

ASTR 2009 Election Slate

For President (three-year term, 2009-2012)



Rhonda Blair is Professor of Theatre, Southern Methodist University. Book: *The Actor, Image, and Action: Acting and Cognitive Neuroscience* (Routledge 2008). Co-editor, *Perspectives on Teaching Theatre*. Selected publications in *Performance and Cognition*; *The Performance Studies Reader*; *Upstaging Big Daddy*; *Method Acting Reconsidered*; *Women in American Theatre*; *Theatre Topics*; *Journal of Dramatic Theory and Criticism*; *TDR*; *Women & Performance*. Editorial board, *Theatre Topics* and *JDTC*. Has directed or acted in over 80 productions and created solo and collaborative performances (e.g., *American Jesus*, *American Burka*, *Dreaming America*, and *American Cassandra: Déjà vu*), exploring gender, politics, capitalism, fundamentalism, American identity, and life in Texas. Has done on-site research in actor training in Russia. For ASTR: past member, Nominating Committee; past member, Conference Planning Committee; plenary presenter; co-chair, seminar and working sessions. For SMU: past president, Faculty Senate; member, University Research Council and President's Commission on the Status of Women.



William Condee (Hamilton/Baker & Hostetler Professor of Humanities, Ohio University) is author of *Coal and Culture: Opera Houses in Appalachia* (Ohio, 2005), *Theatrical Space: A Guide for Directors and Designers* (Scarecrow, 1995), co-author of "Experiments with Architectural Space in the German Theatre" in *A History of German Theatre* (Cambridge, 2008), with articles in *Theatre Survey*, *Theatre Annual*, *Architectural Review*, *Journal of American Drama and Theatre*, *Themes in Drama* and *Eugene O'Neill Review*. His teachers' institute on *Uncle Tom's Cabin* was supported by Ohio Humanities Council, and research on Southeast Asian puppetry by US Department of Education. He has taught at University of Leipzig, University of Wales, and Vassar College, and received teaching awards including Distinguished Teaching Professor, Presidential Teacher, Faculty Excellence, Fine Arts Outstanding Teacher, Honors Tutorial Outstanding Tutor, and *Ohio Magazine's* Excellence in Education. Bill is former Treasurer of ASTR, and was Director of Interdisciplinary Arts for six years.

For Vice-President (three-year term, 2009-2012)



Heather Nathans is Associate Professor of Theatre at the University of Maryland, where she is also Associate Chair of Theatre, and Acting Associate Dean for the College of Arts and Humanities. Her publications include: *Early American Theatre from the Revolution to Thomas Jefferson* (2003); *Slavery and Sentiment on the American Stage, 1781-1861* (2009); *Shakespearean Educations: Power, Citizenship, and Performance* (co-editor and contributing author, forthcoming, Delaware UP); and *Weyward Macbeth: Intersections of Race and Performance* (contributing author, Palgrave 2009). She has guest-edited *The Journal of American Drama and Theatre* and the *New England Theatre Journal* (August Wilson issue). She has published in *Theatre History Studies*, *New England Theatre Journal*, *Journal of American Drama and Theatre*, *Early American Studies*, and *Pennsylvania History Journal*. Nathans is the co-coordinator of ASTR's Diasporic Imagination Research Group and former chair of the Nominating Committee. She is currently Archivist for ASTR and President-elect of the American Theatre and Drama Society.



Stacy Wolf is Associate Professor of Theater & Dance at Princeton University. She is the author of *A Problem Like Maria: Gender and Sexuality in the American Musical* (Michigan, 2002) and articles in *Theatre Journal*, *Theatre Survey*, and other journals and anthologies. Her essay, "We'll Always Be Bosom Buddies': Female Duets and the Queering of Broadway Musical Theatre," won ATHE's 2007 Best Essay Award. She is currently completing *Defying Gravity: How Women and Girls Feminized, Radicalized, and Queered the Broadway Musical* (forthcoming, Oxford UP) and co-editing (with Raymond Knapp and Mitchell Morris) *The Oxford Handbook of the American Musical*. She was the editor of *Theatre Topics* from 2001-2003. For ASTR, Wolf has led or participated in numerous seminars, presented a plenary paper, and led professional development sessions. She served on and chaired the Barnard Hewitt Book Award Committee and chaired a committee to investigate the structure and effectiveness of seminars.

For the Executive Committee (three-year term, 2009-2012):



Susan Bennett is University Professor in the Department of English, University of Calgary, Canada. She is author of *Theatre Audiences* and *Performing Nostalgia* as well as very many essays and chapters across a variety of periods and performance genres. Her most recent research has been in the area of theatre and tourism and she is currently working on a book for Palgrave's "Theatre &" series on theatre and museums. Susan is a past President of the Canadian Association for Theatre Research and a former editor and book review editor of *Theatre Journal*. She has served on the Barnard Hewitt Prize committee for ASTR and is currently chair of the Publications Committee.



Dorothy Chansky has been a member of ASTR since 1996 and is currently Chair of ASTR's Awards and Fellowships Committees. In the past twelve years she has led a brown bag session, co-convoked two working groups, and has participated in eight seminars and working groups. Her articles have appeared in *Theatre Journal*, *TDR*, *The Journal of American Drama and Theatre*, *Theatre History Studies*, and *Text and Performance Quarterly*. She is the author of *Composing Ourselves: The Little Theatre Movement* and the *American Audience* (SIU 2004) and is currently working on a book about domestic labor in American drama and performance. She writes criticism for *New York Theatre Wire*. Dorothy is head of the History/Theory/Criticism track in the graduate program at Texas Tech University. Her interests in ASTR include increasing the number of applicants for awards and attracting new members working on theatre research and theory from platforms in other disciplines.



Laura Edmondson is an Assistant Professor of theatre studies at Dartmouth College. Her articles on East African theatre and performance have appeared in *Theatre Journal*, *Theatre Research International*, *TDR*, and the anthologies *African Performance Arts* (Routledge 2002) and *Violence Performed* (Palgrave Macmillan, 2009). Her book, *Performance and Politics in Tanzania: The Nation on Stage*, was published by Indiana University Press in 2007. Her research has been supported by grants from the National Endowment of the Humanities and the American Association of University Women. She also co-organized "Eti! East Africa Speaks!," a residency for East African performing artists at Dartmouth and in New York City that occurred in July 2007. Prior to coming to Dartmouth, she held positions at the University of Georgia and Florida State University. She has also taught theatre history and playwriting at the Bagamoyo College of Arts in Tanzania and Makerere University in Kampala, Uganda.



Eng-Beng Lim is Assistant Professor of English at Michigan State University where he specializes in theater, drama and performance studies with a focus on transnational, Asian and queer issues. His teaching and research areas include critical and performance theory, LGBTQI (lesbian, gay, bisexual, transgender, queer and intersex) and racial performance, and international drama. He has lectured widely at universities in the U.S., U.K., and Asia, and has published essays and reviews in

Theatre Journal, *Asian Theatre Journal*, *Modern Drama* and *Theatre Survey*. His book-in-progress, *Tropic Spells: Performing Queer Encounters in the Asias*, argues that queer encounters between “white man/native boys” as a performative dyad are central to understanding colonial as well as national and transnational performances. Lim’s work has been recognized with several competitive fellowships, honors and awards, including those from American Society for Theatre Research, and Association for Theater in Higher Education. He is on the editorial collective of *Social Text*.



Sheila Moeschen earned an Interdisciplinary Ph.D. in Theatre and Drama with a Minor in Gender Studies from Northwestern University in 2005. Her research interests include nineteenth-century American women in performance, disability and performance, and the intersection between performance theory and the social and economic enterprise of charity. Moeschen’s publications include essays in *Text and Performance Quarterly*, *Comparative Drama*, and *Disability Studies Quarterly*. She has

also collaborated on the forthcoming *American Encyclopedia of Disability Studies*. Moeschen is an active member of several organizations such as ASTR, the Society for Disability Studies, and the National Organization of Women. In addition to her scholarly pursuits, Moeschen coaches and performs improv theatre. She is a cast member at *ImprovBoston*, performing improv with one of the theatre’s house companies and assisting in the theatre’s fundraising and programming efforts. She currently holds an appointment of full-time lecturer and Director of Gender Studies at Bentley University in Waltham, Massachusetts.



Mike Sell is Associate Professor of English at Indiana University of Pennsylvania, where he teaches modern drama, the avant-garde, African-American studies, and critical theory. He has been a member of ASTR since 1999, promoting cross-disciplinary work in the seminars and working groups he's organized as well as scholarly opportunities and mentoring to junior scholars. He has served on ASTR's Nominating Committee and the Fundraising and Barnard Hewitt Committees. His publications include *Avant-Garde Performance and the Limits of Criticism* (U of Michigan 2005), winner of a Joe A. Callaway honorable mention, and *The Avant-Garde: Race Religion War* (Seagull Books, forthcoming); the anthologies *Ed Bullins: Twelve Plays and Selected*

Writings (U of Michigan 2006) and *Avant-Garde Performance and Material Exchange: Vectors of the Radical* (Palgrave Macmillan, forthcoming); and essays in *TDR*, *Theatre Journal*, *Theatre Survey*, *African American Review*, and *Rethinking Marxism*, and in anthologies published by Michigan, Routledge, Blackwell, and Oxford presses.

For At-Large Member of the Committee on Conferences (two-year term, 2009-2012):



Anita Gonzalez (Ph.D. 1997 University of Wisconsin-Madison) is an Associate Professor in Theater Arts at the State University of New York – New Paltz where she teaches directing, movement, and theater history courses. She is the author of the book *Jarocho's Soul: Cultural Identity and Afro-Mexican Dance*, and the forthcoming *Afro-Mexico: Dancing Between Myth and Reality*. Her articles about performance appear in *Radical History Review*, *Modern Drama*, *Dance Research Journal*, *Journal of Dramatic Theory and Criticism*, and *Women and Performance* and her essays appear in *Community Performance Reader* and *Latinas On Stage*. Anita has served on the Board, and the Programming Committee of the Society of Dance History Scholars. She is a member of the SSDC and the seminar group Black Performance Theory. Gonzalez has been an artist-in-residence at Rockefeller's Bellagio Center, and has won multiple awards for theater production and research including three Fulbright Senior Scholar Awards.



David Z. Saltz is Head of the Department of Theatre and Film Studies at the University of Georgia and Editor of *Theatre Journal*. His research focuses on the intersection of performance theory and philosophy, and the interaction between live performance and digital media. He was Principal Investigator of Virtual Vaudeville, a large-scale research project funded by the National Science Foundation. He has published 18 scholarly articles in journals and books, and co-edited *Staging Philosophy: Intersections between Theatre, Performance and Philosophy* (University of Michigan Press, 2006). He served as Secretary of the Association for Theatre in Higher Education, and received his B.A. from Yale and his Ph.D from Stanford.

Graduate Student Representative to the Executive Committee (one-year term, 2009-2010):



Jennifer Goodlander BA – Kalamazoo College (theatre and women’s studies); MFA – University of Hawai’i at Mānoa (Asian performance – directing); currently in the PhD program for Interdisciplinary Arts at Ohio University focusing on theatre and performance studies with a certificate in women’s studies. Presented research at MATC, IFTR, SMLA, and was part of the working group “Transmissions” at the 2008 ASTR-L. Recently, she directed a self-written children’s play inspired by Balinese

folktales and traditional performance at the Looking Glass Theatre in NYC (which received a favorable review in the *NY Times*.) While at Ohio University she was the LGBT Student Affairs Commissioner for the Graduate Student Senate and was on the University Curriculum Council. Research interests include: intercultural theatre, Asian performance, feminist and queer theatre, and visual and popular culture studies. Her dissertation research on the expanding role of women in traditional Balinese performance is funded by Fulbright Fellowship to Indonesia.



Charlotte McIvor is a Ph.D candidate in Performance Studies at University of California, Berkeley and Vice-President of the Graduate Student Caucus. Her presidency would prioritize yearlong engagement between the GSC and graduate students worldwide. In the GSC thus far, she has expanded the Dissertation Support Group’s activities to a monthly discussion prompt newsletter, and is centralizing CFP’s and resources for graduate students on our Facebook page. Her dissertation explores contemporary Irish performance that engages issues of race, immigration, and cultural belonging. She is a director, dramaturg and acting teacher. She has worked in the education departments of Berkeley Repertory Theatre and Wilma Theatre, and

taught outreach classes for 8 years, most recently in Dublin, Ireland. She has vast experience working with the public through teaching, marketing, grant writing and education/outreach programs. At Berkeley, she has been active on multiple department committees and is the editorial associate for "Theatre Survey."

**Executive Committee Member for the Committee on Conferences
(two-year term, 2009-2011):**



Penny Farfan is Professor of Drama and English at the University of Calgary. Her work has appeared in such journals as *Text and Performance Quarterly*, *Modern Drama*, and *Theatre Journal* among others, and she has served as the book review editor of *Modern Drama* and co-editor of special issues of *Canadian Theatre Review* and *South Central Review*. Her book *Women, Modernism, and Performance* was published by Cambridge UP in 2004, and her current work is on queer modernist performance. She also has essays forthcoming in *The Cambridge Companion to Modernist Women Writers* and a special issue of *Discourses in Dance* on “folk.” She co-chaired the ASTR Feminist Historiography Working Group in 2005 and has served on the

University of Calgary’s University Research Grants Committee and Graduate Scholarship Committee, and on the Social Sciences and Humanities Research Council of Canada—Canada Graduate Scholarships Committee.



Scott Magelssen is an Assistant Professor at Bowling Green State University, where he teaches theatre history and performance studies. He received his PhD from the University of Minnesota in 2002. His articles appear in *Theatre Journal*, *Theatre Topics*, *TDR*, *Theatre Survey*, *Theatre History Studies*, *Journal of Dramatic Theory and Criticism*, *Theatre Annual*, *New Theatre Quarterly*, *Visual Communication*, *National Identities*, *The Journal of Religion and Theatre*, and *Performance Research*. He is the author of *Living History Museums: Undoing History Through Performance* (Scarecrow Press 2007), and co-editor, with Ann Haugo, of *Querying Difference in Theatre History* (Cambridge Scholars Publishing 2007). He is currently

co-editing *Theatre History: Critical Questions* with Henry Bial (forthcoming, University of Michigan Press), and *Enacting History* with Rhona Justice-Malloy (forthcoming, University of Alabama Press). Scott won the 2005 Gerald Kahan Award for his article, “Performance Practices of [Living] Open Air Museums.”



Sandra L. Richards is Professor of African American Studies and Theatre with a courtesy appointment in Performance Studies at Northwestern University. A graduate of Stanford and Brown universities (Ph.D & B.A. respectively), she has published numerous articles on African-American and Nigerian dramatists and is the author of *Ancient Songs Set Ablaze: The Theatre of Femi Osofisan*. From 2001-2004, she held the Leon Forrest Professorship of African American Studies that supported ongoing research on issues of cultural tourism to slave sites throughout the Black Atlantic. Publications from that project have appeared in *Africa and Trans-Atlantic Memories: Literary and Aesthetic Manifestations of Diaspora and History* (2008); *Considering Calamity: Methods for Performance Research* (2007); *The Sage Handbook of Performance Studies* (2006); and *Theatre Journal* (2005). At Northwestern, she teaches courses on African American, African, American drama, black feminist theories, performances of memory, and display, performance, and spectatorship in museums and theatres.



Patricia Ybarra is the Focus Group representative for the Latino/a Focus group of the Association for Theatre in Higher Education. She is the author of *Performing Conquest: Five Centuries of Theatre, History and Identity in Tlaxcala*, Mexico University of Michigan Press (June 2009). Recent and forthcoming publications include articles and reviews in *Modern Language Quarterly*, *Aztlan*, and essays in *Enacting History* (University of Mississippi Press), *Theatre History: Critical Questions* (University of Michigan), and *Performance in the Borderlands* (Palgrave). Her area of specialization is theatre historiography of the Americas, with emphasis on the relationship between theatre, nationalism, and American identities in North America. Her second book project is tentatively titled *Latino Travelogues: Latino Theatre Under Neoliberalism*. She has been an active member of ASTR since 1999. She has a BA from Columbia College and a PhD from the University of Minnesota, Twin Cities.

Bylaw Amendments

The following amendment (the striking of the word "second" as shown in the text below) to the bylaws was presented at the 2008 Annual Business Meeting. It is now ready for a vote on approval by the membership.

Article VIII, Sec. 2: Other Committees

Every ~~second~~ year the GSC (composed of all graduate student members in good standing) shall nominate at least two candidates for the Graduate Student Representative position.