

Curriculum Vitae

PHILIP AUSLANDER

EDUCATION

- 1983 Ph.D., Theatre Arts, Cornell University
1980 M.A., Theatre, Hunter College, City University of New York
1978 B.A. cum laude, Art History, University of Pennsylvania

THESES

- Ph.D. *The Pop Sensibility in Theatre: Plays by the Poets of the New York School*
M.A. *A History of Fluxus Performance*

FACULTY POSITIONS

- 1999- Professor, School of Literature, Communication, and Culture, Georgia Institute of Technology.
1991-99 Associate Professor, School of Literature, Communication, and Culture, Georgia Institute of Technology.
1987-91 Assistant Professor, School of Literature, Communication, and Culture, Georgia Institute of Technology.
1984-87 Assistant Professor of English, College of William and Mary.
1984 Visiting Instructor, Theatre, Cornell University Summer Session.
1983-84 Visiting Lecturer, Drama, The Residential College of the University of Michigan.
1982-83 Visiting Instructor, Theatre Program, Oberlin College.

AFFILIATE AND VISITING POSITIONS

- 2021 Co-Convener, Research Academy on *The Futures of Liveness*, University of the Arts, Zurich, Switzerland, August.
2018 Master Class: Studying Past and Present Performances, Ghent University, Belgium, April.

- 2013 Visiting Expert, Kent Institute for Advanced Study in the Humanities, University of Kent, Canterbury, UK.
- 2012 Invited Scholar, Erasmus Mundus European Joint Master in Performing Arts Studies, Free University of Brussels, Belgium.
- 2007-8 Visiting Professor and Campus Fellow, School of Media, Music and Performance, University of Salford, Manchester, UK.
- 2005-8 Affiliate Professor, Doctoral Program, Department of Theatre and Film Studies, University of Georgia, Athens, GA.
- 1992-94 Visiting Professor, Humanities, Atlanta College of Art

ADMINISTRATIVE POSITIONS

- 2001- Advisor, Performance Studies Minor, School of Literature, Communication, and Culture, Georgia Institute of Technology.
- 1998-2000 Director of Graduate Studies, Program in Information Design and Technology, School of Literature, Communication, and Culture, Georgia Institute of Technology.

GRANTS AND HONORS

- 2022 School of Literature, Media, and Communication Summer Research Grant
- 2021 Ivan Allen College Small Grant for Research
- 2021 School of Literature, Media, and Communication Summer Research Grant
- 2019 Ivan Allen College Small Project Grant, Georgia Tech
- 2018-19 Curriculum Enhancement Grant, Ivan Allen College, Georgia Tech
- 2006 Association for Theatre in Higher Education Award for Outstanding Book in Theatre Practice and Pedagogy (for *Bodies in Commotion: Disability and Performance*, co-edited with Carrie Sandahl)
- 2005 Visiting Fellow, Melburn G. Glasscock Center for the Humanities, Texas A&M University
- 2000 Joe A. Callaway Prize for the Best Book on Drama or Theatre (for *Liveness: Performance in a Mediatized Culture*)
- 1994 National Endowment for the Humanities Summer Stipend
- 1993 Fulton County Arts Council, Atlanta, GA Independent Artist Grant
- 1988 Publication Grant, Georgia Tech Foundation
- 1987 Summer Research Grant, College of William and Mary
- 1986 Summer Research Grant, College of William and Mary

EDITORIAL POSITIONS

2010-2008-19	Member, Advisory Board, <i>Contemporary Theatre Review</i>
2008-10	Associate Editor, <i>Theatre Journal</i>
2006-2005-8	Associate Editor, <i>Text and Performance Quarterly</i>
2003-9	Member, Advisory Board, <i>Opera Quarterly</i>
2003-	Member, International Advisor Board, <i>About Performance</i>
1997-1996-99	Member, Editorial Board, <i>Journal of American Drama and Theater</i>
	Contributing Editor, <i>International Journal of Performance Arts and Digital Media</i>
	Contributing Editor, <i>Performance Research</i>
	Member, Editorial Board, <i>Theatre Survey</i>

PUBLICATIONS

Books

Rock Like a Woman! Profiles in Popular Music. Novara, Italy: Edizioni White Star, forthcoming 2023.

Liveness: Performance in a Mediatized Culture. Third Edition. Abingdon: Routledge, 2023.

In Concert: Performing Musical Persona. Ann Arbor: University of Michigan Press, 2021.

Reactivations: Essays on Performance and Its Documentation. Ann Arbor: University of Michigan Press, 2018.

Liveness: Performance in a Mediatized Culture. Second Edition. London, New York: Routledge, 2008.

Performing Glam Rock: Gender and Theatricality in Popular Music. Ann Arbor: University of Michigan Press, 2006.

Liveness: Performance in a Mediatized Culture. London, New York: Routledge, 1999.

From Acting to Performance: Essays in Modernism and Postmodernism. London, New York: Routledge, 1997.

Presence and Resistance: Postmodernism and Cultural Politics in Contemporary American Performance. Theatre: Theory/Text/Performance. Ann Arbor: University of Michigan Press, 1992.

The New York School Poets as Playwrights: O'Hara, Ashbery, Koch, Schuyler and the Visual Arts. Literature and the Visual Arts: New Foundations, Vol. 3. New York: Peter Lang, 1989.

Books in Translation

Glam rock. La subversion des genres. Paris: La Découverte, Philharmonie de Paris La rue musicale, series: « Culture sonore », 2015. [French translation of *Performing Glam Rock: Gender and Theatricality in Popular Music*]

V Zivo: Uprizarjanje V Mediati Zirani Kulturi (2. Izdaja). Trans. Aleksandra Rekar, Foreword by Bojana Kunst. Knjiznica MGL (Nr.146). Ljubljana: Mestno Gledalisce Ljubljansko, 2007. [Slovenian translation of *Liveness: Performance in a Mediatized Culture*, Second Edition.]

Edited Volumes

Bodies in Commotion: Disability and Performance (co-edited with Carrie Sandahl). Ann Arbor: University of Michigan Press, 2005.

Performance: Critical Concepts in Literary and Cultural Studies. Four volumes. London: Routledge, 2003.

Chapters in Books

“Performance Documentation: Ephemerality, Temporality, Authenticity,” in *Reconstructing Performance Art: Practices of Historicisation, Documentation and Representation*, Ed. Tancredi Gusman. London: Routledge, 2023.

“Norman Greenbaum, ‘Spirit in the Sky’ (1969),” in *One-Hit Wonders: An Oblique History of Popular Music*, Ed. Sarah Hill. New York: Bloomsbury, 2022.

“‘Musical Personae’ Revisited,” in *Investigating Musical Performance: Theoretical Models and Intersections*, ed. Gianmario Borio et al. Abingdon: Routledge, 2020.

“Framing Personae in Music Video.” In *The Bloomsbury Handbook of Popular Music Video Analysis*. Eds. Lori Burns and Stan Hawkins. London: Bloomsbury, 2019.

“Performance e cultura mediatizzata.” [“Live Performance in a Mediatized Culture” in Italian Translation.] In *Performance art: Traiettorie ed esperienze internazionali*. Ed. Chiara Mu and Paolo Martore. Rome: Castelvecchi Editore, 2018.

“Le jeu cinématographique et la capture d'interprétation : la crise des categories.” [“Film Acting and Performance Capture: The Index in Crisis” in French Translation.] *Corps en scene: L'Acteur face aux ecrans*. Ed. Josette Feral. Paris: Editions L'entretemps, 2018.

“Lucille Meets Guitarbot: Instrumentality, Agency, and Technology in Musical Performance” [revised and expanded]. In *Musical Instruments in the 21st Century: Identities, Configurations, Practices*. Ed. Till Boverman et al. Singapore: Springer Nature, 2017.

“Ver É Acreditar: A performance ao vivo e o discurso da autenticidade na cultura do rock.” [“Seeing is Believing: Live Performance and the Discourse of Authenticity in Rock Culture” in Brazilian Portuguese translation.] In *Circuitos Urbanos E Palcos Mediáticos: Perspectivas Culturais Da Música ao Vivo*. Ed. Lais Barros Falcão de Almeida and Victor De Almeida Nobre Pires. Maceió: Edufal, 2017.

“21st Century Girl: Lady Gaga, Performance Art, and Glam Rock.” In *Global Glam and Popular Music: Style and Spectacle from the 1970s to the 2000s*. Ed. Ian Chapman and Henry Johnson. Abingdon: Routledge, 2016.

With Ian Inglis (50% Contribution). “Nothing is Real: The Beatles as Virtual Performers.” In *The Oxford Handbook of Music and Virtuality*. Ed. Sheila Whitley and Shara Rambaran. Oxford: Oxford University Press, 2016.

“Afterword: Karaoke as Performance Reactivation.” In Kevin Brown, *Karaoke Idols: Popular Music and the Performance of Identity*. Bristol, UK, Chicago: Intellect, 2015.

“Afterword: So Close, and Yet So Far Away: The Proxemics of Liveness,” in *Experiencing Liveness in Contemporary Performance: Interdisciplinary Perspectives*, ed. Matthew Reason and Anja Mølle Lindelof. New York, London: Routledge, 2016.

“Théâtre et performance : l'évasion de la représentation.” In *Corps en scène*, ed. Catherine Courtet et al. Paris: CNRS Editions, 2015.

“Music as Performance: The Disciplinary Dilemma Revisited” [Expanded Version]. In *Sound und Performance*. Thurnauer Schriften zum Musiktheater, Bd. 24. Ed. Wolf-Dieter Ernst. Würzburg: Verlag Königshausen & Neumann, 2015.

“Everybody’s in Show Biz: Performing Star Identity in Popular Music.” In *The SAGE Handbook of Popular Music*. Ed. Andy Bennett and Steve Waksman. London: SAGE Publications, 2015.

“Barbie in a Meat Dress: Performance and Mediatization in the 21st Century.” In *Mediatization of Communication*. Handbooks of Communication Science. Ed. Knut Lundby. Berlin: De Gruyter Mouton, 2014.

“Performatywnos ć documentacji performansow” [Polish translation of “The

Performativity of Performance Documentation”]. In *RE//MIX: Performans I Dokumentacja*, ed. Tomasz Platy and Doroty Sajewskiej. Warsaw: Krytyka Polityczna.

“Jazz Improvisation as a Social Arrangement.” In *Taking It to the Bridge: Music As Performance*. Ed. Nicholas Cook and Richard Pettengill. Ann Arbor: University of Michigan Press, 2013.

“Music as Performance: The Disciplinary Dilemma Revisited” [Afterword]. In *Taking It to the Bridge: Music As Performance*. Ed. Nicholas Cook and Richard Pettengill. Ann Arbor: University of Michigan Press, 2013.

“Sound and Vision: The Audio-Visual Economy of Musical Performance,” in *The Oxford Handbook of New Audiovisual Aesthetics*, ed. John Richardson, et al. New York: Oxford University Press, 2013.

“Le direct numérique selon une perspective historico-philosophique” [“Digital Liveness in Historico-Philosophical Perspective” in French translation]. In *Le réel à l'épreuve des technologies*, ed. Josette Féral and Edwige Perrot. Rennes, France: Presses Universitaires de Rennes, 2013.

“Sound und Bild: Die audio/visuelle Ökonomie musikalischer” [German Translation of “Sound and Vision: The Audio/Visual Economy of Musical Performance.”] In *Ware Inszenierungen: Performance, Vermarktung und Authentizität in der populären Musik*. Ed. Dietrich Helms and Thomas Phelps. Bielefeld: Transcript Verlag, 2013.

“The Performativity of Performance Documentation” [reprint], in *Perform Repeat Record*, ed. Amelia Jones and Adrian Heathfield. Fishponds, Bristol, UK: Intellect Books, 2012.

“‘The Gollum Problem’: Teaching Performance and /as Intellectual Property,” *Options for Teaching Literature and Law*, ed. Cathrine Frank, Austin Sarat, and Matthew Anderson. New York: Modern Language Association, 2011.

“Reactivation: Performance, Mediatization, and the Present Moment,” *Interfaces of Performance*, Digital Resarch in the Arts and Humanities Series, ed. Janis Jefferies, Rachel Zerihan, and Maria X. Aldershot: Ashgate: 2009.

“Musical Persona: The Physical Performance of Popular Music,” *The Ashgate Research Companion to Popular Musicology*, ed. Derek B. Scott. Aldershot: Ashgate, 2009.

“Live and Technologically Mediated Performance,” *The Cambridge Companion to Performance Studies*, ed. Tracy C. Davis. Cambridge, NY: Cambridge University Press, 2008.

“On the Performativity of Performance Documentation,” *After the Act: The (Re)Presentation of Performance Art*, ed. Babara Clausen. Vienna: Museum Moderner Kunst Stiftung Ludwig, 2007.

The same book was simultaneously published in German:

"Zur Performativität der Performancedokumentation," *After the Act: Die (Re)Präsentation der Performancekunst*, ed. Babara Clausen. Vienna: Museum Moderner Kunst Stiftung Ludwig, 2007.

"Motional Abstraction: Alwin Nikolais's Formalism." *The Returns of Alwin Nikolais: Bodies, Boundaries and the Dance Canon*, ed. Randy Martin and Claudia Gitelman. Middletown: Wesleyan University Press, 2007.

"AnimalCam: Ocularcentrism and Non-Human Performance." *A Performance Cosmology: Testimony from the Future, Evidence of the Past*, ed. Judie Christie, Richard Gough, and Daniel Watt. London: Routledge, 2006.

"Humanoid Boogie: Reflections on Robotic Performance," *Staging Philosophy: New Approaches to Theater and Performance*, ed. David Krasner and David Saltz, Ann Arbor: University of Michigan Press, 2006.

"Watch That Man: David Bowie: Hammersmith Odeon, London, July 3, 1973," *Performance And Popular Music: History, Place And Time*, ed. Ian Inglis. Aldershot: Ashgate, 2006.

"Live Performance in a Mediatized Culture," *Aesthetics: A Reader in Philosophy of the Arts*, 2nd Ed., ed. David Goldblatt and Lee B. Brown, Upper Saddle River: Prentice Hall, 2005.

"Liveness: Performance and the Anxiety of Simulation" (revised redaction), *The Popular Music Reader*, ed. Andy Bennett, Barry Shank, and Jason Toynbee. London, New York: Routledge, 2005.

"Performance as Therapy: Spalding Gray's Autopathographic Monologues," *Bodies in Commotion: Performance and Disability*, ed. Philip Auslander and Carrie Sandahl. Ann Arbor: University of Michigan Press, 2005.

"Task and Vision Revisited: Two Conversations with Willem Dafoe (1984/2002)," *The Wooster Group and Its Traditions*, ed. Johan Callens. Dramaturgies: Texts, Cultures, and Performances. Brussels: Peter Lang/Presses Interuniversitaires Européennes, 2004.

"The Inauthentic Voice: Vocal Production in Glam Rock," *Kunst-Stimmen*, ed. Doris Kolesch and Jenny Schrödl. Berlin: Theater der Zeit: Recherchen, 2004.

"Looking at Records" [reprint], *Aural Cultures*, ed. Jim Drobnick. Toronto: YYZ, 2004.

"Live from Cyberspace, or, I was sitting at my computer this guy appeared he thought I was a bot" [reprint], *Critical Theory and Performance*, Second Ed., ed. Janelle Reinelt and Joseph Roach. Ann Arbor: University of Michigan Press,

forthcoming.

“Postmodernism and Performance,” *The Cambridge Companion to Postmodernism*, ed. Steven Connor. Cambridge: Cambridge University Press, 2004.

“Legally Live: Performance In/Of the Law” [reprint], *Performance: Critical Concepts in Literary and Cultural Studies*, ed. Philip Auslander. London: Routledge, 2003.

“Live from Cyberspace: Performance on the Internet,” *On the Cutting Edge: Intermediale Performanzen im historischen Wandel*, ed. Jutta Eming, Annette Jael Lehmann, Irmgard Maassen. Berlin: Rombach-Verlag, 2002.

“‘An Orchid in the Land of Technology’: Live Performance and Walter Benjamin,” *Cultural Work*, ed. Andrew Beck. London: Routledge, 2002.

“The Surgical Self: Body Alteration and Identity” [reprint], *Performance Studies* (Readers in Cultural Criticism Series), ed. Erin Striff. Houndmills: Palgrave Macmillan, 2002.

“Fluxus Art-Amusement: The Music of the Future?” [revised and expanded version], *Contours of the Theatrical Avant-Garde: Performance and Textuality*, ed. James Harding. Ann Arbor: University of Michigan Press, 2000.

“‘Black Plastic with a Hole in the Middle’: On the Materiality of Music Media,” *Proceedings: Living in a Material World*, Coventry, UK: Coventry University, 1999.

“Liveness: Performance and the Anxiety of Simulation,” *Performance and Cultural Politics*, ed. Elin Diamond. London, New York: Routledge, 1996.

“Just Be Yourself: Logocentrism and Difference in Performance Theory” [reprint], *Acting (Re)Considered: Theories and Practices*, ed. Phillip B. Zarilli. London, New York: Routledge, 1994. Second Ed. 2002.

“Task and Vision: Willem Dafoe in *L.S.D.*” [expanded version], *Acting (Re)Considered: Theories and Practices*, ed. Phillip B. Zarilli. London, New York: Routledge, 1994. Second Ed. 2002.

“Boal—Blau—Brecht: the Body,” *Playing Boal*, ed. Jan Cohen-Cruz and Mady Schutzman. London, New York: Routledge, 1994.

“‘Brought to You by Fem-Rage’: Stand-up Comedy and the Politics of Gender,” *Acting Out: Feminist Performances*, ed. Lynda Hart and Peggy Phelan. Ann Arbor: University of Michigan Press, 1993.

“‘Comedy About the Failure of Comedy’: Stand-up Comedy and Postmodernism,” *Critical Theory and Performance*, ed. Janelle Reinelt and Joseph Roach. Ann Arbor: University of Michigan Press, 1992.

“Vito Acconci and the Politics of the Body in Postmodern Performance,” *After the Future: Postmodern Times and Places*, ed. Gary Shapiro. Albany: State University of New York Press, 1990.

Monograph

American Experimental Theater: A Critical Introduction. New York: University Arts Resources, 1993.

Journal Articles

“Ragnar Kjartansson and the Art of Pleasure,” *PAJ: A Journal of Performance and Art*, May 2022.

“John Cage’s 4’33’’: A Performance Perspective,” *Naxos Musicology International*, Online, March 14, 2022.

“Pandemic Proceedings: Legal Performance in the Time of Covid-19,” *PAJ: A Journal of Performance and Art*, September 2021.

“Live–In Person! The Beatles as Performers, 1963-1966,” *Acting Archives*, Vol. 10, No. 20, 2020 (published in 2021).

“On Repetition,” *Performance Research*, Vol. 23, Nos. 4-5, 2018.

“Film Acting and Performance Capture: The Index in Crisis,” *PAJ: A Journal of Performance and Art*, September 2017.

“The Fame: Performance Art and Celebrity Culture,” *Dissect Journal* #3, 2016 [dated 2016 but published in 2017].

“On the Concept of Persona in Performance,” *Kunstlicht* Vol. 36, No. 3, 2015.

“Digital Liveness: A Historico-Philosophical Perspective,” *PAJ: A Journal of Performance and Art* Vol. 34, No. 3, September 2012.

“Lucille Meets GuitarBot: Instrumentality, Agency, and Technology in Musical Performance,” *Theatre Journal*, Vol. 61, No. 4, December 2009.

“The Performativity of Performance Art Documentation,” *Performing Arts Journal*, 84, September 2006.

“Music as Performance: Living in the Immaterial World,” *Theatre Survey*, Vol. 47, No. 2, Fall 2006.

“Musical Personae,” *TDR: The Journal of Performance Studies*, Vol. 50, No. 1, Spring 2006.

“At the Listening Post, or, Do Machines Perform?” *International Journal of Performance Arts and Digital Media*, Vol. 1, No. 1, 2005.

“No-Shows: The Headcount from the NEA,” *TDR: The Journal of Performance Studies*, Vol. 49, No. 1, 2005.

“I Wanna Be Your Man: Suzi Quatro’s Musical Androgyny,” *Popular Music*, Vol. 23, No. 1, 2004.

“Performance Analysis and Popular Music: A Manifesto,” *Contemporary Theatre Review*, Vol. 14, No. 1, 2004.

“Good Old Rock and Roll: Performing the 1950s in the 1970s,” *Journal of Popular Music Studies*, Vol. 15, No. 2, 2003.

“Live from Cyberspace, or, I was sitting at my computer this guy appeared he thought I was a bot,” *Performing Arts Journal*, January 2002.

“Le performance en direct dans une culture mediatizée,” *L’Annuaire Théâtral [Canada]*, 29, Spring 2001.

“Cyberspace as a Performance Art Venue,” *Performance Research*, October 2001.

“Looking at Records,” *TDR: The Journal of Performance Studies*, Vol. 45, No. 1, Spring 2001.

“Liveness, Mediatization, and Intermedial Performance,” *Degrés: Revue de synthèse à orientation sémiologique [Belgium]*, No. 101, Spring 2000.

“Tee Vee’s Playhouse: Live Performance in a Mediatized Culture,” *Aura: Film Studies Journal [Sweden]*, Vol. 6, No. 1, 2000.

“Liveness: Performance en de angst voor simulatie,” *De Witte Raaf* [Flemish translation of “Liveness: Performance and the Anxiety of Simulation” in Belgian cultural studies journal], September/October 1999.

“Seeing Is Believing: Live Performance and the Discourse of Authenticity in Rock Culture,” *Literature and Psychology: a journal of psychoanalytic and cultural criticism*, Vol. 44, No. 4, 1998.

“Gotta Make It Real: Live performance, simulatie en het vertoog van authenticiteit in de rockcultuur,” *De Vlaamse Gids* [article in Flemish in Belgian cultural studies journal], May/June 1998.

“Against Ontology: Making Distinctions between the Live and the Mediatized,” *Performance Research*, Autumn 1997.

“Legally Live: Performance In/Of the Law,” *TDR: The Journal of Performance Studies*, Summer 1997.

“Evangelical Fervor” [report on the First Annual Performance Studies Conference], *TDR: The Journal of Performance Studies*, Winter 1996.

“Orlan’s Theatre of Operations,” *TheatreForum*, Spring 1995.

“Live Performance in a Mediatized Culture, Part Deux,” *Theatre Annual: A Journal of Performance Studies*, Fall 1994.

“Live Performance in a Mediatized Culture,” *Essays in Theatre*, November 1992.

“Intellectual Property Meets the Cyborg: Performance and the Cultural Politics of Technology,” *Performing Arts Journal*, January 1992.

“Going with the Flow: Performance Art and Mass Culture,” *TDR: The Journal of Performance Studies*, Summer 1989.

“Embodiment: The Politics of Postmodern Dance,” *TDR: The Journal of Performance Studies*, Winter 1989.

“Toward A Concept of the Political in Postmodern Theatre,” *Theatre Journal*, March 1987.

“Just Be Yourself: Logocentrism and Difference in Performance Theory,” *Art and Cinema* (New Series), Summer 1986.

“Task and Vision: Willem Dafoe in *L.S.D.*,” *TDR: The Journal of Performance Studies*, Summer 1985.

“Staying Alive: The Living Theatre in the ‘80s,” *American Theatre*, Summer 1984.

“‘Holy Theatre’ and Catharsis,” *Theatre Research International*, Spring 1984.

“Surrealism in the Theatre: The Plays of Roger Vitrac,” *Theatre Journal*, Fall 1980.

Film

Screenwriter, Producer, Actor, “Dr. Blues,” a short film set in the world of broadcast radio, 2018-19. Premiered at the Peachtree Village International Film Festival, October 2019.

Online Articles, Creative Work, and Short Pieces

“500 Icons – Gloss,” Imagined Theatres, 04 (April 2020), *Imagined Theatres.com*, <http://imaginedtheatres.com/500-icons-gloss/>

“Film Acting and Performance Capture: The Index in Crisis,” *Theatre Times*, 4 August 2018. <https://thetheatretimes.com/film-acting-and-performance-capture-the-index-in-crisis/>

“In Memoriam: David Bowie,” *Contemporary Theatre Review* Vol. 26, No. 2, 2016.

“David Bowie: 1947 – 2016,” *The Amplifier*, Georgia Tech, January 13, 2016. <https://www.iac.gatech.edu/news-events/stories/2016/1/david-bowie-1947-2016/485751>

“Hi there. Nice to be with you. Happy you could stick around: The First Time I Heard the Bonzo Dog (Doo Dah) Band.” www.iaspm-us.net, the website of the United States branch of the International Association for the Study of Popular Music, 24 Sept. 2012. Available at: <http://iaspm-us.net/the-first-time-i-ever-heard-philip-auslander-hi-there-nice-to-be-with-you-happy-you-could-stick-around-the-first-time-i-heard-the-bonzo-dog-doo-dah-band/> - <http://iaspm-us.net/the-first-time-i-ever-heard-philip-auslander-hi-ther>

“This is Not a Paper,” *Manifesta Journal* #14 (2012). Online at: [http://www.manifestajournal.org/issues/souvenirs-souvenirs - page-issuessouvenirssouvenirsnotpaper](http://www.manifestajournal.org/issues/souvenirs-souvenirs-page-issuessouvenirssouvenirsnotpaper) (also available in print form)

Book Reviews

Scott Magelssen, *Simming: Participatory Performance and the Making of Meaning*, *Theatre Annual* Vol. 68, 2015.

Aoife Monks, *The Actor in Costume*, *Contemporary Theatre Review* Vol. 21, No. 1, 2011.

Michele White, *The Body and the Screen*, *Theatre Journal*, Vol. 61, No. 4, December 2009.

Tracy C. Davis and Thomas Postlewait, eds., *Theatricality*, *TDR: The Journal of Performance Studies*, Vol. 50, No. 2, 2006.

Gavin Carver and Colin Beardon, eds., *New Visions in Performance: The Impact of Digital Technologies*, *Modern Drama*, Vol. 47, No. 3, 2004.

Elizabeth Klaver, *Performing Television: Contemporary Drama and the Media Culture, Essays in Theatre*, Vol. 20, No. 1, 2001 (published in 2004).

Susan Fast, *In the Houses of the Holy: Led Zeppelin and the Power of Rock Music, Intensities: The Journal of Cult Media* (online at <http://www.cult-media.com>), Spring 2003.

Steve Redhead, *Unpopular Cultures: The Birth of Law and Popular Culture* and Steve Giles, *Bertolt Brecht and Critical Theory: Marxism, Modernity and The Threepenny Lawsuit, TDR: The Journal of Performance Studies*, Fall 1999.

Elinor Fuchs, *The Death of Character: Perspectives on Theater after Modernism, Modern Drama*, Spring 1997.

Una Chaudhuri, *Staging Place: The Geography of Modern Drama, The Brecht Yearbook 1997*.

Jon Erickson, *The Fate of the Object: From Modern Object to Postmodern Sign in Performance, Art, and Poetry, Theatre Survey*, May 1996.

Jill Dolan, *Presence and Desire: Essays on Gender, Sexuality, Performance, Theatre Journal*, December 1995.

Review article (seven books on the body), *TDR: The Journal of Performance Studies*, Fall 1995.

Deborah A. Geis, *Postmodern Theatric[k]s: Monologue in Contemporary American Drama, Theatre Journal*, March 1995.

David Bianculli, *Teletiteracy* and Lynn Spigel, *Make Room for TV, Configurations*, Fall 1994.

Peggy Phelan, *Unmarked: The Politics of Performance, TDR: The Journal of Performance Studies*, Fall 1994.

Review article (four books on performance and theory), *TDR: The Journal of Performance Studies*, Fall 1993.

Herbert Blau, *The Audience, Theatre Journal*, October 1992.

Stefan Brecht, *The Bread and Puppet Theatre*, vols. 1 and 2, *Theatre Journal*, May 1990.

Emma Goldman, *The Social Significance of Modern Drama*, and Peter Szondi, *Theory of the Modern Drama, Genre*, Summer 1989.

Herbert Blau, *The Eye of Prey: Subversions of the Postmodern*, *Theatre Journal*, December 1988.

Jonathan Arac, Ed., *Postmodernism and Politics*, *Theatre Journal*, May 1987.

Marvin Carlson, *Theories of the Theatre*, *American Theatre*, March 1985.

Three books on contemporary American theatre and drama, *Theatre Journal*, May 1983.

Christopher Innes, *Holy Theatre: Ritual and the Avant Garde*, *Canadian Review of Comparative Literature*, March 1983.

Performance Reviews

“*That Show Was Epic! Phil Lesh and The Terrapin Family Band, 3/16/18* by Phil Lesh,” *Theatre Journal*, Volume 73, Number 3, September 2021.

Songs and Stories from Moby Dick (Laurie Anderson), Spoleto Festival, *ArtForum*, October 1999.

Kwaidan (Ping Chong), Center for Puppetry Arts, *Theatre Journal*, December 1998.

“The Second *Helsinki Act*, May 1997,” *Western European Stages*, Fall 1997.

The School for Wives (Molière), Theater Emory, *Theatre Journal*, October 1991.

The Cradle Will Rock (Blitzstein), The Acting Company, *Theatre Journal*, December 1983.

Articles in Reference Works

“Glam Rock,” in *Bloomsbury Encyclopedia of Popular Music of the World*, ed. John Sheperd. London, New York: Bloomsbury, 2017.

Entries on Virtual Reality, Liveness, Cybernetics, Intermediality, Photography, Digital Performance, Internet for *Reading Performance: Theatricality Across Genres*, ed. Gabrielle Cody and Meiling Cheng. Abingdon: Routledge, 2015.

Entries on Glam Rock and Glam Metal for the *Grove Dictionary of American Music*. New York: Oxford University Press, 2014.

“Ping Chong,” *Postmodernism: Key Figures*, ed. Hans Bertens and Joseph Natoli. London: Blackwell, 2002.

“Frank O’Hara” [chapter excerpted from *The New York School Poets as Playwrights*], *Contemporary Literary Criticism* vol. 78, ed. James P. Draper. Detroit: Gale Research, 1994.

“Ntozake Shange,” *Survey of American Literature*. Freeport, NY: Marshall Cavendish, 1991.

“Jean-Claude van Itallie, *America Hurrah*,” *Masterplots II: Drama*, ed. Frank N. Magill. Pasadena, CA: Salem Press, 1990.

Entries for Jean-Claude van Itallie, *America Hurrah*; Arthur Kopit, *Wings*; Megan Terry, *Keep Tightly Closed in a Cool, Dry Place*; Slawomir Mrozek, *The Police*, *Cyclopedia of Literary Characters*, ed. Frank N. Magill. Pasadena, CA: Salem Press, 1990.

Op-Ed

“Tuning In: Why Not Go All Virtual?” *Newsday*, 29 February 2004.

Art Writing

Museum and Gallery Catalogue Essays

“Focus on Me! Performance in the Work of Lizzie Fitch and Ryan Trecartin.” In *Whether Line Lizzie Fitch | Ryan Trecartin*. Eds. Chiara Costa and Mario Mainetti. Milan: Fondazione Prada, 2019.

“The Liveness of Watching Online: Performance Room,” in *Perform, Experience, Relive: BMW Tate Live Program*, ed. Cecilia Wee. London: Tate Modern, 2016.

“The Adventures of Dick: Looking at Larry Anderson’s Work, 1979-2015.” In *Larry Jens Anderson: The Atlanta Years (1979-2015)*. Atlanta: Museum of Contemporary Art of Georgia, 2016.

“Mia Unverzagt’s Not So Innocent Images.” In *Anna Gaskell/Mia Unverzagt: Dialog*. Berlin: Revolver Publishing, 2015. [Catalog essay for exhibition at the Städtische Galerie Bremen]

“Surrogate Performances: Performance Documentation and the New York Avant-garde, ca. 1964–74.” In *On Performativity*, edited by Elizabeth Carpenter. Vol. 1 of *Living Collections Catalogue*. Minneapolis: Walker Art Center, 2014.
<http://walkerart.org/collections/publications/performativity/surrogate-performances>.

“Trace Elements: The Work of Maurice Carlin.” Text commissioned for the exhibition *Maurice Carlin: First... Next... Then... Finally...*, Castlefield Gallery,

Manchester, UK, 8 February 2013 — 17 February 2013. Available at:
<http://www.castlefieldgallery.co.uk/event/maurice-carlin-first-next-then-finally/>

"Repetition and Theatricality in Ragnar Kjartansson's Performance Art," *Ragnar Kjartansson: To Music/An die Musik* (Zurich, Switzerland: Migros Museum für Gegenwartskunst/JRP|Ringier, 2012).

"Pictures of an Exhibition," in *Between Zones: On the Representation of the Performative and the Notation of Movement*, ed. Raphael Gygax and Heike Munder. Zurich: migros museum für gegenwarts kunst, 2010.

"21st Century Dandy," in *Phantasieblume: A Survey of the Work of Nick Fox*. London: Centre for Recent Drawing, 2010.

"Toward a Hermeneutics of Performance Art Documentation," *Lessons in the Art of Falling – Photographs of Norwegian Performance and Process Art 1966–2009*, ed. Jonas Ekeberg. Horten, Norway: Preus Museum, 2009.

"Phil Auslander in Conversation with Paul Pfeiffer," *Contemporary Art at the Dodd: Paul Pfeiffer*, ed. Isabel Wallace and Nora Wendl. Athens, GA: Lamar Dodd School of Art, The University of Georgia, 2008.

Nina Mushinsky: Interior, Christianssands Kunstforening, Nordjyllands Kunstmuseum, Trondheim Kunstmuseum, Nordnorsk Kunstmuseum, 2003-2004.

Kojo Griffin: Recent Work, The Harriett Tubman Museum, Macon, GA, 2001.

"American Theater in Transition: The 1950s," "American Theater in the Vietnam Era," and "Theater in the 1970s," in Lisa Phillips, *The American Century: Art & Culture 1950-2000*. New York: The Whitney Museum of American Art, 1999.

Catalogue essay for Cynthia Knapp (Paintings), Fay Gold Gallery, Atlanta, GA, Sept. 1995.

Catalogue essay for "The Autrey Mill Project" (four-person show), Autrey Mill Nature Preserve and Heritage Center, Alpharetta, GA, Oct. 1994.

Articles

"Will Castleberry Hill Ever Become Atlanta's Version of Chelsea?" *ArtVoices*, December 2008.

"Putting Blacks on Stamps: Cedric Smith creates narratives based on historical 'what ifs,'" *ArtVoices*, November 2008.

"Straight Outta Cape Town: Robin Rhode," *Art Papers*, March/April 2006.

“Mixing the Colors: iona rozeal brown,” *Art Papers*, May/June 2004.

“The Biennale and Its Discontents,” *PAJ: A Journal of Performance and Art*, 76, January 2004.

“Behind the Scenes: Gregor Schneider’s *Totes Haus ur*,” *PAJ: A Journal of Performance and Art* 75, September 2003.

“Humanoid Boogie: Robotic Performances at the Venice Biennial,” *Art Papers*, January/February 2002.

“Unnecessary Duplicates: Identity and Technology in Laurie Anderson’s Performances,” *Art Papers*, January/February 2000.

“Fluxus Art-Amusement: The Music of the Future?” *Art Papers*, March/April 1999.

Art Reviews

Run for Cover (art exhibition) at the Spruill Center, *ArtVoices*, March 2010.

Alec Soth, Photography, High Museum of Art, Atlanta, GA, *ArtForum*, November 2009.

Make Room: Karyn Olivier, Amanda Ross-Ho, Lisa Sigal, Group Exhibition of Installations, Atlanta Contemporary Art Center, *ArtVoices*, April 2009.

Richard Fleming, Photography, Whitespace Gallery, Atlanta, GA, *ArtVoices*, March 2009.

Maria Magdalena Campos-Pons, Video Installations, Spelman College Art Museum, Atlanta, GA, *ArtForum*, February 2009.

Masaki Fujihata, New Media Installations, Cornerhouse, Manchester, UK, *ArtForum*, December 2008.

Susanne Kühn, Painting, Denver Museum of Contemporary Art, Colorado, *ArtForum*, December 2008.

“After 1968: Contemporary Artists and the Civil Rights Legacy,” Group Exhibition, High Museum of Art, Atlanta, *ArtForum*, November 2008.

Carrie Mae Weems, Video Installation, SCAD ACA Gallery, Atlanta, *ArtForum*, October 2008.

Jack Whitten, Painting, Atlanta Contemporary Art Center, *ArtForum*, September 2008.

Fereydoon Family, Digital Images, Whitespace Gallery, Atlanta, *Artillery*, May/June 2008.

Rocio Rodriguez, Painting, Fay Gold Gallery, Atlanta, *ArtForum*, May 2008.

John Otte, Painting, Whitespace Gallery, Atlanta, *ArtForum*, April 2008.

Genevieve Arnold, Painting, The Museum of Contemporary Art of Georgia, *ArtForum*, May 2007.

Matt Bryans, Mixed Media, Atlanta Contemporary Art Center, *ArtForum*, March 2007.

Kalup Linzy, Video, Romo Gallery, *ArtForum*, October 2006.

Joe Sola, "Taking a Bullet" (Video/Installation), Atlanta College of Art Gallery, *ArtForum*, April 2006.

David Haines and Joyce Hinterding, "Purple Rain" (Video Installation), ArtSpace, Sydney, Australia, *ArtForum*, October 2005.

Claire Corey, Digital Paintings, Solomon Projects, *ArtForum*, March 2005.

John Largaespada, Photography, Atlanta College of Art Gallery, *ArtForum*, January 2005.

Chris Vereen, Photography, Atlanta Contemporary Art Center, *ArtForum*, November 2004.

Hussein Chalayan, Video Installation, Istanbul Museum of Contemporary Art, Istanbul, Turkey, *ArtForum*, November 2004.

Anne Truitt, Sculpture and Drawings, Michael C. Carlos Museum, Emory University, *ArtForum*, May 2004.

Samuel Mockbee and the Rural Studio, Architecture, Birmingham (AL) Museum of Art, *ArtForum*, January 2004.

Melik Ohanian, Multimedia Installation, Atlanta College of Art Gallery, Atlanta, GA, *ArtForum*, May 2003.

"L'Objet Sonore," Multimedia Sculpture Group Show, Eyedrum, Atlanta, GA, *Art Papers*, May 2003.

"Like Lions Raging: A Commemorative Exhibition," Multimedia Group Show, Spruill Gallery, Atlanta, GA, *Art Papers*, January 2003.

Darren Murray, Painting, Kevin Kavanagh Gallery, Dublin, Ireland, *ArtForum*, December 2002.

“Un/Natural Selection,” Multimedia Group Show, City Gallery at Chastain, Atlanta, *Art Papers*, May/June 2002.

“Il Respiro Nascosto delle Cose,” Multimedia Group Show, Galleria de la Citta, Verona, Italy, *ArtForum*, April 2002.

Bertozi & Casoni, Ceramic Sculpture, Cardi, Milan, Italy, *ArtForum*, March 2002.

Jim Waters, Painting, Kiang Gallery, Atlanta, *ArtForum*, January 2002.

Beatriz Milhazes, Painting, Birmingham (AL) Museum of Art, *ArtForum*, November 2001.

Gretchen Hupfel, Photography, Nexus Center for Contemporary Art, Atlanta, *ArtForum*, April 2001.

Jessica Diamond, Site-specific Painting, Birmingham (AL) Museum of Art, *ArtForum*, February 2001.

Cathy de Monchaux, Sculpture, Hirshorn Museum and Sculpture Garden, Washington, DC, *ArtForum*, November 2000.

Kojo Griffin, Paintings, *ArtForum*, September 2000.

“Self Evident” (group show), *Art Papers*, November/December 1999.

Walker Evans, “Simple Secrets,” Photography, High Museum of Art, Atlanta, *ArtForum*, October 1998.

Corinne Colarusso, “Free Wandering” (paintings), *Art Papers*, May/June 1997.

Constance Mulhall Fraatz, “Not to Scale” (installation), *Art Papers*, July/August 1995.

“Imagine a World without AIDS: The AIDS Cure Project Art Show,” *Art Papers*, Jan./Feb. 1995.

Janeila Howalt, “Happy Holidays” (paintings), *Art Papers*, Jan./Feb. 1995.

Scott Gilliam and Billy Johnston, “Fight or Flight” (installation), *Art Papers*, May/June 1993.

PAPERS AND ADDRESSES

Invited Lectures and Keynote Addresses

“25 Years of Liveness,” Panygiri (European Capital of Culture event), May 2023 (online/asynchronous).

“Digital Liveness Revisited,” Tajrobeh Festival, Tehran, Iran, April 2022 (online).

“John Cage’s 4’33’’: A Performance Perspective,” Keynote Address, NOVA Contemporary Music Meeting, Lisbon, Portugal, May 2021 (online).

“The Theatre and the Media,” *Theatre Dialogues* Video Series, Homo Ludens Foundation, Sofia, Bulgaria, 2021. <https://www.youtube.com/watch?v=XrZTnp-7Gq0>

“Ragnar Kjartansson’s *The Visitors*,” High Museum of Art, Atlanta, April 2021 (online).

In Concert: Performing Musical Persona, Drama and Theatre Arts Research Talks, University of Manchester (UK), April 2021 (online).

“Live—and In Person! The Beatles as Performers, 1963-1966,” MacAdam Lecture, John Jacob Niles Center for American Music, University of Kentucky, October 2020 (online).

“Persona: The Social Dimensions of Musical Identity,” Keynote, *Pop Personae - Performing and Negotiating Identities in Popular Music*, University of Bayreuth, Germany, January 2020.

“Reactivations: Performance and Its Documentation,” Invited Presentation, *Re-Constructing Performance Art: Processes and Practices of Historicisation, Documentation, and Representation (1960s-1970s)*, Free University, Berlin, Germany, 30 November – 1 December 2018.

“Authenticity as an Interactive Accomplishment,” Keynote, *Popular Music Discourses: Authenticity and Mediatization*, University of Karlstad, Sweden, November 2018.

“Barbie in a Meat Dress: Performance and Mediatization in the 21st Century,” Invited Lecture, Department of Geography, Media, and Communication, Karlstad University, Karlstad, Sweden, November 2018.

“21st Century Girl: Lady Gaga, Performance Art, and Glam,” Invited Lecture, Department of Music and Arts, Linnaeus University, Vanxjon, Sweden, November 2018.

“Musical Personae’ Revisited,” Invited Lecture, Department of Musicology and Media Studies, Humboldt University, Berlin, Germany, November 2018.

“Dedicated Followers of Fashion: Rock Stage Wear and Menswear in the 1960s and 1970s,” Keynote, *Euroize Conference: Art Bands, DIY Music and Cultural Mobility in an Age of Transnational Mobility*, University of Reading, UK, September 2018.

“Liveness Revisited,” NEH Summer Institute: Digital Technologies in Theatre & Performance Studies, University of Georgia, Athens, June 2018.

“The Fame: Performance Art and Celebrity Culture,” Public Lecture, Royal Institute for Theater, Cinema, and Sound, Brussels, Belgium, May 2018.

“Reactivations: Performance and Its Documentation,” Colloquium, Department of Theatre and Film Studies, University of Georgia, Athens, April 2018.

“The Fame: Performance Art and Celebrity Culture,” AGAS Lecture, Lamar Dodd School of Art, University of Georgia, Athens, April 2018.

“The Fame: Performance Art and Celebrity Culture.” Invited Presentation. *Symposium: Is there a “new” American avant-garde? Critical approaches to contemporary experimental American practices*. Onassis Cultural Center, Athens, Greece, November 2016.

“Musical Personae Revisited.” Invited Presentation. *Investigating Musical Performance: Towards a Conjunction of Ethnographic and Historiographic Perspectives*, Fondazione Giorgio Cini, Venice, Italy, July 2016.

“21st Century Girl: Lady Gaga, Performance Art, and Glam.” Invited Presentation. *Städtische Galerie Bremen*, Bremen, Germany, October 2015.

“The Paradoxical Temporality of Performance Documentation.” Invited Presentation. *Symposium: Capturing Dance. Documentation Art Performance: Conflict or Complement?* Tanzfabrik, Berlin, Germany, October 2015.

“Toward a Hermeneutics of Performance Documentation. Invited Presentation. *Documentation in the Performing Arts: Challenges and Procedures*. Institut für Theaterwissenschaft der Freien Universität Berlin, Berlin, Germany, October 2015.

“Karaoke as Performance Reenactment.” Invited Presentation. *Misfits: Time-Based Media and the Museum*. Carnegie Museum of Art, Pittsburgh, Pennsylvania, October 2015.

“Film Acting and Performance Capture: The Index in Crisis.” Keynote Address. *Corps en scène : L'acteur face aux écrans*, La Sorbonne, Paris, June 2015

“Art Without Borders? Kaprow City/Schlingensief City.” Invited Presentation. Migros Museum für Gegenwartskunst, Zurich, Switzerland, January 2015.

“Barbie in a Meat Dress: Performance and Mediatization in the 21st Century.”
Invited Presentation. McKay Lecture Series, Dalhousie University, Halifax, CA,
October 2014.

“Théâtre et performance: l'évasion de la représentation.” Invited Presentation.
Rencontres Recherche et Creation, Festival d'Avignon/Agence Nationale de la
Recherche. Avignon, France, July 2014

Invited Keynote, *Radio Calling: Liveness*, TENT, Rotterdam, The Netherlands,
May 2014 (via teleconferencing).

Presenter and panelist, *On Liveness: During/Pre/Post*, Tate Modern, London, UK,
April 2014.

“Barbie in a Meat Dress: Performance and Mediatization in the 21st Century.”
Invited Lecture, Kent Institute for Advanced Studies in the Humanities, University
of Kent, Canterbury, UK, October 2013.

“21st Century Girl: Lady Gaga, Glam Rock, and Performance Art.” Invited
Lecture, School of the Art Institute of Chicago, October 2013.

“Barbie in a Meat Dress: Performance and Mediatization in the 21st Century.”
Invited Keynote, The Viewing of Politics & The Politics of Viewing, Aristotle
University, Thessaloniki, Greece, April 2013.

“Surrogate Performances: Performance Documentation and the New York Avant-
Garde, c. 1964 – 1974,” Invited Lecture presented by the Groupe de recherche -
Performativité et effets de presence, Université du Québec à Montréal, February
2013.

“Giving the Digital Its Due,” *Art in a Digital Age*, Stanford Arts Institute,
Stanford University, November 2012.

“Music and Performance: The Disciplinary Dilemma Revised,” Invited Keynote,
Sound and Performance, 11th Congress of the Gesellschaft für
Theaterwissenschaft (German Society for Theatre Studies), University of
Bayreuth, Germany, October 2012.

“Sound and Vision: The Audio-Visual Economy of Musical Performance,”
Invited Lecture presented by the Groupe de recherche Performativité et effets de
presence, Université de Québec a Montreal, Montreal, Canada, February 2012.

“Sound and Vison: The Audio-Visual Economy of Musical Performance,” Invited
Keynote Address to the Association for the Study of Popular Music (ASPM)
Germany, Paderborn, November 2011.

“Sound and Vision: The Audio-Visual Economy of Musical Performance,”
Invited Keynote, Undergraduate Honors Conference, Department of
Communication and Theatre, DePauw University, Greencastle, IN, April 2011.

“Reactivation Activated: The Beatles’ Stadium Audiences,” Invited Paper, *Sound
and Music in Mass Performance*, Jackman Humanities Institute, University of
Toronto, Toronto, Canada, April 2011.

“Documentation as Performance,” Invited Keynote, Practice as Research
Consortium (PARC) Northwest Carnival, Manchester Metropolitan University,
Manchester, UK, July 2011.

“Reactivation: Toward a Hermeneutics of Performance Documentation,” Dept. of
Art History and Communication Studies, McGill University, Montreal, Canada,
February 2011 (Invited Lecture).

“Digital Liveness,” Keynote Event, Transmediale Festival/Club Transmediale,
Berlin, Germany, November 2010 (Invited).

“Reactivation: Toward a Hermeneutics of Performance Documentation,”
University of Porto, Portugal, October 2010 (Invited Lecture).

“Lucille Meets GuitarBot,” Workshop Presentation, University of Porto, Portugal,
October 2010 (Invited Lecture).

“Live Performance in a Mediatized Culture,” Dept. of Theatre, University of
Evora, Portugal, October 2010 (Invited Lecture).

“Live and Technologically Mediated Performance,” *Crossing Borders:
Performance, Body, Media*, symposium organized by the Korean Theatre Studies
Association in conjunction with the 5th Annual Theatre Olympics, October 2010,
Seoul, South Korea (Invited).

“Jazz Improvisation as a Social Agreement,” Keynote, Meeting of the Music and
Media Group, International Musicological Association, Humboldt University,
Berlin, June 2010 (Invited).

“Sound and Vision: The Audiovisual Economy of Musical Performance,”
Discourses of Music, Sound, and Film: A Meeting of the Disciplines, University
of Texas at Austin, February 2010 (Invited).

“Liveness Redux: The View from 2009.” Keynote (via videoconferencing),
Interfaces: Reconceiving the Human through Theatre and Digital Performance,
Universidade Federal do Estado do Rio de Janeiro, Brazil, October 2009.

“Reactivation: Performances, Documentation, and the Present Moment.” Seminar
in conjunction with the exhibition *Lessons in the Art of Falling – Photographs of*

Norwegian Performance and Process Art 1966–2009, sponsored by the Preus Museum, the Freedom of Expression Foundation, and the National Academy of Fine Art, Oslo, Norway, September 2009.

“Reactivation: Performance, Mediatization, and the Present Moment.” Biannual Rheney Lecture, Dept. of English, Vanderbilt University, Nashville, TN, March 2009.

“Reactivation: Performance, Mediatization, and the Present Moment.” The Drama Interest Group, University of Michigan, Ann Arbor, MI, February 2009.

Invited Respondent, Theatre and Performance Research Association, Leeds, UK, September 2008.

“Reactivation: Performances, Recordings, and the Present Moment.” Keynote, *Turangawaewae: A Sense of Place*, Australasian Association for Theatre, Drama, and Performance Studies (ADSA), Dunedin, New Zealand, June 2008.

“Jazz Improvisation as a Social Arrangement.” Giles Wilkeson Gray Lecture, Dept. of Communication Studies, Louisiana State University, Baton Rouge, LA, March 2008.

“Bryan Ferry’s Inauthentic Voices.” Keynote, Columbia Music Scholarship Conference, Columbia University, New York, NY, March 2008.

“*Liveness Redux: The View from 2008.*” Keynote, Battleground States 2008, Bowling Green State University, Bowling Green, OH, February 2008.

“*Liveness Redux: The View from 2007.*” Keynote, *New Performance Paradigms: “New Languages,” An International Symposium*, Adelphi Research Institute, University of Salford, Manchester, UK, November 2007.

“Jazz Improvisation as a Social Arrangement,” *Performing Improvisation Seminar*, Adelphi Research Institute, University of Salford, Manchester, UK, November 2007.

“Jazz Improvisation as a Social Arrangement,” *Performing Community: Aesthetics and Politics, Violence and Re-mediation*, Department of Germanic Studies, Indiana University, Bloomington, September 2007.

“King of the Highway, Queen of the Hop: Marc Bolan and the Evolution of Glam Style.” The Lab at Belmar, Belmar, CO, April 2007.

“You Don’t Own Me: Performance as Intellectual Property.” Theatre Department, University of Colorado, Boulder, April 2007.

“The Performativity of Performance Art Documentation,” Performance Research Group, University of Salford, Manchester, UK, March 2007.

“*Liveness Revisited*,” Adelphi Research Institute, University of Salford, Manchester, UK, March 2007.

“The Gollum Problem: New Issues in Performance and Intellectual Property,” University of Salford, Manchester, UK, March 2007.

“King of the Highway, Queen of the Hop: Marc Bolan and the Evolution of Glam Style,” University of Salford, Manchester, UK, March 2007.

“Performing Glam Rock: Gender and Theatricality in Popular Music,” Center for Twenty-First Century Studies, University of Wisconsin, Milwaukee, December 2006.

“King of the Highway, Queen of the Hop: Marc Bolan and the Evolution of Glam Rock.” *Performance Studies Atelier*, University of Calgary, Calgary, Canada, September 2006.

“Adventures in Non-Digital Virtuality.” Keynote, *(re)Actor: The First International Conference on Digital Live Art*, The Octagon, London, UK, September 2006.

“Humanoid Boogie: Reflections on Robotic Performance.” Keynote, *E-Performance and Plug-Ins: A Mediatized Performance Conference*, University of New South Wales, Sydney, Australia, November 2005 (via teleconferencing).

“The Performativity of Documentation: Vito Acconci’s Photo Piece.” *After the Act: The (Re)presentation of Performance Art*, Museum of Modern Art, Stiftung Ludwig, Vienna, Austria, November 2005.

“Humanoid Boogie: Reflections on Robotic Performance.” Lecture Series, On the Boards [performance space], Seattle, WA, November 2005.

Position Paper, *Duke University Podcasting Symposium*, Information Science and Information Studies, Duke University, Durham, NC, September 2005.

“Musical Personae.” Keynote, *Transversalities: Crossing Disciplines, Cultures and Identities*. University of Reading, Reading, UK, September 2005.

“Watch That Man: David Bowie as Ziggy Stardust,” Public Lecture presented by the Latrobe University Theatre and Drama Program and the Live Events Research Network, Melbourne, Australia, May 2005.

“Suzi Quatro Wants to Be Your Man: Female Masculinity in Glam Rock,” Department of Performance Studies Seminars, University of Sydney, Sydney, Australia, May 2005.

“Sound and Vision: Record of the Past or Performance in the Present?” *Comparative Perspectives in the Study of Recordings*, First Symposium of the AHRC Research Centre for the History and Analysis of Recorded Music, Royal Holloway, University of London, Egham, UK, April 2005.

“Humanoid Boogie: Reflections on Robotic Performance.” Quorum Annual Drama Lecture, Queen Mary College, University of London, London, UK, April 2005.

“King of the Highway, Queen of the Hop: Marc Bolan and the Evolution of Glam Style,” Adelphi Institute for Creative Arts and Sciences, ARICAS Seminar Series/Music, Salford University, Manchester, UK, April 2005.

“Watch that Man: David Bowie as Ziggy Stardust,” Institute of Popular Music, University of Liverpool, Liverpool, UK, April 2005.

“Inauthentic Voices: Gender Bending and Genre Blending with Bryan Ferry and Roy Wood.” Manchester Metropolitan University, Alsager, UK, April 2005.

“Humanoid Boogie: Reflections on Robotic Performance.” Keynote, International Gathering: Towards Tomorrow? Centre for Performance Research, University of Wales, Aberystwyth, Wales, April 2005.

“‘Sound is Enough’: Spectacle, Theatricality, and Rock Music, c. 1967-1969.” The Melburn G. Glasscock Center for Humanities Research, Texas A&M University, College Station, TX, February 2005.

“I Wanna Be Your Man: Suzi Quatro’s Musical Androgyny,” Regent’s Lecture, Bowling Green State University, Bowling Green, OH, April 2004.

“The Inauthentic Voice: Vocal Production in Glam Rock,” Symposium: *Art/Voices: Staging the Audible Between Live Performance and Technologies*, Institut für Theaterwissenschaft der Freie Universität Berlin, Germany, March 2004.

“Humanoid Boogie: Reflections on Robotic Performance,” Department of Communication and Art History, McGill University, Montréal, Canada, October 2003.

“I Wanna Be Your Man: Suzi Quatro’s Musical Androgyny,” Theatre Department, University of Colorado, Boulder, CO, February 2003.

“All the Young Dudes: Performances of Masculinity in Glam Rock,” Theatre Department, University of Colorado, Boulder, CO, February 2003.

“Task and Vision Revisited: An Interview with Willem Dafoe” (paper and video presentation), Theatre Department, Emory University, Atlanta, GA, January 2003.

“I Wanna Be Your Man: Suzi Quatro’s Musical Androgyny,” Georgetown University, Washington, DC, December 2002.

“You Don’t Own Me: Performance and Copyright,” *Media Issues in the Digital Age: Copyright Strategies for Culture and Education*, sponsored by the National Initiative for a Networked Cultural Heritage, Atlanta, GA, September 2002.

“Humanoid Boogie: Reflections on Robotic Performance,” Trinity College, Dublin, Ireland, May 2002.

“Humanoid Boogie: Reflections on Robotic Performance,” *Body, Space and Technology Research Group*, Brunel University, London, UK, May 2002.

“I Wanna Be Your Man: Suzi Quatro’s Musical Androgyny,” *Communication Culture Media Subject Group*, Coventry University, Coventry, UK, May 2002.

“Humanoid Boogie: Reflections on Robotic Performance,” Manchester Metropolitan University, Alsager, UK, May 2002.

“Performance Controversies as Cultural Performances,” *Cultural Battlefields: The Changing Shape of Controversy in Exhibition and Performance*, The Center for Public Scholarship, Emory University, Atlanta, GA, March 2002.

“I Wanna Be Your Man: Suzi Quatro’s Musical Androgyny,” Theatre Department, University of Minnesota, Minneapolis, November 2001.

“Live from Cyberspace: Performance on the Internet,” English Department, SUNY Albany, May 2001.

“Live from Cyberspace: Performance on the Internet,” Institute for the Humanities, Ohio State University, Columbus, February 2001.

“Live from Cyberspace: Performance on the Internet,” *Sommerschule: Performativität und Medien*, Freien Universität Berlin, Germany, July 2000.

“Liveness: Performance in a Mediatized Culture,” Atlanta Contemporary Art Center, April 2000.

“Tee Vee’s Playhouse: Live Performance in a Mediatized Culture,”
Distinguished Lecturers Series, Dept. of Theatre and Dance, University of
California, Davis, February 2000.

“All the Young Dudes: Performances of Masculinity in Glam Rock,” School of
Fine Arts Artists Lecture Series, Concordia University, Montréal, Canada,
September 1999.

“Periodizing the Seventies in Rock Music,” Program in Communications, McGill
University, Montréal, Canada, September 1999.

“Live Performance in a Mediatized Culture” (presented in French), Theatre
Department, Université du Québec a Montréal, Canada, September 1999.

“Liveness: Performance in a Mediatized Culture,” Department of Performance
Studies, New York University, September 1999.

“The Medical Body in Performance,” Nexus Contemporary Art Center, Atlanta,
GA, April 1999.

“Liveness: Performance in a Mediatized Culture,” School of Theatre, Florida
State University, Tallahassee, FL, March 1999.

“Live Performance in a Mediatized Culture,” Theatre Department, Manchester
Metropolitan University, Manchester, UK, November 1998.

“Live Performance in a Mediatized Culture,” The Green Room [performance
space], Manchester, UK, November 1998.

“Seeing Is Believing: Live Performance and the Discourse of Authenticity in
Rock Culture,” Communication Culture Media Subject Group of Coventry
University, Coventry, UK, November 1998.

“Live Performance in a Mediatized Culture,” School of Performing Arts,
Coventry University, Coventry, UK, November 1998.

“Testimony as Site-Specific Performance,” Roehampton Institute, London, UK,
November 1998.

“Liveness, Mediatization, and Intermedial Performance,” *Special Seminar on
Intermediality*, Free University of Brussels, Belgium, November 1998.

“Legally Live,” Keynote Address to the Seminar on Arts and Management, K. U.
Leuven, Leuven, Belgium, November 1998.

“Issues in Theatre and Intellectual Property: Moral Rights for Playwrights, Copyright for Actors,” Theatre Department, University of Georgia, Athens, GA, October 1998.

“Periodizing the 70s” (roundtable discussion), Nexus Contemporary Art Center, Atlanta, GA, October 1998.

“Live Performance in a Mediatized Culture,” University Lecture, University of Wisconsin, Madison, May 1998.

“Gonna Make It Real: Live Performance, Simulation, and the Discourse of Authenticity in Rock Culture,” Center for Performance Research, Aberystwyth, Wales, UK, March 1998.

“Live Performance in a Mediatized Culture,” Theatre Department, Roehampton Institute, London, UK, March 1998.

“Gonna Make It Real: Live Performance, Simulation, and the Discourse of Authenticity in Rock Culture,” John Moores University, Liverpool, UK, March 1998.

“Gotta Make It Real: Live Performance, Simulation, and the Discourse of Authenticity in Rock Culture,” *Ex-Experience*, lecture series co-sponsored by Klapstuk (international performance festival) and Instituut voor Culturele Studies, Leuven, Belgium, October 1997.

“Live Performance in a Mediatized Culture,” Virije Universiteit Brussel, Brussels, Belgium, October 1997.

“Live Performance in a Mediatized Culture,” RITS (Erasmus Hogeschool), Brussels, Belgium, October 1997.

Keynote Address, *Helsinki Act* (international performance festival and symposium), The Theatre Academy of Finland, Helsinki, Finland, May 1997.

“Seeing is Believing: Live Performance and the Discourse of Authenticity in Rock Culture,” Helsinki University, Helsinki, Finland, May 1997

Participant, *Conversations at the Castle*, conceptual art project curated by Mary Jane Jacobs, Olympic Arts Festival, Atlanta, 1996. Catalogue published by MIT Press.

“The Surgical Self: Orlan’s Theatre of Operations,” *Gender/Technology Conference*, Humanities Institute, SUNY Stony Brook, April 1996.

“Legally Live: Performance In/Of the Law,” Callaway Lecture, Depts. of English and Drama, New York University, December 1995.

“The Composer’s Voice,” discussion of popular music in the American musical theatre, Alliance Theater, Atlanta, April 1995.

Live Performance in a Mediatized Culture,” Nexus Center for Contemporary Art, Atlanta, GA, April 1994.

“Stand-up Comedy and Cultural Resistance: Sandra Bernhard,” *Common Ground Working Papers Series*, Klang (performance space), Atlanta, GA, February 1992.

“Theory, Politics and the Arts,” Sculpture Dept., School of the Arts, Virginia Commonwealth University, Richmond, VA, October 1986.

Conference Papers and Presentations

Invited Discussant, *Rolling Stones: Shine A Light*, film showing sponsored by the Arts and Humanities Committee, Annual Meeting of the Gerontological Society of America, Atlanta, GA, November 2009.

“Lucille Meets GuitarBot: Instrumentality and Agency in Musical Performance,” Performance Studies Focus Group Pre-Conference, Annual Meeting of the Association for Theatre in Higher Education, Denver, CO, July 2008.

“This is Not a Paper.” *Events and Event Structures*, Denmark’s Design School, Copenhagen, DK, May 2007.

“Jazz Improvisation as a Social Arrangement.” Annual Meeting of the International Association for the Study of Popular Music, Northwestern University, Boston, MA, April 2007.

Contribution, *Workshop: Popular Music Studies and Performance Studies: Encouraging the Dialogue*, Annual Meeting of the International Association for the Study of Popular Music, Northeastern University, Boston, MA, April, 2007.

“Roy Wood Rocks the Subjunctive,” Annual Meeting of the Association for Theatre in Higher Education, Chicago, IL, August 2006.

Response, “Performing Glam Rock: An Interdisciplinary Roundtable,” Annual Meeting of the Association for Theatre in Higher Education, Chicago, IL, August 2006.

Contribution on Pedagogy, “Bringing Up Baby: Developing Methodology and Pedagogy in Interdisciplinary Performance Based Research, Performance Studies Focus Group Pre-Conference, Annual Meeting of the Association for Theatre in Higher Education, Chicago, IL, August 2006.

“Put Your Ray Gun to My Head: David Bowie and Mick Ronson,” Annual Meeting of the Popular Culture Association, Atlanta, GA, April 2006.

“Put Your Ray Gun to My Head: David Bowie and Mick Ronson,” Annual Meeting of the International Association for the Study of Popular Music (USA), Murfreesboro, TN, February 2006.

“Musical Personae.” Annual Meeting of the Society for Ethnomusicology, Atlanta, GA, November 2005.

“Musical Personae: Beyond Textual Models in the Music as Performance Debate.” Performance Studies International, Brown University, Providence, RI, March 2005.

“At the Listening Post, or, Do Machines Perform?” Annual Meeting of the College Art Association, Atlanta, GA, February 2005.

“Gary Glitter: Rock and Roll Vulgarian,” Annual Meeting of the American Society for Theatre Research, Las Vegas, NV, November 2004.

“Authenticity, Antitheatricity, and Psychedelic Rock,” Annual Meeting of the Association for Theatre in Higher Education, Toronto, Canada, July 2004.

“Not Sure If You’re a Boy or a Girl: Glam Rock and Transvestism after the Counterculture,” Annual Meeting of the Association for Theatre in Higher Education, Toronto, Canada, July 2004.

“Good Old Rock and Roll: Performing the 1950s in the 1970s,” Annual Meeting of the International Association for the Study of Popular Music USA, Los Angeles, September 2003.

“Mood Music: Roy Wood Rocks the Subjunctive,” Annual Meeting of the Association for Theatre in Higher Education, New York City, July/August 2003.

“Musicians as Performers: A Disciplinary Dilemma,” ATHE Performance Studies Focus Group Pre-Conference, New York City, July 2003.

“Mood Music: Roy Wood Rocks the Subjunctive,” Biannual meeting of the International Association for the Study of Popular Music, Montréal, July 2003.

“Living in the Material World: The Beatles at Shea Stadium,” Seminar Paper, Annual Meeting of the American Society for Theatre Research, Philadelphia, PA, November 2002.

“Humanoid Boogie, or, Do Machines Perform?” *Fresh Print Series IV*, Annual Meeting of the Association for Theatre in Higher Education, San Diego, July 2002.

“Butler and Goffman: Grudge Match or Love Connection?” *Performativity Meets Performance*, Annual Meeting of the Association for Theatre in Higher Education, San Diego, July 2002.

Comment on Jon McKenzie’s *Perform or Else, Perform or Else*, Annual Meeting of the Association for Theatre in Higher Education, San Diego, July 2002.

“Task and Vision Revisited: An Interview with Willem Dafoe” (paper and video presentation), *The Wooster Group and Its Tradition* organized by the Free University of Brussels, Kaaitheater, Brussels, Belgium, May 2002.

“Humanoid Boogie: Reflections on Robotic Performance,” Annual Meeting of Performance Studies International, New York University, New York City, April 2002.

“Is Theatre a Medium?” Seminar Paper, Annual Meeting of the American Society for Theatre Research, San Diego, CA, November 2001.

“Postmodernism, Identity, and Rock Music,” Annual Meeting of the Association for Theatre in Higher Education, Chicago, August 2001.

“I Wanna Be Your Man: Suzi Quatro’s Musical Androgyny,” Annual Meeting of Performance Studies International, Mainz, Germany, March 2001.

“Live from Cyberspace, or, I was sitting at my computer this guy appeared he thought I was a bot,” Annual meeting of the Association for Theatre in Higher Education, Washington, DC, August 2000.

Response, “Roundtable on Liveness” [Panel discussion of *Liveness: Performance in a Mediatized Culture*], Annual meeting of the Association for Theatre in Higher Education, Washington, DC, August 2000.

“Looking at Records,” *Uncommon Senses* conference at Concordia University, Montreal, Canada, April 2000.

“Watch That Man: David Bowie as Ziggy Stardust,” Annual meeting of Performance Studies International, Tempe, AZ, March 2000.

“Cyberspace as a Performance Art Venue” (paper for seminar on *Performance Arts Spaces: Institutional Histories, Economies, Geographies*), Annual Meeting of the American Society for Theatre Research, Minneapolis, MN, November 1999.

“Liveness, Mediatization, and Intermedial Performance,” Annual Meeting of the Women in Theatre Program, Toronto, Canada, July 1999.

“Black Plastic with a Hole in the Middle: On the Materiality of Music Media,” *Living in a Material World*, College of Art and Design, Coventry University, Coventry, UK, June 1999.

“Periodizing the Seventies in Rock Music,” Fifth Annual Performance Studies Conference, Center for Performance Research, Aberystwyth, Wales, UK, April 1999.

“The Resistible Rise of the Videotape Trial,” Annual Meeting of the Association for Theatre in Higher Education, San Antonio, TX, August 1998.

“‘An Orchid in the Land of Technology’: Live Performance and Walter Benjamin,” *Cultural Work: An International Conference*, organized by the Communication Culture Media Subject Group of Coventry University, Coventry, UK, March 1998.

“Ontology vs. History: On Making Distinctions Between Live and Mediatized Performance,” Third Annual Performance Studies Conference, Atlanta, GA, April 1997.

“Law and Remembrance: Memory and Performativity in the Courtroom,” Annual Meeting of the Association for Theatre in Higher Education, San Francisco, August 1995.

“The Surgical Self: Body Alteration and Identity,” Performance Studies Conference, New York University, March 1995.

“Legally Live: Performance in/of the Law,” Annual Meeting of the Association for Theatre in Higher Education, Chicago, July 1994.

“Orlan’s Theatre of Operations,” Annual Meeting of the Association for Theatre in Higher Education, Chicago, July 1994.

“Tee Vee’s Playhouse: Televisual Appropriations of Theatrical Discourse,” Annual Meeting of the Modern Language Association, Toronto, Canada, December 1993.

“Live Performance in a Mediatized Culture, Part Deux,” Annual Meeting of the Association for Theatre in Higher Education, Philadelphia, PA, August 1993.

“Performing Television,” *Unnatural Acts: Theorizing the Performative*, University of California, Riverside, February 1993.

“*Presence and Theatricality* in the Discourse of Performance and the Visual Arts,” Annual Meeting of the American Society for Theatre Research, Newport, RI, November 1992.

“Media Theory as a Ground for Performance Criticism,” Annual Meeting of the Association for Theatre in Higher Education, Atlanta, August 1992.

“Keeping Her Options Open: Sandra Bernhard’s Ambiguous Sexuality,” Annual Meeting of the Association for Theatre in Higher Education, Atlanta, August 1992.

Panelist, Symposium: *To Those Whom Come After: Brecht’s Communist Plays in a Post-Communist World*, Emory University, Atlanta, March 1992.

“Ownership of the Work of Art in the Age of Electronic Reproduction,” Annual Meeting of the Association for Theatre in Higher Education, Chicago, August 1990.

“‘Comedy About the Failure of Comedy’: Stand-up Comedy and Postmodernism,” Annual Meeting of the Northeast Modern Language Association, Toronto, Canada, April 1990.

“‘Women Tell the Dirtiest Jokes’: The Politics of Gender in Stand-up Comedy,” National Meeting of the American Society for Theatre Research, Williamsburg, VA, November 1989.

“‘Brought to you by Fem-Rage’: The Angry Comedy of Roseanne Barr,” National Meeting of the Association for Theatre in Higher Education, New York City, August 1989.

“Postmodern Performance, Mass Culture, and the Problem of Critique,” National Meeting of the Modern Language Association, New Orleans, LA, December 1988.

“Going with the Flow: Performance Art and Mass Culture,” *New Languages for the Stage*, University of Kansas, Lawrence, KS, April 1987.

“The Performing Body as a Space for Cultural Enactment,” Conference of the Dance Critics Association, Riverside Church, New York City, June 1988.

“Vito Acconci and the Politics of the Body in Postmodern Performance,” *Postmodernism: Texts, Politics, Instruction*, Conference of the International Association For Philosophy and Literature, Lawrence, KS, April 1987.

“The House of Dodge: Sam Shepard’s Buried Child as Tragedy,” University of Florida Dept. of Classics Comparative Drama Conference X, Gainesville, March 1986.

“The Body of the Text/The Text of the Body: Theatre and Deconstruction,” 14th Annual 20th-Century Literature Conference, University of Louisville, KY, 1986.

“Deconstructed Text/Deconstructing Actor: L.S.D. From The Crucible,” National Meeting of the American Theatre Association, Toronto, Canada, August 1985.

“Exceptional Ceremonies: An Introduction to Adolphe Appia’s Performance Theory,” National Meeting of the American Theatre Association, Toronto, Canada, August 1985.

“Theatre, Performance, and the Problematics of Presence,” Symposium: *Toward A New Poetics of Theatre: Critical Theory and its Applications to Performance*, College of William and Mary, Williamsburg, VA, April 1985.

“Just Be Your Self: Logocentrism and Difference in Performance Theory,” *Toward A New Poetics* (competitive panel), National Meeting of the American Theatre Association, San Francisco, CA, August 1984.

INSTITUTIONAL SERVICE (2015-21)

Service to the School of Literature, Media, and Communication

2020

LMC RPT Committee Member
Liaison, LMC and the Georgia Film Academy

2019

LMC RPT Committee Member
LMC Representative to IAC Dean’s RPT Committee

2018

Chair, LMC Executive Committee Member (2017-18),
LMC Black Media Hiring Committee Member (2017-18),
LMC Undergraduate Curriculum Committee (2017-18)

2017

Chair, LMC Executive Committee (2017-18)
Member, LMC Black Media Hiring Committee Member (2017-18)
LMC Undergraduate Curriculum Committee (2017-18)

2015

LMC RPT Committee

Service to the Georgia Institute of Technology

2021

Member, Ivan Allen College RPT Task Force assembled to develop a set of Guidelines for Decision Making in RPT

2019

Peer Reviewer for IAC SGR Grant Program

2018

Peer Reviewer for IAC SGR Grant Program

2017

Peer Reviewer for DILAC and SGR grant programs

Participated in Dean's Internship Program as a Mentor (IAC)

2016

Participated in Dean's Internship Program as a Mentor (IAC)

2015

Peer Reviewer for IAC SGR Grant Program

PROFESSIONAL SERVICE

Conferences Organized

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| 1996-97 | Co-Chair, Third Annual Performance Studies Conference, April 1997, Atlanta, GA. |
| 1985 | Director, Symposium: <i>Toward A New Poetics of Theatre: Critical Theory and its Applications to Performance</i> , April, College of William and Mary, Williamsburg, VA. |

Grant Reviewing and Service on Funding Panels

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|------|---|
| 2021 | Swiss National Science Foundation |
| 2021 | Fund for Scientific Research – FNRS, Belgium. ESF-FWO |
| 2019 | European Science Foundation |
| 2019 | Netherlands Organization for Scientific Research and |
| 2019 | FWO Flanders Research Foundation |
| 2017 | European Research Council, Social Sciences and Humanities |
| 2013 | Dutch Council for the Humanities |
| 2013 | National Humanities Center |
| 2012 | Fonds québécois de la recherche sur la société et la culture,
Quebec, Canada |
| 2012 | Research Council of Canada |
| 2012 | Government of Ireland Postdoctoral Fellowship |
| 2011 | Fonds québécois de la recherche sur la société et la culture,
Quebec, Canada |
| 2010 | Panelist, Fonds québécois de la recherche sur la société et la
culture, Montreal, Canada |
| 2010 | Reviewed Proposal for the Israel Science Foundation |

- 2010 Panelist, Fulton County (GA) Arts Council Literary/Media Grant Panel
- 2009 Reviewed Proposal for the Vienna Science and Technology Fund
- 2009 Panelist, Fulton County (GA) Arts Council Theater Grant Panel
- 2008 Panelist, Fulton County (GA) Arts Council Municipalities Grant Panel
- 2008 External Reviewer, Institute for the Study of Culture and Society Fellowship Program, Bowling Green State University, Bowling Green, OH.
- 2006 Reviewed proposal for the Austrian Science Fund's Elsa Richter-Positions program to support female scholars.
- 2004 Committee member, Évaluation à mi-parcours, Regroupements stratégiques, Volet Centres de recherche. Fonds de recherche sur la société et la culture Québec, Montréal, Canada.
- 2004 Grant proposal evaluator, American Council of Learned Societies
- 2003 Panelist, 4ième Concours du Fonds innovation/Fonds de recherche sur la société et la culture Québec, Montréal, Canada.
- 2003 Grant proposal evaluator, American Council of Learned Societies
- 2002 Panelist, Preservation and Access grant applications, National Endowment for the Humanities.
- 2002 Grant proposal evaluator, American Council of Learned Societies
- 1999 Panelist, Fulton County (GA) Arts Council Theatre Grants Panel
- 1998-99 US General Services Administration/City of Atlanta Bureau of Cultural Affairs Public Art Panel for the Sam Nunn Federal Center.
- 1998 Panelist, Fulton County (GA) Arts Council Theatre Grants Panel.
- 1998 Panelist, American Studies, Rhetoric, Communications, and Media grant applications, National Endowment for the Humanities.

Positions Held in Professional Organizations

- 2000-02 Member, Advisory Committee to the Research and Publications Committee, Association for Theatre in Higher Education.
- 1999 Member, Program Committee, American Society for Theatre Research.
- 1996 Member, Program Committee, American Society for Theatre Research.
- 1995-97 Member, Nominating Committee, Association for Theatre in Higher Education (elected position).
- 1986-87 Chair, Theory and Criticism Committee, Association for Theatre in Higher Education.
- 1985-86 Co-Chair, Theory and Criticism Program, American Theatre Association.

Service to Professional Organizations

- 2021 Program Committee Member for the NOVA Contemporary Music Meeting 2021, Lisbon, Portugal
- 2020 Respondent, session on Persona and Theatricality, *London Calling 2020*, the International Association for the Study of Popular Music UK & Ireland Conference, June 2020.
- 2013 Joined Advisory Board of the International Institute for Popular Culture, University of Turku, Finland.
- 2008 Facilitator, Working Group on Music as Performance, ATHE Performance Studies Focus Group Pre-Conference, Denver, CO, August.
- 2006 Facilitator, Working Group on Music as Performance, ATHE Performance Studies Focus Group Pre-Conference, Chicago, IL, August.
- 2006 Co-Curator and Chair, Panel: “The Kids are Alright: Emerging Scholarship in Music as Performance,” Annual Meeting of the Association for Theatre in Higher Education, Chicago, IL, August 2006.
- 2006 Chair, Panel: “Cartesian Futures.” Annual Meeting of the Association for Theatre in Higher Education, Chicago, IL, August 2006.
- 2005 Facilitator, “J’Accuse,” *International Gathering: Towards Tomorrow?* Centre for Performance Research, University of Wales, Aberystwyth, Wales, April 2005.
- 2005 Organizer and Chair, Panel: Music as Performance/Current Scholarship, Performance Studies International, Brown University, Providence, RI, March 2005.
- 2005 Organizer, Panel: Performance Studies and Ethnomusicology, Performance Studies International, Brown University, Providence, RI, March 2005.
- 2004 Organizer and Chair, Panel: Cultural Coordinates: Music, Performance, Race and Gender, Association for Theatre in Higher Education, Toronto, Canada, July 2004.
- 2004 Respondent, Panel: *Non-Human Performance: Animals, Presence, and the Limits of Mimesis*, Association for Theatre in Higher Education, Toronto, Canada, July 2004.
- 2004 Facilitator, Working Group on Music as Performance, ATHE Performance Studies Focus Group Pre-Conference, Toronto, Canada, July 2004.
- 2003 Organizer and Chair, Seminar: *The Problem of Evidence in Interdisciplinary Research*, American Society for Theatre Research, November, Durham, NC.

- 2003 Organizer and Chair, Panel: *Authenticity in Performance I: Contested Authenticities*, Association for Theatre in Higher Education, New York City, July/August 2003.
- 2003 Organizer, Chair, and Respondent, Panel: *Authenticity in Performance II: Musical Authenticities*, Association for Theatre in Higher Education, New York City, July/August 2003.
- 2003 Respondent, Panel: *Non-Human Performance*, Association for Theatre in Higher Education, New York City, July/August 2003.
- 2003 Facilitator, *Working Group on the Performance Studies Canon*, ATHE Performance Studies Focus Group Pre-Conference, New York City, July 2003.
- 2000 Organizer and Chair, Seminar: *Theatre Studies, Performance Studies, Cultural Studies*, American Society for Theatre Research, November, New York City.
- 1999 Chair, Panel: *The Artist is Present* (performance by Regina Frank), Digital Arts and Culture Conference, October, Atlanta, GA.
- 1999 Roundtable Participant, *Performance Studies, Visions of the Future*, Association for Theatre in Higher Education, July, Toronto, Canada.
- 1999 Chair, Panel: *The Performance of Disability*, Fifth Annual Performance Studies Conference, April, Center for Performance Research, April, Aberystwyth, Wales, UK.
Organizer and Chair, Seminar: *Performance and the Rule of Law*, American Society for Theatre Research, November, Washington DC.
- 1998 Chair and Respondent, Panel: *Masks, Mediums, and Other Bodies in Between*, Association for Theatre in Higher Education, San Antonio, TX.
- 1996 Chair, Panel: *Checkpoints of National Identity*, American Society for Theatre Research, November, Pasadena, CA
- 1995 Respondent, Panel: *Body and Machine: Performance in Interactive Environments*, Association for Theatre in Higher Education, August, San Francisco, CA.
- 1994 Organizer, Chair, Panel: *Theory and Criticism Seminar: Herbert Blau*, Association for Theatre in Higher Education, July, Chicago, IL.
- 1994 Organizer, Panel: *Writing (On) the Body*, Association for Theatre in Higher Education, July, Chicago, IL.
- 1994 Judge, *Debut Panel in Theory and Criticism*, Association for Theatre in Higher Education.
- 1990 Respondent, Panel: *Marketing and Commodification*, Association for Theatre in Higher Education, August, Chicago.
- 1990 Judge, *Debut Panel in Theory and Criticism*, Association for Theatre in Higher Education.
- 1989 Organizer, Panel: *Comedy/Politics/Postmodernism*, National Meeting of the Modern Language Association, December, Washington, D.C.

- 1988 Chair, Panel: *Theatre and Postmodernism: Perspectives on Theory and Practice*, National Meeting of the Modern Language Association, December, New Orleans, LA.
- 1986 Chair, Panel: *Horizons in Theory and Criticism*, National Educational Theatre Conference, August, New York University.
- 1985 Chair, Panel: *Toward a New Poetics II*, National Meeting of the American Theatre Association, August, Toronto, Canada.

Other Professional Service

- 1995 Judge, *TDR* Student Essay Competition.
- 1989 Honors Examiner, Honors Program in English and Theatre, Swarthmore College.