

1. SPENCER GOLUB

Professor of Theatre Arts and Performance Studies; of Comparative Literature; and of Slavic Studies

3. Education

University of Kansas, Ph.D., Theatre, 10/77. Dissertation: "The Monodrama of Nikolaj Evreinov"

Intensive Russian Language Program, Middlebury College, Middlebury, VT, 6/74-8/74.

Syracuse University, M.A., Theatre, 6/72

Union College (Schenectady, NY), B.A., Cum Laude with Honors in History, 6/70

4. Professional Appointments

PROFESSOR OF THEATRE ARTS AND PERFORMANCE STUDIES; OF COMPARATIVE LITERATURE; AND OF SLAVIC LANGUAGES, Brown University

Appointed member of the graduate faculty of Letters and Arts, Lucian Blaga University of Sibiu, Romania (2015-).

DIRECTOR OF GRADUATE PROGRAM IN THEATRE AND PERFORMANCE STUDIES, 2007-10, 2014, 2016-17.

CHAIR AND PROFESSOR OF THEATRE, SPEECH AND DANCE; OF COMPARATIVE LITERATURE; AND OF SLAVIC LANGUAGES, Brown University, 7/1/01 to 6/30/07.

PROFESSOR of THEATRE, SPEECH AND DANCE AND COMPARATIVE LITERATURE, Brown University, 7/95 to the present.

ASSOCIATE PROFESSOR (with tenure) OF THEATRE, SPEECH AND DANCE AND COMPARATIVE LITERATURE, Brown University, 10/89-7/95

ASSOCIATE PROFESSOR (with tenure), Brown University, 8/89-7/95

ASSISTANT PROFESSOR, Brown University, 7/87-8/89

ASSISTANT PROFESSOR, University of Virginia, 9/81-5/87. Resigned at rank of tenured Associate Professor, effective 9/1/87.

ASSOCIATE ARTISTIC DIRECTOR, The New Works Project, New York City, 1980-81.

ADMINISTRATIVE ASSISTANT, The New Works Project, The Chelsea Theater Center, New York City, 1979-80.

SCRIPT CONSULTANT, New York City, 1979-80.

-The New York Shakespeare Festival (Public Theatre)

-The Manhattan Theatre Club

-The Chelsea Theater Center

ARTIST-IN-RESIDENCE, University of Tulsa, 9/79-11/79.

ASSISTANT PROFESSOR, Wayne State University, 9/77-6/79.

STAFF DIRECTOR, Kansas Repertory Theatre, Lawrence, Kansas, 6/77-8/77.

ASSISTANT INSTRUCTOR, University of Kansas, 1972-73, 1976-77.

5. Completed Research and Related Activities

a. Books:

A Philosophical Autofiction: Dolor's Youth (Palgrave Macmillan, 2019) A work of creative non-fiction on the impossibility of writing an autobiography that reaches across amnesiac personal and family histories and ventriloquizes a metastatic authorial "I" through myriad authors and characters, literature, theatre, and film.

The Baroque Night (Northwestern University Press, 2018) hybridizes the concepts of "baroque" and "noir" across the fields of film, theatre, literature, and philosophy, arguing for mental function as form, as an impossible object, a container in which the container itself is the thing contained. An experiment in thinking difference/thinking differently, an ethics of otherness and the abstract, the book inverts the unreality of the real and the reality of fiction, exposing the tropes of memory, identity, and authenticity as a scenic route through life that ultimately blocks the view. The book draws upon materials that have not previously been included in studies of either the baroque or film noir, while offering new perspectives on other, more familiar sources. Leibniz's concepts of the monad and compossibility provide organizing thought models, and death, fear, and mental illness cast their anamorphic images across surfaces that are deeper and closer than they at first appear. This is virtuality and reality for the phobic, making it a fascinating and viable document of and episteme for the anxious age in which we (always) find ourselves living, though not yet fully alive. This performance of suspect evidence speaks to and in the ways we are organically inauthentic, the cause of our own causality and our own worst eyewitnesses to all that appears and disappears in space and time.

Incapacity: Wittgenstein, Anxiety and Performance Behavior (Evanston: Northwestern University Press, 2014). A philosophical performance memoir that discusses and analyses how mental states and conditions influence perception and creative production in theatre, film, dramatic and narrative fiction and in the life of the mind. This thread is followed through the self-contesting philosophical writings of Ludwig Wittgenstein. [“Golub’s self-interrogation attains its own fervency, becoming at times a machine for producing the most urgent questions...A work of tremendous scholarship and boundless compassion, *Incapacity* champions the need and reason to set one’s own rules even from within the vortex of compulsion to follow them, and attempts a diagram and specimen for such rule setting...Throughout Golub maintains a degree of playfulness, perhaps a joy of creation, notably in the book’s studies of comedians. Near the book’s conclusion, Golub offers a revelatory of Dean Martin and Jerry Lewis, paying particular attention to the not-knowingness of Lewis’s ‘idiot persona.’ Periodically, he [Golub] drops a footnote like a depth charge

allowing it to detonate in a spectacular microburst...*Incapacity*, full of grace notes and torment, risks that the clarity to which its own therapeutics leads 'might in fact leave an emptiness where philosophy had been.' Assuming such risk as a writer's responsibility, Golub navigates the threat of emptiness, from 'the expressed desire to stop that which one refrains from stopping,' and does so with unflinching authority." – *Matthew Goulish, TDR: The Drama Review (Fall 2015)*]

Hemispheres. A novel in stories co-written with playwright David Hancock of which twenty-one stories have been published in various print and online journals.

Infinity (Stage). Ann Arbor: University of Michigan Press, 1999. On apparitional mise en scène in theatre, film, narrative fiction and performative consciousness. ["This book will change the way we think about theatre/film studies and their relation not only to ideology, politics, cultural studies, but to something far more demanding than enunciated and passing power relationships--to life."--Michal Kobialka, University of Minnesota. "Golub has written a provocative book...a profound meditation on attempts to represent death. This work is haunting and lovely; I felt like I had entered another world--his world, which intersected my own."--*Janelle Reinelt*, University of California, Davis. "His right brain fully engaged, Golub has produced a volume that is simultaneously deeply personal, vibrantly brilliant, and intellectually challenging....imaginative readers will revel in the incredible departures the author makes from conventional criticism to a post-postmodern approach that pushes criticism to unimagined extremes. Knowledgeable in art, theater, film, literary theory, aesthetics, psychology, and philosophy, Golub moves resolutely toward creating a new aesthetic....Golub's focus on the (un)real, the (un)conscious, and the (un)living invites readers to re-evaluate their most tenaciously held beliefs and follow him down uncharted but intriguing mind paths. Strongly recommended for graduate students, researchers, faculty, and any reader seeking unique intellectual challenges." --R. B. Shuman, Professor Emeritus of English, University of Illinois at Urbana-Champaign, reviewing the book in CHOICE (May 2000). "...it is a profoundly thought-provoking work, which contributes to a developing field of meditative performance scholarship and asks its readers to examine the ways in which death, disappearance, and performance are understood. Golub's work is beautifully lyric; the interactive journey through which it guides each reader will be extremely personal and will provide each reader with many fascinating directions in which to take her or his own work. It is a work worth reading for the new paradigm of performative writing that it attempts to establish and the places that the writing will take the reader. Although after Derrida all authors may be dead, this work enables us to trace the workings of a mind that is very much alive: the confrontations with death produce an intensely vibrant encounter."--Joshua Abrams, in Theatre Journal 3 (October 2000)].

The Recurrence of Fate: Theatre and Memory in Twentieth-Century Russia. Iowa City: University of Iowa Press, 1994. Awarded the Joe A. Callaway Prize (1996) by the Departments of English and Drama, New York University, for the best book

published in drama and theatre, 1994-95. ["The best book I have read about Russian culture in many years," Anatoly Smeliansky, Associate Head of the Moscow Art Theatre School and Associate Artistic Director of the Moscow Art Theatre. "With his new book, Spencer Golub has accomplished what few in academic writing ever do. While many scholarly monographs risk little, and therefore say little, this scholarly treatise doubles as a work of art, a masterpiece of elegant acuity. To read Golub's densely constructed and evocative prose style is to watch a verbal acrobat deftly balancing multiple meanings on a single image ... The book as a whole does not so much advance a single thesis as offer a montage of ways of seeing, ways that expand rather than reduce our thinking." -- Lurana Donnels O'Malley, Modern Drama (Summer 1996). This book has been adopted for use in courses at the Yale School of Drama (directing), the graduate program in Theatre and Performance Studies at Northwestern University (research methodology), the University of Minnesota, the University of Pennsylvania and the University of Pittsburgh.

The INSTITUTO UNIVERSITARIO DE ESTUDIOS TEATRALES, in conjunction with the Art School of the Faculty of Humanities and Education of the Central University of Venezuela, is planning to publish a co-edition in Spanish of my book *The Recurrence of Fate: Theatre and Memory in Twentieth-Century Russia*. The translation into Spanish is completed, and the two Venezuelan institutions have agreed upon terms for co-editing and co-funding. I have also written a "Foreword" to the Spanish edition. Publication has been delayed by the change in Venezuela's political regime.

Evreinov: The Theatre of Paradox and Transformation. Ann Arbor: UMI Research Press, 1984. ["...the first full-length study of Evreinov's conceptual and theatrical work in any language...the most detailed exploration of the rationale and accomplishment of Evreinov the director yet to appear in English...a highly insightful and original study...Evreinov has been lucky in his champion...," Laurence Senelick, Theatre Journal 37(March 1985): 131-33; "...an excellent source book, combining new research with careful, complete descriptions of productions...the best single analysis of Evreinov as a director in English," Sharon Carnicke, Slavic and East European Journal 29(Fall 1985): 349-50. Cited in: Martin Green and John Swan, The Triumph of Pierrot. The Commedia dell'Arte and the Modern Imagination, New York: Macmillan Publishing Company, 1986; Laurence Senelick, "Boris Geyer and Cabaretic Playwriting" and Harold B. Segel, "German Expressionism and Early Soviet Drama," in Russian Theatre and Drama, 1900-1930, London: Macmillan Publishing Company, 1989; Tony Pearson, "Evreinov and Pirandello: Twin Apostles of Theatricality," Theatre Research International 2(Summer 1987), 147-67; Nick Worrall, Modernism to Realism on the Soviet Stage. Tairov-Vakhtangov-Okhlopkov. Cambridge University Press, 1989P; Sharon Marie Carnicke, The Theatrical Instinct. Nikolai Evreinov and the Russian Theatre of the Early Twentieth Century, Peter Lang, 1989; James von Geldern, Bolshevik Festivals 1917-1920, etc.

b. Chapters in Books, Encyclopedia Entries:

“Llegadas y partidas,” in Theatron. Revista del Instituto Universitario de Teatro, Carracas, Venezuela.. January 2004. This is a Spanish translation of the chapter “Arrivals and Departures,” from my book The Recurrence of Fate: Theatre and Memory in Twentieth-Century Russia that is being published in a special edition of a theatre journal in order to commemorate the centenary of Anton Chekhov’s death and the Moscow Art Theatre production of The Cherry Orchard. The publishers of the journal came to me with this request.

Chapter on "Russian Theatre in the Silver Age" in *History of the Russian Theatre*, Cambridge University Press (1999).

"Charlie Chaplin, Soviet Icon," in *The Performance of Power: Theatrical Discourse and Politics*, ed. Sue-Ellen Case and Janelle Reinelt, University of Iowa Press, 1991.

"O'Neill and the Poetics of Modernist Strangeness," in *The O'Neill Century*, Westport, CT: Greenwood Press, 1991.

"Mortal Masks: Evreinov's Drama in Two Acts," in *Russian Theatre in the Age of Modernism*, London: Macmillan and New York: St. Martin's Press, 1990.

Russian Theatre and Drama entries (119 individual entries and a general essay--a total of 30,000 words) for The Cambridge Guide to World Theatre. London and New York: Cambridge University Press, 1989.

Two Soviet theatre entries for *Shakespeare Around the Globe: A Guide to Notable Postwar Revivals*. Westport: Greenwood Press, 1986-87.

"Nikolai Evreinov." *The Modern Encyclopedia of Russian and Soviet Literature*. Gulf Breeze, Florida: Academic International Press, 1984. Cited in Wolfgang Kasack, *Dictionary of Russian Literature*, New York: Columbia University Press, 1986.

c. Refereed Journal Articles

Online and print fiction:

“Refrigerator Dreams” (fiction co-authored with David Hancock), in *The Artificial Selection Project* (print journal), winter 2014.

“Sanction” (fiction co-authored with David Hancock), in *Salem Cemetery*, Inwood Indiana Press (print journal), August 2013.

“The Barn” (fiction co-authored with David Hancock), in *Caveat Lector*, July 2013.

“Opera #45” (fiction co-authored with David Hancock), in *InDigest*, July 2013.

“Bill Bixby” (fiction co-authored with David Hancock), in *Corium Magazine* (online journal), June 2013.

“Double Agent” (fiction co-authored with David Hancock) in *Cease, Cows* (an online journal), publication date unknown.

"Shandyng" (fiction co-authored with David Hancock), in *pacific REVIEW*, Department of English and Comparative Literature, San Diego State University, spring 2013.

"Peoria" (fiction co-authored with David Hancock), in *Chicago Quarterly Review*, spring 2013.

"Buda/Pest" (fiction co-authored with David Hancock), in *Petrichor Machine*, May 2013. <http://petrichormachine.com/>

"Diamondland" (fiction co-authored with David Hancock), in *inscape magazine*, print and online magazine, Washburn University, Topeka, Kansas (April 2013).

"Helter Skelter" (fiction co-authored with David Hancock), in *map literary: a journal of contemporary writing and art*, William Paterson University, Department of English, College of Humanities and Social Sciences (spring 2013).

"H.A.V.O.C." (fiction co-authored with David Hancock), in *Pear Noir!* (a print literary journal), Winter 2013.

"Memory Chips" (fiction co-authored with David Hancock), in *West Wind Review* (Southern Oregon University), Summer 2013. <http://westwindreview.blogspot.com/>

"Drive-in" (fiction, co-authored with David Hancock), in *bluestem magazine*, 2013. <http://www.bluestemmagazine.com/>

"Pravda" (fiction co-authored with David Hancock), in *the delinquent* (a print and online journal published in the UK), December 2012. <http://www.thedelinquent.co.uk/>

"Ghost Stations" (fiction co-authored with David Hancock), in *Schlock Magazine*, 2012. <http://www.schlockmagazine.net/>

"Amygdala" (fiction, co-authored with David Hancock), in *Martian Lit*, November 12, 2012. <http://martianlit.com/>

"The Trashed Menagerie" (fiction, co-authored with David Hancock), in *Crack the Spine*, Literary Magazine, November 2012. <http://www.crackthespine.com/>

"Support Group" (fiction co-authored with David Hancock), in *The Medulla Review* due Vol. 4, Issue #1, November 1, 2012.

"Mishka the Bear" (fiction, co-authored with David Hancock), in *Otis Nebula*, October 2012. <http://www.otisnebula.com>

"The Wonka Protocol" (fiction, co-authored with David Hancock), in *scissors and spackle*, issue vol. I #9, October 2012. <http://www.scissorsandspackle.com/>

"Dogs Day Afternoon" (fiction, co-authored with W. David Hancock), in *Danse Macabre*, September 2012. www.dansemacabreonline.com

"Clockwise-Counterclockwise (The Vowelless Revolution)," in *Theatre Journal*, May 2004.

"The Curtainless Stage and the Procrustean Bed: Socialist Realism and Stalinist Theatrical Eminence," in *Theatre Survey*, May 1991: 64-84.

- "Dracula: Not a Bit an Englishman" (Ghoul's Legend Inverted Mask of Politeness Worn by Victorians). Southern Theatre 4(Summer 1987): 9-19.
- "On the Presence and Prescience of Stanislavsky: A Polemic." Soviet Drama, Theatre and Film. February 1986.
- "The Subject Stripped Bare: Rózewicz's 'Things as Things-in-Themselves.'" Slavic and East European Drama and Theatre. Winter/Spring 1985: 23-32.
- "Edvard Radzinsky's Masters of History, Servants to Illusion." Newsnotes on Soviet and East European Drama and Theatre. 3(November, 1983): 9-14. Cited in Gerard Abensour, "Lorsque le roi est nu." SLOVO. Paris, France: Revue du Centre d'Études Russes et Soviétiques 6(1984): 179.
- "Mysteries of the Self: The Visionary Theatre of Nikolai Evreinov." Theatre History Studies, vol. II (1982): 15-36.
- Le Monodrama, Structure de Base pour l'Etude de Nicolas Evreinov." Nicolas Evreinov L'Apôtre Russe de la Théâtralité. Revue des Etudes Slaves. Paris: L'Institut d'Etudes Slaves (1981): 15-26. Cited in Tony Pearson, "Evreinov and Pirandello: Twin Apostles of Theatricality," Theatre Research International 2 (Summer 1987): 147-67.
- "Acting on the Run: Efros and the Contemporary Soviet Theatre," and "Energy, Elevation and the Mathematics of Intrigue," an article and interview, respectively Theatre Quarterly. London: TQ Publications. 26 (Summer 1977): 18-33.

d. Non-refereed Journal Articles

- "Incapacity," an invited article to be published in a special edition of the journal Slavica dedicated to the centennial of Anton Chekhov's death (spring 2008).
- The Remains of the Day for Night," an invited article to be published in a special edition of the journal Discourse devoted to the theme of "Death and Resurrection." The guest editor, Jalal Toufic, is also contributing an essay, as are Richard Foreman and two European scholars. Publication date, 2003.
- "Atom, Bomb," an invited essay on the theme of "Energy" for the journal Frakcija, published bilingually in Croatia (fall 2001).
- "It's Only a Replay," a program essay for Trinity Repertory's production of Who's Afraid of Virginia Woolf? (October 2000).
- "Two Acts of the Illimit," in Of Borders and Thresholds, ed. Michal Kobialka, University of Minnesota Press (1999).
- "Moscow Is Watching," in Slavic and East European Performance (spring 1997).
- "[missing]," in The Journal of Dramatic Theory and Criticism, December 1995.
- 21 new entries plus revisions of my 119 previous entries and addition to my general essay for The Cambridge Guide to Theatre, 2nd edition (1995). Also revisions and additions to the shortened paperback edition of the GUIDE (1995).
- A Kiss Is Not A Kiss: Evreinov and the Illusion of Desire," in Wandering Stars: Russian Emigré Theatre, ed. Laurence Senelick, University of Iowa Press, 1993.
- Six entries in The Cambridge Guide to American Theatre, London and New York: Cambridge University Press, 1993.

- "Spies in the House of Quality: The American Reception of Brideshead Revisited", in Novel Images: Nineteenth and Twentieth Century Fiction on Stage and Screen, ed. Peter Reynolds, London: Routledge, 1993.
- "The Taganka in the Hamlet Gulag," in Foreign Shakespeare: Essays on Contemporary Performance Outside of English, ed. Dennis Kennedy, London and New York: Cambridge University Press, 1993.
- "Revolutionizing Galatea: Iconic Woman in Early Soviet Culture," in Gender in Performance, ed. Laurence Senelick, University Press of New England, 1992.
- "Chekhov and the Bearable Lightness of Being." Trinity Repertory Company Humanities Program (September 1988). Providence, RI.
- "Fathers and Sons: Notes on a Dramatization," The Loading Dock" (Long Wharf Theatre Newsletter) 17 (Spring 1988).

Program Notes, Journalism

- Program notes for THE CHERRY ORCHARD, Newsnotes on Soviet and East European Drama and Theatre. 3(November 1983): 2-3. Cited in Laurence Senelick, Anton Chekhov, London:Macmillan, 1985 and in Laurence Senelick, The Chekhov Theatre: A Century of the Plays in Performance (as the epigraph heading chapter 15 ["All-American Chekhov (USA 1950-1995)"]. New York: Cambridge University Press, 1997.
- Program notes for THE INSPECTOR GENERAL, Newsnotes on Soviet and East European Drama and Theatre. 2(June 1984): 13.
- "Jonas Jurasas: Exile on Broadway," Soho Weekly News (New York), 24 September 1980.
- "Shut Up" (on a Russian mime performance), Soho Weekly News (New York), September 1980.
- "Wars of Attrition," Soho Weekly News (New York), 13 February 1980.

e. Book Reviews

- R. Darren Gobert, The Mind-Body Stage:Passion and Interaction in the Cartesian Theater. In Comparative Literature Studies (Penn State University, 2015).
- Brigit Beumers and Mark Lipovetsky, Performing Violence.. In Slavonica (U.K.) (2010)
- Anatoly Efros, Beyond Rehearsal: Reflections on Interpretation and Practice, Continued. In Contemporary Theatre Review (U.K.) (2009)
- Catherine Schuler, Theatre and Identity in Imperial Russia. In Slavic Review (fall 2009).
- Herbert Blau, Sails of the Herring Fleet. Essays on Beckett. In Theatre Survey (spring 2006)
- Irena R. Makaryk, Shakespeare in the Undiscovered Bourn: Les Kurbas, Ukrainian Modernism, and Early Soviet Cultural Politics. In Theatre Journal (October 2005).

- Katherine Bliss Eaton, ed. Enemies of the People: The Destruction of Soviet Literary, Theater and Film Arts in the 1930s. In Slavic Review, vol. 62, no. 2 (Summer 2003).
- Anthony Kubiak. Agitated States: Performance in the American Theater of Cruelty. In CHOICE: Current Reviews for College Libraries (Middletown, CT) (July 2003).
- Allen S. Weiss. Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia. In CHOICE (2003).
- Martin Puchner. Stage Fright: Modernism, Anti-Theatricality and Drama. In CHOICE (2003).
- Erika Fischer-Lichte. History of European Drama and Theatre. In CHOICE (July 2002).
- Katherine Bliss Eaton, ed. Enemies of the People: The Destruction of Soviet Literary, Theater and Film Arts in the 1930s. In Slavic Review (2002).
- Lynn Mally. Revolutionary Acts: Amateur Theater and the Soviet State 1917-1938. In Theatre Research International (2002).
- Peter Brooker. Modernity and Metropolis: Writing, Film, and Urban Formations. In CHOICE (2002).
- Jane Milling and Graham Ley. Modern Theories of Performance: From Stanislavski to Boal. In CHOICE (2001).
- Victor Borovsky. A Triptych from the Russian Theatre: An Artistic Biography of the Komissarzhevskys. In CHOICE (2001).
- Jeanette R. Malkin, Memory-Theater and Postmodern Drama. In CHOICE (1999).
- Anatoly Smeliansky, The Russian Theatre after Stalin. In CHOICE (1999).
- Mady Schutzman, The Real Thing: Performance, Hysteria, and Advertising. In CHOICE (1999).
- Thomas A. Pallen, Vasari on Theatre. In CHOICE (1999).
- Steven Watson, Prepare for Saints: Gertrude Stein, Virgil Thomson, and the Mainstreaming of American Modernism. In CHOICE (1998).
- Richard L. Barr, Rooms with A View: The Stages of Community in the Modern Theater. In CHOICE (1998).
- Richard H. Palmer, The Contemporary British History Play. In CHOICE (1998).
- Laurence Senelick, The Chekhov Theatre: A Century of the Plays in Performance. In CHOICE (1998).
- William W. Demastes, Theatre of Chaos: Beyond Absurdism, into Orderly Disorder. In CHOICE (1998).
- Peggy Phelan and Jill Lane, eds., The Ends of Performance. In CHOICE (1998).
- Birgit Beumers, Yury Lyubimov at the Taganka Theatre, 1964-1994. In CHOICE (1998).
- Laurence Senelick, trans. and ed., Russian Comedy of the Nikolaian Era. In CHOICE (1998).
- Thomas Lahusen and Evgeny Dobrenko, eds., Socialist Realism without Shores. In CHOICE (1997).
- Jeffrey T. Schnapp, Staging Fascism: 18 BL and the Theater of Masses for Masses. In CHOICE (1997).
- Günter Berghaus, ed. Fascism and Theatre: Comparative Studies on the Aesthetics and Politics of Performance in Europe, 1925-1945. In CHOICE (1997).

- Janelle Reinelt, ed., Crucibles of Crisis: Performing Social Change. In CHOICE (1997).
- Donald Dewey, James Stewart: A Biography. In CHOICE (1997).
- Graham McCann, Cary Grant: A Class Apart. In CHOICE (1997).
- Silvio Gaggi, From Text to Hypertext: Decentering the Subject in Fiction, Film, the Visual Arts, and Electronic Media. In CHOICE (1997).
- David Zolotnitsky, Sergei Radlov. In CHOICE (1996).
- Alma Law and Mel Gordon, Meyerhold, Eisenstein and Biomechanics. In CHOICE (1996).
- Kazimierz Braun, A History of Polish Theater, 1939-1989. In CHOICE (1996).
- Lars Kleberg, Theatre as Action. In Modern Language Review (England) (1995).
- Cynthia A. Freeland and Thomas E. Wartenberg, eds. Philosophy and Film (1995). In CHOICE.
- Edward Braun, Meyerhold: A Revolution in Theatre (1995). In CHOICE.
- Brigitte Peucker, Incorporating Images (1995). In CHOICE.
- David Whitton, Molière, Don Juan (1995). In CHOICE.
- Nick Kaye, Postmodernism and Performance (1994). In CHOICE.
- Stanton B. Garner, Jr., Bodied Spaces: Phenomenology and Performance in Contemporary Drama (1994). In CHOICE.
- Erika Fischer-Lichte, The Semiotics of Theater (1994). In CHOICE.
- Anatoly Smelyansky, Is Comrade Bulgakov Dead? Mikhail Bulgakov at the Moscow Art Theatre (1993). In CHOICE.
- J. Douglas Clayton, Pierrot in Petrograd: The Commedia dell'arte/Balagan in Twentieth-Century Russian Theatre and Drama (1993). In CHOICE, 1994.
- Erik MacDonald, Theatre at the Margins. Text and the Post-Structured Stage (1993). In CHOICE, 1994.
- Tadeusz Kantor/Michal Kobialka, A Journey Through Other Spaces: Essays and Manifestos, 1944-1990. In CHOICE, 1993.
- Margaret Cohen, Profane Illumination: Walter Benjamin and the Paris of Surrealist Revolution. In CHOICE, 1993.
- James von Geldern, Bolshevik Festivals 1917-1920. In Theatre Research International, 1994.
- Marco De Marinis, The Semiotics of Performance. Indiana, 1993. In CHOICE, 1993.
- Philip Auslander, Persistence and Resistance: Postmodernism and Cultural Politics in Contemporary American Performance. Michigan, 1993. In CHOICE, 1993.
- W.E. Yales, Schnitzler, Hofmannsthal, and the Austrian Theatre. Yale 1993. In CHOICE, 1993.
- Herbert Blau, To All Appearances: Ideology and Performance. Routledge, 1993. In CHOICE, 1993.
- Baz Kershaw, The Politics of Performance: Radical Theatre as Cultural Intervention. Routledge, 1992. In CHOICE, 1993.
- Kristina Bedford, Coriolanus at the National: "The Interpretation of the Time". Susquehanna University, 1992. In CHOICE, 1993.
- Alexander Schouvaloff, Léon Bakst: The Theatre Art. Sotheby's Publications, 1991. In CHOICE, 1992.

- William Worthen, Modern Drama and the Rhetoric of the Theater. California, 1992. In CHOICE, 1992.
- Jean Benedetti, The Moscow Art Theatre Letters. New York: Routledge, 1991. In CHOICE, 1992.
- Nancy Van Norman Baer, Theatre in Revolution: Russian Avant-Garde Stage Design 1913-1935. New York: Thames and Hudson, 1991. In CHOICE, 1992.
- Richard Stites, Revolutionary Dreams: Utopian Vision and Experimental Life in the Russian Revolution, Oxford University Press. In Theatre Research International, Oxford University Press, 1992.
- Laurence Senelick, ed., National Theatre in Northern and Eastern Europe 1746-1900 ("Documents" Series), Oxford University Press. In CHOICE, 1991.
- Jean Chothia, André Antoine ("Directors in Perspective Series") Cambridge University Press. In CHOICE, 1991.
- Lynn Mally. Culture of the Future. The Proletkult Movement in Revolutionary Russia. In Theatre Research International, Oxford University Press, 1991.
- Catriona Kelly, Petrushka: The Russian Carnival Puppet Theatre. In CHOICE (January 1991).
- Benjamin Bennett. Theater as Problem: Modern Drama and Its Place in Literature. In CHOICE (April 1991).
- Jonathan Kalb. Beckett in Performance. In CHOICE (February 1991).
- Silvio Gaggi, Modern/Postmodern: A Study in Twentieth-Century Arts and Ideas. In CHOICE (October 1990).
- Steven Connor. Postmodernist Culture: An Introduction to Theories of the Contemporary. In CHOICE (June 1990).
- Sharon Marie Carnicke, The Theatrical Instinct: Nikolai Evreinov and the Russian Theatre of the Early Twentieth Century in CHOICE (June 1990).
- John Rouse. Brecht and the West German Theatre. In CHOICE (April 1990).
- Robert Leach. Vsevolod Meyerhold. In The Modern Language Review (England, 1989-90).
- Maciej Karpinski. The Theatre of Andrzej Wajda. In The Modern Language Review (1989-90) and in CHOICE (December 1989).
- Nick Worrall. Modernism to Realism on the Soviet Stage. Tairov-Vakhtangov-Okhlopkov. In CHOICE (January 1989).
- Alexander Lavrentiev. Varvara Stepanova. The Complete Work. In CHOICE (July 1989).
- Marvin Carlson. Places of Performance. The Semiotics of Theatre Architecture. In CHOICE (November 1989)
- Jean Benedetti. Stanislavski. In CHOICE (June 1989).
- Konstantin Rudnitsky. Russian and Soviet Theater 1905-1932. In CHOICE (March 1989).
- Robert Russell. Russian Drama of the Revolutionary Period. In CHOICE (February 1989).
- John Osborne. The Meininger Court Theatre, 1866-1890. In CHOICE (December 1988).
- Harold B. Segel. Turn-of-the-Century Cabaret. In Theatre Survey. Bloomington, IN: The American Society for Theatre Research (Fall 1988).

- Otis L. Guernsey, Jr. Curtain Times. The New York Theater 1965-1987. In Broadside. New York: The Theatre Library Association (Fall 1988).
- Caryl Emerson. Boris Godunov. Transpositions of a Russian Theme. In Theatre Journal. Baltimore: The Johns Hopkins University Press (Fall 1988).
- Simon Karlinsky. Russian Drama from Its Beginnings to the Age of Pushkin. In Theatre Survey. Albany: The American Society for Theatre Research (December 1986).
- Alexander D. Nakhimovsky and Alice Stone Nakhimovsky, eds. The Semiotics of Russian Cultural History. In Theatre Journal (December 1986).
- Velimir Khlebnikov. The King of Time. In Soviet Drama, Theatre and Film (Fall 1986).
- Vladimir Nabokov. "The Man from the U.S.S.R. and Other Plays. In Soviet Drama, Theatre and Film (Fall 1986).
- Matthew H. Wikander. The Play of Truth and State. In Gestus. A Quarterly Journal of Brechtian Studies. Dover, DE: The Brecht Society of America (November 1986).
- Katherine Bliss Eaton. The Theater of Meyerhold and Brecht. In Gestus. A Quarterly Journal of Brechtian Studies. Dover, DE: The Brecht Society of America (June 1986): 141-44
- Laurence Senelick. Serf Actor: The Life and Art of Mikhail Shchepkin." In Comparative Drama. Kalamazoo, MI: Western Michigan University. 19(Spring1985): 92-95.
- Richard Peace. Chekhov: A Study of the Four Major Plays; Peter M. Bitsilli, Chekhov's Art: A Stylistic Analysis; and A.P. Chudakov, Chekhov's Poetics. In Theatre Journal. Baltimore: The Johns Hopkins University Press (March 1984): 128-31.
- Selected Plays by Aleksei Arbusov. In Theatre Journal. Baltimore: The Johns Hopkins University Press. 36(March 1984): 135-36.
- Laurence Senelick. Russian Dramatic Theory from Pushkin to the Symbolists. In Theatre Journal. Washington, DC: The American Theatre Association. 3(October 1983): 423-26.

f. Abstracts

g./h. Invited Lectures; Papers Read

- Keynote address, Sibiu International Theatre Festival, Sibiu, Romania, June 2018.
- Keynote address, "The Usual Subject and the Unusual Object," and Seminar on *Incapacity: Wittgenstein, Anxiety, and Performance Behavior* by Spencer Golub at "Performing Philosophical Limitations," Performance Philosophy Symposium, Brown University, December 5 and 6, 2014.
- Keynote address, "Sleep Debt," at Performance Philosophy Symposium, Brown University, May 10, 2014.

- Invited to serve as sole moderator/discussant of Moscow Russian theatre company's production of Pushkin's Eugene Onegin at Symphony Space, New York City. May 2014.
- “Habeas Corpus (Phaedra's Corpse),” Phaedra Symposium, sponsored by the Department of Slavic Languages and Literatures at Princeton University, as part of Princeton's year-long “Myth and Transformation: The Phaedra Project.” March 28-29, 2013. Also part of three-person stage directors' roundtable on staging Phaedra as part of the Phaedra Symposium.
- Invited to be keynote speaker, international conference on literature, theatre and cinema, the Taras Shevchenko National University (Kyiv, Ukraine), March 2012 (declined).
- “Wittgenstein's Anatomy: The Comic Performance of the Body's Speaking Parts”, a Royal Philosophical Public Lecture delivered at Roehampton University in London, UK on March 22, 2011.
- Delivered a paper at a select invited German-American mini-conference on “Liveness” sponsored by Institut für Theaterwissenschaft Freie Universität Berlin in Berlin, Germany, August 2010.
- “Criminal Minds”, an invited paper delivered in the Department of Theatre, Kadir Has University, Istanbul, Turkey, June 14, 2010.
- Delivered an invited paper at the Sibiu International Theatre Festival, Sibiu, Romania, June 1, 2010.
- I delivered a paper at a select invited mini-conference of Slavists, anthropologists and other scholars from diverse fields at the Amherst Center for Russian Culture (Amherst College), March 27, 2010. This event also served as a planning session for a larger conference and volume for publication on the uses of performance as an area of study and interpretation, metaphor, practice and approach in the developing a more interdisciplinary understanding of Russian culture.. The larger, follow-up conference will be convened at either Princeton or Columbia University in 2011. I have already been invited to present a paper at that conference and to contribute to the publication that will result from that event.
- Chair, panel on the baroque, “Theatricality and Performance” conference, co-sponsored by the Department of German and the Department of Theatre Arts and Performance Studies, Brown University, spring 2009.
- “The World Is Not Enough,” invited manifesto for Performance Studies International website.
- Two papers, “Fascination” and “Incapacity,” presented at annual Performance Studies International Conference, Brown University, March 30-April 3, 2005.
- Invited to present a paper at a conference entitled “Chekhov: The Second Century” at the State University of New York at Stony Brook, April 28-May 1, 2005.
- Invited to present a paper on a multidisciplinary panel of artists/scholars entitled “Memory/Memorial/Performance” at the annual conference of the Association of Theatre in Higher Education (ATHE), San Francisco, CA, July 28-31, 2005.
- Invited to lecture at the Third International Chekhov Symposium, October 14–19, 2004, in Badenweiler/Schwarzwald, Germany.

- Invited to lecture at the Chekhov centennial symposium, September 24-26, 2004, at Colby College (Waterville, Maine).
- Invited to lecture at the International Chekhov Conference: "A Century After Chekhov" Organized by Chekhovskaia komissia, MGU, Institut mirovoi literatury imeni Gor'kogo, Soiuz teatral'nykh deiatelei Rossii, muzei-zapovednik Chekhova "Melikhovo" (Russia), June 25-29, 2004.
- Invited to be a guest lecturer and a seminar leader on the topics of "Forms of Seeing," "Mise en scene" and Chekhov at the International Theatre Festival in Bogota, Colombia in late March-early April 2004.
- Invited to deliver a series of lectures and to lead seminars at The INSTITUTO UNIVERSITARIO DE ESTUDIOS TEATRALES in Caracas, Venezuela, 2004-2005.
- Invited to conduct a special week-long seminar in the graduate program of the Department of Theatre Arts and Dance, University of Minnesota on the topic of my book-in-progress, *desire and innocence*, April 2001.
- Panelist for Humanities Program at Trinity Repertory Company for their production of Who's Afraid of Virginia Woolf?, October 2000.
- Invited to lecture in the graduate program of the Department of Theatre Arts and Dance, University of Minnesota on the topic "Revolution As A Work of Art," February 1999.
- "Teleastronautics," invited plenary lecture, Annual Performance Studies Conference, City University of New York Graduate Center, March 1998.
- Delivered the Joe A. Callaway Memorial Lecture at New York University, November 1996, in conjunction with receiving the Callaway award for my book The Recurrence of Fate: Theatre and Memory in Twentieth-Century Russia (1994).
- "The Flies and the Wings," Guest lecturer in the Department of Theatre Arts and Dance, University of Minnesota as part of a graduate seminar on "Border Crossings" in the artistic imagination, October 1996.
- Invited consultant, the Shchukin School of Theatre at the Vakhtangov Theatre, Moscow, Russia, fall 1996.
- Guest lecturer at the Vladimir I. Nemirovich-Danchenko Studio-School of the Moscow Art Theatre, Moscow, Russia, fall 1996.
- Invited to speak at a seminar on spatio-temporal borders and performance ontology at the annual conference of the American Society for Theatre Research, November 1996.
- "Dead Eye, A Mystery," "State of the Profession" panel, American Society for Theatre Research (ASTR) annual conference, November 1994.
- Member of inter-university, interdisciplinary planning conference for the three-volume Cambridge History of the American Theatre, Brown University, January 1994.
- "Russian Theatre in the Silver Age," Parents' Weekend lecture, Brown University, September 1993.
- Chair and respondent, "Strasberg and the Actors Studio," panel for the opening of the Dill Center for the Performing Arts, Brown University, September 1993.
- Chair, panel, American Society for Theatre Research annual conference, November 1992.

- Chairman, "Theatre and the Creation of History," American Society for Theatre Research, annual conference, November 1991.
- "The Sealed Train: Revolutionary Transport and Theatrical Time," "Turn-of-the-Century European Theatre" Seminar, ASTR, November 1991.
- Keynote Speaker, University of Tulsa Conference on Soviet Culture, February 1991.
- Select Soviet-American Panel on Russian Émigré Theatre, Harvard University, February 1991.
- "The Curtainless Stage and the Procrustean Bed: Socialist Realism and Theatrical Metaphor," American Society for Theatre Research, annual conference, November 1990.
- "Charlie Chaplin, Soviet Icon," American Studies Association, annual conference, November 1990.
- "Between the Curtain and the Grave: The Taganka Saves the Russian Hamlet," "Foreign Shakespeare" panel, Shakespeare Association of America, Philadelphia, Spring 1990.
- "Charlie Chaplin as a Suspect Signifier on the Stage of Russian/Soviet Culture," "Theatre USSR: Revolution and Tradition," International Symposium, the University of South Carolina, Columbia, December 1989.
- "Charlie Chaplin as an Historical Inevitability on the Stage of Russian/Soviet Culture," American Society for Theatre Research, annual conference, November 1989.
- Resident Scholar, "Russian Classics in Context" play and lecture series, the Actors Theatre of Louisville, September 1989. Lectures on "Russian Painting, Stage Design and the Theatrical Avant-garde (ca. 1898-1940).
- Lecture on The Seagull for panel on "The Arts and Russia in Revolution." The J.B. Speed Art Museum, Louisville, KY, September 1989.
- Panel on "Russian Politics and the Visual Artist." Bellarmine College, Louisville, KY, September 1989.
- "O'Neill and the Poetics of Modernist Strangeness." Eugene O'Neill Centennial Lecture. Connecticut College, April 1988 (currently under publication consideration).
- Panelist, "Censorship and Émigréism in Eastern Europe," Bright Lights Theatre Company, Providence, RI, in association with a production of Arthur Miller's The Archbishop's Ceiling, Fall 1987.
- Chairman, "Stanislavsky and the Moscow Art Theatre," AATSEEL Convention. December 1987.
- Chairman, "Russian Culture," South Atlantic Modern Language Association (SAML) Convention. October 1987.
- "Lolita on the Stage," AATSEEL Convention. October 1987.
- Secretary, "Stanislavsky and the Moscow Art Theatre." AATSEEL Convention. December 1986.
- Secretary. "Russian Culture," SAML Convention. October 1986.
- "Efros and the Heroic Text of Being." National Educational Theatre Conference (formerly ATA). August 1986.
- "The Peopled Void: Social Mysterion in Russian Drama." National Educational Theatre Conference. August 1986.

- Public lectures on American Drama. The Heritage Repertory Theatre. University of Virginia. Summer 1986:
- "Worlds of Sensibility in Cat on a Hot Tin Roof"
 - "Becoming a Foreigner" (On Larry Shue's The Foreigner)
 - "Paris Bound and the Fortunate Son"
 - "Dracula: Not a Bit an Englishman"
- "Evreinov and Russian Silver Age Theatre." Department of Drama. Tufts University. April 1986.
- "On the Presence and Prescience of Stanislavsky." AATSEEL Convention. December 1985.
- "The Artful Lie in Soviet-Russian Theatre History." SAMLA Convention. October 1985.
- "The History of Russian Theatre and Drama." Department of Modern Foreign Languages. University of Richmond. April 1985.
- "Death-Speak/Dumb Show: The Inspector General as a Performance Act." AATSEEL Convention. December 1984.
- Chairman, "Translation for the Stage: Finding and Producing Foreign Playscripts." American Theatre Association Convention. August 1984.
- "Evreinov's The Chief Thing." AATSEEL Convention. December 1983.
- "Theatrical Themes in Gombrowicz and Różewicz." American Association for the Advancement of Slavic Studies (AAASS). October 1983.
- "The War at Home: Sam Shepard's Nuclear Family." West Virginia University Humanities Colloquium. September 1983.
- "Tadeusz Różewicz," American Theatre Association Convention. August 1983.
- "Russian Themes, Soviet Situations." Southeast Theatre Conference. March 1983.
- "The Difficult Births and Uneasy Deaths of Tadeusz Rozewicz." Mid-America Theatre Conference. March 1983.
- "Edvard Radzinsky's Conversations with History and Legend." AATSEEL Convention. December 1982.
- "'Death Dances... ' Evreinov's Commedia of the Soul." American Theatre Association Convention. August 1982.
- "Nikolai Evreinov: A Reevaluation." Mid-America Theatre Conference. March 1982.
- "Chekhov Lecture Series: Chekhov's Life and Work; An Analysis of Chekhov's Major Plays; Problems in Staging Chekhov." University of Tulsa. September-November, 1979.
- "The Golden Age of Russian Theatre: Stanislavski, Meyerhold, Vakhtangov and Tairov." University of Tulsa. April 1978.
- "Acting on the Run: The Theatre of Anatoly Efros." American Theatre Association Convention. August 1976.

i. Plays Directed

HEDDA GABLER, Brown University, 2/19

THE LOVE SONG OF J. ROBERT OPPENHEIMER, Brown University, 11/16

PHAEDRA, Brown University, 2/13

LULU, Brown University, 3/10

THE CHANGELING, Brown University, 11/08
THE MISANTHROPE, Brown University, 3/04
.A FLEA IN HER EAR, Brown University, 10/99.
THREE SISTERS, Brown University, 3/99.
FLIGHT, Brown University, 3/97.
THE WAY OF THE WORLD, Brown University, 3/95.
BURIED CHILD, Brown University, 4/94.
TRAVESTIES, Brown University, 4/91.
RICHARD III, Brown University, 3/90.
MARIAGE BLANC, Brown University, 2/89. Reviewed in the Polish journal Odra
(Wroclaw, Poland, XXX 1990).
UNCLE VANYA, Brown University, 2/88.
THE INSPECTOR GENERAL, University of Virginia, 4/84.
THE CHERRY ORCHARD, University of Virginia, 4/83.
BURIED CHILD, University of Virginia, 11/81.
THE POSSESSED, The South Street Theatre, New York City, 3/81 (Work in
Progress).
THE NOSE (Director/Adaptor), The Colonnades Theatre Lab, New York City, 12/80.
ROYAL ANN WHELAN AND THE BACKLASH, The Chelsea Theater Center,
New York City, 5/80.
THE NOSE, The Direct Theatre, New York City, 3/80.
THE SEAGULL, University of Tulsa (Guest Artist), 11/79.
ASHES, The Attic Theatre, Detroit, 5/79.
ROSENCRANTZ AND GUILDENSTERN ARE DEAD, Wayne State University,
11/78.
THE CRUCIBLE, Wayne State University, 10/78.
THE POSSESSED, Wayne State University, 3/78.
DARK OF THE MOON, University of Kansas, 4/77.
FACES OF THE AMERICAN EVE, University of Kansas, 4/77.
THREE SISTERS, University of Kansas, 3/74.
THE CARETAKER, Syracuse University, 2/72.
THE BOOR, Syracuse University, 11/70.

6. Research in Progress:

A book on the philosophy of Heidegger and mise-en-scène.

7. Service

i. To the University

-Brown University (Fall 1987-):

--Search committee for new faculty member in playwriting, fall 2018.

--Chair, committee for promotion of Patricia Ybarra to Full Professor, 2017-18.

- Director of Graduate Studies, 2016-17.
- Performance Studies Concentration Advisor, 2015-16.
- Doctoral program/dissertation advisor for Ioana Jucan, Bryan Markovitz, 2015-, Zohar Frank, 2017-
- Search committee for Assistant Professor of Theatre Arts and Performance Studies. Resulted in two hires.
- Chaired committee on reappointment of Daniel Stein as Head of Movement in Brown/Trinity Consortium, spring 2015.
- Served as one of two internal reviewers of the Department of German Studies, 3/13.
- Director of Graduate Studies, Department of Theatre and Performance Studies, 2014.
- Performance Studies Track Advisor, Department of Theatre and Performance Studies, 2012-13.
- Chair, annual review committee for Prof. Eng-Beng Lim, 2012-13.
- Organizer of program for Brown Theatre and Performance Studies post-docs with the Sibiu Theatre Festival and Lucien Blaga University, Romania, spring-summer 2012-.
- Member of committee to select Brown-Northwestern-Stanford Mellon Postdoctoral Dance Fellow, spring 2012.
- Invited participant in the Urban Cultural Heritage and Creative Practice research project, co-sponsored by the John Nicholas Brown Center, the Joukowsky Institute for Archeology and the Ancient World, and the Department of Theatre Arts and Performance Studies at Brown, fall 2011.
- Invited by Provost David Kertzer to be one of two internal evaluators of the Literary Arts Department at Brown, spring 2010.
- Chair of search committee for theatre and performance studies historian/theorist to replace long-time faculty member Professor John Emigh,

who has recently retired, fall 2009-spring 2010. This search resulted in the hiring of Professor Eng-Beng Lim.

-Chair of search committee for a new Director of the M.F.A. program in playwriting, fall 2008-spring 2009. This search resulted in the hiring and later promotion and tenuring of Professor Erik Ehn.

-Sheridan Center Faculty Liaison for the Department and teaching certificate evaluator, 2008-9, 2014.

-Search committee for Assistant/Associate Professor of Modern Slavic Languages in the Department of Slavic Languages

-Promotion Committee for Slavic Dept. Chair Svetlana Evdokimova to the rank of Full Professor.

-One of two Brown University representatives (the other being the Provost) serving on the Search Committee charged with the selection of the next Artistic Director of Trinity Repertory Company (Providence, RI), who will also serve as Chair of the Brown/Trinity Consortium.

- Provost's 4-member committee charged to review the possibility and consequences of a complete separation of the Program in Literary Arts from the Department of English on a permanent basis (2004-05).

- Department Chairs and Center Directors (5-person) Advisory Committee to the Provost on university budget reform (2004-05).

- Chair, University Honorary Degrees Committee (2003-04). Member of committee 2001-04.

 - Member of the Executive Committee of the Creative Arts Council (2001-). We advocate and raise money for the arts at Brown, plan artistic events and in general promote interdisciplinary projects in the arts that help to raise their visibility in and outside of Brown.

- Director of Graduate Studies, Department of Theatre Arts and

Performance Studies, 7/08-

- Chair, Department of Theatre, Speech and Dance, 7/1/01-6/30/07. In this capacity, working to revise the undergraduate and graduate curricula, to expand the faculty, to revamp the technical production operations in the Department (including staff and student employees), to expand the physical plant (e.g., an additional shop space outside of our building), to coordinate new ventures between the Department and the Creative Writing Program (specifically, Playwriting) in the Department of English, to explore connections with visual arts and media, to cultivate donors to contribute to the growth and improvement of the department.

- Supervised all planning of events and securing of funds for the 100th Anniversary of our undergraduate production program in 2002-03 and for the Don Wilmeth retirement conference in fall 2003.

- Working to develop cooperative ventures and mutual technical, advertising and production support systems among all of the performing arts group on campus.
 - Appointed and helped guide subcommittees to revamp the Department of Theatre, Speech and Dance's undergraduate and graduate curricula (2002-2007).
 - Director of Academic Graduate Programs for the Brown/Trinity Consortium.
 - Formally appointed by the Provost to serve on the Theatre Consortium Executive Committee that oversees all Consortium operations (2002-2007).
 - Co-presented the case for the Consortium to the various university committees and have played a central role in all Consortium planning and hiring.
 - Negotiated for and successfully executed the hiring of a departmental Production Manager (2002), as well as her successor in mid-year, 2004.
 - Negotiated for and successfully executed the hiring of a replacement faculty position, Professor Patricia Ybarra (2004).
 - Negotiated for and successfully executed the hiring of a new faculty position, Professor Rebecca Schneider in Theatre and Performance Studies (2002).
 - Chaired tenure and promotion committee for Rebecca Schneider (2002-03)
 - Chair, search committee for the position of scene designer, 2000-2001.
 - Prepared departmental handbook for the M.A. program in Theatre Studies (summer 2000).
 - Current doctoral program advisor for Philomena Bradford, Bryan Markovitz and Ioana Jucan.
- Served on the dissertation committee of Ksenia Keren Klimovsky in the Department of Slavic Studies. She was awarded her Ph.D. in May 2014.
- Served on Comprehensive Examination Committees for doctoral students Patrick McKelvey (spring 2014), Ryan Hartigan (fall 2012).
- Directed Senior Honors Theses of Ava Langford (spring 2014), Ioana Jucan "The Soft Logic Wares Out: Explorations of the Contemporary Avant-Garde Poetic Theatre of Awareness," Department of Theatre Arts and Performance Studies, successfully completed and submitted, spring 2011.
- Doctoral Program advisor for Ric Royer, 2011-
- Doctoral Program and dissertation advisor for Hans Vermy, 2009-14. He was awarded his dissertation in May 2014.
- Doctoral Program and Comprehensive examinations advisor for Andrew Starner, 2009-.
- Doctoral Program, Dissertation and comprehensive examinations advisor for John Pannill Camp (2004-2008). Dissertation successfully defended in July 2008. Dissertation won the 2009 Joukowsky Family Dissertation Award at Brown. Student awarded a post-doctoral fellowship at Harvard

and is currently a tenure track Assistant Professor at Washington University in St. Louis.

- Dissertation committee for Paige McGinley (2007). Dissertation successfully defended and student now an Assistant Professor of American and Africana Studies and of Theatre Studies at Washington University, St. Louis.
- Comprehensive exams committee for Paige McGinley (2004-05).
- Doctoral program and dissertation advisor for Christine Evans (2003-2007). Dissertation successfully defended and student now an Assistant Professor English at Georgetown University.
- Dissertation committee for Ph.D. student Brenda Foley (2003).
- Co-director of doctorate of Cécile Vincent-Winogradoff in the Department of Philosophy at the Sorbonne (Paris). Dissertation title: "Eprouver et penser : le role philosophique du theatre"- "To feel, to think, to understand: the philosophical role of theatre". The doctorate's other co-director is Jean Salem, Professor of Philosophy at the Sorbonne.
- Senior thesis advisor for Comparative Literature concentrator Henrietta Perlman (2006-07)
- Chaired graduate faculty committee presenting Special Ph.D. program proposal of Brenda Foley to the Graduate School (spring 2000).
- Prepared and presented to the Graduate School the departmental document for review of the M.A. program in Theatre Studies (spring 2000).
- Prepared and presented to the Graduate School a program plan for a new Ph.D. in Theatre and Performance Studies at Brown (spring 2000).
- Chair, Brown/Trinity Repertory Company Consortium committee for planning Ph.D. and M.F.A. (acting, directing, design) programs (1998-).
- Coordinator of Graduate Program for the Department of Theatre, Speech and Dance (1998-2002).
- Coordinator of Graduate Colloquia for the Graduate Program in Theatre Studies. Responsible for inviting and making arrangements for visiting scholars and for conducting sessions (1998-2002).
- Oversight and library acquisitions for the departmental (Becker) library, including appointment and monitoring of student librarians (ongoing).
- Departmental foreign study advisor for Russia and Eastern Europe (ongoing).
- University Library Committee (ongoing).
- Departmental faculty liaison to the Department of Comparative Literature and the Department of Modern Culture and Media.
- Chaired departmental committee to promote Lowry Marshall to the rank of Full Professor (1998). Aside from soliciting and collecting all external materials, I composed all of the departmental support documents for the promotion.

- Reader of Howard Foundation grant applications (1998).
- Primary advisor for Special Ph.D. program of Mark Cohen on theatre, performativity and sexuality and director of his dissertation on John Wilmot, Earl of Rochester. I am also directing his dissertation (1997-).
- Second reader and co-sponsor of Honors thesis in Comparative Literature by Justine Williams (1999).
- Directed Honors thesis for independent concentrator Holly Stoffels-Doty on Gender, Desire and Performance (1998).
- Member of Special Ph.D. program proposal committee of Yann-Pierre Montelle in Theatre and Anthropology (1998-).
- Primary advisor for Special Ph.D. program of Nelson Ritschel and directed his dissertation, "Rouse This Sleeping Land", on Irish Theatre and Culture in the early twentieth century. Completed in April 1997.
- Directed M. A. thesis by Telia Anderson concerning the performativity of "passing" among Afro-Americans completed April 1997.
- Directed four earlier M.A. theses in Theatre and Drama [Early Film and Theatre (Daphne Thompson); Contemporary Catalan Theatre (Jill Lane); Theatre of Punch and Judy and 19th Century British Culture (Erin Hurley); Howard Brenton and Situationism (James Penner)].
- Formerly Honors Advisor for the department, during which time I directed Honors theses on Theatre and Education (Jennifer Ness) and on Frank Wedekind and Modernist Infantilism (Joseph Meissner).
- Outside reader on Ph.D. dissertation by Les Essif on modern French theatre and mise en abîme in the Department of French Studies at Brown.
- Sophomore Advisor
- Freshman Advisor, Curricular Advisory Program
- Director, Graduate Colloquia, Department of Theatre, Speech and Dance, 1995-96.
- Faculty Advisory Committee, Center for Foreign Policy Development/Institute for International Affairs.
- Writing Competency Board
- Graduate School Representative
- University Library Committee and Library Acquisitions
- Faculty Advisor, Becker (Departmental) Library
- Departmental Honors Advisor
- Departmental Committees on Acting/Directing, Dramaturgy/Playwriting (Graduate) and Graduate Studies

- University of Virginia:
- University Committee on Educational Policy and the Curriculum, Fall 1986-87.
- Executive Committee, Center for Russian and East European Studies, Fall 1986-87.
- Head, Master of Arts program (including admissions), Department of Drama 1984-87. Responsible for re-structuring, expanding and redefining the M.A. curriculum and directing M.A. and selected M.F.A. theses.

- Speakers Committee, Center for Russian and East European Studies (Head, Fall 1985; Fall 1986-87).
 - Dean's Search Committee for new Director of Center for Russian and East European Studies (Summer 1986).
 - Head of Fiske Kimball Fine Arts Library Committee, 1984-85.
 - Committee to re-structure the M.F.A. curriculum, 1983-84.
 - Library Liaison, 1983-87.
 - Teaching and Research Member, Center for Russian and East European Studies, 1981-87.
 - Search Committees in areas of Playwriting (1982 and 1985), Acting and Directing (1984).
 - E. Roger Boyle Playwriting Contest Committee, 1982-87.
 - Co-director, Actors' and Playwrights' Workshop, 1982-83.
 - Head of Departmental Examinations, 1982-87.
 - Play Selection and Production Policy Committee, 1982-84.
 - M.F.A. committees in areas of Acting and Directing, 1982-87.
 - Graduate and Undergraduate Advising, 1982-87.
 - National Planning Conference on Translation of Soviet and East European Drama, April 1982.
- Wayne State University:
- Ph.D. and M.F.A. committees in areas of Acting and Directing, 1978-79.
 - Tenure and Promotion Factors Committee, 1977-78.

ii. Service to the Profession

- Book manuscript external reviewer, Routledge Press, fall 2016.
- External reviewer, tenure and promotion case, Performing Arts Department, Washington University (St. Louis, MO) (August 2015)
- External reviewer, *Theatre and Performance Design* (summer 2015).
- External reviewer for tenure and promotion case, Department of Theatre and Performance Studies, Stanford University, 2012.
- Outside reviewer for Yale University Press (book manuscript) and for Palgrave Macmillan (book proposal), spring 2012.
- External reviewer of arts programs at Johns Hopkins University, fall 2011.
- Outside reviewer for book on Stanislavsky, Routledge Publishers, fall 2011.
- Turned down invitation to serve as external reviewer of promotion and tenure case, Department of Theatre, Villanova University, fall 2011.
- Outside evaluator for Full Professor case, Department of Theatre, University of Maryland, summer-fall 2009.
- Outside evaluator for Full Professor case in Department of English, Tufts University (December 2008)
- Outside reviewer for book on Russian theatre for the University of Iowa Press (fall 2008)
- Outside evaluator for chaired professor case in theatre department, Barnard

College, Columbia University (Fall 2008)

Outside evaluator for humanities proposal on Russian modernism submitted to the National Organization for Scientific Research, The Hague, Netherlands

(March 2008)

Outside evaluator for promotion to Full Professor case in Stanford University's theatre department (January 2006)

Outside evaluator for tenure and promotion case in NYU's Department of Performance Studies (fall 2005)

Outside evaluator in playwriting for the John Simon Guggenheim Foundation (2003).

Outside evaluator in playwriting for the MacDowell Colony (2003).

Outside evaluator in narrative fiction for the MacArthur Fellows Program (2003)

Served as one of three external reviewers of the undergraduate major and graduate programs (acting; design) in the theatre department of Brandeis University (March 2002).

Appointed to the Barnard Hewitt (3-person) book award committee of the American Society for Theatre Research, 2000-2002. I chaired this committee in 2002.

Appointed to advisory board of Teatr (Theatre), a new international journal on Russian theatre.

Appointed to editorial board of Theatre Survey, the official refereed journal of the American Society for Theatre Research, 1999-.

Appointed to the temporary steering committee of Performance Studies International (responsible for determining guidelines for annual conferences and for conference planning)

Past and present evaluator of article submissions to Theatre Survey and Theatre Journal.

External referee for two Guggenheim Fellowships (Theatre Studies and Slavic Studies), 1997.

Manuscript evaluator for the University of Minnesota Press (2000), the University of Michigan Press (1999), Cambridge University Press (1995 - to the present), Indiana University Press and University of California Press (1992), Allyn and Bacon Publishers, 1989.

Promotion and tenure review (all in departments of theatre) at New York University (2004), Northwestern University (Dean's private review of new faculty hire with tenure, 1999), University of Minnesota (1999), Brandeis University (1997), University of Washington (1997), University of California at Santa Barbara (1996), The University of Birmingham (United Kingdom), Washington University (St. Louis) and University of Hawai'i at Manoa (1995). Also invited but turned down requests to serve in a similar capacity for Ohio State University (2004), City University of New York Graduate Center (2004), University of Southern California and the University of Kansas (Slavic), both in 1999.

Nominated for Executive Committee, American Society for Theatre Research, 1991 and 1994.

Bylaws Committee. American Society for Theatre Research, 1991-93.

American Society for Theatre Research Program Committee for Annual Conference in November 1991.

Project evaluator, Cambridge University Press, 1990-the present.

Outside (third) reader on Ph.D. dissertation for Department of Slavic Languages and Literatures, Yale University (on Mayakovsky), 1991.

Board of Advisors, Theatre Insight. Journal of Contemporary Performance Thought (University of Texas at Austin). A journal dedicated to graduate student research and writing.

Consulting Editor, New England Theatre Journal. The Journal of the New England Theatre Conference. I serve as primary juror for articles submitted in the areas of dramatic literature, theatre history and dramatic theory and criticism.

Regular reviewer for CHOICE Current Reviews for College Libraries (The Association of College and Research Libraries).

Consultant, the Actors Theatre of Louisville for their "Russian Classics in Context" play and lecture series.

Professional Organizations (past and present):

Performance Philosophy, 2012-

Performance Studies International

American Philosophical Association

Fellow, Harvard University Russian Research Center

Theatre Library Association

American Theatre Association (UCTA)

The Association for Theatre in Higher Education (ATHE)

The Dramatists Guild

The Authors League

The Vladimir Nabokov Society

American Association of Teachers of Slavic and East European Languages (AATSEEL)

The Polish Institute of Arts and Sciences of America

American Society for Theatre Research (ASTR)

International Federation for Theatre Research

American Association for the Advancement of Slavic Studies (AAASS)

iii. Service to the Community

Participated in planning outreach project in performing musical theatre in Providence elementary schools, a collaborative process with Trinity Rep and various academic departments and centers at Brown (2002-).

Consultant, the Actors Theatre of Louisville for their "Russian Classics in Context" play and lecture series. This involved lecturing to various Louisville civic, school and library groups, in addition to theatre audiences.

Outreach lectures at Trinity Rep, also listed under "papers delivered."

8. Academic Honors, Research Fellowships, Honorary Societies, Production Honors

Nominated for a *Motif* magazine award for best director of a college production in Rhode Island for *The Love Song of J. Robert Oppenheimer* (2017)

My production of THREE SISTERS was cited first among the best productions of the year by The Providence Phoenix (1999).

Joe A. Callaway Prize (1996) awarded by the Departments of English and Drama, New York University for the best book published in drama and theatre, 1994-95 for The Recurrence of Fate: Theatre and Memory in Twentieth-Century Russia (University of Iowa Press, 1994).

Salomon Grant, Dean of the College's award for course development. Brown University, Winter-Spring, 1996.

Salomon Grant. Dean of the College's award for course development. Brown University, Summer 1989.

National Endowment for the Humanities Summer Stipend (one of two nominated University-wide), Summer 1987.

University of Virginia Summer Research Award, Summer 1987.

Nominated for the University of Virginia's Alumni Board of Trustees Teaching Award. Student nominated. Only one award given University-wide, Spring 1986.

National Endowment for the Humanities Fellowship for Independent Study and Research, Paris, 1986-87.

Research Travel Grant from the University of Virginia Center for Russian and East European Studies for Paris trip, 1/86-6/86.

University of Virginia Sesquicentennial Associateship (competitive, full-time research award), 1985-86.

Summer Research Grant from the University of Virginia Center for Russian and East European Studies to develop a course on the History of Russian Theatre and Drama, 1985.

FLAS Fellowship for the study of Serbo-Croatian, University of Virginia, 6/83-8/83.

National Endowment for the Humanities Summer Fellowship to the Institute on Contemporary East European Drama and Theatre, Center for Advanced Studies in Theatre Arts (CASTA), City University of New York (CUNY)

Graduate Center, New York, NY, 6/82-7/82.

THE POSSESSED cited by Detroit News as one of the best productions of the 1978-79 season.

Ph.D. granted "with honors." University of Kansas, 10/77.

Margaret Anderson Award for Teaching Excellence. University of Kansas, 5/77.

Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship to the U.S.S.R., 8/75-6/76.

International Research and Exchanges Board (IREX) Fellowship: U.S.A.-U.S.S.R. Graduate Student/Young Faculty Exchange, 8/75-6/76.

National Defense Foreign Language Fellowship for the Study of Slavic Languages and Literatures. University of Kansas, 8/73-6/75 (selected first in competition, 8/74-6/75).

Ph.D. comprehensive exams passed "with honors." University of Kansas, 9/74.

"Outstanding Contribution to the Theatre Award" for direction of Three Sisters.
University of Kansas, 5/74.
Graduated "Cum Laude with Honors in History and English." Union College, 6/70.
New York State Regents Scholarship, 1966-70.

9. Teaching

- Developing and teaching new doctoral seminar, "Thought-Experiments in Performance Philosophy" (spring 2019)
- Developed and taught new doctoral seminar, "Subjects and Objects: Evidence As Metaphor," a course in creative-critical thinking, writing, and project-making featuring readings from Casullo, Derrida, Husserl, Kant, Levinas, Nagel, Nietzsche, Perec, Ricoeur, Robbe-Grillet, Strawson, (fall 2015).
- Re-developed "New Theories for a Baroque Stage" graduate seminar (see below) as a philosophy-based course (Descartes, Leibniz, Pascal, Spinoza) (fall 2013).
- Developed new course on "Wittgenstein, Writing and Performance", 2009-, first taught fall 2011.
- History of 20th Century Theatre in the West (new course preparation), spring 2009)
- Independent Study with PhD student Andrew Starner on the baroque (spring 2009).
- Directed Ph.D. Independent Study on theatre and phenomenology with Yann-Pierre Montelle (spring 2001).
- "New Theories for a Baroque Stage," a graduate seminar that beginning with seventeenth century neoclassical theory and French, Spanish and English dramatic and non-dramatic literature, develops conceptual and material models of a new stage and stage consciousness around the idea of constraints. Readings and iconography are drawn from Russian formalism, French surrealism, Oulipo, Joseph Cornell, Tadeusz Kantor, Richard Foreman, Deleuze, Foucault and more.
- "Abstraction and Resistance," a graduate seminar utilizing surrealist and postmodern strategies to respond creatively to theoretical and stage performances (e.g., Foreman, Kantor, Nabokov, Jabès, Bataille, Cioran, Barthes, Bachelard, Foucault, Deleuze, Robbe-Grillet, Resnais, Godard, etc.).
- "Mise en scène" Theatre through film, art, narrative fiction and literary theory, dealing with spatial mystery and signification, mortality, blindness, desire and the unseen (new course conceived for undergraduate and graduate students at Brown).

- Directed Ph.D. Independent Study on the writings of the Marquis de Sade with Mark Cohen (Fall, 1995).
- Graduate seminar in "Revolution as a Work of Art," including literature, philosophy, theory, drama, painting, theatrical and cultural mise en scène in Russia, ca. 1890 - 1939 (new course at Brown, beginning in 1993).
- Graduate Seminar in "Theatrical Modernism," including literature, theory, theatrical and cultural mise en scène, the postmodern (new course at Brown, beginning in 1989).
- Theatre History I and II (The Greeks to the Present)
- Advanced Acting and Directing
- Modern European Drama
- Modern American Drama (Twentieth-Century)
- Designed, developed and taught new M.A. curriculum at the University of Virginia consisting of the following core courses:
 - Survey in Dramatic Criticism
 - Archetypes in Dramatic Literature
 - Classic and Romantic Themes in Dramatic Literature
 - Modernist Themes in Dramatic Literature
 - Russian Theatre and Drama (Also offered as a new course at Brown University.)
 - Seminar in American Theatre and Drama
 - Seminar in Modern Drama and Criticism
- Studies in European Dramatic Literature]-Taught in
- Twentieth-Century European Drama]-English Department
- History of Russian Theatre and Drama -- Intensive workshop for high school teachers, taught in Center for Russian and East European Studies
- Contemporary Russian and Polish Theatre and Drama (Graduate)
- Styles of Acting (Graduate)
- Acting Practicum, Studio/Independent Study Work (Graduate)
- Intermediate Directing
- Fundamentals of Directing
- Introduction to Acting and Directing
- All levels of undergraduate Acting
- Introduction to the Theatre

10. Document prepared on October 5, 2018.