxford: Oxford University Press, 2010 in *The Drama Review* 57:3 (Fall 2013): 167–169.
- Laura Cull, ed. *Deleuze and Performance*. Edinburgh: Edinburgh University Press, 2009 in *Theatre Survey* 52:1 (May 2011): 207–209.
- Colin Counsell and Roberta Mock, eds. *Performance, Embodiment and Cultural Memory*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2009 in *New England Theatre Journal* 21 (2010): 185–188.
- Skills for Actors: Body Language Skills*. First Light Video Publishing, 2008. DVD. *A Moving Presence: Ruth Zaporah and Action Theater*. Insight-Media, 2009. DVD in *The Drama Review* 54:1 (Spring 2010): 178–180.
- Thomas Postlewait. *The Cambridge Introduction to Theatre Historiography*. Cambridge University Press, 2009 in *Contemporary Theatre Review* 20.1 (Spring 2010): 125–127.

TEACHING AND UNIVERSITY ADMINISTRATIVE EXPERIENCE

Academic Employment

- Assistant Professor, Illinois State University, Fall 2013–May 2016
- Assistant Professor, University of Minnesota, Fall 2011–Spring 2013
- Visiting Lecturer, University of Minnesota, Spring 2011
- Instructor, Augsburg College, Spring 2011
- Visiting Assistant Professor, Gustavus Adolphus College, Fall 2010

Graduate Instructor and Teaching Assistant, University of Minnesota, 2005–2010

Courses Taught (* Denotes Writing Intensive Class)

Graduate Seminars

- Dramatic Literature and Pedagogy
 - This course challenges students to practice immanent criticism (via a dialectical materialist methodology) of dramatic texts while simultaneously brainstorming pedagogical strategies for sharing insights with peers. Students engage the work of Euripides, Seneca, Sarah Kane, Bertolt Brecht, Kia Corthron, Aishah Rahman, and Naomi Wallace.
- Dramatic Theory and Criticism
 - Version 1 (Spring 2014): Students read *Interrogating Antigone* (S. E. Wilmer and Audrone Žukauskaitė) and *Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class* (David Savran) in order to familiarize themselves with postmodern philosophical interrogations of Antigone’s enduring involvement with the political e/affects of performance, as well as with the class issues that conditioned the reception and production of music and theatre in the United States during the twentieth century.
 - Version 2 (Spring 2015): This course builds from an understanding of criticism as the location where, *pace* Adorno, the mind tears at its bonds. Student-generated glossaries of key words to create individualized points of entry into the dramatic works of Samuel Beckett, David Roman’s writings on John Leguizamo, and the devised performances of Goat Island.
- Performance Philosophy Poetry
 - In addition to analyzing essays within the anthology *Encounters in Performance Philosophy*, students engage with the poetry of Matsuo Bashō (1644–1694) paired with Hirata Orisa’s play *Sayonara* (2011), the poetry of Anne Carson (1950–) alongside her text for an opera about mysticism, and the concrete poetry of Ian Hamilton Finlay (1925–2006) made material through his expansive gardens, Little Sparta in order to help shape the emergent field of Performance Philosophy.
- Modern Drama
 - Intentionally framed as an experiment in feminist pedagogy, this class sidesteps the canonical “masterworks” of modern drama in order to gain knowledge of the work undertaken by the female playwrights gathered in Katherine E. Kelly’s edited collection, *Modern Drama by Women 1880s–1930s*. Students will devise the structure, scope, and aims for the course after reading historiographical interventions into the paradigm of “Modernism.”

Undergraduate Classes (* denotes writing intensive class)

Theatre History

- Theatre History I: History of theatre from its origins through the European Renaissance
- Theatre History II: History of drama and theatrical production from the late-17th century to the present

Dramatic Literature

- Survey of Dramatic Literature I: Strategic Interpretation*
- Survey of Dramatic Literature II: Representation and its Effects*
- Dramatic Literature and Pedagogy

Performance Studies

- Introduction to Performance

Performance Praxis

- Acting for Non-Majors
- Creative Drama

Online Classes

Race & Philosophy (self-designed and administered through Inviting Abundance):

<https://invitingabundance.net/online-classes>

Write Brightly (self-designed and administered through Udemy.com):

<https://www.udemy.com/write-brightly/learn/lecture/12086464#overview>

Directed Student Projects

Graduate Student Masters Committees, Illinois State University, 2013–2016

- (Chair) Le’Mil Eiland, MA Theatre Studies. Topic: Rememory and Hidden Transcripts in Katori Hall’s *The Mountaintop*
- (Co-Chair) Heather Carnahan, MA Theatre Studies. Topic: Chilean and Argentinian Theatre of the Absurd
- (Chair) Cynthia Senefiawo-Amedoda, MA Theatre Studies. Topic: Feminist Ghanaian Theatre Tactics
- Caisa Sanburg, MFA Lighting Design. Monograph Project, *By the Way, Meet Vera Stark*, by Lynn Nottage
- Colin Trevino-Odell, MFA Acting. Monograph Project, *Pride and Prejudice*, adapted by Joseph Hanreddy and J.R. Sullivan from the novel by Jane Austen
- Jessika Malone, MFA Directing. Monograph Project, *Alice in Wonderland*.

Departmental Adviser to University Honors Program, University of Minnesota, 2011–2013

- I mentored eight honors thesis projects, the topics of which ranged from puppet theatre, self-scripted performance, and Pacific Northwest Native American storytelling, to transgender/queer performance experimentation and technological innovations for stage managers.

Senior Seminar Adviser, University of Minnesota, 2011–2013

- I advised seven graduating seniors whose projects included Iranian adaptations of Beckett, Persian cinema studies, devised theatre productions, and applied theatre interventions.

Invited Lectures

“SCOTUS, Florida, and Writing the Nation Wrongly: Jay Wright’s antidote to conservative

thinking” at the University of Anbar, Iraq, Winter 2022.

“Jay Wright’s Performance Philosophy” at the University of Minnesota, March 2018.

“Baroque Dialectical Thinking (and why you should care about that)” at the University of Minnesota, March 2017.

“Diogenes and σπουδογέλοια” at Brigham Young University, September 2015.

“O Diogenes! An apostrophe for an object-oriented Cynicism,” Performing Philosophical Limitations: A Performance Philosophy Symposium, Brown University, Fall 2015.

“Thinking Through Devised Theatre,” for Advanced Directing, Illinois State University, Fall 2014.

“Doing Life Is That Which We Must Think,” at Brown University, Spring 2014.

“Jesuit Pastoral Theatre: The Case of Valcamonica.” Languages, Literatures, and Cultures Colloquium. Illinois State University, Spring 2014.

“*Manifesto Now!* (Book Talk).” Visuality, Culture, Performance Colloquium. Illinois State University, Fall 2013.

“Translating Chekhov.” Advanced Directing Class (with MFA directors). Illinois State University, Fall 2013.

“Ricardo Dominguez and the Electronic Disturbance Theatre.” Contemporary Performance 1950 – Present Class. Colorado College, Fall 2009.

“Who was Aphra Behn?” Lifelong Learning Institute. Afternoon with the Liberal Arts Series. University of Minnesota, Fall 2012.

“Dissensus!” *Frameworks*, University of Minnesota Department of Theatre Arts and Dance, Fall 2012.

“Ancient Greek Theatre and the challenge of Un-Forgetting.” *Frameworks*, University of Minnesota Department of Theatre Arts and Dance, Fall 2011.

Faculty Service

Illinois State University

- Academic Senate: At-Large Representative for the College of Fine Arts, 2015–2016
- Executive Committee of the Academic Senate, 2015–2016
- Academic Affairs Committee, Academic Senate, 2015–2016
- College of Fine Arts Research Council, 2013–2015
- Visuality, Culture, Performance Colloquium (co-organizer), 2013–2014

- Graduate Admissions (MA/MS Theatre Studies), School of Theatre and Dance, 2013–2016
- Collaborative Artistry (Strengthening connections between curriculum and production season), School of Theatre and Dance, 2013–2015
- Recruitment, Admission, and Scholarship Committee, School of Theatre and Dance, 2013–2015

University of Minnesota

- Graduate Admissions (MA/PhD Theatre Arts), Department of Theatre Arts and Dance, 2011–2013

CONFERENCE PRESENTATIONS

Panel Presentations

- “Begin Again: a manifesto for doing something else.” Performance Philosophy Conference, Amsterdam, Winter 2019.
- [Plenary Presentation] “Kent Monkman, Epistemological Hacking, and the Grimace of Queer Theory.” American Society for Theatre Research, Atlanta, Fall 2017.
- Co-presented with Matthew Goulish. “Live Dramaturgy?! Jay Wright’s *The Tuning of Grammar and Syntax*.” Performance Philosophy Conference, Prague, Summer 2017.
- Co-presented with Ioana Jucan. “The Cynic Moves. An Address to the Audience (You).” Performance Philosophy Conference, Chicago, Spring 2015.
- “In-Spirited: Diogenes, Barrels, Wine, Eating People, and Classical Performance Philosophy.” Mid-America Theatre Conference, Kansas City, Spring 2015.
- Co-presented with Joanne Zerdy. “Revisioning Failure: Parapedagogical Experimentation Outside the University Setting.” Mid-America Theatre Conference, Cleveland, Spring 2014.
- “Revisiting Jesuit Allegorical Dramaturgy, Returning to Valcamonica.” Mid-America Theatre Conference, Cleveland, Spring 2014.
- “Ruzzante’s Failed Attempt at the Good Life.” Mid-America Theatre Conference, St. Louis, Spring 2013.
- “It doesn’t work. Don’t fix it. An argument for a dramaturgy of failure in theatre in higher education.” Mid-America Theatre Conference, Chicago, Spring 2012.
- “Pedagogy or Psychagogy? A Foucauldian Distinction.” Association for Theatre in Higher Education, Critical Theory Focus Group. Chicago, Summer 2011.
- “Jesuit Psychagogical Dramaturgy: The Execution of Valcamonica.” Mid-America Theatre Conference, Minneapolis, Spring 2011. Received Honorable Mention for the Robert A. Schanke Theatre Research Award.
- “A Public of One: Jesuit Discipline in the Theatre of the World.” Mid-America Theatre Conference, Cleveland, Spring 2010.
- “What is the Non-Event? Performance and Theory Out of Bounds.” Mid-America Theatre Conference, Saint Louis, Spring 2008.
- “Snap to Grid: Navigating the Specification of Performance.” Articulations: Graduate Student Conference. University of Minnesota, Minneapolis, Fall 2006.

- “Embodied Learning: Motivating Students through Movement and Imagination.” The Collaboration for the Advancement of College Teaching & Learning. Bloomington, Fall 2006.

Invited Respondent

- Theatre History Symposium Respondent, Mid-American Theatre Conference, Cleveland, March 2022.
- Co-Respondent. Performance Philosophy Conference. University of Surrey, Guildford, UK, Spring 2013.
- “Public Philosophy: A Manifesto Workshop.” Performance Studies international. Shift Session organized by the Performance and Philosophy Working Group. Toronto, Canada, Summer 2010.

Working Group Papers at American Society for Theatre Research (ASTR) Conferences

- “O Diogenes! An apostrophe for an object-oriented Cynicism.” Performance Philosophy Working Group, convened by Will Daddario and Ioana Jucan. Baltimore, Fall 2014.
- “Baroque, Ruzzante, Gardens: An Historico-Philosophical Analysis.” Time, Space, Matter Working Group, convened by Michal Kobialka and Rosemarie Bank. Nashville, Fall 2012.
- Dance Dramaturgy/Theatre Dramaturgy Working Group, convened by Ray Miller. Seattle, Fall 2010.
- “Enforced Sobriety: Ruzzante and an Ethics of Hunger in Sixteenth-Century Padua.” Moveable Feasts Working Group, convened by Dorothy Chansky and Ann Folino White. San Juan, Puerto Rico, Fall 2009.
- “Not So Poor Theatre? The Wooster Group and the Avant-Garde.” Vectors of the Radical Working Group, convened by Mike Sell. Phoenix, Fall 2007.

AWARDS

American Society for Theatre Research, Cambridge University Press Prize 2018.

Illinois State University Research Initiative Award, November 2015.

Illinois State University, College of Fine Arts Research Initiative Award, October 2015.

Illinois State University RED Talks Series, sponsored by the Student Psychology Association and Psi Chi Honors Society in Psychology, Fall 2014.

- Presentation Title: “Being and Seeming: History, Fact, Truthiness”
- This is ISU’s version of the TED Talk. “Students were asked to nominate professors from any department in the university whom they have found to be more engaging, passionate, and interesting than average professors they have encountered.”

Robert A. Schanke Theatre Research Award, Honorable Mention. Mid-America Theatre Conference, Spring 2011.

FELLOWSHIPS AND GRANTS

Illinois State University

Dean's Travel Grant, College of Fine Arts. Fall 2014.

Dean's Travel Grant, College of Fine Arts. Fall 2013.

University of Minnesota

Graduate School Thesis Research Fellowship. Spring 2009.

Graduate Research Partnership Program Fellowship. Spring 2008.

Office of International Programs Pre-Dissertation Research Fellowship. Spring 2008.

The Council of Graduate Students Travel Grant. Spring 2008.

The Graduate and Professional Student Assembly Travel Grant. Spring 2008.

Coca-Cola® Academic Initiative Grant. Fall 2006.

Frank M. Rarig Fellowship. 2006, 2007, 2008.

SERVICE TO THE PROFESSION

Professional Organization Leadership

- Core Convener of Performance Philosophy, 2012-present
- Chair of the Performance Philosophy Working Group, Performance Studies international, 2012-present
- Co-Chair of the Undergraduate and Graduate Student Emerging Scholars Panels, Mid-America Theatre Conference, 2013, 2014

Conference Organizing

- Co-organizer with Laura Cull and John Muse, "What can Performance Philosophy Do?" Performance Philosophy association. Chicago, April 2015.

Working Group Convener

- Co-convener with Ioana Jucan, "Performance Philosophy." American Society for Theatre Research. Baltimore, Fall 2014.
- Co-convener with Gabriella Calchi-Novati, "Performance Philosophy." American Society for Theatre Research. Dallas, Fall 2013.

Panel Convener

- "Philosophy of the Refugee." Performance and Philosophy Working Group. Performance Studies international. Hamburg, Germany, Summer 2017.
- "功夫: Performing Philosophies of Effort/Gongfu." Performance and Philosophy Working Group. Performance Studies international. Shanghai, China, Summer 2014.
- Co-convener with Wade Hollingshaus, "Thinking, Learning, Dreaming: Performance Philosophy Pedagogy." Association for Theatre in Higher Education. Phoenix, Summer 2014.
- "Now Then: Philosophies of History" (Two paper panels and One praxis session). Performance Studies international. Stanford University, Summer 2013.
- Co-convener with Karoline Gritzner, "The Actuality of Adorno" (Two paper panels). Performance Studies international. Leeds University, UK, Summer 2012.

Peer-Reviewer

- Routledge and Palgrave Theatre and Performance Studies Lists
- *Performance Philosophy* journal
- *Journal of Family Theory and Review*
- *Ecumenica: Journal of Theatre and Performance*
- *Somatechnics*

Blogger

- Contributor to Theater-Historiography.org.

PROFESSIONAL MEMBERSHIPS

American Society for Theatre Research, 2007–08, 2009–2015, 2018–2020

Performance Studies international, 2010–present

Performance Philosophy, 2012–present

Performance and Philosophy Working Group (PSi), 2009–present

Mid-American Theatre Conference, 2007–2015

Association for Theatre in Higher Education, 2011–2012

DRAMATURGY

M2: Mayakovsky/Marinetti (Counting the stars while riding a bicycle at full speed), by Vladimir Rovinsky. Theatre NoviMost, Minneapolis, Spring 2010. Director: Lisa Channer.

We Won't Pay! We Won't Pay!, by Dario Fo. University of Minnesota, Fall 2008. Director: Kat Wodtke.

The Pope and the Witch, by Dario Fo. University of Minnesota, Spring 2007. Director: Bob Rosen.

Cabaret, by Joe Masteroff (book) with John Kander and Fred Ebb (music). University of Minnesota, Spring, 2006. Director: Barbra Berlovitz.

REPRESENTATIVE THEATRE PRODUCTION WORK

Play Development Mentor

- Xperimental Theatre New Works Project. University of Minnesota, Spring 2006.

Sound Design

- *Outlying Islands*, by David Greig, directed by Joanne Zerdy. University of Minnesota, Spring 2007.
- *Die Hamletmaschine*, by Heiner Müller, directed by Malin Palani. University of Minnesota, Fall 2006.

Acting

- *Been So Long*, by Che Walker, directed by Justin Williams. Bedlam Theatre, Minneapolis, Summer 2007.

RELEVANT COURSEWORK AND TRAINING

University of Minnesota (courses taken outside Theatre Department)

- Gender and Sexuality in Art since 1863. Department of Art History
- Lacan and Deleuze. Department of Cultural Studies and Comparative Literature
- Adorno. Department of Cultural Studies and Comparative Literature
- The Enlightenment. Department of Cultural Studies and Comparative Literature

New York University, Tisch School of the Arts, Experimental Theatre Wing

- Advanced Grotowski Training. Instructor: Raina von Waldenberg
- Advanced Viewpoints. Instructor: Mary Overlie
- Paratheatrics. Instructor: Kevin Kuhlke
- Advanced Improvisation. Instructor: Steve Wangh
- Allan Wayne Technique (Postmodern Dance). Instructor: Paul Langland
- Roy Hart Vocal Technique. Instructor: Jonathan Hart-Makwaia
- Advanced Meisner Technique. Instructor: Terry Knickerbocker

LANGUAGES

English, Native Speaker; Italian, Proficient in Speaking and Writing, Advanced in Reading; Spanish, Basic Reading; German, Currently Learning.