

Sarah Bay-Cheng, Ph.D.

August 2018

CONTACT	Department of Theater and Dance Bowdoin College 9100 College Station Brunswick, ME 04011-8491	office: +1 (207) 725-3419 e-mail: sbaycheng@bowdoin.edu http://sarahbaycheng.net
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	Bowdoin College Professor of Theater and Dance	2015 - present
	University at Buffalo - State University of New York Professor of Theatre Associate Professor of Theatre Assistant Professor of Theatre and Media Study	2013 - 2015 2008 - 2013 2005 - 2008
	Colgate University Assistant Professor of English, Theatre Program	2001 - 2005
LEADERSHIP EXPERIENCE	Chair, Department of Theater and Dance, Bowdoin College Founding Director, Technē Institute for the Arts and Emerging Technologies College of Arts and Sciences, University at Buffalo Founding Director of Graduate Studies, Department of Theatre & Dance University at Buffalo	July 2016 - present 2012 - 2015 2010 - 2015
OTHER ACADEMIC APPOINTMENTS	Director of B.A. Theatre, Department of Theatre & Dance, University at Buffalo Acting Head of Theatre Program, Colgate University	2006 - 2009; 2014 - 2015 2004 - 2005
OTHER ELECTED POSITIONS	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	

AWARDS, HONORS
& FELLOWSHIPS

National Endowment for the Humanities, 2018
Summer Institute on Digital Technologies in Theatre and Performance Studies (co-Director)
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, 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.

Peer-Reviewed Articles

S. Bay-Cheng, "Modernist Afterlives in Performance" *Modernism/modernity* (accepted).

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

S. Bay-Cheng, "Digital Historiography and Performance" *Theatre Journal* 68.4 (December 2016): 507-527. Reprinted in *Routledge Companion to Digital Humanities in Theatre and Performance*, ed. Nic Leonhardt (forthcoming 2018).

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, 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.

Non Peer-Reviewed Articles and Essays

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

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, "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/>

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, "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.

Book Contributions

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 (in press).

S. Bay-Cheng, "Inside/Out: Kris Verdonck and the Ontology of the Box," *Kris Verdonck Anthology*, ed. Peter Eckersall and Kristof van Baarle. London: Performance Research Books (forthcoming 2018).

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 Basingstoke: 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 Basingstoke: 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.

Book Reviews

Rev. *On Repetition: Writing, Performance, & Art*, edited by Erini Kartsaki. *Theatre Research International* (forthcoming 2018).

Rev. *Documenting Performance: the Context and Processes of Digital Curation and Archiving*, edited by Toni Sant. *Studies in Theatre and Performance* (forthcoming 2018). 800 words.

Rev. *The Performing Subject in the Space of Technology: Through the Virtual into the Real* edited by Matthew Causey, Emma Meehan, and Nill 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

Book Series Editor, *Avant-Gardes in Performance* Palgrave Macmillan Press, 2011 - present
Guest Editor, *Modernism/modernity*, Special Section: "Modernist Afterlives in Performance," 2019
Founding Editor, Digital Research and Scholarship Member Group, ASTR, 2015 - present
Associate Editor, *International Journal of Performance Arts and Digital Media*, 2017 - present
Associate Editor, *Contemporary Theatre Review*, 2016 - 2019
Associate Editor, *Journal of Dramatic Criticism and Theory*, 2013 - present
Editorial Board, *Theatre Topics*, 2015 - 2018
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
Editorial Board, *International Journal of Performance Arts and Digital Media*, 2011-2017
Advisory Board, International Society for Intermediality Studies, 2014 - present
Performance Review Editor, *Theatre Journal*, 2010-2013

WORKS IN
PROGRESS

Monograph: *Digital Historiography and Performance*

This original monograph argues for new methods of Theatre history and performance historiography within recent developments in digital preservation and technologies (under contract, University of Michigan Press).

Anthology: J. Gallagher-Ross and S. Bay-Cheng, eds. *Palgrave Handbook on Experimental Theatre*
Co-edited anthology of original contributions by international scholars assessing contemporary experimental and avant-garde performance (under contract, Palgrave).

INVITED
PRESENTATIONS

US unless otherwise noted

“All Performance is Public: Social Media, the Public, and the Ethics of Digital Space,” Invited Lecture, 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 Georgia (March 23, 2018)
- Brown University (March 12, 2018)
- University of Toronto (January 20, 2018)

Invited Participant, Choreographic Interfaces Conference, 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.

Seminars on History of Performance, 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 Universit 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

“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

CREATIVE
WORK

Media Projects

On TAP (Theatre and Performance) podcast (co-host, 2016-present)
www.ontappod.com

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

Liturgy 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

Documentation: <http://ips.buffalo.edu/?p=46>

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

Documentation: <http://ips.buffalo.edu/?p=34>

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

Documentation: <http://ips.buffalo.edu/?p=19>

Human Trials (Director & Performer) 2006-07

UB Gallery, Center for the Arts, February, 2007

BIOS: The Poetics of Life in Digital Media, West Virginia Univ., October, 2006

E-Poetry Festival, University at Buffalo, 2006

Infringement Festival, Buffalo, NY 2006
Resolutions, Hallwalls, Buffalo, NY, February 2006
Documentation: <http://ips.buffalo.edu/?p=15>

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 local productions; dramaturgical presentations for Shaw Festival, Niagara-on-the-Lake, Canada (2012-2015); resident dramaturge at Torn Space Theatre, Buffalo NY (2010-2015).

Full creative resume available upon request.

TEACHING

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 4040/4041: Studio (senior capstone)
THTR/DANC 4050: Honors (senior honors project supervision)
Frequent 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

External Member, Ph.D. 7 committees (national and international)

Chair, 10 M.A. or M.F.A. committees (University at Buffalo)

Member of 15 M.A. or M.F.A. committees (University at Buffalo)

Supervised 48 undergraduate independent research projects (Bowdoin, University at Buffalo, Colgate)

SERVICE

Bowdoin College

Chair, Department of Theatre and Dance, 2016 - present

Member, Faculty Appeals and Grievances Committee (elected), 2018 - present

Member, Faculty interviews with C.I.O. prospective candidates, 2017

Faculty Advisor: Bowdoin Commons Podcast; Beyond the Proscenium, 2016 - present

Faculty Liaison: Women's Basketball, 2017 - present

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, Colgate

50+ service committees: university, college, and department, 2001 - 2015

External Tenure and Promotion Review: Amherst College; 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 Waterloo (Canada); Villanova; York University (Canada).

Grant and Fellowship Review: Banting Post-Doctoral Fellowship; 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 Evaluation: M.A. Theatre Arts, University of California, Santa Cruz.

Other Professional Service

Mentor, Association for Theatre in Higher Education (ATHE) Leadership Institute, 2018

Chair, ATHE-ASTR Award for Excellence in Digital Scholarship, 2015 - 2018

Conference Program Committee

International Society for Intermediality Studies, 2015

Advisory Board, Robot Culture and Aesthetics

University of Copenhagen, Denmark, 2013 - present

Advisory Board, *A Player and a Gentleman: The Diary of Harry Watkins*

<http://harrywatkinsdiary.org>, 2013 - present

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

PROFESSIONAL AFFILIATIONS	American Society for Theatre Research American Theatre and Drama Society Association for the Study of the Art of the Present Association for Theatre in Higher Education	International Federation for Theatre Research Modernist Studies Association Performance Studies international Society for Cinema and Media Studies
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FUNDING *List of awards available upon request.*

REFERENCES *References available upon request.*