

David Zucker Saltz

Department of Theatre and Film
University of Georgia

Specialties: Performance Philosophy, Interactive Media, Modern / Postmodern Theatre

Academic Training

PhD, Drama, Stanford University, 1993

BA, Theater Studies and Psychology, Yale University, 1984

Professional Experience

Academic

University of Georgia, Department of Theatre and Film Studies

Professor 2017-

Associate Professor 2003-2017

Assistant Professor 1997-2003

Department Head, July 1, 2004-

Executive Director, Ideas for Creative Exploration, August 2006-

Graduate Coordinator, 2003-2004

State University of New York at Stony Brook, Department of Theatre Arts, Assistant Professor, 1994-1996

College of William and Mary, Department of Theatre, Assistant Professor, 1993-1994

Stanford University, Humanities Special Programs, Lecturer, Cultures, Ideas and Values Track co-ordinator (Winter, Spring, 1993); Teaching Fellow, 1991-92

Non-Academic

GBA Group, New York, Head of computer operations, 1984-1986

Business Logic Inc., New York, Designed and implemented automated systems for clients including Citicorp, New York Transit Authority, R/Greenberg Associates, 1982-1984

Publications

Book

The Great North American Stage Directors Volume 7: Elizabeth LeCompte, Ping Chong, Robert Lepage, Bloomsbury Methuen Drama, under contract.

Taboos That Must Be Broken: Holocaust Theatre and the Legacy of George Tabori. co-edited with Martin Kagel. University of Michigan Press, forthcoming 2017.

Performance and Media: Taxonomies for a Changing Fields. Co-authored with Sarah Bay-Cheng and Jennifer Parker-Starbuck. University of Michigan Press, 2015.

Staging Philosophy: Intersections of Theatre, Performance and Philosophy, co-edited with David Krasner. University of Michigan Press, 2006.

Journal Articles

- "From Semiotics to Philosophy: Daring to Ask the Obvious." *Performance Philosophy Journal*. 1.1 (2015): 95-105.
- "Media, Technology, and Performance," *Theatre Journal* 65.3 (2013): 421-432.
- "Editorial Comment: Digital Media and Performance," *Theatre Journal* 61.4 (2009): 1-3.
- "Editorial Comment," *Theatre Journal* 61.2 (2009): 177-179.
- "Editorial Comment: Popular Culture and Theatre History," *Theatre Journal* 60.4 (2008): 7-8.
- "Editorial Comment," *Theatre Journal* 60.2 (2008): 177-179.
- "Editorial Comment: Performance and Cognition," *Theatre Journal* 59.4 (2007): 547-551.
- "Editorial Comment," *Theatre Journal* 59.2 (2007): 165-167.
- "Editorial Comment: Film and Theatre," *Theatre Journal* 58.4 (2006): 543-546.
- "Editorial Comment," *Theatre Journal* 58.2 (2006): 173-174.
- "Un carnevale modernista: Beckett tra teatro, video e installazioni." *Ateatro: webzine di cultura teatrale*. <<http://www.trax.it/olivieropdp/ateatro99.htm>>. Spring 2006.
- "Virtual Vaudeville." *Vectors: Journal of Culture and Technology in a Dynamic Vernacular* [adjudicated online journal published by Annenberg Center for Communication], Winter 2005. <http://vectors.usc.edu/projects/index.php?project=39>
- "Virtual Vaudeville: A Digital Simulation of Historical Theatre." *Performance Documentation and Preservation in an Online Environment. Performing Arts Resources*.24(2004): 30-37.
- "The Collaborative Subject: Telerobotic Performance and Identity." *Performance Research* 6.4 (Winter 2001): 70-83.
- "Live Media: Interactive Technology and Theatre." *Theatre Topics* 11.2 (Fall 2001): 107-130.
- "Why Performance Theory Needs Philosophy." *Journal of Dramatic Theory and Criticism* 16.1 (Fall 2001): 149-154.
- "What Theatrical Performance Is (Not): The Interpretation Fallacy." *Journal of Aesthetics and Art Criticism* 59.3 (Summer 2001): 299-306.
- "Wittgenstein en escena," ["Wittgenstein on Stage"] *Animus*, v 1, (January, 2000): 78-84.
- "The Art of Interaction: Interactivity, Performativity and Computers," *Journal of Aesthetics and Art Criticism* 55.2 (1997): 117-127.
- "Pinter (a Dialogue)," *Cycnos Journal*, 14.1 (1997): 3-5.
- "Beckett's Cyborgs: Technology and the Beckettian Text," *Theatre Forum* 11, (Fall 1997): 38-48
- "When is the Play the Thing?: Analytic Aesthetics and Dramatic Theory," *Theatre Research International* 20.3, (Fall 1995): 266-276.
- "Radical Mimesis: The Pinter Problem Revisited," *Comparative Drama* 26.3, (Fall 1992):318-336
- "How to Do Things on Stage," *Journal of Aesthetics and Art Criticism*, 49.1, (1991): 31-45
- "Texts in Action/ Action in Texts: A Case Study in Critical Method," *Journal of Dramatic Theory and Criticism*, 6.2, (Fall 1991): 29-44.

Chapters in Books

- "Theatre and Cinema," *Palgrave Handbook for the Philosophy of Film and Motion Pictures*, edited by Noel Carroll, Laura Teresa Di Summa-Knoop, and Shawn Loht (under contract).

"Plays are Games, Movies are Pictures: Ludic vs. Pictorial Representation," *The Philosophy of Theatre, Drama and Acting*, edited by Thomas Stern (Rowman and Littlefield, 2017)

"Theater," *The Encyclopedia of Aesthetics*, Revised 2nd Edition, Vol. 4, ed. Michael Kelly, New York: Oxford UP, 2014.

"Performance and Interaction," *Blackwell Companion to Digital Literary Studies*, ed. Ray Siemens et. al. Blackwell, 2007.

"Infiction: The Role of Fiction in Theatrical Performance," *Staging Philosophy: Intersections of Theatre, Performance and Philosophy*. Eds. David Krasner and David Z. Saltz. University of Michigan Press, 2006.

"Character," "Theatricality," "Stage Directions" and "Play." *Oxford Encyclopedia of Theatre and Performance*. Ed. Dennis Kennedy. New York: Oxford UP, 2003.

"Theater," *The Encyclopedia of Aesthetics*, Vol. 4, ed. Michael Kelly, New York: Oxford UP, 1998.

"The Art of Interaction: Interactivity, Performativity and Computers." *Performance: Critical Concepts*. Vol. 4. Ed. Philip Auslander. New York: Routledge, 2003. (Reprinted from *Journal of Aesthetics and Art Criticism* 55.2 [1997]: 117-127.)

"Performing Arts," *Companion to Digital Humanities*. eds. Susan Schreibman, Ray Siemens and John Unsworth. Malden, MA: Blackwell: 2004, pp. 121-131.

"The Reality of Doing: Speech Acts in the Theatre," *Method Acting Reconsidered*, ed. David Krasner, St. Martins Press, 2000.

"Beckett's Cyborgs: Technology and the Beckettian Text," *Theatre in Cyberspace: Issues of Teaching, Acting, and Directing*, ed. Stephen A. Schrum, Peter Lang Publishing, 1999.

"Actor Training," In *The Encyclopedia of English Studies and Language Arts: a Project of the National Council of Teachers of English*, ed. Alan C. Purves, Linda Papa, Sarah Jordan, New York: Scholastic Inc, 1994.

Book Review

Review of *Virtual Theatres: An Introduction*, *Modern Drama* 48, no. 3 (Fall 2005): 629-631.

Digital Publications

"Virtual Vaudeville Website" (Project Director). 2004 - 2006. <www.virtualvaudeville.com>

Interactive Interface Design for "Kutiyattum," by Farley Richmond, University of Michigan Press, 2002.

"Shakespearean Acting," an interactive computer tutorial for Macintosh computers; segment of Larry Friedlander's *Shakespeare Project*, Limited distribution by Stanford University, 1991

Papers Delivered

"Preparing Effective Commission Communications." National Association of Schools of Theatre, Portland, March 2017.

"Race and Casting." (Em)Bodied Exclusions Working Group, ASTR, Atlanta, November 2017.

"The Ethics of Enacting the Ethnic Other." Performance Philosophy, Prague, June 2017.

"Experiments in Theatre Robotics with Zeeb Zob and DARwin Animator." ATHE, Chicago, August 12, 2016.

“Performing the Holocaust in the Twenty-first Century.” Traumatic Structure Working Group, ASTR, Portland, November 2015.

“The Impact of Digital Humanities on Theatre and Performance Studies.” ATHE, Montreal, August 1, 2015.

Infiction and Outfiction: Theatre and Film as Modes of Representation.” Featured speaker, Second Biennial Performance Philosophy Conference, Chicago, April 2015.

“Robots, Puppets and Performers.” Invited colloquium, Washington University in St. Louis, March 27, 2015.

“DARWIN Animator: A Custom Animation Tool That Comines Real-Time, Pre-Recorded, and Parametric Animation.” Keynote address, HRI 2015 Workshop on Enabling Rich, Expressive Robot Animation, 10th AMC/IEEE International Conference on Human-Robot Interaction, Portland, March 2, 2015.

“Robotic Actors: Who Is Pulling the Strings,” invited lecture for the Cultural Programs of the National Academy of Science (CPNAS) D.C. Art Science Evening Rendezvous (DASER), Washington D.C., June 2014 (<https://www.youtube.com/watch?v=dfAPAiWvLqo>).

Panel Moderator: “Transitioning: Preparing for the Next Stage,” National Association of Schools of Theatre, Chicago, March 2014.

“Robotic Theatre: Philosophical Provocations.” American Philosophical Association, Central Division, Chicago, February 2014.

“Robots, Puppets and Performers: Theoretical Implications of Robotic Theatre.” ASTR, Dallas, TX, November 2013.

“Press Play: Demonstrating the Media x Performance Digital Publishing Initiative.” ATHE, Orlando, FL. August 2013.

“Time and Space in Multimedia Performance.” Performance Studies International. Stanford, CA. June 2013.

“Robotic Theatre,” Performance and Technology Symposium, Georgia Institute of Technology, Atlanta, GA, February 2013.

“Commedia Robotica.” International Conference - Crossing Boundaries: Commedia dell'Arte across Gender, Genre and Georgraphy. University of Windsor, Windsor, Ontario, January 2013.

Panelist, “Creativity in the Research.” Willson Center Roundtable, November, 2012.

Working Session Co-Convener, “Digital Histories and Taxonomic Shifts.” ASTR, Nashville, November 2012.

“Robot & Frank and Social Robotics.” Science on Screen Lecture Series.. Ciné, Athens GA, September, 2012.

“Darwin Animator,” DARwin-OP Humaniod Application Challenge. ICRA 2012, St. Paul, MN, May 2012.

“Theatre Robotics.” Interdisciplinary Symposium on Robotics, sponsored by ICE. October, 2012.

Roundtable Participant: New Paradigms for Graduate Education Special Session. ASTR, Montreal. November, 2011.

Panel Chair, “Epistemology and Ontology in Theatre and Music.” American Society for Aesthetics Annual Meeting, Victoria, B.C., October 2010.

“Live Media Revisited.” ATHE, Los Angeles, August 2010.

- "Virtual Vaudeville: Live Performance Simulation." Keynote Address to International Symposium on Human Body Motion Analysis with Motion Capture. Ritsumeikan University, Kyoto, Japan. January 2010.
- "Virtual Vaudeville," NAST Annual Meeting for Theatre Executives, Boston, March 2010.
- "Performative Historiography: Virtual Vaudeville." *The Body and Mask in Ancient Theatre Space: The State of the Art*. King's College, London. July 2009.
- "Digital Media in UGA's Production of *The Changeling*," NAST Annual Meeting for Theatre Executives, Chicago, March 2009.
- "Minimalism and Theatre," ASA, Northampton, MA, November 2008
- "Audience Reception in Theatre versus Film," Working Group on Cognitive Studies in Theatre and Performance, ASTR, Boston, November 2008.
- "Publishing Your First Journal Article," ATHE. Dallas, July 2008.
- Roundtable on Theatre and Film (Reading Group), ASTR, Phoenix, November 2007.
- "Simulating Liveness: From Virtual Vaudeville to Second Life." Invited talk. Maryland Institute for Technology in the Humanities. University of Maryland. October 2, 2007.
- "Exploiting and Extending the Performative Potential of Second Life." ATHE. New Orleans. July 2007.
- "Cognitive Science, Critical Theory and the Future of Theatre Scholarship." ATHE. New Orleans. July 2007.
- "Journals Panel with Editors." Performance Studies International, London, July 2006.
- "A Return to Theatre in Cyberspace: Imagined Destinations and the Reality of the Present." Panelist. Panel Discussion. ATHE, Chicago, August 2006.
- "Computer Simulation as a Tool for Research and Preservation in the Arts and Humanities." Digital Library Lecture Series, Case Western Reserve University, March 2006.
- "The PhD in Theatre: Trends and Challenges." Panel chair and coordinator. ATHE, San Francisco, July 2005.
- "Liveness in Telematic Performance." IFTR, College Park, Maryland, June 2005.
- "MEROT Informational Session." Chair. ATHE. Toronto, July 2004.
- "Virtual Vaudeville." American Library Association. Orlando, June 2004.
- "Virtual Vaudeville." International Federation for Theatre Research. St. Petersburg, Russia. May 2004.
- "A Live Performance Simulation System: Virtual Vaudeville" Poster session. NSF Information Technology Research Principal Investigators Meeting, Washington DC, June 2004.
- "Virtual Vaudeville: Simulating Live Performance." (Video Presentation.) 6th International Conference on Virtual Reality. Laval, France. May 2004.
- "Virtual Vaudeville Project Briefing." Invited presentation. Coalition for Networked Information. Washington, D.C., April 2004.
- "Virtual Vaudeville: An Interactive 3D Simulation of Historical Performance." Public Lecture. Ball State University. March 2004.
- "Virtual Vaudeville." Public Lecture. Northwestern University Center for Art and Technology. February 2004.
- "Virtual Vaudeville." Invited presentation. Digital Libraries / IIS / SP Meeting. Washington D.C., December 2003.

"The Ontology of Motion Capture." Adjudicated paper. ASA National Meeting. San Francisco, October 2003.

"Virtual Vaudeville." Georgia Theatre Conference. Athens, GA, October 2003.

"The Virtual Vaudeville Project." Invited Presentation. Performance Documentation and Preservation in an Online Environment. Theatre Library Association Symposium. Lincoln Center, New York, October 2003.

"The Problems of Simulation." Joint Annual Conference of the Association for Computers and the Humanities and the Association for Literary and Linguistic Computing. Athens, GA, June 2003.

"Virtual Vaudeville: A Digital Simulation of Historical Theatre." Workshop on Multimedia Contents in Digital Libraries. Chania, Crete. June 2003.

"Virtual Vaudeville." UGA Technology Expo. Athens, GA. November 2002.

"Motion Capture and Presence." ASTR, Philadelphia, November 2002.

"Theater as Techno Performance: Reflections on Jon McKenzie's *Perform or Else*." ATHE, San Diego, July 2002.

"A Live Performance Simulation System: Virtual Vaudeville." European Commission/National Science Foundation Digital Libraries All Projects Meeting. Rome, Italy, March 2002.

Panel Moderator, "Theorists Are from Mars, Actors Are from Venus." ATHE, Chicago, August 2001

"Telerobotics, Performance and Identity." ASTR, San Diego, November 2001

"The Telepresent Subject in Virtual Space," ATHE, Washington, DC, August 2000

Panel Participant, "New Media Now," 9 to 9: The New Media Experience Symposium, New Media Institute, December, 2000

"Live Media: How Digital Technology is Transforming Theater," National Initiative for a Networked Cultural Heritage, September, 2000

Panel Participant, "Was Plato a Theorist or a Philosopher? Philosophy and Theory and What They Mean for Theatre Studies," ATHE, Washington, DC, August, 2000

Panel Chair, "Roundtable on *Liveness*," ATHE, Washington, DC, August, 2000

"Paradigms Lost: Danto and the End of Theatre," American Society for Theatre Research, Minneapolis, November 1999

"Undergraduate Research Opportunities in Theatre and the Arts," UGA Strategic Planning Advisory Group, October 8, 1999

"What Theatrical Performance Is (Not): The Interpretation Fallacy," American Society for Aesthetics, Washington, DC, October, 1999

"Instructional Technology in Theatre Education," College of Education, University of Georgia, February 3, 1999

"Tripping Through Cyberspace: Digital Media in a Production of *Hair*," ATHE '98, August 1998

"Interactive Computer Art as PsychoDrama," ATHE '98, August 1998

"Introducing FLIECO: Automatic for the People," 3rd Annual Performance Studies Conference, March, 1997

"Exploring the Frontiers of Performance with Technology," ED-MEDIA/ED-TELECOM International Conference 97, June 1997

"Performance in History: An Introduction to an Interactive Tool for Reaching and Researching Historical Performances," ATHE '97, August 1997

"Theory Today," Panel chair and presenter, ATHE '97, August 1997

"New Technologies and the Transformation of the Theatre Event," ATHE '97, August 1997

"Sensors, MIDI, and Intelligent Spaces," workshop USITT-SE, September, 1997

"The Performative Nature of Interactive Computer Art," School of Visual Arts Tenth Annual Conference on Liberal Arts and the Education of Artists, Oct. 1996

"Beckett's Cyborgs," Beckett Festival, University of Victoria, British Columbia, 1996

Panel Chair for Philip Auslander and Alice Rayner, Gender/ Technology Symposium, Sponsored by Humanities Special Programs, April 1996

"Using Computers to Explore Theatre and Drama," Conference on Instructional Technologies (CIT) '96, May 1996

Association for Theatre in Higher Education (ATHE) '96, "Beckett's Cyborgs: The Late Plays as Algorithms for Performance," August 1996

"Stony Brook's Laboratory for Technology in the Arts: A Report from the Field," ATHE '95, August 1995

"Teaching the Arts Through Computers: How Can It Apply to Other Disciplines?" Educational Technology Seminar #2, Sponsored by the Office of the Provost and the Office of Instructional Computing, March 1995

"Dance and the Impact of Technology," Lecture/ demonstration for Professor Amy Yopp Sullivan's *Choreography*, March 1995

"Modes of Interactivity: Bodies in Technological Space," ATHE '95 August 1995

"The Democratization of Specialized Scholarly Resources: Putting the Tools of the Advanced Scholar in the Hands of the Beginner," 111th MLA National Convention, 1995

"Response to Kevin Melchionne, 'Collecting and Aesthetics,'" Department of Philosophy Aesthetics Colloquium, Sept. 1995

"Beckett and the Scientific Process," Lecture for Professor John Marburger's Honors seminar: *Science, Society and Values*, Nov. 1995

"Virtual Selves: Dennett's Theory of Consciousness and the Heterophenomenology of Performance," ATHE '94, August 1994

"Infiction/Outfiction: The Stage as a Graphical User Interface," American Society for Aesthetics (ASA) Conference '94, (Refereed paper) Oct. 1994

"Teaching Shakespeare," Lecture to Professor Rose Zimbardo's, *Introduction to Graduate Studies in Theatre Arts*, Nov. 1994

"Brecht and Artaud," Lecture to Professor Robert Crease's *Aesthetics*, Dec. 1994

"A Neo-Wittgensteinian Theory of Dramatic Representation," ATHE '93, August 1993

"Richard Wollheim and the Ontology of Performance," ASA '92, (Refereed paper), 1992

"Types, Tokens and Texts: 'Two Text' Theories of Dramatic Performance," ATHE '92

"Pinter? Meaningless? Mmnn..." Pinter Festival: An International Meeting, Ohio State University, April 1991

"Beckett and the Philosophy of the Playscript," ATHE '91, August 1991

"The Concept of Character," ASA '91, (Refereed paper) Oct. 1991

“Six Ways to ‘Become a Character,’” Selected by panel of four judges for Theory and Criticism Debut Panel, Association for Theatre in Higher Education (ATHE) ‘90, August, 1990

“Interactive Instructional Computing and the Humanities,” Invitational lecture (with honorarium), Academic Software Conference, Indiana University / Purdue University, Nov. 1989

Editorial

Editor, *Theatre Journal*, 2008-2010

Coeditor, *Theatre Journal*, 2006-2008

Creative Activity

Directing

Director, *The Uncanny Valley*, University of Georgia, 2016.

Director and Media, *Fires in the Mirror*, University of Georgia, 2016.

Conceived and Directed, *Zeeb Zob the Robotic Fortune Teller*, PerformASTR, ASTR 2014, Baltimore, MD.

Media Director, *Spring Awakening*, University of Georgia, 2014

Director, “The Green Sound,” as part of *Bray’s Plays*, University of Georgia, 2014

Director, *Macbeth*, University of Georgia, 2013

Director, *Commedia Robotica*, University of Georgia, 2012

Director, *The Arabian Nights*, University of Georgia, 2010

Director, *The Changeling*, University of Georgia, 2009.

Media Director / Project Coordinator, “Cloris,” Solo Performance with Interactive Media
Featuring Cloris Leachman (in progress)

Director, *Anna in the Tropics*, University of Georgia, 2005

Executive Director, *The Ticket*, Donny’s Skybox Theatre, Second City, Chicago, 2005.

Executive Director, *Living Newspaper 1935/2001*, University of Georgia, 2002

Director, *Tempest*, University of Georgia, 2000

Director, *Kaspar*, University of Georgia, 1999

Director, *Fredrick Hohenzollern*, Clayton State College, Clayton, GA, 1999

Director, *Hair*, University Theatre, University of Georgia, 1997

Adaptor and Director, *Beckett Space: A Modernist Carnival*, SUNY at Stony Brook, 1996

Director, *Dr. Freudella*, by Elizabeth Zucker Saltz, No More Nice Girls Festival, NY, 1994

Assistant Director / Dramaturg, *Creditors*, by Strindberg, ACT, San Francisco, 1992

Director, *The Bay at Nice*, by David Hare, Credible Theater Company, Berkeley, 1991

Director, *The Tempest*, by Shakespeare, Little Theater, Stanford University, 1990

Director, *Playing With Fire*, by Strindberg, Nitery Theater, Stanford University, 1989

Director, *Marat/Sade*, by Peter Weiss, Memorial Auditorium, Stanford University, 1989

Director, *Sweeney Agonistes*, by T.S. Eliot, Nitery Theater, Stanford University, 1988

Adaptor and Director, *Interior* (from Maeterlinck’s play), Nitery Theater, Stanford, 1988

Director, *Ur-Ibsen* (adapted from fifteen Ibsen plays), Nitery Theater, Stanford, 1987

Director, *Self-Accusation*, by Peter Handke, Memorial Hall, Stanford University, 1987

Director, *Rhinoceros*, by Ionesco (adapted for radio), WKCR, Columbia University, 1986

Director, *Julius Caesar*, by Shakespeare, Morse College, Yale University, 1984

Director, *Fragments of a Journal* (adapted from Ionesco), Branford College, Yale, 1982

Director, *The Lover*, by Harold Pinter, Branford College, Yale University, 1981

Conferences

Conference Organizer (with Martin Kagel), "International Conference on George Tabori and the Theatre of the Holocaust." Fine Arts Building and Russell Special Collections Library. Sponsors included the State of the Art Conference Grant, the Willson Center, the German Academic Exchange Service, and the German Consulate in Atlanta. February 26-28, 2015.

Exhibitions

"10021190." International Invitational Exhibit: Images of War. Elizabeth Stone Harper Gallery, Presbyterian College, Clinton SC. January 16-February 27, 2003.

"10021190" and "Breathing Crab." Interactive installations created with Lizzie Zucker Saltz. *Sensory Overload*, Lyndon House Arts Center, Athens. GA, May-July, 2002

Animated Objects. Solo exhibition of four interactive/robotic sculptures created with Lizzie Zucker Saltz, Sweeney Gallery, University of California at Riverside, January 9–March 3, 2002

"Entrances and Exits," "Vent," and "Breathing Crab." Interactive/robotic sculptures created with Lizzie Zucker Saltz, *Collaborating Couples*, Georgia Museum of Art, May-August, 2000

"FLIECO: The Fluid Identity Electronic Companion" (version 2). Interactive installation. 5th Biennial Art and Technology Symposium at Connecticut College, March 1995

"FLIECO: The Fluid Identity Electronic Companion" (version 1). Demonstration of interactive sculpture. Experiments in New Media Symposium, Co-sponsored by Simon Fraser University and the Centre for Research in Image and Sound, British Columbia, July 1994

Grants

NEH Summer Institute: Digital Technologies in Theatre and Performance Studies. National Endowment for the Humanities. 2017-2018. \$131,290

International Travel Grant. University of Georgia OVPR. For presentation at the Performance Philosophy Conference in Prague, Summer 2017.

"Motion Capture for Dramatic Media." FY2017 Student Technology Fee One-Time Funding Grant, \$8,909.

"3D Printing for Dramatic Media, Performance, and Design Students," with Ivan Ingermann, FY2016 Learning Technologies Grant, \$24,955.34.

International Conference on George Tabori and the Theatre of the Holocaust, with Martin Kagel. UGA State-of-the-Art Conference Grant. 2014-2015, \$15,000.

Willson Center Department-Invited Lecturer Grant (\$2000), for Monira Hashemi visit in Fall 2015.

Willson Center Department-Invited Lecturer Grant (\$2000), for Freddie Rokem visit in Spring 2015.

"STEAM Learning with Humanoid Robots." David Saltz (PI), Chi Thai and ChanMin Kim (Co-PIs). Faculty of Robotics' Core Robotics Research Grant. \$10,000 over two years (FY14-FY15).

Digital Humanities Lab, with Bill Kretschmar, Naomi Norman and Stephan Berry. Willson Center Faculty Research Cluster. \$30,000 annually for three years.

"Emotive Robotics for Engineering and Theatre Students" with Dr. Chi Thai, Department of Engineering. UGA Learning Technology Grant, FY2012 – FY 2013. \$29,720.

Funding for Visiting Artist Chet Walker to direct and choreograph the University Theatre production of *Chicago*. President's Venture Fund, Spring 2012.

Co-PI, Medical School of Georgia Educational Research Grant, "Collaboration with Theater Professionals to Improve the Teaching of Clinical Skills." \$9,882. Awarded December 2010. PI: Dr. Stephen Goggans, UGA/MSG Medical Partnership.

Board of Regents special project to develop new techniques to integrate digital media into solo performances, with George Englund (LA film producer), \$150,000, July 2008.

Willson Center Faculty Seminar Grant, submitted with Nancy Felson, for 2006-2007 faculty seminar in Classical Drama.

Willson Center Department-Invited Lecturer Grant (\$1000), for Antonia Fava visit in Spring 2007.

Willson Center Visiting Artistic Grant (\$5000) for Robert Woodruff visit in 2007-2008

"Virtual Vaudeville: A Live Performance Simulation System." National Science Foundation. \$900,000 for 3 year project; \$369,137, September 15, 2001

"Virtual Vaudeville: A Live Performance Simulation System." UGA Office of the Vice President for Research Matching Funds Equipment Grant. \$111,300 for 3 year project; \$103,850, September 15, 2001

"Animate Objects." Sweeney Gallery at the University of California at Riverside. \$10,000 for shipping, travel and a color brochure for the sculptural exhibit. 2001

"Theatre Image Database," with Dr. Freda Scott Giles, Franklin College Instructional Technology Grant, \$2,300, 2000

"Animate Objects: Computer-Controlled Performative Installations, UGA Faculty Research Grant for Interactive Kinetic Installations, \$5,500, 1999

Curriculum Development Grant for "Interactive Performance Studio," \$31,000, 1997

Undergraduate Initiative Grant for the Laboratory for Technology in the Arts, Dr. Daniel Weymouth and I jointly prepared this grant proposal as co-directors of the Laboratory for Technology in the Arts, 1995

New York State/United University Profession Joint Labor-Management Committee's Term Faculty Development Award, 1995

AER Grant for Laboratory for Technology in the Arts, Dr. Daniel Weymouth and I jointly prepared this grant proposal as co-directors of the Laboratory for Technology in the Arts, 1994

University Committees

Chair, Spotlight on the Arts Opening Ceremony Planning Committee, 2015.

Member, University Arts Council, 2011-

Member, Ad Hoc Advisory Committee for Elements — Fine Arts, Summer 2015

Member, Planning and Selection Committee, Shakespeare in the Age of Global Appropriation Conference, November 2015.

Member, GACRC Advisory Committee, 2013-2016

Founding Member and Steering Committee, Faculty for Robotics, 2012-

Member, Board of Regents Fine and Applied Arts Advisory Committee, 2005-

Member, OVPR IDP Grant Selection Committee, 2014

Chair, Board of Regents Fine and Applied Arts Advisory Committee, 2013-2014

Member, OVPR Distinguish Research Professorship Committee, Fall 2013

Member, Willson Center Research Fellowship Committee, Fall 2013
 Member, Research Communications Committee, 2011-2013
 Member, OVPR Research Advisory Council, 2011-2014
 Member, University Council Faculty Affairs Committee, 2009-2010
 Member, Graduate School Strategic Planning Committee, 2010
 Honors Faculty Mentor Host, Fine Arts Meet-and-Greet, September 2007
 Humanities Computing Search Committee, Department of English, 2006-2007
 Excellence in Research by Graduate Students Award Selection Adjudicator, 2006
 Member, CURO Advisory Board, 2005-2010
 Member, University Council, 2005-2010
 Member, Fine and Applied Arts Area Committee on Graduate Faculty Appointment and Reappointment (2004-2006)
 Franklin College Dean Search Committee
 Member, Franklin College Dean Search Committee, 2004
 Chair, Drama Graduate Faculty Committee (as Graduate Coordinator)
 Member, Steering Committee, New Media Institute and Interim Executive Committee
 Member, Steering Committee, Institute for Creative Exploration
 Chair, Projects Sub-committee, Institute for Creative Exploration
 Member, Departmental PhD Sub-Committee, 2000-
 Member, Departmental Search Committee, Assistant Professor of Theatre History, 2000
 Member, Departmental Production Committee, 2000-2001
 Member, Honors and Awards Committee, 1999-2000
 Member, Departmental Advisory Committee, 1999-2000
 Member, Undergraduate Committee, 1999-2000
 Member, Franklin College Computing Committee, 1999-2003
 Member, Search Committee, Instructional Design and Technology Specialists, Franklin College and OISD, 1999
 Member, Departmental Technology Committee, 1998--
 Member, Search Committee, Assistant Professor of Drawing/Painting, School of Art, 1998
 Member, Search Committee, Assistant Professor of Acting/Movement, 1999; 1998
 Member, Departmental Season Selection, 1998, 1997
 Member, FCCC Instructional Technology Subcommittee, 1997-98
 Member, Departmental Graduate Faculty, UGA, 1997--
 Member, Departmental Media Faculty, 1997--
 Member, Ad Hoc Travel Committee, 1997
 Member, Departmental Honors and Awards Committee, 1997--
 Member, Search Committee for Associate Professor of Acting, 1997
 Member, Franklin College Computing Committee, 1997--
 Member, Search Committee for Technology Support Position for Humanities and Fine Arts, SUNY Stony Brook, 1996
 Faculty Supervisor, Performing Arts Series, Talent Inc. High School, New York City, 1996
 Electronic Classroom Administrator, SUNY Stony Brook, 1995-96
 Theatre Arts Network Coordinator, SUNY Stony Brook, 1995-96
 Member, Production Committee, SUNY Stony Brook, 1995-96
 Humanities Center Committee for Technology, SUNY Stony Brook, 1995-96
 Supervisor for in-house design of production programs, SUNY Stony Brook, 1995-96
 Undergraduate Advisor for assigned students, SUNY Stony Brook, 1995-96
 Member, Search Committee for Computer Artist, Art Department, SUNY Stony Brook, 1995
 Chair, Theatre Arts Ad Hoc Technology Committee, SUNY Stony Brook, 1994-96
 Co-director, Laboratory for Technology in the Arts, SUNY Stony Brook, 1994-96
 Member, Humanities and Fine Arts Consortium on Technology, SUNY Stony Brook, 1994

Professional Service

ASTR/ATHE Excellence in Digital Scholarship Award Selection Committee, 2016
National Association for Schools of Theatre (NAST) Commission on Accreditation (elected).
2010-2016
American Society for Aesthetics Conference Committee, 2010 and 2011.
American Society for Theatre Research Committee on Conferences (elected; term Nov. 2009-
Nov. 2011)
American Society for Aesthetics Program Committee. 2010.
Reader, University of Michigan Press, 2001, 2006, 2012
Referee, *Theatre Journal*, 2003, 2004, 2013
Referee, *Theatre Topics*, 2002, 2004, 2005, 2007
Referee, *Journal of Aesthetics and Art Criticism*, 1996-
Reader, McGill-Queen's University Press, 2007
Panelist, ITR Grants, National Science Foundation, 2002, 2003
Association for Theatre in Higher Education (Appointed Strategic Planning Committee, 2003-
2005; Elected Secretary and Chair of Electronic Technology Committee, 2002-2004; Focus
Group Representative, Theory and Criticism Forum, 1999-2001); member, Electronic
Technology Committee, 2004-
Theater Content Consultant, *Encarta Multimedia Encyclopedia*, 1994
Editorial Board, *Theatre Annual*, 1994-
Assistant Editor, *Theatre Annual*, 1993-1994
Member: International Federation for Theatre Research, American Society for Aesthetics,
American Society for Theatre Research, Performance Studies International, MLA

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