

EMPLOYMENT

- 2015-present Dixie State University, UT. Assistant Professor, Theatre.
- 2013-2014 Bowdoin College. Visiting Assistant Professor, Theatre.
- 2011-2012 Florida State University. Visiting Assistant Professor, Theatre.
- 2007-2008 Colby College. Irving D. Suss Guest Teaching-Artist, Theatre.
- 2000-2006 Stanford University. Adjunct Instructor and Teaching Assistant: Theatre; Interdisciplinary Humanities Honors Program; Queer Studies.
- 1995-97 Yale School of Drama. Visiting Instructor - Workshop Series.

RESEARCH FELLOWSHIPS

- 2004 Russian, East European and Eurasian Studies, Stanford, Summer Research Fellowship, Gardzienice, Poland.
- 2003 Mellon Foundation Dissertation Fellowship, for Archival Research, Moscow.
- 2002 Fulbright Dissertation Fellowship, for Archival Research, Moscow.
- 2002 Center for Russian, East European and Eurasian Studies, Stanford, Summer Research Fellowship, Russia.

RESIDENCIES *and* GRANTS

- 2018 Residency: CEC ArtsLink, Back Apartment Residency, St. Petersburg, Russia: Development/Performance of *The Biomechanics of Security*.
- 2017 Grants: Dixie State University Office of the Provost, Professional Development Grant *and* Dixie State University College of the Arts, Professional Development Grant: dramaturgical research for *Augustine's Dream* at Bibliothèque Nationale de France.
- 2016 Grants: Dixie State University Professional Development Grant *and* Dixie State University Theatre Dept Travel Funds Grant: Performance *Augustine's Dream*, Cloud City New Works Festival, NY.

- 2015 Residency. Barn Arts Collective, Bass Harbor, Maine, for development of *Augustine's Dream*.
- 2015 Residency. At Circus Center San Francisco, for development and production of *Cabaret Metamorphoses*.
- 2008 Residency. Irving D. Suss Visiting Artist, Teaching Artist and Theatre Director in Residence, Colby College, for development and production of *The One That Gets Slapped*.
- 1995 Grant. Trust for Mutual Understanding, in support of the Summer institute "The Tradition of V.E. Meyerhold."
- 1993 Grant. Trust for Mutual Understanding, in support of Summer Institute "Beyond Realism: Meyerhold's Biomechanics."
- 1995 Grant. Syracuse University, in support of the Summer Institute "The Tradition of V.E. Meyerhold."
- 1993 Grant. Tufts University, in support of the Summer Institute "Beyond Realism: Meyerhold's Biomechanics."
- 1993 Grant. Berlin Mitte Dept. of Culture. Photo-Journalism Exhibition at Gallerie am Scheunenviertel: Incarcerated Women in post-Soviet Russia.

PUBLICATIONS

Books

- 2016 Editor. *Women, Collective Creation and Devised Performance: The Rise of Women Theatre Artists in the Twentieth and Twenty-first Centuries*. Scott Proudfit, Co-Editor. Palgrave Macmillan.
- 2013 Editor. *A History of Collective Creation*. Scott Proudfit, Associate Editor. Palgrave Macmillan.
- 2013 Editor. *Collective Creation in Contemporary Performance*. Scott Proudfit, Associate Editor. Palgrave Macmillan.

Reviews published in *Theatre*, *Contemporary Theatre Review*, *Theatre History Studies*, *New Theatre Quarterly*, *Theatre Research International*, and *Choice*.

Chapters and Journal Articles

- 2019 “Pig Iron Twenty Years On: the Evolution of a Collaborative Ensemble,” in *American Theatre Companies: Collective Creation 1970-2018*, Mike Vanden Heuvel, Bloomsbury Methuen (under contract).
- 2018 “Carl Weber: 1925-2016.” *TDR/The Drama Review* 62, no. 3: 51-54.
- 2016 “Toward a New History of Women in the Modern Theatre,” with S. Proudfit, in *Women, Collective Creation and Devised Performance*. New York: Palgrave Macmillan.
- 2013 “Meyerhold, Stanislavsky and Collective Creation—Russia, 1905,” in *A History of Collective Creation*. New York: Palgrave Macmillan.
- 2013 “From Monastic Cell to Communist Cell: Collective Creation 1900-1945” in *A History of Collective Creation*. New York: Palgrave Macmillan.
- 2013 “Devising at the Turn of the Millenium” in *Collective Creation in Contemporary Performance*. New York: Palgrave Macmillan. With Scott Proudfit.
- 2013 “Crossroads and Confluence: Collective Creation, 1945-1985” in *A History of Collective Creation*. New York: Palgrave Macmillan. With Scott Proudfit.
- 2008 “Pig Iron Theater Company: a case study in collective practice” in *The Lives and Deaths of Collective Creation (Vies et Morts de la Création Collective)*, edited by Jean-Marc Larrue, Chritian Page and Jane Baldwin. Vox Theatri, 2008.
- 1999 “La biomécanique de Meyerhold et l’acteur contemporain: comment former l’acteur complet.” *L’Annuaire théâtrale* 25. With Jane Baldwin.

Reviews, Short Writings, Newspaper Articles

- 2019 Book Review. “*The Director’s Prism*, Dassia Posner.” Review. *TDR/The Drama Review* 63, no. 1. Forthcoming.
- 2013 Review Essay. “*The Vakhtangov Sourcebook* and *Engeny Vakhtangov*, A. Malaev-Babel.” *TDR/The Drama Review* 57, no. 4.
- 2010 Review Essay. “*V.E. Meyerhold. Nasledie. 1; Nasledie. 2.; Lektsii. 1918–1919*, O.M. Feldman.” *TDR/The Drama Review* 54, no 3.
- 2007 Encyclopedic Essay. “Mac Wellman,” in *Columbia Encyclopedia of Modern Drama*, Columbia UP.
- 2007 Encyclopedic Essay. “Steve Tesich,” in *Columbia Encyclopedia of Modern Drama*, Columbia UP.

2007 Encyclopedic Essay. “Bernard Pomerance,” in *Columbia Encyclopedia of Modern Drama*, Columbia UP.

Work in Development

Current Monograph. *Meyerhold and Stanislavsky at Povarskaya Street: Art, Money, Politics and the Birth of Laboratory Theatre*.

CONFERENCES, GUEST LECTURES, WORKSHOPS (SELECTED)

- 2017 “Active Learning Models” (Roundtable). Teaching and Learning Conference and Research Symposium. Dixie State University
- 2015 “Border Crossings: The Art and Theory of Contemporary Circus: Pre-Conference Workshop” (Co-Convener). ATHE.
- 2015 “Circus Arts as Theatrical Arts: integrating histories/practices/theories of circus into performance studies” (Co-Convener). ATHE.
- 2014 “Enacting Diaspora: Transcultural Encounters, Collective Creation, and the Theatre of Repair” (Co-Convener). ATHE.
- 2014 Master Class. “Circus-Theatre: Theatrical Act Creation for Aerialists” (Guest Artist). Circus Center San Francisco.
- 2014 Master Class. “Devising Circus-Theatre – Collective Creation techniques for Clowns, Acrobats, and Aerialists” (Guest Artist). Circus Center San Francisco.
- 2014 “Circus Community Encounter” (Conference Facilitator). An international colloquium with CircusNow (US); La Grainerie (France); Sirkus Info (Finland). Toulouse, France.
- 2013 “Revolution in the Theatre, 1905: Meyerhold, Stanislavsky, and The Birth of Theatre Laboratory” ASEEEES.
- 2013 “Laboratories, Networks, and Collectives” (Co-Curator). Schkapf Theatre, Los Angeles.
- 2013 “Women, Collective Creation, and Devised Performance” (Co-Convener). ATHE.
- 2013 “Encounters of The Workcenter of Jerzy Grotowski and Thomas Richards in three university settings” (Co-Convener). PSi, 2013
- 2011 “Practice as Research at the Meyerhold Studio, 1913-1917” ASTR.

- 2011 “Devising for the Screen” Florida State University: collaborative workshop of BA Actors and MFA Filmmakers.
- 2011 “Meyerhold: The Art of the Actor in Scenic Space” Florida State University, MFA Directing, 2011; Stanford, BA Theatre.
- 2010 “Negotiations of Power: a History of Collective Creation” (Working Group Convener). ASTR.
- 2010 “Revolution in the Theatre I: Meyerhold, Stanislavsky and Collective Creation, Russia, 1905.” ASTR.
- 2008 “Brecht, Meyerhold and the Theatre of Images” (with Professor Carl Weber). Colby College Theatre and Dance.
- 2008 “Leonid Andreyev’s Genre Synthesis” Colby College, Theatre and Dance and Russian Studies Program.
- 2008 “*Victory over the Sun*: Antecedents and Legacy of Russian Futurist Performance” Colby College Russian Studies.
- 2007 “HamletMachine: at the Crossroads of History, Art, and Theory” Stanford Interdisciplinary Program in Humanities.
- 2006 “Interdisciplinary Teaching Strategies for Humanities Courses” (Panel). Stanford Center for Teaching and Learning.
- 2005 “Revolutionaries, Curators and Charlatans: Cross-cultural Perspectives on Contemporary Biomechanics” ATHE.
- 2004 “Toward an Art of the Actor in the Imagistic Theater: The Founding of GITIS, 1922” IFTR, St. Petersburg, Russia.
- 2004 “Pig Iron Theater Company: Collective Creation in Contemporary Practice” IUTA, Cologne, Germany.
- 2003 “Gardzienice in Context: Grotowski—Kantor—Staniewski” Stanford University Department of Slavic Studies.
- 2001 “Chekhov in Performance: Nemirovich—Strehler—Shtein” Stanford University Department of Slavic Studies.
- 1995 “Theatrical Biomechanics and the Contemporary Actor - A Synthetic Approach” IFTR, Montreal.

TEACHING

Dixie State University (Department of Theatre) Courses

Pedagogical Production: Theatre for Social Justice. Field research, devising process and culminating performance of *La Frontera / The Border*, a documentary drama-cabaret, incorporating verbatim text, live music, and physical theatre (F18).

Pedagogical Production: Circus-Theatre. Devised Interdisciplinary-Theatre Workshop. Training, devising process and culminating performance, incorporating aerial silks, mime, acrobatics, live music, storytelling and narrative drama (F16, S17, F18).

Theatre and Society. Upper-level seminar and practicum in Theatre for Social Justice from modernism to the present (S17, S18).

Directing I. Practicum and seminar (F17, F18).

Acting I (S18, F18, S19).

Movement I (S16, F16).

Movement II (S17).

Script Analysis. For directors, actors and designers (F15, S16, F16, S17, F17).

World Theater History and Dramatic Literature I: Ancient World to the Middle Ages (F15, F16, F17, F18).

World Theater History and Dramatic Literature II: Renaissance to Romanticism (S17, S18, S19).

World Theater History and Dramatic Literature III: Modern, Avant-garde and Contemporary Theatre (F19).

Understanding Film. Introduction to world film from an aesthetic, technical and historical perspective. (F16, S18, F18).

Diversity in Film Exploration of world cinema, historic and contemporary, as an expression of human diversity broadly conceived – gender, sexuality, ethnicity, culture, nation, abledness, social class (F17, S19).

Introduction to Theatre (F15, S16, S17).

I-Art. performance-making component of team-taught, introductory interdisciplinary General Education arts course (F18, S19).

Curriculum Development

New Courses

Theatre and Society: a seminar in political and socially engage drama and theatre practices from modernism to the present.

World Theatre History and Drama: Significantly revised and expanded the theatre department's existing Theatre History course, extending the sequence to three semesters, shifting to a focus on global theatre practices, and greatly expanding the list of dramatic literature covered.

New Programs

Classrooms without Borders: Study and Practices of Theatre for Social Justice in collaboration with students and faculty from other theatre institutions, in the US and Mexico. An ongoing program in its third year of development.

Devised Physical Theatre Track: a new emphasis in the Department of Theatre. Under development with Movement instructor, Alexei Syssoyev.

Aerial Arts for Dancers and Actors: a new emphasis under development in collaboration with Aerial Dance teacher Elizabeth Stich (Department of Dance) and guest Aerial Theatre instructor Janette Hough (Department of Theatre). A certificate in aerial arts is foreseen though not yet offered. My personal contribution to this area has been the introduction of aerial arts into theatrical production.

i-Art: an interdisciplinary approach to arts studies for General Education. Roll out: Fall 2018. Collaboratively developed with colleagues in Dance, Music, and Theatre under the leadership of Dr. Jeffery Jarvis, Dean of the College of the Arts.

Bowdoin College Department of Theater and Dance

Avant-Garde/Neo Avant-Garde Performance. Seminar and performance-making lab. (2013)

Theater History and Theory. Seminar and performance-making lab. (2013)

Performance for Social Change. Seminar on global protest performance 1913-2013; practicum in devised social-activist performance. (2014)

Pedagogical Production: Interdisciplinary Devising. Collectively devised Circus-Theatre-Cabaret adaptation of Kurt Vonnegut's *Harrison Bergeron*. (2014)

Florida State University School of Theatre

Special Topics: Meyerhold. Movement Practicum in Meyerhold's Biomechanics; Seminar on Meyerhold as Director and Pedagogue. (2012)

Pedagogical Production: Theatre for Social Justice. Collectively devised *Machinal 2012*, a documentary drama-cabaret concerned with the plight. (2012)

Performance I. Acting Practicum on Stanislavsky, Meyerhold, Brecht); Seminar on Drama and 20th Century Performance. (2011)

Movement and Voice: Russian Expressive Movement, Vocal Technique and Song. (2011)

Colby College Department of Theater and Dance

Legacies of V. E. Meyerhold. Movement Practicum in Russian Expressive Movement; Seminar on Theatre of Images in the US and Europe. (2008)

Performance Making Project. Devised Circus-Cabaret Adaptation of Leonid Andreyev's *The One That Gets Slapped*. (2008)

Stanford University Department of Drama

Acting I: American Method. (2003)

The Acting Body – Legacies of V. E. Meyerhold. PhD level Seminar / Practicum. (2002)

Acting Laboratory: Meyerhold, Grotowski, Staniewski, Chaikin. Team-taught with Dr. Kris Salata and Dr. Michael Hunter. (2001)

Movement I: Biomechanics and Russian Expressive Movement. (2000)

Physical Theatre – Performance Project. Ionesco's *Macbett*. (2000)

Yale school of Drama

Meyerhold's Biomechanics. 6 intensive, MFA-level workshops over 2 years, for acting and directing students. (1995-1997)

Teaching Assistant and Interpreter to Gennadi Bogdanov, Master Teacher of Biomechanics

Meyerhold's Biomechanics. Institutes and Master Classes: Stanford (2003), Syracuse (1996); Julliard, Tufts, Long Island University, Phoenix Ensemble Theatre, NYC. (1993)

Stanford University: Instructor and Teaching Assistant, Various Departments

The Invention of Homosexuality: Origins of Gay and Lesbian Identities, 1880-1940. Co-Instructor, Feminist Studies. (2006)

Senior Honors Thesis Program. Graduate Mentor to seniors in the Honors Program in Interdisciplinary Humanities, under the supervision of Dr. Helen Brooks. (2005)

Gender and Genre: from Gilgamesh to the Oresteia. Teaching Intern under the supervision of Dr. Marsh McCall. Interdisciplinary Humanities program. Led seminars. (2002)

Women in French Cinema: 1948 to the present. Teaching Assistant to Dr. Jean-Marie Apostolidés. French Department. Led seminars. (2002)

Hamlet: 150 years of critical interpretation. Teaching Assistant to Dr. Helen Brooks and Dr. Paul Robinson. Interdisciplinary Humanities program. Led seminars. (2004, 2005)

Othello: 150 years of critical interpretation. Teaching Assistant to Dr. Helen Brooks and Dr. Paul Robinson. Interdisciplinary Humanities program. Led seminars. (2003)

Performance in America: American drama from O'Neill to Suzan-Lori Parks. Teaching Assistant to Dr. Harry Elam. Drama. Led sections. (2001)

American Musical Theater. Teaching Assistant to Dr. Bill Eddelman. Department of Drama. Led sections. (2000)

ARTISTIC DIRECTOR

2016 - current *AnomalousCo*

2016-17 *Us. Here. Now. The New World Drama Series.*
A workshop productions series, developing new audiences for contemporary, socially-engaged drama in Southwest Utah. Presented at Kayenta Center for the Arts, Ivins, UT.

DIRECTOR AND/OR CHOREOGRAPHER

2018 *The Biomechanics of Security.* Choreographer.
Live Art, integrating Installation Art, Physical Theatre (Meyerhold's biomechanics, classical mime and corporeal expression), and Jazz piano and vocal improvisation. Farrah Karapetian, Director –Designer. New Holland Island Pavillion, St. Petersburg, Russia.

2018 *Augustine's Dream.* Co-Director/Choreographer (with Janette Fertig).
Collectively devised Aerial-Dance-Theatre. Dixie State University, St. George, UT, 2018; Cloud City New Works Festival, Brooklyn, 2016; Barn Arts Residency Performance, Maine, 2015.

2018 *Alex Boyé: A Million Dreams* (music video).
Artistic-coordinator of aerial, dance and acrobatic segments. Ben Brater, Director.

2018 *Art from the Beloved Countries.* Director.

An evening of dance, music, and readings celebrating the performing arts and literature of the Afro-Caribbean diaspora, and raising funds for legal representation of immigrant children. Kayenta Center for the Arts, Ivins, UT.

- 2018 *Escaped Alone*, Caryl Churchill. Director.
Workshop production. “Us. Here. Now. The New World Drama Series,” Kayenta Center for the Arts.
- 2018 *The Curious Incident of the Dog in the Nighttime*, Simon Stephen. Director.
Workshop production. “Us. Here. Now. The New World Drama Series,” Kayenta Center for the Arts.
- 2017 *Sweat*, Lynn Nottage. Director.
Workshop production. Us. Here. Now. The New World Drama Series. Kayenta Center for the Arts.
- 2017 *Global Warming*, Charles Mee. Director.
Workshop production. “Us. Here. Now. The New World Drama Series,” Kayenta Center for the Arts.
- 2017 *The Antigone of Brecht*. Bertolt Brecht/Judith Malina. Director.
Workshop production. “Us. Here. Now. The New World Drama Series,” Kayenta Center for the Arts.
- 2014 *Cabaret Metamorphoses*. Director.
Devised Circus-Theatre-Cabaret based on tales from Ovid’s *Metamorphoses*. Circus Center San Francisco.
- 2009 *Compromise*. Director.
Collaboratively devised solo performance. San Francisco Theatre Festival; Bindlestiff, San Francisco; Galería de la Raza, San Francisco; Off-Market Theater, San Francisco; City Solo, San Francisco; Franconia Performance Salon, San Francisco.
- 2008 *F... Y...!, And Other Acts of Translation*. Director.
Devised response to Nicoleta Esinencu’s *Fuck You, Eu.Ro.Pa.!* Franconia Performance Salon, San Francisco.
- 1997 *The Lesson*, Ionesco. Director.
Access Theater, New York.

DIRECTOR AND/OR CHOREOGRAPHER – PEDAGOGICAL PRODUCTIONS

- 2017 *La Frontera / The Border*. Director.

Documentary, physical theatre performance with live music and multi-media (video and art) installation - exploring the impact of "Zero-Tolerance" immigration policy on individuals and communities on both sides of the US-Mexico border. Based on field research conducted by the creative team (10 undergraduate theatre majors) at the San Diego/Tijuana border, all text is verbatim - the personal stories of activists, lawyers, border guards, and asylum seekers incarcerated in San Diego's Otay Mesa Prison - and of our own DSU students grappling with the complexities of immigration.

- 2017 *Augustine's Dream*. Co-Director/Co-Choreographer.
Collectively devised Aerial-Dance-Theatre (development phase 5: work with students), Dixie State University, St. George, UT.
- 2017 *Lady in the Tower*. Director/Co-Choreographer.
Collectively devised Aerial-Dance-Theatre, based on 13th c. *Yonec*, Marie de France. Dixie State University.
- 2017 *i-Dream*, Suzanne Trauth. Director.
"Addressing the gender imbalance in STEM through research-informed theatre for social change." Developed for and presented at the Conference of Utah Women In Higher Education, Dixie State University
- 2015 *Barnum! The Musical*. Director/Choreographer.
Staged as a circus musical with clowning, acrobatics, trapeze, silks, and lyra. Dixie State University.
- 2014 *Harrison Bergeron*. Director/Co-Choreographer.
Devised Circus-Theatre-Cabaret. Based on the short story by K. Vonnegut. Bowdoin College.
- 2012 *Machinal 2012*. Director/Choreographer.
Collectively devised Documentary Drama-Dance-Cabaret in response to Sophie Treadwell's *Machinal*. Florida State University.
- 2008 *The One That Gets Slapped*, Leonid Andreyev. Director/Choreographer.
Reconceived as a Circus-Theatre-Cabaret; translation by Kathryn M. Syssoyeva. Colby College Drama.
- 2008 *Funny House of the Negro*, Adrienne Kennedy. Choreographer.
Nia Witherspoon, Director. Stanford University.
- 2008 *Splendour*, Abby Morgan. Choreographer.
Ciara Murphy, Director. Stanford University.
- 2006 *Phèdre* Racine/Ted Hughes. Choreographer.
Ileana Drinovan, Director. Stanford University.

- 2001 *Macbett*, Eugene Ionesco. Director/Choreographer. Stanford Drama.
- 2001 *God*, Woody Allen. Director/Choreographer. Stanford Hillel, Stanford University.
- 2000 *Jungle Book*, Rudyard Kipling/Syssoyeva. Director. Alexei Syssoyev, Choreographer. Devised adaptation of Kipling's text. Stanford Drama.
- 2000 *Marat/Sade*, Peter Weiss. Choreographer. James Lyons, Director. Stanford University.
- 1999 *Zona*, Kathryn Mederos Syssoyeva. Director/Choreographer. Collaboratively devised, inter-medial solo work, based on interviews with incarcerated Russian women, and my experiences making a film in a women's prison in the Ural Mountains. Stanford Drama.
- 1999 *Life is a Dream*, Calderón. Choreographer. Michael Hunter, Director. Stanford University.
- 1998 *The Lesson*, Eugene Ionesco. Director. Stanford Drama.
- 1998 *Equus*, Schaeffer. Choreographer. Shawn Kairschner, Director. Stanford University.

DRAMATURG

- 2004 *Maria* (Isaac Babel): Carl Weber, Director, US Premiere, Stanford University.
- 1991 Environmental Theater Project. Researched *fin de siècle* itinerant performance. Terrence Malick, Director.

ACTOR: 1987-2008

The Maids, Genet. Claire. Michael Hunter, Director. 7th Avenue Presbyterian Church, San Francisco. Site-specific collective creation.

The Lesson, Ionesco. The Girl. Access Theater, NY.

A Story Like This (Film), Alexandra (lead). Yuri Torokhov, director. Shot at Kungur-389/18, a woman's prison, Perm Oblast, Russia.

Banya (Film), Sabine (lead). Chris Schmidt, director. First Russian/American indie co-production (1990). Yaroslavl, Russia.

Trust (Film), Factory Worker (cameo). Hal Hartley, director.

Circuit Fermé (Short Film), La Maîtresse. Marc Grandsard, director. Selected by 1996 Avignon-New York Film Festival.

Maria, Babel. Nefedovna. Stanford University.

Othello, Shakespeare. Desdemona. Stanford University.

Princess Zubaroff, Firkbank. Blanche Negresse. Stanford University.

The Madman & The Nun, Witkiewicz. Sister Barbara. Stanford University.

Jungle Book, Rudyard Kipling/Sysoyeva. Tabaki. Stanford University.

Prometheus Bound, Aeschylus. Chorus Leader. Blue Heron Theater Co, NY.

The Boor (Chekhov). Mme. Popova. Marc Grandsard, Director. Ensemble Studio Theater, NY.

The Cherry Orchard (Chekhov). Dunyasha. Boston Arts Group, Boston MA.

Culture Shock. Storyteller. Westbeth Theater, NY.

Mein Amerika. Willy. Home for Contemporary Theater, NY.

Kinderhaven. Rosi. 18th Street Playhouse, NY.

My Last Confession. Emily. Peter Xanthos Theater, NY.

PRODUCER

1992 *A Story Like This* (feature film): International Studio of Perm, Yuri Torokhov, Director. Shot in a women's prison in the Ural Mountains of Russia, with a cast of professional actresses and non-professional, incarcerated performers.

WRITING FOR THEATRE AND FILM

- 2016 *Augustine's Dream*. Performance script for devised aerial-dance-theatre, consisting of an assemblage of original and borrowed texts by Dr. Jean Martin-Charcot, the Abbé de Clairvaux, Luce Irigaray, Michel Foucault.
- 2014 *Cabaret Metamorphoses*. Performance script for devised circus-theatre production, based upon selections from Ovid's *The Metamorphoses* and actor improvisations, co-written James Weisbach and cast; Circus Center San Francisco
- 2014 *Harrison Bergeron Escapes from the Zoo*. Performance script based upon Kurt Vonnegut's Harrison Bergeron and actor improvisations, co-written with dramaturg Jamie Weisbach, actor Robbie Harrison and cast; Bowdoin College.
- 2012 *Machinal 2012*. A devised performance script based upon actor improvisations and documentary research, in response Sophie Treadwell's *Machinal*; Florida State University.
- 2010 *The Hairdresser*. Translation of *Парикмахерша*, by Sergei Medvedev.
- 2008 *The One That Gets Slapped*. Translation of *Тот, кто получает пощечины*, by Leonid Andreyev.
- 2004 *Maria*. Retranslated large portions of performance text for production of Isaac Babel's play; Carl Weber, Stanford. US Premiere.
- 2000 *Last Night at the Cabaret*. Dramatic cabaret, translated and adapted from *Soir de Pitié*, by Michel de Ghelderode.
- 1998 *Zona*. Devised, inter-medial solo work, about women incarcerated in Russia.
- 1992 *A Story Like This*. Feature screenplay. Directed by Yuri Torokhov; International Studio of Perm, Russia.

PROGRAM AND CONFERENCE DEVELOPMENT

Contemporary Circus Research Group (2014-15): Operating under the auspices of Circus Now

(a national arts advocacy organization which aims to foster the development of circus in the US). Served as co-director, co-founding of *CirCommons* (an online journal of contemporary circus, for which I served for one year as editor-in-chief), cultivating a network of international colleagues, and facilitating a national and international presence at conferences and festivals, including ATHE, ATME, the 2015 Chicago Circus Festival, and the 2014 International Circus Community Encounter in Toulouse, France.

Vakhtangov Theatre Academy Workshop (2006)

Organized 2-day workshop for students of Stanford Drama, taught by Elena Druzhnikova, master teacher of stage movement, Vakhtangov Theatre Academy, Moscow. Supported by grants from the Stanford Center for Russian, East European and Eurasian Studies, and Stanford Drama.

St. Petersburg Theater Academy Workshop (2004)

Organized 10-day workshop for students of Stanford Drama Department, taught by Sergei Tcherkasski (acting, directing) and Galina Kondrashova (movement) of the St. Petersburg Theater Academy. Supported by grants from the Stanford Center for Russian, East European and Eurasian Studies and Stanford Drama.

Gardzienice Center for Theatre Practices Workshop (Stanford University, 2003)

Organized a 3-day workshop by Gardzienice Theatre Company of Poland, and performance of Wlodziemierz Staniewski's *Metamorphoses*. Supported by the Center for Russian and East European and Eurasian Studies and Stanford Drama.

Gardzienice Summer Institute (Poland, 2002)

Co-organized a 10-day intensive theater training with the Gardzienice Center for Theatre Practices, in the region of Lublin, Poland. 16 graduate and undergraduates from Stanford University, and 6 MFA students from Columbia University participated. Supported by the Stanford Drama and Stanford Office of the Humanities.

Stanford Theater Laboratory (2000-2004)

Co-founded a graduate-led organization whose mission was to promote the interrelationship of artistic practice and academic scholarship and to advocate for the place of practical theatrical research within an academic research university. Activities included theater workshops with international practitioners both overseas and at Stanford; team-taught experimental theater workshops; graduate-directed summer theater laboratory; graduate-led conference.

Stanford Summer Production Laboratory and Artist-Scholar Conference (2003)

Organized a 10-week summer theater lab, bringing together graduate and undergraduate students to create 4 graduate-directed works, emphasizing the work of actor and director. Held weekly colloquia examining issues of theory, methodology, and the work of the artist-scholar. Culminated in graduate conference on the artist-scholar. Supported by Stanford Drama.

Syracuse U. Summer School: The Tradition of V.E. Meyerhold (1996)

Co-organized a 4-week Summer Institute in Meyerhold's Biomechanics taught by Gennadi Bogdanov, of the Russian Academy of Theatrical Art (GITIS), founding director of the Moscow School for Theatrical Biomechanics, and protégé of the late Nikolai Kustov, actor and teacher in Meyerhold's company. Supported by Trust for Mutual Understanding and Syracuse University.

Tufts University: Beyond Realism: Meyerhold's Biomechanics (1993)

Co-organized a 4-week course in Biomechanics taught by G. Bogdanov and Nikolai Karpov, director of the movement division at GITIS. Supported with grants from Trust for Mutual Understanding and Tufts University.

UNIVERSITY SERVICE

Currently at Dixie State University I serve on four committees:

- Curriculum Committee (for the Department of Theatre)
- Undergraduate Research Committee

- Graduate Studies Committee
- Global Engagement Committee