

## **UNA CHAUDHURI**

**Updated July 2021**

Collegiate Professor

Professor, Departments of English, Drama, and Environmental Studies

Core Faculty, NYU's Animal Studies Initiative

Director, XE: Experimental Humanities and Social Engagement

New York University

14 University Place

New York, NY 10003

(212) 998-8815

E-Mail: uc1@nyu.edu

305 West 98<sup>th</sup> Street, 3AS

New York, NY 10025

(212) 260-1670

## **ACADEMIC EXPERIENCE**

1982-Present NEW YORK UNIVERSITY

Professor, Department of Environmental Studies (2010-present)

Director, XE: Experimental Humanities and Social Engagement, Fall 2018-

Affiliated Faculty, NYU-Abu Dhabi, Fall 2010-Present

Acting Chair, Department of English (2011-2012; 2004-2005).

Chair, Department of Drama, Tisch School of the Arts (1995-2001)

Professor, Department of Drama (2001-Present)

Professor, Department of English (1997-Present)

Associate Professor (with tenure), Department of English (1990-1997)

Director of Undergraduate Studies, Department of Dramatic Literature, Theatre  
History and Cinema (1988-1995)

Director of Undergraduate Studies, Department of English and  
Department of Dramatic Literature, Theatre History and Cinema  
(1988-90)

Assistant Professor, Department of English (1982-90)

1978.82 LAFAYETTE COLLEGE

Visiting Instructor, Department of English (1978-82)

1977.78 COLUMBIA UNIVERSITY

Teaching Assistant, Department of English (1977-78)

## **EDUCATION**

COLUMBIA UNIVERSITY, English and Comparative Literature, Ph.D. (1982), M.Phil.  
(1977), M.A. (1975)

DELHI UNIVERSITY, English Literature, M.A. (1973)

INDRAPRASTHA COLLEGE OF DELHI UNIVERSITY, English Literature, B.A. (Honors)(1971)

## GRANTS AND AWARDS

- ~Creative Climate Award for “Dear Climate” by Una Chaudhuri, Fritz Ertl, Oliver Kelhammer, and Marina Zurkow, The Human Impact Institute, New York.
- ~New York University Visual Arts Initiative Awards (with Marina Zurkow), 2009; 2011
- ~HSUS (Humane Society of the United States) Animals and Society Courses Award for the best established course, 2005 (for “Topics in Performance Studies: Animal Rites”)
- ~ATHE (American Theatre in Higher Education) Award for Excellence in Editing, for *Land/Scape/Theater* (co-Edited with Elinor Fuchs) (2003).
- ~ASTR (American Society for Theatre Research) Honorable Mention, Barnard-Hewitt Award for Outstanding Research in Theatre History for *Staging Place: The Geography of Modern Drama* (1995).
- ~New York University’s Distinguished Teaching Medal (1993)
- ~Golden Dozen Teaching Award, New York University (1988)
- ~Mellon Foundation Presidential Research Fellowship (1986-87)
- ~Curricular Development Challenge Fund Grant, New York University (1986-87)
- ~Curricular Development Challenge Fund Grant, New York University (1991-92)
- ~Presidential Fellowship, Columbia University (1976-77)

### Special Acknowledgements:

Special Issue of *Performing Ethos: An International Journal of Ethics in Theatre & Performance* on 'Performing Ecos'

“Performing Ecos’ will be **an international interrogation of where the field now situates itself in relation to Una Chaudhuri’s provocative and catalysing 1994 statement that Western theatre, being humanist-centred, is largely anti-ecological. Chaudhuri’s article**, one of the first to acknowledge this philosophical dilemma, has been pivotal in stimulating both critical and performance responses from a wide range of scholarly perspectives. This special themed journal will be among the first specifically to unpack and foreground the ethos and ethics that now underpin performance and/as ecology.”

Special Issue of *Theatre Journal* on “Interspecies Performance”. Editorial, by Rick Knowles, notes: “Una Chaudhuri, the progenitor of animal studies as it applies to drama and theatre, came to the field less by way of interculturalism and postcolonialism than through her work on eco-criticism, on theatre, space, and land/scape, and on performance artist and animal rights activist Rachel Rosenthal (although Chaudhuri also contributed significantly to the “intercultural performance wars” that circulated around Peter Brook’s *Mahabharata* during the 1980s and ’90s). Chaudhuri’s contributions are legion, but perhaps her best-known is the concept of “zooësis,” a neologism that combines traditional understandings of mimesis and poiesis with Alice Jardine’s “gynesis” and Cary Wolfe’s “zoontologies,” to refer to “the myriad performance and semiotic elements involved in and around the vast field of *cultural animal practices*.” For Chaudhuri, these practices range over history, from bear-baiting to pet-keeping, dog

shows to circuses, and include the representation of animals in literature and onstage. Chaudhuri's zooësis has been an extraordinarily significant contribution to the study of drama, theatre, and performance."

## **PUBLICATIONS**

### **Books**

*The Stage Lives of Animals: Zooësis and Performance*. Routledge, 2017

*Animal Acts: Performing Species Today*. Co-edited with Holly Hughes, Ann Arbor: University of Michigan Press, 2014.

*Research Theatre, Climate Change, and the Ecocide Project*, co-authored with Shonni Enelow. Palgrave Pivot Series, 2014

*Land/Scape/Theater*. Co-edited with Elinor Fuchs. Ann Arbor: University of Michigan Press, 2002. Winner of ATHE's Excellence in Editing Award, 2003.

*Rachel's Brain and other Storms: The Performance Scripts of Rachel Rosenthal*. Edited and with Commentaries by Una Chaudhuri. London: Continuum, 2001.

*Staging Place: The Geography of Modern Drama*. Ann Arbor: University of Michigan Press, 1995. Honorable Mention, Barnard-Hewitt Award for Outstanding Research in Theatre History, 1995. Introduction reprinted in *Modern Drama: Critical Concepts*, edited by Martin Puchner, New York and London: Routledge, 2008.

Recently featured in *Re-Readings*, in *Contemporary Theatre Review*, "a space in which scholars use a review format to return to and reflect on a book that has influenced their thinking and scholarship. Joanne Tompkins, University of Queensland. *Contemporary Theatre Review*, 30:3, 2020, 408-409

*No Man's Stage: A Semiotic Study of Jean Genet's Major Plays*. Ann Arbor: UMI Research Press, 1986.

### **Guest-edited special issues of journals**

*TDR: The Journal of Performance Studies*, special issue on Animals and Performance, March 2007.

*Theater*, special issue on Ecology and Theatre, 1994.

### **Creative Collaborations:**

*Dear Climate*, with Marina Zurkow, 2013-present. **Featured in:**

- Jackie Mackay, "These Nine Artists Will Help You Understand the Future of the Planet." *Smithsonian Second Opinion Magazine*,

- *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*, edited by Heather Davis and Etienne Turpin. London: Open Humanities Press, 2015
- *Postmedieval: A Journal of Medieval Cultural Studies*, Volume 6, Issue 4, Winter 2015
- *Scapegoat: Landscape, Architecture, Political Economy*. Issue 8, 2015
- Recent exhibitions: "General Assembly," in "Incubators: Artists and Climate Change," Storm King Art Center, New York, Summer 2018. For previous exhibitions, please see <[www.dearclimate.net](http://www.dearclimate.net)>

*Zoöpolis: Animals in the City*, with Marina Zurkow, 2010

*The Ecocide Project*, with Fritz Ertl, Shonni Enelow, and Josh Hogg, 2010

*Queerak*, with Fritz Ertl and Daniel Glenn, 2008

*The Animal Project*, with Fritz Ertl and Steven Drukman, 2006

*The Resistance Project*, with Fritz Ertl and Steven Drukman, 2002

### Articles, Essays, and Entries

"Foreplay." Foreword to *Assuming the Ecosexual Position*, by Annie Sprinkle and Beth Stephens, University of Minnesota Press, 2021.

"The Play at the End of the World: Deke Weaver's *Unreliable Bestiary* and the Theatre of Extinction." Co-authored with Joshua Williams. *The Cambridge Companion to Theatre and Science*, edited by Kirsten Shepherd-Barr, Cambridge, Cambridge UP, 2020. 70-84

"Refuge Island." *Monument to Habit Compensation Island*, edited by Marina Zurkow and Nancy Nowacek, New York: The Starlings, 2019.

Three of my articles were translated into French and featured in a special issue of the journal [Thaetre](#) on "Climats du Theatre Au Temps des Catastrophes" In: "*Il doit y avoir beaucoup de poisons dans ce lac*," "*Anthropo-Scenes: La mise-en-scene du climat et du chaos dans le theatre des Idees Mauvaises*," and "*Le Lens du Climat*." June 2019

"Climate Lens: Birth of a Post-Nation," *Howlround*, April 2017

"Ocean-Oriented Ontologies: Performing Interspecies Diplomacy in Anthropogenic Waters." Invited article for *Routledge Companion to the Environmental Humanities*, edited by Ursula Heise. 2017.

"The Fifth Wall: The Dramaturgy of Climate Change," *Howlround*, April 2016

"Knowing Animals Now: *The Unreliable Bestiary*, a Multi-Part, On-Going Performance Project By Deke Weaver." In *Reading Contemporary Performance: Theatricality Across Genres*. Edited by Gabrielle Cody and Meiling Cheng. Routledge, 2015.

“Conference as Confluence: Fluid States in The Cook Islands.” 31 July 2015. P*Si*#21  
Fluid States – Cook Islands – Oceanic Performance Biennale.  
<http://www.fluidstates.org/article.php?id=178>

“Anthropo-Scenes: Staging Climate Chaos in the Drama of Bad Ideas,” in *Twenty-First Century Drama*, edited by Siân Adiseshiah and Louise Emma LePage, London: Palgrave MacMillan. 2016.

Selections from *Dear Climate. Scapegoat: Architecture/Landscape/Political Economy*, Issue 08: Weather. Spring 2015.

“The Sun'll Be Hotter Tomorrow: Growing Up with Climate Chaos” in *Resilience: A Journal of the Environmental Humanities* Volume 2, Number 1. June, 2015

“Anthropo-Scenes: Theater and Climate Change,” *Journal of Contemporary Drama in English*. Volume 3, Issue 1, May 2015. 12-27 (featured as a Research Highlight in the July 2015 issue of *Nature Climate Change* (<http://www.nature.com/nclimate/index.html>)).

“Embattled Animals and the Theatre of Species.” *Performing Animality*. Edited by Lourdes Orosco and Jennifer Parker-Starbuck. Palgrave MacMillan. 2015.

“Becoming Rhinoceros: Therio-Theatricality as Problem and Promise.” *The Routledge Human Animal Studies Handbook*, eds. Susan McHugh and Garry Marvin, Routledge Books, 2014.

“Bug Bytes: Insects, Information, and Interspecies Performance” Commissioned article for special issue of *Theatre Journal* on Interspecies Performance. October 2013

“Animals in War, Animals on War: New Perspectives from a Theatre of Species,” *Society and Animals*, *Society & Animals* 21 (2013) 105-110.

“The Silence of the Polar Bears: Performing (Climate) Change in the Theatre of Species,” in *Readings in Performance and Ecology*, edited by Wendy Arons and Theresa May, Palgrave, 2012.

“Queering the Green Man, Reframing the Garden: Marina Zurkow’s *Mesocosm* (Northumberland UK) and the Theatre of Species.” *Scapegoat: Architecture/Landscape/Political Economy*, Issue 02: Materialism. December 2011

“Animals in the Performing Arts.” Entry in *The Encyclopedia of Animal Rights and Animal Welfare*, Greenwood Publishing Group, 2010.

"Of all Nonsensical Things: Performance and Animal Life." *PMLA*, Volume 124, Number 2, March 2009.

Commentary on "Polar Bear God" by Deke Weaver, *Aspect Magazine: The Chronicle of New Media Art*, Volume 12, 2008.

"(De)facing the Animals: Zooësis and Performance," *TDR: The Journal of Performance Studies*, March 2007. [Translated into Japanese.]

"Animal Rites: Performing Beyond the Human," in *Critical Theory and Performance*, ed. Joseph Roach and Janelle Reinelt, Revised Edition (Ann Arbor: University of Michigan Press, 2007).

"Caryl Churchill." Entry in *The Oxford Encyclopedia of British Literature*, ed. David Scott Kasdan (Oxford: Oxford University Press, 2006).

"Hell in the Heartland: Mapping Post-Abu Ghraib America in Sam Shepard's *The God of Hell*," *Contemporary Drama in English*, Volume 13, 2006.

"Animal Geographies: Zooësis and the Space of Modern Drama," *Performing Nature: Explorations in Ecology and the Arts*, eds. Gabriella Giannachi and Nigel Stewart, Peter Lang, 2005. [Reprint of "Animal Geographies: Zooësis and the Space of Modern Drama," *Modern Drama* (Volume XLVI, Number 4, Winter 2003) 646-662.]

"Animalizing Performance, Becoming-Theatre: Inside Zooësis with the Animal Project at NYU," co-authored with Shonni Enelow. *Theatre Topics*, March 2006.

"Animal Acts for Changing Times," *American Theater*, October 2004.

"Zoo Stories: 'Boundary-Work' in Theatre History," *Redefining Theatre History* ed. W.B. Worthen and Peter Holland (Palgrave, 2004).

"Different Hats," *Theater*, 2004.

"AWK!" Extremity, Animality and the Aesthetic of Awkwardness," in *The Undiscovered Country: The Later Plays of Tennessee Williams* ed. Philip Kolin, (New York: Peter Lang, 2002) 54-67.

"'Look at my bones:' Theatre as Contact Zone in *The Bodies Between Us*," in Roberta Uno, ed., *The Color of Theatre* (London: Continuum, 2002) 337-344.

"De Casibus," Forum on Tragedy, *Theatre Journal*, March 2002.

“Beyond a ‘Taxonomic Theatre:’ Interculturalism after Postcolonialism and Globalization.” Review article, *Theater*, Spring 2002.

“The Birds are on Fire,” *Village Voice*, October 2001.

**“Theater and Cosmopolitanism: New Stages, Old Stories,”** in *Cosmopolitan Geographies : New Locations in Literature and Culture* ed. Vinay Dharwadker (Essays from the English Institute) (New York and London: Routledge, 2001) 177-195.

**“This Ignorant Present: Macbeth Today.”** Joseph Papp Public Theater *Stagebill*, September 1998.

“Working Out (of) Place: Brook’s *Mahabharata* and the Problematics of Intercultural Performance,” in Jenny Spencer, ed. *Staging Resistance* (Ann Arbor: University of Michigan Press, 1998).

“The Poetics of Exile and the Politics of Home,” in Patrick Colm Hogan and Lalita Pandit (eds.), *Literary India: Comparative Studies in Aesthetics, Colonialism, and Culture* (Albany: SUNY Press, 1995).

“ ‘There Must be a Lot of Fish in that Lake:’ Theorizing a Theatre Ecology,” *Theater*, Summer 1994.

“Private Parts: Sex, Class and Stage Space in *Miss Julie*,” *Theatre Journal*, October 1993.

“The Spectator in Drama/Drama in the Spectator: Peter Shaffer’s *Equus*,” reprinted in C. D. Zimmerman and Hersh Zeifman (eds.), *Contemporary British Drama: Essays from Modern Drama 1970-1985* (London: Macmillan, 1993).

“The Future of the Hyphen: Interculturalism, Textuality and the Difference Within,” in Bonnie Marranca and Gautam Dasgupta (eds.), *Interculturalism and Performance: Writings From PAJ* (New York: PAJ Publications, 1991), 192-207.

“When’s the Play? Time and the Theory of Drama,” *Theater*, (Summer-Fall 1991), 46-61.

“ ‘Who is Godot?’ A Semiotic Approach to Meaning Production in Beckett’s Play,” in Enoch Brater and June Schlueter (eds.), *Approaches to Teaching Beckett’s Waiting for Godot* (New York: Modern Language Association, 1991), 133-40.

“*Marat/Sade* and the Politics of Interpretation,” in Hanna Scolnicov and Peter Holland (eds.), *Reading Plays: Interpretation and Reception* (Cambridge: Cambridge University Press, 1991), 216-26.

“Writing the Raj Away,” *Turnstile*, 2, 1 (1990), 26-35.

“The Dramaturgy of the Other: Diegetic Patterns in Synge’s *The Playboy of the Western World*,” *Modern Drama*, 32, 3 (September 1989), 374-86.

"The Politics of Theatre: Play, Deceit, and Threat in Genet's *The Blacks*," *Modern Drama*, 8, 3 (September 1985), 362-76.

"From the Sixties to the Seventies and Beyond: *My Dinner with Andre* and the American Avant-Garde," *Indian Journal of American Studies*, 15, 2 (Summer 1985), 15-23.

"Drama in the Spectator/The Spectator in Drama," *Modern Drama*, 27, 3 (September 1984), 281-98.

"Seeing, Saying, and Knowing: *Hamlet* and the Tenuous Project of Drama Semiotics," *New Orleans Review*, 11, 3/4 (1984), 119-27.

### **Interviews with Una Chaudhuri**

[The Climate as a Lens for Theater](#) (in Norwegian). December 16, 2020

[Changing the Anthro-po-scene: Una Chaudhuri and Eco-Theatre](#), September 1, 2020  
<http://asleecocast.podbean.com>

"Include Everything." An interview with Una Chaudhuri, by Bronwyn Preece and Jess Owen, in Special Issue of *Performing Ethos: An International Journal of Ethics in Theatre & Performance*. August 2015

Interview with Maria Irene Fornes, in *Speaking on Stage*, ed. Philip Kolin (Tuscaloosa: University of Alabama Press, 1996).

"Imaginative Maps: Excerpts from a Conversation with Salman Rushdie," *Turnstile*, 2, 1(1990), 36-47.

"Criticism, Culture and Performance: An Interview with Edward Said," (with Gautam Dasgupta, Bonnie Marranca, and Mark Robinson) *Performing Arts Journal*, 37 (January 1991), 21-42.

### **Reviews**

Review of Robert Wilson's *I La Galigo*, at the Lincoln Center Festival 2005. *Village Voice*, July 2005.

"Bombs Away." Review of *Terrorism*, The New Group, *Village Voice*, May, 2005

"Stoned Love." Review of *Perseus*, LaMama E.T.C. *Village Voice*, May, 2005

"When in Rome . . ." Review of *Caligula*, The Classical Theatre of Harlem. *Village Voice*, April 15, 2005



"Buried Treasure," Review of *Endgame*, The Worth Street Theatre, *Village Voice*, February 22, 2005

"Sniff Art." Review of "On the Scent," presented at the Performance Studies Pre-Conference, Association for Theatre in Higher Education Annual Conference, Summer 2004. *TDR*, Summer 2004

"Regime Change: *King Lear* in Los Angeles, George Bush in Iraq, Americans in France," (*TDR: The Journal of Performance Studies*) Spring 2004. 86-94.

"The Academic Abject" Review of *Suitcase* by Melissa James Gibson, at the Soho Rep. *HOTReview.org*, February 2004

Review of *Agitated States: Performance in the American Theater of Cruelty*, by Anthony Kubiak, and *Staging Consciousness: Theater and the Materialization of Mind*, by William W. Demastes, *TDR*, Winter 2003

Review of *Take me Out*, by Richard Greenberg, The Public Theater, New York City, October 2002. *Theatre Journal*, 2004.

"The Poison Talking: *Long Day's Journey Into Night* at the Plymouth Theatre, Broadway," *HOTReview.org*, April 2003

"Close Encounters: My Blacks Story," *HOTReview.org*, January 2003

Review of. *Postcolonial Plays: An Anthology* edited by Helen Gilbert. *Modern Drama*, 45.3 (Fall 2002).

Review of *In Other Los Angeles: Multicentric Performance Art*, by Meiling Cheng. *Theater*, 2002

"The Pit inside Us," Review of "Brave New World," A Theatre Marathon commemorating the first anniversary of September 11, *The Village Voice*, September 2002.

"Populist Mechanics," Review of Lope de Vega's *Fuente Ovejuna* by the National Asian American Theatre Company, *The Village Voice*, October 23, 2002

"Wellman's Grecian Yearn," Review of Mac Wellman's *Antigone*, *The Village Voice*, December 11, 2000.

Review of Suzan-Lori Parks's *Topog/Underdog*, The Public Theater, New York City. July 10-August 12. *Theatre Journal*, 2002

Review of Philip Kolin's *Williams: A Streetcar Named Desire*, *TDR*, 2002

Review of William Worthen's *Modern Drama and the Rhetoric of the Theatre*, *TDR*, (1996).

Review of Jill Dolan's *The Feminist Critic as Spectator*, *Performing Arts Journal*, 36 (1990).

Review of Jeanette L. Savona's *Jean Genet*, *Modern Drama*, 29, 4 (December 1986).

"For the Bird's-Eye View," *Commonweal* (15 November 1985); review of Sashi Brata's *India: Labyrinths in the Lotus Land*.

"Fiction, History, Tragedy," *Commonweal* (14 November 1983); review of Salman Rushdie's *Shame*.

Review of Timothy Reiss's *Tragedy and Truth*, *Romanic Review* (November 1982)

"Handcuffed to History," *Commonweal* (25 September 1981); review of Salman Rushdie's *Midnight's Children*.

"The Power of Play," *Lone Star Review* (April 1980); review of Gottfried Reinhardt's *The Genius: A Memoir of Max Reinhardt*.

"The Heroism of Perception," *Lone Star Review* (December 1979); review of Roland Barthes's *The Eiffel Tower and Other Mythologies*.

#### LECTURES, PANELS, WORKSHOPS, PRESENTATIONS

Co-Presenter, with Marina Zurkow, "Boil the Ocean," in Earth Week Event Series, University of Vermont. April 2020

~~Invited Speaker, Environmental Humanities Research Seminar, a joint venture between U Pittsburgh and Carnegie Mellon, April 1, 2020. Cancelled due to Covid.~~

~~Invited speaker, University of Pittsburgh Humanities Center Colloquium, April 2, 2020. Cancelled due to Covid~~

Co-Leader of Working Group on "Becoming Porous: Performing With(in) Climate Chaos," Encuentro 2019 of the Hemispheric Institute, Mexico City, June 10-15, 2019

Keynote address, "Enduring Performance," at "Art in the Anthropocene" conference, Trinity College, Dublin, June 8, 2019

Co-Convener, Symposium on "Year One: More-than-Human Worlding Since 1945," NYU/XE and NYUAD Institute, February 20, 2019

Panelist, “Animals and Representation,” at “Representing Animals,” Symposium, NYU, February 15, 2019

Opening Keynote Speaker, “The Sustainable Artist,” Intensive Course at NORTEAS (Nordplus Network for Nordic And Baltic Theatre and Dance Institutions of Higher Education), Vilnius, Lithuania, August 26, 2018

Invited speaker, Incubator for Climate Theater, The Lark theatre, New York City, August 7, 2018

Invited Participant, HowlRound Convening on Theater and Climate Change, Boston, June 9-11, 2018

Presenter and seminar participant, The Rachel Carson Center Workshop on Transformations in Environment and Society, NYUAD, Feb 18-19, 2018

Organizer and Moderator, “Writing Animals—A Symposium”. NYU Humanities Center October 11, 2017

Panelist, Gallatin Climate Change Initiative Conference, September 13, 2017

Moderator and Panelist, Climate Action Conference, Tisch School of the Arts, March 10, 2017

Panelist, “Climate Lens,” Annual Conference of Theatre Communication Group, June 2017

Invited Speaker and Seminar Leader, Mellon School of Theater and Performance Research, Harvard University, June 13-14, 2017

Keynote Speaker, Animals and Society Summer Institute, University of Illinois, Urbana-Champaign, July 9, 2017

Opening Speaker, *Works on Water* Arts Festival, Three Legged Dog, June 5, 2017

“Climate Lens.” Lecture pre-launching the eARTHumanities Series, NYUAD, April 2017

Plenary for English 101: Theatre (“Traumatic History, Embodied Language, as Affirmative Biopolitical Performance in Suzan-Lori Parks’s *The Death of the Last Black Man in the Whole Entire World*.” November 4, 2016

Co-Convenor and Moderator, “Human Futures” Environmental Humanities Lecture Series featuring Ursula Heise (UCLA) and Rob Nixon (Princeton), September 26, 2016

Panelist, "The Earth," NYU Presidential Inauguration Week. September 21, 2016

English Department Faculty Lecture 2015, "AnthropoScenes: Climate Change and the Drama of Bad Ideas," New York University, October 7, 2015.

Invited inaugural speaker, Consortium for Historical and Critical Studies in the Arts, The College of Fine Arts at Ohio University, series on "EARTH: Arts in the Anthropocene." November 5, 2015, Athens, Ohio.

Presenter, Columbia University Animal Studies Seminar, November 10, 2015

"Taking Climate Change Personally," Auckland University of Technology, Auckland, New Zealand, July 2015.

"Thinking and Feeling Climate Change," University of Tasmania, Hobart, Tasmania, July 2015

"Thinking and Feeling Climate Change," University of Tasmania, Launceston, Tasmania, July 2015

Keynote Address, "Discretion and Diplomacy in Anthropocenic Interspecies Performance" July 2015

"Fluid Choreographies, Liquid Lives." Panel presentation. Oceanic Performance Biennial/Performance Studies International: Fluid States. Raratonga, Cook Islands, July 2015

"Suffering Sea Changes," Panel Presentation, Global Shakespeare Conference, NYU Abu Dhabi, April 2015.

"Animal Acts for Changing Times: In Search of a Theatre of Species." Invited Speaker, Colloquium on Theatre and Animal Studies, Colgate University, Hamilton, New York. October 28<sup>th</sup>, 2014.

Invited Featured Speaker, The BABEL Working Group's 3rd biennial meeting, "On The Beach: Precariousness, Risk, Forms of Life, Affinity, and Play at the Edge of the World," Santa Barbara, October 16-18, 2014.

Invited Speaker, Sawyer Seminar on the Environmental Humanities, University of California at Los Angeles, October 15, 2014.

Invited Speaker, Ecocritical Studies Research Workshop, Department of English, State University of New York, Buffalo, September 24<sup>th</sup>, 2014. "Performing (in) the Anthropocene: Queer and Prismatic Ecologies in Contemporary Theatre

Featured Guest Scholar, Animal Studies Summer Institute, Wesleyan University. June 12-13, 2014.

Keynote Lecture at the annual conference of CDE (Contemporary Drama in English) Hamburg, Germany, June 19, 2014. "Anthropo-Scenes: Theatre and Climate Change."

Theodore Spencer Lecture on Drama, Harvard University, November 12, 2013. "Anthropo-Scenes: Ecological Crisis and the Drama of Bad Ideas."

Keynote Plenary Dialogue, with Peggy Phelan. Performance Studies International annual conference, Stanford University, June 2013. "Performance in an Expanded Temporal Field."

Invited Speaker for "Beasts of the Northern Wild," a performance festival and symposium in honor of my new co-edited volume *Animal Acts: Performing Species Today*. March 2013

Inaugural Speaker of the "Hot Topics" lecture series, Yale School of Drama, December 11, 2012

Keynote Address at the Graduate Student Conference of the Department of Social and Cultural Studies, Stony Brook University, October 13, 2012. "Global Animal Lives."

"Theatre of Species," Keynote Address at the conference of ASLE, the Association for the Study of Literature and the Environment, Bloomington, Indiana, June 21<sup>st</sup>, 2011

"Queering the Green Man: Marina Zurkow's Mesocosm (Northumberland) as a Theatre of Species." Symposium on Technology and the Garden, at Dumbarton Oaks Cetner for Landscape and Garden Studies, Washington, DC, May 6<sup>th</sup>, 2011.

"Animals Studies and Theatre," Vassar College, April 13, 2011

"Zoopolis: City, Animal, Animation." Paper presented at the 1st Annual International Conference on Fine and Performing Arts, sponsored by the Arts and Sciences Research Division of the Athens Institute for Education and Research, Athens, Greece, 7-10 June 2010

"Animal Bodies in Performance." Invited lecture, Center for World Performance, UCLA, Los Angeles, April 23, 2010.

"Art and Climate Change." Seminar offered at Candidates' Weekend, NYUAD, Abu Dhabi, November, 2009.

"Unperforming Zoo-Geopathology," Panel on "Theatre in the Age of Ecological Crisis,

Conference of The Association for the Study of Literature and the Environment. Victoria, British Columbia, Canada, June 3-6, 2009.

“Animal [and] Planet,” Keynote Address, Earth Matters On Stage Festival and Symposium, University of Oregon, Eugene, Oregon, May 22, 2009.

“Live on Stage! Dead Animals and an “Aesthetic of Livingness” in Performance,” Minding Animals Conference Pre-Conference Lecture Series, New York, November 14, 2008.

Moderator, Post-Performance Discussion of “Rural,” by Kenneth Empson, HotInk Festival, New York University, February 2008.

Keynote Address: “Zooēsis and Ecological Extremity,” Conference on Poetic Natures: The Environment, Literature and the Arts, Tel Aviv University, January 2008.

Panelist and Moderator, Post-Performance Discussion of “There Was and There Wasn’t,” 10<sup>th</sup> Annual Days of Community: Remembering History/Activating Ourselves: Artists and Civic Agency,” November 8, 2007.

“For the Birds: Code Conversion as Interspecies Performance in two Recent Avianworks,” Annual Conference of SLSA, the Society for Science, Literature, and the Arts, Portland, Maine, November 2, 2007.

Panelist, “Critical Interventions: The War in Iraq,” Program in Trauma and Violence Studies, New York University, September 2007.

Lecture, “Zooēsis and Extremity,” Woolongong University, Australia, July 9, 2007.

Keynote Address: “The Anthropological Machine in Overdrive,” Annual Convention of ADSA, the Australasian Drama, Theatre and Performance Studies Association, Melbourne, Australia, July 3, 2007.

Panelist “Linking Cultural and Legal Transitions,” in Symposium on Confronting Barriers to the Court Room for Animal Advocates: Standing, Causes of Action, and Cultural Transitions, NYU School of Law, April 14, 2006

Panelist, Theatre and the Environment, Mr. Holyoke College, October 2005

Keynote Address: “Post-Human Cartographies: Mapping the Nature-Culture Borderland in Contemporary Drama” Annual Conference of CDE (Society for the Study of Contemporary Drama in English), Bremen, Germany, June 2-5, 2005

Panelist, “Identity Trouble,” CUNY Graduate Center, March 9, 2003.

Panelist, Opening Roundtable on Performance Studies and Other Disciplines, Performance Studies Preconference, Association for Theatre in Higher Education Annual Conference, July 30, 2003, New York City.

“(De)Facing the Animal: Zooësis and Performance,” Association for Theatre in Higher Education Annual Conference, August 1, 2003, New York City.

“Goats on Broadway, Coyotes in the Streets: Animals Acts in Contemporary Theatre,” Association for Theatre in Higher Education Annual Conference, August 1, 2003, New York City.

“Animality as Distance in Caryl Churchill’s *Far Away*” Annual Conference of The Beast Fable Society, Malta, June 2002.

“Animal Rites: Performing Beyond the Human,” Performance Studies International, New York University, April 2002.

“Exile and Animality,” Conference on Theatre and Exile, The Drama Center, University of Toronto, March 2002.

“Zoo Stories: ‘Boundary Work’ in Theatre History,” Conference on “Redefining British Theatre History,” The Huntington Library, California, March 2002.

Invited Lectures on various topics in Theatre and Ecology, 2000-2001: The University of Guelph, Canada, The Drama Center, University of Toronto, Stanford University, Brown University, Vassar College.

Keynote Address at the Annual Conference of ASTR (The Association for Theatre Research) on Theatre and Landscape, November 2000.

Keynote Address at *Between Nature: Ecology and Performance*, conference held at the University of Lancaster, England, July 2000.

“Scenic Discourses of the New Cosmpolitanism,” FIRT (Federation for International Theatre Research) Conference on Scenography, Prague, June 1999.

“Traveling Theatre: Performing (in) the Multi-Ethnic Landscape,” Lecture to New York University Scholars Program, 1999.

Commentator and discussant in panel on *The Bodies Between Us*, by , at the Intersections Conference, New World Theatre, Amherst, Massachusetts, October 1998.

Invited Panelist and Participant in Conference on “Women in Theatre: Mapping the Sources of Power,” The Women’s Project, New York City, November 1997.

Invited Post-Performance Discussant: *Therese Raquin*, by Neal Bell, directed by David Esbjornson, at The Classic Stage Company, New York City, November 1997.

Invited Moderator, Panel on "Race, Justice and Performance," at the Conference on *Thinking and Doing: Text and Performance*, Columbia University, New York, May 2-4, 1997.

"Diaspora and Geopathology: Displacing the Discourses of Displacement," Drama Division Panel, Modern Language Association Convention, Washington D.C., December 1996.

"The Theatre of Nowhere," Panel on Theatre and Landscape, at the Modern Language Association Convention, Washington D.C., December 1996.

Panelist, "Delirious Anthropology: Artaud Goes Native," Maison Francaise, New York University, October 1996.

"Playing the Race Card," Panel on Discourses of Celebrity, American Theatre in Higher Education Convention, New York City, August 1996.

Invited Participant, Roundtable Discussion on "Women and Theatre: Where Are We Going, Where Have We Been?" The Women's Project and CUNY Graduate Program in Theatre, New York City, April 1996.

Moderator, Panel on Asian-American Communities and the State, Conference on Asians in America, New York University, March 1996.

Moderator, Panel on "Reflections in Courage: Women in the Borderlands," New York University, March 1996.

"Now You See Me Now You Don't: The Magic of Multicultural Identity," American Theatre in Higher Education Conference, San Francisco, August 1995.

"American Place/Plays," American Theatre in Higher Education Conference, San Francisco, August 1995.

Panelist, "The Future of Theatre History," Performance Studies Conference, New York University, March 1995.

"Homecoming as Going Home: Jose Rivera's Multicultural Revisioning of a Motif in Pinter and Shepard," Mid-America Theatre Conference, Kansas City, March 1995.

Speaker on Plenary Panel on "Asians in America" Conference, New York University, March 1995.



"The Geography of Modern Drama," Invited lecture, Interdisciplinary Ph.D. in Theatre and Drama, Northwestern University, November 11, 1994.

"Working Out (Of) Place: Brook's *Mahabharata* and the Problematics of Intercultural Performance," Invited lecture at Symposium on Peter Brook's *Mahabharata*, Oberlin College, April 1994.

"Make Yourselves at Home: From the Politics of Ecstasy to the Politics of Identity," Mid-America Theatre Conference, Minneapolis, March 1994.

"Theatre Space and the Politics of Location," Lecture in Department of Performance Studies, New York University, September 1993.

"Theorizing a Theatre Ecology," Opening Speaker, organizer and moderator of a double session on "Theatre and Ecology," American Theatre in Higher Education Conference, Philadelphia, August 1993.

"History Reveals Itself: An Introduction to *Angels in America*," Orientation session lecture of the 1993 Freshman Reading Program, College of Arts and Science, New York University, July 1993.

"The Anxiety of Immigration: Stephen Poliakoff's *Coming in to Land*," International Narrative Conference, Albany, April 1993.

"Watching Aeschylus's Watchman: Theatre as Event," Faculty Lecture for "Sunday at the Square," College of Arts and Science, New York University, March 1993.

"Theatre Semiotics Today," Lecture in Department of Performance Studies, New York University, November 1992.

"Reading Columbus (Mis)reading," Faculty Address at the opening session of the Freshman Reading Program of Washington Square College, New York University, September 1992.

"Current Issues in American Theatre: The Challenge of Multiculturalism," National School of Drama, New Delhi, India, August 1992.

"American Routes," Class Night Faculty Address, New York University, May 1992.

"Knowing Her Place: A Film by Indu Krishnan," Moderator and panelist; Interculturalism and Performance Colloquium, Department of Performance Studies, Tisch School of the Arts, New York University, March 1992.

"The Politics of Location in Pinter and Shepard," Department of Performance Studies, New York University, March 1992.

"America and the Limits of Homecoming," Columbia University, October 1991.

"Private Parts: Sex, Class and Stage Space in *Miss Julie*," Modern Language Association Convention, Chicago, December 1990.

"Metaphors We Live In: The Politics of Being at Home," Performance Studies International Conference, Tisch School of the Arts, New York University, October 1990.

"Portrait of Spalding Gray: The Transgressive Self at Home," Northeast Modern Language Association Convention, Toronto, April 1990.

Moderator, "The Voice of the Other: Writers, Critics and Readers," Conference organized by the Graduate Feminist Forum of New York University, April 1990.

"*Marat/Sade* and the Politics of Interpretation," Second Annual International Theatre Conference, Hebrew University of Jerusalem, Israel, May 1988.

"David Hare's *A Map of the World*: Third World Structures," Northeast Modern Language Association Convention, Providence, March 1988.

"Reading a Play," The Poetics Institute of New York University, May 1987. Panel with Richard Schechner and Richard Gilman.

"The Semiotics of Drama and Theatre," Sixth Annual Institute for Semiotics and Structural Studies, Central Institute of Indian Languages, Mysore, India, January 1985.

"Re-Staging the Sixties in the Late Seventies: *My Dinner with Andre* and the American Avant-Garde Theatre," American Culture in Transition Conference, American Studies Research Centre, Hyderabad, India, January 1985.

"From Play to Threat: The Spectator in *The Blacks*," Modern Language Association Convention, New York, December 1983.

"Pamela's Aunt: The Ideal Woman in Early Eighteenth-Century Drama," Northeast Modern Language Association Convention, Erie, Pennsylvania, April 1983.

"Paradigms of Madness and Paradigms of Theatre in *Equus*," Mid-Hudson Modern Language Association Convention, Poughkeepsie, November 1982.