

LENORA CHAMPAGNE

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EDUCATION**Ph.D. Performance Studies, New York University, 1980**

Thesis: "From 'Imagination to Power' to the 'Hyper-Real': May 1968 and French Theatre"
(Published as *French Theatre Experiment Since 1968*, UMI Research Press, 1984)

Honors: Shubert Fellow, 1976-77; NYU Scholarship, 1975-78

M.A. Drama, New York University, 1975**B.A. English, Louisiana State University, 1972**

Honors: LSU Alumni Scholar, 1969-72, Mortar Board (honorary academic society), Judicial Board Chair

TEACHING EXPERIENCE**State University of New York at Purchase College**

Royal and Shirley Durst Chair of Humanities, 2002-2004

Associate Professor, Drama Studies, Fall 2001 to the present

Assistant Professor, Drama Studies, Fall 1999 to Spring 2001

Adjunct Faculty, 1990-1999

New York University, Gallatin School for Individualized Study, Adjunct Faculty, 1980 - 2000

Trinity College, Dept. of Theatre and Dance, Hartford, CT, Artist-in-Residence, full-time faculty, 1985 - 1989

Marymount Manhattan, Dept. of Theatre, adjunct faculty, 1995-96 academic year

New York University, Undergraduate Drama, adjunct faculty, Spring 1990

College of New Rochelle, School of New Resources, adjunct faculty 1984-85

TEACHING: SOLO PERFORMANCE WORKSHOPS

Trinity/LaMama, Fall 1995, 1996, 1997, 1998, 2003, 2004

Sanctuary for Families, 1998, 1999 (as Public Imaginations artist, Dance Theatre Workshop)

Movement Research, Spring 1991, 1992, 1993

SUNY/Purchase, Spring 1991, 1995, 2000, 2001

New York University, Spring 1996, Fall 1997, 1998, 1999, 2000

CSC Conservatory, Fall 1990, 1991

University of Michigan, Ann Arbor, November 1989

Performance Space 122, May 1985, 1987

TRAINING**Directing:**

Assisted Liz Lecompte of the Wooster Group, 1988

Assisted Tony Taccone of Berkeley Rep, 1989

Viewpoints technique workshop with Robert Woodruff, 1994

Voice: Kristin Linklater, Natsuko Ohama (Linklater technique), 1986-88

Movement: Stephanie Skura, Yvonne Meier, 1984-88, 2004 (release technique)

Acting and Performance:

Ping Chong, Fall 1982

Teo Spychalski (Polish Laboratory Theatre), Aug-Sept 1982

Torben Bjelke (Odin Teatret, Decroux), 1982

Jacek Zmyslowski (Polish Laboratory Theatre), 1981-82

Endre Hules (Hungarian National Theatre), 1981

Robert Wilson, 1976

Michael Kirby (Structuralist Workshop), performance and directing, 1976

Mel Gordon (Meyerhold's Biomechanics), 1975

PANELS, SEMINARS, CONFERENCES, LECTURES

Presenter, "Classics Now: Motivations and Strategies for Adapting the Classics for the Contemporary Stage" panel, **NYU**, Feb. 18, 2005

Performer, **Hemispheric Institute of Performance and Politics Conference**, New York University Kimmel Center, July 17, 2003

Participant, **New York Theatre Workshop** Usual Suspects Planning Retreat, Vassar College, June 13-15, 2003

Lecture, "Crossing Worlds: An Imaginary Voyage," the Gallatin School, New York University, March 13, 2003

Attendee, "Performance Textuality and Visual Cultures," panel, Conference of the Society for Textual Scholarship, NYU, March 2003

Organizer/producer/speaker, Michaela O'Harra Award presentation to Maria Irene Fornes, **New Dramatists**, March 3, 2003

Presenter, "Women, War and Revolution" **Women's Studies** Conference, **SUNY/NewPaltz**, October 2002

Gallery talk on White Column's "GLORIA: Feminist Art of the Seventies" exhibition, to students of George Mason University, Oct. 2002

Invitee, "New Work/New Ways" convening in Portland, Oregon, organized by **Theatre Communications Group**, May 2002

Organizer/moderator, "Working Mothers in Theatre," **New York State Council on the Arts** roundtable, November 2000

Lecture, "A Jester for the People: Dario Fo's Provocative Satires (with a gesture to Franca Rame)," **Sacred Heart University**, October 2000

Participant/presenter, playwriting panel, **Fordham University**, September 2000

Participant/presenter, "Trusting the Landscape: Poetry and Experiment in Contemporary Playwriting," panel at **New Dramatists**, May 2000

Participant/presenter, "Conversations with Playwrights," **New Dramatists**, 1997

Guest and participant, **Australian National Playwrights Conference**, 1997

Organizer/moderator, post-performance discussions with scholars, **Classic Stage Company**, 1990-1998 (Artistic Associate/Dramaturg)

Participant, Roundtable on "Women in Theatre: Where Are We Going, Where Have We Been?," **The Women's Project** and **CUNY/Graduate Center**, 1996

Presenter, "Feminist Adaptations of Classic Texts" panel, **NCTC**, New York, 1994

Participating playwright, "New Voices" festival, **Williams College**, 1992

Presenter, "Women Performing Women" panel, **Trinity College**, 1991

Presenter, "Feminist Performing Arts Publications" panel, **ATHE**, Chicago, 1990

Participant and co-organizer, "Theatre of the Female Body" symposium, **Trinity College**, Hartford, 1989

Presenter, "The Revolution in Modern Theatre" panel of "The French Revolution and the Arts" colloquium, **New York University**, 1989

Participant and presenter, "Gender and Creativity" seminar, funded by the Ford Foundation, **Trinity College**, 1985-1986

Presenter, "Performance Art: New Waves in Dramatic Theory" panel, **American Theatre Association**, Toronto, 1985

Participating playwright, "Women Playwrights" panel, Dept. of **Performance Studies, New York University**, 1984

Organizer and moderator, "Freud's DORA: Literary, cinematic, and psychoanalytic reconsiderations of the Dora case" panel, **Ubu Repertory Theatre**, 1983

Guest lecturer, N.E.H. Seminar on Contemporary Theatre, **New York University**, 1982

Participant, "Culture of the City" seminar, **New York Institute for the Humanities**, Fall 1982

Participant, "Media Mythology" seminar, Prof Mary Douglas, Chair, **New York Institute for the Humanities**, Spring 1981

Presenter, "Literature and Society" panel, Prof Thomas Bishop, Chair, **Northeast Modern Language Association**, 1979

Public lecture on contemporary French theatre, **New York University**, Fall 1977

Organizer and moderator, "Structural Paradigms in Literature and the Arts" panel, "Structuralism, Structure and Performance" symposium, **NYU**, 1976

SELECTION COMMITTEE PARTICIPATION

Member of the selection panel for **American Theatre** magazine's Affiliated Writers, 2001

Membership committee, **New Dramatists**, 1996-97

Panelist, **NYSCA's** New Works panel, 1994

Panelist, **MacDowell Colony** Interdisciplinary Arts Fellows (2 years)

Panelist, **Massachusetts Council on the Arts and Humanities** Interdisciplinary Arts Panel (New Works), 1987

Consultant, **Real Art Ways** Performance Series (Hartford, CT), 1985-86

Panelist, **Franklin Furnace** 1984-85 Performance Panel, 1984

Member, Editorial Collective, **Heresies: A Journal Of Feminist Art And Politics**, 1983-1986

PRIZES AND AWARDS

Joe A. Callaway Award, New Dramatists, 2000
Coaticook selected one of the **Ten Best Plays of 2000** by the **Dallas Morning News**, 2000
Richard Rodgers Award for Music Theatre from the American Academy of Arts and Letters (with composer Daniel Levy), 1999
 Nominee, **CalArts Alpert Award in the Arts**, 1999
Frederick Loewe Award for Music Theatre (with composer Daniel Levy), 1998
Weissberger Award (Finalist) for WANTS, 1997
Jane Chambers Playwriting Award (honorable mention) for WANTS, 1996
Native Voices/Visions Playwriting Prize (LSU) for ISABELLA DREAMS THE NEW WORLD, 1993
Jane Chambers Playwriting Award (finalist) for WITH YOU THE REST OF..., 1992
 Selected director, **New York Theatre Workshop's New Directors Project**, 1987
 Video excerpt of FROM THE RED LIGHT DISTRICT included in a touring collection of new work selected by the **New England Foundation for the Arts**, 1986-87

FELLOWSHIPS, GRANTS, RESIDENCIES

HARP (HERE Artists Residency Program) artist, 2005-2006
New York Foundation for the Arts Fellowship in Performance Art, 2003
MacDowell Colony Fellow (residency), 2002, 2000, 1998, 1994, 1991, 1989
New York Foundation for the Arts Fellowship in Playwriting, 1998
 Sumner Locke Elliot Fellow, **Australian National Playwrights Centre**, 1997
New York State Council on the Arts Individual Artists Program, commission for WANTS, 1996
FIRST LIGHT commission, Dance Theatre Workshop with support from the **Jerome Fdn.**, 1996
 Dancing in the Streets/**Joyce Mertz-Gilmore** OnSite/NYC development grant for MY NEBRASKA, 1996
National Endowment for the Arts International Program Artist's Residency in Canada, 1995
NYSCA Visual Artist grant for WAVES at Snug Harbor Cultural Center, 1995
NYSCA Theatre Program, Performance Art grant for BEST THINGS, 1993
 Residency, **Bemis Center for Contemporary Art** (Omaha), the **Art Farm** (Marquette), 1993
 Residency, **New York Theatre Workshop** at Hotchkiss, 1993
National Endowment for the Arts Solo Theatre Artist Fellow, 1990
New York State Council on the Arts Visual Arts Program Project grant, 1990, 1986
Artists Space grant, 1990, 1984
T.C.G./N.E.A. Director Fellow, 1988-1989
 Real Art Ways/**N.E.A. Interarts** Fusion/Fission grant, 1989
Ford Foundation and **Mellon Foundation** support for "The Hysteria Project", 1987
Jerome Foundation/Franklin Furnace Fund for Performance Art grant, 1986
Peg Santvoord Foundation grant, 1986
 Video Residency at **Real Art Ways**, Hartford, CT, 1986
Poets & Writers, 1984

AFFILIATIONS

Board Member, **PAJ Publications**, Fall 2004-present
 Member, **NYU Performance Studies Alumni Council**, Fall 2004-present
 Member, **PEN** American Center, 1998-present
 Usual Suspect, **New York Theatre Workshop**, 1989-present
 Member, **New Dramatists** (Writer's Executive Committee), 1993-2000
 Member, **New Dramatists Alumni Council**, 2002-present
 Member, **MacDowell Colony Fellows** Executive Committee, 1997-2000

Resident Artist, **Dance Theatre Workshop (Public Imaginations** program), 1998-2000
 Artistic Associate, **Classic Stage Company (CSC)**, 1990-1998
 Member, **Music/Theatre Collaborative**, 1994-1997
 Member, Director's Forum, **The Women's Project**, 1988-90
 Artists Advisory Board, **Danspace at St. Mark's Church**, 1992-1996
 Contributing Editor, **American Theatre**, Fall 1996 (ongoing contributor)
 Member, Editorial Collective, **Heresies: A Journal Of Feminist Art And Politics**, 1983-1986

LENORA CHAMPAGNE
PLAYS, MUSIC/THEATRE WORKS, PERFORMANCE TEXTS

MOTHER'S LITTLE HELPER *solo*

Ohio Theatre, February 2004, **Soho Think Tank's Ice Factory**, July 2003
 Developed at Dixon Place at Patio, Feb 2003; SUNY/New Paltz, Oct 2002; SUNY/Purchase, Sept 2002 and April 2003
 Exerpts performed at New Georges Perform-a-thon, Oct 2002; Hemispheric Institute Conference, NYU, July 2003

MEMOIRS OF A CAJUN-AMERICAN PRINCESS (compilation of performance texts)
 SUNY/Purchase College, April 2003

THE MAMA DRAMAS *solo*

HERE Arts Center, Jan 2001, **SUNY/Purchase**, March 2001, **Ohio Theatre**, Feb 2002

COATICOOK

Undermain Theatre at **Dallas Theatre Center**, March 2000; at Soho Think Tank's **Ice Factory Festival**, NY, August 2000
 Just Add Water Festival at **New York Theatre Workshop**, March 2000
 Finalist, **Ensemble Studio Theatre's One Act Marathon**, 2000

DUSK *solo*

Dixon Place, Dec 1999, **Tonic**, May 2000, **New Dramatists**, Oct 2000 (DUSK became Part II of The Mama Dramas)

THE SINGING: a cyberspace opera (book and lyrics) with composer Daniel Levy

York Theatre, 1999; **New Dramatists**, 1998; **Dance Theatre Workshop's Hit & Run Festival**, 1997
Richard Rodgers Award, 1999; **Frederick Loewe Music Theatre Award**, 1998

WANTS *solo*

Dance Theatre Workshop, Oct 1996 (premiere, commission); **Vineyard Theatre**, Watermark's WordFire Festival, March 1997
 NY Shakespeare Festival/**The Public Theatre**, *New Work Now!*, May 1997

WANTS *play for 3 actors*

Ohio Theatre, 1998 (workshop co-produced by **New Georges** and **Soho Think Tank** for Ice Factory '98)
 Theatre 1774/Playwrights Workshop of Montreal, 1995 (workshop, staged reading)
 Finalist, 1997 Weissberger Award; Honorable Mention, 1996 Jane Chambers Playwriting Award

MY NEBRASKA, play inspired by Willa Cather's **MY ANTONIA!** with music by Bill Ruyle

Australian National Playwrights Conference, 1997 (workshop, staged reading)
 Additional workshops and readings: Nebraska Repertory Theatre/Wagon Train Project (Lincoln, NE), 1995
 New York Theatre Workshop, **New Dramatists**, **Classic Stage Company**, 1996

FLYING HOME

Primary Stages "American Myths" Festival, 1996

VALENTINE'S DAY, 1980 (bis)

Ensemble Studio Theatre, "Hell's Kitchen Sink" series, 1996

THE BEST THINGS IN LIFE *solo*

Downtown Art Co., Ohio Theatre (Project 3 and TWEED New Works Festival), Primary Stages, Dixon Place, Alice's Fourth Floor, New York Theatre Workshop (studio), Atelier Trigon (Paris), Cleveland Performance Art Festival, Oberlin College, Portland Art Museum (OR), 1993

THE BEST THINGS IN LIFE *play for 3 actors*

Classic Stage Company; Company One (Hartford, CT) (staged readings) , 1994

PLAYS, PERFORMANCE TEXTS (cont.)**A TOURIST'S GUIDE TO THE BIG EASY** *solo*

Cucuracha Cabaret, 1994; New Dramatists, 1996

CREOLE, A TROPICAL FANTASY *solo*

Primary Stages "Planet Project" Festival, 1993

Text for THE CORPORATION WITH A MOVIE CAMERA, a film by Joel Katz

THE KNOWLEDGE PROJECT

The New Museum of Contemporary Art, 1992

Interactive solo with installation (created with Vivian Selbo) for "The Art Mall As Social Space" show

WITH YOU THE REST OF....

Downtown Art Co., Nuyorican Poets Cafe, Maryland Art Place (Baltimore), 1991

Finalist, 1992 Jane Chambers Playwriting Award

ISABELLA DREAMS THE NEW WORLD full cast version

Ohio Theatre, Directed by Champagne, music by Zeena Parkins, set by Liz Prince, 1990

Ohio Theatre, Directed by Robert Lyons, 1994

HERE Arts Center, Directed by Ruth Margraff for Tiny Mythic's **U.S.A. Project**, 1997

Readings: Seven Stages Theatre (Atlanta), Louisiana State University

Native Voices/Native Visions Playwriting Award, 1993

ISABELLA DREAMS THE NEW WORLD *solo*

Alice's Fourth Floor, Downtown Art Co., Dixon Place, Movement Research, the Gas Station, MacDowell Colony, M.K., Under One Roof, 1990-91

OH, SAY, CAN YOU SEE? *solo* for People's Flag Show 20th anniversary, Judson Church, 1990**DR. CHARCOT'S HYSTERIA SHOWS**

A collaboration with Judy Dworin, Dianne Hunter, Jerry Rojo.

Ohio Theatre (NYC), Oberlin College, Trinity College (Hartford), New York Theatre Workshop (studio), 1988-89

OUT FROM UNDER *solo*

Classic Stage Company, Soho Rep, Real Art Ways , Berkeley Rep, Westbeth Theatre, Irish Arts Center, Ingber Gallery, Movement Research, Dixon Place, Performance Space I22, Home for Contemporary Theatre, 1989

WOMEN WITHOUT PARTS

LaMama, Yale Cabaret, Home for Contemporary Theatre, Continental Life (LMCC), 1988

SARAH BERNHARDT MEETS HER WATERLOO

DIA Art Foundation, 1987

FRACTURED TALES FROM THERE TO HERE

Boston Film and Video Foundation, Grove Street Gallery (Worcester, MA), 1987

WINTER HEAT

Set by Claudia Fitch, films by Jim Hubbard. Performance Space 122, 1987

AS READY, APART FROM HERSELF

Installation by Claudia Fitch. Franklin Furnace, 1986

PLAYS, PERFORMANCE TEXTS (cont.)

HOME

Set by Claudia Fitch, films by Jim Hubbard. Danspace Project at St. Mark's Church, Real Art Ways (Hartford), 1986

THE EYE OF THE GARDEN

Commissioned collaboration with sculptor Claudia Fitch and composer Glen Velez. Creative Time's Art on the Beach, 1985

FRACTURED JULIET

B.A.C.A.'s Downtown Cultural Center (Brooklyn), Painted Bride Arts Center (Philadelphia), Real Art Ways (Hartford, CT), Hallwalls (Buffalo), Pyramid Arts Center (Rochester), Poetry Project at St. Mark's Church, 1985-86

FROM THE RED LIGHT DISTRICT

Performance Space 122, Institute of Contemporary Art (Boston), 1984-85

REPTILE WARMTH

Poetry Project at St. Mark's Church, Basement Workshop, Central Halls Gallery; Trinity College, 1984-85

THE WAY TO THE RIVER

Solo for Artists Call Against U.S. Intervention in Central America Franklin Furnace, College of New Rochelle, 1984

FLYING HOME

Just Above Midtown/Downtown, Franklin Furnace, Contemporary Arts Center (New Orleans), 1983-84

MANNA

New Museum of Contemporary Art, Franklin Furnace, 1983

GETTING OVER TOM

Franklin Furnace, 1982, College of New Rochelle, Performance Space 122, Trinity College, 1984-85
Williams College "New Voices" Playwriting Festival, Playwrights Horizons, 1992

WOMEN IN RESEARCH

Collaboration with Cindy Carr and Patricia Jones; music by Jim Farmer. Inroads, 1981-82

TRANSLATIONS (from the French)

Wallworld, by Sésrge Kribus, translation commissioned by Seven Stages (Atlanta), with funds from Etants Donnes: French American Fund for the Performing Arts, 2004

In the Solitude of Cotton Fields, by Bernard-Marie Koltes, translation commissioned by In Parenthesis with funds from Etants Donnes: French American Fund for the Performing Arts, 2002; produced May 2003 during a festival of plays by Koltes.

The Mother and the Whore, (La Maman et la Putain), a screenplay by Jean Eustache, 1992

SCREENPLAY

Almost Home 1998

EXHIBITIONS

Shattered Anatomies, a box anthology of objects and texts on performance, Arts Council of England and the Arnolfini, Bristol, England, 1992
Installation (with Vivian Selbo) for the **New Museum's** "Art Mall as Social Space" show, 1992

SELECTED WORK WITH OTHER ARTISTS

LIVE PERFORMANCE IN WORK BY OTHERS

September in YESTERDAY'S WINDOW, Woman 2 in NOTHING FOREVER, by **Chiori Miyagawa**, New York Theatre Workshop, 1996
(also 1994 workshop version)
Performer, THE SPAGHETTI SPECTACLE, by **Stuart Sherman**, Ontological at St. Mark's, 1994
Performer, REALITIES, by **Fiona Templeton**, at Art Awareness (Lexington, NY), Capp Street Project (San Francisco),
Art in the Anchorage (Brooklyn), 1992, 1993
Performer, WHERE ON EARTH, by **Fiona Templeton**, Franklin Furnace, February 1990
The Critic in ARTBUSINESS, by **Stephanie Skura**, The Joyce Theatre and P.S. 1's "Dance and Social Commentary" series, 1984
Emmy Hennings in READINGS FROM THE DIARIES OF HUGO BALL, by **Chris Kraus**, Performance Space 122 (Feb 1985) and Ward-Nasse
and A.I.R. Galleries (Dec 1984)

Film/video/internet: performance

ANXIOUS WOMEN, cybercast performance through Franklin Furnace/pseudo, 1998
THROUGH THE LOOKING LASS (Snow White's Dream), video by **Abigail Child**, 1991-93
CORPORATION WITH A MOVIE CAMERA, video by **Joel Katz**, 1991
OUT OF THE CORNER, video by **Adrian Piper**, Whitney Museum, 1990
PRIVILEGE, a film by **Yvonne Rainer**, 1990
Memento Mori, a film by **Jim Hubbard**,
HOME, a film by **Jim Hubbard**, 1987

Film/video: production

Associate Producer, interviewer/artist, and writer, **SPHINXES WITHOUT SECRETS**, video on women performance artists, 1990
Production assistant, **PRIVILEGE**, a film by Yvonne Rainer, 1989
Performer and technical assistance (camera and sound) for **AIN'T NOBODY'S BUSINESS**, video on battered women by Marianne Wafer and
Karl Sporer, 1978

DIRECTING EXPERIENCE

PLAYS

| | |
|--|---|
| Hyeres en Passant (scenes by students) | Hyeres, France (SUNY/Purchase), 2004 |
| Scenes from plays by Eduardo de Filippo and Luigi Pirandello | Pisciotta, Italy (SUNY/Purchase), 2002 |
| Monologues from Female Parts , by Franca Rame | Pisciotta, Italy (SUNY/Purchase), 2000 |
| PRINCIPIA , by Sung Rno | New York Theatre Workshop, 1996 |
| GRAVITY FALLS FROM TREES , by Sung Rno | Dance Theatre Workshop, 1994 |
| R.A.W.('Cause I'm a Woman) , by Diana Son | The Public Theatre, TWEED New Works, 1993 |
| VINEGAR TOM , by Caryl Churchill | Classic Stage Company, 1991 |
| ISABELLA DREAMS THE NEW WORLD by Lenora Champagne | Ohio Theatre, 1990 |
| YESTERDAY'S PEOPLE , by Chris Cerasso | Lincoln Center Institute, 1989 |
| COYOTE UGLY , by Lynn Siefert | New York Theatre Workshop, 1987 |
| YERMA , by Garcia-Lorca | Trinity College, 1987 |
| BIG HOUSE/LITTLE HOUSE , by Kevin Duffy | Trinity College, 1987 |
| SPRING AWAKENING , by Frank Wedekind | Trinity College, 1986 |
| FEFU AND HER FRIENDS , by Irene Fornes | Trinity College, 1986 |
| HAMLETMACHINE , by Heiner Muller | Trinity College, 1985 |
| PRISONERS OF THE INVISIBLE KINGDOM by Michael Kirby (co-director) | LaMama, 1982 |

PERFORMANCE WORKS

| | |
|---|---|
| Memoirs of a Cajun American Princess | Purchase College, SUNY, 2004 |
| FROM THE HEART (created with participants) | Sanctuary for Families/DTW Public Imaginations, |
| 1999 | |
| SANCTUARY (created with participants) | Sanctuary for Families/DTW Public Imaginations, |
| 1998 | |
| WAVES (created with the ensemble) | Snug Harbor Cultural Center, 1995 |
| PERSISTENCE OF VISION (with E. Iverson) | Williams College, 1994 |
| NAKED WITH STEAK KNIVES & DOGS (ensm) | Movement Research at Judson Church, |
| 1993 | |
| WATER TABLE FIRE TIME (with ensemble) | Maryland Art Place (Baltimore), 1992 |
| HAUNTED HOUSES (with ensemble) | University of Michigan (Ann Arbor), 1990 |
| DR. CHARCOT'S HYSTERIA SHOWS | Ohio Theatre, Oberlin College, |
| (with Judy Dworin, Dianne Hunter) | Real Art Ways (CT), Trinity College, 1988-89 |
| EYE OF THE GARDEN | Creative Time's Art on the Beach, 1985 |
| AS READY, APART FROM HERSELF | Franklin Furnace, 1986 |
| FROM THE RED LIGHT DISTRICT | Performance Space 122, 1984 |
| DESERT PLAY , adapt., Marilyn Hacker poems | Structuralist Workshop, NYU, 1976 |
| OLD LOVE , adapt., Ilse Aichinger story | Structuralist Workshop, NYU, 1976 |

STAGED READINGS

| | |
|--|--------------------------|
| BOY , by Diana Son | New Dramatists, 1994 |
| THE OBJECT OF YOUR DESIRE , Maryrose Wood | Women's Project, 1994 |
| NOVELL-AAH! , by Eugenie Chan, DREAM CATCHER , by Dawn Saito, R.A.W.('Cause I'm a Woman) , by Diana Son | The Public Theatre, 1993 |
| TALES FROM THE TIME OF THE PLAGUE , by Lynne Alvarez | Classic Stage Co., 1992 |
| OCCUPATIONAL HAZARD , by Rosalyn Drexler | Classic Stage Co., 1991 |
| THE ODD WOMEN , by Lonnie Carter | Classic Stage Co., 1990 |
| PORTRAIT OF DORA , by Helene Cixous | Ubu Rep, 1983 |

ASSISTANT DIRECTOR

THE TEMPTATION OF ST. ANTONY, Liz LeCompte, director
WAITING FOR GODOT, Tony Taccone, director

The Wooster Group, 1988
Berkeley Rep, 1989

PUBLICATIONS

BOOKS

OUT FROM UNDER: TEXTS BY WOMEN PERFORMANCE ARTISTS Editor and Contributor, (New York: TCG Publications), 1990

"Once Upon a Time in Performance Art," chapter in **CONTEMPORARY AMERICAN THEATRE**, edited by Bruce King, (London: McMillan; New York: St. Martin's), 1991

FRENCH THEATRE EXPERIMENT SINCE 1968, (Ann Arbor: UMI Research Press), 1984

ESSAYS/ARTICLES

"In the Public Eye," **Chain** #11, "Public Forms", 2004

"Departures: An Excursion into Discursiveness," **Performance Research**, Spring 2001
Reprinted in **@nd**, Winter 2002

"Notes on Admiring Fornes," in **Conducting A Life: Reflections On The Theatre Of Maria Irene Fornes**, edited by Caridad

Svich and Maria Delgado, (Smith & Kraus), 1999

"Notes on Autobiography and Performance," **Women And Performance: A Journal of Feminist Theory**, issue #19, Winter 1999

"Women in Flight," (on Ellen McLaughlin), **American Theatre**, November 1996

"Field Report: My Nebraska Performance," **The Wagon Train Project Newsletter**, 1995

"The Environment and My Work," Movement Research **Performance Journal** #5, Fall/Winter 1992

"Notes on Content," Movement Research **Performance Journal**, September 1990

"West from India with Brook and Carriere," (on Peter Brook's MAHABHARATA), **American Theatre**, December 1987

"A Day at the Cartoucherie," (on Ariane Mnouchkine and the Theatre du Soleil), **American Theatre**, April 1986

"Ionesco Revisited: An Interview with Eugene Ionesco," **Theatre Communications**, March 1984

"Report from Avignon," **Theatre Communications**, Nov 1983

"The New Face of French Theatre," (with Philippa Wehle), **Theatre Communications**, July/August 1983

"Armand Gatti: Toward Spectacle without Spectators," **Theater** (formerly **Yale/Theater**), Fall/Winter 1981

"Elizabeth LeCompte: Always Starting New," **The Drama Review** T90, September 1981

"Clear New World," **The Paris Metro**, November 9, 1977

"The Beach Beneath the Paving Stones: May 1968 and French Theatre," **Sub-Stance**, Winter 1977

"The Avignon Festival," **Performing Arts Journal**, Fall 1977

"Political Theatre in France Since 1968," (with Francoise Kourilsky), **The Drama Review** T66, June 1975

"The Photography Collection of the Shubert Archive," **The Passing Show**, Spring 1977

"Computerization of Archives: The Federal Theatre Project as a Model," **The Passing Show**, Winter 1977

"Louis Aragon's AU PIED DU MUR," **The Drama Review** T64, December 1974

PLAYS AND PERFORMANCE TEXTS

Mother's Little Helper, in **Performance Research**, "Generation" issue, vol. 9, no. 3, Sept. 2004

A Tourist's Guide to the Big Easy, in **Italics Mine**, Spring 2004

Coaticook, in **New Dramatists 2000: Plays** (Smith and Kraus, 2001)

Dusk, in **Performing Arts Journal**, Winter 2001

Wants, excerpted in **Women And Performance Journal**, #19, 1999

Dr. Charcot's Hysteria Shows (script), in **The Makings Of Dr. Charcot's Hysteria Shows:**

Research through Performance, edited by Dianne Hunter (Lewiston, NY: Edwin Mellen Press), 1998

Isabella Dreams The New World, excerpted in **Best Stage Scenes** and **Best Men's Stage Monologues** (Smith & Kraus, 1993)

Getting Over Tom, **Theatre Week**, Oct 1990; **Benzene** #8, Fall 1983

excerpted in **Contemporary American Monologues For Women**, edited by Todd London (NY: TCG), 1998

Winter Heat, **Poetry Project Newsletter** #126, April-May 1987

Manna, Heresies #18, 1985
The Way to the River, Between C & D, Winter 1985
Women in Research (excerpt), *Heresies* #17, 1984

FICTION

"**The Best Things in Life**," in **TRANSGRESSIONS: THE IOWA ANTHOLOGY OF INNOVATIVE FICTION**, 1994
 and in **THE IOWA REVIEW**, 1994
 Reprinted in **THE YEAR'S BEST FANTASY AND HORROR** (St. Martin's, 1995)
 "**Louisiana Gothic**," **BLATANT ARTIFICE**, Spring 1988

PERFORMANCE REVIEWS/ESSAYS

"When Angels Fall," (on Big Dance Theatre), **AMERICAN THEATRE**, May/June 2000
 "City Pieces: Manhattan," (on Fiona Templeton's **YOU: THE CITY**), **AMERICAN THEATRE**, Nov 1988
 "Richard Elovich's **IF MEN COULD TALK, THE STORIES THEY COULD TELL**," **HIGH PERFORMANCE** #50, volume 13, #2, Summer 1990
 "Ping Chong Conjures Archetypal Fantasy in A.M./A.M.," **THE VILLAGER**, January 28, 1981
 "Picture Shows," (on Bradley Wester), **ALIVE**, Sept/Oct 1982
 for **LIVE: A MAGAZINE OF PERFORMANCE ART**:
 "Women in Cages and Male Men," review of Eric Bogosian, Denise Green, Carlyle Reedy. **LIVE** #6, 1981
 "Spalding Gray: Two Performances; Sylvia Palacio Whitman's **LEE TOWEY, N.Y.**," **LIVE** #5, 1981
 "French Performance Artists in New York: **UNE IDEE EN L'AIR**," **LIVE** #5, 1981
 "Stuart Sherman's **TWELFTH SPECTACLE (LANGUAGE)**; Richard Gallo at the Kitchen," **LIVE** #4, 1980
 "Dance Theatre Performances by Cindy Lubar, Yoshiko Chuma and Pooh Kaye," **LIVE** #4, 1980
 "Two Performances at ReCherchez," **LIVE** #4, 1980
 "Leeny Sack, **THE SURVIVOR AND THE TRANSLATOR**; Mario Prospero, **UNCLE MARIO**," **LIVE** #4, 1980
 "Current Women's Performance," **LIVE** #3, 1980

BOOK REVIEWS

"Review of **Conversations with Peter Brook, 1970-2000**, by Margaret Croyden (Faber & Faber, 2003) and **Hamlet in Pieces: Shakespeare reworded by Peter Brook, Robert Lepage, and Robert Wilson**, by Andy Lavender (Continuum, 2001), *Performing Arts Journal* (forthcoming, 2005)
 "Solitary Acts," a review of **Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century**,
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