

Curriculum Vitae

PHILIP AUSLANDER

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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.	<i>The Pop Sensibility in Theatre: Plays by the Poets of the New York School</i>
M.A.	<i>A History of Fluxus Performance</i>

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.
1992-94	Visiting Professor, Humanities, Atlanta College of Art
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.

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

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

2003- Member, Editorial Board, *Journal of American Drama and Theater*
2003- Contributing Editor, *International Journal of Performance and
Digital Technology*
1997- Contributing Editor, *Performance Research*
1996- Contributing Editor, *TDR: The Journal of Performance Studies*
1996-99 Member, Editorial Board, *Theatre Survey*

PUBLICATIONS

Books

All the Young Dudes: Performing Glam Rock. In preparation; contract with the
University of Michigan Press.

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.

Edited Volumes

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

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

Chapters in Books

"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, forthcoming.

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

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

"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, forthcoming.

"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, forthcoming.

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

"Live Performance in a Mediatized Culture," *Aesthetics: A Reader in Philosophy of the Arts*, Second Ed., ed. David Goldblatt and Lee Brown. Prentice Hall, forthcoming 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, UK: 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

“At the Listening Post, or, Do Machines Perform?” *International Journal of Performance and Digital Technology*, forthcoming 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.

Book Reviews

Gavin Carver and Colin Beardon, eds., *New Visions in Performance: The Impact of Digital Technologies, Modern Drama*, forthcoming.

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, *Teleliteracy* 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

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

“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

Articles

“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.

Exhibition Catalogue Essays

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.

Reviews

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

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.

Bertozzi & 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

“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

“Authenticity, Antitheatricality, 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, Kaaithheater, 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.

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. |

Service on Funding Panels

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| 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

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| 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

- 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.
- 1998 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.

MEMBERSHIPS

American Society for Theatre Research
 Association for Theatre in Higher Education
 Performance Studies International
 International Federation for Theatre Research
 International Association for the Study of Popular Music