

William W. Lewis

3116 Dover Ln
Lafayette, IN 47909

323-369-5511
wwlewis@purdue.edu

www.williamwlewis.net

EDUCATION

- 2018 PhD Theatre and Performance Studies, University of Colorado Boulder
Dissertation - Performing Posthuman Spectatorship:
Contemporary Technogenesis and Experiential Architectures of
Exchange
- 2018 Graduate Certificate Professional Program in College Teaching, University of Colorado
Boulder
- 2012 MA Theatre History and Criticism, CUNY/Hunter College
- 2001 BFA Theatre Performance, University of Memphis
- Areas of Focus: Devised, Interactive, and Postdramatic Performance; Directing
and Theater Making; Digital Culture and Technology; Performance
Theory and Intermedial Performance; Audience and Reception
Studies; Theatre for Social Change; Political Theatre and Identity

PROFESSIONAL ACADEMIC APPOINTMENTS

Purdue University

- 2019 - Visiting Assistant Professor of Directing and Performance, Graduate Faculty
- Interim Coordinator of Undergraduate Studies – Spring 2021
 - Supervisor for Graduate Student Teaching Assistants – Fall 2020

Texas State University

- 2018-2019 Lecturer of Theatre in Directing, Graduate Faculty

ACADEMIC EDITORSHIPS

- 2016 - Co-Editor – *PARtake: The Journal of Performance as Research*
- 2016 - 2018 Managing Editor – *PARtake: The Journal of Performance as Research*

PUBLICATIONS

EDITED VOLUME

- Forthcoming William W. Lewis and Sean Bartley, editors. *Experiential Theatres: Praxis-Based
Approaches to Training 21st Century Theatre Artists*. (Routledge Press, 2022)

PEER REVIEWED ARTICLES

- 2019 William W. Lewis. "The Media Affects of Political Performance: Unmasking the
Real and the *Now*," *GPS: Global Performance Studies* 2, no. 2 (2019).
<http://gps.psi-web.org/issue-2-2/the-real-and-the-now/>

- 2017 William W. Lewis. "Performing 'Posthuman' Spectatorship: Digital Proximity and Variable Agencies," *Performance Research* 22, no.3 (2017): 7-14.
- 2017 William W. Lewis and Sarah Johnson. "Theatrical Reception and Shifts in Twenty-First Century Perception: A Case Study for the iGeneration," *Theatre Topics* 27, no.2 (2017): 123-136.

BOOK CHAPTERS

- 2021 William W. Lewis. "Performativity 3.0: Data Role-Play and Hacking Post-Digital Subjectivities" in *Avatars, Activism and Postdigital Performance: Precarious Intermedial Identities*, eds. Liam Jarvis and Karen Savage (London: Bloomsbury Methuen), 2021. Peer Reviewed.
- 2018 William W. Lewis "Approaches to 'Audience Centered' Performance: Designing Interaction for the iGeneration" in *New Directions in Teaching Theatre Arts*, eds. Anne Fliotsos and Gail Medford, 9-25. (New York: Palgrave), 2018. Peer Reviewed.

EDITED JOURNAL ISSUES AND SECTIONS

- 2021 William Lewis and Niki Tulk, editors. "General Issue Fall 2021," *PARtake: The Journal of Performance as Research* 4, no. 1 (2021).
<https://doi.org/10.33011/partake.v4i1>
- 2020 William Lewis and Niki Tulk, editors. "PAR and Knowledge Making," *PARtake: The Journal of Performance as Research* 3, no. 1 (2020).
<https://doi.org/10.33011/partake.v3i1>
- 2019 William Lewis and Sonali Pahwa, editors. "Reterritorializing Digital Performance from South to North." Special Issue of the *International Journal of Performance Arts and Digital Media* 15, no 3. (2019).
- 2018 William Lewis and Niki Tulk, editors. "Expanding the Field: Philosophy / Action / Activism," *PARtake: The Journal of Performance as Research* 1, no. 2 (2018).
- 2017 William Lewis and Niki Tulk, editors. "Participation in/and Research: Ethics, Methodologies, Expectations," Special issue. *PARtake: The Journal of Performance as Research* 2, no. 1 (2017).
- 2016 William Lewis and Niki Tulk, editors. "Pushing the Boundaries: Performing Research," *Partake: The Journal of Performance as Research* 1, no. 1 (2016).

EDITORIALS AND INTRODUCTIONS

- 2019 Sonali Pahwa and William W. Lewis. "Introduction: Reterritorializing Digital Performance from South to North," *International Journal of Performance Arts and Digital Media* 15, no. 3, 243-248. DOI: 10.1080/14794713.2019.1672986
- 2018 Niki Tulk and William W. Lewis. "Editorial: Expanding the Field," *PARtake: The Journal of Performance as Research* 2, no. 1 (2018): 1-3.
<https://scholar.colorado.edu/partake/vol2/iss1/1/>
- 2017 William W. Lewis and Niki Tulk. "Editorial: Participation and PAR," *PARtake: The Journal of Performance as Research* 1, no. 2 (2017): 1-5.
<https://scholar.colorado.edu/partake/vol1/iss2/1/>
- 2016 William W. Lewis and Niki Tulk. "Editorial: Why Performance as Research?," *PARtake: The Journal of Performance as Research* 1, no.1 (2016): 1-6.
<https://scholar.colorado.edu/partake/vol1/iss1/1/>

BOOK REVIEWS

- 2020 William W. Lewis. "Review of *The Mediated Construction of Reality*," by Nick Couldry and Andres Hepp, *International Journal of Performance Arts and Digital Media* 16, no. 2 (2020):
- 2016 William W. Lewis. "Review of *Embodied Consciousness: Performance Technologies*," eds. Jade Rosina McCutcheon and Barbara Sellers-Young, *Theatre Research International* 41 no. 1 (2016): 88-89.
- 2015 William W. Lewis "Review of *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance* by Josephine Machon," *New Theatre Quarterly* 31 no. 3 (2015): 293.
- 2015 William W. Lewis "Review of *Theatre in the Expanded Field: Seven Approaches to Performance*" by Alan Read, *New Theatre Quarterly* 31 no. 1 (2015): 93.

PUBLICATIONS IN PREPARATION

- Monograph William W. Lewis. *Mediatized Spectators: Experiential Performance and Technologies of Change* (Proposal to be Submitted December 2021)
- Article William W. Lewis. "Dissensus and Postdramatic Participation in The Foundry's *How Much is Enough? Our Values in Question*"

FELLOWSHIPS / GRANTS

NATIONAL

- 2016 John S. and James L. Knight Foundation – Knight News Challenge Media Innovation Prototype Grant – Interdisciplinary Group Research Funding for Immersive Theatre (\$35,000)

UNIVERSITY OF COLORADO BOULDER – UNIVERSITY WIDE

- 2018 Graduate School Dissertation Completion Fellowship
- 2018 Graduate School International Travel Grant
- 2017 Graduate School Summer Dissertation Fellowship
- 2016 Center for British and Irish Studies Ogilvy Graduate Fellowship
- 2017 School of Arts and Sciences University Fellowship
- 2017 Center for British and Irish Studies Graduate Student Conference Travel Grant
- 2017 Arts and Sciences Student Government Travel Grant
- 2017 Coordinated Administration Funding Committee Travel Grant
- 2017 Graduate School Domestic Travel Grant
- 2016 Graduate School Domestic Travel Grant
- 2015 Center for Humanities and Arts Schwalbe Travel Grant
- 2015 United Government of Graduate Students Travel Grant
- 2014 School of Arts and Sciences University Fellowship

UNIVERSITY OF COLORADO BOULDER – DEPARTMENTAL

- 2017 Service Fellowship, Department of Theatre and Dance
- 2015 Arts Fee Grant, Department of Theatre and Dance
- 2015 Production Support Grant, CU Onstage

TEACHING

DEPARTMENT OF THEATRE, PURDUE UNIVERSITY

Graduate

- 2019 - THTR 5900 – Production Research for Actors
THTR 5360 – Advanced Problems in Acting

Undergraduate

- 2019 - THTR 4400 – Directing 1: Page to Stage (3 Sections)
THTR 3810 – Theatre History II – Modern to Contemporary
THTR 2710 – Interpreting the Play Script
THTR 2100 – Theatre Appreciation (6 Sections - Hybrid Course)
THTR 3300 – Acting II: Scene Study
THTR 2330 – Acting 1: Acting Technique (2 Sections)
THTR 1330 – Survey of Acting (2 Sections)
THTR 3360 – Performance in Production – (2 Sections)

TA Supervision

- THTR 1330 – Survey of Acting (8 Sections)
THTR 2010 – Theatre Appreciation (5 Sections)

DEPARTMENT OF THEATRE AND DANCE, TEXAS STATE UNIVERSITY

Graduate

- 2018-2019 TH 5304 – MFA Studio IV: Devised and Experimental Performance
TH 5303 – History of Directing and Scenography
TH 5313 – Conceptualization and Composition
TH 5301 – MFA Studio I: Directors Working with Actors
TH 5360 – Problems in Theatre – Interactive Performance Practice

Undergraduate

- 2018-2019 TH 4364 – Directing I (3 Sections)
TH 4360 – Problems in Theatre – Viewpoints and Devising Theatre
TH 4360 – Problems in Theatre – Devised Theatre (with MFA Studio IV)
TH 4360 – Problems in Theatre – Working with Actors (with MFA Studio I)

DEPARTMENT OF THEATRE, UNIVERSITY OF COLORADO BOULDER

Instructor

- 2015-2018 THEA 4201 – American Theatre and Drama: Race, Class, Gender, and Politics
THEA 1009 – Introduction to Theatre / Theatre and Society (3 Sections)
THEA 1003 – Acting 1 (3 Sections)

Teaching Assistant

- 2014 THEA 1009 – Introduction to Theatre / Theatre and Society
THEA 3011 – American Musical Theatre

Graduate Assistant

- 2015-2017 Production Coordinator – Black Box Series Production Season (6 productions)

ATHLETICS DEPARTMENT, UNIVERSITY OF COLORADO BOULDER, ACADEMIC TUTOR

- 2015-2018 THTR 1009 – Introduction to Theatre
THTR 3011 – American Musical Theatre

DEPARTMENT OF DRAMATIC WRITING, TISCH SCHOOL OF THE ARTS, NEW YORK UNIVERSITY,
Workshop Facilitator/Director
2008-2009 Graduate Drama Lab

HONORS / AWARDS

- 2018 *TDR (The Drama Review)* Student Essay Contest, Finalist for “The Feeling Spectator and the Affect Economy of Immersivity”
- 2017 University of Colorado Boulder Department of Theatre and Dance, Robert Knaub Graduate Student Essay Contest, Winner for “Performing ‘Posthuman’ Spectatorship: Digital Proximity and Variable Agencies”
- 2016 Kennedy Center American College Theatre Festival, Region 7 Production Finalist, *Woyzeck: The Endless Cycle 1.0* (Director/Writer)
- 2016 Kennedy Center American College Theater Festival, Certificate of Merit in Direction for *Woyzeck: The Endless Cycle 1.0*
- 2012 CUNY Hunter College, Graduate Student Association Scholarship
- 2001 Kennedy Center American College Theater Festival, Certificate of Merit in Stage Management for *Keeping Up with The Joneses*

CONFERENCE PRESENTATIONS

PANELS ORGANIZED/CHAired

- 2021 “Re-Fresh and Re-Set the Rehearsal Room: Case Studies in Collaborative Play-Making,” Association of Theatre in Higher Education, Directing Program, Virtual Conference.
- 2021 “Austin Directs: Active Workshop by Regionally-Based Professional Directors” Double Panel, Co-coordinated with Charles Ney, Association of Theatre in Higher Education, Directing Program, Virtual Conference.
- 2020 “Digital Combustion: Directing with Technology and Futures of Performance,” Association of Theatre in Higher Education, Directing Program, Virtual Conference.
- 2019 “Designing Audience Experiences: Practices and Approaches for Teaching Experiential Performance in The University Classroom,” Association of Theatre in Higher Education, Directing Program, Orlando, FL.
- 2019 “Beyond YouTube: Transitioning Digital Performance to the Archive,” Association of Theatre in Higher Education, Directing Program/Theatre History Focus Groups, Orlando, FL. Co-Organized with Elizabeth Hunter.
- 2018 “Bridging the Digital Divide: Radical Approaches to the Analog Stage Using Theory from Digital Culture,” Association of Theatre in Higher Education, Directing Program/Performance Studies Focus Groups, Boston, MA.
- 2018 “Performance Studies Focus Group Emerging Scholars' Panel,” Association of Theatre in Higher Education, Boston, MA.
- 2017 “Performing With/In Intermedial Spectacles: 21st Century Performativity and Media Interface,” Association of Theatre in Higher Education, Performance Studies Focus Group, Las Vegas, NV.
- 2017 “Performance Studies Focus Group Emerging Scholars' Panel,” Association of Theatre in Higher Education, Las Vegas, NV.

- 2017 "Directing Focus Group Debut Panel," Association of Theatre in Higher Education, Las Vegas, NV.
- 2017 "Virtual Performance: Internet and Networked Performance" – International Federation of Theatre Research, Intermediality Working Group, Sao Paulo, Brazil.
- 2016 "Directing Focus Group Debut Panel," Association of Theatre in Higher Education, Chicago, IL.

PRESENTER

- 2021 "Time to Let Go: Collaborative Decision Making and the Power of Collective Creation," Association of Theatre in Higher Education, Directing Program, Virtual Conference.
- 2021 "Confronting Unstable Ground: Negotiating Established Learning Objectives with Pandemic Rehearsal and Production Modalities," Association of Theatre in Higher Education, Directing Program, Virtual Conference.
- 2020 "Parallax Views: Integrating Multi-Focal Perspectives using Livestream and Social Media," Association of Theatre in Higher Education, Directing Program, Virtual Conference.
- 2020 "Publishing Performance as Research: *PARtake* and Publishing Outputs for Practitioners," Association of Theatre in Higher Education, Online Conference.
- 2019 "Experiential Theatre Making and Architects of Exchange," Association of Theatre in Higher Education, Orlando, FL.
- 2019 "Broken Links and Unnavigable Storylines: Archiving Transmedia Experiences" Association of Theatre in Higher Education, Orlando, FL.
- 2019 "Resisting Algorithmic Determination: Becoming the Political Other in Blast Theory's *Operation Black Antler*," Performance Studies International, Calgary, Canada.
- 2018 "The Feeling Spectator: Affect Economy in Virtual Reality and Immersive Theatre," American Society of Theatre Research, Videogames and Theatre Studies Working Group, San Diego, CA.
- 2018 "Between Potential and Actualization in Corporatized Theatres of Virtual Reality," International Federation of Theatre Research, Intermediality Working Group, Belgrade, Serbia.
- 2018 "Approaches to 'Audience Centered' Performance: Designing Interaction for the iGeneration," Association of Theatre in Higher Education, Pedagogy and Professional Development Committee, Boston, MA.
- 2018 "The Real and the Now: Political Affect and Effect in Mediatized Aesthetics," Association of Theatre in Higher Education, Boston, MA.
- 2018 "Between Potential and Actualization in Corporatized Theatres of Virtual Reality," Association of Theatre in Higher Education, Boston, MA.
- 2017 "Performativity 3.0: Data Role-Play and the Politics of Post-Digital Identity," American Society of Theatre Research, Playing the Extra/Ordinary: Video Games and Difference Working Group, Atlanta, GA.
- 2017 "Performativity 3.0: Data Role-Play and the Politics of Post-Digital Identity," Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC) Conference, Orlando, FL.

- 2017 “Performativity 3.0: The Politics of Post-Digital Identity,” Association of Theatre in Higher Education, Las Vegas, NV.
- 2017 “Resisting the Quantified Self: Data Role-Play and the Political ‘Other’ in Blast Theory’s *Operation Black Antler*,” Association of Theatre in Higher Education, Performance Studies Focus Group Pre-Conference, Las Vegas, NV.
- 2017 “Performativity 3.0: The Politics of Post-Digital Identity,” International Federation of Theatre Research, Sao Paulo, Brazil.
- 2016 “Performing Posthuman Spectatorship: Architectures of Agency and Exchange in Trans-Mediated Space,” American Society of Theatre Research, Site-Based Theatre as a Trans-Contextual Experience Working Group, Minneapolis, MN.
- 2016 “Performing Posthuman Spectatorship: Intergenerational Architectures of Experience and Exchange and the Impact of the Early 21st Century Technogenesis,” International Digital Media and Arts Association, Interface: The Digital and the Human, Winona State University, MN.
- 2016 “Directing Approaches to ‘Audience Centered’ Performance,” Association of Theatre in Higher Education, Directing Program Pre-Conference, Chicago, IL.
- 2016 “What is Affective Participation? Interactivity and Immersion in Intermedial and Locative Narratives,” International Federation of Theatre Research, Stockholm, Sweden.
- 2016 “Pervasive Affect and Audience Participation in Transmedia Narratives,” Forum on the Art of Participation: What are the Aesthetics of Taking Part?, University of Kent, UK.
- 2016 “Performing Post-Human Spectatorship: Digital Proximity in Intermedial Narratives,” Conventions in Proximity Symposium, University of London Birkbeck, UK.
- 2016 “What is Affective Participation? Interactivity and Immersion in Intermedial and Locative Narratives,” Technology & the Human: Rethinking Posthumanism Symposium,” Brandeis University, MA.
- 2015 “(Re)Imagining the Polis: Postdramatic Discourse in *The Foundry’s How Much is Enough? Our Values in Question*,” Association of Theatre in Higher Education, Theatre and Social Change Debut Panel, Montreal, Canada.
- 2015 “Implications of Re-Interpreting an Unfinished Fragment: New Media and Georg Buchner’s *Woyzeck*” – Association of Theatre in Higher Education, Montreal, Canada.

INVITED TALKS/ GUEST LECTURES

- 2021 “Directorial Process and Methods for Staging *Nell Gwynn*,” ENG 301 – Ways of Reading, Purdue University
- 2020 “Intermedial Theatre, Digital Culture, and the Works of Blast Theory,” THE 3173 – Contemporary European Theatre, University of Florida

SERVICE

NATIONAL / INTERNATIONAL

- 2020-2022 Focus Group Representative, Association of Theatre in Higher Education, Directing Program
- 2019 - Peer Reviewer, *International Journal of Performance Arts and Digital Media*

- 2018-2020 Conference Planner, Association of Theatre in Higher Education, Directing Program
- 2017-2019 Communications/Publicity Officer, Association of Theatre in Higher Education, Directing Program
- 2017- Peer Reviewer, *Journal of Problem Based Learning in Higher Education*
- 2016-2018 Graduate Student Representative – Association of Theatre in Higher Education, Performance Studies Focus Group
- 2015-2017 Graduate Student Representative, Association of Theatre in Higher Education, Directing Program
- 2015-2016 Member-at-Large, Association of Theatre in Higher Education, Performance Studies Focus Group

PURDUE UNIVERSITY

- 2021/2022 Season Selection Committee, Department of Theatre
- 2020/2021 Season Selection Committee, Department of Theatre
- 2020/2021 Theatre Virtually Online Performance Planning Committee, Dept. of Theatre

TEXAS STATE UNIVERSITY

- 2018/2019 Curriculum Committee, Department of Theatre and Dance
- 2018 Season Planning Committee, Department of Theatre and Dance

UNIVERSITY OF COLORADO BOULDER

- 2015-2018 President, CU Boulder Performance as Research Working Group
- 2016 Graduate Student Selection Committee, Dept. of Theatre and Dance
- 2015 Search Committee, Performance Studies Faculty, Dept. Theatre and Dance

CUNY HUNTER COLLEGE

- 2011-2013 Arts and Humanities Graduate Student Senator, CUNY/Hunter College Senate

MENTORSHIP, ADVISING, AND GRADUATE STUDENT COMMITTEES

NATIONAL / INTERNATIONAL

- 2021 Mentor, Association of Theatre in Higher Education Mentorship Program

PURDUE UNIVERSITY

- 2021/2022 Committee Member, MFA Terminal Project, *Sweat*, acting by Kristie Schuh
- 2021/2022 Committee Member, MFA Terminal Project, *Sweat*, acting by Skyler Tipton
- 2021/2022 Committee Member, MFA Terminal Project, *Twelfth Night*, acting by Amanda Akran
- 2021/2022 Committee Member, MFA Terminal Project, *Twelfth Night*, acting by Elizabeth Heaney
- 2020/2021 Honors Advisor, Stephen Jackiw, Senior Honors Project, "Directing Interactive Theatre Using Online Digital Tools."
- 2020/2021 Advisor, 590 Graduate Student Performance Research Project, *Nell Gwynn*, Kidany Camillo Nieves
- 2020/2021 Advisor, 590 Graduate Student Performance Research Project, *Nell Gwynn*, Skyler Tipton
- 2020/2021 Advisor, 590 Graduate Student Performance Research Project, *Nell Gwynn*, Kristie Schuh

- 2020 Honors Advisor, THTR 2010 Course Honors Project, Shreya Roy, "Directing Concepts: *Oklahoma!* Then and Now."
- 2019 Committee Member, MFA Terminal Project, *These Shining Lives*, scenic design by Jinqiu NA He
- 2019- Faculty Advisor, Alpha Psi Omega Honor Society

TEXAS STATE UNIVERSITY

- 2019 Faculty Mentor, First-Gen Proud Program
- 2019 Graduate Faculty Directing Advisor, *What We Scream when We Scream Under Water*, directed by Alison Price
- 2019 Graduate Faculty Directing Advisor, *References to Salvador Dali Make Me Hot*, directed by Alejandro Rodriguez
- 2019 Committee Member, MFA Terminal Project Defense, *The Tempest* directed by Bruce Turk
- 2019 Faculty Advisor, KCACTF Region 6 Directing Competition, *Polaroid Stories*, directed by Holly A. Nanes
- 2019 Faculty Advisor, KCACTF Region 6 Directing Competition, *The Baltimore Waltz*, directed by Aaron Sparks
- 2018 Graduate Faculty Directing Advisor, *How We Learned to Drive*, directed by Allison Price
- 2018 Committee Member, MFA Terminal Project Defense, *Cabaret*, directed by Tom Debello
- 2018 Committee Member, MFA Terminal Project Defense, *Mr. Burns: A Post Electric Play*, directed by Isaac Byrne

UNIVERSITY OF COLORADO BOULDER

- 2016-2018 Mentor, Graduate School Peer Mentor Program

ARTISTIC TRAINING/RESIDENCIES

- 2021 Theatrical Intimacy Education –
 Race and Choreography (2hr)
 Foundations in Race, Intimacy, and Consent (2hr)
 Best Practices in Intimacy Education (6hr)
 Theatrical Studio Techniques and Casting (6hr)
 Consent in the Acting Classroom (3.5hr)
- 2017 Blast Theory, Interactive Performance and Immersive Theatre Research Residency (6 Week), Brighton UK.
- 2014 Barbara Conable and James Brody, Alexander Technique Intensive (2 Week) Boulder CO
- 2012 Double Edge Theatre, Devising, Movement and Physical Theatre Workshops, Ashland MA
- 2011 SITi Company, Suzuki Method and Viewpoints Winter Intensive (5 Week), New York City

PROFESSIONAL DEVELOPMENT

- 2021 Recognizing Students of Concern Workshop – Steven Yeagly – Purdue Office of the Dean of Students
- 2020 Bias Awareness and Intervention Workshop – PowerPlay Interactive Development
- 2019 Recognizing Bias / Anti-Bias Training Workshop – Christie Wright – Purdue Office of Institutional Equity
- 2019 Fundamentals of Consent and Intimacy – Laura Rikard and Chealsea Pace - ATHE Intimacy Education Pre-Conference
- 2019 De-Roleing: Techniques to Assist Actors in Stepping out of Intimacy – Kate Bussell – ATHE Intimacy Education Pre-Conference
- 2019 #Not in our House: Chicago Theatre Standards and Intimacy Protocols for University Theatre Programs – Jonathan Cole – ATHE Intimacy Education Pre-Conference
- 2015 CITI - Responsible Research Practices / Human Research

ADMINISTRATIVE EXPERIENCE

- 2007-2021 Freelance Project Manager / Brand Events Coordinator, Heineken USA
- 2015-2017 House Manager, Colorado Shakespeare Festival, Boulder CO
- 2016-2018 House Manager, CU Boulder Department of Theatre and Dance, Boulder, CO
- 2008 Feature Film Development Intern, Josephson Entertainment / 20th Century Fox

PROFESSIONAL ARTISTIC MEMBERSHIPS

- 2008-2011 First Look Theatre Company / NYU Dept. of Dramatic Writing, New York City
- 2004-2008 Attic Theatre Company, Member/Director/Designer, Los Angeles CA

NATIONAL ORGANIZATION MEMBERSHIPS

- 2019 - Stage Directors and Choreographers Society – Associate Member
- 2015 - International Federation of Theatre Research
 - Intermediality Working Group, 2017-2021
 - Performance as Research Working Group, 2016
- 2015 - American Society of Theatre Research
 - Video Games and Theatre Studies Working Group, 2017-2018
 - Site-Based Theatre Working Group, 2016
- 2015 - Performance Studies International
- 2015 - Association for Theatre in Higher Education

REFERENCES

Sarah Bay-Cheng, PhD

Dean, School of Arts, Media, Performance, and Design
York University
baycheng@yorku.ca
416 736-2100 Ext. 33881

Bud Coleman, MFA, PhD

Divisional Dean of Arts and Humanities, Roe Green Endowed Chair in Theatre
University of Colorado Boulder
bud.coleman@colorado.edu
303-492-5809

Ann Shanahan, MFA

Chair/Professor, Department of Theatre
Purdue University
shanahaa@purdue.edu
765-494-3081

Deb Alley, MFA

Chair/Professor, Department of Theatre & Dance
Texas State University
dralley@txstate.edu
512.245.3660

Marcos Steuernagel, PhD

Director of Graduate Studies / Assistant Professor, Department of Theatre & Dance
Faculty Affiliate Ethnic Studies and Digital Humanities
University of Colorado Boulder
Marcos.Steuernagel@colorado.edu
303-492-8557

Chuck Ney, MFA, PHD

Professor of Theatre, Department of Theatre & Dance
Head of MFA Directing Program
Texas State University
cn12@txstate.edu
512-757-1611

Artistic Resume

Associate Member – Stage Directors and Choreographers Society

DIRECTING/DEVISING - PROFESSIONAL

<i>Quantified Self</i> (co-producer)	Michael Skirpan	ATLAS Black Box, Boulder CO
<i>Woyzeck</i> (co-producer)	Georg Buchner	Secret Theatre, NYC
<i>Sight Unseen</i> (co-producer)	Donald Margulies	Art/Works Theatre, Los Angeles
<i>Beautiful Bodies</i>	Laura Shane Cunningham	Attic Theatre, Los Angeles
<i>A Doll's House</i>	Henrik Ibsen	Roxy Regional Theatre, TN
<i>All in the Timing</i>	David Ives	Roxy Regional Theatre, TN
<i>Runaways</i>	Elizabeth Swados	Waterside Lab Theatre, NC
<i>The Dumb Waiter</i>	Harold Pinter	Theatre-Studio Inc., NYC
<i>Gutter Rat</i>	Barry M. Putt	Theatre-Studio Inc., NYC
<i>Ante Meridiem</i>	Robert Aarons	Theatre-Studio Inc., NYC

DIRECTING/DEVISING – UNIVERSITY

<i>Men on Boats</i>	Jaclyn Backhaus	Purdue University
<i>Nell Gwynn</i>	Jessica Swale	Purdue University
<i>Bonnets</i>	Jen Silverman	Purdue University
<i>Woyzeck: The Endless Cycle 1.0</i>	Original Adaptation	U. of Colorado Boulder/KCACTF
<i>Everyman</i>	Carol Anne Duffy	University of Colorado Boulder
<i>Medea/Mediated</i>	Devised	University of Colorado Boulder
<i>Lost / In the Woods</i> (Site Specific)	Devised	Hunter College, NYC

READINGS/WORKSHOPS

<i>Dream of the Burning Boy</i>	David West Read	New Jersey Festival of New Works
<i>Playing Jacks</i>	Natalia Naman	Stella Adler Studio, NYC
<i>Chemo Toke</i>	Halley Gross	First Look Theatre Co., NYC

TECHNICAL/DESIGN

<i>Sweat</i>	Prod. Stage Manager	Purdue University
<i>Unspoken</i>	Video/Projection Design	University of Colorado Boulder
<i>Rabbit Hole</i>	Scenic Design	University of Colorado Boulder
<i>Woyzeck: The Endless Cycle 1.0</i>	Scenic/Video Design	University of Colorado Boulder
<i>Woyzeck</i>	Scenic/Video Design	Secret Theatre, NYC
<i>Fufu and Her Friends</i>	Asst. Scenic Design	Tin Lily Theatre Company
<i>Sight Unseen</i>	Scenic Design	Art/Works Theatre, Los Angeles
<i>P.S. Your Cat is Dead</i>	Asst. Scenic Design	Attic Theatre, Los Angeles,
Goldberg Festival of New Works	Prod. Stage Manager	First Look Theatre Co, NYC
<i>Killsville</i>	Stage Manager	First Look Theatre Co, NYC
<i>Keeping Up with the Joneses</i>	Prod. Stage Manager	U of Memphis/KCACTF