

THOMASRICCIO

Curriculum Vitae

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www.deadwhitezombies.com

Education

Boston University
M.F.A. Theater Practice, 1982
Cleveland State University
B.A. English Literature, 1978
New York University
Further Study: Ph.D. Program, Performance Studies 1982-84

Principal Employment

The University of Texas at Dallas
School of Arts, Humanities, and Technology
Professor Visual and Performing Arts 2003-current
Director of Theatre, 2003-2009, 2013-current
University of Alaska Fairbanks
Professor of Theatre 2001-2003
Associate Professor 1995-2001
Assistant Professor 1988-1995
Department Head 1995-1999
Director, Alaska Native Performance Program 1989-1997
Organic Theatre Company, Chicago, IL
Artistic Director 1985-1988
The Cleveland Play House, Cleveland, Ohio
Dramaturge and Associate Artistic Director 1984-1986
(In part, employment concurrent with Organic Theatre)
American Repertory Theatre, Cambridge, MA
Assistant Literary Director 1980-1982
Research Assistant to Robert Brustein and Michael Kustow 1980-82

Visiting Appointments

Jishou University, Hunan, China
Visiting Professor, December 2015-2020
University of Pondicherry, India
Visiting Professor, February-March 2013
Tribhuvan University, Nepal
Guest Lecturer, January-February 2013
University of Dar es Salaam, Tanzania
Visiting Professor African Theatre and Performance, Fall Semester 1999
University of Nairobi, Kenya
Visiting Professor of Theatre, Summer Semester 1999
Korean National University of Arts, Seoul, Korea
Visiting Professor of Theatre, Fall Semester 1996
California Institute of Integral Studies, San Francisco, CA
Visiting Professor in Drama Therapy, Fall Semester 1995

Cuyahoga Community College, Cleveland, OH
Visiting Professor and Stage Director, Summer Semester 1982

Secondary Employment

Dead White Zombies, Dallas, Texas

Artistic Director & Founder, Experimental Performance Group, 2011-current

Hanson Robotics, Dallas, Texas

Creative Director April 2018 to January 2019

Director of Video Series: Being Sophia

Narrative Engineer 2005-2012

Chief scriptwriter and personality designer

Director of Narrative world for next-generation conversational robots 2006-2012

Hanson Narrative Designs and contributions include:

- Einstein, a life-like conversational robot, Cooper-Hewitt Design Museum NYC 2006-2007.
- Jules: presented at Wired Magazine's Next Fest, NYC 2006
- Joey Chaos: presented at RoboWorld, Boston 2007
- Zeno: presented at NextFest, Los Angeles 2007
- Swami: Presented by Neiman-Marcus 2007
- Zeno: on permanent display, Museum of Science and Industry, Chicago 2008
- Bina 48
- Sophia

Litooma, Dallas, Texas

Director, International Indigenous performance, research, and documentation initiative, working in collaboration with indigenous groups worldwide. 1992-current

StoryLAB, Dallas, Texas

Director, an Educational post-disciplinary performance and video initiative 2004-2008

Project X, Dallas, Texas

Producing Artist, Post-Disciplinary Collective 2007-2011

Theatre Jones

Correspondent, a Dallas-based online journal 2010-2017

Tuma Theatre, Fairbanks, Alaska

Artistic Director, Alaska Native Performance Group, 1989-1997

Street Academy H.S, Bedford-Stuyvesant, Brooklyn, NYC

Teacher, English & Theater, NYC Public Schools, 1983-84

Publications

Books

Sophia Robot: Post Human Being

Routledge (under contract / Spring 2024 publication)

Performing Africa: Re-Mixing Tradition, Theatre, and Culture

Peter Lang Publishing, Berlin and New York. 2007, 244 pages. ISBN 0-8204-8899-2

Reinventing Traditional Alaska Native Performance

Mellen Press, Lewiston, NY, 2003, 329 pages. ISBN: 0-7734-6987-7

Articles, Chapters, and Plays

Decentering Everything / Chapter, *Revealing Posthuman Encounters in Performance, Vol 2,*

Routledge, forthcoming Spring 2025

Sophia: Deus Ex Machina / Essay, Ecumenica, forthcoming Spring 2024

Sophia and Humanoid Robots Unbound (in press)

Chapter in Theatre Robots, ARTEC Press, the University of Paris 8, Fall 2023

Form Fatigue

Essay, Athenaeum Review, Spring 2023

Zhuiniu Water Buffalo Ritual of the Miao: Cultural Narrative Performed

Essay, Religions 13: 303, 1-47. Spring 2022

Sophia Robot: An Emergent Ethnography

Essay, TDR, The Drama Review (T251) 42-77, Fall 2021

Please, Mr. Judge Man, Resisting Apartheid with Song and Dance

Essay, Athenaeum Review, Vol 5, 81-91, Winter 2021

Topsy-Turvy

Play, with Marvin Cohen, Tough Poets Press, 2020

Huan Nuoyuan: Exorcism and Transformation in Miao ritual drama

Essay, TDR, The Drama Review, (T242) 78-101. Summer 2019

Africa, Agency and the Anthropocene

Essay, Athenaeum Review, Vol 1, 81-98, September 2018

Narrative Space

Essay in *Audience Revolution*, TCG, Theatre Communications Books, 2016

Dead White Zombies, Dallas TX

Article, Theatre Forum, Vol. 45, 66-80, Summer 2014

Collective (Re)Creation Reclamation, Reaffirmation, and Redefinition

Chapter in *Collective Creation in Contemporary Performance*, 195-209 Palgrave, 2013

Shadows in the Sun: Context, Process, and Performance in Ethiopia

Essay, New Theatre Quarterly (NQT), Vol. 28, Pt. 3, 272-295, August 2012

Ethiopia and its Double

Article, Theatre Forum, Vol. 41, 46-55, Summer 2012

Rhythm Reality

Chapter In *Rhythms And Steps Of Africa*, Studies on Comparative Aesthetics, volume 2: Studies On Anthropology And Aesthetics Of The African Dance, editor Wiesna Mond-Kozłowska, 120-135, 2012

Robot: Ritual Oracle and Fetish

Essay, In *Transforming Culture in a Digital Age*, Tartu University, Estonia, 391-396, 2010

Performing Body, Space, and Place: Creating Indigenous Performance

Chapter in *Healing Collective Trauma Using Sociodrama and Drama Therapy*, Springer Publications, 149-177, 2010

Orange Oranges

One act play, in Sojourn Literary Journal, Autumn 2009

Follow the Grey Giants

Puppet Notebook (UK) Issue 6, Summer 2006

Kenya's Community Health Awareness Puppets

PAJ, Performing Arts Journal, (vol. 76), 1-11, January 2004

Body as Text: Inupiat and Yup'ik Story Dancing

Conference Proceedings, Int'l Theatre Institute, Krakow, Poland, 2004

Museum Collections

Encyclopedia entry: *Shamanism: An Encyclopedia of World Beliefs, Practices, and Culture*, ABC-CLIO Publications, 2004

Tanzanian Theatre: From Marx to the Marketplace

Essay, The Drama Review (TDR), New York Univ., MIT Press, (#T169), 128-151, Spring 2001

Reimagining Yup'ik and Inupiat Performance

Essay, The Northwest Theatre Review, (vol. 7), 1-31, 1999

The Shape of Ritual

Article, The Round Organ, UK, (#7) April 1998

Making a New Story with the !Xuu and Khwe Bushmen

Article, Theatre Forum, UC San Diego, (#10), 45-59, Winter/Spring 1997

Politics, Slapstick, and Zulus on Tour

Essay, The Drama Review (TDR), New York Univ., MIT Press, (#T152), 94-117, Winter 1997

Trickster by Trade: Thomas Riccio on Indigenous Theatre

Interview with Dale Seeds. The Drama Review (TDR), New York Univ., MIT Press, (#T-152), 118-133, Winter 1997

Today We Sing: !Xuu and Khwe Bushmen Healers See the Sickness

Article, Shaman's Drum magazine, 42-54, Summer 1996

In Zambia, Performing the Spirits

Article, Theatre Forum, UC San Diego, (#8), 58-66, Winter/Spring 1996

Emandulo: Process and Performance in a Changing South Africa

Essay, Theatre Research International (TRI), Oxford Univ. Press, (vol. 19 #3), 238-262, Autumn 1994

A Message from the Eagle Mother: The Messenger's Feast of the Inupiat Eskimo

Essay, The Drama Review (TDR), New York Univ., MIT Press, (#T137), 115-146, Spring 1993

Alaskan Eskimo Theatre: Performing the Spirits of the Earth

Essay, Theatre Topics Johns Hopkins Press, (vol.1), 13-33, Spring 1991

Book Reviews

Honouring the Strength of Native Women: Plays, Stories, Poetry

Book Review, American Indian Culture, and Research Journal, UCLA, Spring 2020

African Theatre 14 Contemporary Women

Book Review, Africa: The Journal of the International African Institute, 2017, Vol.87(3), pp.649-650

Devising in Performance

Book Review, Theatre Journal, Summer 2012

Pina Bausch

Book Review, Theatre Journal, (Vol. 62, 4), Winter 2010

African Theatre in Performance: A Festschrift in Honor of Martin Banham

Book Review, Theatre Journal, (vol. 54, 3) October 2002

War Cries

Book Review, American Indian Culture, and Research Journal, UCLA (vol. 22, 2), Spring 1998

Journalism, Magazine, and Online

An Ethiopian Workshop

A Three-Part Series, Theatre Jones (online journal) Summer 2010

Dallas Theatre Ecology

Series of podcast interviews with Dallas and Fort Worth Artistic Directors

Theatre Jones (online Journal) 2009-2014

Is Chicago Theater Hot or Not?

Facets Features, Chicago, January 1988

Trying to get objective and a few ideas about performance art & other things.

P-FORM, Randolph Street Gallery, Chicago, (Vol.2 No. 2) April/May 1987

A.R.T. Newsletter

American Repertory Theater, Harvard University. Numerous program notes, articles, and interviews with Carlos Fuentes, Robert Auletta, and Lee Breuer. 1980-82

Curtain Times

The Cleveland Play House, Numerous program notes, study guides, articles, and interviews with Arthur Kopit, Zoe Caldwell, and Robert Whitehead, 1985-86

The Daily Free Press

Boston University, Theater Critic, 1980-82

Indigenous Performance and Research Activities

Miao Culture Bureau, Jishou County, Hunan, China

Research in Miao Folk Performance and Ritual. Supported By The Xiangxi Cultural Bureau and Jishou University. Research Fieldwork with Badai (spirit healers and Nuo folk performance. Active and ongoing, with visits in 2015, 2016, 2018

Tamil Nadu, India

Initial Research conducted in Terukoothu, Tamil folk performance tradition, February-March 2013

Lul Theater, Addis Ababa, Ethiopia

Artist-In-Residence, conducting a workshop and developed a workshop production; researched indigenous performance and spiritual practices. A Litooma Project, Fall 2009

Kenya, Tanzania, and Burkina Faso

Performance research and workshops; sponsored by The East Africa Theatre Association, Community Health Awareness Puppet Program, and FIT
MO. 1999-2002

!Xuu And Khwe Cultural Project, Lower Kalahari Desert, South Africa & Namibia

Workshops and field research with the !Xuu and Khwe Bushmen. A Litooma Project, Summer 1994

Center For The Arts, Lusaka, Zambia

Director/Choreographer Imipashi and Workshop instructor. A Litooma Project to revitalize traditional Zambian performance. February-May 1994

Natal Performing Arts Council, Durban, South Africa

Director/choreographer and performer: Makanda Mahlanu. Director, Hlanganani Project. Production tour of 51 performances throughout Natal and Zululand. A Litooma Project, August-December 1993

Sakha National Theatre, Yakutsk, Republic of Sakha (Siberia)

Workshop instructor and director/choreographer, Sardaana. Included extensive travel and field research in the Shamanistic traditions of Sakha. A Litooma Project, May-August 1993

Tuma Theatre, Fairbanks, Alaska

Artistic director/instructor Alaska Native performance program. Travel, academic research, and fieldwork throughout Alaska. Director and Choreographer of seven Tuma Theatre productions. 1989-1998

Kwasa Group, The Natal Performing Arts Council, Durban, South Africa

Director/Choreographer, Emandulo (The Ancient One). Performed 28 times in South Africa. A Litooma Project, Spring 1992

Metamorphosis Theatre, St. Petersburg, Russia

Workshops and director/choreographer: Shadows From The Planet Fire. Performed Baltic Theatre, St. Petersburg, Russian, Ukraine, and Bulgaria tours. A Litooma Project, Summer 1992

Springs Theatre, Holstebro, Denmark

Conducted performance workshops for a refugee Tamil group; co-Directed King Harichandra (based on a Hindu legend) A Litooma Project, Spring –Summer 1992

Tùkak' Teatret, Fjaltring, Denmark

Guest artist and workshop instructor in movement, Alaskan Eskimo dance, and drumming, a Litooma project, Summer 1992

World Eskimo-Indian Olympics at the University of Alaska Museum, Fairbanks

Writer/director/choreographer, Northern Inua, a demonstration performance of traditional Alaska Native Games. Summers 1989-1995 and 1997-2003

Stage Directing

Dead White Zombies, Dallas, Texas

Holy Bone Writer, Director, Installations

DP92 Writer and Installations

Karaoke Motel Writer and Installations

Bull Game, Writer and Design

T.N.B., Playwright and installations

(w)hole, Writer, and Installations

Flesh World, Writer, and Installations

Blah blah, Playwright and Design

Project X, Dallas, Texas

Some People, Playwright and Set Design

Premiere: Water Tower Theatre 2009 Out of the Loop Festival

So There, (one-act), Playwright and Set Design.

Orange Oranges, (one-act), Playwright and Set Design

Premiere: 2008 Festival of Independent Theatres, Dallas

StoryLAB, Dallas, Texas

The Cabinet of Dr. Caligari, playwright
voted Top Ten productions in DFW for 2008 by Pegasus News

Alpha Male, Playwright

Kartasi: The Traveler, Playwright

There Is Never A Reference Point, Playwright, Devised
produced in collaboration with Project X

Organic Theater Company, Chicago

Little Caesar, Adapter/Playwright

The Conduct of Life, by Marie Irene Fornes

Titus Andronicus, by Wm. Shakespeare (featuring John C. Reilly)

Betawulf, Playwright, Devised

Rubber City, Playwright

The Stranger in Stanley's Room, by George Fieck

Kiss It Good-Bye, by M. Miner & Scott Jacobs

Akron, Playwright

The Cleveland Play House

Bosoms and Neglect, by John Guare

Christmas on Mars, by Harry Kondoleon

End of the World, by Arthur Kopit

Sea Marks, by Gardner McKay

Teatro Argentina, Rome, Italy

Il Ronzio Della Moche, by Dario D'ambrosi

Sakha National Theatre, Yakutsk, Russia (Siberia)

Sardaana, Devised

La Mama ETC, New York City

La Mulata, by Estaban Fernandez

The Buzzing of Flies, by Dario D'ambrosi

Le Boursedes Artistes, Zurich, Switzerland & European Tour

The Big Deal, Playwright with Leslie Felbain

New York Theatre Workshop, New York City

The Grand Hysteric, by Sheldon Rosen

The Box, by Sheldon Rosen (Featuring David Hyde Pierce)

American Theater of Actors, New York City

Leather Heart, by Frank Megna

Publick Theatre, Boston

The Country Wife, by William Wycherly

Playwrights Platform, Boston

The Body Parts, by Matt Witten (with dancer Lawrence Goldhuber)

Cabaret Dinner Theater, Cleveland

Follies: The Better Than Nude Revue, Playwright

Fairbanks Drama Association

Athena, (World Premiere) by Jason Hodges

Pipedreams (and statewide tour), Playwright

Why The Lord Come To Sand Mountain, by R. Linney

Tuma Theatre (Alaska Native), Fairbanks, Alaska

Utetmun (Going Home), by Paul Jumbo

The Child From The Sea, Devised

Qayaq: The Magical Man, Devised

The Eagle's Gift, Devised
 Inua, Devised
 Naam/Gen Eehu, by Evelyn Alexander (Athabaskan elder)
 Yup'ik Arnaq, by Theresa John (Yup'ik elder)
 Lul Theatre, Addis Ababa, Ethiopia
 Andegna (The First) Ensemble Developed
 Natal Performing Arts Council, Durban, South Africa (Nat'l Theatre)
 Makanda Mahlanu, Devised
 Kwasa Group, South Africa
 Emandulo, Devised
 Metamorphosis Theatre at Baltic Theatre, Russia, St. Petersburg, Ukraine, Ural area
 Shadows From The Planet Fire, Devised
 Center For the Arts, Lusaka, Zambia
 Imipashi (The Spirits), Devised
 Karamu House, Cleveland, Ohio
 City Cuts, Devised
 Cleveland Laboratory Theater
 Betawulf, Devised
 Dallas Museum of Art
 Dada Cabaret, Devised

Stage Directing: University

The University of Texas at Dallas
 Dream Play, by Strindberg (Spring 2023)
 Blue Jelly, Playwright 2022
 Phoebe in Winter, by Jen Silverman (Spring 2020)
 Flu Season, by Will Eno (Spring 2019)
 Government Inspector by Gogol (Spring 2018)
 Miss Julie, by Strindberg (spring 2017)
 Woyzeck, by Buchner (spring 2016)
 Tragedy: A Tragedy, by Will Eno
 R.U.R., by Karel Capek
 Fernando Krapp Wrote Me This Letter, by Tankred Dorst
 University of Alaska Fairbanks
 Kartasi: Origins, Playwright
 Lysistrata, by Aristophanes
 Touch, by Toni Press-Coffman
 Successful Life of 3, by Marie Irene Fornes
 Mud, By Marie Irene Fornes
 Alice In Wonderland, by Andre Gregory
 Yahoo Nation, Playwright
 Seventy Scenes of Halloween, by Jeffery Jones
 The Magic Flute, by Mozart (full opera and orchestra)
 The Three-Penny Opera, by Brecht & Weill
 Bacchae, by Euripides
 Comedy of Errors, by Shakespeare
 Tartuffe, by Moliere
 Much Ado About Nothing, by Shakespeare
 Ubu Roi, by Alfred Jerry

The Seagull, by Anton Chekhov
You Can't Take It With You, by Kaufman & Hart
Marat/Sade, by Peter Weiss
Curse of The Starving Class, by Sam Shepard
University of Alaska Museum, Fairbanks
Northern Inua, Playwright
Massachusetts Institute Of Technology (M.I.T.)
Ghost Sonata, by August Strindberg
Prometheus Bound, by Aeschylus
Massachusetts College of Art, Boston
Rhythms, by Brenda Walcott
Boston University
Sizwe Bansi Is Dead, by Fugart, et al
Terrible Jim Fitch, by James Leo Herlihey
The Lesson, by Eugene Ionesco
Cleveland State University
Seduced, by Sam Shepard
Tricks, Playwright
Cuyahoga Community College, Cleveland
Hoodoo, Adapted from Johann Nestroy

Performance Writing

Holy Bone

Produced, Dead White Zombies, December 2016-17

DP92

Produced, Dead White Zombies, October-November 2015

Karaoke Motel

Produced, Dead White Zombies, November 2014

Bull Game (winner loses action figures)

Produced, Dead White Zombies, Dallas, TX, November 2013

T.N.B. (typical Nigga Behavior)

Produced, Dead White Zombies, Dallas, TX, June-July 2013

PlayLab Reading, Great Plains Theatre Conference, May 2010

Frannie Francine

Semi-Finalist, National Playwrights O'Neill Conference 2013

(w)hole

Produced, Dead White Zombies, Fall 2012

Flesh World

Produced, Dead White Zombies, Spring 2012

Semi-finalist, National Playwrights O'Neill Conference 2012

Blah blah

Produced, Dead White Zombies, Dallas, TX, May 2011

Semi-Finalist, National Playwrights O'Neill Conference 2011

Some People

Produced Project X, which premiered at Water Tower Theatre's out of the Loop Festival and subsequent run at the Green Zone Theatre, 2009

So There

Produced Project X at Festival of Independent theatres, Dallas, Summer 2008

Orange Oranges

Produced Project X at Festival of Independent theatres, Dallas, Summer 2008

Inuit

Staged Reading, Great Plains Theatre Conference, Omaha, 2008.

Stage Reading, Undermain Theatre, Dallas, 2011 Revised, and Renamed, Ilira

*Distinction Prize awarded by Alexander S. Onassis Foundation
International Playwriting Competition, 2006*

Alpha Male

Produced Story Lab, the University of Texas at Dallas, Fall 2006

Kartasi: Origins

Produced, University of Alaska Fairbanks, Spring 2003

Kartasi: The Traveler

Produced: StoryLAB in collaboration with the University of Texas at Dallas, Fall 2004

Yahoo Nation

Produced, University of Alaska Fairbanks, Spring 2001

Stage Reading, Last Frontier Theatre Festival 2001

Comeback Für Elvis

Produced, The Kleist Theatre, Frankfurt/Oder, Germany (a musical version of Rubber City, in Repertory) 1995-6

Rubber City

Produced, The Organic Theatre Company, Chicago, Fall 1985

Cathode Ray

A Monodrama, Completed Summer, 1996

Stage Reading, Cleveland Public Theatre 1996

Produced as a video, Wired

Topsy-Turvy (with Marvin Cohen)

Stage Reading, Cleveland Playhouse 1986

Sink

A dance-Theatre work

Tricks

Produced, Cleveland State University 1979

Produced, The Dive, NYC 1984

Built, Water Tower Theatre 2012

Devised Plays and Performance

12 Shouts to the Ten Forgotten Heavens

Dramaturgical work in collaboration with Sibyl Kempson

Whitney Museum of American Art, NYC, twelve performances over three years

Forthcoming 2016-2018

There Is Never A Reference Point

produced, StoryLAB with The University of Texas at Dallas and South Side on Lamar with Project X, Inspired by the life and writings of Jamie Dakis, a woman diagnosed with multiple personality disorder. Spring 2006.

Pipedreams

Produced, The Fairbanks Drama Association, Fairbanks, Alaska. Developed from community oral histories relating to the building of the Trans-Alaska Pipeline. November-December, 1997, and at Out North Theatre 1999 and Edward Albee Playwrights Conference, 2001

Twelve Moons

Produced, The Korean National University of the Arts, Seoul, Korea, Fall 1996

Inua

Produced, Tuma Theatre, Fairbanks, Alaska, Winter 1995

Imipashi

Produced, The Center For The Arts, Lusaka, Zambia. National tour, Spring 1994

Makanda Mahlanu

Produced, The Natal Performing Arts Council, Durban, South Africa. Zululand and Natal tour, Fall 1993

Sardaana

Produced, The Sakha National Theatre, Yakutsk, Russia (Siberia), Summer 1993

The Eagle's Gift

Produced, Tuma Theatre, Fairbanks, Alaska. Winter 1993

Shadows from the Planet Fire

Produced Metamorphosis Theatre, St. Petersburg, Russia, Summer 1992

Emandulo

Produced, The Natal Performing Arts Council, Kwasa Group, Durban, South Africa, Spring 1992

The Child from The Sea

Produced, Tuma Theatre, Fairbanks, Alaska. Winter 1992

Qayaq: The Magical Man

Produced, Tuma Theatre, Fairbanks, Alaska, winter 1991

Betawulf

Dystopia version of the Old English epic poem, produced The Organic Theatre Company, Winter 1986 and The Cleveland Laboratory Theatre, Summer 1980

Performance Adaptations

The Cabinet of Dr. Caligari

From the 1920 silent film. A performance immersion. Produced, Story Lab, the University of Texas at Dallas, Fall 2008

Dada Cabaret

From the Dadaist writings, Produced, Dallas Museum of Art, Winter 2005

Little Caesar

With Michael Miner, from the novel and 1930 film, produced, The Organic Theatre Company, Spring 1988

Hoodoo

From Johan Nestroy's play, Produced, Cuyahoga Community College, Cleveland, Summer 1982

The Decameron

From Boccaccio, produced By Boston University, 1980 (Featuring Jason Alexander)

Tom Jones

From the Henry Fielding novel, produced, The Cleveland State University, Winter, 1978, and the Berea Summer Theatre, Baldwin-Wallace College, Summer 1978

Film & Video: Festivals, Installations, & Gallery Exhibitions

PHi

AI-generated immersion performance/workshop / Piekarnia Art Center, Wroclaw, Poland / July 2023

Greed

Performance with Laura Kim / Plush Gallery, Dallas, June 2023

Departures

Documentary short about the onset of COVID. Following the journey of a woman from Prague to Beijing. Currently making the festival rounds. 2021

Crossing the River

A full-length documentary film about Miao rituals and spiritual practice. Currently in post-production.

About Face

Written, Directed, Edited. Feature short commissioned by Frame of Mind, public television affiliate KERA, Dallas. Aired, 25 October 2021.

Huan Nuo Yuan

Documentary (19:20) of a Miao Badai ritual, Hunan, China. Premiere Beijing International Film Festival, 2016. Other showings, Dallas Video Festival, 2016; Beijing International Film Festival, 2017; Ethnografilm, Paris, 2017; IFEF, Sofia, Bulgaria, 2017.

Dead White Zombies

Several video installations for performance immersions, 2012-ongoing

Babies in Jars

Video installation, Red Arrow Gallery, Dallas, Fall 2014

Open Archive

Video installation, photographs, and artifact exhibit, Red Arrow Gallery, Dallas, Spring 2014

Not so Indifferent

Video installation with Frank Dufour, Central Trak Gallery, Dallas, Fall 2012

The Invention of Memory

Installation with Frank DuFour, Central Trak Gallery, Dallas, 2010

There is Never a Reference Point

A video documentation/rendering of the play (1:06:00). Director, Editor, Producer. Produced by StoryLAB, 2009. Premiere, Dallas Video Festival 2009

Makanda Mahlanu

Video documentation of the performance (56:00). Director, Editor, Producer. Produced by Litooma 2009

Qayaq: The Magical Man

Video documentation of the Tuma Theatre performance (58:00) Director, Editor, Producer. Produced by Litooma 2009

Regina

A Video Short (10:58). Director, Camera, Editor, Produced by StoryLAB, 2008. Premiere, Oh Yeah Festival, Dallas 2008

Related Experience

Augury, Ionian Center for Arts and Culture, Kefalonia, Greece

Performer, August 2021

Urban Birds, Zizkov in Motion by Tanec Praha. Prague, Czech Republic

Dramaturge, Dance-Theatre Performance, June 2021

Center for Asian Studies, the University of Texas at Dallas

Affiliate Faculty 2020

Miao Institute for Miao and Badai Culture, Hunan, China

Fellow and Research Leader, January 2016 - current

Outside Reviewer for Promotion and Tenure 2019-2020

University of Virginia

Dartmouth College

University of Botswana

University of Florida

Dallas Contemporary Museum

Performance in collaboration with Loris Gréaud, *The Unplayed Notes*

January 2015

Great Plains Theatre Conference, Omaha, NE

New Plays Panelist, workshop presenter, 2009, 2010, 2011, 2014

Routledge and Palgrave Publishers

Occasional Book Peer Reviewer, 2013 - current

American Indian Culture and Research Journal, UCLA

Book and Journal Reviewer, 2003 - current

City of Dallas Office of Cultural Affairs

Review panelists for granting applications and significant arts organizations (budgets of 1 million dollars and above). Total Funding granted, 2.4 million dollars, 2008

Dallas Society for Psychoanalytic Psychology

Director, Staged Reading, *Compromise*, a play concerning psychoanalytic ethics. Performed by and for the DFW psychoanalytic community. 2006

Outside Production Reviewer

Texas Tech University, 2006

Edward Albee/Last Frontier Theatre Conference, Valdez, Alaska

The selection committee and new plays panelist, 1999-2002

American Repertory Theatre, Harvard, University, Cambridge, MA

Research Assistant to Robert Brustein, Artistic Director
Assistant to Jonathan Marks, Literary Director
Assistant to Michael Kustow, Literary Director
Dramaturge, *Orchids In The Moonlight*, by Carlos Fuentes, world premiere, 1981
Assistant Director, *Grownups*, by Jules Feiffer, John Madden, Director, premiere, 1981
Writer, Contributor to program notes and ART News
Acting Understudy, *Tony Shalub*, 1980-1982

Organic Greenhouse Project, Chicago

Founder and director of a performance incubator program for performance and theatre groups and artists. Artists included Michael Meyer, Sharon Evans, Lou Mallozzi, Steven Druckman, Scott MacPherson, Sally Nemeth, Michael Gellman, Blair Thomas, Dan Post, Dan Castellana, Greg Allen, Deb Lacusta, and Rick Cleveland. Groups included MinaSama-No (Asian theatre), CityLit Theatre, Chicago new Plays Festival, Fanfare Productions (Gay-Lesbian), and Live Bait productions (performance). 1985-1988

The Cleveland Play House, Cleveland, OH

Theatre Dramaturge and Literary Manager
Writer and Editor, *Curtain Times*
Responsible for all programs and study guides
Director, New Plays Program, *Fresh Voices*
Assistant Director, Michael Maggio, *Seven Brides for Seven Brothers*
Assistant Director, Robert Whitehead, *Lillian*, with Zoe Caldwell (world premiere and Broadway)

Cleveland Opera

Assistant Director, *La Traviata*, 1982

Huntington Theatre

Public relations internship, Boston, MA, 1982

American Place Theatre

Member, Directors and Dramaturges Group NYC, 1983-1985

Little Flags Theatre, Roxbury, MA

Production Manager, Touring political theatre, Maxine Klein, Director
1979-1980

Actor and performer

Appeared in over forty different productions and Presentations, including twelve Seasons of playing Drosselmeyer in the *Nut Cracker* (Acting resume upon request)

Honors, Awards, Residencies (select)

National Endowment of the Humanities. Summer Institute

The Imagination and Imaginal Worlds in the Mirror of Buddhism 2022
Mangalam Research Center, UC Berkeley

aXh Research and Development Grant, hypermedia version of *Blue Jelly*

The University of Texas at Dallas, with Laura Kim 2022

Special Faculty Development Award, the University of Texas at Dallas 2020-21

Research and Writing, *Sophia the Robot* and *Miao* ritual practice.

Best Theatre Company in Dallas, 2017: *Dead White Zombies*

The Dallas Observer

City of Dallas Office of Cultural Affairs

Project Development Grant, 2017

Special Faculty Development Award, the University of Texas at Dallas

Research and Travel to work with the *Miao*, Hunan, China, Fall 2016

Watermill Arts Center, NY

Three-week Artist residency, February 2016

Fulbright Senior Specialist

Tribhuvan University, Kathmandu, Nepal

Assist in developing Performance Studies curriculum and performance project with *Mandala* and *One World Theatre*.

Halka Artists Residency, Istanbul, Turkey

Month-long residency, Spring 2014

Professor of the Year, Victor Worsfold Award
 The University of Texas at Dallas, 2010
 Special Faculty Development Award, the University of Texas at Dallas
 Research and Travel to Addis Ababa, Ethiopia, 2009
 Featured Artist, in "ALL THE WORLD'S A STAGE," gallery video exhibit
 The Dallas Museum of Art, Fall 2009
 International Distinction Prize in Playwriting, Alexander S. Onassis Foundation
 International Cultural Competition Prizes (15,000 Euro) for the play Inuit, Fall 2006
 Artist in Residence, Toolik International Science Research Station (arctic circle)
 Institute of Arctic Biology, Brooks Range, Alaska, Summer 2003
 Excellence In Teaching Award
 College of Liberal Arts, University of Alaska Fairbanks, April 2001
 APPEX: Asian Pacific Performance Exchange Fellowship, UCLA
 Ford Foundation-sponsored Six-week intensive intercultural workshops, exchanges, and development
 projects, including traditional and contemporary artists from Vietnam, Thailand, China, Japan, Indonesia,
 Tibet, India, Korea, and the USA. July-August 1999
 Career Opportunity Grant, Alaska State Council on The Arts
 To conduct workshops in Kenya and Tanzania, August 1999
 Career Opportunity Grant, Alaska State Council on the Arts
 To conduct workshops in England, August 1997
 Travel Award, British Arts Council, London
 To conduct workshops in England, August 1997
 Finnish Arts Board Travel Grant, Helsinki
 To conduct workshops at the Helsinki Art Institute Grant, Finland, March 1997
 University of Alaska Museum Service Award, Fairbanks
 For Exemplary service to the museum, May 1996
 Swedish Writers Institute Travel Award, Stockholm
 For travel, workshops, and lectures, August 1995
 Career Opportunity Grant, Alaska State Council on the Arts
 To attend rehearsals in Germany and conduct workshops/lectures in Sweden. August 1995
 "Cultural Hero of the Sakha People" Republic of Sakha (central Siberia)
 An honor bestowed by the Minister of Culture for cultural and performance work with the Sakha National
 Theatre. 1993
 !Xuu And Khwe Cultural Trust Grant, Kimberly, South Africa
 For research and documentation of traditional Bushman healers, May-June 1994
 Northern Cape Association Project Grant, Kimberly, South Africa
 To conduct theatre workshops with the !Xuu and Khwe Bushmen, May 1994
 USIS Special Projects Award, Lusaka, Zambia
 United States Information Service, salary and housing support, Lusaka, Zambia March 1994
 Republic of Zambia Arts Award, Department of Culture, Lusaka, Zambia
 The Litooma Project, theatre workshops with Zambian tribal groups, March 1994
 British Council Artist Award, Lusaka, Zambia
 To support the production of Imipashi, April 1994
 NORAD (Norwegian Foreign Aid) Production Grant, Lusaka, Zambia
 To support Imipashi rehearsals and performance, March 1994
 SIDA Project Grant (Swedish Foreign Aid), Lusaka, Zambia
 To support the Zambian national tour of Imipashi, February 1994
 Embassy of The Netherlands Grant, Lusaka, Zambia
 For documentation and tour of Imipashi, April 1994
 Finnita & The Finish Volunteer Service Project Grant, Lusaka, Zambia
 To support the Litooma project, February-May 1994
 Alaska State Council on the Arts, Travel Grant
 To Natal, South Africa, to develop an indigenous theatre program at the Univ. of Zululand, Summer 1993
 Dancing Bear—Doyon Native Corp. (Athabaskan Indian) Alaska
 Award in recognition of work with Tuma Theatre, Alaska Native Performance. Spring 1993
 National Endowment for the Humanities, Travel to Collections Grant
 Conduct research at the Museum of Natural History, NYC, August 1992

Mellon Foundation, Cross-Cultural Faculty Development Grant
Travel to conduct research in numerous Alaskan Eskimo and Indian villages, Autumn 1992

Mellon Foundation Travel Grant
To conduct Alaska Native Performance workshops at Perseverance Theatre, Juneau, November 1992

Alaskan Native Studies Travel Grant, University Alaska-Fairbanks
For travel to Alaska Native villages to study Yup'ik, Siberian Yup'ik, King Island, & Inupiat Eskimo performance traditions 1989-1991

Mellon Foundation Travel Grant
Travel to Seattle for museum research and conference attendance July-August 1991

National Endowment for The Humanities, Summer Institute
"Myth, Memory & History: Sources For Writing American Indian History"
Newberry Library, Chicago. Six-week Summer Institute 1990

Theatre Communications Group Observership
Travel observership to Los Angeles and San Francisco Theatres, March 1988

Goethe Institute, Internationales Forum Junger Bühnengehörigen, Berlin
Month-long intensive voice, movement, and directing workshops
A part of Berlin's Theatertreffen Festival, Spring 1987

A.T.&T. Directing Award, Cleveland and NYC
Salary and travel funds to apprentice and Assistant Direct with Robert Whitehead for the premiere and Broadway production of Lillian (with Zoe Caldwell), Spring 1986

Teatro di Roma Directing Award, Rome
Support and salary to direct at the National Theater of Italy January-March 1984

Best Direction, Cleveland Critic's Circle Award
For End of The World 1985

New York Theatre Workshop, New Director's Project
Selected from a national competition as one of America's most promising new directors. Award provided funds for an off-Broadway production. Cast Included David Hyde Pierce. Fall 1984

Guest Artist

College of Wooster, Wooster, OH
Guest Artist, October 2013 & 2001

Addis Ababa University, Ethiopia
Guest Artist, Fall Semester 2009

Lul Theatre, Addis Ababa, Ethiopia
Guest Artist, fall 2009

National Theatre School, Krakow, Poland
Guest Artist, Spring 2005

School of The Art Institute, Chicago
Guest Artist, Spring 1987

Massachusetts College of Art, Boston, MA
Artist-in-Residence, Fall 1985

Karamu House, Cleveland, OH
Instructor, Acting and Voice, 1982-83

M.I.T., Cambridge, MA
Visiting Artist, 1980-81

Workshops, Conferences, Webinars, and Lectures

Community of Place

American Society of Theatre Research, Conference New Orleans
Performing the Anthropocene: Eco-Dramaturgical Approaches to the Climate Crisis
Working Group Paper, November 2022

Anthropology, AI, and the Future of Human Society

Royal Anthropological Institute, London
Panelist. Paper: *Sophia Robot: Post Human Being*, June 2022

Unexplained Encounters in the Field – Panel Discussion

Christine VanPool, Professor of Anthropology, University of Missouri
Fredrick Smith, Professor of Religious Studies, University of Religious Studies
Thomas Riccio – Professor of Visual and Performing Arts
Webinar, Cuyamungue Institute, Santa Fe, March 2022

The Dynamics of Ritual: A Global Perspective on the Universal Elements

Webinar, Cuyamungue Institute, Santa Fe, January 2022

JAMU Theatre Conference,

The Ever-Expanding Horizons of Theatre, Bruno, Czech Republic, November 2021
Performative Lecture: *The Dead White Zombies: Performance as Life Event*

Ritual, Trance, and the Yin Yang Balance

Webinar, Cuyamungue Institute, Santa Fe, November 2021

Limits of the Human: Machines Without Limits?

University of Lausanne, Switzerland, October 2021
Paper: *Life Illusion: Animating the Machine*

When Does a Robot Become Human?

Webinar, Università Cattolica, Milan, Italy, April 2021

Shamanism, Ritual, and Theatre

Webinar, Cuyamungue Institute, Santa Fe, NM, April 2021

Performing with and by Robots

Webinar with Richard Schechner, TDR and Cambridge University Press, March 2021

International Federation of Theatre Research, Shanghai, PRC,

Paper: *Sophia the Robot: Performing Mechanical Goddess, July 2019*

Gates: Writing and Performance Workshop, Dallas

Dallas Contemporary Museum, June 2019

Performing Robots, Utrecht, Netherlands

Paper: *Social Robots Narrative Design, May 2019*

Performing the World, NYC, NY

Lecture: *Indigenous Performance: (Re)Devising Place, September 2018*

The Future of Miao Performance in a Globalizing World

Institute of Miao and Badai Culture and History, Jishou, Hunan, August 2018

International Federation for Theatre Research, Belgrade, Serbia

Paper: *Dead White Zombies present Holy Bone, July 2018*

International Federation for Theatre Research, San Paulo, Brazil

Paper: *Huan Nuo Yuan, Miao Ritual in Transition, July 2016*

Network of Ensemble Theatres, Chicago

Conference presentation: *Indigenous Performance (re)Devising Place, May 2016*

Jishou University, Hunan, China

Lecture series, *Institute of Anthropology and Ethnography, December 2015*

TEDxUTD

Public lecture: *Community of Place, Dallas, TX April 2015*

Sarah Lawrence College, Bronxville, NY

Craft Talk, *Playwriting and Indigeneity, February 2015*

Great Plains Theatre Conference, Omaha, NE

Workshop: *Adaptation, Ensemble Creation, and Archetypes, 2009, 2010, 2011, and 2014*

International Federation for Theatre Research, Barcelona, Spain

Paper: *At Play with the Dead White Zombies, July 2013*

Dallas Contemporary Museum

Public lecture: *Performance Art, 2013*

University of Pondicherry, India

Performance Creation Workshop, February-March 2013

Mandala Theatre, Kathmandu, Nepal

Performance Creation Workshop, February 2013

Tribhuvan University, Nepal

Series of Public lectures on indigenous performance and ethnography, January-February 2013

Dallas Museum of Art

Public Lecture: *African Ritual Regalia, June 2012*

International Federation for Theatre Research, Santiago, Chile
 Paper: *Immersion Performance: Narrative Spaces and Place*, July 2012

Arts in One World, Brown University
 Symposium sponsored by the Theater and Dance Department and Erik Ehn
 Presentation and Participant, March 2012

Rhythm for Change Dance Festival, Brown University
 Lecture: *Creating Indigenous Performance*, March 2012

Collective (Re)Creation: Reclamation, Reaffirmation, & Reconciliation, Paris, France
 Paper: *Indigeneity in the Contemporary World: Performance, Politics, Belonging*, November 2011

American Society for Theatre Research, Seattle, WA
 National Conference, Working Group: *Negotiations of Power*, November 2010

Transforming Culture in the Digital Age, Tartu, Estonia
 Paper: *Robot: Ritual Fetish and Oracle*, April 2010

Viljandi Culture Academy, (National Theatre School), Viljandi, Estonia,
 Performance workshop, 2010

Richland College, Dallas, TX
 Public Lecture, March 2009

Director's Lab, Chicago, IL
 Weeklong workshops with lectures: Myth, Ritual and Stage Directing, Summer 2008

Free Street Theatre, Chicago, IL
 Workshop with inter-city school children, 2008

Ingenuity Festival, Cleveland, OH
 Presentation of a conversational robot, Zeno. Scripted half-hour monologue and character interactions for nine public festival presentations. 2008

NextFest 2007, Los Angeles, CA
 Zeno and Joey Chaos, presentation of two conversational robots. Developed personality and wrote an interactive script for both robots.

MIT 5, Cambridge, MA
 Creativity, Ownership, and Collaboration in the Digital Age. Paper: *Trickster Reality* 2007

Dallas Museum of Art
 UTD/DMA Summer Seminar program Guest lecturer: *Creativity* (2008 & 2009), *Arts and Technology* (2006), *African Art* 2004.

Refresh: International Conference on the Histories of Media Art and Technology Banff, Canada
 Paper: *World Narrative: The Creation of a New Place?* 2005

Rhythm and Steps Of Africa, Krakow, Poland
 Jagielonian University. Conference, Programming Committee
 Paper: *Community of Place and Ideas*, 2005

International Percussion Festival: Sources and Inspirations
 Polish National Music Academy, Krakow, Poland. Lecture: *Rhythm Reality* 2004

International Federation of Theatre Research, Krakow, Poland
 Conference, paper presentation: *Body as Text: The Story Dancing of the Yup'ik and Inupiat Eskimo*, 2003

Arizona State University, Tempe, AZ
 Lecture: *Performing a Community of Place*, 2002

International Federation of Theatre Research, Amsterdam, Netherlands
 World Congress paper presentation: *(Re) Inventing Place: The New Indigenous*, 2002

International Puppet Festival, Nairobi, Kenya
 Conducted a series of workshops sponsored by Edupuppets and The Ford Foundation. Workshops Included: *Performance Creation and Presenting the Story of AIDS*, 2002

National Theatre of Kenya, Nairobi, Kenya
 Actor training and Performance Creation, Workshops, 2002

University of California, Berkeley
 Lecture and workshop on stage direction, 2002

College of Wooster, Wooster, Ohio
 Lectures: *African Performance and Ritual*; *The Indigenous Worldview*; *Indigenous Aesthetics*; and *Performance Theory and Studies*. Public lecture: *Performing Place: The Sprits Dance*, Winter 2001.
 Director of stage reading and play development, class lectures, 2013.

Bilingual Multicultural Education Conference, Anchorage, Alaska
 Workshop: Story Telling, Oral History, and Performance, 2001

Out North Theatre, Anchorage, Alaska
 Workshop: Performance Creation, 2001

Fort Yukon School District, Fort Yukon, Alaska
 Lecture and workshop: Creating Alaska Native Performance, 2000

Eastern New Mexico State University, Portales
 Workshop: Creating Place-Based Performance, 2000

International Festival of Theatre & Marionettes, Ouagadougou, Burkina Faso
 Week-long workshop: Indigenous Performance Development, Included participants from Ivory Coast, Burkina Faso, Congo, Ghana, Togo, and Mali, 2000

East African Theatre Center, Dar es Salaam, Tanzania
 Week-long workshop: performance development and stage directing, 1999

Word And Action: Round Festival, Dorset, England
 Lecture and Weeklong workshop: creating ritual performance, 1998

Helsinki Institute of Art and Media, Finland
 Lecture and three-day workshop: cross-disciplinary creation, 1998

Turku School of Art and Communication, Turku, Finland
 Lecture and three-day workshop: creating community-based performance, 1998

New York University
 Lecture: Performing Place and panel discussion with Lee Breuer and Richard Schechner, 1997

Smith College, Northampton, MA
 Lecture and workshop: creating indigenous performance, 1997

American Community Theatre Festival Northwest, Haines, Alaska
 Workshop: Performance Development: Realizing Community Potential, 1997

Sogang University, Seoul, Korea
 Lecture: Shaman as Performer, for Religious Studies Department, 1996

Mount Holyoke College, North Hadley, MA
 Lecture: Personhood Performance and workshop on creating place-based performance, 1996

CIIS, California Institute of Integral Studies, San Francisco
 Public lecture: Performance and Therapy and workshops: indigenous performance, healing and drama therapy. Annually, Fall 1995, 1996, 1997

San Francisco State University
 Lecture: Eskimo Masks: Eyes of the Spirit, 1996

City College of San Francisco
 Lecture: presentation on creating indigenous performance, 1996

Dramatiska Institutet (National Theatre School) Stockholm, Sweden
 Lecture: African Performance and the Performance of Place, National Theatre Institute, 1995

Västanå Teatern, Munkfors, Sweden
 Public lecture and weeklong workshop with Swedish Folk Theatre, 1995

Riksteatern (National Theatre), Stockholm, Sweden
 Public lecture: Performance Evolutions: Tradition Meets Media, 1995

Shikasta Teatre, Stockholm, Sweden
 Week-long workshop with international/multi-cultural Theatre company, 1995

IDEA 95, International Drama In Education Assoc., Brisbane, Australia
 Paper presentation and workshop: Re-Imagining Indigenous Performance, 1995

Cleveland Public Theatre, Cleveland, Ohio
 Week-long workshop: Performance of Place, 1994

Tampere International Theatre Festival, Tampere, Finland
 Lecture: (Re) Creating Indigenous Performance, 1993

Perseverance Theatre, Juneau, Alaska
 Workshop: Alaska Native Performance, 1993

Kuskokwim College, Bethel, Alaska
 Lecture and workshops: Alaska Eskimo Performance: Re-Discovery Of Tradition, 1992

Northwest Drama Conference, La Grande, Oregon
 Workshop: Performance Styles and Traditional Alaskan Eskimo, 1992

American Theatre In Higher Education Convention, Seattle, WA
Paper and workshop: Director From The Spirit World: The Alaskan Eskimo Shaman, 1991

Memberships and Professional Affiliations

Royal Anthropology Institute
Rhizome
International Federation for Theatre Research
American Society for Theatre Research
International Society for the Arts, Sciences, and Technology
Dallas Architectural Forum
Cuyamungue Institute, Santa Fe
National Advisory Board
Asian Studies Center, University of Texas at Dallas
Advisory Board
UTD/Central Track Artist Residency, Dallas, TX
Advisory Board, 2007-2016
Upstart Productions, Dallas, TX
Advisory Board, 2008-2013
UTD/South Side Artist Residency, Dallas, TX
Advisory Board, 2003-2006
Fairbanks Drama Association, Fairbanks, Alaska
Board of directors: served as vice-president, co-chair of the building committee, artistic director, and chair of artistic directions committee, chose season offerings and coordinated artistic programming, 1997-2003
Out North Theatre and Visual Arts Center, Anchorage, Alaska
National advisory board, 1998-2006
Edward Albee / Last Frontier Theatre Conference, Valdez, Alaska
National advisory board, 1999-2003
Society of Stage Directors and Choreographers/SSDC
Member 1985-currently inactive status
Who's Who in America, Entertainment & in the West
1998-current
Registered U.S. Merchant Seaman, Great Lakes
1973- and current status

Studies

Workshops, Classes, and Skills

Lee Breuer, Robert Brustein, Michael Kustow, Marie Irene Fornes, Richard Schechner, Laurie Anderson, Augusto Boal, Robert Wilson, Robert Anderson, Edward Albee, Jean Claude Van Itallie, Arnold Wesker, Marshal Mason, John Guare, Carl Weber, Michael Kirby, David Wheeler, Peter Altman, Horton Foote, Joe Chakin, Ellen Stewart, Peter Sellers, Andrei Serban, Kammy Brooks (Pilobolus), Joe Gifford (modern dance) and Bill Young (acting). Additional workshops and classes in Feldenkrais, Lecoq (neutral and character masks), Kamyangkuk (Korean mask), Alaska Native dance and drumming, Zulu and other African dance and drumming expressions, Ballet, Drama Therapy, and video production and editing. Computer and software: Photoshop CS6, Finalcut Pro 4-7, premiere CS6, Dream Weaver CS6, After Effects CS6, Sound Booth, SoundTrack Pro, Red Giant, Microsoft Office Suite, and Adobe Creative Suite, Maxon, Red Giant.

University Service

The University of Texas at Dallas

- Director of Theatre Program 2003-2009, 2013-current
- Chair, Hiring Committee for Global Performance, Tenure Track position 2021
- Curriculum Committee, Arts and Humanities, 2016-2019
- MFA Task Force Committee, 2019-2022

- Graduate Studies Committee, Arts and Humanities, 2005-08, 2013-2017, 2019-2022
- Executive Committee for Arts and Humanities, 2004-06 and 2011-13
- Research Integrity Committee, member, (university-wide) 2011-current
- University Safety Committee, member, (university-wide) 2005-07
- Faculty Senate, Member, 2004-06
- University Committee on Educational Policy, Member, (university-wide) 2003-05
- Numerous Tenure and Promotion Committees, as chair and member
- Arts and Humanities Periodic Peer Evaluation, Member, 2005-current
- Arts and Humanities Associate Dean Search Committee, (Chair) 2005; Poetry (Chair), Guitar (member) 2006, sound Design (Chair) 2012, Visual Arts (2017 & 2019), Global Performance (2021)
- Creator and Producer: Beta Test (performance and media series 2003-04)

University of Alaska Fairbanks

- Department Head 1995-1999
- Theatre Coordinator (under the Speech and Drama Department) 1988-1991
- CLA Academic Council, Chair, 2000 to 2003
- University-Wide Curriculum Review Committee, 2000-2003
- University-Wide Core Curriculum Development Committee 1989-91
- CLA Core Curriculum Committee, 1998-2000
- Provost's Instructional Working Group, Fall 2000-2003

University and College Teaching

Formal Classes: The University of Alaska Fairbanks, the University of Texas at Dallas, University of Dar es Salaam, Korean National University of the Arts, California Institute for Integral Studies, and Cuyahoga Community College.

Undergraduate

- World Theater
- African Theatre
- Film and Drama
- Playwriting
- Dramatic Literature
- Play Script Analysis
- Theatre History I
- Theatre History II
- Acting—beginning, intermediate & advanced
- Acting Shakespeare
- Theatre Ensemble
- Alaska Native Performance
- Tuma Theatre—beginning to advanced (Alaska Native)
- Ritual And Shamanism
- Stage Directing—beginning & advanced
- Performance Creation—devising performance
- Producing
- Art and Society
- Story-Telling For New Media
- Social Mobilization
- Writing for Performance and New Media
- Ritual Performance
- Understanding Theatre
- Theatre Appreciation
- Stage make-up

- Aesthetic Appreciation
- Elements of Arts and Performance
- Theatre Games
- Exploration of the Arts

Graduate

- Stage Directing—beginning & advanced
- Acting
- Acting Studio
- Playwriting—Beginning & Advanced
- Devising Performance
- Drama Therapy
- Ritual Performance
- Video Narrative
- Story Lab
- Performance Installation
- Myth in Media
- New Plays 1980-today
- Performance Studies
- Ritual Studies
- Shamans, Healers, and Diviners
- Robot Culture
- Narrative Space and Places
- Experimentation and Adaptation
- Performing Culture & Society
- Performance Research Methods
- Research in Aesthetics & Performance
- Traditional Korean Performance for Contemporary Expression
- Meta Media Lab (Undergraduate and Graduate)
- Acting for Animators (Undergraduate and Graduate)

Ph.D. Committee Supervising Chair

Kim Hodges, 2020

Haitian Vodou: "pwen" (magical charge) In a ritual context

Michael Schraeder, 2020

Bumpkins, barbarians, misfits, and marginalized: a white trash tetralogy

Aditi Samarth, 2018

The survival of Hindu cremation myths and rituals in 21st-century practice: three case studies

Danielle Georgiou, 2018

Pizzicato porno, Dirty filthy diamonds, NICE, and The show about men: devised dance theatre

Kathryn Beck, 2017

Fort Griffin Fandangle: three perspectives on performing history on the Texas Plains

Jennifer Culver, 2015

No longer only in the woods: Rhetoric and ritualized structure in fairy tales

Scott Branks, 2014

Song Of Managraça: An African Myth

Luke Lafitte, 2013

The Mechanical Man: The Imaginary and Factual History of Mechanical Man as Mythic Markers in the United States: 1844-1969. (forthcoming publication, University of Chicago Press, 2014)

Dhruba Bahadur Karki, 2011

The Action Hero in Popular Hollywood and Hong Kong Movies

Ricardo Gonzales, 2010

Chinese Gong Fu: The Embodied Myth

Ayman Ali Al Moudi, 2010

The Bio-Digital: Being A Cybernetic Organism: Cybernetic Embodiment In Contemporary Abstraction

Sarah Bowman, 2008

Role-Playing: An Ethnographic Exploration (published, McFarland Press, 2010)

Adrian Cook, 2006

Performing Myth: Narrative Based Communication in a Globalizing Matrix

Aaron Adair, 2004

Analyzing and Applying The Stanford Meisner Approach to Acting