

# *Rebecca Schneider*

## Curriculum Vita

January 1, 2024

### Current Position

Professor, Modern Culture and Media  
Brown University  
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### Education

Ph.D. Performance Studies, New York University. Dissertation: "The Explicit Body in Performance." Advisors: P. Phelan, R. Schechner, M. Taussig. 1996.

### Teaching Appointments

1992-95 Yale University. Theatre Studies Program, lecturer.  
1995-1997 Dartmouth College. Visiting Assistant Professor. Department of Drama.  
1997-2002 Cornell University. Assistant Professor. Theatre, Film, and Dance.  
2002-2021 Brown University. Associate Professor 2003, Full Professor 2009.  
2007-2013 Brown University. Chair. Department of Theatre and Performance Studies (TAPS).  
2009-2021 Brown University. Professor, TAPS.  
2021-present Brown University. Professor. Department of Modern Culture and Media.  
Courtesy Appointment, Department of History of Art and Architecture.

### Grants and Awards

2021 Guggenheim Fellowship, John Simon Guggenheim Memorial Foundation.  
2020- Digital Publications Initiative Award for the publication of *Standing Still Moving* through Brown University, funded by the Mellon Foundation and the National Endowment for the Humanities.  
2019 Oscar Brockett Outstanding Essay Award, for "That the Past May Yet Have Another Future: Gesture in the Times of Hands Up," *Theatre Journal*, 2018. American Society for Theatre Research.  
2012 Notable Book Award, American Theatre in Higher Education, for *Performing Remains: Art and War in Times of Theatrical Reenactment*.  
2011-2018 Co-Principal Investigator on a Mellon Grant for postdoctoral positions in dance scholarship, awarded \$2,000,000 for six years to Brown, Stanford, and Northwestern.  
2016-17 Pembroke Center for the Study of Women, Fellowship.  
2006 Distinguished Visiting Professorship, Queen Mary University of London.  
2006 Cogut Center Research Grant, "Gesture," Brown University.  
-- *Grants and awards before 2006 available upon request.*

## **Publications**

### **Books:**

- 2014            *Theatre and History*. New York: Palgrave Macmillan.
- 2011            *Performing Remains: Art and War in Times of Theatrical Reenactment*. New York: Routledge. Notable Book Award, American Theatre in Higher Education.
- 1997            *The Explicit Body in Performance*. New York: Routledge.

### **Translation of full book** (essay translations listed below):

- 2020            *Pozostaje performans (Performing Remains)*. Translated by Mateusz Borowski and Małgorzata Sugiera. Warsaw: Wydawnictwo Księgarnia Akademicka,

### **Edited Volumes:**

- 2020            *Futures of Dance Studies*, anthology co-edited with Susan Manning and Janice Ross. University of Wisconsin Press.
- 2018            Special issue of *TDR: A Journal of Performance Studies*. "Reproduction and Performance." Volume 6, no. 1. Spring.
- 2015            Special issue of *TDR: A Journal of Performance Studies*. "New Materialism and Performance." Vol. 59, no. 4. Winter.
- 2012            Special issue of *TDR: A Journal of Performance Studies*. Co-edited with Nicholas Ridout. "Precarity and Performance." Vol. 56, no. 4. Winter.
- 2002            *Re: Direction. A Theoretical and Practical Guide*, co-edited with Gabrielle Cody. Worlds of Performance Series. New York: Routledge.

### **Books in process:**

- Digital Book: *Moving Still Standing: Arts of Gesture in Lateral Time*. Funded by a Mellon Grant in the Digital Humanities, Brown University. Under consideration with Duke University Press.
- Manuscript: *Shoaling and the Sea of History: Littoral Dance in the Wake of Slavery's Capitalism*. In research stage with one essay in *Island Studies*, see below.

### **Scholarly Journals and Chapters in Books:**

- Forthcoming: "Coming Before EXPORT," [*A catalog for an exhibition around the Börse Photography Prize 2024*]. Edited by Anna Dannemann. London: The Photographer's Gallery and the Deutsche Börse Photography Foundation.
- Forthcoming: "Wit(h)ness: Walking with Rosenbach Together-Apart." In *The Artist's Body as Witness*, Henrik Fokerts, ed. Karlsruhe: ZKM Zentrum für Kunst und Medien.
- 2024 Excerpt "Reenactment and Relative Pain" from *Performing Remains*, in *Performance Studies Reader*, 4th edition. Pp. 37-45. Edited by Henry Bial and Sara Brady. London: Routledge.
- 2023 "Not, Yet: When Our Art is in our Hands." *Performance: The Ethics and the Politics of Care*, edited by Hannah Holling, Julia Pelta Feldman, Emilie Magnin. New York: Routledge.
- 2023 "Théâtres du nouveau matérialisme/Anciens matérialismes du théâtre (ou le monde entier)." In *Théâtre et Nouveaux matérialismes*, edited by Hervé Guay, Jean-Marc Larrue, Nicole Nolette. Rennes: Presses Universitaires de Rennes.
- 2023 "Speculating on Ceremony." Forward to *Theatre and Commemoration: Performing Crisis, Memory and Nationhood*. Edited by Pieter Verstraete, Miriam Haughton, and Alinne Fernandes. New York: Bloomsbury.
- 2022 "Back and Forth and Back: The Many Returns of Emilio Rojas." In *Emilio Rojas: tracing a wound through my body*, edited by Laurel McLaughlin. Exhibition Catalog. Lafayette College Art Galleries.
- 2021 "Glitch." *Uncertain Archives*, edited by Nanna Thylstrop. Cambridge: MIT Press.
- 2020 "This Shoal Which is Not One: Africans Who Fly and the More than Human Zone of the Littoral." *Island Studies Journal* 15, 2, pp. 2-18.
- 2020 "Slough Media." Reprint in *Situated Knowing*, edited by Mateusz Chaberski and Ewa Bal. Routledge.
- 2020 "Taking Up Instructions for Becoming." In *The Methuen Companion to Performance Art*, edited by Bertie Ferdman and Jovana Stokic. New York: Methuen.
- 2020 "Gesture." In *Critical Terms in Future Studies*, edited by Heike Paul. New York: Springer.

- 2019 "Slough Media." In *Remain*, edited by Wendy Chun. Meson and University of Minnesota Press.
- 2019 "Off Watch." In *Unwatchable*, edited by Nicholas Baer, Maggie Henefeld. Plainfield: Rutgers University Press.
- 2018 "That the Past May Yet Have Another Future: Gesture in the Times of Hands Up!" *Theatre Journal* 70, no. 3: 285-306. *Winner of Oscar Brockett Prize for Best Essay on Theatre Broadly Conceived, ASTR 2019.*
- 2018 "Generation." *Performance Research Journal*. Special 100<sup>th</sup> issue.
- 2018 "Appearing to Others as Others Appear: Thoughts on Performance, the Polis, and Public Space." In *Performance in the Public Sphere*, edited by Ana Pais. Lisboa: Centro de Estudos de Teatro and Per Form Ativa.
- 2018 "Reproduction and Performance." With Beth Capper. Introduction to a special issue of on Social Reproduction and Performance. *TDR: The Drama Review* 60, no. 1.
- 2017 "Intra-inanimation." In *Animism in Art and Performance*, edited by Christopher Braddock, 153-175. Palgrave.
- 2017 "Two Door Drama." In *Imagined Theatres: Writing for a Theoretical Stage*, edited by Daniel Sack. Routledge.
- 2017 "In Our Hands: An Ethics of Gestural Response-ability. Rebecca Schneider in Conversation with Lucia Ruprecht." *Journal of Performance Philosophy*. Forthcoming.
- 2017 "Performance and Documentation: Acting in Ruins and the Question of Duration." In *Points of Convergence: Alternative Views on Performance*, edited by Marta Dziewanska and Andre Lepecki. Museum of Modern Art, Warsaw.
- 2017 [2016] "Time on Our Hands." *Documenta* 34, 2: 28-45.
- 2016 "What Happened? Or, Finishing Live." *Representations*, special issue edited by Julia Bryan-Wilson and Shannon Jackson. Number 136, Fall:96-111.
- 2016 "Vitality and Obsolescence in the Theatres of the Humanities: Or, #SandraBland and Hamlet." *Humanities Futures*. Duke University. <http://humanitiesfutures.org/papers/vitality-and-obsolescence-in-the-theatre-of-the-humanities-or-sandrabland-and-hamlet/>

- 2016 *Presence: A Conversation at Cabaret Voltaire, Zurich*. A curated conversation published in book form, between Jurg Berthold, Elisabeth Bronfen, Hans Ulrich Gumbrecht, mark Jarzombek, Amelia Jones, Pal Kelemen, Elke Krasny, Thomas Y. Levin, Dieter Mersch, Rebecca Schneider, Philip Urspring, Mechtild Widrich, Nina Zschocke, Peter Zumthor. Sternberg Press.
- 2016 “Remembering Feminist Remimesis: A Riddle in Three Parts.” Republication of 2014 essay in *Gender and Sexuality: A Batch from TDR*, edited by Alyssa Solomon and Elin Diamond. MIT Press.
- 2016 “Bone Theatre.” In *Experiencing Liveness in Contemporary Performance*, edited by Matthew Reason and Anja Mølle Lindelof. London: Routledge.
- 2016 “Cindy Sherman’s Real Fakery.” *Reading Contemporary Performance*, edited by Gabrielle Cody and Meiling Cheng. New York: Routledge.
- 2015 “New Materialism and Performance Studies.” *TDR: A Journal of Performance Studies* 59, 2. Winter.
- 2015 “Gesture to Opera: Yinka Shonibare’s *Un ballo in maschera*.” *Opera Quarterly* 31, no. 3: 155-169. This issue contains two “responses” to my essay, by Christopher Morris and Arman Schwartz.
- 2014 “Double Take: Roman Gaming Piece.” *Manual: A Resource About Art and its Making* 3, 16-17, Fall.
- 2014 “Remembering Feminist Remimesis: A Riddle in Three Parts.” *TDR: The Drama Review, A Journal of Performance Studies* 52, no. 2: 14-32.
- 2014 “Inside/Beside Dance Studies: A Conversation.” With Mark Franko, Nadine George, Andre Lepecki, Susan Manning, Janice Ross, Rebecca Schneider. *Dance Research Journal* 45, no. 3:3-28.
- 2014 “Three ‘Artists’ Walk into a Museum: Remembering Feminist Remimesis.” *Re.act.feminism—A Performing Archive*. Knaup, Bettina, and Beatrice E. Stammer, eds.. Berlin and London: Verlag fuer Moderne Kunst/Live Art Development Agency.
- 2013 “Scramble for (Art) History.” *Yinka Shonibare*. Exhibition Catalog, York Sculpture Garden.
- 2012 “It Seems As If I Am Dead: Zombie Capitalism and Theatrical Labor.” *TDR: The Drama Review, A Journal of Performance Studies* 56, no. 4:150-162.
- 2012 “Precarity and Performance: An Introduction.” With Nicholas Ridout.

- TDR: The Drama Review, A Journal of Performance Studies* 56, no. 4:5-9.
- 2012 “Vestiges de la Performance.” *Poli: Politique de l’image* 6, translated by Catherine Derieux: 104-115.
- 2012 “Performance Remains Again.” In *Archaeologies of Presence: Art, Performance and the Persistence of Being*, edited by Gabriella Giannachi, Nick Kaye, and Michael Shanks. New York: Routledge.
- 2012 “Performance Remains.” Reprint in *Perform, Repeat, Record*, edited by Amelia Jones and Adrian Heathfield. New York: Intellect Press.
- 2011 “Reactuals: From Personal to Critical and Back.” In *The Rise of Performance Studies: Rethinking Richard Schechner’s Broad Spectrum*, edited by James Harding and Cindy Rosenthal. New York: Palgrave.
- 2010 “Protest Now and Again.” *TDR: The Drama Review, A Journal of Performance Studies* 54, no. 2: 7-11.
- 2010 “Re-Do: Performance-rester.” Danish translation of “Performance Remains.” Published in *Peripeti* no. 14. Ed: Solveig Gade, Mads Thygesen & Laura Schultz. University of Aarhus, Denmark.
- 2010 “Performance Remains” translated into Spanish, Galician, and Catalan in *Hacer Historia*, edited by Isabel de Naveran. Barcelona: Mercat de les Flors (Barcelona), Intitut del Teatre (Barcelona), Centro Coreográfico Galego (La Coruña).
- 2010 “Protest Now and Again.” In *The Port Huron Project*, edited by Nato Thompson. New York: Charta.
- 2010 “Dead Hare, Live: The Curate and the Service Economy.” *Frakcija* 55: 62-66.
- 2009 “Patricide and the Passerby.” In *Performance and the City*, edited by D.J. Hopkins and Kim Solga. New York: Palgrave.
- 2009 “Resti Performativi.” In *B-Motion. Spazio di riflessione fuori e dentro le arti performative*, edited by Annalisa Sacchi, Enrico Pitozzi and Viviana Gravano. Translation of “Performance Remains.” Rome: Costa & Nolan Publishers.
- 2009 “A Small History (of) Still Passing.” In *Dynamics and Performativity of Imagination: The Image Between the Visible and the Invisible*, edited by Bernd Hüppauf and Christoph Wulf. New York: Routledge.

- 2009 "Performance Art." *The Cambridge Guide to American Theatre*, 2nd edition, edited by Don B. Wilmeth. Cambridge: Cambridge University Press.
- 2008 "The Document Performance." In *The Live Art Almanac*. London: The Live Art Development Agency.
- 2007 Excerpt from *The Explicit Body in Performance* reprinted in *Theatre in Theory 1900-2000*, edited by David Krasner, pp. 500-505. New York: Blackwell Publishing.
- 2007 "Playing it Street: Tales from Thee Institutions." In *Radical Acts: Theatre and Feminist Pedagogies of Change*, edited by Ann Elizabeth Armstrong and Kathleen Juhl. San Francisco: Aunt Lute Books
- 2006 "Eine kleine Geschichte beweglicher Bilder." In *Bild und Einbildungskraft*, edited by Bernd Hüppauf and Christoph Wulf. München: Wilhelm Fink Verlag.
- 2006 "What I Can't Recall." *Testimony from the Future, Evidence of the Past*, edited by Richard Gough and the Center for Performance Research. London: Routledge.
- 2006 "Never, Again." In *Performance Studies Handbook*, edited by Della Pollock. Thousand Oaks, CA: Sage Press.
- 2006 "Judith Butler in My Hands." In *Bodily Citations: Religion and Judith Butler*, edited by Ellen Armor and Susan St. Ville, 225-251. New York: Columbia University Press.
- 2006 "Intermediality, Infelicity, and Scholarship on the Slip." *Theatre Survey: The Journal of the American Society for Theatre Research* 47, no. 2 (November): 253-260.
- 2005 "Rereading Women and Performance." *Women and Performance Journal* 14, no. 2: 23-26.
- 2005 "Still Living: Performance, Photography, and *Tableaux Vivants*." In *Point and Shoot: Photography and Performance*, edited by Michelle Theriebault. Montreal: Dazibao.
- 2005 "Never, Again." In *Performance Studies Handbook*, edited by Della Pollock. Thousand Oaks, CA: Sage Press.
- 2005 "Solo Solo Solo." In *After Criticism: New Responses to Contemporary Art*, edited by Gavin Butt. London: Blackwell.

- 2004 "In Response, A Call." Commissioned response to a set of special essays on Opera and Performance Studies for *Cambridge Opera Journal* 16, no. 3: 307-09. Special Issue edited by Mary Ann Smart.
- 2004 "Keep Your Eyes on the Front, and Watch Your Back: CAE and the FBI." A *TDR* Comment, with Jon McKenzie. *TDR: The Drama Review, a journal of Performance Studies* 48, no. 4 (T184): 5-10.
- 2003 "Patricidal Memory and the Passerby." *Scholar and Feminist Online* 2, no. 1, Summer. Special issue: "Public Sentiments," ed., Ann Cvetkovich and Ann Pellegrini. <http://www.barnard.columbia.edu/sfonline/ps/index.htm>
- 2003 "Never, Again." In *Erinnerte Gegenwart: Vom déjà vu zur wound culture*, edited by Gunther Oesterle. München: Fink Verlag
- 2002 "Housing Remains: Herzog & de Meuron & Performance." *A Natural History of Architecture*, edited by Philip Ursprung. Montreal: Centre Canadien d'Architecture.
- 2002 "Unbecoming Solo." In *La danse en solo: Une figure singuliere de la modernite*, edited by Claire Roussier. Paris: Centre national de la danse.
- 2001 "Performance Remains." *Performance Research* 6, no. 2: 100-108.
- 2001 Preface to *Hardcore From the Heart: Annie Sprinkle Solo*, edited by Gabrielle Cody. New York: Cassell/Continuum.
- 2001 "Hello Dolly Well Hello Dolly: The Double and Its Theatre." In *Performance and Psychoanalysis*, edited by Adrian Kear and Patrick Campbell. New York: Routledge.
- 2001 "Driving the Lincoln 'Cross History.'" In *Un/Sichtbarkeiten der Differenz: Beitrage zur Genderdebatte in den Kunsten*, edited by Jael Lehman. Stauffenburg Verlag.
- 2000 "Nomadmedia: On Critical Art Ensemble" (reprint of *TDR* essay with some alteration) in *Frauen Kunst Wissenschaft* 29.
- 2000 "On Taking the Blind in Hand." *Contemporary Theatre Review* 10, no. 3: 23-38.
- 2000 Reprint from *The Explicit Body in Performance* in *The Artist's Body*, edited by Tracey Warr and Amelia Jones. London: Phaidon.



- 2000 "Seeing the Big Show," reprint in *The Routledge Reader in Politics and Performance*, edited by Jane deGay and Lizbeth Goodman. New York: Routledge.
- 2000 "Nomadmedia: On Critical Art Ensemble." *TDR: The Drama Review, A Journal of Performance Studies* 44. no. 4:120-131.
- 2000 "Critical Art Ensemble: An Interview." with Jon McKenzie. *The Drama Review* 44, no. 4: 136-150.
- 1998 Translation of excerpt from *Explicit Body and Performance*. Polish. Collection titled *Cialo w zagrozeniu* (English title: Bodies in Danger).
- 1996 "After Us the Savage Goddess." In *Performance and Cultural Politics*, edited by Elin Diamond. New York: Routledge.
- 1996 "Mainstreams and Leakage: Interrogating the Margins Between Pornography and Art." In *Mainstreams and Margins: Cultural Politics in the 1990s*, edited by Michael Morgan and Susan Legget. Westport, CT: Greenwood Press.
- 1995 "Holly Hughes: Polymorphous Perversity and the Lesbian Scientist." Interview with Holly Hughes. In *A Sourcebook of Feminist Performance*, edited by Carol Martin. New York: Routledge.
- 1993 "See the Big Show: Spiderwoman Theatre Doubling Back." In *Acting Out: Feminist Performance*, edited by Lynda Hart and Peggy Phelan. Ann Arbor: University of Michigan Press.
- 1990 Hefty Hefty --Wimpy Wimpy: An Interview with Charlie Morrow. *TDR: The Drama Review, A Journal of Performance Studies* 34, no. 3 (T127):159-161.
- 1989 "Holly Hughes: Polymorphous Perversity and the Lesbian Scientist." *TDR: The Drama Review, A Journal of Performance Studies* 33, no. 1 (T121):171-183.
- 1988/89 "Cross Way Cross: Narrative History, Female Subjectivity, and the Theatre of Linda Mussmann." *Women and Performance* 4, no. 1:64-82

**Book or Performance Reviews:**

- 2003 *Infinity (Stage)* by Spencer Golub and *Haunted Stages* by Marvin Carlson. Book review. *Modern Drama* 46, no. 2 (Summer): 324-328.

- 2003 *Body and the East: From the 1960s to the Present*, edited by Zdenka Badovinac. Book review. *Centropa* 3, 2: May, 170-173.
- 2003 *Body/Show(s)*, edited by Peta Tait. Book review. *Australasian Drama Studies* 42, April.
- 1997 *Death of Character* by Elinor Fuchs. Book review. *Theatre Journal* 49, 4: 541-543.
- 1997 "Three Sisters" by East Coast Artists. Performance review. *Theatre Journal* 49, no. 3: 365-367.
- 1995 *On Edge*, by C. Carr. Book review. *TDR: The Drama Review, A Journal of Performance Studies* 39, no.1: 152-157.
- 1991 "Passing Performing Feminisms." Book review of *Performing Feminisms* edited by Sue-Ellen Case. *Brecht Jahrbuch*.
- 1991 "Time and Space Limited's *M.A.C.B.E.T.H.*" Performance review. *High Performance* 53, vol. 14, no.1 (Spring): 53.
- 1990 "Dr. Charcot's Hysteria Shows." Performance review. *Theatre Journal* 42, no. 4: 488-491.
- 1989 "The Kathy and Mo Show: Parallel Lives." Performance review. *High Performance* 47, vol. 12, no. 3 (Fall):65.
- 1989 "At the Chelsea." Performance review. *High Performance* 46, vol. 12, no. 2 (Summer):60-61.
- 1988 Time and Space Limited's *Mary Surratt*. Performance review. *High Performance* 44, vol. 11, no. 4 (Winter):70.

### **Keynotes, Plenaries, Invited Lectures**

Massachusetts Museum of Contemporary Art (Mass MoCA)

2023 "Quarry Song." Conference: Magical Thinking. Nov. 10-12

American Theatre in Higher Education Conference

2023 "Holding Out." Plenary Session. Providence, RI: Nov. 9

University of the Arts, Philadelphia

2023 "Quarry Song." Love Café, organized by Esther Siddique. Oct. 1

Freie University, Berlin Germany

- 2023 "Gesture and the Jump of Flesh." Invited talk. Conference: Constant Change. July 5.
- University of Koln, Germany  
2023 "Wit(h)ness: Walking with Ulrike Rosenbach." July 7.
- Wyższa Szkoła Kształcenia Zawodowego, Warwaw Poland  
2023 "The Monument and the Quarry." Invited talk for Wyższa Szkoła Kształcenia Zawodowego, Warwaw Poland. June.  
2023 "Wit(h)ness: Walking Together/Apart." Invited talk for Wyższa Szkoła Kształcenia Zawodowego, Warwaw Poland. June.
- Jagiellonian University, Krakow, Poland  
2023 "The Monument and the Quarry." *The International Conference The Heritage of Crisis. A Crisis of Heritage?* Jagiellonian University in Cracow in collaboration with the Committee in Cultural Heritage of Una Europa. May 20.
- Seoul, Korea  
2023 "Gesture and the Jump of Flesh." Invited Talk. Apparatus. February 25.
- University of Indiana, Bloomington.  
2022 "Playing Barad." Invited talk for [Diffractive World-Making: Theatre & Science Beyond the Capitalocene](#). Nov. 11.
- University of Copenhagen, Denmark  
2022 "The Monument and the Quarry: Triumphalism and Decolonial Responsibility." Conference: [Moving Monuments: Imperial Aesthetics, Public Memory and Other Unresolved Issues](#)." Invited Speaker. September 28.
- University of Lisbon, Portugal  
2022 "Gesture and the Oceanic Interval." Keynote for Conference: [PerPhoto: Crossing Performance and Photography](#). September 23.
- Brown University, Providence  
2022 "Standing Still Moving: The Project." Invited presentation. Brown Digital Arts Initiative Summer Program. July 18.
- Skidmore College  
2022 "Response." Book Launch: *Baroque Modernity: An Aesthetics of Theatre* by Joseph Cermatori. Invited talk by Johns Hopkins University Press. April 26.
- Vienna, Austria

- 2022 “Arts of Gesture in Lateral Time and the Question of Transmission.”  
[Invited lecture in association with Performatorium](#). Tanzquartier. June 16.
- Queen Mary University, London  
2022 “Notes on Gesture, Responses-ability, and the Interstice.” [Invited Lecture for Quorum](#). April 13.
- Istanbul, Turkey  
2022 “When Our Art is In Our Hands.” Invited lecture for "[Stage, Record, Archive: Performance](#)" at SALT. February 23, 2022.
- Philadelphia  
2021 Invited lecture for the “Love Café” series, curated by Esther M. Siddique. University of the Arts. Zoom. November 7.
- L’Aquila, Italy  
2021 Keynote Address for the conference “Transcodification: Literatures Arts Media. International Comparative Literature Association Committee on Literatures/Arts/Media (CLAM). Talk title: “Limb on Limb: Media Jumping in Geologic Time.” Zoom. July 1-3/
- Bern, Switzerland  
2021 Keynote Address for the conference “Performance: Ethics and Politics of Care,” part of the ongoing research project [Performance: Conservation, Materiality, Knowledge](#) funded by the Swiss National Science Foundation at Bern University of the Arts. Talk title: “Not, Yet: When Our Art is in our Hands. With Antiphonal Interludes by Hanna Hölling.” Zoom. May 30.
- Frankfurt, Germany  
2020 Mercator Fellowship, in residence for one month at Goethe University (virtual due to the pandemic). I led a seminar and gave a lecture: [“Shoaling on the Sea of History.”](#) Goethe University. December 10.
- 2020 “Appearing to Others as Others Appear.” The Holderlein Lecture. Goethe University. Zoom. December 4.
- Yale University, CT  
2020 “This Shoal Which is Not One: Africans Who Fly and the More than Human Zone of the Littoral.” Invited Talk for the Performance Studies Focus Group. September 24.
- Leeds, UK  
2020 “Re-imagining Liveness.” Online Conversation with Yorkshire Dance and Transports. Curated by Esther Siddique and Gracefool Dance Collective. Zoom. September 1.

- London  
2020 "Possession." Invited Online Conversation with Nicholas Ridout and Paul Christopher Johnson. Queen Mary University. Zoom. July 24.
- Philadelphia  
2020 Keynote Address for the School for Temporary Liveness. University of the Arts. Curated by Niall Jones and Lauren Bakst. Zoom. June 17.
- Brown University  
2020 Interview with the artist Emilio for the Brown Arts Initiative. Zoom. May.
- Bard College  
2020 Gesture, Art, and Cross-Temporal Mimesis in Performance-based Art. Zoom. April.
- Berkeley, CA  
2020 Invited Talk on Media and Gesture, curated by Abigail De Kosnik, Director of the Berkeley Center for New Media, University of California. Zoom. March.
- Toronto, Canada  
2020 "This Shoal which is Not One." Invited Lecture, University of Toronto. February 25.
- London, England  
2019 Invited talk. "Limb to Limb: Archives, Interanimacy, and "Instructions for Becoming." Conference: Archives and Embodiment. University of the Arts, London, Central St. Martins. July 4-5.
- Paris, France  
2019 Invited talk. "Taking Up Instructions for Becoming." Dancing Politics, Moving Performance II: Movement Environments and Performative Encounters. Cité Internationale Universitaire de Paris. June 17-21.
- Montreal, Canada  
2019 Invited Keynote. "The Stage is All the World." Conference: Theatre's New Materialisms. Quebec Society for Theatre Research. May 27-29.
- Bochum, Germany  
2018 Invited Talk. "[Algorithms, Hand, and Feet](#)" and graduate seminar on essay "That the Past May Yet Have Another Future: Gesture in the Times of Hands Up!" University of Bochum. December 13.
- Frankfurt, Germany

- 2018 Frankfurt University Hölderlin Guest Lecture. "At a Standstill, Brown Women Walk: Performance and Photography in Lateral Time." December 11.
- Colgate University  
2018 Invited Talk. "That the Past May Yet Have a Different Future: Gesture in the Times of Hands Up." And faculty seminar on the forthcoming book *Remain*, focused on the chapter "Slough Media." November 7.
- Malmö, Sweden  
2018 Invited participation in collective think tank on "Live Theory." University of Malmö, funded and organized by Susan Kozell.
- LaGuardia Community College  
2018 Invited Talk: "That the Past May Yet Have a Different Future: Gesture in the Times of Hands Up." For NEH seminar "Meanings of War: Its Technologies and Aftermaths." October 23.
- Aarhus, Denmark  
2018 Keynote: "Algorithms, Hands, and Feet." For Research Program in Contemporary Aesthetics and Technology, Kunsthall Aarhus. September 13.
- Cabaret Voltaire, Zurich  
2018 Invited Talk: "That The Past May Yet Have Another Future: Gesture in the Times of Hands Up." University of Zurich, June 5.
- Zentrum Kunst und Kulturtheorie, Zurich  
2018 Public Discussion on "Körperarchive" with Aleida Assmann, Rebecca Schneider, and Diana Taylor, moderated by Dorto Sajewska and Ana Sorbal. Cabaret Voltaire, June 4.
- Museum of Modern Art, Warsaw  
2018 Public Interview by Dorota Sosnowska and translators of *Performing Remains*, Malgorzata Sugiera and Mateusz Borowsky. June 2.
- Jagellonian University, Krakow  
2018 Keynote Address, "That the Past May Yet Have Another Future: Gesture in the Times of Hands Up." Conference: Cultural Mobility of Performance and Performativity Studies. May 28-May 30. Talk on May 29.
- Sophienstaele, Berlin  
2018 Invited Talk, "Slough Media: Memory, Performance, and the Labor of Obsolescence." Symposium for Performing Memory, supported by the University of Potsdam. May 24.

Sophienstaale, Berlin

2018 Public Conversation as part of the series “Politics of Love” on the topic “Flesh.” Conversants: Rebecca Schneider and Berlin artist and filmmaker Liz Rosenfeld. Curated by Joy Kristin Kalu. May 23.

City University of New York Graduate Center

2018 Invited speaker for “[Objects of Study: Methods and Materiality in Theatre and Performance Studies](#).” New York, May 10.

Malmö Konstmuseum, Sweden

2018 Keynote Address for the [Living Archives Final Event](#): “To Be Archived.” In conjunction with the University of Malmo. April 11-13.

University of Michigan

2018 Invited Speaker. “Slough Media.” [Critical Visualities Conference](#). March 8-9

Brown University

2017 Invited Participant. Political Concepts Conference. December 1-2.

Point Center for the Arts, Cyprus.

2017 Invited Talk: “Walking: A Response to Haris Pellapaisiotis.” Point Center for the Arts. Nicosia. Nov. 1.

Williams College

2017 Roundtable Participant. Responding to *Antigone in Ferguson*. October.

Institute for Cultural Inquiry, Berlin Germany

2017 Keynote. “Gesture” for conference “[P/Re/Enact: Performing in Between Times](#).” October.

Association for Theatre in Higher Education

2017 Keynote Address for Performance Studies Preconference. Las Vegas. July.

Harvard University

2017 Invited Participant. “[American Studies in Performance](#).” Radcliffe Institute for Advanced Study. July.

Grenoble, France

2017 “Extending a Hand.” Keynote for conference: “[Gestures of here & there: la fabrique sensible des lieux](#).” **Maison de la Creation. Universite Grenoble Alpes**. June.

New York

2017 “Old/New Media.” Invited talk for Copenhagen Doctoral School in Cultural Studies and “Text, Image, Sound, Space,” Norwegian Researcher School in the Humanities. May.

## Duke University

2017 “Againness, Besideness, Amongness: Reenactment as Likeness or as Call and Response?” The Future of Reenactment Conference. Keynote. April 20.

## Lisbon

2017 “Extending a Hand: Gesture in Public Spheres of Intra-activity.” Performance in the Public Sphere Conference. Keynote. April 10.

## Miami University

2017 “Art and Science Intersections.” Invited lecture. April 2.

## Bard Graduate Center, New York

2016 “Bone Theatre.” Theatre Archeology Conference. Invited lecture. Dec. 9.

## Uncertain Archives, Copenhagen

2016 Keynote address. “More Wrong Things.” Conference by Uncertain Archives Group titled “Archival Uncertainty #2: Error.” Copenhagen City Hall. November.

## University of Copenhagen

2016 Keynote address. “Extending a Hand: Gesture, Duration and the Nonhuman Turn.” International conference “Dead or Alive?: Tracing the Animation of Matter in Art and Visual Culture.” November

## American Society for Theatre Research

2016 “Finishing Live.” Curated Panel with Peggy Phelan and Daniel Sack. Minneapolis. November

## Performance Studies International

2016 Keynote Address. “Extending a Hand.” Melbourne Australia. July.

## Simon Fraser University, CA

2016 Invited Talk. “Performance, Genetics, and Bit of Bone in Hand.” April

## Cambridge University, UK

2016 Invited Talk. “Extending a Hand: Gesture, Duration, and the Nonhuman Turn.” Conference on Gesture. April

## Antwerp, Belgium

2016 Keynote. “Bone, Theatre, Media, Hand: Performance, Genetics, and Bit of Bone in Hand.” Conference “Tracing Creation” Genetics, Genes, and Genealogy of Performance.” March.

## Ghent University, Belgium



- 2016 Invited talk. "In the Intervals of Now: Gesture, Duration and the (Non)Human Turn." Conference: Contemporaneities. March.
- Temple University  
2016 Invited talk. "Extending a Hand: Gesture, Duration and the (Non)Human Turn." February.
- University of Southern California, Roski School of Arts  
2016 "Finishing Live." Invited lecture at conference: "Live Artists Live." January.
- Tate Modern Museum, London  
2015 Theatricality and the Museum. Panel Convener and Moderator. November.
- Brown University  
2015 Invited talk on keyword "Remains" for "Terms of Media" Conference on digital arts, organized by Wendy Chun. Paper: "Bone Theatre Media Hand." October.
- Auckland, New Zealand  
2015 Invited talk for conference "Animism and Material Vitality in Performance." Auckland University of Technology. June.
- Buenos Aires, Argentina.  
2015 Set of three invited talks for BP15, the first Argentine Performance Bienal. May.
- Stanford University  
2015 "Extending a Hand: Gesture, Duration and the NonHuman Turn." Carl Weber Lecture. Invited talk. April.
- University of Washington Humanities Center  
2015 Invited talk. "Extending a Hand: Gesture, Duration and the NonHuman Turn." April 2015
- Duke University, Humanities Center.  
2015 Invited talk. A public talk that became the written essay for publication (forthcoming): "Vitality and Obsolescence in the Humanities." March 2015
- University of Chicago, Arts and Humanities Center  
2015 Invited talk. "Extending a Hand: Gesture, Duration and the NonHuman Turn." Feb. 2015
- Freie Universitat

- 2014 Invited Lecture and Workshop. "The Document, the Hand, the Hail: Gesture and the Limits of Liveness." Berlin. December.
- The Sorbonne  
2014 Invited Speaker, Plenary Paper. "Extending a Hand." Conference on "Art and Care." Paris. December.
- The Sorbonne  
2014 Invited Speaker, Plenary Paper. "Handling: Gesture and Duration." Conference on "Geste." Paris. December.
- American Society for Theatre Research  
2014 Plenary Paper. "Lithic Liveness and Agential Theatricality." Baltimore. November.
- MIT  
2014 Keynote address. "The Infinite Record at Hand." Conference "Infinite Record." Boston. November.
- Modern Studies Association  
2014 Invited Participant for special seminar. Paper: "Just Ecstasy Enough." Pittsburgh. November.
- Simon Frasier University  
2014 Invited public talk and closed seminar. "Performance and Documentation: Acting in Ruins and the Question of Duration. , Vancouver. October 21, 22.
- Rhode Island School of Design  
2014 Two invited public lectures on Performance-based Art. Angela Dufresne and Jane South, curators. September and October.
- Yale University  
2014 Invited Talk (to closed seminar). "Performance Studies Now." Yale Drama School. April.
- Museum of Modern Art, Warsaw, Poland  
2014 Invited public talk and closed seminar. "Performance and Documentation: The Question of Duration." MoMA-W. April.
- Brown University  
2014 Closing Remarks. Dance In/As Theory, with Jacques Ranciere, Jean-Luc Nancy, and Gabrielle Brandstetter. April 11.
- SUNY Buffalo Humanities Center

2014 Invited Talk. "Civil Wars: Narrating Horror & Hope" Conference. March 28-29.

SUNY Buffalo, Visual Studies Department

2014 Invited Talk. "Labor in the Outmode." March 27.

Trinity College

2013 Invited Talk. "Three Artists Walk Into a Museum: Remembering Feminist Remimesis. October.

University of Cork, Ireland

2013 Invited Talk. "Acting in Ruins: Liveness and Duration." Keynote for "Rethinking Liveness: Music, Performance, and Media Technology." September.

Princeton University

2013 Invited talk. "Gesture to Opera." Conference on Opera/Dance. May.

Bristol, UK

2013 Keynote Address for "Performing Documents." A joint conference between Arnolfini and Bristol University. April.

Montreal, Canada

2013 Invited lecture for series: "Contemporary Art Between Time and History." McGill University and the Musée d'art contemporain. March.

Toronto, Canada

2013 "Acting in Ruins." Invited Lecture, joint initiation from York University and the University of Toronto. February.

Zurich, Switzerland

2013 "Presence—A Workshop." Department of the History and Theory of Art and Architecture, ETH Zurich, February.

University of California at Santa Cruz

2013 "Acting in Ruins: Reenactment and Zombie Capitalism." Center for Visual and Performance Studies. January. Keynote for a participatory academic workshop for California faculty, [http://art-new.ucsc.edu/news\\_events/rebecca-schneider-acting-ruins](http://art-new.ucsc.edu/news_events/rebecca-schneider-acting-ruins)

Galway, Ireland

2012 Keynote address to the Irish Society for Theatre Research. "Acting Remains." October.

Harvard University

2012 Invited Speaker for the Harvard English Institute. "Acting in Ruins."  
September.

Washington University

2012 Invited Speaker for conference on Reenactment. September

University of California at Berkeley

2012 Invited Speaker for "Making Time: Art Across Gallery, Screen, and Stage." April.

Miami University, Ohio

2012 Invited lecture to English Department. "Acting in Ruins." March.

New York University

2012 Invited speaker at Performance Studies conference "The Affect Factory."  
February.

Shanghai Theatre Academy

2012 Invited Speaker for Symposium on Performance (with STA, Princeton, NYU, Brown, and Yale). January.

Princeton University

2011 Invited speaker for two day symposium, "Performance Studies: Taking Stock." December.

American Society for Theatre Research

2011 Plenary Paper: "Acting in Ruins: Affect and the Adhesive Dead. Montreal.  
November.

New York University

2011 Invited talk for the Center for Gender and Sexuality Studies. A  
"Forum/Dialog"  
with artist/writer Shelley Jackson. November.

University of Copenhagen

2011 Keynote Address for the Nordic Research Council project Visions of the  
Past, Images as Historical Sources and the History of Art. October.

Cooper Union, NYC

2011 Invited Lecture. "The Hard Labor of the Live." Public Lecture,  
Interdisciplinary Seminar. April.

Ad Hoc Vox, NYC

2011 Invited Panelist. "Meanwhile..." A panel on Temporality with Royal S.  
Brown, Mary Ann Caws, Sam Ishii-Gonzales, Jennifer Reeves, and

Rebecca Schneider. <http://adhocvox.org/>. January.

School of the Art Institute of Chicago

2010 Invited Lecture. "On Reenactment" for Summer Performance Institute: Abandoned Practices. July.

Guggenheim Museum, New York

2010 "Key Talk" titled "The Hard Labor of the Live." Event: Thinking Performance At the Guggenheim. June.

ACRO – Madrid

2010 Invited Lecture, "Reenactments," as part of "Performance: Histories and Disappearances" during the ARCO art festival in Madrid, Spain. February.

Harvard University

2009 Invited Respondent to Sara Warner, "Emotional States." Harvard Humanities Center Seminar on Gender and Sexuality. November.

University of Minnesota

2009 Invited Lecture. "Reenactment and Relative Pain." Art History Department. November.

Academie der Kunste, Berlin

2009 Invited Lecture at the conference and exhibition: Re:Act Feminism. My talk: "Remimesis: Feminism, Theatricality, and Acts of Temporal Drag." Recording: [http://www.reactfeminism.org/konferenz\\_en.html](http://www.reactfeminism.org/konferenz_en.html). January.

New York University

2008 Invited Panelist, with Karen Finley, Steve Kurtz, Chitra Ganesh and Mirian Ghani, and Karen Shimakawa. "Culture Wars." Centre for the Study of Gender and Sexuality. September.

Leeds University

2008 Invited Lecture. "Still Living: Between Theatre and Photography." School of English, University of Leeds, UK.

Cambridge University

2008 Invited Lecture: Intermedia Research Group Seminar Series. Centre for Research in the Arts, Social Sciences, and Humanities (CRASSH). "Still Living: Between Theatre and Photography." Cambridge England. May.

Northwestern University

2008 Invited Lecture. "Between Theatre and Photography." Presented as part of the "Theatre at the Crossroads of the Humanities" Symposium. April.

Wien Tanzquartier

2007 Invited Lecture. "The Frequently Asked." With Forced Entertainment, Tim Etchells, and Adrian Heathfield. November, Vienna.

Henry Street Art Settlement, Gallery Talk

2007 Invited Lecture in conjunction with the exhibition "Posing," curated by Andrea Cote. New York. September.

Arnolfini Gallery, Bristol, UK

2007 Keynote Address: "Document Performance." Day long conference on the work of photographer Manuel Vason and his work with performance. June.

University of Copenhagen, Denmark

2007 Keynote Address for Visual Cultures Seminar, Summer institute jointly organized by Goldsmiths University Visual Cultures Department and the University of Copenhagen. Hosted by the Department of Arts and Cultural Studies, University of Copenhagen. June.

University of Aberystwyth, Wales

2007 Invited Lecture. Politics and Performance Seminar. "Still Living: Theatricality and Reenactment." May 2007.

American Society for Theatre Research

2006 Plenary Speaker. "Still Living: Theatricality, Photography and Reenactment." Chicago. November.

Northwestern University

2006 Invited Speaker. "Still Living: Theatricality, Photography and Reenactment." Lecture and seminar leader for the Summer Institute on Performance. August.  
<http://www.globalcommunication.northwestern.edu/seminars/>

London Theatre Seminar, Institute of English Studies, University of London

2006 Invited Speaker. "Renactment and Performance Remains: Wooster Group's *Poor Theatre*." Senate House, University of London. March.

ReSKIN: Research Skills Intercollegiate Network, Courtauld Institute, London

2006 Invited Speaker. "Materiality and Visuality in Art and Cultural Studies." March. [http://www.ucl.ac.uk/reskin/follow-up\\_programme.htm](http://www.ucl.ac.uk/reskin/follow-up_programme.htm).

Goldsmiths College, London

2006 Invited Speaker. "Still Living: Photography, Theatricality and Reenactment." Visual Cultures lecture series. London. March.

Goldsmiths College, London

2006 Invited Speaker and Workshop Leader on Visual Cultures, co-led with Irit Rogoff. Visual Culture Department. London, March.

Queen Mary College, University of London

2006 Visiting Distinguished Professor Lecture. "Still Living: Photography, Theatricality, and Reenactment." London. March.

York University

2006 English Department Invited Lecture. "Still Living: Photography, Theatricality and Reenactment." York, England. February.

Roehampton University

2006 Invited Speaker. "Reenactment and Abu Ghraib." February.

Cornell University

2005 Conference titled: Camera-Culture / Camera Culture. Invited Speaker. Presentation titled "Still Living: Theatricality, Photography, and Reenactment." November.

Nova Scotia College of Art and Design (NSCAD)

2005 Invited speaker. Talk sponsored by the Historical and Critical Studies Division. Presentation titled "Still Living: Theatricality, Photography, and Reenactment." October.

"Image and Imagination" Conference

2005 Invited Speaker. Cosponsored by New York University and the Freie Universitat, Berlin. October.  
<http://www.nyu.edu/deutscheshaus/imageimagination/>

Williams College

2005 The Work of Steven Kurtz and Critical Art Ensemble." Invited lecture by the Oakley Center for the Humanities. September 12, 2005.

The Guggenheim Museum

2005 "Reenactment." Panel presentation in conjunction with *Re:Presenting Performance*, an exhibit of (reenacted) works by Marina Abramovics. April 8, 2005.

Bryn Mawr College

2005 "Still Living." Invited Talk for a Series on Visual Culture. Philadelphia. April.

University of California at Berkeley.

2005 "Still Living." Invited Talk to the Department of Theatre, Dance, and Performance Studies. February 16.

## University of Buffalo

2004 "Reenactment." Invited Talk to the Department of Art and Art History.  
November 29.

## Mousonturm KunstHalle

2004 Curator of a Summer Academy on "Passing," and invited public lecture titled  
"On Passing On." Mousonturm, Frankfurt, Germany. August 17-28.

## University of Minnesota

2004 Invited lecture, Guest Speaker Series, Department of Theatre. Minneapolis,  
February.

## CUNY Graduate Center

2003 "Sarah Kane: Undone." Invited lecture as part of a panel on Sarah Kane  
after a reading of Crave. New York. October.

## Capitals

2003 Capitals Performance Art Series. Invited Workshop. Fundacao Calouste  
Gulbenkian: Centro de Arte Moderna. Lisbon, Portugal. July.

## Performing Spaces: Interactions of Art, Architecture, Film and Theater

2003 Invited Lecture. Berlin, Germany. Symposium sponsored by  
Sonderforschungsbereich "Kulturen des Performativen," Freie Universitat,  
Berlin and the Hochschule der Kunst, Berlin, May.

## Canadian Centre for Architecture

2003 "Sedimentality: Affect and Edifice." Invited Speaker as part of exhibit on  
Herzog and de Meuron. Montreal. April.

## Brown University

2003 "Patricidal Memory and the Passerby." Pembroke Center Annual Lecture  
in Gender Studies. March.

## Cornell University

2002 "'N'ed in Archives: Nietzsche's Birth of Tragedy and the Problem of  
Performance." Institute for German Cultural Studies Symposium: "Art,  
Myth, and Modern Culture: Nietzsche's Birth of Tragedy Revisited." Ithaca,  
NY: March.

## Cornell University

2002 "Unbecoming Solo." Visual Studies Colloquium and Feminist Studies  
Colloquium Presentation. Ithaca, March.

## Brown University

2002 "Unbecoming Solo." Invited Speaker. Department of Theatre, Speech and  
Dance. Providence, February.



## Hofstra University

2001 "Performance Art and 'the' Female Body." Invited Speaker. Women's Studies Lecture Series. New York. December.

## Carnegie Mellon

2001 "Fondling Fathers: Unbecoming Solo: A Theory Performance in Two Parts ." Performance and Talk Back. School of Art. Philadelphia, November.

## Wien Tanzquartier

2001 "Unbecoming Solo." Invited Speaker. Tanzquartier, Vienna. October.

## Paris. La Danse en solo, une figure singuliere de la modernite

2001 "Unbecoming Solo." Invited Lecture. Centre national de la danse colloquium. Theatre de la cite international. Paris. September.

## London Festival of Theatre

2001 "Information Retrieval." Performing Theorist in an installation by Hannah Hurtzig. The British Museum. London, June.

## Cornell University

2001 "Clone Time: Some Remarks." Invited Speaker. Visual Studies Symposium: Digital Bodies, Virtual History Cornell University. April.

## Stockholm: Panacea Festival

2001 "I'll Never Let You Go: Movement, Dance, Thought." Invited Speaker. "Performing Remains." Stockholm, March.

## Brown University

2000 "Performing Remains." Faculty and Graduate Colloquium in Theatre Studies. Providence, September.

## Australasian Drama Studies Association Conference. "Performance and Spectacle."

2000 Keynote Speaker. "Flesh Memory: Spectacle and Archive." Newcastle, Australia. July.

## University of Queensland

2000 Invited Lecture, English Dept. "Performance and the Archive." Brisbane, July.

## Déjà vu, Symposium

2000 Invited Speaker: "Things Seen Once, Seen Again: The Archive and Reenactment." Second Symposium on "Memoria." Cornell University, University of Giessen, Tel Aviv University. Giessen, Germany. April.

## Freie Universität

1999 Invited Speaker. Symposium: Kulturen des Performativen: Inszenierungen des Erinnerns. Paper: "Performing Remains: Archival Culture and Mimetic Repetition." Berlin. November.

#### Hochschule der Künste

1999 Invited Lecture. "Performance in den USA" (title I was given by the school, delivered in English.) Berlin. November.

#### Dartmouth College

1999 Invited Speaker. Art History Symposium, "Art, Media, and Communication." Paper: "Enter: Media. Performance and Communication." November.

#### New York University

1999 Invited Speaker. Series: "Performance Studies Knowledge in the World." Performance Studies Department Colloquium. New York. October.

#### Performance Index: Performance and Architecture

1999 Invited Opening Speaker for a conference on Performance and Architecture. Basel, Switzerland. April.

#### College Art Association

1999 Paper: "Performing Remains." Invited panelist on "Writing Toward Disappearance," organized by Jane Blocker. New York. February.

#### Graduate Theatre Arts Colloquium

1999 "Driving the Lincoln: Staging the Archive in Contemporary History Plays." Cornell University. February

#### Performance Studies International Conference

1998 Invited respondent on a panel on "Performing (After) Death." New York, March.

#### American Academy of Religion

1997 Invited speaker on a panel engaging in Judith Butler's work. Butler was present and responded to each scholar. "When Butler, Blind, Is In My Hands." San Francisco, November.

#### Harvard-Dartmouth Institute on Performance and Politics: "Politics of Public Space"

1997 Invited Speaker, asked to address the question: "What Do We Mean by Performance." Dartmouth. May.

#### Thinking and Doing: Performance and Text, Conference

1997 "Chiasmatic History and the Life of the Copy." Columbia University. May.

#### Five College Faculty Symposium on Performance Studies

1996 Invited Speaker and Symposium Designer, together with Shannon Jackson, Harvard. University of Massachusetts, Amherst, MA. April.

Dartmouth College, Symposium in Commemoration of Martin Luther King Jr.  
1996 Panel Speaker: Notions of Civility, from Civil Rights to Women's Rights to Gay Rights. January.

University of Massachusetts English Department Colloquium Series  
1995 "After Us the Savage Goddess." University of Massachusetts. April.

Mainstreaming Censorship: Academia, Sexuality, and the Celebrity System  
1994 "Literal Secretions: Feminist Performance." University of Massachusetts. April.

Smith College Theatre Department Lecture Series.  
1993 "Theatre of the Female Body." February.

Helsinki, Finland: Artists and Scholars Symposium on Performance and Theory  
1992 Guest Speaker. "Performing in the Space Between Theory and Practice." November.

University of Helsinki  
1992 Art History Department Lecture Series. "The Explicit Body in Feminist Performance Art." November.

Five College Women's Studies Research Center Lecture Series.  
1992 "The Explicit Body in Feminist Performance Art." Mt. Holyoke College. November.

Public Symposium -- Explicit Sex on Stage: Art or Phallacy?  
1992 "The Troubled Space Between Art and Pornography as a Feminist Site of Inquiry." New York University and Franklin Furnace Gallery. January.

Connecticut College Lecture Series  
1991 "The Gendered Body in the Contemporary Avant-Garde." January.

Performance Studies Conference (the first Performance Studies International)  
1990 "Georges Bataille and Annie Sprinkle: Through the Speculum." New York University. A panel curated by Michael Taussig. October.

**Papers Read at Conferences** (Plenaries appear under invited talks)

American Society for Theatre Research  
2015 "Hands Up." Working Group paper, with Martin Harries and Nick Ridout. Portland. November.

College Art Association  
2013 "Acting in Ruins." Panel curated by Jill Casid. New York, February.

- Performance Studies International  
2011 "Acting in Ruins." Utrecht, Netherlands. May.
- American Society for Theatre Research  
2009 Conference paper: "Detention Camp." Part of the Affective Cartographies Working Group. Puerto Rico, November.
- Performance Studies International  
2008 Conference paper: "Affiliation and Denial: Detention Camping in the U.S." Croatia, June.
- Performance Studies International  
2007 Conference paper. "Play it Again, Photographer." New York University. November.
- American Studies Association  
2007 Conference paper. "Reenactment." Philadelphia. October.
- Association for Theatre in Higher Education  
2007 Conference Presentation. "Coincidence." with Ann Pellegrini. August, New Orleans.
- American Society for Theatre Research  
2006 Plenary Speaker. "Still Living: Theatricality, Photography and Reenactment." Chicago. November.
- Performance Studies International  
2006 Conference paper. "Means to Activism: Unbearable Acts, Relational Aesthetics and Hyperbolic Liveness." I also served on a roundtable on "Memory Rites" with Laurie Beth Clark and Sandra Richards. London, June. <http://www.psi12.qmul.ac.uk/index.html>
- Association for Theatre in Higher Education  
2003 "Patricidal Memory and the Passerby." August, New York.
- Performance Studies ATHE Focus Group Preconference  
2003 Closing Roundtable Speaker. Invited. August, New York.
- Women and Theatre Program  
2003 Opening Roundtable: "Professionally Speaking." With Jill Dolan and Jose Munoz. July, New York.
- American Society for Theatre Research  
2002 "Footsteps and New Media." November, Philadelphia.
- Association for Theatre in Higher Education

2002 “Did You Hear the One?” with Ann Pellegrini. August, San Diego.

Association for Theatre in Higher Education Conference

2000 “Forgetting Archives.” Chicago. August.

Association for Theatre in Higher Education Conference

2000 “Re-Touching the Lincoln.” Washington, D.C., August.

Performance Studies International

2000 Manifesto: “Performance Studies and Parricide.” Phoenix, Arizona. March.

Performance Studies International

2000 Paper: “Matters Touching the Pres(id)ent Past: Notes on Faulty Reenactment.” Phoenix, Arizona. March.

For papers before 2000, please send request.

### **Performances**

- 2014 Director, *The Bacchae*, Staged Reading with cameo by Judith Butler as Dionysus. October. Brown University.
- 2007 Tanzquartier. Performer. “The Frequently Asked.” In work conceived by Forced Entertainment’s Tim Etchells, and Adrian Heathfield. November, Vienna.
- 2007 Director, *The Blind*, by Maurice Maeterlinck. Mainstage Production. Brown.
- 2004 Director, *Fucking A*, by Suzan-Lori Parks. Mainstage Production, Brown University. November.
- 2004 Tanz im August Festival. *Eine Leben in Vier Stunden*, with Jan Ritsema. Appearance in a work by Hannah Hurtzig, Berlin.
- 2004 Berlin. Performing Theorist in KIOSK, a piece by Hannah Hurtzig presented at the Mobile Academy in Berlin, August.
- 2001 London Festival of Theatre. Performing Theorist in a collaborative installation by Theatre and visual artist Hannah Hurtzig. British Museum. June.
- 2000 Reenacting Dance: Performing Theory (a performance response to La Ribot). Panacea festival. Stockholm. March.
- 1991 “Performing Theory.” Dance-theatre presentation with Marianne Goldberg SUNY Stonybrook. March.
- 1989 Live Body/Screen Body with Marianne Goldberg. Chicago and New York. August and October.

### **Selected Service to the Field**

- Ongoing For the past five years I have performed between 10 and 15 external reviews *per year* for programs requesting assistance for scholars facing promotion to Associate or Full as well as serving on external review

- committees of whole programs, including Yale, Williams, and the University of Toronto.
- 2011-present Consortium Editor, *TDR: A Journal of Performance Studies*. In 2011, *TDR*, based at New York University, entered into a consortium relationship with Brown University, Princeton University, and the Shanghai Theatre Academy, with editors from each institution serving as consortium editors and editing issues of the journal.
- 2008-present Co-editor, book series “Theatre/Theatre/Theory” with University of Michigan Press. To date we have published roughly 30 books, several award winning volumes with 10 books presently in the pipeline. Co-editors are David Krasner and Harvey Young.
- 2008-2011 Outstanding Article Awards Committee, American Theatre in Higher Education. Executive Committee, American Society for Theatre Research. 2007-2010 2006-... Co-editor of “Theater: Theory/ Text/ Performance,” a book series with the University of Michigan Press.
- 2007-10 Executive Committee, American Society for Theatre Research
- 2006 -present Contributing editor, *Women and Performance Journal*.
- 2003 -present Editorial Board of the London Palgrave MacMillan book series *Performance Interventions*. General editors Brian Reynolds and Elaine Aston.
- 1990-2011 Contributing Editor to *TDR: A Journal of Performance Studies*, edited by Richard Schechner.
- 2002-... Advisory Board to *Play: A Journal of Plays*.
- 2000-2002 President of the Women and Theatre Program, Association for Theatre in Higher Education (ATHE).
- 1998-2000 Vice President and Conference Planner, Women and Theater Program. ATHE, August 1999, Toronto, and August 2000, Washington D.C.
- 1997-98 Executive Committee, Women in Theater Program, ATHE.
- 1997-2000 Executive Committee, Performance Studies International (PSi).

### **Selected Administrative Experience since 2002**

- 2013-16 Committee for Faculty Equity, Diversity, and Inclusion, Brown University. Chair in 2014-15.  
Charge: work with the Vice Provost for Diversity and Inclusion; analyze for protocol and advise Provost on all tenure, promotion and reappointment cases that are turned down by the Tenure, Promotion, and Appointment Committee; Report to the Faculty Executive Committee on matters pertaining to faculty equity and diversity in hiring, retention, climate, and advancement for women and under-represented minorities.
- 2011-18 Co-Principal Investigator on a Mellon Grant: “Dance Studies In/And the Humanities”  
Awarded \$2,600,000 for six years to Brown, Stanford, and Northwestern. Administration of annual summer seminars for 30

- emergent scholars. Overseeing of postdoctoral positions and publication.
- 2007-13 Department Chair, Department of Theatre Arts and Performance Studies  
Oversaw \$7,000,000 building renewal project; consolidated separate department wings and implemented Department name change; addition of two concentration tracks; moved playwriting (3 positions) from Literary Arts to Theatre and Performance Studies and oversaw resulting redesign of program; reorganization of staff and addition of three new positions.
- 2007-13 Executive Committee, College Arts Council, Brown  
Collective cross-arts design and inauguration of a new building, the Granoff Center for the Arts. Represented and advocated for arts faculty and arts programs on campus. Identified streams and built coalition among arts departments. Administered grants. (Taught a class “Hybrid Arts” with Professor of Visual Art as part of the initiatives of the new building).
- 2007-10 Executive Committee, American Society for Theatre Research  
2002-07 Director of Graduate Studies, Department of Theatre Arts and Performance Studies  
Design and implementation of new PhD program in concert with new MFA programs in Acting and Directing, housed at Trinity Repertory Company. The new programs replaced longstanding MA in Theatre.
- 2002-2004 Brown/RISD Committee Member.  
Helped design a new five year Brown/RISD degree. Worked to identify ways the schools might enhance collaboration. Received a grant (with then RISD professor Wendy Walters) to co-program a series of 8 artist visits across visual art, literary arts, digital arts and performance, shared by the two (adjacent) campuses.