

Sarah Bay-Cheng, Ph.D.

January 2024

CONTACT	Office of the Dean School of the Arts, Media, Performance & Design 201C Joan & Martin Goldfarb Centre for Fine Arts York University 4700 Keele St. Toronto, ON Canada M3J 1P3	office: +1 (416) 736-2100; ext. 33881 e-mail: deanampd@yorku.ca
EDUCATION	University of Michigan - Ann Arbor, Michigan Ph.D. Theatre, 2001 Certificate in Film and Video Studies, 2000 Wellesley College - Wellesley, Massachusetts A.B. Theatre & Film Studies, 1996 <i>magna cum laude</i> , honors in Theatre	
ACADEMIC APPOINTMENTS	York University - Toronto, Ontario Dean, School of the Arts, Media, Performance & Design Professor of Theatre & Performance Studies Bowdoin College - Brunswick, Maine Chair of Department of Theater and Dance Professor of Theater University at Buffalo - State University of New York Professor of Theatre Founding Director, Technē Institute for the Arts and Emerging Technologies Founding Director of Graduate Studies, Department of Theatre & Dance Director of B.A. Theatre, Department of Theatre & Dance Associate Professor of Theatre Assistant Professor of Theatre and Media Study Colgate University - Hamilton, New York Assistant Professor of English, Theatre Program Acting Head of Theatre Program, Colgate University	2019 - present 2016 - 2019 2015 - 2019 2013 - 2015 2012 - 2015 2010 - 2015 2006 - 2009; 2014 - 2015 2008 - 2013 2005 - 2008 2001 - 2005 2004 - 2005

AWARDS, HONORS
& FELLOWSHIPS

National Endowment for the Humanities (co-Director), 2018
Summer Institute on Digital Technologies in Theatre and Performance Studies
Karofsky Faculty Encore Lecture (teaching award), 2018
Fulbright Scholar Fellowship, 2015
Senior Professorship in American Culture (Theatre), Utrecht University, Netherlands
Finalist, MAP Fund for Performing Arts, 2015
Humanities Institute Faculty Research Fellowship, UB 2009
Finalist, Research and Experimentation in Art, Science, and Technology Grant, 2008
Fondation Daniel Langlois
Community of Scholars Fellowship, University of Michigan, 1998
Phi Beta Kappa, Wellesley College, 1996

PUBLICATIONS

Books

- S. Bay-Cheng and D. Caplan. *Digital Historiography and Performance* (University of Michigan Press, accepted for publication pending final revisions).
- S. Bay-Cheng, J. Parker-Starbuck, D.Z. Saltz. *Performance and Media: Taxonomies for a Changing Field* (University of Michigan Press, 2015).
Reviewed by Rye Gentleman, *Text and Performance Quarterly* (April 2018): online.
Reviewed by Acatia Finbow, *Contemporary Theatre Review* 27.1 (Fall 2017): 124-125.
Reviewed by Elise Morrison, *TDR/The Drama Review* 61. 2 (T234 Summer 2017): 173-175.
Reviewed by Chris Salter, *Modern Drama* 60.2 (Summer 2017): 233-236.
Reviewed by Josephine Machon, *Theatre Survey* 58.1 (January 2017): 132-134.
- S. Bay-Cheng, C. Kattenbelt, A. Lavender, R. Nelson, eds. *Mapping Intermediality in Performance* (Amsterdam University Press/University of Chicago Press, 2010).
Reviewed by Eero Laine, *Theatre Survey* 53.2 (September 2012): 329-331.
Reviewed by Marine-Christine Lesage, *Theatre Research in Canada* 32.2 (2011): 1196-1198.
Reviewed by Maria Chatzichristodoulou, *Contemporary Theatre Review* 21.2 (2011): 230-231.
Reviewed by Dene Griger, *Leonardo* 44.3 (June 2011): 276-277.
Reviewed by Liza Kharoubi, *Theatre Research International* 36.3 (October 2011): 299-300.
- S. Bay-Cheng and Barbara Cole, eds. *Poets at Play: An Anthology of Modernist Drama* (Susquehanna University Press, 2010).
Reviewed by Brenda Murphy, *Wallace Stevens Journal* 36.1 (Spring 2012): 144-147.
Reviewed by Heidi R. Bean, *Theatre Journal* 63.1 (March 2011): 150-151.
- S. Bay-Cheng. *Mama Dada: Gertrude Stein's Avant-Garde Theatre* (Routledge, 2004; pbk. 2005).
Reviewed by Kevin Landis, *Theatre Journal* 61.2 (May 2009): 347-348.
Reviewed by Jim Fitzmorris, *William Carlos Williams Review* 28.1-2 (Spring/Fall 2008): 172-174.
Reviewed by Dorothy Chansky, within "Drama" *American Literary Scholarship* 2005.1 (2007): 427-455.
Reviewed by Nicola Shaughnessy, *Modern Drama* 47.2 (Summer 2004): 337-340.

Essays & Articles

*peer-reviewed

*S. Bay-Cheng, "Digital Performance and Its Discontents (or, Problems of Presence in Pandemic Performance)" *Theatre Research International* Special Issue: Presence, Politics, Resistance Tendencies in (Post-)Pandemic Performance and Theatre, eds. Heidi Lucja Liedke, Monika Pietrzak-Franger, Heidi Liedke. 48.1 (Winter 2023): 1-15.

S. Bay-Cheng, "Future Imperfect Tense" Review Essay of *Expanded Cinema* by Gene Youngblood, *Performing Arts Journal* 44.1 (January 2022): 118-122.

S. Bay-Cheng, "Critical Arts as Research," *Electra Street Journal* 1.4 (Jan. 2020): 78-89.

*S. Bay-Cheng, "Modernist Afterlives in Performance: The Afterlife of Modernist Acting" *Modernism/modernity* Print+ Vol. 4, Cycle 3 (October 10, 2019). modernismmodernity.org

S. Bay-Cheng, "Climate Report," *Performance Research: On Climate* 23.3 (2018): 112.

*S. Bay-Cheng, "Pixelated Memories: Performance, Media, and Digital Technology" *Contemporary Theatre Review* 27.3 (fall 2017): 324-339.

S. Bay-Cheng, "The Algorithms of Democracy," *100 Years of Now*, Online journal for Haus der Kulturen der Welt, Goethe Institute (1 January 2017): <http://journal.hkw.de/en/die-algorithmen-der-demokratie/>.

*S. Bay-Cheng, "Digital Historiography and Performance" *Theatre Journal* 68.4 (December 2016): 507-527.

- Nominated for ATHE Outstanding Article, 2017

S. Bay-Cheng, "Unseen: Performance Criticism in an Age of Digital Recordings," *Theatre* 46.2 (2016): 77-85.

S. Bay-Cheng, "Postmedia Performance," *Interventions - Contemporary Theatre Review* (May 2016). <http://www.contemporaryTheatreReview.org/2016/postmedia-performance/>. Reprinted and translated in *POESIA PROGRAMABILIDADE PERFORMANCE: Projetos, processos e práticas em meios digitais (POETRY PROGRAMABILITY PERFORMANCE: Projects, processes and practices in digital media)*, eds. Sandra Guerreiro Dias and Bruno Ministro (2018).

S. Bay-Cheng, "Virtual Realisms: Dramatic Forays into the Future," (review essay) *Theatre Journal* 67.4 (December 2015): 686-698.

S. Bay-Cheng, "Global Screen Shots," (review essay) *Untitled Feminist Show* by Young Jean Lee; *Major Tom* by Victoria Melody; *Conte d'Amour* by Markus Öhrn, Institutet, and Nya Rampen. Harbourfront Centre 2014, World Stage Festival, Toronto. *PAJ: A Journal of Performance and Art* 37.1 (PAJ 109/January 2015): 56-63.

S. Bay-Cheng, "Ready for My Close Up," (review essay) *Oakwood Apartments* by David Commander and *Surveillance Project and the Black Psyche* by M. Lamar in the Special Effects Contemporary Performance Festival, New York 2014," *Theatre* 44.3 (fall 2014): 86-93.

*S. Bay-Cheng, "'When This You See': The (Anti) Radical Time of Mobile Self-Surveillance" *Performance Research: A Journal of the Performing Arts* 19.3 (summer 2014): 48-55.

S. Bay-Cheng, "Theatre is Media: Some Principles for a Digital Historiography of Performance,"

Theatre 42.2 (2012): 27-41.

S. Bay-Cheng, J. Parker-Starbuck. "Ecologies of a Festival: Notes from COIL, Under the Radar, and American Realness in New York 2012," (review essay) *Performance Research International* 17.4 (2012): 141-144.

*S. Bay-Cheng, A. S. Holzapfel. "The Living Theatre: A Brief History of a Bodily Metaphor" *Journal of Dramatic Theory and Criticism* 25.1 (fall 2010): 1-19.

- Oscar G. Brockett Essay Prize, Honorable Mention - ASTR 2011

*J. Anstey, A.P. Seyed, S. Bay-Cheng, J. Bono, D. Pape, S. Shapiro. "Agent Takes the Stage," *International Journal of Art and Technology* 2.4 (2009): 277-296.

*J. Anstey, S. Bay-Cheng, D. Pape, S. Shapiro. "Human Trials: An Experiment in Intermedia Performance," *Computers in Entertainment* 5.3 (November 2007): 1-17.

*S. Bay-Cheng, "Typography, Translation, and the Avant-Garde's Impossible Text," *Theatre Journal* Special Issue: Translation 59.3 (October 2007): 467-483. Reprinted in *Avant-Garde Performance and Material Exchange: Vectors of the Radical*, ed. Mike Sell (Palgrave, 2010), 103-121.

*S. Bay-Cheng, "Theatre Squared: Theatre History in the Age of Media," *Theatre Topics: Special Issue on Theatre History* 17.1 (March 2007): 37-50.

*S. Bay-Cheng, "Reality and Its Double in T. S. Eliot's *The Cocktail Party*," *Yeats Eliot Review* 22.4 (winter 2006): 2-14.

*S. Bay-Cheng, "Transcendental American Verse Drama," *Journal of American Drama and Theatre* 17.2 (spring 2005): 17-29.

*J. Sennett and S. Bay-Cheng. "I am the Man!': Performing Gender and Other Incongruities," *Journal of Homosexuality* 43.3-4 (2002): 39-47. Reprinted in *The Drag King Anthology*. Eds. Donna Troka, et al. New York: Haworth Press, 2002. 39-47.

*S. Bay-Cheng, "An Illogical Stab of Doubt: Avant-Garde Drama, Cinema, and Queerness," *Studies in the Humanities* 28.1-2 (June 2002): 1-12.

*S. Bay-Cheng, "Atom and Eve: A Consideration of Gertrude Stein's Doctor Faustus Lights the Lights," *Journal of American Drama and Theatre* 12.2 (Spring 2000): 1-24.

Book Contributions

S. Bay-Cheng, "Data Drama: How Machines Reprogram Theatre," *Routledge Performance & Technology Companion*, ed. Maaïke Bleeker. New York and London: Routledge (forthcoming 2024).

S. Bay-Cheng, "Theatre without Theatres: Performance Transmission as Translation," *In the Face of Adversity: Translating Difference and Dissent*, ed. Thomas Nolden. London: UCL Press (2023).

S. Bay-Cheng, "Annie Dorsen's Algorithmic History Theater," *Algorithmic Theater: Essays and Dialogues, 2012-2022*, ed. Tom Sellar. Catalogue to accompany 2022-23 retrospective of Dorsen's performance works at Bryn Mawr College and Philadelphia Live Arts. Philadelphia, PA (2022): 240-255.

S. Bay-Cheng, "Foreword: In Defence of "Stuff": Teaching the Ephemeral Theatre of Things," *Teaching Performance Practices in Remote and Hybrid Spaces*, eds. Jeanmarie Higgins and Elisha

Clark Halpin. New York and London: Routledge (2022): xix-xxv.

S. Bay-Cheng, "Inside/Out: Kris Verdonck and the Ontology of the Box," *Kris Verdonck Anthology*, eds. Peter Eckersall and Kristof van Baarle. London: Performance Research Books (2020): 48-56.

S. Bay-Cheng, "Ready for My Close Up," *M. Lamar: Negrogothic*, ed. M. Lamar. New York: Participant Press (2019): 88-93.

S. Bay-Cheng, "The (Not So) Deep Time of Social Media Theater: An Afterword," *Deep Time of the Theatre: Archaeology/Technology of the Senses*, ed. Nele Wyants. New York and Basingstroke: Palgrave (2019): 273-283.

S. Bay-Cheng, "Knowledge Transmission: Media and Memory," in *A Cultural History of Theatre: Modern Age*, ed. Kimberly Solga. Series edited by Tracy Davis and Christopher Balme. London: Bloomsbury Press (2017): 201-220.

S. Bay-Cheng, "Preface: Performance in the Age of Intelligent Warfare," *Performance in a Militarized Culture*, eds. Lindsey Mantoan and Sara Brady. New York and London: Routledge (2017): xiv-xvi.

S. Bay-Cheng, short play and essay in *Imagined Theatres: Writing for a Theoretical Stage*, edited by Daniel Sack. New York and London: Routledge (2017): 141, 214.

S. Bay-Cheng, M. Harries, "Foreword" *Preservation, Radicalism, and the Avant-Garde Canon*, eds. R. Ferreboeuf, F. Noble, T. Plunkett. New York and Basingstroke: Palgrave (2015).

S. Bay-Cheng, "Post Linearity," "Reproduction," and "Reenactment" in *Reading Contemporary Performance: Theatricality Across Genres*, eds. Meiling Cheng and Gabrielle Cody. New York and London: Routledge (2015): 29, 34, 89.

S. Bay-Cheng, M. Harries "Foreword" *Entr'acte: Performing Publics, Pervasive Media, and Architecture*, ed. Jordan Geiger. New York and Basingstroke: Palgrave (2015).

S. Bay-Cheng, "Digital Culture" in *Performance Studies: Key Words, Concepts, and Theories*, ed. Bryan Reynolds. New York: Palgrave (2014): 39-49.

S. Bay-Cheng, M. Harries, "Foreword" *Avant-Garde Theatre Sound* by Adrian Curtin. New York and Basingstroke: Palgrave (2014): xi-xiv.

S. Bay-Cheng, M. Harries, "Foreword" *Media Parasites in the Early Avant-Garde: On the Abuse of Technology and Communication* by Arendt Niebisch. New York and Basingstroke: Palgrave (2012): xi-xiii.

S. Bay-Cheng, "T.S. Eliot's 1950s Drama" *The Decades of Modern British Playwriting: Voices, Documents, New Interpretations*. Ed. David Pattie. London: Methuen (2012): 95-118.

S. Bay-Cheng, "Intermediate Bodies: Media Theory in Theatre," *Playing with Theory in Theatre Practice*. Eds. Megan Alrutz, Julia Listengarten, and M. Van Duyn Wood. New York: Palgrave (2011): 63-74.

S. Bay-Cheng, "Theatre History and Digital Historiography," *Theatre Historiography: Critical Interventions*. Eds. Henry Bial and Scott Magelssen. Ann Arbor, University of Michigan Press (2010): 125-136.

S. Bay-Cheng, "Network of Terms," "Temporality," "Telematic," "Virtuality," "Instance: Richard Foreman," "Interactivity," "Intertextuality," *Mapping Intermediality in Performance*. Eds. Sarah Bay-Cheng, et al. (Amsterdam University Press/University of Chicago Press, 2010): 24-26, 85-90, 99, 142, 163-170, 186, 187.

S. Bay-Cheng, "Old Possum's Practical Book of Cats and Andrew Lloyd Webber's Cats," *A Companion to T.S. Eliot*. Ed. David Chinitz. Wiley-Blackwell (2009): 228-238.

S. Bay-Cheng, "Avant-Garde Drama: Western Europe," *Columbia Encyclopedia of Modern Drama*. Eds. Gabrielle Cody and Evert Sprinchorn. Columbia University Press (2007): 107-109.

S. Bay-Cheng, "Following the Gaze: The Influence (and Problems) of Feminist Film Theory in Theatre Criticism," *Theatre and Film: A Comparative Anthology*. Ed. Robert Knopf. Yale University Press (2005): 162-171.

S. Bay-Cheng, "Famous Unknowns: The Drama of Gertrude Stein and Djuna Barnes," *Blackwell Companion to Twentieth-Century American Drama*. Ed. David Krasner. Blackwell Publishing (2004): 127-141.

S. Bay-Cheng, Introduction to Gertrude Stein's *Doctor Faustus Lights the Lights, Theatre of the Avant-Garde, 1890-1950: A Critical Anthology*. Eds. Bert Cardullo and Robert Knopf. New Haven: Yale University Press (2001): 422-424.

Popular Writing

S. Bay-Cheng, [Amid the Hollywood strikes, Tom Cruises's latest 'Mission: Impossible' reveals what's at stake with AI in movies](#) *The Conversation: Canada*, September 12, 2023.

S. Bay-Cheng, ['The Unofficial Bridgerton Musical' as TikTok Grammy-winning sensation: Is the future of musical theatre online?](#) *The Conversation: Canada* April 28, 2022.

S. Bay-Cheng, [4 lessons from the NBA bubble for the future of live arts performance](#) *The Conversation: Canada*, September 15, 2020.

S. Bay-Cheng, [Arts and culture organizations can be a balm in times of crisis. They need our support right now.](#) *The Globe and Mail* March 12, 2020.

S. Bay-Cheng, [The Arts Help Engage Students in STEM](#) *The Buffalo News*, November 22, 2014.

Interviews and commentary: *The New York Times*, *The Globe and Mail*, National Public Radio, CBC - The National, CBC Radio, WNYC, among others.

Book Reviews

Rev. *On Repetition: Writing, Performance, & Art*, edited by Erini Kartsaki. *Theatre Research International* 43.3 (2019): 338-39.

Rev. *Documenting Performance: the Context and Processes of Digital Curation and Archiving*, edited by Toni Sant. *Studies in Theatre and Performance* 38.8 (Dec. 2018): 347-348.

Rev. *The Performing Subject in the Space of Technology: Through the Virtual into the Real* edited by Matthew Causey, Emma Meehan, and Néill O'Dwyer. *Theatre Journal* 68.4 (December 2016): 686-687.

Rev. *Theatre, Performance and Analogue Technology* edited by Kara Reilly. *Studies in Theatre and Performance* (2015): 161-162.

Rev. *Reality Principles: From the Absurd to the Virtual* by Herbert Blau. *Modern Drama* 55.3 (2012): 407-410.

Rev. *Further On, Nothing: Tadeusz Kantor's Theatre* by Michal Kobialka. *Theatre Research International* 36.3 (2011): 297-298.

Rev. *Closer: Performance, Technologies, Phenomenology* by Susan Kozel. *Theatre Journal* 61.4 (December 2009): 651-652.

Rev. *Performing the Matrix: Mediating Cultural Performances* edited by Meike Wagner and Wolf-Dieter Ernst. *Theatre Journal* 61.2 (May 2009): 335-336.

Rev. *The Theatre of Trauma* by Michael Cotsell. *The Space Between: Literature and Culture* 4.1 (2008): 168-170.

Rev. *Women, Modernity, and Performance* by Penny Farfan, *TDR* 51.2 (Summer 2007): 187-188.

Rev. *Staging Gertrude Stein: Absence, Culture, and the Landscape of American Alternative Theatre* by Leslie Atkins Durham. *Theatre Journal* 59.1 (March 2007): 143-144.

Rev. *Medea's Daughters: Forming and Performing the Woman Who Kills* by Jennifer Jones. *Theatre Journal* 56.4 (December 2004): 726-727.

Rev. *Body and Soul: The Making of American Modernism: Art, Music and Letters in the Jazz Age, 1919-1926* by Robert M Crunden. *Theatre Journal* 54.4 (December 2002): 665-666.

Rev. *Amazon All-Stars: Thirteen Lesbian Plays* by Rosemary Curb. *Theatre Journal* 50.2 (May 1998): 286-87.

Rev. *Pinocchio's Progeny* by Harold B. Segel. *Essays in Theatre/Études Théâtrales* 16.1 (Nov. 1997): 127-130.

EDITORIAL

Advisory Board, *International Journal of Performance Arts and Digital Media*, 2019 - present
Editorial Board, *Theatre Research in Canada/Recherches théâtrales au Canada*, 2014 - present
Editorial Board, *ASAP/Journal*, Association for the Study of the Arts of the Present, 2014 - present
Guest Editor, *Modernism/modernity Print+ Platform*, "Modernist Afterlives in Performance," 2019
Book Series Editor, *Avant-Gardes in Performance* Palgrave Macmillan Press, 2011 - 2019
Associate Editor, *International Journal of Performance Arts and Digital Media*, 2017 - 2019
Associate Editor, *Journal of Dramatic Criticism and Theory*, 2013 - 2019
Founding Editor, Digital Research and Scholarship Member Group, ASTR, 2015 - 2018
Associate Editor, *Contemporary Theatre Review*, 2016 - 2019
Editorial Board, *Theatre Topics*, 2015 - 2018
Editorial Board, *International Journal of Performance Arts and Digital Media*, 2011-2017
Performance Review Editor, *Theatre Journal*, 2010-2013

INVITED PRESENTATIONS

Guest, Dances with Robots Podcast, Brown University Centre for Research on Choreographic Interfaces, forthcoming.

Panelist, "Beyond Words: How ChatGPT and Computational Tools Are Powering the Future of Discoverability in the Arts," Catalyst Centre, Toronto Metropolitan University (hosted online for

accessibility), April 24, 2023.

Keynote, “We Other Digitarians: The History of Intermediality & the Changing Face of ‘We,’ ” Centre for Drama, Theatre and Performance, University of Toronto, February 10, 2023.

Lecture, “Data Drama: How Machine Audiences Reprogram Theatre,” Metalab, Harvard University, Frei Universität-Berlin, January 27, 2023. (Lecture delivered online.)

Presentation & Roundtable, “Arts as Good Civic Practice,” Mass Culture and Association for Opera in Canada, September 15, 2022. Published thought piece: [YouTube link](#)

Keynote, “New Spectatorship in Post-COVID Times: Theatre and the Digital,” European Association for the Studies of Theatre and Performance, Vilnius University, 23-24 September 2021. (Lecture delivered online.)

Keynote, “Theatre without Theatre: Performance Transmission as Translation,” Volkswagen Foundation Symposium, “Post-COVID-19 Art Worlds: Viral Theatre, Precarity and Medical Humanities,” Hannover, Germany, 21-23 July 2021. (Lecture delivered online.)

Invited Lecture, “Digital Theatre & Its Discontents (or, Present Problems of Presence in Pandemic Performance),” Performance Studies Working Group, Yale University, September 10, 2020.

Also presented in modified versions at:

- Keynote, UCLA Graduate Conference (February 20, 2021)
- Keynote, University of Southern Mississippi (March 10, 2021)
- York University Graduate Theatre Student Colloquium (March 16, 2021)

Presenter, CRCI, Brown University, March 4-6, 2020.

Keynote, “Digital History as Performance,” Digital Research Methods in Dance and Theatre Studies: International Workshop, University of Bern (Switzerland), January 7-9, 2020.

Keynote, Screening Performance, Performing Screens: New Projections in Theatre and Media Graduate Student Conference, City University of New York, May 13-14, 2019.

Keynote, Mediating Performance Experiences: Culture and Technologies in Conversation Conference, University of Ottawa (Canada), April 24-27, 2019.

Keynote, Critical Visualities Graduate Student Conference, University of Michigan, March 28-29, 2019.

Invited Participant and Interlocutor on Simone Browne’s *Dark Matter: Surveilling Blackness*, Conference for Research on Choreographic Interfaces (CRCI), Brown University, February 22-25, 2019.

“All Performance is Public: Social Media, the Public, and the Ethics of Digital Space,” Harvard University Mellon School for Theatre and Performance Studies. June 13, 2018.

Invited Panelist, “Politics, Printmaking, and Precarious Culture in Weimar Germany,” Portland Museum of Art. April 27, 2018.

“Everybody’s Historiography: History, Performance, & Playing the Digital in Museums”

- University of Toronto (January 20, 2018)
- Brown University (March 12, 2018)
- University of Georgia (March 23, 2018)

Invited Participant, CRCI, Brown University. March 2018.

“Digital Media and Performance,” San Diego State University. November 15, 2016.

“New Media - New Methods: Digital Historiography and Performance,” University of Texas at Austin. October 20-22, 2016.

“Offline: Queerveillance and Performance Ethics,” Keynote for Symposium on Spectatorship in an Age of Surveillance, Bard College. September 20-22, 2016.

“The Technological Society on Stage: Technique and Labor in Dramatic and Postdramatic Theatre,” Harvard Drama Colloquium. Harvard University. February 24, 2016.

History of Performance Seminars, CoLAB, Brown University. July 14 and 21, 2016.

“Technological Society on Stage: Dramaturgy in the 21st Century,” Ryerson University, Department of English Distinguished Speaker Lecture Series. Toronto, Canada. January 21, 2016.

“From Sputnik to Surveillance: Performing with Machines,” Keynote Lecture, Deep Time of the Theatre: Archaeology/Technology of the Senses, University of Antwerp and Université Libre de Bruxelles (Maison des Arts). Antwerp and Brussels, Belgium. December 3-4, 2015.

“Unseen: Performance Criticism in the Age of Digital Recordings,” Roehampton University, UK. November 24, 2015. Funded by award from the US-UK Fulbright Commission, London, UK.

“Machine Vision: Robots, Cinema, and Posthuman Performance,” University of Copenhagen, Denmark. October 10, 2015.

“Unseen: Telematic Viewing and the Changing Ethics of Watching,” Keynote Lecture, Fluid States Cluster, Performance Studies International, University of Copenhagen, Denmark. June 18, 2015.

“Surveillance Performances,” University of Aalborg, Denmark. June 12, 2015

“Social Media as Performance Technologies,” Wellesley College. March 10, 2015.

“Sex, Singles, and the Sixties: Culture of Sweet Charity,” Shaw Festival Theatre Company, Niagara-on-the-Lake, Canada. January 7, 2015.

“(Dis) Locative Media: Performance and Mobile Technologies,” Mellon School of Theatre and Performance Research, Harvard University. June 3-4, 2014.

“Juno and the Paycock: Irish History and Dramaturgy,” Shaw Festival Theatre Company, Niagara-on-the-Lake, Canada. April 24, 2014.

“American Class: Philip Barry’s *The Philadelphia Story*,” Shaw Festival Theatre Company, Niagara-on-the-Lake, Canada. February 7, 2014.

“Theatre and Emerging Technologies,” University of Zagreb, Croatia. US Embassy Exchange Grant. December 20, 2013.

“New Media — New Methods: Digital Historiography and Performance,” New Directions in Theatre and Performance Studies Speakers Series, Cornell University. November 19, 2014.

Invited discussant for premiere of *The World Is Round Is Round Is Round*

Adapted and directed by Karin Coonrod, Compagnia de' Colombari, The Mill: Arts, Letters & Numbers. Albany, NY. August 31, 2013.

"New Methods, New Media: Digital Historiography and *Einstein on the Beach*," Performance Studies (Canada) Speakers Series: Methodologies, York University. Toronto, Canada. March 15, 2013.

"Great Reckonings on Small Screens: Theatre and Emerging Technologies." Keynote Lecture, Festival of Original Theatre, University of Toronto, Centre for Drama, Theatre and Performance Studies. Toronto, Canada. March 22, 2013.

"Political Guys and Social Dolls: An Historical, Cultural Overview of Frank Loesser's *Guys and Dolls*," Shaw Festival Theatre Company, Niagara-on-the-Lake, Canada. January 31, 2013.

"Spatial Acts: A Provocation in Two Parts," Respondent to Dorita Hannah, Visiting McHale Fellow in Architecture, University at Buffalo. September 5, 2012.

"Spectacular Antagonisms': Politics and Performance," Keynote for Performance Studies Focus Group Pre-Conference, Association for Theatre in Higher Education. Washington, DC. August 22, 2012.

"Feminist Performance: Legacies and Futures," Plenary at Performance Studies international, Leeds, UK. June 29, 2012.

"Digital Historiography and Performance," Bowling Green State University, Bowling Green, OH. March 14, 2012.

"*Ragtime* and American Culture 1850-1917," Shaw Festival Theatre Company, Niagara-on-the-Lake, Canada. February 8, 2012.

Moderator, Roundtable on Technology in Theatre with Kris Verdonck, Utrecht University/Utrecht School of the Arts, Performance Studies International, Utrecht, Netherlands. June 11, 2011.

Respondent to Marianne Weems, Artistic Director for the Builders Association, Fresh Print Series, Association for Theatre in Higher Education, Los Angeles, CA . August 4, 2010.

"WoyUbu: Digital Technology in the Theatre," Larssons & ADAS Theatre, Gothenburg, Sweden. June 23, 2009.

Speaker, Symposium: Drama Under the Influence, American Century Theatre/University of Maryland, Arlington, VA. March 17, 2007.

"T.S. Eliot in the Theatre," T.S. Eliot Society, St. Louis, MO, USA. November 13, 2006.

"Ideological Aesthetics: Theatre and Politics in 1930s America," Department of History, Colgate University. Hamilton, NY. March 13, 2006.

Speaker, Gertrude Stein Salon, Premiere *Gertrude Stein Invents a Jump Early On*, CUNY Graduate Center, New York, NY. May 12, 2005.

CONFERENCE
PRESENTATIONS

Moderator & Organizer, Field Conversation: "Connected Minds: AI and Disruptive Technologies in Performance," American Society for Theatre Research, Providence, RI - November 2023

Keynote Respondent (invited), "The Work of Art in the Age of Digital Commodification" by Sam Gill and Annie Dorsen, interpolations I Symposium, University of Toronto - October 2023

- “Making the Arts Count: the Performing Arts Information Representation Community Group,” Alliance for the Arts in Research Universities (a2ru), Ann Arbor, MI - November 2022
- “Digital Performance & Its Discontents: Redux,” Association for Theatre in Higher Education, online - August 2021
- Panel Respondent (invited), “Media and Theatre in the Pandemic: Industry, Audience, Aesthetics,” Society for Cinema and Media Studies, online - March 2021
- Roundtable Participant (invited), “Virtual Performance: History, Theory and Current Practice,” United States Institute for Theatre Technology Conference, online - March 2021
- “Performance in Public Humanities,” American Society for Theatre Research, Washington DC - November 2019
- “Dramatic Theory for Machines,” Association for Theatre in Higher Education, Boston, MA - August 2018
- “Inside Out: Digital Performance and the Ontology of the Box,” American Comparative Literature Association, Utrecht, Netherlands - July 2017.
- “Postmedia Performance,” American Society for Theatre Research, Minneapolis, MN - November 2016
- “Technological Society on Stage: Technology, Labor, and 21st-Century Dramaturgy,” Association for Theatre in Higher Education, Chicago, IL - August 2016
- “Machine Vision: Robots, Cinema, and Women’s Work,” Association for Theatre in Higher Education, Chicago, IL - August 2016
- “Unseen: Intermedial Adaptations for Viewing New Media Performances,” Belgian Association of Anglicists in Higher Education Annual Conference, Brussels, Belgium - December 2015
- Coordinator, Digital Methods Working Group, American Society for Theatre Research, Portland, OR - November 2015
- D. Pape, S. Bay-Cheng, J. Anstey, D. Mauzy, “WoyUbu: Experiments with Video-gaming in Live Theatre,” 7th IEEE Consumer Electronics Society Games, Entertainment, Media Conference, Toronto, Canada - October 2015
- “Digital Research Methods and History,” Digital Methods Panel, Association for Theatre in Higher Education, Montreal, Canada - July 2015
- “Big History, Small Screens: Intermediality as a Model for New Performance Historiography,” International Society for Intermediality Studies, Utrecht Netherlands - April 2015
- “Command Performances: Digital Historiography and Theatre,” International Federation for Theatre Research, Warwick, UK - August 2014
- Working Group Co-Chair (with Debra Caplan), “Digital Methodologies,” American Society for Theatre Research, Dallas, TX - November 2013
- “Taxonomies of Media-Performance Intersections,” Association for Theatre in Higher Education, Orlando, FL - August 2013

Career Session, "New Technologies in Theatre Studies," Association for Theatre in Higher Education, Orlando, FL - August 2013

Book and Performance Review Workshop, Association for Theatre in Higher Education, Orlando, FL - August 2013

"When This You See: The Radical Time and Space of Mobile Self-Surveillance," Performance Studies International, Palo Alto, CA - June 2013

Plenary, "Digital Historiography and Performance," American Society for Theatre Research, Nashville, TN - November 2012

Book and Performance Review Workshop, Association for Theatre in Higher Education, Washington DC - August 2012

"Gone Viral: Nature and Performance in Social Media," Performance Studies International, Leeds, UK - June 2012

Roundtable Participant, "Rethinking Academic Performance: Industry, Culture, Pedagogy," Performance Studies International, Leeds, UK - June 2012

Seminar Co-Chair (with Jennifer Parker-Starbuck), Economies of Multimedia Performance, American Society for Theatre Research, Montreal, Canada - November 2011

"Can You See Me Now?: New Media Images as Performance," American Society for Theatre Research, Montreal, Canada - November 2011

"Body Doubles: Digital Documentation as Performance," Association for Theatre in Higher Education, Chicago, IL - August 2011

Book and Performance Review Workshop, Association for Theatre in Higher Education, Chicago, IL - August 2011

"Documenting Memory :: Memorizing Documents: Notes on Performance Documentation," Performance Studies International, Utrecht, Netherlands - June 2011

Chair, "Intermedial Confrontations" Performance Studies International, Utrecht, Netherlands - June 2011

Organizer, "PechaKucha x Camillo 2.0" Performance Studies International, Utrecht, Netherlands - June 2011

Seminar co-Chair (with Martin Harries) "Media in Theatre and Performance History," American Society for Theatre Research, Seattle, WA - November 2010

Seminar co-Chair (with Jennifer Parker-Starbuck), "Media Matters: Taxonomies of Multimedia Performance," Association for Theatre in Higher Education, Los Angeles, CA - August 2010

"Mapping Intermediality in Performance" International Federation for Theatre Research Munich, Germany - July 2010

"From the Avant-Garde to the Avatar" International Federation for Theatre Research, Munich, Germany - July 2010

Chair, Spectating Cyberspace, Performance Studies International, Toronto, Canada - June 2010

Seminar Participant, "Digital Humanities," Modernist Studies Association, Montreal, Canada - November 2009

"Coded Bodies," Association for Theatre in Higher Education, New York, NY - August 2009

"From the Avant-Garde to the Avatar: Modernism, Digital Technology, and the Rise of the Virtual Body," Modern Language Association, San Francisco, CA - December 2008

Seminar, "Virtuality & Interactivity in Intermedia Theatre." Intermediality in Theatre & Performance Working Group (IFTR), Avignon, France - July 2008

"Body as Landscape in Modernist Media," Modernist Studies Association, Long Beach, CA - November 2007

"Poets at Play: Modernist Poetic Drama," Modern Language Association, Philadelphia, PA - December 2006

"Human Trials Intermedia Performance" J. Anstey, S. Bay-Cheng, S. C. Shapiro, and D. Pape. SIGGRAPH 2006. Boston, MA - July-August 2006

"Pinter as Poet," Association for Theatre in Higher Education, Chicago, IL - 2006

"Rewriting GLBT Legacies," Roundtable participant Association for Theatre in Higher Education, Chicago, IL - 2006

"Reactionary Aesthetics in Avant-Garde Form: Thornton Wilder's *Our Town* and *The Skin of Our Teeth*," American Literature Association, San Francisco, CA - December 2006

"Acting Types: Typography and Avant-Garde Performance," American Society for Theatre Research, Toronto, Canada - November 2005

"Of History (The Mediation of Past as Future)" Moderator. Interval(1): A Confluence on Deleuze and Cinema, University at Buffalo - October 2005

"Transcendental Realism in American Verse Drama," Modern Language Association, Philadelphia, PA - December 2004

"Reconsidering the Avant-Garde and Globalization," Chair and Organizer. Association for Theatre in Higher Education, Toronto, Canada - August 2004

"Avant-Garde Now!" Roundtable Participant. Association for Theatre in Higher Education, Toronto, Canada - August 2004

"The Poet's Drama," Humanities Colloquium, Colgate University - February 2004

"Stage Lights: Gertrude Stein and the Wooster Group's *House/Lights*," Association for Theatre in Higher Education, New York, NY - August 2003

"Fractured Stages: Cinema and Avant-Garde Performance," American Society for Theatre Research, Philadelphia, PA - November 2002

"Puppet Acting: Strategies for Performance and Teaching" Chair. Association for Theatre in Higher

Education, San Diego, CA - August 2002

“The Joint Modernity of Cinema, Queerness, and Avant-Garde Drama,” Theatre als Paradigma der Moderne, Mainz, Germany - June 2001

“Mother/Death: The Crisis of Representation in Lorca’s Blood Wedding” Association for Theatre in Higher Education, Washington DC - August 2000

“When Drag Is Not Enough: Putting Transgender Theory into Performance,” Association for Theatre in Higher Education, Washington DC - August 2000

“Modernist Morality in the Drama of Gertrude Stein” Association for Theatre in Higher Education, Toronto, Canada - August 1999

Other Public Presentations

Judge, Markham Talent Search competition, May 12-13, 2023

Moderator, Panel Discussion on Safety and High Performance Athletics, Women & Girls in Sports Leadership Conference, York University Athletics, April 28, 2023

“Data in the Arts,” international roundtable, Canadian Association of Fine Arts Deans, International Council of Fine Arts Deans, Alliance for the Arts in Research Universities, online January 10, 2023

Moderator, Inspiring Future Filmmakers Seminar Series, Vaughan International Film Festival, September 25 and October 2, 2022

“The Role of Deans in Our Changing World” International Council of Fine Arts Deans, online, May 18, 2022.

“Arts Advocacy on Campus and in Community” International Council of Fine Arts Deans, online, April 21, 2022.

“Data-Driven Environments and the Arts” International Council of Fine Arts Deans and the Alliance of the Arts in Research Universities, online, March 31, 2022.

“Building Relationships with Partners on Campus and in Community” International Council of Fine Arts Deans, online, November 6, 2021.

“Digital Performances” Scholars Hub (Virtual) at York University, online, May 2021.

“Future of York” University Alumni Event, online, April 2021.

Presenter, “As She Leads” Panel Discussion, Soulpepper Theatre, January 28, 2020.

“Everybody’s History: How New Technologies Shape our Understanding of the Past” York Circle Lecture, York University, November 2019.

CREATIVE
PROJECTS

Media

[Final Mile Club Podcast](#) (host, 2022-present)

[On TAP \(Theatre and Performance\)](#) podcast (co-host, 2016-2023)

Technē Trekker - A Mobile Media Arts Studio (curator and director, 2013-2015) Events:
“Sustainability Skills Share” by Mary Mattingly, Performing Economies - Buffalo, NY April 20-22, 2014

Heavy Light by Dave Pape and Nancy Hughes, City of Night - Buffalo, NY June 27-28, 2014

Liturgie for Infrastructure by Liz Lessner, City of Night - Buffalo, NY June 27-28, 2014

[WoyUbu: An Intemedia Mash-up](#) (Director & Co-adapt.) 2009

IPSpace, Buffalo, NY 2009

Ingenuity Art+Technology Festival (Featured Artist) 2009

Documentation and lecture presented at ADAS lason teater in Gothenberg, Sweden, 2009

[D-I-Y Divas](#) by the Intermedia Performance Studio (Director) 2007-08

F.I.L.E. MEDIA ART 08, Sao Paulo, Brazil 2008

Buffalo Infringement Festival, August 2007

[365 Days/365 Plays](#) by Suzan-Lori Parks (Director) 2007

Intermedia Performance Studio, UB, April 2007

Noted, *Buffalo News* 20 April 2007, Gusto p.14

Noted, *365 National Newsletter*, April 2007

Hidden Dragon (Radio play, co-adapted from my original play, *The Peacock Flew*) NPR, 2000

National Public Radio, Archaeology of Lost Voices Series, 2000

Theatre: director or dramaturge for 25+ university and regional productions; dramaturgical presentations for Shaw Festival, Niagara-on-the-Lake, Canada (2012-2015); resident dramaturge at Torn Space Theatre, Buffalo NY (2010-2015).

TEACHING

York University

Cinema & Media Arts: Independent Study - History and Practice of the Modern Studio System (fall/winter 2023/24)

THEA 4200: Perspectives on Contemporary Theatre

Bowdoin College

THTR/CINE 1007: Performance and Theory in James Bond (first-year seminar)

THTR/DANC 1203: Performance and Narrative

THTR/DANC 1500: Art of Performance

THTR 1504: Theatre as Social Media

THTR/DANC 1505: From Vaudeville to Hamilton: Introduction to Musical Theater

THTR 1700: Production in Performance

THTR 2401: Playwriting

THTR 2510: Performing America: Identities On Stage

THTR 2550: Performance Histories: Global Perspectives on Theater, Dance, and Art

THTR/DANC 4040: Studio (senior capstone class)

THTR/DANC 4050: Honors (department honors project and thesis)

Independent study supervisions (1-4 per semester)

University at Buffalo

TH 620: Performance Scholarship
TH 610: Performance Research
TH 577: Modern Playwrights
TH 515: Advanced Dramaturgy
TH 489: Major Figures: Women Playwrights
TH 468/568: Sources of Modern Theatre
TH 466: Women in Theatre
TH 424: Special Topics: Contemporary American Theatre
TH 416: Mask Workshop
TH 314: Introduction to Dramaturgy
TH 302: Theatre History II
TH 220: Performing America (American Pluralism cognate)
TH 105: Introduction to Theatre (non-majors)
TH 101: Introduction to Theatre (majors)
DMS 455/555: Avant-Garde Cinema & Popular Culture
DMS 416/516: Theory & Practice of Intermedia Performance
DMS 107: Film History I
UE 141: Discovery First-Year Seminar - Weird Performances

Colgate University

ENG 455: Theories of Acting, Directing, and Design
ENG 357: Workshop in Children's Theatre
ENG 349: Theatre through the Ages (Theatre History Seminar)
ENG 266: Introduction to Drama
ENG 259: Performance I (production-related course)
ENG 254: Basic Acting
CORE 152: Challenge of Modernity (core curriculum)

RESEARCH &
PROJECT
SUPERVISION

GRADUATE

York University

Kira Meyers-Guiden, Ph.D. committee (Theatre & Performance Studies, in process)
Tyler Graham, Ph.D. supervisor (Theatre & Performance Studies, in process)
Derek Manderson, Ph.D. supervisor (Theatre & Performance Studies, in process)

University at Buffalo Thesis Committees

Member, Katie Lattimer, M.A. Theatre & Performance (2015)
Chair, Tilke Hill, M.A. Theatre & Performance (2015)
Chair, Mary Poindexter McLaughlin, M.A. Theatre & Performance (2015)
Member, Matt Sekellick, M.A. Theatre & Performance (2015)
Chair, Jonathan Elston, M.A. Theatre & Performance (2014)
Member, Vanessa Webb, M.A. Theatre & Performance (2014)
Member, Ryan Hatch, Ph.D. English (2014)

Chair, Kevin Leary, M.A. Theatre and Arts Management (2013)
Member, Adam Liskewicz M.F.A. Media Study (2010)
Chair, Francesco Gagliardi, M.F.A. Media Study (2009)
Member, Mili Pradhan, M.F.A. Media Study (2009)
Member, Chris Ernst, M.F.A. Media Study (2008)
Member, Gautum Malik, M.F.A. Media Study (2008)
Member, Alan Larsen, M.F.A. Media Study (2008)
Chair, Ki-seub Shin, M.F.A. Media Study (2008)
Member, Aaron Smith, M.F.A. Media Study (2008)
Member, Beth Tsai, M.F.A. Media Study (2008)
Chair, Rancy Wang, M.A.H. Media Study (2007)
Member, Elizabeth Gonzalez, M.A.H. Media Study (2007)
Member, Faith Wardlaw, M.A.H. Media Study (2007)
Chair, Beth Tsai, M.A.H. Media Study (2006)
Member, Julie Perini, M.F.A. Media Study (2006)

University at Buffalo (other)

David Hadbawnik, "Doctor Faustus Lights the Lights," Modernist Studies Association 2011
Ting-Fang Lin, MTV-China Internship, summer 2006
Danielle Boris, "Women in Conflict Zones," spring 2007
Rachel LeGault, Bridges Television Internship, spring 2007
Ayondela Noble, Hallwalls Internship, spring 2007

External Graduate Thesis Committees

Sanja Vodovnik, Ph.D. (Theatre & Performance Studies), "Down the Rabbit Hole: Following Science Fiction into Theatre and Performance," University of Toronto (2021)
Evelyn Wan, Ph.D. (Media and Cultural Studies), "Clocked!: Time and Biopower in the Age of Algorithms," Utrecht University (2018)
Praemium Erasmianum Dissertation Award (top 5 dissertation in humanities and social sciences)
William W. Lewis, Ph.D. (Theatre), "Performing Posthuman Spectatorship: Architectures of Exchange and the Impact of Contemporary Technogenesis," University of Colorado, Boulder (2018)
Anna Gallagher-Ross, M.A. (Curatorial Studies), "Whispers in the Grass: The Living Theatre and the Brig," Bard College (2017)
Kimberley McLeod, Ph.D. (Theatre and Performance Studies), "Theatre, Performance and Digital Tools" York University, Toronto (2016)
Paul Masters, Ph.D. (Theatre), "Constructing the Sensorium: Neoliberalism and Aesthetic Practice in Immersive Theatre," Tufts University (2016)
Liesbeth Groot Nibbelink, PhD. (Media and Cultural Studies), "Nomadic Theatre: Staging Movement and Mobility in Contemporary Performance," Utrecht University (2015)
Miguel Escobar Varela, Ph.D. (Theatre), "Wayang Kontemporer: Innovations in Javanese Wayang Kulit," National University of Singapore (2015)

UNDERGRADUATE

Bowdoin College

Uriel Lopez-Serrano, "Performing Sor Juana: Latinx (Re)Imaginations of the Tenth Muse of Colonial Mexico," Honors Thesis (2020)

Callye Bolster, "Studying Episodic Narrative Structures and Writing an Animated Miniseries," Summer Research Fellowship (2018)

Aziza Janmohamed, Production Internship, Liv & Mags (New York), summer internship (2018)

Uriel Lopez-Serrano, "Unveiling a Woman's Perspective in Latin America and Iberian Atlantic: The Untold Stories of Dangerous Women," Summer Research Fellowship (2018)

Ian Stewart, "Performing Mixed Reality," Gibbons Summer Research Fellowship (2018)

Isabel Thomas, Production Dramaturgy Internship, Dramatic Repertory Company (Portland, ME 2018)

Sally Rose Zuckert, Artistic Internship at McCarter Theatre (Princeton, NJ 2018)

Sophie de Bruijn, "From Diller to Schumer: The History, Practice, and Future of Women in Stand-Up Comedy," Honors Thesis (2018)

Parker Lemal-Brown, Independent Study: full-length play, *Recur* (fall 2017)
Selected for Maine International Playwrights Festival, 2018

Collin Litts, Independent Study: screenplay, *An Actress Prepares* (fall 2017; filmed spring 2018)

Sophie de Bruijn, "Beyond Comedic Relief: The History of Women in Comedy," Summer Research Fellowship (2017)

Gina Fickera, "Aulajuq: Choreography for the Peary-Macmillan Arctic Museum," Independent Study (2017)

Axis Fuksman-Kumpa, "The Naturalist: An Original Web Series," Independent Study (2017)

Jamie Weisbach, "Directing: Ariel Dorfman's *Death and the Maiden*" (2016)

University at Buffalo Student Supervision (Theatre & Dance)

Kevin Zak, Internship Supervision, "The Ellen Show," Los Angeles, spring 2010

Natalie Bennett, Independent Study, "Modern Drama," fall 2009

Natalie Bennett, Honors Thesis Research, "Renaissance Drama," fall 2009

Kevin Rogers, Independent Study, "Theatre Education Workshop"
Elmwood Village Charter School, spring 2009

Ariel Nereson, Production Dramaturgy "Cherry Orchard" UB, spring 2009

Amy Martin, Production Dramaturgy "Ah, Wilderness"
Irish Classical Theatre Company, fall 2008

Amy Martin, Production Dramaturgy "Spring Awakening" UB, spring 2008

Kelsey Mathes, Production Dramaturgy "City of Angels" UB, fall 2007

SERVICE

York University

University Budget Council, 2020 - present
President's Equity, Diversity and Inclusion Council, April 2021 - 2023
- Sub-committee on Academic Staff
University Fund Council, 2020 - 2023
Joint Committee on Job Stability, September 2021 - 2023
Joint Subcommittee on Employment Equity and Inclusion, October 2020 - 2023
University Fund Committee, September 2020 - present
Student Services Renewal Project Steering Committee, March 2020 - 2023
TD Community Education Centre Committee, January 2020 - present
Development Committee, Goldfarb Art Gallery of York University building project, August 2019 - present
Joint Committee regarding Job Stability for CUPE 3902 Unit 2, 2021-2022
Search Committee, Assistant Vice-Provost, Student Success, 2021
Search Committee, Deputy Provost, Markham Centre Campus, 2021
Committee to Review Strategic Mandate Agreement 3 (Office of the Provost), 2019-2020
Global Brand Strategy Committee (Office of the Provost), 2019-2020

Bowdoin College

Chair, Department of Theatre and Dance, 2016 - 2019
Member, Faculty Appeals and Grievances Committee (elected), 2018 - 2019
Member, Faculty interviews with C.I.O. prospective candidates, 2017
Faculty Advisor: Bowdoin Commons Podcast; Beyond the Proscenium, 2016 - 2019
Faculty Liaison: Women's Basketball, 2017 - 2019
Faculty Advisor: Climate Change Theater Action reading series, Nov. 5, 2017
Workshops for Admissions Tour Guides, 2017
Member, Lectures and Concerts Committee, 2016 - 2017
Voice-over recording for Virtual Tour: Arts, 2017

University at Buffalo

Scholars on the Road presentation, December 2, 2014
Member, Search Committee for Vice Provost for Faculty Affairs, summer 2014
Art+Science Cabaret presentation, April 23, 2014
College of Arts and Sciences Strategic Planning Sub-Committee for
Research and Publications, 2012 - 2015
Nominations Committee, Jack Cooke Kent Foundation Graduate Arts Award, 2010 - 2011
Faculty Advisory Committee for Artistic Expression and the Performing Arts, 2009 - 2015
Graduate Grievance Committee, 2009 - 2010
Library Advisory Committee, 2006 - 2011
UBdigit Review Board, 2007 - 2010
UB2020 Scholars Fund Review Panel: Arts, 2007
"Teaching as Theatre" Workshop; Cora P. Maloney College 2007

Policy Committee, College of Arts and Sciences, 2005 - 2007

Visual Studies Ph.D. Advisory Committee, 2006 - 2007

External Faculty Review: Amherst College; Arizona State University; Colgate University; Cornell University; De Montfort University (UK); George Mason University; Harvard University; Princeton University; Queen's University (Canada); State University of New York - Stony Brook; Texas Tech University; University of Chicago; University of Maryland, College Park; University of Missouri; University of Roehampton (UK); University of Warwick (UK); University of Waterloo (Canada); Villanova; York University (Canada).

Grant and Fellowship Review: Banting Post-Doctoral Fellowship (University of Toronto, Canada); Fulbright Junior Research Award (Polish-U.S. Fulbright Commission); Guggenheim Foundation; Ohio University; Radcliffe Institute for Advanced Research (Harvard); Research Foundation of Flanders (Belgium); Social Sciences and Humanities Research Council of Canada; University of Wisconsin, Milwaukee.

Manuscript Review: Methuen, Northwestern University Press, Methuen, Palgrave, Routledge, University of Michigan Press, University of Nebraska Press; *International Journal for Performance Arts and Digital Media*, *Modern Drama*, *Modernism/modernity*, *Performance Research*, *PMLA*, *Postmodern Cultures*, *Theatre Journal*, *Theatre Topics*, among others.

Program/Department Evaluation: M.A. Theatre Arts, University of California, Santa Cruz; B.A. Creative Arts and Production, Western University of Ontario, London, Ont.; Department of Communications (Research only), Aalborg University (Denmark)

BOARD
POSITIONS

Board of Advisors, Stageview.tv, August 2023 - present
Alumni Board of Advisors, Arts Help, April 2023 - present
Board Member, Factory Theatre (Toronto), February 2023 - present
Vice-Chair, Canadian Association of Fine Arts Deans, October 2022 - present
Board of Directors, Canadian Association of Fine Arts Deans, October 2021 - present
Board of Directors, International Council of Fine Arts Deans, October 2021 - present
Board of Advisors, Arts Help, April 2020 - 2023
Advisor, International Girls Ensemble, June 2020 - present
Steering Committee Member, Digital Media at the Crossroads, October 2019 - present
Executive Committee, American Society for Theatre Research, 2018 - 2021
Advisory Board, Western New York STEM Hub, 2013 - 2015
Board of Directors, Performance Studies international, 2011 - 2016
Board Member, Torn Space Theatre, Buffalo NY, 2011 - 2015
Board Member, American Theatre and Drama Society, 2005 - 2013
Nominating Committee, Association for Theatre in Higher Education, 2003 - 2004
Member-at-Large, Governing Council, Association for Theatre in Higher Education, 2000 - 2003

Other Professional Service

Jury, Markham Talent Competition, May 2023
Moderator, Vaughan International Film Festival, Inspiring Future Filmmakers Seminar Series, September 2022
Board Liaison, Creative Connections Committee, International Council of Fine Arts Deans (ICFAD), April 2022 - present
Member, Program Committee, Digital Research in the Humanities and Arts (DRHA), 2022
Member, Leadership Development Committee, International Council of Fine Arts Deans (ICFAD), April 2021 - May 2022
Stakeholder Working Group, St. Lawrence Centre for Fine Arts, July - August, 2021

Creative Export Strategy Roundtable, Canadian Heritage, July 2021
Chair, Performing Arts Information Representation Community Group, May 2020 - present
Mentor, Association for Theatre in Higher Education (ATHE) Leadership Institute, 2018, 2021
Digital Media at the Crossroads (DMX) Steering Committee, September 2019 - present
Chair, ATHE-ASTR Award for Excellence in Digital Scholarship, 2015 - 2018
Conference Program Committee, International Society for Intermediality Studies, 2015
Co-host, On TAP (Theatre and Performance) Podcast, www.ontappod.com, 2016 - present
Advisory Board, Robot Culture and Aesthetics, University of Copenhagen, Denmark, 2013 - 2018
Advisory Board, [A Player and a Gentleman: The Diary of Harry Watkins](#), 2013 - 2018
Conference Program Committee, Conference for European Collected Library of Artistic Production, 2013
Liaison to PSi, American Society for Theatre Research, 2012 - 2016
Member, sub-committee on non-print publishing, ATHE/ASTR, 2012 - 2014
Chair, awards committee - Kahan Essay Prize, American Society for Theatre Research, 2012
Performance Review Editor, *Theatre Journal*, 2010 - 2013
Member, awards committee - Kahan Essay Prize
American Society for Theatre Research, 2010 - 2011
Member, Northeast Modern Language Association Book Award Committee 2009
Performance Workshop, Allenwest Art Festival, Buffalo, NY, June 2007
Founding playwright/director, Classroom Climate Workshops, University of Michigan, 1998 - 2001

GRANT
APPLICATIONS &
FUNDING

Faculty Research Award, Bowdoin College (USA)
“Tracking Taxonomies of Distortion in Theatre: Mobile App for Theatre Research” - \$3650 (2018)
National Endowment for the Humanities Summer Institute (USA)
Co-Director, “Digital Technologies in Theatre and Performance Studies” - \$131,290 (August 2017)
Faculty Research Award, Bowdoin College (USA)
“Digital Historiography and Performance” - \$4000 (2017)
AT&T Foundation Aspire Grant (USA)
Art, Robots, and Technology for Youth Program - \$16,063 (March 2015)
MAP Fund (USA)
“We Made Ourselves Over”: Original Performance Collaboration with Blast Theory (UK) - \$38,000 (finalist)
3E Provost’s Fund, University at Buffalo (USA)
PI, Technē Institute for Arts and Emerging Technologies - \$920,000 (2012-2015)
(Renewed, 2015-2018)
Gender Institute Teaching Development Grant (UB-USA)
“Women in Theatre” - \$2800
Faculty Internationalization Fund, UB 2010 (USA)
“Comparative Study of Theatre and Media Theory: Netherlands & US” - \$1500

Digital Humanities Initiative at Buffalo Grant, UB 2010 (USA)
“Mapping Intermediality in Performance” - \$1500

Robert and Carol Morris Fund for the Visual and Performing Arts, UB 2008 (USA)
PI, “Woy/Ubu” (continued grant support) - \$49,500

Robert and Carol Morris Fund for the Visual and Performing Arts, 2007 (UB-USA)
PI, “Woy/Ubu: A Collaborative Performance of Woyzeck and Ubu Roi in Virtual Reality” - \$20,000

Julian Park Publication Fund, University at Buffalo 2007-2008 (USA)
“Poets at Play: An Anthology of Modernist Drama” - \$1,950

Interdisciplinary Research Development Fund UB, 2006-2007 (USA)
PI, “Intermedia Performance Studio” - \$38,500

PROFESSIONAL
AFFILIATIONS

Alliance of the Arts in Research Universities (a2ru)
American Society for Theatre Research (ASTR)
American Theatre and Drama Society (ATDS)
Association for the Study of the Art of the Present (ASAP)
Association for Theatre in Higher Education (ATHE)
Canadian Association for Theatre Research/L'association canadienne de la recherche théâtrale (CTR/ACRT)
Canadian Association of Fine Arts Deans
International Council of Fine Arts Deans
International Federation for Theatre Research (IFTR)
Modernist Studies Association (MSA)
Performance Studies international (PSi)