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Education

- Ph. D. 2000 Theatre, CUNY Graduate School and University Center, PhD Program in Theatre, Dissertation Title: *Eugenio Barba and the Stanislavski Legacy: An Ontology of the Actor*.
- M. Phil. 1997 Theatre, CUNY Graduate School and University Center.
- MFA 1989 Theatre/Directing, Brooklyn College, Thesis Production: *The Second Shepherds Play*.
- BA 1987 Theatre, Hunter College (Minor in English), (1975-77) Washington University.
- Diploma 1975 Riverdale Country Day School.

Post-Doctoral Full Time Employment

Chair, Communication and Theatre Arts, John Jay College of Criminal Justice, City University of New York (elected 2011; re-elected 2014); Coordinator Theatre Minor (2012 – present) Associate Professor (tenured and promoted 2010); Assistant Professor (2005-09); courses: Acting 1, Improvisation, Experimental Theatre (Special Topics), Advanced Improvisation (Special Topics), Crossing Borders: The Theatre of Migration and Immigration (Special Topics), Criminal Justice in Theatre, Directing, Drama Techniques in Crisis Intervention, Drama in Production I and II, Theatre History I and II, Techniques of College Learning, Computer Literacy, Experimental Probation Course, Basic Skills (Reading), Public Speaking, Persuasion; for English Department: Classical Literature; American Literature; Crime and Punishment in Literature; Freshman Composition; and Literacy in Literature; for SEEK Department: Communication Skills. 2005-present (tenured)

Substitute Assistant Professor, Department of Speech, Theatre, and Media Studies, John Jay College of Criminal Justice; courses: Acting 1, Public Speaking, 2003-05.

Visiting Assistant Professor; Head of Directing Program, Visual and Performing Arts, Rutgers University, Newark, NJ, (Directing, Theatre History, Acting, Movement, Introduction to Theatre, African American Drama, Spanish Drama in translation, Scandinavian Drama in translation, Effective Speech, and Voice and Articulation), 2001-03.

Papers and Books

Books

The Long Theatrical October: Polish Romanticism and Socialism in Jerzy Grotowski's Life and Art (under revision)

The Frankenstein Study: A Reading Skills Workbook Based on the Gothic Novel. Kendal Hunt Publishing: Dubuque, 2010.

Articles in Peer Reviewed National and International Journals

- “Trace Elements of Kyivan Modernism: the Les Kurbas Legacy in 21st Century Ukrainian Performance – March 2015” in *Tension and Recognition*. University of Wrocław Polish Philology Institute Department of Theory of Culture and Performing Arts (forthcoming)
- “Performances at a Symposium ‘Theatre as a Laboratory for Community Interaction’ at Odin Teatret, Holstebro, Denmark, May, 2014” *European Stages*, vol. 4. CUNY-GSUC (2015).
- “Theatre Ethics and the Performer’s Amoral Duties: an Axiology for the Actor” full length version in Polish. *The Game* a publication of *The Polish Journal of Philosophy* (No. 7/1 2013) Jagiellonian University, Cracow, (2014), 110-18.
- “Theatre Ethics and the Performer’s Amoral Duties: an Axiology for the Actor” short version in English in *Tension and Recognition*. University of Wrocław Polish Philology Institute Department of Theory of Culture and Performing Arts (2014), 281-294.
- “Why Theatre Matters to Criminal Justice Students: A Discussion between Seth Baumrin and Karen Malpede” *Howlround: a Journal of Theater Commons at Emerson College* <http://www.howlround.com/about/> (September 2012).
- “An Appeal to my Colleagues: The Institute for Crimes against Culture” [Address to the In Place of War Conference: Prishtina, Kosovo June 2010] in *Theatre and Nationalism*. eds. James Thompson and Jeton Neziraj. IPOW & Qendra multimedia: Kosovo, 2011.
- “Interview with Torgeir Wethal” *Odin Teatret Archives*. ed. Mirella Schino, Holstebro DK, 2010.
- “Where is my Grotowski? The Masquerade Plays On.” *New Theatre Quarterly*, Cambridge University Press, November 2009, 360-62.
- “Ketmanship in Opole: Jerzy Grotowski and the Price of Free Expression.” *The Drama Review* (T– 204) Winter 2009, 49-77.
- “Les Kurbas Theatre, Lviv, 2008.” *Slavic and Eastern European Performance*, Spring, 2009, 29-38.
- “Performances at the Headquarters of Paratheatre!?! The Centre for Study of Jerzy Grotowski's Work and for Cultural and Theatrical Research in Transformation.” *Slavic and Eastern European Performance*, Winter, 2007, 31-40.
- “Report on the IV World Congress of the International University Theatre Association in Krakow, Poland March 21-25, 2001.” With Nora Glickman in *Slavic and Eastern European Performance*, Winter 2002, 82-89.
- “No Longer in Search of an Author, a Character Defines Herself; Pirandello’s *Six Characters in Search of an Author* Viewed within the Context of Eugenio Barba’s Experimental Performance Methodology.” *Modern Drama*, volume 44, number 2, 2002, 174-87.
- “Jig Cook: Stage Manager for an American Renaissance.” *Journal of American Drama and Theatre*. Fall 2000, 55-74.
- “My Grandfather Konstantin Sergeievich: Interview with Eugenio Barba” *Transmission*. ed. Thomas Leabhart. *Mime Journal*, 1998/1999, 29-51.

Articles in Peer Reviewed National and International Journals (cont.)

“Eugenio Barba - Odin Teatret 1992” *Western European Stages*, Fall 1992, 5-7.

Peer Reviewed Book Chapters

“The Roots of Modern Drama” in *College Knowledge and Reading Strategy*, fourth edition. eds. Joseph Evering, Jose Fabara, Jason Kittler, Ernest Nieretka, and George Sussman. Pearson: Boston, 2008.

“Anarcho-Radical Roots—Opole to Oslo to Holstebro 1959-69; Eugenio Barba’s Early Experimental Theatre as Intervention.” Book chapter in *Vectors of the Radical: Textual Exchange, Global Radicalism, and the 60s*. ed. Mike Sell, an edition of *Works and Days* 39/40, Vol. 20 Nos. 1 & 2, ed. David Downing. Indiana University Press, 2002.

“Eugenio Barba and Professional Identity: Transcultural Actor Training” in *Theatre Without Frontiers*. eds. Maria S. Horne, Jean-Marc Larrue, and Claude Schumacher. International Association of University Theatres, Vox Theatri: Valleyfield, Quebec, 2001: 24-40. 2001

Encyclopedia

“Poor Theatre.” *Columbia Encyclopedia of Modern Drama*. eds. Gabrielle H. Cody and Evert Sprinchorn, an on-line encyclopedia, Columbia, 2005.

“Eugenio Barba” *Theatre Directors: An International Directory*, eds. J. W. Frick and S. M. Vallilo. Greenwood Press, 1991, 13-15.

Book and Performance Reviews

Paulina Lewin. *Ukrainian Drama and Theater in Seventeenth and Eighteenth Centuries*. Canadian Institute of Ukrainian Studies Press: Edmonton, 2008, in *Theatre Journal*, October 2010, (Vol. 62. 3. 481-482).

Thomas Richards. *The Heart of Practice: Within the Workcenter of Jerzy Grotowski and Thomas Richards*. London: Routledge, 2008 for *Theatre Topics*, March 2010, (Vol. 20, no. 1, 81-82).

Konstantin Stanislavski. *An Actor’s Work: An Actor’s Diary*. trans. Jean Benedetti. New York: Routledge, 2008 in *Theatre Journal*, December 2008, 689-690.

Carol Martin and Henry Bial, eds. *Brecht Sourcebook*. London: Routledge, 2000 in *Contemporary Theatre Review*, Volume 11, Part 1, 2001, 113-18.

Ode to Progress, Judith, Castle of Holstebro II, Dona Musica’s Butterflies, and Itsi Bitsi. Odin Teatret at La Mama E.T.C. October 1999, in *Theatre Journal*, October 2000, 410-14.

Sharon Carnicke. *Stanislavsky in Focus*. Amsterdam: Harwood Academic Publishers, 1998 in *Theatre Journal*, October 2000, 437-38.

Yvonne Shafer. *American Women Playwrights: 1900-1950*. New York: Peter Lang, 1995, *Eugene O’Neill Review*. Vol. 22, Nos. 1 and 2, Spring/Fall 1998, 196-199.

Book and Performance Reviews (cont.)

- Erik Exe Christofferson. *The Actor's Way*. trans. Richard Fowler. London: Routledge, 1993.
 Eugenio Barba. *Paper Canoe*. trans. Richard Fowler. London: Routledge, 1995. Ian Watson. *Towards a Third Theatre*. London: Routledge, 1993. Kirsten Hastrup, ed. *The Performers' Village*. trans. Judith Barba and Leo Sykes. Graasten: Drama; Quadruple review in 1996. *Asian Theatre Journal*, Fall 1997, 281-90.
- Phillip Zarilli. *Acting (Re)considered*. New York: Routledge, 1995. *Theatre Journal*, Fall 1996, 400-01.
- Ian Watson. *Towards a Third Theatre*. London: Routledge, 1993. *Theatre Insight*, Fall 1996, 60-62.
- Eugenio Barba and Nicola Savarese. *Dictionary of Theatre Anthropology: The Secret Art of the Performer*. trans. Richard Fowler. London: Routledge, 1992. *Forum Italicum*, Fall 1994, 469-71.

Journalism

- “Subpoetics International: the nacre train” for *Glej, List!* ed. Brodar, Urška, Ljubljana (forthcoming)

Conference Papers and Lectures

- “Fragments from an Introduction – The Assassination of Les Kurbas: the Impact of the Machine Gun Generation on the Development of Modern Ukrainian Theatre” CUNY Academy for the Humanities and Sciences (December 8, 2016).
- “Centripetal and Centrifugal forces: On the Sustainability of Autonomous Theatre Groups in the 21st Century – The Migratory Theatre Group v. The Acculturated Theatre Company (Jerzy Grotowski at the Fifth Circle Railway Station)” University of Opole Institute of Philology symposium “Estradas for the 21st Century: Global Theatre in Opole” Opole, Poland (November 29, 2016).
- “Trace Elements of Kyivan Modernism: the Les Kurbas Legacy in 21st Century Ukrainian Performance” University of Wrocław Polish Philology Institute Department of Theory of Culture and Performing Arts and University of Wrocław and the German Philology Institute Department of Literature Teaching in collaboration with the Polski Theatre in Wrocław, 3rd edition of international academic conference: “Between Film and Theatre III On the Border(s): The Culture Space of Central Europe” Wrocław, Poland (April 24, 2015)
- “The Central European Origins of Modern Theatre in the USA” at the request of the Theater Studies and Acting Faculty of Culture and Arts Ivan Franko University, L’viv, Ukraine, (March 12, 2015).
- “Raw Materials, Roots, and Ethnodramaturgy; the body/mind culture” for “Transforming Trauma Through Art” panel at “polip; International Literature Festival” organized by Qendra Multimedia, Prishtina in cooperation with BETON, Belgrade, (May 13, 2013).
- “The Classroom Was as Sacred as the Theatre: a Tribute to Professor Harry Carlson” for “Strindberg and Friends: A Tribute in Memory of Harry Carlson” at Scandinavia House, Nordic Center in America, NY (March 19, 2013).

Conference Papers and Lectures (cont.)

- “Performer as Public Servant: Fallacy or Duty?” at “Performance and Justice: Representing Dangerous Truths Symposium” at John Jay College, given by the Department of Communication and Theatre Arts and the Department of Sociology (March 14, 2013).
- “Theatre Ethics and the Performer’s Amoral Duties: an Axiology for the Actor” at the symposium “Breaking Down Cultural Stereotypes in Theatre” at The University of Opole Institute of Polish Philology, (October 22, 2012).
- “Theatre Ethics and the Performer’s Amoral Duties: an Axiology for the Actor” at the conference, “Tension and Recognition. On Inter-, Multi- and Trans-cultural Communication in Performing Arts.” University of Wrocław Polish Philology Institute Department of Theory of Culture and Performing Arts, (October 20 2012).
- “Theatre Ethics and the Performer’s Amoral Duties: an Axiology for the Actor” for The Adam Mickiewicz Institute and Wydział Polonistyki Institute of Polish Studies (Warsaw University) at MiTo Art Gallery, October 20, 2011.
- “Theatre and Post Traumatic Stress: Do 9/11 Dramas Heal or Conceal Wounded Culture?” at Teatri Dodona conference: “PLAYgrounds between facts and fiction: new theatre forms after 1990,” Pristina, Kosovo June 19, 2011.
- “An Appeal to my Colleagues: The Institute for Crimes against Culture” In Place of War Research and Practice Network International Conference at The National Theatre of Kosovo, Prishtina Kosovo, June 24-28, 2010.
- “The Relevance of Jerzy Grotowski and Eugenio Barba’s Search for Meaning Through the Total Actor in the Face of Twenty-First Century Hopelessness” at the 21st Century Theatre Conference organized by Gledališče Glej by the Education Program in Drama Writing and Theory of Theatre, *PreGlejev laboratorij*, Ljubljana, Slovenia, June, 17, 2010.
- “Initiating a Floating Island,” part of A Laboratory of Actor Training *etc’s In the Throes of the Thaw* series, A.R.T. NY, NYC January 4, 2010.
- “America is a Land of First Names Strangers: Discussion and Memoriam for Jacques Chwat” at The Coffeehouse Chronicles, La Mama Theatre, E. T. C., NYC, December 5, 2009.
- “Report on the Kosovo International Theatre Festival” to the Albanian Students Association, John Jay College of Criminal Justice, Dec. 3, 2009.
- “Theatre Artists’ Survival in Totalitarian States.” Guest lecturer at the Kosovo International Theatre Festival at the invitation of the National Theatre of Kosovo, Nov. 2-8, 2009.
- “Grotowski and the New York Theatre Artist.” Guest lecturer for “The New York Theatre Experience,” LaGuardia Community College, Queens, NY, October 10, 2009.
- “Grotowski and PZPR Connections” for “Grotowski and Communist Poland,” John Jay College of Criminal Justice, part of “Tracing Grotowski’s Path: Year of Grotowski in New York,” sponsored by the NYU Tisch School of the Arts and the Polish Cultural Institute, New York, April 17, 2009.
- “Theatre Ethics and the Performer’s Amoral Duty.” Junior Faculty Colloquia: CUNY Council for Sciences and Humanities, CUNY Graduate Center, December 2003.

Conference Papers and Lectures (cont.)

“Eugenio Barba and Professional Identity: A Transcultural Approach to Actor Training.” Fourth World Congress of the International University Theatre Association, “Theatre Without Frontiers” Conference, Krakow Poland, March 2001.

“Eugenio Barba and Professional Identity: A Transcultural Approach to Actor Training.” University of Michigan Theatre Department, Ann Arbor, January 23, 2001.

“Cultivating Action through Impulses.” University of Maryland, Theatre Department, College Park, March 2000.

“No Longer in Search of an Author, a Character Defines Herself; Pirandello’s *Six Characters in Search of an Author* Viewed within the Context of Eugenio Barba’s Experimental Performance Methodology.” MLA, Chicago, December 1999.

“The Theatre Director: Visionary or Artisan?” Association for Theatre in Higher Education at Toronto, July 1999.

“Dramatic Stillness/Dynamic Immobility.” ACTR/ARTC at University of Ottawa, May, 1998.

“Eugenio Barba’s Pre-expressivity and its Historical Antecedents.” ASTR Conference, San Antonio, Texas, November, 1997.

“Eugenio Barba, Pre-expressivity, and Intercultural Training: What’s in It for Us?” Beloit College Theatre Department, Beloit, December, 1996.

“Jig Cook: Stage Manager for an American Renaissance.” “Suppressed Desires: Susan Glaspell and her Contemporaries” Conference, University of Glasgow, May, 1996.

Books in Progress

The Assassination of Les Kurbas: the Impact of the Machine Gun Generation on the Development of Modern Ukrainian Theatre (in draft)

Articles /Reviews in Progress

“Breaking the Les Kurbas Taboo: Time-Spaciousness and 21st Century Ukrainian Performance” (draft)

Artistic Work

Director. *Awake and Sing* and *Golden Boy* for the Ivan Franko University in L’viv, Ukraine graduate program in Theatre Studies (scheduled June/July 2017)

Director. *Stranger in a Strange Land*. Gershom Theatre at Theatre Zavodska 31 (Ukrainian premiere), L’viv, Ukraine (January 26, 27).

Director. “Visible and Audible Energy – individual suns/inner shores.” Workshop in performance. Subpoetics International at the Les Kurbas Theatre in L’viv (January 16, 2017).

Director. *Nomansland*. Subpoetics International. Public Performances at the Symposium with Performances “*neo-Estradas* or the Journalistic Stage for today: Grotowski’s 20th Century roots in Lower Silesia in context of 21st Century global displacement” At Opole University and the Puppet and Actor Theatre Opole, Poland, (scheduled November 25th - December 4th 2016)

Artistic Work (cont.)

- Director. *Stranger in a Strange Land*. Gershom (Subpoetics' Laboratory Theatre in L'viv).
Premiere Public performances At the Symposium with Performances "neo-Estradas or the Journalistic Stage for today: Grotowski's 20th Century roots in Lower Silesia in context of 21st Century global displacement" At Opole University and the Puppet and Actor Theatre Opole, Poland, (scheduled November 25th - December 4th 2016)
- Director. *Nomansland*. Subpoetics International. Public Performances at Glej Theatre, Ljubljana, Slovenia, September 6, 7, and 8, 2016.
- Director. "Noh Games" Subpoetics International workshop at the Malči Belič Youth Care Center, Ljubljana, Slovenia, September 1, 2, 3, 4, 5, and 6, 2016.
- Director. *Gershom: Stranger in a Strange Land*. Subpoetics International theatre workshop part 2 with students from Ivan Franko University and Les Kurbas Theatre at the Lesya Ukrainka Dramatic Theatre in L'viv, Ukraine, June 27-July 1, 2016.
- Director. *Nomansland*. Subpoetics International. Theatre workshop at Interclub 17 Studios, Paris. April 20 -27, 2016.
- Director. *Gershom: Stranger in a Strange Land*. Subpoetics International theatre workshop presentation with students from Ivan Franko University and Les Kurbas Theatre at the Lesya Ukrainka Dramatic Theatre in L'viv, Ukraine, January 25-30, 2016.
- Director. *Subpoetics – Port d'Alger 1962*. Performances at the Lesya Ukrainka Dramatic Theatre in L'viv, Ukraine, January 23-29, 2016.
- Director. *Subpoetics – Port d'Alger 1962*. Theatre workshop and performances in Vienna, Austria at the Alte Washerei at the invitation of Brunnenpassage KunstSozialRaum, October 26-30, 2015.
- Director. *Sous poétique: Le sens—noyau*. Theatre workshop in Paris, France at Lilas en Scene, June 22-26, 2015.
- Director. *La fugitive*. A human rights opera for children's voices in French by composer Lucio Gregoretti and librettist Daniel Goldenberg. Vertical Player Repertory Opera (in progress)
- Director. *Subpoetics: Inner poetry in Performance* for "polip; International Literature Festival" Organized by Qendra Multimedia, Prishtina in cooperation with BETON, Belgrade May13, 2013.
- Director. *Subpoetics* at The University of Opole Institute of Polish Philology, October 23-24, 2012.
- Artistic Director. *In Our Name: A Play of the Torture Years* by Michael Meltsner as the Department of Communication and Theatre Arts Student Directing Project, spring 2012.
- Director. *Sub-poetics* for The Adam Mickiewicz Institute and Wydział Polonistyki Institute of Polish Studies (Warsaw University) at MiTo Art Gallery, October 20, 2011.

Artistic Work (cont.)

Co-producer (with Johanna Carlin). *9/11 Performance Project*. Five plays at John Jay College of Criminal Justice, Art of Justice Program, Gerald W. Lynch Theatre: *Demolition of the Eiffel Tower* by Jeton Neziraj; *Another Life* by Karen Malpede; *Domestic Crusaders* by Wajahat Ali; *What Happened* by Amy Green; and *We Were Kids* by the students of Karen Malpede, New York, September 8-11, 2011.

Director. *Five Scenes from a Disaster*, part of “Critical Incidents and Children: The World Trade Center Attack: Consequences and Perspectives for Children and Youth,” for The Academy for Critical Incident Analysis annual conference at John Jay College, New York, July 21, 2011.

Director. *Sub-poetics*. Glej Theatre, Ljubljana, Slovenia, June 23-26, 2011.

Producer. *Another Life*, by Karen Malpede at Teatri Dodona conference: “PLAYgrounds between facts and fiction: new theatre forms after 1990,” Pristina, Kosovo June 19, 2011.

Producer. *SKRIP Orkestra*. Ljubljana’s Glej Theatre in New York at Gerald W. Lynch Theatre, director Jelena Rusjan, October 22, 23, and 24, 2010.

Producer. *SKRIP Orkestra Unplugged*. Ljubljana’s Glej Theatre in New York and others at South Oxford Space; ART New York, director Jelena Rusjan. October 29 and 30, 2010.

Tour Liaison. *Traces in the Snow*. Solo Performance by Roberta Carreri of Denmark’s Odin Teatret, director Eugenio Barba, at La Mama E.T.C., January 9, 2010.

Director. *Il Furioso: the birth of modern justice with drums* (a dual language adaptation of Aeschylus’ *Eumenides*) at John Jay College of Criminal Justice, Art of Justice Program, Gerald W. Lynch Theatre, November 18-22, 2009.

Director. *Tales of Hoffman*. Vertical Player Repertory Opera, under the Brooklyn Bridge, Brooklyn, NY, September 2008.

Director. *Extreme Mothers*. Three mono-dramas by Nora Glickman, YIVO, NYC, April 2007.

Director. *Medée*. (Darius Milhaud’s Opera, 1938) Vertical Player Repertory Opera, Brooklyn, NY, November-December 2006.

Director. *As Five Years Pass*. playwright: Federico Garcia Lorca. Rutgers - Newark, Department of Visual and Performing Arts, April, 2003.

Director. *Medea; Nine Night*, (co-author). An Afro-Caribbean experiment. Sarah Lawrence College. April, 2003.

Artistic Director. *Directing Projects 2002*. Rutgers - Newark, Department of Visual and Performing Arts, December, 2002.

Director. *Mother; Knot*, (co-author). An Afro-Caribbean experiment. Westbeth Theatre, NY, April 2002.

Artistic Work (cont.)

Actor (Don Juan). *Don Juan in Hell*. Director: John Esche. Concert Reading. New Jersey Institute of Technology, October, 2002.

Director. *Hedda Gabler*. Rutgers - Newark, Department of Visual and Performing Arts, Spring, 2002.

Artistic Director. *Directing Projects 2001*. Rutgers - Newark, Department of Visual and Performing Arts, Fall, 2001.

Director. Zanni Commedia Players, Philadelphia, 2000-01.

Facilitator. The Hansberry Project. Theatre workshop devoted to African American drama of the mid 20th Century, NY, 2000

Workshop Leader. "Silence, Stillness, and Oppositions (The Dance of the Impulses); Workshop in the Pedagogy of Eugenio Barba and Odin's Actors." University of Michigan, Ann Arbor, January 22-26, 2001.

Tour Liaison. Odin Teatret, La Mama E.T.C., NY, October, 1999.

Director. *Life is A Dream*. Chamizal Siglo D'Oro Festival. Juarez, Mexico/El Paso, TX, March, 1999.

Director. "The Anatomies of Theatre and Dance: Bridges Connecting the Body and Imagination." Work Demonstration for "Merged Realities Symposium: Artists and Scientists in a Discussion at the Crossroads of Two Cultures," University of Arizona, Tucson, March 1999.

Workshop Leader. "Silence, Stillness, and Oppositions (The Dance of the Impulses)." University of Ottawa, May, 1998.

Workshop Leader. "Stage Presence: Voice and Movement." Annual UIL Superconference, Texas Tech University, Fall, 1998.

Organizer. "American Women Playwrights" and "Eugene O'Neill in Performance." Two colloquia given by Yvonne Shafer, Visiting Scholar at Texas Tech University, Lubbock, Texas, March 1998.

Director. *Gyps and Dolls*, Texas Tech University, Department of Theatre and Dance, Lubbock Texas, Fall, 1997.

Workshop Leader. "Teaching Voice for the Student Actor." Annual UIL Superconference, Texas Tech University, Fall, 1997.

Workshop Leader. "The Do's and Don'ts of Directing" Annual UIL Superconference, Texas Tech University, Fall, 1997.

Movement Coach. *Grethel's Anger*, director: Vernice Miller, BACA Downtown, Brooklyn, Spring, 1997.

Fight Choreographer. *Suburbia*, Director: Debbie Saivetz, Rutgers - Newark, Department of Visual and Performing Arts, Spring, 1997.

Artistic Work (cont.)

- Vocal Coach. *Caligula*, Director: Dan Drew, Rutgers - Newark, Department of Visual and Performing Arts, Fall, 1996.
- Guest Lecturer. "Jerzy Grotowski and Eugenio Barba," MFA Program in Dramaturgy, Brooklyn College, Fall, 1996.
- Director. *Mother; Knot*, (co-author). An Afro-Caribbean experiment. Scenekunstsfestival 96, Århus, DK, August, 1996.
- Stage Manager. *The Wild*, playwright/director: Andy Teirstein, La Mama E.T.C., NY June, 1996.
- Director. *Mother; Knot*, (co-author). An Afro-Caribbean experiment. The Public Theatre, "Free at Three," NY, May, 1996.
- Director. *Mother; Knot*, (co-author). An Afro-Caribbean experiment. Samuel Beckett Theatre, NY, February, 1996.
- Guest Lecturer. "Zeami and Mimesis," MFA Program in Dramaturgy, Brooklyn College, Fall, 1995.
- Director. *Mother; Knot*, (co-author). An Afro-Caribbean experiment. Theatre Collective, NY, 1995.
- Director. *Mother; Knot*, (co-author). An Afro-Caribbean experiment. New Play Festival at Finborough, London, August, 1995.
- Director. *Mother; Knot*, (co-author). An Afro-Caribbean experiment. Teater Metropole Theatre, Århus, DK, Summer, 1995.
- Director. *Mother; Knot*, (co-author). An Afro-Caribbean experiment. Ninth Street Theatre's "Mothers and Daughters Festival," Theatre for the New City, NY, May, 1995.
- Guest Lecturer. "Zeami and the Noh Theatre of Japan," MFA Program in Dramaturgy, Brooklyn College, Fall, 1994.
- Guest Lecturer. "Eugenio Barba's Barbers in Southern Italy," Hunter College Theatre Club, Hunter College, NY, Spring, 1994.
- Production Manager. *The Miser*, Queensborough Community College, Department of Speech Communications and Theatre Arts, New York, Fall, 1994.
- Director. *Grime*, playwright: Chris Mack, Tribeca Lab Theatre, NY, Fall, 1994.
- Director. *Grime*, playwright: Chris Mack, Westbank Theatre, NY, Spring, 1994.
- Moderator. "Colloquium on William Shakespeare's *As You Like It*," Queensborough Community College, Department of Speech Communications and Theatre Arts, New York, Spring, 1994.
- Production Manager. *As You Like It*, Queensborough Community College, Department of Speech Communications and Theatre Arts, New York, Spring, 1994.

Artistic Work (cont.)

- Moderator. "Colloquium on Thornton Wilder's *The Matchmaker*," Queensborough Community College, Department of Speech Communications and Theatre Arts, New York, November, 1993.
- Director. *The Misanthrope*, Queensborough Community College, Department of Speech Communications and Theatre Arts, New York, April, 1993.
- Director. *Duppy Speaks*, playwright: Vernice Miller. An Afro-Caribbean experiment. La MaMa – La Galleria, NY March, 1993.
- Producer. *Judith*, Odin Teatret, director: Eugenio Barba, Arts at St. Ann's, Brooklyn, January, 1993.
- Program Administrator. Advanced Corporeal Training for the Actor with Roberta Carreri - Odin Teatret of Holstebro, DK in NY, January 1993
- Director. *The Cherry Orchard*, Queensborough Community College, Department of Speech Communications and Theatre Arts, New York, Fall, 1992.
- Director. *Summer and Smoke*, Queensborough Community College, Department of Speech Communications and Theatre Arts, New York, Spring, 1992.
- Director. *Schiele*, playwright: Stephen Fechter, Greenwich Street Theatre, NY, April and November, 1991.
- Director. *Power Love, South Hampton, and Emma in her Mackintosh*, (staged readings of new plays), The Drama Project, NY, Spring, 1991.
- Director/Producer. Five Moon Theatre Summer Mini-season - Nine New Plays, *Hamlet Tag, Medea; NOW, Lena of Mosad, Wozzek by One, Seven Notes, Under the Monkey Tamarind Tree, Street Suite, The Decline of Civilization, Benched*, Playground Theatre, NY, June through September, 1990.
- Director. *Hamlet Tag and Medea; NOW*, La MaMa - La Galleria, NY, May, 1990.
- Director. *Bella Rosa Palko (Star of the Silver Screen)*, Summerscape Theatre, Brooklyn Center for the Performing Arts (BCBC), Brooklyn, June, 1990.
- Director/Playwright Director. *Evening of Jamaican/American Theatre*, The Storefront, Brooklyn, May, 1990.
- Director/Playwright. *Hamlet Tag and Medea; NOW*, Nat Horne Theatre, NY, April, 1990.
- Director. *The Second Shepherds Play*, MFA Thesis Production, thesis adviser: Samuel Leiter, Brooklyn College, Spring, 1989.
- Properties Designer. *The Birthday Party*, director: Stanley Hwang, Brooklyn College, Spring, 1989.
- Properties Designer. *Edmond*, director: Yechiel Ben-Ami, Brooklyn College, Spring, 1989.
- Actor. Mask and Mime Demonstration, Hunter College Mime Troupe, Inaugural of President Paul Le Clerc, Hunter College, NY, 1989.

Artistic Work (cont.)

- Director/Playwright. *Medea; Nine Night*. An Afro-Caribbean experiment. Café Theatre Festival, London, August, 1989.
- Costume Supervisor. *The Seagull*, director: Bill Prosser, Brooklyn College, Fall, 1988.
- Guest Artist. Director/Playwright, *Medea; Nine Night*. An Afro-Caribbean experiment. Odin Teatret, Holstebro, DK, August, 1988.
- Director/Playwright. *Medea; Nine Night*. An Afro-Caribbean experiment. The Nat Horne Theatre, Five Moon Theatre, July, 1988.
- Producer. *Madame Bovary Downtown*, director/playwright: Tage Larsen of Yorick Teatret of Århus, DK, Brooklyn Center for the Performing Arts (BCBC), Brooklyn, April, 1988.
- Actor (Paris). *The Crucible*, director: Samuel Leiter, Brooklyn College, Spring, 1988.
- Director. *Waiting for Lefty*, Brooklyn College, Spring, 1988.
- Director. *This Bird of Dawning Singeth All Night Long*, playwright: Phillip Hayes Dean. Brooklyn College, Spring, 1988.
- Stage Manager. *The Lion in Winter*, director: Amy Umland, Brooklyn College, Spring, 1988.
- Sound Design. *Talking With*, director: Michael Posnick, Hunter College, NY, Fall, 1987.
- Actor. (Pantelone, Dottore, Arlequino), Commedia dell' Arte Demonstration, Hunter College Mime Troupe, Alumni Day, Hunter College, NY, 1987.
- Director/Playwright. *Medea; The Last Fair Deal*. An Afro-Caribbean experiment. Five Moon Theatre at the Edinburgh Fringe Festival, August, 1986.
- Director/Playwright. *Medea The Last Fair Deal*. An Afro-Caribbean experiment. Central Park, Five Moon Theatre, NY, June, 1986.
- Director/Playwright. *Artaud's Heroes*, Pelican Theatre, Five Moon Theatre, NY, November, 1985.
- Director. *Romeo and Juliet*, Church of St. Andrew and St. Paul, Five Moon Theatre, NY, August, 1985.
- Moderator. "Colloquium with Jerzy Grotowski," Hunter Theatre Club, NY, Fall, 1984.
- Director. *Jacques Brel is Alive and Well and Living in Paris*, Theatre 22, Five Moon Theatre, NY, November, 1984.
- Stage Manager. *The Pirates of Penzance*, Island Theatre Workshop, Martha's Vineyard, MA, July, 1984.
- Director. *Of Mice and Men*, at the Amphitheatre, Five Moon Theatre, Martha's Vineyard, MA, August, 1984.
- Moderator. "Colloquium with Eugenio Barba," Hunter Theatre Club, Hunter College, NY, Spring, 1984.
- Assistant Director. *The Physicists*, director: Mira Felner, Hunter College, NY, Spring, 1984.

Artistic Work (cont.)

Moderator. "Colloquium with Jerzy Grotowski," Hunter Theatre Club, NY, Fall, 1983.

Actor (Raymond). *Funnyhouse of a Negro*, Hunter College, NY, Fall, 1983.

Director. *The Member of the Wedding*, at the Amphitheatre, Five Moon Theatre, Martha's Vineyard, MA, August, 1983.

Stage Manager. *Pinafore*, Island Theatre Workshop, Martha's Vineyard, MA, July, 1983.

Sound Designer. "The Festival of One-Acts," artistic director: Marvin Seiger, Hunter College, NY, Spring, 1983.

Playwright. *Yarmulkes*, director: Vernice Miller, Hunter College, NY, Spring, 1983.

Moderator. "Colloquium with Jerzy Grotowski," Hunter Theatre Club, NY, Fall, 1982.

Sound Designer. *The Bacchae*, director: Mira Felner, Hunter College, NY, Fall, 1982.

Director. *The Indian Wants the Bronx*, Hunter Theatre Club, Hunter College, Fall, 1982.

Director. *Oh Dad, Poor Dad . . .* Five Moon Theatre/Island Theatre Workshop Martha's Vineyard, MA, August, 1982.

Stage Manager. *The Mikado*, Island Theatre Workshop, Martha's Vineyard, MA, July, 1982.

Playwright. *College*, director: David Perry, Hunter College, NY, Spring, 1982.

Sound Designer. "The Festival of One-Acts," artistic director: Marvin Seiger, Hunter College, NY, Spring, 1982.

Actor (Willy). *The Time of Your Life*, director: Marvin Seiger, Hunter College, NY, Fall, 1981.

Director. *The Indian Wants the Bronx*, at the Amphitheatre, Five Moon Theatre, Martha's Vineyard, MA, August, 1981.

Actor (The Grand Duke and 13 other parts). *Caucasian Chalk Circle*, director: Michael Posnick, Hunter College, NY, Spring, 1981.

Actor (Gros Rene, La Grange). *Scanerelle* and *Precious Maidens Ridiculed*, director: Mira Felner, Hunter College, NY, Fall, 1980.

Actor (Mercutio)/Fight Choreographer. *Romeo and Juliet*, Island Theatre Workshop, Martha's Vineyard, MA, June 1980.

Stage Manager. *The Music Man*, Island Theatre Workshop, Martha's Vineyard, MA, Spring, 1980.

Stage Manager. *The Lion in Winter*, Island Theatre Workshop, Martha's Vineyard, MA, Fall, 1980.

Actor (Fedotik)/Sound Designer. *The Three Sisters*, Island Theatre Workshop, Martha's Vineyard, MA, Fall, 1979.

Artistic Work (cont.)

Sound Designer/Production Manager. *The Diary of Anne Frank*, Island Theatre Workshop Martha's Vineyard, MA, Spring, 1979.

Actor (Fiddler). *The Devil and Daniel Webster*, Island Theatre Workshop, Martha's Vineyard, MA, Fall, 1978.

Lyricist, Musician. "The Flying Elbows," Old-Time String Band, Martha's Vineyard, MA, 1978-84.

Actor (Montano). Fight Choreographer. *Othello*, Island Theatre Workshop, Martha's Vineyard, MA, June, 1978.

Service

Guest Scholar. "Twentieth Century Theatre" Ivan Franko University in L'viv, Ukraine. Lectures and directing two plays by Clifford Odets as graduate student diploma projects: *Awake and Sing* and *Golden Boy* at the Lesya Ukrainka Dramatic Theatre in L'viv (performances scheduled June/July 2017). October 2016 – July 2017

Organizer. (with Vernice Miller) Performance and Justice Series, "Justice Talks: Examining Issues of Mass Incarceration, Race, Gender, and more" a TEDx event given by the Department of Communication and Theatre Arts, John Jay College of Criminal Justice, April 30, 2015.

Organizer. (with Vernice Miller) Performance and Justice Series, "Black Dignity Matters" a Celebration of Black History Month given by the Department of Communication and Theatre Arts and the Department of Sociology, John Jay College of Criminal Justice, February 24 and 26, 2015.

Member. (appointed) Research Advisory Council, Office of the Advancement of Research, John Jay College of Criminal Justice, 2014 - present

Organizer. (with Lorraine Moller) Performance and Justice Series, *WESANDON: The Lost Track to Nirvana*, Moradokmai Theater Community from Thailand, dir. "Kruchang" Janaprakal Chandruang, in English and Thai, given by the Department of Communication and Theatre Arts, John Jay College of Criminal Justice, November 25 2014.

Organizer. (with Lucia Trimbur) Performance and Justice Series, *Mirrored Surfaces: reflexive representation and stories of struggle*, film, panel discussion, and readings exploring the boxing gym as a discursive site for class, gender, race and social relations in New York City and Lisbon with Lucia Trimbur, James Newitt, and Genève Brossard, given by the Department of Communication and Theatre Arts and the Department of Sociology, John Jay College of Criminal Justice, November 19, 2014.

Organizer. Performance and Justice Series, *The Power of Performance: Theatre in War Zones*, presented by Bond Street Theatre, given by the Department of Communication and Theatre Arts, John Jay College of Criminal Justice, November 6, 2014.

Guest/participant. "Theatre as a Laboratory for Community Interaction" at Odin Teatret – Nordisk Teaterlaboratorium, Holstebro, DK May 15-19, 2014

Service (cont.)

- Organizer. (with Noelia Diaz) Performance and Justice Series, *Cooking with Elisa* (play reading) by Lucia Laragione (La Micro Theatre and The Memory Project) given by the Department of Communication and Theatre Arts, John Jay College of Criminal Justice, May 8 2014.
- Organizer. (with Aniko Szucz and Melissa Wong), “*Performance and Justice 2014: Interventions at the Intersections of Art, Pedagogy, Politics*” Symposium at John Jay College, given by the Department of Communication and Theatre Arts and the Department of Sociology, John Jay College of Criminal Justice, March 26 and 27, 2014.
- Organizer. (with Aniko Szucz and Melissa Wong), *Dirty Paki Lingerie* (performance by Aizzah Fatima) at John Jay College, given by the Department of Communication and Theatre Arts and the Department of Sociology, John Jay College of Criminal Justice, (March 26 and 27, 2014).
- Organizer. (with Margit Edwards) Performance and Justice Series, *Can't Get Right*. Theatre of the Oppressed NYC/Center for Alternative Sentencing and Employment Services and the Queens Justice Corps, dir. Katy Rubin given by the Department of Communication and Theatre Arts, John Jay College of Criminal Justice, March 2014.
- Organizer. (with Noelia Diaz) Performance and Justice Series. *Villa* a staged reading of the play by Chile's Guillermo Calderon given by New York's La Micro Theatre, given by the Department of Communication and Theatre Arts given by the Department of Communication and Theatre Arts, John Jay College of Criminal Justice, December 2013.
- Organizer. (with Margit Edwards) Performance and Justice Series. *Yue Madeline Yue* a staged reading of the play by Kosovo's Jeton Neziraj and a talk by the author given by the Department of Communication and Theatre Arts, John Jay College of Criminal Justice, November 2013.
- Organizer. Performance and Justice Series. “The Mechanisms are Frightening” an installation on the theatre of Spain's Angelica Liddell on the topic of African immigration and Spain's human rights abuses by Poland's Eve Toploska given by the Department of Communication and Theatre Arts, John Jay College of Criminal Justice, September 2013.
- Organizer. *Dom Perlimplin and Belisa in the Garden* and *The Shoemaker's Prodigious Wife* (two one-acts by Federico Garcia Lorca). “Summer Theatre at John Jay” Season 2, given by the Department of Communication and Theatre Arts, John Jay College of Criminal Justice, July, 2013.
- Organizer. (with David Brotherton and Melissa Wong), “Performance and Justice: Representing Dangerous Truths Symposium” at John Jay College, given by the Department of Communication and Theatre Arts and the Department of Sociology, John Jay College of Criminal Justice, March 13, 14, and, 15, 2013.
- Council of Undergraduate Minors and Programs Coordinators, John Jay College of Criminal Justice, 2012 - present
- Organizer. *The Purple Flower*. A one-act play Harlem Renaissance play, as the inaugural event of “Summer Theatre at John Jay” John Jay College of Criminal Justice Department of Communication and Theatre Arts, John Jay College of Criminal Justice, August 1 and 2; and “Welcome Back Week” September 12, 2012.

Service (cont.)

Organizer. "The emergence of 'star disaster-affected areas' in media coverage and its influences: An indigenous area example from Typhoon Morakot, Taiwan" Part Two of John Jay College's Department of Communication and Theatre Arts Cultural and Media Studies Performance and Lecture Series, John Jay College of Criminal Justice, April 26, 2012.

Organizer. "The Power of the Performing Arts in Ex-Yugoslavia," Inaugural Event in John Jay College's Department of Communication and Theatre Arts Cultural and Media Studies Performance and Lecture Series, John Jay College of Criminal Justice, February 28, 2012.

Faculty Personnel Committee Subcommittee on Service Standards John Jay College of Criminal Justice. 2012.

Faculty Personnel Committee, John Jay College of Criminal Justice. 2011 – present

Provost's Advisory Committee, John Jay College of Criminal Justice. 2011 – present

Council of Chairs, John Jay College of Criminal Justice. 2011 – present

Faculty Advisor. Albanian Student Association, John Jay College of Criminal Justice. 2011.

Panelist. Gerald W. Lynch Theatre's "Arts and Justice Series" panel discussion on "Scenes from *The Mind-Boggling, Tragical-Comical Trial of Madame P and Other 4-Legged and Winged Creatures*, John Jay College of Criminal Justice. New York, November 30, 2010.

Panelist. Talks for Junior Faculty: Office for the Advancement of Research. John Jay College of Criminal Justice. October 28, 2010.

Performing Arts Advisory Council (Faculty Representative) Gerald W. Lynch Theatre, John Jay College of Criminal Justice 2009-11.

Organizer. "Memorial for Torgeir Wethal" at La Mama, E.T.C., August 2, 2010.

Organizer. "Tracing Roads Across Cultures in 21st Century Theatre," Public Meeting with Thomas Richards and Mario Biagini of Pontedera, Italy's Workcenter of Jerzy Grotowski And Thomas Richards made possible by John Jay College of Criminal Justice Department of Communication and Theatre Arts, New York, April 1, 2010.

Organizer. *Hit the Body Alarm*, a solo performance by (Obie award winning) Winsome Brown about prison conditions from the inmates viewpoint. Followed by a panel discussion with the artist and faculty. Department of Communication and Theatre Arts, at John Jay College, February 24, 2010.

Organizer, A Laboratory of Actor Training, E.T.C.'s "Dance of Intentions," an intensive one week workshop in actor training with Odin Teatret's Roberta Carreri at Jeanette Stoner Studio & Salomon Arts Gallery, NY, January 4-8, 2010.

Panelist, Theatre Panel PSC CUNY Awards Program, 2009-10.

Panelist, Interdisciplinary Studies Panel PSC CUNY Awards Program, 2009-10

Curriculum Committee, Communication Theatre Arts Department John Jay College of Criminal Justice, 2009-2011.

Service (cont.)

Organizer, “Grotowski and Communist Poland,” made possible by John Jay College of Criminal Justice and the CUNY Research Foundation, John Jay College of Criminal Justice, part of “Tracing Grotowski’s Path: Year of Grotowski in New York,” sponsored by the NYU Tisch School of the Arts and the Polish Cultural Institute, New York, April 17, 2009.

Organizer, *The Investigation* and three scenes from *Cases of Murder* an interactive theatre work devised by the Ruti Kanner Group of Tel-Aviv University Department of Theatre Arts, at John Jay College, February 27, 2009.

Coordinator, “Tracing Grotowski’s Path: Year of Grotowski in New York,” sponsored by the NYU Tisch School of the Arts and the Polish Cultural Institute, New York, February 6 – July 13, 2009.

Faculty Development Committee. SEEK. John Jay College of Criminal Justice. 2009.

New Majors and Minors sub-Committee. John Jay College of Criminal Justice. 2008-2009.

Theatre sub-Committee. Communication and Theatre Arts Department. John Jay College of Criminal Justice. 2008-2011

Main Speaker, Workshop Facilitator, Association for Asian American Accounting and Finance Professionals, “Workshop 1: Communication Skills,” Newark New Jersey, 2007.

Consultant (theatre collection). Museum of the City of New York, 2003.

Workshop Leader. “Interpersonal and Public Communication.” Newark Museum. Summer and Fall, 2002.

Moderator. “Teaching across and inside Cultural Boundaries: Education and the Hasidic Community,” as part of “Internship in Building Community Seminar,” Columbia University, June 1999.

Referee. *Theatre Research in Canada*. 1998.

Panelist. “Hire, Higher, Hierarchy,” ATHE Conference, New York, 1996.

Dissertation Committee

External Reader. (2017) *An Artist or a Philistine? Fryderyk Chopin in his own Eyes and in the Eyes of his Contemporaries in the Perspective of Performance Studies*. Candidate, Dorota Mackenzie. Dissertation supervisor, Prof. dr hab. Tadeusza Cegielskiego. Uniwersytet Warszawski, Wydział “Artes Liberales.

Grants and Awards

2016 Faculty Scholarship Award. Office of the Advancement of Research, John Jay College of Criminal Justice. Symposium. “Estradas for the 21st Century: Global Theatre in Opole” Opole, Poland. November.

2016 Enhanced Travel Award, Office of the Advancement of Research, John Jay College of Criminal Justice. Symposium. Opole, Poland. November.

2016 Faculty Scholarship Award. Subpoetics International performances, workshop for youth, and documentary filmmaking in Ljubljana.

Grants and Awards (cont.)

- 2016 U.S. Embassy in Slovenia. Glej Theatre/Subpoetics International performances, workshop for youth, and documentary filmmaking in Ljubljana (not awarded)
- 2016 CEC Artslink multidisciplinary program. A Laboratory for Actor Training/Glej Theatre/Subpoetics International performances, workshop for youth, and documentary filmmaking in Ljubljana (not awarded)
- 2016-17 American Council of Learned Societies (International and Area Studies Fellowship): The Assassination of Les Kurbas: the Impact of the Machine Gun Generation on the Development of Modern Ukrainian Theatre (not awarded)
- 2016-17 Fulbright Scholar Program (Cultural Resource Management: Ukraine)
- 2016 National Endowment for the Humanities: Public Scholar Program, *The Assassination of Les Kurbas: State Sanctioned Murder of a Generation of Twentieth Century Ukrainian Theatre Artists* (not awarded)
- 2015 Project Subvention from Vienna Ministry of Culture for *Subpoetics – Port d’Alger 1962*. Experimental theatre creation workshop and performances at the Alte Washerei
- 2015-16 PSC-CUNY Research Awards (Enhanced) *The Assassination of Les Kurbas: State Sanctioned Murder of a Generation of Twentieth Century Ukrainian Theatre Artists*.
- 2015-16 Collaborative Research Initiative Grant, John Jay College of Criminal Justice/Borough of Manhattan Community College: “Investigative Theater Project on the Police and Community” (Co-PI with Robert Garot, Katherine Kavanagh, and Yolanda Martin) (not awarded).
- 2015 Enhanced Travel Award, Office of the Advancement of Research, John Jay College of Criminal Justice.
- 2015 Faculty Scholarship Award, Office of the Advancement of Research, John Jay College of Criminal Justice, fall.
- 2015 Book Publication Funding Award, Office of the Advancement of Research, John Jay College of Criminal Justice.
- 2015 Faculty Scholarship Award, Office of the Advancement of Research, John Jay College of Criminal Justice, spring.
- 2014 Book Publication Funding Award, Office of the Advancement of Research, John Jay College of Criminal Justice.
- 2014 Enhanced Travel Award, Office of the Advancement of Research, John Jay College of Criminal Justice.
- 2013-14 Collaborative Research Award, John Jay College of Criminal Justice, “Performance and Justice: Representing Dangerous Truths.”
- 2013-14 PSC-CUNY Research Grant “Performance and Justice: Representing Dangerous Truths.”
- 2010-11 PSC-CUNY Research Grant “Grotowski Post-Mortem; the Legacy of Communist Party controlled culture in EU Poland and the diaspora.”

Grants and Awards (cont.)

- 2010 Travel Grant, Adam Mickiewicz Institute at Warsaw University/Grotowski Institute in Wrocław, Poland.
- 2009 John Jay College Special Research Fund.
- 2009 -10 PSC-CUNY Research Grant “Grotowski and his Colleagues and Martial Law – Before, During, and After.”
- 2008-09 Research Assistance Award, John Jay College of Criminal Justice.
- 2008-09 PSC-CUNY Research Grant “Transforming Fieldwork into Manuscript for ‘Jerzy Grotowski and Secret Police; How to Manage a Poor Theatre.’”
- 2007-08 Research Assistance Award, John Jay College of Criminal Justice.
- 2007-08 PSC-CUNY Research Grant “Collaborators, Moles, The Theatre’s own Secret Police— Double Agency at Grotowski’s Theatre.”
- 2006-07 Research Assistance Award, John Jay College of Criminal Justice.
- 2006-07 PSC-CUNY Research Grant: “Jerzy Grotowski and the Secret Police: the Struggle for Freedom of Expression in a Police State.”

Honors

- Faculty Recognition Award, John Jay College of Criminal Justice, 2013.
- Outstanding Service Award, Albanian Students Association, John Jay College of Criminal Justice, 2009.
- Best Play. Medea; Nine Night, London Cafe Theatre Festival, 1989.
- Tyrone Guthrie Award for Directing. Hunter College, NY, 1987.
- Dean’s List, Hunter College, NY, 1987.

Offices

- Artistic Director/Founder, Gershom Theatre Laboratory in L’viv 2016 -- present
- Artistic Director/Founder, Subpoetics International (Association des arts vivant du spectacle, Paris) 2015 – present
- Literary Director, American Laboratory for Actor Training, E.T.C., 2009 - present
- Artistic Director/Founder, Five Moon Theatre, Inc. 1980 – 96.
- Resident Director. Queensborough Community College Theatre Artists in Residence, 1991 - 94.
- President, Hunter College Theatre Club, 1983 - 84, Treasurer, 1982 - 83.

Memberships

- (Association for Theatre in Higher Education) ATHE
- (American Society for Theatre Research) ASTR
- (Association for Hispanic Classical Theatre) AHCT
- (Association for Canadian Theatre Research/Association de la recherche theatrale au Canada)
ACTR/ARTC
- (International University Theatre Association) IUTA
- (Modern Languages Association) MLA

Professional Training

Odin Teatret, International School of Theatre Anthropology, Eugenio Barba Director, Holstebro, Denmark, 2014, 1997, 1992, 1988, and 1985.

Advanced Corporal Training for the Actor, Roberta Carreri of Odin Teatret, NYC, 1993.

Commedia dell' Arte, Mask and Mime, Stanley Allen Sherman, NYC, 1986, 1985.

Academic Theatre Training

Acting, Improvisation, Voice, and Movement – Mira Felner, David Garfield, Margaret Linney, Michael Posnick, Michael Rutenberg, and Kathy Slade.

Arts Management – Stephen Langley.

Creative Dramatics – Patricia Sternberg

Critical Theory, Dramatic Structure, and Genre Studies – Marvin Carlson, Harry Carlson, Daniel Gerould, Marion Holt, Rossette Lamont, Glenn Loney, Gordon Rogoff, and Edwin Wilson.

Critical Writing – Jill Dolan and Jonathan Kalb.

Directing – Jacques Chwat, David Garfield, William Prosser, and Gordon Rogoff.

Playwriting – Jack Gelber and Marvin Seiger.

Stage and Company Management – Dan Koetting and Mick Turque.

Stage Lighting – Howard Becknell.

Theatre History – Harry Carlson, Mira Felner, Mary Henderson, Samuel Leiter, Walter Meserve, Benito Ortolani, and Vera Roberts.

MFA Thesis Supervision – Samuel Leiter.

PhD Dissertation Supervision – Harry Carlson.

Dissertation Committee – Jonathan Kalb and Daniel Gerould; Mimi D'Aponte (1997-99).

Part Time and Pre-doctoral Teaching and Employment

Adjunct Associate Professor, Queens College, NY, Theatre and Dance (Theatre History II, Introduction to Theatre), 2013.

Adjunct Assistant Professor, LaGuardia Community College, Communication Skills, (CSE 099 and Vocabulary); English (Composition 102) Queens, NY, 2008-10.

Adjunct Assistant Professor, Visual and Performing Arts, Rutgers University (Page to Stage—Introduction to Theatre), Newark, Summer, 2008.

Adjunct Assistant Professor, Marymount Manhattan College, NY, Theatre (Directing, Acting, Script Analysis) 2004-07, 2000-01; Humanities (Public Speaking) 2003-08, 2000-01.

Adjunct Lecturer, Visual and Performing Arts, Rutgers University (Fundamentals of Effective Speech), Newark, Summer, 2004.

Adjunct Assistant Professor, Queens College, NY, Theatre and Dance (Introduction to Drama and Theatre, Introduction to Acting), 2004-05.

Adjunct Assistant Professor, English/Humanities and Social Sciences, New Jersey Institute of Technology, NJ, (British and Continental Modern Dramatic Literature, Ethnic and Minority Dramatic Literature, Twentieth Century American Dramatic Literature, Introduction to Drama, Cultural History, Communication in Organizations, Essay Writing in Science and Technology, Technical Writing), 1999 – 2003.

Part Time and Pre-doctoral Teaching and Employment (cont.)

- Adjunct Assistant Professor, Speech, Borough of Manhattan Community College, NY (Introduction to Speech), 2000-01.
- Adjunct Assistant Professor, Speech and Theatre, Lehman College, NY (Freshman Year Initiative Program: Core Humanities, Introduction to Speech), 1999-2000.
- Adjunct Assistant Professor, Communication Arts and Sciences, Bronx Community College, CUNY, (ESL Speech), 2000.
- Adjunct Lecturer, Visual and Performing Arts, Rutgers University, Newark, 1995 – 1997, 1999.
- Adjunct Lecturer, English/Humanities and Social Sciences, New Jersey Institute of Technology, NJ, 1995 – 1997.
- Lecturer, Marymount Manhattan College, NY, Theatre (Acting) 1999.
- Assistant Professor, (Head of undergraduate and Graduate Acting) Department of Theatre and Dance, Lubbock, Texas, 1997-99.
- Adjunct Lecturer, Speech, Borough of Manhattan Community College, NY (Public Speaking), 1996-97.
- Adjunct Lecturer, Speech and Theatre, Lehman College, NY (Freshman Year Initiative Program: Core Humanities, Introduction to Speech), 1996, 1999.
- Adjunct Lecturer, Communication Arts and Sciences, Bronx Community College, CUNY, (ESL Speech), 1991-92 and 1994.
- Adjunct Lecturer, Division of New Americans, Touro College, NY, (ESL Speech) 1994-97, Summer 1999.
- Adjunct Lecturer, Theatre and Film, Hunter College, NY, (Acting I), 1992-96.
- Editorial Assistant, Marketing, *Lingua Franca Magazine*, NY, 1995.
- Adjunct Lecturer, American Dance, Music and Theatre, SUNY – Old Westbury, NY, (Voice and Diction), 1994.
- Adjunct Lecturer, Speech and Theatre, Queensborough Community College, CUNY (Introduction to Theatre, Acting, Theatre Production, Speech), 1991-94.
- Adjunct Lecturer, Communications, Nassau Community College, NY, (Public Speaking and Interpersonal Communication) 1991-93.
- Adjunct Lecturer, Educational Services, Brooklyn College, NY, (Speech), 1991-92.
- Adjunct Lecturer, Speech Arts and Sciences, Hofstra University, NY, (Public Speaking, Human Communication, and Voice and Diction), 1990-92.
- Guest Artist, Earl Haig High School for the Performing Arts, Toronto, (Acting and Directing), 1990.
- Program Director/Teacher, “Special Skills Theatre Workshop,” Mt. Sinai School of Medicine School Problems Center, Department of Child and Adolescent Psychiatry, NY, (Creative Dramatics for Developmentally Disabled Children and Teens), 1989.
- Development Assistant, Manhattan Theatre Club, New York, 1989.

Part Time and Pre-doctoral Teaching and Employment (cont.)

Guest Artist, Odin Teatret, Holstebro, DK, (Directing), 1988.

Teacher, Manhattan Center for Learning, NY, (Creative Drama) for developmentally disabled Children and Adults), 1983-86.

Teacher, Bank Street School for Children, NY, (Creative Dramatics), 1982-83.

Director, Island Theatre Workshop, Martha's Vineyard, MA, 1982-84.

Teacher, Village Community School, NY, (Creative Dramatics), 1981.

Production Manager/Stage Manager, Island Theatre Workshop, Martha's Vineyard, MA, 1978-84.

Teacher, The Children's Theatre, Island Theatre Workshop, Martha's Vineyard, MA, (Summers) 1978-84.