JEFF MCMAHON

Vita 2020

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| --- |
| Professor |
| School of Film, Dance and Theatre |
| Herberger Institute for Design and the ArtsArizona State University |
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**EDUCATION**

**MFA Creative Writing** 1998 Columbia University School of The Arts. Concentration in nonfiction. Creative thesis: Safe As Houses: one artist’s life in New York City, 1980-90

**BA Interdisciplinary Theatre** 1995 Empire State College/State University of New York

Leach Fellowship: full tuition for professional artist to complete degree

Reed College (Portland, OR) undergraduate course work 1975-77

**ACADEMIC APPOINTMENTS**

**Arizona State University** (Tempe, AZ) 2001-present

 Professor, School of Film, Dance and Theatre 2020-

 Associate Professor (tenured) School of Theatre and Film Fall 2011-2020

 (School of Film, Dance and Theatre Summer 2013-2020)

 Affiliate Faculty, School for the Future of Innovation in Society 2017-

 Affiliate Faculty, Center for Film, Media and Popular Culture 2016-2019

 Honors Faculty, Barrett, The Honors College 2017-

Assistant Professor School of Theatre and Film 2005-Spring 2011

Senior Lecturer Theatre Dept. 2003-2005

Senior Lecturer/Resident ArtistTheatre Dept. & Institute for Studies in the Arts/Arts, Media+Engineering (concurrent) 2001-2003

**Kutztown University** (Kutztown, PA) Adjunct 1996-1998

**Otis Art Institute** (Los Angeles, CA) Visiting Instructor in Performance Art 1991

**Art Center College** (Pasadena, CA) Visiting Instructor in Performance Art 1991

**California Institute for the Arts** (Valencia, CA) Visiting Instructor in Dance Video 1991

**Center for New Dance Development** (Arnhem, Netherlands) 1991

**GRANTS AND AWARDS (Received)**

2020 School of Film, Dance and Theatre Travel Grant (ASU) $1, 320

2019 School of Film, Dance and Theatre Travel Grant (ASU) $2,400

2017 School of Film, Dance and Theatre Travel Grant (ASU) $900

2017 Herberger Institute for Design and the Arts Seed Grant (ASU) $12,000

 Co-PI In It To Win! production/post-production 2nd season media project and distribution

2015 Herberger Institute for Design and the Arts Project Grant (ASU) $3,000

 Co-PI In It To Win! Multi-episode media project

2014 Herberger Institute for Design and the Arts Project Grant (ASU) development of What Is

 It Worth?/Market-Based Memories

2011 Fundación Valparaíso. One month writing residency in Mojácar, Spain

2010 Herberger Institute for Design and the Arts Research Grant for development/production of

 script Straight Talk $5,000

2009 Institute for Humanities Research (ASU) Arts and Humanities Seed Grant. Co-P.I.

 Whole, Local & Slow (changed to Changing Courses) collaborative immersive

 theatre project and symposium $12,000

 Edward F. Albee Foundation Writer’s Residency[[1]](#endnote-1), Montauk, NY. 5-weeks

2008 Arizona Commission on the Arts funding for Counter Indications $5,000

2007 Hospice of the Valley[[2]](#endnote-2) funding for Mayo Clinic (Scottsdale, AZ) nurse training project

 with ASU graduate theatre students $3,100

 Herberger College of the Arts Research Grant for Counter Indications 2007 $5,000

 (w/Jacob Pinholster)

2006 Creative Capital Foundation[[3]](#endnote-3)Arizona Commission on the Arts, Arizona Partnership for

 Innovation: 3-Day Professional Development Program Tuition paid

 Mayo Clinic (Scottsdale, AZ) Mayo Allied Health Education Innovation 6-month grant

 "Improving Caring Efficacy Through Effective and Compassionate End of Life

 Communication" nurse training program with our graduate actors $1,120

2003 New York State Council on The Arts, Individual Artists Program,[[4]](#endnote-4) Playwright

 Commission $5,000

2001 Monette/Horwitz Trust,[[5]](#endnote-5) Research and Scholarship Award $5,000

1996 National Endowment for the Arts, Choreographer Fellowship $9,100

1993/94 New York State Council on the Arts, New Works for Public Performance $2,500

1992-95 Leach Fellowship in Performing Arts, Empire State College/State University of New

 York (full scholarship and book stipend)

1992-94 National Endowment for the Arts Choreographer Fellowship (2-year) $20,000

1992 New York Foundation for the Arts [[6]](#endnote-6) Artist Residency sponsorship $5,000

1991 New York Foundation for the Arts Artist Residency sponsorship $5,000

1990 National Endowment for the Arts Choreographer Fellowship $7,000

1989-90 New York State Council on the Arts Dance Company Funding $5,000

1989 National Endowment for the Arts Choreographer Fellowship $7,000

1988 The Yard (Chilmark, MA) 2-month residency to develop new work

1988 National Endowment for the Arts Choreographer Fellowship $7,000

1988-89 New York State Council on the Arts Dance Company Funding $3,000

1988 New York Foundation for the Arts Choreography Fellowship $5,000

1988 National Endowment for the Arts Inter-Arts Project Grant $6,500

 Pentacle Arts Management/NY Foundation for the Arts marketing grant and seminar

1987 National Endowment for the Arts Choreographer Fellowship $5,000

1984 National Endowment for the Arts Choreographer Fellowship $5,000

 National Endowment for the Arts Dance Film/Video Project (w/ Lucy Hemmendinger)

 $5,000

1981 Cummington Community of the Arts (Cummington, MA) writing residency September

**GRANT APPLICATIONS (advanced to panel review)**

2019 Fulbright U.S. Scholar Program (shortlisted for 2021)

2016 Fulbright U.S. Scholar Program, recommended by Peer Review (not selected)

2015 MAP Fund

2012 MAP/Creative Capital

2009 Creative Capital[[7]](#endnote-7) Performing Arts 3rd/final tier (2,068 submitted, 265 advanced; 41

 funded)

2006 Creative Capital Performing Arts grant. Advanced to 3rd /final tier for (253 from 2,205

applications)

 Rockefeller Foundation/Multi-Arts Production Fund[[8]](#endnote-8) (to panel review)

2005 Rockefeller Foundation/ Multi-Arts Production Fund (to final tier)

**GRANT APPLICATIONS (invited to full application)**

2014 MAP/Creative Capital (did not advance to panel review)

**RESEARCH/CREATIVE ACTIVITY**

**Publication-Book:**

Six Monologues 1990-2007 ([NoPassport Press](http://www.nopassport.org/Press) 2018)

 Reviewed [*Fabrik*](https://fabrikmagazine.com/performing-language-from-stage-to-page/) (November 2018)

 Reviewed [*Gay & Lesbian Review Worldwide*](https://glreview.org/article/two-artists-take-stock/?fbclid=IwAR0-wn6HwPfqvZd2NcL0pnOOGgv4LWowKU7EDy1QcbFGipBVeoFr1Jnl3lk) (Nov-Dec 2019)

 Reviewed *TDR[[9]](#endnote-9)* (Spring 2020 issue 64:1 T245)

**Publication-Book Chapters:**

Essay in “John Bernd Zine” section of LOST AND FOUND; Dance New York, HIV/AIDS,

Then and Now ([Danspace Project](http://www.danspaceproject.org/catalogues/lost-and-found/) NY 2016) ed. Ishmael Houston-Jones, Will Rawls

“Pull Focus” Innovation in Five Acts: Strategies for Theatre and Performance Ed.

 Caridad Svich ([TCG](http://www.tcg.org/Store/ProductDetail/3559) 2015)

“On men’s, and his own, watches” in Table Talk: From The Threepenny Review ([Counterpoint](http://www.counterpointpress.com/dd-product/table-talk/)

 [Press](http://www.counterpointpress.com/dd-product/table-talk/) 2015) edited by Wendy Lesser, Jennifer Zahrt, and Mimi Chubb

Scripts for HEEL, Failure to Thrive (we small hours), and Straight Talk published online

 [Indie Theater Now](http://www.indietheaternow.com/) 2012-2017

HEEL and Honorable Discharge (scripts) in Performing the Here & Now. an Introduction to Contemporary Theater & Performance Ed. Chris Danowski (Kendall-Hunt 2005)

“One Night Stand” Consider The Alternatives ed. Ron Ehmke (Hallwalls 1996)

“Beginnings” Poor Dancers' Almanac ([Duke University Press](https://www.dukeupress.edu/poor-dancers-almanac/?viewby=title) 1993)

“Letter to the Senate Subcommittee on Education February 1, 1990" Culture Wars ed. by R. Bolton (New Press 1992)

**Publication-Journal Editing**

“A Roundtable on Spike Lee’s BlackKklansman” [*Response: The Digital Journal of Popular Cultural Scholarship*](https://responsejournal.net/issue/2019-06/feature/roundtable-spike-lee%E2%80%99s-blackkklansman) (2019) Jeff McMahon author/editor; contributors (former and current students) Isaac Kolding, Caress Russell, Donta McGiverney**,** Daniel Bird Tobin. Other contributors: Nicole L. Martin, Al Evangelista, Sabrina Treacy

**Publication-Journal/Magazine/Newspaper essays and selected letters:**

“An Act With a Knife” *Contemporary Theatre Review Backpages* (forthcoming vol. 30.1 2020)

“John O’Reilly’s Radical Photomontages” [*Hyperallergic*](https://hyperallergic.com/392953/john-o-reilly-a-studio-odyssey-worcester-art-museum-2017/)(July 29, 2017)

“Obituary for Steven Kent” [*American Theatre*](http://www.americantheatre.org/2017/07/21/director-educator-activist-steven-kent-1943-2017/) (online July 21, 2017)

“Not Afraid: Upon Hearing of Edward Albee’s Death at 88” *[Contemporary Theatre](https://www.tandfonline.com/toc/gctr20/27/2?nav=tocList)*

 *[Review: Backpages 27.2](https://www.tandfonline.com/toc/gctr20/27/2?nav=tocList)* (July 2017)

 “In Review: Tom at the Farm and Mistress America” in *[Response: The Digital Journal of](https://responsejournal.net/issue/feature/review-tom-farm-and-mistress-america%22%20%5Cl%20%22bio)*

*[Popular Cultural Scholarship](https://responsejournal.net/issue/feature/review-tom-farm-and-mistress-america%22%20%5Cl%20%22bio)”* Issue One, November 2016

Reviews (2): Martin Pousson’s Black Sheep Boy and Fenton Johnson’s The Man Who

Loved Birds in [*Gay & Lesbian Review Worldwide*](http://www.glreview.org/article/clans-of-the-southern-wild/) September/October 2016

“Weekend Words” [*Hyperallergic Weekend*](http://hyperallergic.com/262543/weekend-words-2015/)  December 26, 2015

 “Studio Eye” [Hyperallergic](http://hyperallergic.com/191927/studio-eye/) (online) March 28, 2015

 "A Memory of Ruth Maleczech on November 10, 2013" *[Contemporary Theatre Review](https://www.tandfonline.com/toc/gctr20/24/1?nav=tocList)*

 *[Backpages](https://www.tandfonline.com/toc/gctr20/24/1?nav=tocList)* Vol. 24.1

“Restoration Comedy: Surgery As Performance Art” [*Hyperallergic*](http://hyperallergic.com/125010/surgery-as-performance-art-a-restoration-comedy/) (online) May 10, 2014

“Lights! Camera! Inaction! It’s Performance Art” Letter to Editor, *New York Times* October 23,

 2013 (print edition October 24)

“Taking Pictures” published [*Kenyon Review Online*](http://www.kenyonreview.org/kr-online-issue/2013-fall/selections/jeff-mcmahon-656342/) October 2013

“Pull Focus” published online [TCG Innovation](http://www.tcgcircle.org/2013/05/pull-focus/) blog curated by Caridad Svich

“Petro-Koch: a proposal for the Metropolitan Museum” *The Guardian* June 16, 2013

“What Is It Worth?” [*Performance Research* *18.3 'On Value'*](http://www.performance-research.org/past-issue-detail.php?issue_id=69)June 2013

“Stranded: Photographs by Martin Cox” *Gay & Lesbian Review Worldwide* May/June 2013

 “Rehearsed and Coerced: Creating Counter Indications”

 *TDR/The Drama Review*[[10]](#endnote-10) Summer 2011 Issue #210

"Follow the Money? Location, Community, and Artist Funding" *TDR/The Drama Review*, Summer 2006 (issue 50:2 T190)

“Future Conditional: a short time teaching in Cuba” published *PAJ [[11]](#endnote-11) #81* (October 2005)

 “Painted Warriors of Kandahar” book review of Thomas Dworzak’s Taliban, *Gay & Lesbian Review Worldwide* [[12]](#endnote-12)(January-February 2004)

“At Rest” *Street Signs*[[13]](#endnote-13)publication of University of London (2003)

“More Songs about Buildings and Food” excerpt from Safe As Houses.

 *Performance Journal #22[[14]](#endnote-14)*  (Winter/Spring 2000/2001)

“The Script of Sensation” *New England Review*[[15]](#endnote-15) (Summer 2000)

“Watches” *Threepenny Review* [[16]](#endnote-16)#81 (Spring 2000)

“Twilight in the Garden” *City Limits Magazine* (December 1997)

“Severe Piers” *New York Blade News* (November 28, 1997)

“Ideas in Motion: Using dance to confront stereotypes” *Teaching Tolerance[[17]](#endnote-17)* (Fall 1996)

“3 Untitled Fragments” *XXX Fruit #3 Diaries*(June 1996)

 “What Moved Me” *Contact Quarterly[[18]](#endnote-18)* (Winter/Spring 1996)

“Performance Art in Education” *Performing Arts Journal #50/51* (1995)

“A Unity of Personal and Political” *American Dance* (American Dance Guild 1994-95)

Rate of Exchange (script w/ photos by Robert Flynt) *Wedge Magazine[[19]](#endnote-19)* (Fall 1982) Also

 exhibited as part of Robert Flynt show at Dance Theater Workshop/DTW Gallery 1983

**Live Performance/Theatre (writer and/or director OR solo performance)**

Projector evening of short pieces written/directed by JMc. For TheatreLab, ASU School of

Film, Dance and Theatre April 2020

Two excerpts from Six Monologues 1990-2007 performed by Avery Volk for The Bridge

 Initiative: Women+ in Artist Salon Night, Performances and Perspectives on

 Environmentalism and Human Rights (The Hive, Phoenix 2019)

Book launch/performance/reading for Six Monologues 1990-2007 featuring JMc and

current/former students. Beyond Baroque Literary/Arts Center (Venice, CA) 2019;

Changing Hands Bookstore Phoenix (AZ) 2019; Dixon Place Lounge (NYC) 2018

Some Men curated evening of solo work including premiere of my The Welcome and NY

 premiere of (Ob)scene and other works performed by past/current ASU students. Dixon Place Lounge 2017 (NYC)

Long Playing Album monologue for Ignite Phoenix Music. Scottsdale Center for

Performing Arts 2016. Revised version Strong Words (Los Angeles 2017

(Ob)scene short monologue read in [After Orlando: An International Theatre Action](http://www.missingbolts.com/) 2016:

 Acting Company/Hostos College (NYC); Webster Univ. (St. Louis), Richmond Triangle

 Players, Richmond VA; Rose Bruford College, London; University of Arizona, Tucson;

 Peru State College, ND; Carthage College, Wisconsin; The Gallatin School/NYU,

(NYC); Finborough Theatre London. Phoenix Theatre (Phoenix, AZ) 2017; Davidson

College (Davidson, NC) 2019

What is It Worth?/Market-Based Memories ensemble work-in-progress. ASU 2014 (two readings

 February & October)

Two Arguments with My Mother “The Most of Lit Lounge” Scottsdale Center for the Performing

 Arts 2013; Lit Lounge at Scottsdale Museum of Contemporary Art 2013; “Columbia

Selects” KGB Bar (NYC) 2014

Tributaries (excerpts) Face to Face Festival, LOST Theatre (London), Dixon Place Lounge

(NYC) 2012. The Moth, Housing Works (NYC) 2012 (twice)

Two Weddings (excerpt from Tributaries) The Moth. Housing Works (NYC) March 2012,

NoPassport conference (Tempe, AZ) 2012

Know Him? (excerpt from Tributaries) Performance Space 122 [RetroFutureSpective](http://www.ps122.org/performances/old_school_benefit.html) Benefit

 June 22, 2011.[[20]](#endnote-20)

Straight Talk Director/writer. Summer 2010 Artist in Residence. Dixon Place[[21]](#endnote-21) (NYC)

Changing Courses: the Real Dinner Theatre collaborative work-in-progress. Lead writer.

 Engrained Café, ASU/Tempe. 2010

Changing Courses Symposium: Race, Class, Sustainability and Food (organized/curated two

 guest speakers) Galvin Playhouse, ASU/Tempe 2010.

Counter Indications installation/performance collaboration with designer Jake Pinholster.

Supported by research grants from Herberger College of the Arts, Arizona State

University and the Arizona Commission on the Arts. Work-in-Progress Space 55

(Phoenix) April 2008; excerpt for “Exploring American Internment Through

Performance” at Burton Barr Central Library (Phoenix AZ) part of national [Guantanamo Project](http://www.gitmomemory.org) coordinated by Columbia University 2013; Conference presentations (documentation and paper; see below)

Special Operations writer, multi-character play

 Staged Reading: Son of Semele Ensemble[[22]](#endnote-22) (Los Angeles) 2008

 Workshop ASU Lyceum Theatre 2004

Failure to Thrive (we small hours) Solo performance (created with director Antonio Ocampo-

 Guzman)

 Highways Performance Space[[23]](#endnote-23) (Santa Monica) 2008

 Teatro Caliente! [[24]](#endnote-24)(Phoenix) 2007

 Dixon Place (NYC) 2007

 Hemispheric Institute for Performance and Politics [[25]](#endnote-25)(Buenos Aires, Argentina) 2007

Honorable Discharge wrote/directed (created for performer Lance Gharavi)

 Performance Studies International[[26]](#endnote-26) (Brown University) 2005

 Dixon Place (NYC) 2004

 Modified Arts “Teatro Caliente” Phoenix, AZ 2003 and 2004

A Certain Release Wrote/directed, conducted research, fundraising, planning and production of collaboration with engineers from ASU arts/engineering depts., dramaturg, composer, and multimedia designer from New York and California, ASU Institute for Studies in the Arts/Arts, Media+Engineering, Digital Arts Ranch 2003

 Staged reading Dixon Place (NYC) 2000

HEEL Solo collaboration with ISA resident artists

 Intelligent Stage/Institute for Studies in the Arts/ASU 2002

 Hemispheric Institute of Performance and Politics, New York University 2003

 “memoria/memoire” video presentation ISA 2003

 “memoria/memoire” webcast 2002

 Work-in-progress Dean’s December 9, 2001 event ASU

911: Calling the Creative Community Organized, with colleague Lance Gharavi, multiple events for students and faculty of the ASU College of Fine Arts: panels, performances, breakout sessions. Followed by series of three evenings at ISA Intelligent Stage. 2001

9-11 Group Installation Producer/organizer. Twenty-one polished sandblasted granite stones designed and painted by collaborative student/faculty group. Presented with live readings and re-installed as part of December 9 Dean's event Fall 2001

Sound Zero produced solo performance installation by colleague Lance Gharavi

 ASU ISA Intelligent Stage 2002

Project Desire: the mountains and the plains multi-media duet created with Brian Webb

 Citadel-Rice Theater/Jazz City Festival (Edmonton, Alberta) 1997

 Firehall Arts Centre (Vancouver, B.C.)

 Dancers’ Studio West (Calgary, AB) 1997

 Brian Webb Dance Company[[27]](#endnote-27)/Haar Theatre (Edmonton) 1998

 Dancemakers (Toronto)

 Performance Space 122 [[28]](#endnote-28)(NYC) 1999

City Of God Solo

 Dance Theater Workshop[[29]](#endnote-29) (NYC) 1993

 Dance Center/Columbia College (Chicago) 1994

 Brian Webb Dance Company (Edmonton, Alberta) 1994

 Contemporary Dance Theater[[30]](#endnote-30) (Cincinnati, OH) 1994

 ArtsWatch (Louisville,KY) 1994

 Huntington Beach Art Center (Huntington Beach, CA) 1995

 Los Angeles Festival[[31]](#endnote-31) 1993

 Dixon Place (NYC)

 HOME/Public Theater NYC 1992

Torn Language/Dialogue Of Doubt collaboration with Elia Arce, Keith Mason[[32]](#endnote-32)

 Dance Theater Workshop (NYC) 1992

 Alternate ROOTS[[33]](#endnote-33) (NC) 1992

Scatter Solo

 "New Stuff" Performance Space 122 (NYC) 1991

 Jacob's Pillow Dance Festival[[34]](#endnote-34) 1991

 Newport Harbor Art Museum[[35]](#endnote-35) (CA) 1991

 Highways (Santa Monica, CA) 1991

 Cleveland Perf. Art Festival[[36]](#endnote-36) 1992

Discontents Solo

 Dance Theater Workshop (NYC) 1990

 Cleveland Performance Art Festival 1990

 Highways Performance Space (Santa Monica) 1990

 Arts Festival of Atlanta 1989

 Barnsdall Gallery Theater (Los Angeles) 1989

 "P.S. 122 Field Trips" tour to:

 Oliphant Theater/DanceWorks (Toronto)

 Cameo Theater (Miami), Klein Studio (Lake Worth, FL)

 "Best of the Fest" Dance Hall (Cincinnati) 1990

 Towson State Univ. (Baltimore) 1991

 Temple Univ./Tyler School of Arts (Philadelphia) 1992

 Center for Contemporary Art (Santa Fe) 1992

 Taos Art Assoc. (Taos) 1992

 Jump-Start Theater (San Antonio) 1992

Life/Time created with mental-health clients. Produced by Hospital Audiences, Inc.

 Ensemble Studio Theater NYC 1989

Away From You Group piece. Performance Space 122 (NYC) 1988

Perfect Place Solo

 Barn Theater/The Yard[[37]](#endnote-37) (Chilmark, MA) 1988

 The Yard at ChoreoSpace (NYC) 1988

 New Year's Portland Fest. (Portland, ME) 1989

Calling Solo

 "New Stuff" Performance Space 122 (NYC) 1988

 The Wallenboyd Theater (Los Angeles) 1988

 Cleveland Performance Art Festival 1989

Palisade: A Cliffhanger In Five Acts Site-specific collaboration with Jacki Apple[[38]](#endnote-38).

 Santa Monica Arts Festival (Santa Monica, CA) 1987

 Broadcast Art to Air-The Listening Room Visual Studies Workshop (Rochester 1989-90)

Circle Of Lines/Divided Grounds Solo collab with designer Stan Pressner

 PS 1 Spring Dance Series 1987 (NYC)

 Dia Art Foundation NYC 1987

It Is You Speaking Solo

 Zap Club (Brighton, England) 1986

 Institut Francais (Copenhagen) 1986

 Negerhalle (Munich) 1986

 The Dance Hall (Cincinnati) 1986

More Moving Picture Site-specific group.[[39]](#endnote-39) The Neuberger Museum (Purchase,NY) 1985

Your Helping Hand

 Performance Space 122 (NYC), 1985

 The Kitchen [[40]](#endnote-40)(NYC) 1984

 Los Angeles Contemporary Exhibitions (LACE)[[41]](#endnote-41) 1985

Believe You Me solo.

 PS 1[[42]](#endnote-42) (NYC) 1983

 Hallwalls (Buffalo)

 Just Above Midtown (NYC) 1983

 Video Free America (San Francisco)

 LACE (LA) 1983

Rate Of Exchange Dance/Media solo

 Franklin Furnace[[43]](#endnote-43) (NYC) 1982

 P.S. 122 1982

 Beyond Baroque (Venice, CA) 1983[[44]](#endnote-44)

Sturdy Child solo. Dancers For Disarmament at P.S. 122 1982

Cult Of Personality solo monologue. Produced event "Three of Them" Club 57 (NYC) 1982

Long March solo. P.S. 122 (NYC)1981

Memor solo theater P.S. 122 1981

Smile At Knife solo theater

 "Men Together" Festival, P.S. 122

 "Avant-Garde-Arama" P.S. 122 1980

Short Performances/Benefits/Clubs: Highways (Santa Monica) 1989; The Field Pagnano fund (NYC) 1989; Movement Research (NYC)1988; Dixon Place (NYC) 1988; Wah-Wah Hut (NYC) 1988; "Barry Laine Memorial" and "Hothouse Project" at P.S. 122 1988; P.S. 122 Benefit 1991,1987, 1984, 1983.

**Live Performance/Theatre (work by others):**

All Hell: The Trial of William Tecumseh Sherman by Dramatic Writing MFA candidate Jesse D.

Saywell. TheatreLab staged reading at ASU. Directed by Esther Almazán (role:

Judge/Abraham Lincoln) 2019

Marathon Reading of Robert Mueller Report New Dramatists (NYC) Directed by Deb

Margolin and recorded for Pacifica Radio (2019)

Appointment performer in work by Aaron Landsman ASUGammage (Tempe) 2014

10 Tall Tales About the Men I Love actor in play based on short story by Ronn Smith,

 Adapted/directed by Thom Fogarty. Judson Memorial Church. (NYC) 2012

The Matter of Origins Provocateur for dance/theatre piece by Liz Lerman Dance Exchange.

 ASU Gammage Presents (Tempe) 2011

Build A Wall directed 10-minute play by Cary Pepper. ASU West & AZ State Capitol 2011

Big Love choreographer for Charles Mee play directed by Kim Weild. ASU Mainstage 2010

Disorientalism performer in piece by Marianne M. Kim[[45]](#endnote-45) and Katherine Behar ASU West 2008

The Cherry Orchard Principal role (Leonid Gaev) directed by Marshall W. Mason, ASU Theatre Mainstage 2004

The Staging of Science read four parts in professional reading of student plays for Gitta Honegger class Herberger Theatre (Phoenix) 2003

911: Operation My Big Hands Theatre in My Basement (Phoenix,AZ) actor in reading Modified Arts 2002

As good as it gets voice-over for Linda Mancini piece at Dance Theater Workshop (NYC)1992

How To Win An Argument voice-over Warner Publishing1985. The Campaign Game E-Radiotheatre. 1984 WBAI Produced by Gregory Miller

Street Performances street performances (NYC) Yoshiko Chuma and the School of Hard Knocks[[46]](#endnote-46) 1983

Cost Of Living performer in Tim Miller's work-in-progress at Danceteria (NYC) 1982

Men In Dark Times featured performer with Eric Bogosian[[47]](#endnote-47) in his play The Kitchen (NYC), The Mudd Club (NYC) 1982

Postwar featured performer in Tim Miller's piece Dance Theater Workshop (NYC) 1982

What We're Made Of! by Ishmael Houston-Jones/Michael Biello/Dan Martin/Charles Cohen. 1980 The Glines at Network Theater (NYC), Contemporary Arts Center (Philadelphia)

**Film/Video:**

(Ob)scene writer/director short narrative film (2018) Dixon Place Lounge (NYC 2018) and JMc

Vimeo channel distribution

In It to Win! Lead writer and director of [web series](https://www.youtube.com/channel/UCCj3ttEzuUJuU2672xmsf4Q). Production 2015-2017. Premiere Season 1

2017; Premier Season 2 2018

Cross Body Ride Super-8 Dance film directed/shot/edited by Jeff McMahon

 Performance Space 122 Benefit (NYC) 1988

 Encuentro de Cine Super-8 (San Juan, P.R.) 1988

 "New Stuff" P.S. 122 1988

 Exit Art Int. Forum of Super-8 Film Millenium (NYC) 1988

 2nd NYC Gay/Lesbian Experimental Film Festival 1988

 8th Chicago Lesbian/Gay Int. Film Fest. 1988

 Hallwalls (Buffalo, NY) 1988

 "NO-TV" Greater Rochester Cablevision Ch. 12 (Rochester) 1989

 Montreal Int. Fest. for Young Cinema 1989

 "New Television" broadcast public TV stations NY, LA, Washington, D.C. Boston1989 New Festival/NY Int. Fest. of Lesbian/Gay Film 1989

 San Francisco Int. Lesbian/Gay Film Fest. 1989

 "Eyes Wide Open" Dance Theater Workshop (NYC) 1988

 European Media Art Fest.(Osnabruck, Germany) 1989

 Interfilm Fest. Berlin 1989

 Shaffey Theater Video Dance Fest. Amsterdam 1989

 4th Biennale de la Danse Lyon, France 1990

 IMZ Dance Screen 90 Frankfurt, Germany 1990

Tell Me Moving Super-8 Dance film directed/shot/edited by Jeff McMahon

 Performance Space 122 Benefit 1986

 "New Stuff" at Performance Space 122 1986

 Chisenhale Dance Space (London) 1986

 Dance On Camera Festival (NYC) 1986

 Collective For Living Cinema (NYC) 1986

 Finalist 8th Int. Fest. of Super-8 Film

 Festival of City of Quebec (Quebec) 1987

 5th Int. Youth Film Fest. (Turin, Italy) 1987

 13th Int. Fest. of New Super-8 Film and Video (Caracas) 1988

Yield Both Ways Assistant Cameraman for film by Michael Stiller 1986

**Live Performance (producing and technical:**

Winter Safari produced benefit for Performance Space 122 (NYC) 1981

Live Boys stage-managed performance by John Bernd and Tim Miller P.S. 122 1981

Word Of Mouth produced and performed in reading/performance event at Club 57 (NYC) 1981

**Juried Conference Presentations (Chairing and Presenting):**

“Exploring, Creating, Representing: The Diverse Performing Body” Chair, Assoc. for Theatre in

Higher Education (Orlando 2019)

“After Affects: The Dramatics of the Victimizer’s Voice” Chair, Assoc. for Theatre in Higher

Education (Boston 2018)

“From Triage to Marriage: Teaching GLBTQ Theatre and Film History” Chair, Assoc. for

 Theatre in Higher Education (Montreal 2015)

“What is it Worth?/Market-Based Memories” presentation/performance. Hemispheric Inst. for

 Performance and Politics (Montreal, Quebec) 2014

“What is it Worth?” Investigation/Presentation. Hemispheric Inst. for Performance and Politics

 Univ. of Sao Paulo (Brazil) 2013

“What is it Worth?” Investigation/Presentation. [Performance Studies International #18](http://www.psi18.org/)

 University of Leeds (UK) June 2012

“Moving through masculinity: rethinking maleness through theatre, movement and dance”

 [Assoc. for Theatre in Higher Education](http://www.athe.org/conference/index), Los Angeles August 2010

“Pulling the World Over Their Eyes” Leading juried workgroup. [Hemispheric Institute for](http://hemisphericinstitute.org/hemi/)

 [Performance and Politics](http://hemisphericinstitute.org/hemi/), Bogotá, Colombia 2009

“Paid/Pay Attention” panel/presentation (accepted, did not attend) [Performance Studies Int](http://psi-web.org/). #14

 Copenhagen 2008

Failure to Thrive (we small hours) Hemispheric Institute for Performance and Politics, Buenos Aires 2007

“Collaborative Teaching of Collaboration: Teaching Interdisciplinary Digital Media and Performance” [College Art Association](http://www.collegeart.org/) 2004

“New Theatre/New Media: integrating technology and live performance” Association for Theatre in Higher Education 2003

"Performance Art and Higher Education" (co-chair Lin Hixson) College Art Association 1995

"Performance Art and Higher Education" Assoc. for Theater in Higher Education 1995

**Juried Conference Presentations (panelist**):

Human Beings in Motion-Presence, Connection, and Communion panel, Assoc. for Theatre in

Higher Education (Detroit accepted/pending 2020)

Inside Out: Play, Performance, and Practice-as-Research. Workgroup. Hemispheric Inst. for

Performance and Politics (2019 Mexico City)

HIV/AIDS in Higher Education Roundtable Assoc. for Theatre in Higher Education (2016)

accepted/not attending

Performance Practice as Research. Workgroup. Hemispheric Inst. for Performance and Politics.

(2016 Chile) accepted/not attending

“Squeezing into (and out of) my Genes” presentation for Classculinity: Remember What Little

 Boys Are Made Of? Panel, Assoc. for Theatre in Higher Education (Montreal 2015)

“Running Around (and away from) Realism” workshop. Assoc. of Theatre Movement

 Educators/Assoc. for Theatre in Higher Education. (Washington, D.C. 2012)

“Community Based Art and Activism” Workshop/panel [NoPassport Conference](http://nopassport.org/2012conference). Arizona State

 University (April 2012)

“Counter Indications” [No Passport Conference](http://www.caridadsvich.com/NoPassport/nopassport.html) “Dreaming the Americas: Utopia in

 Performance” Nuyorican Café, (NYC February 2010)

“Creating Counter Indications-a misrepresentation as intervention” Performance Studies Int. #15

 (June, 2009 Zagreb, Croatia)

Risking Innovation: Exploring Non-Realistic and Heightened Movement When Approaching

 Heightened Texts” Assoc. for Theatre in Higher Education (NYC August 2009)

“Torture, Extraordinary Rendition, and the Aesthetics of Disappearance” presentation on creation

 of Counter Indications College Art Association (LA February 2009)

"The Event of Autobiography" Performance Studies International #13 (NYC November 2007)

"The dance/theatre divide" ATME focus panel ATHE (New Orleans 2007)

"The gay bathhouse as theatrical space" LGBTQ focus panel. ATHE (New Orleans 2007)

"On the Ghoul Patrol: Delving into disasters and tragedies through live performance" Autobiographical Performance panel, Performance Studies Int. #12 (London) 2006

"Safe As Houses: one artist's life, New York City 1980-1995" Masculinity and Homosexuality panel "The United States in the 1980s: the Reagan Years" [Rothermere American Institute, Univ. of Oxford](http://www.rai.ox.ac.uk/)  (U.K.) 2005

"Closure: The Gay Bathhouse and its Discontents" [Society for Scientific Study of Sexuality](http://www.sssswr.org/) Western Regional Conference (San Diego) 2004

"Dreams and Nightmares: Re-imagining Responsibility after 9-11" Assoc. for Theater in Higher Education (San Diego) 2002

“Art as an Agent of Social Change” & “The Responsibilities of Response: Terrorism, Disaster, and the Creative Community" [Lincoln Center for Applied Ethics](http://www.lincolncenter.asu.edu/) (ASU/Tempe) 2001

“Performance Art as Autobiography” [Modern Language Association](http://www.mla.org/) (Washington, D.C.) 2000

"Teaching Performance Art" Performance Art, Culture, Pedagogy Symposium (Penn State Univ.) 1996

**Master Classes:**

University of Portsmouth (England, UK) 2018

Instituto Superior de Arte(Havana, Cuba) Sponsored by ASU Theatre Dept/Herberger College of Fine Arts. 1-week workshop in performance. Cultural outreach 2004

California Institute of the Arts (CalArts) 2009, 2008, 2000, 1985

Dartington College (Totnes, England) Presentation and workshop 2000

Glasgow School of Art (Scotland) Presentation 2000

Artsadmin Toynbee Studio (London) Presentation to fellow artists and community 2000

Arts University (Brno, Czech Republic) Presentation 1999

Univ. of LaVerne Theatre Dept. (LaVerne, CA) Workshop and Presentation 1996

Univ. of Nevada/Las Vegas Dance Dept. Workshop 1996

Univ. of Southern California Studio Art Dept. Workshop 1995

Otis Art Institute (Los Angeles, CA) Guest artist 1995, 1987

Scripps College Dance (Pomona, CA) Workshop 1995

Univ. of LaVerne Theatre Dept. (LaVerne, CA) Workshop and Presentation 1995

Columbia College Dance Dept., Chicago 1994

Fieldston Performing Arts Institute (NYC Movement workshop 1992

Univ. of California/Irvine Studio Art Workshop 1989

Cleveland State Univ. Dance Dept. Workshop 1989

State Univ. of NY/Brockport Dance Dept. Workshop (to fulfill New York Foundation for the

Arts Fellowship outreach requirement) 1989

Los Angeles Poverty Dept. (Theater Group) Workshop 1988

Barnsdall Art Park (Los Angeles, CA) Performance Art workshop 1987

Art Center College of Design Liberal Studies (Pasadena, CA) Guest Artist 1987, 1985

**Local and Community Panel Presentations:**

Theatre Symposium presentation. Space 55 (Phoenix, AZ) 2008

"Redefining Displacement” following Leandro Soto's performance. Part of ASU Art Research Grant organized by April Edwards and Leandro Soto. (ASU West) Spring 2006

"National Coming Out Day" guest panelist for Dr. Spencer's Human Sexuality class (ASU) 2005

"Politics in the arts" panel following performance of Embedded by Actors' Gang (Tim Robbins' company). Scottsdale Center for the Arts 2004

"Floor sensor array demonstration" with engineer Ozzie Kidane and Engineering grad students.Arts Media Engineering program, Digital Arts Ranch (ASU) 2003

"Activism, Art, Performance" Power In Practice Arts Education Conf. (Philadelphia, PA) 1996

"The personal and the political in live performance"American Dance Guild (NYC) 1991

"The Artist/therapist collaboration in early childhood education" (with Jane Wilson Downes) New York Foundation for the Arts' Common Ground (Saratoga Springs, NY)1992

"Censorship, funding, and new art" New York Foundation for the Arts' Common Ground 1990

**Public Readings of my work (not listed under performance)**:

Biblio’s Bookstore Cafe/MAD ALEX Presents (NYC) 1994, 1998

MAD ALEX John Bernd memorial reading. No Moore Bar (NYC) 1998

**CITATIONS**:

Review of Six Monologues 1990-2007 [*Lesbian & Gay Review Worldwide*](https://glreview.org/article/two-artists-take-stock/) Nov-Dec 2019

Review of Six Monologues 1990-2007 (forthcoming 2020) *TDR #T245*

[Performance/Media/Art/Culture: Selected Essays 1983-2018](https://press.uchicago.edu/ucp/books/book/distributed/P/bo45803511.html) by Jacki Apple, edited Marina

LaPalma (Intellect Books, Bristol UK) 2019 p. 83-86

“Performing Language: From Stage to Page” a review of my 2018 book, Six Monologues 1990-

2007 by Jacki Apple in [*Fabrik*](https://fabrikmagazine.com/performing-language-from-stage-to-page/)(November 2018 online)

"The Downtown Scene as Studio, Subject, and Fantasy" a talk by Travis Chamberlain, Museum

 of Modern Art, NYC (2018) as part of Club 57 Exhibit. Showed my drawing/poem

"Westside Piers 1980's" <https://tinyurl.com/yd7exfrb>

“Changing the Narrative on Gun Control: Is Theater Up to the Task?” D. W. Gregory (2013)

 <http://howlround.com/changing-the-narrative-on-gun-control-is-theater-up-to-the-task>“

“Causing More Trouble Out There: Mark Russell on P.S. 122” Beth Kurkjian *TDR/The Drama Review* 51:3 (T195)Fall 2007

Before, Between, and Beyond: Three Decades of Dance Writing Sally Banes (Univ. of

 Wisconsin) 2007

 “Performing Identity: The Politics and Pedagogy of Witnessing the Self.” Doctoral dissertation by Dahn Hiuni, Ph.D Penn State University 2005

*BarrioZona magazine* Hispanic Inst. of Social Issues (Phoenix, AZ) Nov-Dec 2004

Homecoming: Celebrating 20 Years of Dance at P.S. 122. Video by Charles Dennis 2004

“When Artists Hesitate” Samar Farah, *Christian Science Monitor* March 7, 2002

Performing Pedagogy: Toward an Art of Politics Charles Garoian (SUNY) 1999

Art, Activism, and Oppositionality: Essays from *Afterimage* Ed. Grant H. Kester (Duke Univ. Press 1998) p. 125 (taken from: Kessler, Grant.  “Rhetorical Questions:  The Alternative Arts Sector and the Imaginary Public” *Afterimage* Jan. 1993)

Subversive Expectations: Performance Art and Paratheater in New York, 1976-1985 Sally Banes (Univ of Michigan, Ann Arbor) 1998

Caught In The Act Dona Ann McAdams (Aperture NY) 1996

The NEA Tapes (1995) <http://neatapes.com/neatapes1.html> created by Paul Lamarre, Melissa P. Wolf

“Dollars and Censorship” Susan Sturgis *The Village Voice* January 18, 1994

Ballet & Modern Dance Susan Au (Thames and Hudson) 1988

“Gay Plays, Gay Theatre, Gay Performance” by Terry Helbing *The Drama Review/TDR* 1981 Vo. 25. No 1

\*Over 50 performance previews and reviews published in: *The Village Voice, The New York Times, The Los Angeles Times, The Edmonton Journal, The Chicago Reader, The Baltimore Sun, The Toronto Star, Drama-Logue, Miami Beach Antenna, Dialogue, High Performance, Chicago Tribune, Cincinnati Enquirer, Los Angeles Herald Examiner, Los Angeles Daily News, Artweek*

**Interviews**:

KJZZ Phoenix (NPR) Robrt Pela January, 2002

KPFK Los Angeles "Soundings" hosted by Jacki Apple 1993, 1991, 1985

TV Baltimore, Maryland 1991

**Archived**:

 Kudos <https://www.growkudos.com/profiles/3189>

 Hemispheric Institute for Performance and Politics

<http://hemi.nyu.edu/eng/seminar/2007/eng/cab_jeffmcmahon_eng.html>

Jerome Robbins Dance Collection, NY Public Library at Lincoln Center

 <http://www.nypl.org/about/divisions/jerome-robbins-dance-division>

Alive and Kicking #58 (documentation of Project Desire at P.S. 122)

 <http://www.charlesdennis.net/index.php3?gallery=-05-Alive_and_Kicking_Programs_41-60&ss=15>

Estate Project. For work relating to AIDS (2004)

Franklin Furnace Online archive

 <http://franklinfurnace.org/research/event_archives.php>

Artstore <http://library.artstor.org/library>

Eye On Dance (broadcast series) #281 “Wedding Dance to Video & Film”

 <http://www.eyeondance.org>

Study Room, Live Art Development Agency (London, UK) 2006

 <http://www.thisisliveart.co.uk/opportunities/the-study-room/>

The Library of Performing Rights <http://publicaddresssystems.org/projects/the-library-of-performing-rights/>

 Cleveland Performance Art Festival archive. [Special collections at Case Western Reserve University Kevin Smith Library](https://archivesspace.case.edu/)

Burt Supree (dance critic 1976-1992) archive <http://www.burtsupree.com>

Online video archive (non-curated) <http://www.vimeo.com/jeffmcmahon>

**TEACHING**

**Arizona State University**:

 **Curricular Innovations Created and Taught:**

THP 294 Creating Monologues/Telling Stories

THE 494/598 Queer Plays and Films

 THP394/302 Acting III: Beyond Realism

 THP/DCE 294 Pulse & Momentum in Performance. Created

collaboratively with School of Dance

 THE 494/URB 494/PAF 591 Living the Arts. (students from 4 grad and

undergrad areas/schools and 3 campuses)

 THP 320/394/420/494/598 Solo and Collaborative Performance (studio

 course in History, Theory, Practice of Performance Art)

 CFA598/598L Interdisciplinary Digital Media and Performance I

 (co-created/taught with ISA/AME staff)

**Courses Taught**

THP 394 Acting Concentration Seminar

THF 497 Senior Project (capstone mentoring)

THP 428 Theatre of the Future Senior capstone course

THP 272 Acting: Introduction to Stage Movement

THP 501 Performance: Solo Performance (MFA)

THP 502 Performance: Aesthetics of Theatre Art (MFA)

THP 560 Playwrights Workshop (MFA)

THP 494/598 ST: Play Development in Theatre for Youth

 THE 592 Graduate Independent Study (MFA)

 THP 561 Scripts in Progress (MFA)

THE 592/692 Research (MFA)

THP 693 Applied Projects (MFA)

 THP 499 Individualized Instruction (BA)

THP 599 Individualized Instruction (MFA)

 THF 125 Introduction to School of Film, Dance, and Theatre. Worked intensively on revisions to curriculum units regarding harassment and consent.

 Significant Mentoring:

 MFA Performance candidates Chair of 1 member of 1 2019-20

 MFA Dramatic Writing candidates committee member of 3 2019-20

 MFA Dramatic Writing candidates committee member of 3, 2017-18

 MFA Performance candidates Chair of 3 and member of 3 2016-2017

 MFA Dance Felix Cruz committee and mentoring 2017

 MFA School of Art candidate 15 hour review and mentoring Veronica Aponte 2016

 MFA Dance candidate Kristopher Pourzal applied project, presented Dixon Place

(2014)

 Undergraduate Theatre student Denver Houston capstone project looking at Johnny Got

 His Gun from perspective of performer with cerebral palsy 2015

 MFA candidate Chelsea Pace project for Association for Theatre in Higher

 Education annual conference 2014

 FUSE directed/performed in short collaborative performance created with

 faculty/students. Galvin Playhouse, Arizona State University 2013

 Successful application to Princess Grace Foundation by MFA candidate Adam Pinti

 for full scholarship covering final year of graduate study 2010[[48]](#endnote-48)

 Presentation by graduate playwrights’ work at international conference of Consortium

 for Science Policy & Outcomes 2010[[49]](#endnote-49)

 Graduate student play by Anne Negri, Fly/Lyf winner of Theatre for Young Audiences

 award at Kennedy Center/American College Theatre Festival 2010

 Graduate student play by Daniel Frey, AM:I Mainstage production 2009

 Dance MFA student thesis projects: 2016, 2015, 2013, 2009,

 Graduate Student play by Daniel Frey, Don Coyote, selected Mainstage

 production 2008

 Advised/juried an MFA Intermedia student’s performance 2009

 Mayo Clinic Hospital: Created ongoing project (2005-2008) employing

 graduate theatre students as actors in palliative care/end-of-life training for nurses, with undergraduate film production students creating documentation training tapes of sessions.

 American College Theatre Festival SW Region coordinated participation

 regional Irene Ryan scholarship (Cedar City, UT)2007

 UG playwright for Kennedy Center/American College Theatre

Fest. (2009)

 Ongoing mentorship of freshman/transfer students (3-4/semester)

 Successful application for LGBTQ student scholarship 2008

 Princess Grace Foundation Scholarship. 1 Successful 2013

 URTA/Grad school applications/auditions. Ongoing

 Chaired committee for Miriam Grill, selected as Outstanding Graduate Award, College

 of Liberal Arts and Sciences 2006

 If Maps Were Novels advised/directed Capstone of Dance undergrad Steven Reker, 2006.[[50]](#endnote-50)

 Faculty Advisor TUG /Theatre Underground 2006

 Graduate student Angela Giron presented applied project at Hemispheric

 Institute for Performance and Politics annual meeting, Belo

 Horizonte, Brazil 2005

 Produced public performance by 3 MFA 2nd year students at Modified

 Arts (Phoenix, Spring 2004) Involved 3 undergrads also

 Directed MFA student’s play for 10-minute play festival 2003

 MFA student ISA (now AME) performance 2002

 Guest teaching:

 2019: Dance Philosophy (grad); Somatics (UG)

 2017: Microagressions (School of Communications); Research Methodologies (Theatre) ; Somatics; Creative Practices (all years); 1st Year seminar (Dance)

 2016 Dance 1st Year seminar; Somatics; Urban

 2015: Graduate Seminar, First Year Seminar (dance), Somatic Practice

 (Dance), Creative Practices (Dance), Directing

 2014: Dance and Philosophy, Somatics, Communications/Personal

 Essay

 2013: Storytelling, Dance and Philosophy

 2012: Storytelling

 2011: THE 125 Orientation to Theatre and Film

2009: Audition and Professional Development, Dance composition

2008: Auditions and Career Development

2007: THP 519 Directing

 THP489 Acting: Audition Techniques and Career Development

 Playwrighting Workshop THP 560

 Movement for Singers

2006: THP 272 Intro to Movement (3 weeks)

 Dance Composition

 Movement for Singers

 Dance Studies

 Theatre Management

2005: Performance Technology

 Human Sexuality

2004: Grant reviewer THE 500 Research class

 THP 440 Forms and Contexts

 Actor Career Development

2003: THP 272 Intro to Movement

2002: THP 511 Improvisation with Youth 3 classes

 THP 489

 Movement for Singers

 **Kutztown University**

 RAR 375 Issues In Performance Art (theory, history, practice; created course)

 RAR 375: Writing For Performance (solo monologue) created course

**K-12 Arts Education Teaching**

Little Meadows Early Childhood Center (NYC) Artist in Residence 1991-1999

Young Audiences/NY. Creative Movement workshops for NYC Public Schools 1987-2001

Lincoln Center Institute in-class workshops/teacher training in aesthetic education for New York/New Jersey public/private schools 1993-2001

Arts Horizons creative movement workshops and teacher training 1994-2001

Orchestra of St. Lukes Aesthetic education program NYC schools 1996-1999

Artsgenesis creative movement workshops/teacher training NYC schools 1992-1995

Arts Connection/Arts Exposure workshops NYC schools 1989-1994

North Carolina Arts Council monthlong residency, Ocracoke School (Ocracoke, NC) 1993

**Special Populations/Mental Health/Geriatric Teaching**

Improbable Theatre Company/Arizona Bridge to Independent Living workshop in

voice/text for disabled performers 2008

Hospital Audiences,Inc. Creative movement for autistic, blind, developmentally/emotionally

disabled, incarcerated adults/children NYC 1983-89

City of Los Angeles. "Tent City" homeless shelter workshop leader 1987

**SERVICE**

International/National:

*The Festival of Science & Religion* (Washington, D.C. 2018); *Think/Write/Publish* (Pittsburgh,

PA 2017) ASU’s School for the Future of Innovation in Society/Consortium for Science,

Policy & Outcomes with Creative Nonfiction Magazine: Mentoring/coaching 4

prominent international Fellows (scientists, writers, doctors) presentations

Promotion external reviewer for peer institution 2018

Tenure and Promotion external reviewer for private Research university 2015

Assoc. for Theatre in Higher Education/ATHE 2014 (Scottsdale) conference local planning group

Tenure and Promotion Review, State University of New York 2013

Playwrights Center reader for 2013-14 Core Apprentice program for young playwrights

Peer Reviewer, Routledge, book proposal 2010

*Men and Masculinities* (SAGE) article on Eric Bogosian’s Sex, Drugs, Rock & Roll 2005

Juror for "Fresh Tracks" dance series Dance Theater Workshop (NYC) 1991

Local:

Arizona Commission on the Arts. panelist/adjudicator for Teaching Artist Roster for

Multi-disciplinary Arts 2008

AZ Playwrights’ Competition 2008

Arizona State University

Honors Faculty, Barrett, The Honors College 2017-

Faculty Affiliate, School for Future of Innovation in Society 2017-

Reviewer/editor for colleague’s Guggenheim application 2016

 Faculty Affiliate, Center for Film, Media and Popular Culture 2016-

Student Health Advocacy. Initiated contact with Medical Director of ASU

Student Health to provide HIV preventive therapies (PReP/PEP) 2015

 Reviewer for Lee Gutkind’s nonfiction writing class, School of Communications, ASU 2013, 2014

Consortium for Science, Policy & Outcomes/[World Wide Views 2012 Biodiversity Panel](http://biodiversity.wwviews.org) 2012. One

of 15 ASU faculty selected to facilitate global citizen participation project designed

to provide policymakers with information about citizens’ views on biodiversity.

 Ubiquity. Board Member Fall 2004-2012. Working with faculty gay/lesbian

 organization, ASU President's Office, and AZ government toward equal benefits

 for GLBTQ partners.

 Lincoln Center for Applied Ethics Affiliates Council 2005-2007

Guests/Scholars/Artist Visits curated:

 Dan Fishback 2013

 Steven Reker/People Get Ready 2015, 2013, 2012

 Bryant Terry chef/author 2010

 Mark Winne author/activist/organizer 2010

Ellie Covan, NYC-based producer 2009

 Mark Russell NYC-based producer 2009

 [It is What It Is: Conversations from Iraq](http://www.conversationsaboutiraq.org/) Instigated ASU Art Museum visit by

 Creative Time sponsored project 2009

Tim Miller Internationally known performer and author 2007, 2001

 Doug Cooney Nationally prominent Theatre for Young Audiences

 playwright and performer 2005, 2003

 David Schweizer. Prominent theatre director of new work and opera 2003

 John Jesurun McArthur award winning playwright/director 2002

 Cathy Weis: Guggenheim award winning choreographer/videographer 2002

 Peggy Ahwesh Bard College professor, experimental filmmaker, curator 2004

 Stan Pressner Internationally known lighting/media designer 2003

 Marianne Weems Internationally celebrated director 2003

 Miranda July Internationally known filmmaker, musician 2003

 Kate Bornstein Internationally known and published transgender performer 2004

Virginia G. Piper Fellowship for New Play Development judge/reader for $5000 award granted to 2 student playwrights Spring 2006, 2008

"Banging the Bishop" Dustin Golz' final graduate project in School of Communications2005

Final reader, Arizona Playwrights Contest 2005

Grant reviewer Tamara Underiner’s THE 500 Research class Fall 2004

Herberger Institute for Design and the Arts

 Personnel Committee Fall 2012-Spring 2015, Fall 2017-present

 Chair Fall 2013-Spring 2015, Fall 2019-present

 Curriculum Committee 2008-2009

 Special Committee on Socially Engaged Practice 2012-2014 (developed new certificate)

 Special committee (with School of Music) developed Contemporary Musical Theatre track in Theatre

 Special committee designing new general arts degree: BA in Arts 2008-2009

 Research Council 2008-2009

Search Committee for Communications Director 2007

 Dean’s Special Committee for September 11 Event 2001

School of Film, Dance & Theatre**:**

Performance Practices Area Committee2003-present

 Chair Fall 2013-present

Chair, Search Committee for Assistant Professor of Acting 2019-2020

Coordinator BA in Performance & Movement 2016-2017

Coordinator BA in Performance & Movement General Track 2017-

Arizona Thespian Festival outreach and coordination 2017, 2019

Undergraduate Curriculum Committee Fall 2016-2017

Faculty Advisory Committee Fall 2016-present (scholarships, travel funding review for Director)

Acting Concentration Interim Coordinator Spring 2016

Coordinator of Undergraduate Acting Concentration Spring 2016, Spring 2006-Spring 2009

Interim Director MFA Performance Program Spring 2003-Spring 2005

Ad-hoc Bylaws Committee 2009

Production Committee 2004-2005, 2006-2013

Special committee on Interdisciplinary practice 2012-2013

New Works Committee 2004-present

Dance first year graduate Portfolio review 2013, 2015, 2016, 2018

Academic Standards Committee 2009-2012

Admissions Committee 2010-2014

Curriculum Committee 2004-2005. Created new MFA Performance/Directing program

Search Committees: 2014, 2013, 2004

Technology committee 2002-2004

MFA Performance/Scenography committee 2002-2003

American College Theatre Festival Region VIII auditioned 170 students for MFA

 recruitment (Los Angeles 2011)

Initiated outreach to former student and local businessman resulting in funding of annual

 graduate scholarship

Adjudicated local interviews (4 candidates) for MFA candidates 2005

Organized regular meetings of Theatre faculty/grad students in Spanish language 2005-2009

Compile/distribute comprehensive online calendar of Valley cultural events 2002-present

Evaluator for MFA Intermedia project 2009

Lysistrata choreographed faculty/student staged reading in nationwide event 2003

Cited twice (more than any other individual faculty, in Dean’s Report “2002-2003: The Year Ahead” for 911 project and HEEL

Coordinated selection of MFA students for new ISA/AME course, mentored in the course 02/03

Arizona State University Institute for Studies in the Arts/Arts, Media+Engineering(2001-2003):

Worked to increase communication and awareness of events between Theatre Dept., the College, and ISA. Increased fellow Theatre faculty involvement with ISA through sponsorship of productions (Lance Gharavi’s IM/UR (for Spring 2003), and Sound Zero (Spring 2002), performances for 911: Calling the Creative Community (see artist visits above)

Education Committee. Created new series of graduate courses for ISA. Served as class monitor for new ISA course. Assisted in creation of AME, a new collaborative teaching structure between Colleges of Engineering, Computing, and the Herberger College of Fine Art.

Mentored MFA student performance Spring 2002

Mentored two Theatre/ISA MFA students, arranging for them to be hired as researchers for ISA/AME Project for ISA’s 2003-04 season.

Professional Membership:

The Dramatists Guild of America, Inc. (advanced to full membership 2018)

Red Wing Performing Group, Inc. Associate Director NYC-based 501(c)3 non-profit 1986-2011[[51]](#endnote-51)

Performance Studies International/PSi

Association for Theatre in Higher Education/ATHE

Association of Theatre Movement Educators/ATME

National Writers Union

Center for Lesbian/Gay Studies (CLAGS)

Playwrights’ Center Minneapolis

Advisory Board Member:

Steven Kent Institute for Conscious Acting (University of LaVerne) 2001-2017

Community Service

Human Library Project, Maricopa Community College. 2013 3 presentations, Civility

 Week at MCC) Center for Civic Participation <http://humanlibrary.org>

Clark Park Ad-Hoc development committee (neighborhood) 2015

Board Member/Secretary 512 E. 11th St. HDFC (Low-income Housing Co-op) 1982-2001

Building Co-Manager 1992-98

Contract Negotiating Team 1999-2001 Lincoln Center Institute Teaching Artists local

(United Federation of Teachers)

Arts Contingent for the March On Washington/ACMOW New York City representative for

 national LGBTQ demonstration1993

Arts Coalition of Independent Democrats (NYC) 1991-1994

GET SMART! NYC anti-censorship group 1990. Organizer/activist

NYC Arts Coalition 1990 lobbyist in NY, Washington, D.C.

Performance Space 122 Associate Director of NYC venue 1982-86

Dancers For Disarmament 1982 Organizer/curator

**Consultancies**

United States Artists' "Field Advisor" (LA-based funder giving $50,000 fellowships) 2005

Bard Public Charter School (Red Hook, NY) Lead writer of arts curriculum for proposal 1999

Consulting Artist for Deb Margolin performance 970-Debb P.S. 122 (NYC**)** 1990

Fundraising/publicity, Downtown/Upstate festival, Spectra Fine Arts (Germantown, NY) 1992

**Non-academic/non-degree Education and Professional Development**

Occasional classes: Feldenkreis, Gaga, Gibney Dance Center NYC 2018, 2019

Meredith Monk & Vocal Ensemble Dancing Voice/Singing Body Workshop with Paul Langland,

 Katie Geissinger (Abrons Art Center) 2019

Composition workshop with Nina Martin ASU 2017

Laban Techniqe workshop with Martha Eddy ASU 2017

Producing Independent Film and Media with Miguel Valenti. FMP 294 ASU 2016

Roy Hart technique Voice Workshop with Jonathan Hart-Makwaia 2016

Digital Authoring (Matt Ragan/Boyd Branch) audited online Arizona State University 2015

The Six Viewpoints. Workshop with Mary Overlie. Actors Movement Studio NYC 2015

Richard Armstrong voice workshop. Roy Hart technique 2012

Kari Margolis, Acting technique 2012

Susan Klein, Klein Dance Technique 2012

Clown workshop with Barnaby King. Performance Studies Int. Conference 2009

Performance workshop with Fiona Templeton. Performance Studies Int. Conference 2009

Spanish 201/202 Arizona State University 2005-2006, 2009-present weekly w/ private tutor

The New School Non-fiction writing, Candy Schulman 1995

Classical Singing, Jeannette LoVetri, John Eppler (NYC) 2012, 1985-1994

Lighting for Film, Collective for Living Cinema, Babette Mangolte 1987

Optical Printing, Millenium Film Workshop, Jon Rubin (NYC) 1985

Video Editing, Alex Hahn, Film/Video Arts (NYC) 1985

Super-8 Filmaking, Collective for Living Cinema, Darrell Wilson 1984

Dance/Theatre workshops/classes 1978-81: Danny Lepkoff, Nancy Stark-Smith (Contact Improvisation), Meg Egington (Cunningham), Beverly Brown, Yvonne Meier, Douglas Dunn, Bill T. Jones, Tim Miller

Contact Improvisation with Mangrove Collective 1979 1 year study (San Francisco)

James Tyler, Hawkins-based dance 1979 (San Francisco)

David Schein, Blake Street Hawkeyes/Iowa Lab Theatre technique 1 year study 1979 (SF)

Ruth Zaporah/Action Theater (SF) 1 year study 1979

Skinner Releasing dance technique, 2 years study, Joan Skinner and Company (Seattle) 1977-78

Voice Training with Diana Bellamy, Stan Vincent in Lessac/Linklater techniques 1976-78

1. Founded in 1967 by Edward Albee, with proceeds from his play *Who's Afraid of Virginia Woolf?* The Foundation maintains the [William Flanagan Memorial Creative Persons Center](http://www.albeefoundation.org/Welcome.html) (better known as "The Barn") in Montauk, on Long Island in New York, as a residence for writers, painters, sculptors and composers. [↑](#endnote-ref-1)
2. Founded in 1977, [Hospice of the Valley](http://www.hov.org), a not-for-profit, community-based health care services agency serving the greater Phoenix metropolitan area in Arizona, providing compassionate care and expert pain management to people nearing the end of their lives, as well as supporting their families and friends. [↑](#endnote-ref-2)
3. [Creative Capital](http://creative-capital.org/pdp/workshops), founded in 1999, supports artists pursuing adventurous and imaginative ideas, drawing on venture capital concepts to provide funding, counsel and career development services. It is the only national grantmaking and artist service organization for individual artists with an open application process, supporting projects in five disciplines: Emerging Fields, Film/Video, Innovative Literature, Performing and Visual Art. Creative Capital's Professional Development Program’s Core Weekend Workshop is an intensive two and a half days described as a "crash course in self-management, strategic planning, fundraising, and promotion." Based on a rigorous and comprehensive curriculum, the workshop format employs lectures, peer critiques, one-on-one consultations, interactive exercises, handouts, and written assignments to introduce business skills to a group of up to 24 mid-career artists. I was selected by AZ Arts Commission and my fee fully covered. [↑](#endnote-ref-3)
4. [NYSCA](http://www.nysca.org/public/guidelines/individual_artists/index.htm) provides funding to NY based individuals and organizations. I applied through my NY based non-profit, Red Wing Performing Group, Inc. (I maintain a home in New York) for A Certain Release. Funding allowed me to bring my NYC and LA based collaborators to ASU. [↑](#endnote-ref-4)
5. [The trust](http://www.monettehorwitz.org/) provides support for individual authors whose work combats homophobia. Funds were used in support of Closure: the gay bathhouse and its discontents a manuscript which has not yet been published. Chapters have been presented at international conferences, and have been integrated into my current m.s. Safe As Houses. [↑](#endnote-ref-5)
6. [New York Foundation for the Arts](http://www.nyfa.org) has multiple programs to support artists in New York. I received several grants to support my work as an artist in residence in early childhood education settings. In 1988, I received an unrestricted Fellowship in Choreography. [↑](#endnote-ref-6)
7. [Creative Capital](http://creative-capital.org/artistsupport/about) is the leading funder of new work in performance and interdisciplinary forms. It has committed more than $20 million in financial and advisory support to 325 projects representing 406 artists [↑](#endnote-ref-7)
8. [Rockefeller Foundation/ MAPP Fund](http://www.mapfund.org/) supports innovative work in live performance, encouraging pushing discipline boundaries, awarding up to $1 million annually to some of the most groundbreaking artists of the last two generations, including playwrights Suzan-Lori Parks and Young Jean Lee, choreographers Bill T. Jones and Tere O'Connor, directors Reza Abdoh and Ibrahim Quarishi, and composers Steve Reich and DJ Spooky. [↑](#endnote-ref-8)
9. [TDR/The Drama Review,](http://www.mitpressjournals.org/loi/dram) founded in 1955, edited by prominent theatre director and theorist Richard Schechner, and published by MIT Press Journals, focuses on performances in their social, economic, and political contexts. With an emphasis on experimental, avant-garde, intercultural, and interdisciplinary performance, *TDR* covers dance, theatre, performance art, visual art, popular entertainment, media, sports, rituals, and performance in politics and everyday life [↑](#endnote-ref-9)
10. [TDR/The Drama Review,](http://www.mitpressjournals.org/loi/dram) founded in 1955, edited by prominent theatre director and theorist Richard Schechner, and published by MIT Press Journals, focuses on performances in their social, economic, and political contexts. With an emphasis on experimental, avant-garde, intercultural, and interdisciplinary performance, *TDR* covers dance, theatre, performance art, visual art, popular entertainment, media, sports, rituals, and performance in politics and everyday life. [↑](#endnote-ref-10)
11. [PAJ/Performing Arts Journal](http://www.mitpressjournals.org/loi/pajj) founded in 1976 by writer/theorists Bonnie Marranca and Gautum Dasgupta, PAJ focuses on independent critical thought and cutting-edge explorations. PAJ charts new directions in performance, video, drama, dance, installations, media, film, and music, integrating theater and the visual arts. Artists' writings, critical commentary, interviews, and a special review section for performances and gallery shows are highlighted along with plays and performance texts from around the world. [↑](#endnote-ref-11)
12. [The Gay and Lesbian Review Worldwide](http://www.glreview.com/) (published as the Harvard Gay and Lesbian Review from 1994-1999), currently provides a forum for enlightened discussion of issues and ideas of importance to lesbians and gay men; to advance gay and lesbian culture by providing a quality vehicle for its best writers and thinkers; and to educate a broader public on gay and lesbian topics. Over 10,000 copies are published of each edition. [↑](#endnote-ref-12)
13. [Street Signs](http://www.gold.ac.uk/media/1iis5.pdf) is the publication for the Centre for Urban and Community Research at the University of London [↑](#endnote-ref-13)
14. [Performance Journal](http://www.movementresearch.org/performance_journal/) published twice a year, is a publication of Movement Research, a NYC based center for new dance and performance. Started in 1990, the Performance Journal is a printed forum created by and for artists, fostering the evolution of written and graphic languages that contemplate current issues of dance and performance.  It provides a unique forum for critical rigor and a multi-disciplinary readership. Writings are specifically linked to events, artists, trends, and ideas associated with the current and upcoming performance season in New York, as well as nationally and internationally. [↑](#endnote-ref-14)
15. [The New England Review](http://www.nereview.com/) published four times a year by Middlebury College and edited by Steven Donadio, has been a prominent literary journal since 1978. NER has published work by writers who have gone on to win the Pulitzer Prize, the National Book Award, and the National Book Critics Circle Award. [↑](#endnote-ref-15)
16. [The Threepenny Review](http://www.threepennyreview.com/), edited since 1980 by prominent writer and critic Wendy Lesser, 3Penny has published Gore Vidal, Andre Aciman, Wendell Berry, John Berger, Cynthia Ozick, Anne Carson, David Mamet, Greil Marcus, and many other prominent writers. [↑](#endnote-ref-16)
17. [Teaching Tolerance](http://www.tolerance.org/magazine) has been published by the Southern Poverty Law Center since 1991, and is a widely distributed tool in education and diversity training [↑](#endnote-ref-17)
18. [Contact Quarterly](http://www.contactquarterly.com/cq/contactq.html), founded in 1975, is journal of dance, improvisation, performance, and contemporary movement arts is the longest living, independent, artist-made, not-for-profit, reader-supported magazine devoted to the dancer's voice. [↑](#endnote-ref-18)
19. Edited by critic, editor, and photography scholar Brian Wallis (currently Chief Curator at International Center for Photography) and Phil Mariani, *Wedge* provided a major print forum for cross-disciplinary artist projects in the 1980’s, while publishing monographs on prominent artists. [Wedge](https://www.printedmatter.org/catalog/29698) [↑](#endnote-ref-19)
20. <http://www.youtube.com/user/PerformanceSpace122?blend=8&ob=5#p/u/0/AKXg4VmqG2U> [↑](#endnote-ref-20)
21. [Dixon Place](http://www.dixonplace.org/) has since 1986 served as the center for the creation of new work in performance, with a focus on work-in-progress. Operating in three different venues since its inception, in 2009 DP moved in to a new, purpose-built theatre in the Lower East Side on New York, presenting such renowned artists as Split Britches, Holly Hughes, David Cale, Ann Carlson, Reno, In 1989, Ellie Covan, founding director, received a Bessie, a New York Dance and Performance Award, for her service to the community. Dixon Place received a Village Voice Obie Grant Award in 1990 and 1999, and was awarded an Edwin Booth Award for Excellence in Theater in 1999. [↑](#endnote-ref-21)
22. [SOSE](http://www.sonofsemele.org/general.html) is a collective of theatre professionals who recognize emerging cultural questions through the production of new or under-exposed plays. Their reading series is critical forum for exposing new work to their Los Angeles audience. [↑](#endnote-ref-22)
23. [Highways Performance Space](http://www.highwaysperformance.org/) brings new work in solo and collaborative forms to the arts audience of Southern California. Founded in 1989 by performer/author/activist Tim Miller and editor/publisher Linda Burnham, and described by the Los Angeles Times as "a hub of experimental theater, dance, solo drama and other multimedia performance," Highways promotes the development of contemporary socially involved artists and art forms. [↑](#endnote-ref-23)
24. Founded by writer/performer Chris Danowski, [TC](http://www.timb.org/TIMB/Welcome.html) is a yearly festival of new performance art, theatre, dance, and interventions. Built around the specifics of the southwest, TC jump-started the scene in performance art and new theatre in Phoenix since its founding in 2003. [↑](#endnote-ref-24)
25. [Hemispheric Institute for Performance and Politics](http://hemisphericinstitute.org/hemi/) the yearly *encuentros* (meetings) are an international gathering of artists from throughout the Americas. ASU’s PhD program in Theatre and Performance of the Americas strongly connects us to this bilingual gathering, which focuses on workgroups, events, interventions, and live performances more than the traditional presentation of papers. [↑](#endnote-ref-25)
26. [Performance Studies International](http://psi-web.org/) is a professional association founded in 1997 to promote communication and exchange between scholars and practitioners working in the field of performance internationally. Conferences are held annually throughout the world. [↑](#endnote-ref-26)
27. [Brian Webb Dance Company](http://www.bwdc.ca/) for 31 years, BWDC has both produced its own work and served as the major dance presenter in Alberta and Western Canada. This project, a collaboration between myself, Brian Webb, composer Eyvind Kang, and video artist Tim Folkmann, incorporated our live duet with 4 tracks of video, projected on multiple monitors throughout the space, with texts written by Webb and me. [↑](#endnote-ref-27)
28. [Performance Space 122](http://www.ps122.org) I have been presented many times by P.S. 122 since its inception in 1980. P.S. 122 has been the center for new forms of dance and performance art since the early 1980’s, especially for work blending of media, text, movement, and dance. It is also one of the subjects of my book, Safe As Houses: one artists life New York City 1980-2000. [↑](#endnote-ref-28)
29. [Dance Theater Workshop](http://www.dancetheaterworkshop.org) (now New York Live Arts/NYLA) I first performed at DTW as part of Tim Miller’s PostWar, and had my own work presented there three times in the 1990’s. DTW is the leading midsize presenter for modern and postmodern dance in NYC, and an international instigator of innovative funding, touring, and support strategies for artists. Since 1965, most of the most prominent choreographers and performance artists have performed at DTW with 110 artists presented a year. “It’s where you go to find out what’s going on,” according to chorographer Susan Marshall. [↑](#endnote-ref-29)
30. [Contemporary Dance Theater](http://www.cdt-dance.org/) CDT sponsored my touring work several times, providing the modern dance audience of Cincinnati and place to meet the performance art and conceptual arts communities. [↑](#endnote-ref-30)
31. Begun as the Los Angeles Olympic festival, these events were curated by the world renowned director Peter Sellars, with presentations throughout the Los Angeles region. [↑](#endnote-ref-31)
32. A highly charged, “staged argument and tantrum” between myself, Costa Rican/U.S. performer Elia Arce (former member of Los Angeles Poverty Dept.) and Keith Antar Mason (founder of the African American men’s performance group, The Hittite Empire). Wanting to critically address the undercurrents of racism, sexism, and homophobia running beneath “tolerance” and “multiculturalism,” I proposed and co-produced this collaboration between us. [↑](#endnote-ref-32)
33. [ROOTS](http://alternateroots.org/) is an organization based in the Southern U.S. with a mission to support the creation and presentation of original art in all its forms, rooted in a particular community of place, tradition or spirit. ROOTS is committed to social and economic justice and the protection of the natural world and addresses these concerns through its programs and services. I met several of my future collaborators at their annual conferences at the former Black Mountain College in NC, performing works-in-progress of City of God and excerpt from Torn Language. [↑](#endnote-ref-33)
34. [Jacob's Pillow](http://www.jacobspillow.org/) is the longest running dance festival in the U.S., with more than 50 dance companies a year. I shared that season with Guillermo Gomez-Peña, Ralph Lemon, Ann Carlson, and other prominent performers. [↑](#endnote-ref-34)
35. [Newport Harbor Art Museum](http://www.ocma.net/) is now known as the Orange County Museum of Art [↑](#endnote-ref-35)
36. initially curated by Thomas Mulready, the Cleveland Festival was an international gathering of performance artists with widely disparate approaches to performance. I performed there in 1989, 1990, and 1992 <http://library.csuohio.edu/speccoll/collections/paf.html> [↑](#endnote-ref-36)
37. I had two residencies that year at The Yard, a chorographer/dancer developmental retreat on Martha’s Vineyard funded by a private donor who provided space and housing. During my time there, I created the solo, Perfect Place, and the group work Away From You, a collaboration with designer Stan Pressner. [↑](#endnote-ref-37)
38. Jacki Apple, who directed the overall project, collaborated with me on the text. I directed one section of the overall piece, while co-directing the others. Staged on the Palisades overlooking the Pacific Coast in Santa Monica, we worked with a cast of musicians, dancers, along with ten senior citizens who lived in the area and served as the chorus. [↑](#endnote-ref-38)
39. I was commissioned to create a large scale group work on the grounds of the Neuberger Museum at State University of New York at Purchase, a huge brick plaza dominated by Henry Moore’s “Two Forms.” Collaborating with two composers, I employed a core cast of 6 plus 20 SUNY dance students to create a large scale “moving picture.” [↑](#endnote-ref-39)
40. [The Kitchen](http://www.thekitchen.org/) was located in Soho when I performed there, and has relocated to Chelsea. Since 1971, it was among the very first American institutions to embrace the then emergent fields of video and performance art, while also presenting new visionary work within the fields of dance, music, literature, and film. The resulting combination was an environment uniquely conducive to experimentation and cross-disciplinary explorations that helped launch the careers of many artists who have defined the American avant-garde, including Vito Acconci, Constance de Jong, Gary Hill, Kiki Smith, Charles Atlas, Lucinda Childs, Elizabeth Streb, Bill T. Jones, and board members Laurie Anderson, Philip Glass, and Meredith Monk. I first performed there in 1982 in Eric Bogosian’s Men in Dark Times [↑](#endnote-ref-40)
41. [LACE](http://www.welcometolace.org/) founded in 1978, and at the time located on Broadway in the “Wedding District” in downtown Los Angeles, served as a nexus for the developing new art and performance scene in LA. Selected by curator Lin Hixson, who would later found Goat Island, I initially performed there in 1983 with my solo work, and then returned with the duet version of Your Helping Hand. LACE has also presented such prominent artists as Laurie Anderson, John Baldessari, Chris Burden, Karen Finley, Dan Graham, Gronk, Ishmael Houston-Jones, Mike Kelley, Martin Kersels, Barbara Kruger, Tony Oursler, Jorge Pardo, Adrian Piper, Ed Ruscha, Bill Viola, and Bruce and Norman Yonemoto [↑](#endnote-ref-41)
42. PS 1 a former school in Long Island City, Queens was at the time both an international artists studio residency, an exhibition space, and an occasional presenter of dance and performance in its large auditorium (no longer functional). This particular series was curated by dance critics Joan Acocella and Barry Laine, and also featured choreographer Tere O’Connor. PS 1 is now part of the Museum of Modern Art/MOMA. [↑](#endnote-ref-42)
43. [Franklin Furnace](http://www.franklinfurnace.org) Since the 1970’s, their mission has been to present, preserve, interpret, and advocate on behalf of avant-garde art, especially forms that may be vulnerable due to institutional neglect, their ephemeral nature, or politically unpopular content. Franklin Furnace is dedicated to serving artists by providing both physical and virtual venues for the presentation of time-based visual art, including but not limited to artists' books and periodicals, installation art, performance art. Currently based in Brooklyn, the Furnace was at that time located in Tribeca in lower Manhattan, with a basement performance space. [↑](#endnote-ref-43)
44. [Beyond Baroque](http://www.beyondbaroque.org/) a leading independent Literary/Arts Center for the LA region, a public space dedicated to literary and cultural production, contact, interaction, and community building. Founded in 1968, based in the Old Town Hall in Venice, CA, it offers a program of readings, free workshops, publishing, bookstore, archiving, and education. During the early 1980’s such prominent artist/writers as Dennis Cooper, Bob Flanagan, Benjamin Weissman, and Amy Gerstler served as curators and resident artists. It was Dennis Cooper who presented me at BB when he was performance curator. [↑](#endnote-ref-44)
45. [Marianne Kim](http://www.mariannekim.com): Korean American artist and educator working in dance, theatre, and video art. She received her M.F.A. from UCLA’s Department of World Arts and Cultures with a focus on choreography and technology, B.S. in Theatre from Northwestern University.  Her most recent interdisciplinary works have been presented by Collision Symposium at the University of Victoria, Man.In.fest International Experimental Theatre Festival in Romania, DeBalie Center for Culture and Politics in Amsterdam and Kinesthetic Kino in San Francisco. She is currently working as an assistant director and performer for choreographer David Rousseve’s newest project. [↑](#endnote-ref-45)
46. [Yoshiko Chuma and the School of Hard Knocks](http://www.yoshikochuma.org) (artistic director/choreographer of The School of Hard Knocks, USA and of Daghdha Dance Company, Ireland) Chuma has created more than 45 full-length company works, commissions and site-specific events for venues across the world. Her work has been presented in New York in venues ranging from the Joyce Theater to the former National Theater of Sarajevo, the perimeter of the Hong Kong harbor and at an ancient ruin in Macedonia. Chuma is the recipient of several fellowships from the Guggenheim Foundation, National Endowment for the Arts, New York Foundation for the Arts, Japan Foundation. She received a New York Dance & Performance Award ("Bessie") in 1984 [↑](#endnote-ref-46)
47. [Eric Bogosian](http://www.ericbogosian.com/index.html) is a prominent film, tv, and stage actor, as well as playwright. [↑](#endnote-ref-47)
48. [Princess Grace Foundation](http://www.pgfusa.com) The Princess Grace Foundation-USA is a not-for-profit, publicly-supported foundation, headquartered in New York City and founded more than 25 years ago by Prince Rainier III of Monaco in honor of his wife, Princess Grace [Kelly]. The Foundation's mission, that mirrors Princess Grace's in her lifetime, is to support emerging artists in theater, dance and film through the awarding of scholarships, apprenticeships and fellowships. Since the Foundation’s inception, more than 650 Awards have been given to recipients, totaling more than $7 million. Some notable Princess Grace Awards recipients in Theater include: 2008 Tony Award winner for Best Direction of a Play, Anna D. Shapiro; Pulitzer and Tony Award winning playwright Tony Kushner; and Academy Award winner Eric Simonson. Film recipients include: Stephen Hillenburg, creator of *SpongeBob SquarePants;* Greg Mottola, director of *Adventureland* and *Superbad*; and Cary Joji Fukunaga, writer and director of *Sin Nombre*. Dance/Choreography Awards recipients include: American Ballet Theatre’s Ethan Stiefel and Jacoby&Pronk’s Drew Jacoby; as well as choreographers Robert Battle and Dominic Walsh. This year’s scholarship winners will travel to New York City as guests of the Foundation, where they will receive their Awards at the annual black-tie Princess Grace Awards Gala, held in the presence of HRH The Princess of Hanover, on November 10, 2010 at Cipriani 42nd Street. Adam was one of the two scholarship winners in theatre, selected from a pool of 100 applicants. [↑](#endnote-ref-48)
49. “The Rightful Place of Science?” an international conference of policy makers, scientists, journalists held on ASU Tempe campus May 2010. <http://www.cspo.com>

CSPO is an interdisciplinary network aimed at enhancing the contribution of science and technology to society’s pursuit of equality, justice, freedom, and quality of life, using theoretical, empirical, and problem-oriented research. [↑](#endnote-ref-49)
50. This student has gone on to tour internationally and presented in a full evening of his work at the Kitchen (NYC) in 2011, and at New York Live Arts in 2012, as well as performing at Brooklyn Academy of Music as part of the music event, Crossing Brooklyn Ferry. [↑](#endnote-ref-50)
51. Incorporated in 1979 by director Oskar Eustis (now Artistic Director of the Public Theatre in New York) and choreographer Stephanie Skura, Red Wing Performing Group, Inc. is a New York-based not-for-profit dedicated to experimental and interdisciplinary work in the performing arts. Current artist members: [Dan Hurlin](http://www.mappinternational.org/artists/view/8), Guggenheim and Albert award-winning performer, playwright, puppeteer, and professor at Sarah Lawrence, and Jeff McMahon. Artists Red Wing has served in the past: choreographers Stephanie Skura, Tere O'Connor; theater artists Dan Froot and performance artist Sharon Hayes. For several years, Red Wing was the sponsoring organization for Performance Space 122, a seminal New York venue for dance and performance. [↑](#endnote-ref-51)