

DIANA TAYLOR
Department of Performance Studies
Tisch School of the Arts
New York University
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ACADEMIC POSITIONS:

University Professor, New York University, 2008-
Professor of Performance Studies and Spanish, New York University, 1997-
Professor of Spanish and Comparative Literature, Dartmouth College, 1995-1997
Visiting Professor of Spanish & Performance Studies, NYU, Fall, 1995 and Fall, 1996
Associate Professor of Spanish and Comparative Literature, Dartmouth, 1989/90.
Assistant Professor of Spanish and Comparative Literature, Dartmouth College, 1982/83.
Lecturer, Dept. of Romance Languages, University of Washington, 1981-82
Instructor, Dept. of Dramatic Arts, National University of Mexico, 1979-81

ADMINISTRATIVE POSITIONS:

President, Modern Language Association, 2017.
Vice-President, MLA, 2016.
2nd Vice-President, MLA, 2015.
Board of Governors, UCHRI (University of California Humanities Research Institute), 2015-2020.
Co-Director, Canadian Consortium of Performance and Politics in the Americas, 2013-2020
Founding Director, Hemispheric Institute of Performance and Politics, 1998-
Chair, Performance Studies, NYU, 1997-2002
Co-Founding Director, Institute of Performance and Politics, 1995-1997.
Chair, Comparative Literature, 1995-1997
Co-Chair, Women's Studies Program, Dartmouth College, 1993-1995
Co-Director, Institute For Women and Social Change, Rockefeller Center, Dartmouth, 1993-97

EDUCATION:

Ph.D. Comparative Literature, University of Washington
Specialization: Hispanic Drama/Modern Drama, 1974-81

M.A. Letras Modernas (Comparative Literature), National University of Mexico, 1972-74

Certificat d'Etudes Superieures, Université Aix-Marseille, 1971-1972

B.A. Creative Writing, University of the Americas, Mexico, 1968-71.

AWARDS AND FELLOWSHIPS:

Book Awards:

Premio Teatro del Mundo (Argentina, rubric: Labor en Edición) for *PERFORMANCE*, 2013.

Modern Language Association Katherine Singer Kovacs Prize for the best book in Latin American and Spanish Literatures and Culture for *The Archive and the Repertoire*, 2004.

Association of Theatre in Higher Education, Outstanding Book Award for *The Archive and the Repertoire*, 2004.

New England Council of Latin American Studies (NECLAS) Best Book Award for *Theatre of Crisis: Drama and Politics in Latin America*, 1992.

Joe E. Callaway Prize for the Best Book on Drama, Honorable Mention for *Theatre of Crisis: Drama and Politics in Latin America*, 1992.

Teaching Awards:

Tisch School of the Arts nominee for the New York University Distinguished Teacher Award, 2004.

Research Awards:

Institut D'Etudes Avancée de Paris, Research Fellowship, 2016-2017.

American Council of Learned Societies (ACLS) Digital Innovation Fellowship, 2013-14.

Phi Beta Kappa Visiting Scholar, 2012-13.

John Simon Guggenheim Fellowship, 2005-2006.

Rockefeller Humanities Fellowship. "Cultural Dimensions of the Mexican Transition" 2003-2004, of the Centro Regional de Investigaciones Multidisciplinarias (CRIM), UNAM, Fall, 2003.

Rockefeller Foundation Fellow, "Cultural Agency in the Americas." Bellagio, October 2002.

Salzburg Seminar Presidential Fellow, 1996.

Invited Scholar: Seminario Teórico Internacional, "Teatro en el fin de siglo." Part of "Yuyachkani 25th anniversary celebration, Peru. July, 1996.

UCHRI, Director (with Juan Villegas) of University of California Humanities Research Institute residence program: Theatrical Transculturation. Fall term, 1990.

Participant: Dartmouth Humanities Institute, War and Gender, with resident scholar Klaus Theweleit (*Male Fantasies*), Spring term, 1990.

Marion and Jasper Whiting Foundation Award funding travel and research in Argentina, Summer 1990.

Faculty Fellowship, Dartmouth College, Fall, 1986.

Fellowship, School of Criticism and Literary Theory, Summer, 1986, Dartmouth College.

Mellon Foundation: Course Development for Interdisciplinary Studies: Funding to develop and teach RITUAL, MAGIC AND THE THEATRE, for "Ideas that shaped the Twentieth Century," Dartmouth College, Summer, 1986 and THEATRE, RITES AND SOCIAL CRISIS, 1987.

Major Grants Received for the Hemispheric Institute:

Open Society Foundation, "Flipping the Switch: Changing Public Opinion in Mexico re Central American Migration." \$90,000. 2017.

Henry Luce Foundation, "Ecologies of Migrant Care: Religious Actors and Civil Society in the Face of Humanitarian Crisis," \$700,000. 2016-2018.

Ford Foundation, "Diverse Spaces," \$500,000. 2015-2018.

Henry Luce Foundation, Religion and Politics in the Americas, Hemispheric Institute, \$400,000. 2013-2016.

Ford Foundation, "Networking Art Spaces and Artists in the Americas." \$250,000.00, 2013-2015.

Social Science and Humanities Research Council of Canada, Partnership Grant, "Canadian Consortium on Performance and Politics in the Americas," \$2,500,000, 2013-2020.

C.F.I. Partnership Grant, "Canadian Consortium on Performance and Politics in the Americas," \$1,000,000, 2013-2020.

Rockefeller Foundation, NYC Cultural Innovation Fund, \$250,000. 2012-2014.

Ford Foundation, "Networking Art Spaces and Artists in the Americas." \$250,000.00, 2011-2013.

Nathan Cummins Foundation, "New World Theatre: Documenting the Legacy." \$75,000.00, 2010-2011

Ford Foundation funds redirected by UMass-Amherst in the form of a sub-award for work on building a digital repository for New WORLD Theater materials, \$155,000.00.

Henry Luce Foundation, Religion and Politics in the Americas, Hemispheric Institute, \$440,000. 2009-2012.

Ford Foundation, Transnational Arts Initiative, \$260,000.00, 2009-10.

Rockefeller Brothers Fund, Hemi-New York, \$100,000, 2008-2010.

Ford Foundation, \$1,000,000 matching funds (NYU) for Hemispheric Institute Endowment, 2007,

NYU, \$1,000,000 matching funds (Ford) for Hemispheric Institute Endowment, 2007.

Ford Foundation, \$600,000 for operation of Centro Hemisférico/FOMMA (Chiapas, Mexico).

Ford Foundation, continued funding for "Hemispheric Institute on Performance and Politics." 2006-2006, \$70,000.00

Ford Foundation, continued funding for “Hemispheric Institute on Performance and Politics.”
2006-2008, \$150,000.00

Ford Foundation, continued funding for “Hemispheric Institute on Performance and Politics.”
2006-2008, \$450,000.00

Ford Foundation, continued funding for “Hemispheric Institute on Performance and Politics.”
2005-2006, \$200,000.00

Andrew Mellon Foundation grant for the development of the Hemispheric Institute Digital Video
Library, 2005-2007, \$740,000.00

Ford Foundation, continued funding for “Hemispheric Institute on Performance and Politics.”
2004-2006, \$300,000.00

Ford Foundation, continued funding for “Hemispheric Institute on Performance and Politics.”
2003-2005, \$450,000.00

UNESCO grant to Hemispheric Institute’s “Intangible Heritage Working Group” (Chaired by
Diana Taylor and Lourdes Arizpe) to develop guidelines re ‘performance festivals’ for the
International Convention of Intangible Heritage. \$27,000.00

Rockefeller Foundation funding for “Hemispheric Institute on Performance and Politics.”
2000-2003, \$240,000.00

Ford Foundation, continued funding for “Hemispheric Institute on Performance and Politics.”
2000-2003. \$650,000.00

Ford Foundation, planning grant for “Hemispheric Institute on Performance and Politics,” a
consortium of institutions, cultural institutions, scholars, artists and students. 1998-2000.
\$150,000.00

Other Honors and Awards for the Hemispheric Institute:

Hemispheric Institute named one of the “top 9 amazing political art projects of 2010”
<http://arthreat.net/2010/12/9-political-art-projects/>

Diamond Web Award, 2002-2003 given by International Association of Web Masters and Designers
for the Hemispheric Institute of Performance and Politics site.

Golden Globe Award, 2002-2003, for outstanding web design for the Hemispheric Institute of
Performance and Politics site.

PUBLICATIONS:

PRINT BOOKS:

¡Presente! The Politics of Presence. Submitted, Duke University Press.

Performance. Rendered in English by Abigail Levine and rewritten by Diana Taylor, Duke
University Press, 2016.

Performance. Buenos Aires, Asuntos Impresos, 2012.

Acciones de memoria: Performance, historia, y trauma. Peru: Fondo Editorial de la Asamblea Nacional de
Rectores, 2012.

The Archive and the Repertoire: Performing Cultural Memory in the Americas. Durham: Duke University Press, 2003.

- translation into Portuguese by Eliana Lourenço de Lima Reis, Belo Horizonte, Brazil: Universidade Federal de Minas Gerais Press, November 2012.
- Translated into Spanish by Anabelle Contreras, Ediciones Universidad Alberto Hurtado, Santiago de Chile. Spring 2015.

Disappearing Acts: Spectacles of Gender and Nationalism in Argentina's 'Dirty War'. Durham: Duke University Press, 1997.

Theatre of Crisis: Drama and Politics in Latin America. Lexington: University Press of Kentucky, 1991.

EDITED BOOKS:

Estudios avanzados de Performance (co-edited with Marcela Fuentes). Mexico: Fondo de Cultura Económica, 2011.

Stages of Conflict: A Reader of Latin American Theatre and Performance (co-edited with Sarah J. Townsend). Ann Arbor: Michigan University Press, 2008.

Holy Terrors: Latin American Women Perform (co-edited with Roselyn Costantino). Durham: Duke University Press, 2003.

Defiant Acts: Four Plays by Diana Raznovich, (co-edited with Victoria Martinez), Lewisburg: Bucknell University Press. 2002.

The Politics of Motherhood: Activist Voices from Left to Right (co-editor with Annelise Orleck and Alexis Jetter). Hanover: University Press of New England, 1997.

Negotiating Performance: Gender, Sexuality and Theatricality in Latin/o America (co-editor, with Juan Villegas). Durham: Duke University Press, 1994.

The Representation of Otherness in Chicano and Latin American Theatre and Film (co-editor, with Juan Villegas). Special Monographic Issue *Gestos*, 1991.

En busca de una imagen: Ensayos sobre el teatro de Griselda Gambaro y José Triana (editor). Ottawa: Girol Books, 1989.

Fernando Arrabal: El arquitecto y el emperador de asiria y Cementerio de automoviles (editor). Cátedra, Madrid, 1984.

EDITED DIGITAL BOOKS:

Holy Terrors: Latin American Women Perform. Expanded and Updated Companion to Holy Terrors: Latin American Women Perform. Duke University Press, 2004.
<http://scalar.usc.edu/nehvectors/taylor/index>

What is Performance Studies? A tri-lingual edition of reflections, video interviews, and articles on the various understandings of 'performance studies' throughout the Americas. Duke University Press, 2015.
<http://scalar.usc.edu/nehvectors/wips/index>

Dancing with the Zapatistas: 20 Years Later. Duke University Press, 2015. <http://scalar.usc.edu/anvc/art-and-activism/index>,

From Memory to History: Walking through Villa Grimaldi. Hemi Press. (Villagrimaldi.typefold.com)

EDITED JOURNALS and MANUALS:

“On the Subject of Archives,” Co-edited with Marianne Hirsch. Double issue of *e-misférica*. Vol 9, Issues 1 and 2, Summer, 2012.

Special Issue, “Actions of Transfer,” TRI (Theatre Research International). Co-edited with Sue-Ellen Case, 2010.

Special Issue on WAR, PMLA (Publications of the Modern Language Association), co-edited with Srinivas Aravamudan, October 2009, Volume 124, Number 5.

Manual for the Implementation of the International Convention on Intangible Heritage (co-edited with Lourdes Arizpe). Paris: UNESCO.

Enacting Democracy, Inaugural issue of peer-reviewed, online journal *E-Misférica*, 2004.
(<http://hemi.nyu.edu/journal/index.html>)

Holy Terrors: Latin American Women Perform (co-edited with Roselyn Costantino), special issue, *Women & Performance*, Issue 22, 11:2, 2000.

ARTICLES IN BOOKS:

“Raging On: The Politics of Violence in the Work of Jesusa Rodríguez and Liliana Felipe.” *Feminist Intensities: International Performances for Neoliberal Times*, Edited Elin Diamond, Denise Varney and Candice Amich. NY: Palgrave, 2017.

“The Decision Dilemma.” *A Cultural History of Law in the Modern Age*. Ed. Richard K. Sherwin and Danielle Celermajer. UK: Bloomsbury Academic, forthcoming. 2017.

“La política de la pasión.” *Del internat a las calles: #YOSOY132: Una opción alternative de hacer política*. Ed. Raúl Diego Rivera Hernández. Raleigh, NC: Contra corriente, 2016.

“Living Politics: The Zapatistas Celebrate their Twentieth Anniversary.” *Routledge Companion to Arts and Politics*, ed. Randy Martin. London, New York: Routledge, 2015.

“Trauma in the Archive.” Feeling Photography. Ed Elspeth Brown + Thy Phu. Durham: Duke University Press, 2014.

“Animating Politics” in *International Performance and Politics: Critical Aesthetics and Creative Practice*. Ed. Adrian Kear and Jenny Edkins. London: Routledge, 2013.

“La performance quieta/ Still Performance.” Guillermo Gómez-Peña: Homo fronterizus (1492-2020). Omar –Pascual Castillo, Las Palmas de Gran Canaria: Centro Atlántico del Arte Moderno, 2012.

“Trauma as Durational Performance.” The Rise of Performance Studies: Rethinking Richard Schechner’s Broad Spectrum. Ed. James Harding. New York: Palgrave, 2011.

“Dark Ruins: Trauma as Durational Performance.” Rites of Return. Ed. Marianne Hirsch and Nancy K. Miller, Columbia U.P., 2011.

“The Many Lives of Performance: The Hemispheric Institute of Performance and Politics.” In Contesting Performance: Global Sites of Research. Ed. Jon McKensie, Heike Roms and C.J.W.-L. Wee. New York and London: Palgrave Macmillan. 2010.

“Performing Ruins.” in Telling Ruins in Latin America. Ed. Vicky Unruh and Michael Lazzara. New York: Palgrave Macmillan, 2008.

- “Performance and Intangible Cultural Heritage.” Cambridge Companion to Performance Studies. Edited Tracy Davis, Cambridge U.P., 2008.
- “The Demon’s Nun: Petrona de la Cruz Cruz and Isabel Juárez Espinosa. Staging International Feminisms. Edited Elaine Aston and Sue-Ellen Case. N.Y. Palgrave MacMillan 2007.
- “Lost in the Field of Vision: Witnessing September 11th.” Rhetorical Visions: Writing and Reading in a Visual Culture. Ed. Wendy S. Hesford and Brenda J. Brueggemann, Boston: Pearson Custom Publishing, 2007 (Reprint).
- “Translating ‘Performance.’” Performance Studies Reader, 2nd Edition. Ed. Henry Bial. London: Routledge Press, 2007.
- “Place-a-luliah!! Reverend Billy Claims a Democratic Public Space.” Hemispheric Religiosities. Ed. Alyshia Galvez, London: Seagull Press, 2007.
- “DNA of Performance: Political Hauntology.” Cultural Agency in the Americas. Ed. Doris Sommer. Durham: Duke University Press, 2006.
- “Lost in the Field of Vision: Witnessing September 11th.” Rhetorical Visions: Writing and Reading in a Visual Culture. Ed. Wendy S. Hesford and Brenda J. Brueggemann, Boston: Pearson Custom Publishing, 2005
- “Theatre of Operations.” Internationalizing Cultural Studies, ed. John Erni and Ackbar Abbas. London: Blackwell, 2004.
- “Prologo.” Dramaturgas en la escena del mundo. Buenos Aires: Editorial Nueva Generacion, 2004.
- “Escenando a memória social: Yuachkani.” Translated by Leda Martins. Performance. Exílio, Fronteiras. Ed. Graciela Ravetti and Márcia Arbex. Belo Horizonte (Brazil) UFMG, 2002.
- “Staging Social Memory: Yuyachkani.” Psychoanalysis and Performance. Ed. Patrick Campbell and Adrian Kear. London: Routledge, 2001.
- “Staging Social Memory.” The Color of Theater: Race, Ethnicity and Contemporary Performance.” Ed. Roberta Uno. London: Athlone, 2001.
- “What is Diana Raznovich Laughing About?” Holy Terrors: Latin American Women Perform. Ed. Diana Taylor and Roselyn Costantino. Special Issue: *Women & Performance*, Issue 22, 11:2, 2000
- “Yuyachkani: Remembering Community.” Performing Democracy: International Perspectives on Urban Community-based Performance. Ed. Susan Chandler Haedicke and Tobin Nellhaus. Ann Arbor: Michigan University Press, 2001.
- “Diana: A Study in Hauntology.” Mourning Diana: Nation, Culture and the Performance of Grief. Ed. Adrian Kear and Deborah Lynn Steinberg. London: Routledge, 1999.
- “Brecht and Latin America’s ‘Theatre of Revolution.’” Brecht Sourcebook. Ed. Carol Martin and Henry Bial. New York: Routledge, 1999.
- “Fighting Fire with Frivolity: Diana Raznovich’s Defiant Acts.” Performance, Pathos, Política de los Sexos. Ed. Heidrun Adler and Kati Rottger. Frankfurt: Vervuert, 1999.

- "Damnable Iteration: The Traps of Political Spectacle." The Places of History: Regionalism Revisited in Latin America. Ed. Doris Sommer. Durham: Duke University Press. 1999.
- "Making a Spectacle: The Mothers of the Plaza de Mayo." Radical Street Theatre. Edited Jan Cohen-Cruz, Routledge, 1998.
- "Border Watching" in The Ends of Performance ed. Peggy Phelan and Jill Lang, NY: NYU Press, 1998.
- "Theatre & Terrorism" in Crucibles of Theatre. Ed. Janelle Reinelt. Ann Arbor: Michigan U.P., 1996.
- "Griselda Gambaro and Argentina's Drama of Disappearance" in Witnessing a Life. Ed. Marjorie Agosin. Albuquerque: University of New Mexico Press, 1995.
- "Staging Argentine Feminism: The Theatre of Diana Raznovich." Latin American Women Dramatists: Theatre, Texts, and Theories, Ed. Catherine Larson and Margarita Vargas, Indiana University Press, 1998.
- "Performing Motherhood: The Madres de la Plaza de Mayo." The Politics of Motherhood: Activist Voices from Left to Right (co-editor with Annelise Orleck and Alexis Jetter). Hanover: University Press of New England, 1997.
- "The War on Poor Mothers and Children." (with Annelise Orleck and Alexis Jetter), Populations at Risk in America. Ed. George Demko and Michael C. Jackson. Boulder: Westview Press, 1995.
- "Emilio Carballido: La década de los setenta." Teatro latinoamericano de los '70. ed. Osvaldo Pellettieri, Buenos Aires: Ediciones Corregidor, 1995.
- "Negotiating Performance: Opening Remarks." Negotiating Performance: Gender, Sexuality and Theatricality in Latin/o America. Ed. Taylor and Villegas. Durham: Duke University Press, 1994.
- "Performing Gender/ Performing Politics: The Madres de la Plaza de Mayo." Negotiating Performance: Gender, Sexuality and Theatricality in Latin/o America. Ed. Taylor and Villegas. Durham: Duke University Press, 1994.
- "Spectacular Bodies: Gender, Terror and Argentina's "Dirty War." Gendering War Talk. Ed. Miriam Cooke and Angela Woollacott. Princeton: Princeton University Press, 1993.
- "¿Envidia del pene o violencia doméstica? El bigote y La pistola de Sabina Berman." Piezas latinoamericanas en un acto. Edición de María Mercedes Jaramillo. Colombia: Universidad de Antioquia, 1997.
- "Violent Displays: Griselda Gambaro and Argentina's Drama of Disappearance." Afterward to Information for Foreigners: Three Plays by Griselda Gambaro. Translated by Marguerite Feitlowitz. Northwestern University Press, 1992.
- "Introduction." The Representation of Otherness in Chicano and Latin American Theatre and Film. Gestos, Spring, 1991.
- "Transculturating Transculturation." Interculturalism and Performance: Writings from PAJ. Ed. Bonnie Marranca and Gautam Dasgupta. New York: Performance Arts Journal Publications, Spring, 1991.
- "Violencia y (re)creación: La noche de los asesinatos de José Triana." En busca de una imagen: Ensayos sobre el teatro de Griselda Gambaro y José Triana. Ed. Diana Taylor. Ottawa: Girol Books, 1989.
- "Paradigmas de crisis: La obra dramática de Griselda Gambaro." En busca de una imagen: Ensayos sobre el teatro de Griselda Gambaro y José Triana. Ed. Diana Taylor. Ottawa: Girol Books, 1989.

ARTICLES:

“Política Viva: Zapatistas celebram seu vigésimo aniversário.” Translated into Portuguese by Fábio Salvatti. *Urdimento: Revista de Estudos em Artes Cênicas*, v. 2, n. 27 (2016)

“Saving the Live? Re-performance and Intangible Cultural Heritage.” *Etudes Anglaise: revue du monde Anglophone*, Performance Studies. Guest editor Marie Pecorari, avril-juin 2016, 69/2.

“The Decision Dilemma.” *TDR*, Fall 2016.

“We Have Always Been Queer.” *GLQ* 22:2. Edited Anjali Arondekar and Geeta Patel, 2016.

Regina José Galindo, *Tierra*. Conjunto, n. 177, de octubre-diciembre 2015.

“Archiving the ‘Thing’: Teatro da Vertigem’s BOM RETIRO.” *TDR*, Spring, 2015.

“Arquivar A “Coisa” Tradução, José Yoshitake. *Sala Preta (Universidade São Paulo)* v. 14, n. 1 (2014) (<http://www.revistas.usp.br/salapreta/article/view/81754>)

“Dancing with the Zapatistas.” *Profession*. Journal of the MLA, March 2014.

“Performing the ‘Thing’: Teatro da Vertigem’s BOM RETIRO.” *AFTERALL* (35, Spring 2014), March, 2014.

“Traduzindo performance” in *Anthropology and Performance*, edited John Dawsey et al, University of Sao Paulo, 2013.

“Visuelle studier og performance-studier,” *Ekfrase*, Nordic Journal of Visual Studies, 2/ 2012, Volum 3., 121-124.

“Save As: The Archive in the Age of Digital Technologies” *e-misferica*, 9.1–9.2 ON THE SUBJECT OF ARCHIVES, Spring-Fall, 2012.

- “Guardar Como”-Spanish language version of the same article.

“Memory, Trauma, Performance.” *Aletria: Revista de estudos literarios*. 27/1 (Jan-Abr 2011), p.67-76. (Brazil).

“Performance y/o historia.” Translated by Milena Grass, *Revista Apuntes* # 132, 2010 (Chile).

“Trauma, memoria y performance: Un recorrido por Villa Grimaldi con Pedro Matta.” *e-misférica*. “After Truth.” 7.2, <http://hemisphericinstitute.org/hemi/en/e-misferica-72/taylor>.

“War Play.” Special Issue on WAR, *PMLA* (Publications of the Modern Language Association), co-edited with Srinivas Aravamudan, October, 2009, 124/5. pg 1886-1895.

“Double Blind: The Torture Case.” *Critical Inquiry*, Special Issue *On The Case*, Vol. 33, No. 4, Summer 2007, pg. 710-733.

“Remapping Genre Through Performance: From American to Hemispheric Studies.” *PMLA*, Special Issue, Re-Mapping Disciplines, edited Wai Chee Dimock and Bruce Robbins. October 2007, Vol. 122, No. 5, pg. 1416-1430.

“Hacia una definición de ‘performance.’” *CELTIT*, Boletín del Centro Latinoamericano de Creación e Investigación Teatral (Argentina), 2007.

“Performance and/as History.” 50th Anniversary Issue, *TDR*. Spring 2006, 50:1 (T189), pg. 67-86.

Portions of Marianne Hirsch's "Editor's Column: What's Wrong with These Terms? A Conversation with Barbara Kirshenblatt-Gimblett and Diana Taylor." *PMLA*, Vol. 120, No. 5, October 2005, 1497-1508.

"Performing the Claim: Cultural Agents Act Out in Tepoztlán." *Review: Literature and Arts in the Americas.*, 71, Vol 38, No.2, Nov 2005, 277-289.

"Scenes of Cognition: Performance and Conquest." *Theatre Journal*, Vol. 56, Number 3, October 2004, pg. 353-372.

"The Archive and the Repertoire." *Dokkyo International Review* (Japan), Vol. 16, 2003, pg. 43-56.

"Bush's Happy Performative." Commentary, *TDR*, Fall 2003.

"Translating Performance." *Profession 2002*, (MLA), pg. 44-50.

"Hacia una definición de 'performance.' *CONJUNTO* (Cuba), spring 2003.

"Ground Zero," *Signs*, special issue on Gender and Cultural Memory. Ed. Marianne Hirsch and Valerie Smith, Vol 28/No. 1, Autumn 2002, 448-450.

"A Different Kind of Tragedy." *Theatre Journal*, 54.1, March 2002, pg. 95-6.

"'You are Here': The DNA of Performance." *TDR*, Vol. 46, Number 1 (T 173) Spring 2002, pg. 149-169.

"El espectáculo de la memoria." *Teatro al sur* (Argentina), Spring, 2001.

"Making a Spectacle: The Mothers of the Plaza de Mayo." In *Mothering, Fathering and a Culture of Peace*, *Journal of the Association of Research on Mothering*, Fall/Winter 2001, Vol. 3, No. 2, pg. 97-109.

"Denise Stoklos: Las políticas de lo descifrable." *Documenta* (Mexico: CITRU), May 2000, pg. 138-157.

"The Politics of Indecipherability: Denise Stoklos' 'Civil Disobedience.'" *TDR*, Spring, 2000.

"Dancing with Diana: A Study in Hauntology." *TDR*, Vol. 43/1 (T161), Spring 1999, pg 59-78.

"Mestizaje, Hybridity, and Transculturation." Belo Horizonte: ECUM publication, 1999.

"Atrocity, Memory and Representation." Belo Horizonte: ECUM publication, 1999.

"A Savage Performance: Guillermo Gómez-Peña and Coco Fusco's Couple in the Cage." *TDR*, Vol 42/2, Summer, 1998.

"Damnable Iteration: The Traps of Political Spectacle." *MLQ*. 57:2(1996): 305-323.

"Gambaro's *Antígona furiosa*: Rewriting the Classics and Argentina's 'Dirty War,'" *Perspectives on Contemporary Spanish American Theatre*. ed. Frank Dauster, *Bucknell Review*, Fall, 1996, Vol 40:2.

"'High Aztec' or Performing Anthro Pop: Jesusa Rodríguez and Liliana Felipe in *El cielo de arriba*." *The Drama Review*, 37/3 (Fall 1993): 142-152.

"Negotiating Performance." *Latin American Theatre Review* No. 26/2 (1993): 49-57.

"Fantasías masculinas: el teatro y los discursos autoritarios de la guerra." *Teatro: Revista de estudios teatrales*. 2 (Winter 1992): 147-156.

"Transculturing Transculturation." *Performance Arts Journal*, No. 38 (Vol. XIII. No 2), 1991, 90-104.

"La política de la ambigüedad." Essays on José Triana. Ed. Kirsten Nigro, University of Colorado: Society of Spanish and Spanish American Studies, 1994.

"Framing the Revolution: Triana's La noche de los asesinos, Ceremonial de guerra." Latin American Theatre Review, 24/1 (Fall 1990): 81-92.

"Theatre & Terrorism: Griselda Gambaro's Information for Foreigners." Theatre Journal 42/2 (1990): 165-182.

"Destruir la evidencia: supresión como historia en La maestra de Buenaventura." Gestos, 10 (Fall 1990): 91-99.

"Interiority and Exteriority in García Lorca's La casa de Bernarda Alba. Estreno: Spring (1989): 19-22.

"Mad World, Mad Hope: Carballido's El día que se soltaron los leones." Latin American Theatre Review 20/2 (Spring 1987): 67-76.

"Art and Anti-Art in Egon Wolff's Flores de papel." Latin American Theatre Review 18/1 (Fall 1984): 65-68.

RELATED PUBLICATIONS/PROFESSIONAL ACTIVITY:

"Laughtivism: Laboratory in Humor and Activism." OSF funded project on changing public opinion re migration in Mexico, Chiapas, Mexico August 3-10, 2017.

"Burning Down the House: The 2016 U.S. Elections." *Fellows: Make America Great Again?*, Paris, RFIEA, n°16, December 2016

International Observer, MODH (Mission de Observadores de Derechos Humanos) Migrant Crisis, Central America, 2016.

International Juror, Ayotzinapa Truth Commission, CUNY, New York City, April, 2015.

Conversation with Colombian theatre practitioner Patricia Ariza, recipient of the Gilder/Coigney International Theatre Award 2014, CUNY Graduate Center, October, 2014.

International Juror, People's Tribunal (Tribunal Permanente de los Pueblos), New York City, September 2014.

Roundtable: '(T)racing Colonial Archives.'" Hemi Graduate Student Initiative, USC/UCLA, Fall 2013.

Workgroup Leader: Offline/Online Hemi Graduate Student Initiative, Duke, Fall 2012.

"Testimonial" for Richard Schechner, "Performance Studies: Memories and Futures," Princeton University, December 9-10, 2011.

Book Reading, Rites of Return, Columbia University, December 6, 2011.

Discussant, *Popul Vuh*, PBS. <http://learner.org/courses/worldlit/popul-vuh/watch/>

"Art and Resistance"--Team-taught graduate hemispheric course in Centro hemisférico/FOMMA in San Cristobal de las Casas, Mexico, July 25-Aug 12, 2010 (with Jesusa Rodríguez and Julio Pantoja).

Chaired Hemispheric Institute Board Meeting, University of Costa Rica, San José, May 27-29, 2011.

Interview, Regina José Galindo, *e-misférica*, "Culture + Rights + Institutions," 6.2.
<http://hemisphericinstitute.org/hemi/en/galindo-interview>

Chaired Hemispheric Institute Board Meeting, Centro hemisférico/FOMMA in San Cristobal de las Chiapas, Mexico, Aug 6-9, 2010.

"Art and Resistance"--Team-taught graduate hemispheric course in Centro hemisférico/FOMMA in San Cristobal de las Casas, Mexico, July 19-Aug 5, 2010 (with Jesusa Rodríguez and Lorie Novak).

Discussion session with faculty of theatre departments in University of Tel Aviv and Hebrew University, May, 2010.

Guest participant, MSR (simulation center), Tel Aviv, Israel, May 2010.

Distinguished Scholar Reader: Amy Carroll Manuscript Writing Workshop. University of Michigan, December 2009.

Workshop leader, "Hemispheric Studies." American Society of Theatre Research. November, 2009

"Augusto Boal: A Tribute." *TDR*, Fall 2009.

"Past Performing Future: Susan Meiselas' "Reframing History." Susan Meiselas: In History. Edited by Kristen Lubben. New York and Göttingen: ICP/Steidl, 2008.

"Trauma Driven Performance." Correspondents at Large section of *PMLA*'s Special Issue on Human Rights, ed. Domna Stanton. October 2006, vol. 21, No. 5, pg 1674-7.

"Humor, Violence and the Law." Introduction to Diana Raznovich's *Manual para mujeres golpeadas*. Special Issue, Performance and the Law, *e-misférica*, spring, 2006.

Guest Faculty, Graduate Student Workshop "On Calamity." Theatre and Performance Studies, Northwestern University, September, 2005.

Guest Speaker on "Mothers in Arms," ON THE MEDIA, National Public Radio, August 20, 2005.

Translation (from Spanish): Jesusa Rodríguez' *Sor Juana in Prison*. Holy Terrors: Latin American Women Perform. Durham: Duke University Press. 2003.

Translation (from Portuguese): Denise Stoklos' *CASA*, with Denise Stoklos. Holy Terrors: Latin American Women Perform. Durham: Duke University Press. 2003.

Guest Speaker. "Trauma, Memory, and Healing in Latin American Literature." MLA radio series "What's the Word." (Program #145), 2003.

Book Review. Johannes Birringer, Media& Performance Along the Border, *Gestos*15/30 (Nov) 2000, pg. 171-174.

Book Review. Culture Across Borders: Mexican Immigration & Popular Culture. Edited by David R. Maciel and Maria Herrera-Sobek. *TDR*. 43, No. 2 (T162) Summer, 1999. pg. 154-157.

Book Review: Fascism and Theatre: Comparative Studies on the Aesthetics and Politics of Performance in Europe, 1925-1945 (ed. Gunter Berghaus) and Imperialism and Theatre: Essays on World Theatre, Drama, and Performance (ed J. Ellen Gainor). *TDR*, Vol 42/1 (T157), Spring, 1998, pg. 159-163.

Book Review: Adam Versenyi, Theatre in Latin America: Religion, Politics and Culture from Cortés to the 1980s. *Latin American Theatre Review* 28/2 (1995):170-172.

Book Review: Priscilla Melendez, La dramaturgia hispanoamericana contemporánea: teatralidad y autoconciencia. Latin American Theatre Review, 26/1 (1993): 196-198.

"The Representation of Otherness in Chicano and Latin American Theatre and Film." Theatre Review. Theatre Journal 43 (1991): 377-379.

Book Review: Ronald D. Burgess, The New Dramatists of Mexico: 1967-1985. South Atlantic Review 56/4 (1991): 134-136.

Book Review: Severino João Albuquerque, Violent Acts: A Study of Contemporary Latin American Theatre. Gestos, 1990.

Interview with José Triana. En busca de una imagen: Ensayos sobre el teatro de Griselda Gambaro y José Triana, Ottawa: Girol Books, 1988.

Book Review: Manuel Serrat, Anna o la venganza, Estreno, Fall (1990):

Book Review: Fernando Arrabal, Teatro Bufo, ed. Francisco Torres Monreal, Espasa Calpe, Estreno, Spring, 1990.

Book Review: Marina Pianca (editor), Diogenes: Anuario crítico del teatro Latinoamericano, Vols. I & II, Latin American Theatre Review, Spring 1988.

Translation (from Spanish): Enrique Buenaventura's The Menu, with Malempati and Woodward. Presented in Bilingual production, Primer Acto, Bentley Theatre, 1990.

Translation (from Spanish): Griselda Gambaro's Saying Yes, with Holly Silvestri. Translation used in Primer Acto's production, October 1987, Bentley Theatre, Hanover, N. H.

"Griselda Gambaro and José Triana at Dartmouth," Latin American Theatre Review 21/1 (Fall 1987): 121-122.

Contributions (1000 word entry on each of the following) Griselda Gambaro, Eduardo Pavlovsky, Emilio Carballido, Los siameses and Yo también hablo de la rosa) to International Dictionary of the Theatre. London: St. James Press. Forthcoming, 1991.

Consultant to Global Literacy (Latin American section), Editors Henry Louis Gates Jr. and K. A. Appiah. Institute for Multicultural Education. Duke University.

PUBLIC LECTURES:

¡Presente! The Politics of Presence." Seminar. Institut d'études Avancées, April 2017.

¡Presente! The Politics of Presence." Invited Lecture, Walter Benjamin College, University of Bern, April, 2017.

"This is Not the Place." Invited Lecture, Documenta 14. Athens, September 2016.

"Archiving the 'Thing.'" Remediating the Archive: Image, Word, Performance conference. New York University, April 2015.

"Archiving the 'Thing.'" Gale Memorial Lecture. University of New Mexico, April 2015.

"What REMAINS?" "Crossing Mexico: Migration and Human Rights in the Age of Criminal Politics." New School, March 2015.

“Regina Galindo, ‘Still standing’ *Earth*. “Crossing Mexico: Migration and Human Rights in the Age of Criminal Politics.” Princeton University, March 2015.

“A Labyrinth of Things.” Invited Lecture, Radcliffe Institute for Advanced Study, Harvard University. March 2015.

“The Future of the (Digital) Book.” Invited Lecture (with Alexei Taylor). Book History Colloquium. Columbia University, February 2015

“Subcomandante Marcos is Dead! Long Live the Subcomandante!” MLA Presidential Forum, "Modes of Memory, Modes of Production: Across Indigenous Americas." January 2015.

“Narco Academics.” MLA, “Toward an Academic Commons: Academic Freedom and Sites of Contested Speech,” January 2015.

“Temporalities of Mourning: Personal, Social, Political.” Keynote, “Performing Grief” Conference, Sorbonne, October 2014.

“Regina Galindo, ‘Still standing’ *Earth* (2013).” Depo Art Gallery, Istanbul, September 2014.

“Women Mobilizing Change,” (9th International Encuentro of the Hemispheric Institute), Montreal, June 2014.

“The Traumatic Repeat: Villa Grimaldi Now and Again.” Keynote Lecture and Master Class, “Violence & Trauma: Approaches to Politics, Practice and Performance.” University College Cork (Ireland), May 2014.

“Hemispheric Encounters.” HASTAC, Lima, Peru, May 2014.

“Dancing with the Zapatistas.” Keynote, *Decolonizing Utopias* Conference, University of British Columbia, March 2014.

“Archiving the ‘Thing’: Teatro da Vertigem’s BOM RETIRO.” Eyzaguirre Memorial Lecture, University of Connecticut, March 2014.

“Archiving the ‘Thing’: Teatro da Vertigem’s BOM RETIRO.” Keynote. *Rutas Panamericanas* Conference, Toronto, February 2014.

“Dancing with the Zapatistas.” Presidential Forum, MLA Conference. Chicago, January 2014.

“Archiving the ‘Thing’: Teatro da Vertigem’s BOM RETIRO.” Keynote. *Visual Archives: Visualities, Visibilities, and the Politics of Looking* Conference. Princeton University, October 2013.

“The Politics of Passion,” PBK Lecture, St Benedict/St. John’s University, April 2013.

“The Politics of Passion,” PBK Lecture, Roanoke College, March 2013.

“Saving the ‘Live’: Intangible Cultural Heritage and ‘Re-Performance,’” PBK Lecture, University of Louisiana, March 2013.

“Saving the ‘Live’: Intangible Cultural Heritage and ‘Re-Performance,’” PBK Lecture, University of California, Berkeley, March 2013.

“The Politics of Passion,” PBK Lecture, St. Mary’s College, February, 2013.

“The Politics of Passion,” PBK Lecture, Spelman College, February, 2013.

“Saving the ‘Live’: Intangible Cultural Heritage and ‘Re-Performance,’” PBK Lecture, Muhlenberg College, November 2012.

“The Politics of Passion,” PBK Lecture, University of South Carolina, October 2012.

“Visual Studies/Performance Studies.” *Lightning Keynote Talk--Now!* Visual Culture Conference, NYU, May, 2012.

“Taking to the Streets.” Distinguished Lecture, Soloman Katz Distinguished Lectureship, University of Washington, Seattle, May 2012.

“Taking to the Streets.” Distinguished Lecture, TransCanada Institute. Guelph University, January 2012.

“Save as... Memory in the Age of Digital Technologies.” Distinguished Speaker Lecture in Latin American Studies. Queens College, Belfast, Northern Ireland, November 2011.

Moderator, “A Symposium of Curatorial Interventions.” NYU, November 2011

“Cuerpos performáticos,” Invited Speaker in *Política y performance en los bordes del neoliberalismo: tramas contemporáneas*, organized by Rossana Reguillo, King Juan Carlos of Spain, NYU. October 2011.

“Performing Citizenship: Activists Take to the Streets.” Invited Speaker, *Injured Cities/Urban Afterlives*. Columbia University, October 2011.

“Memorias Digiales.” Keynote. Encontro Internacional de Antropologia e Performance. NAPERDA, Universidad São Paulo. Sept. 25- October 1, 2011.

“Staging Democracy.” Inaugural Lecture, “Activist Performance” series Texas A&M, September 15, 2011.

“Performance.” Hemispheric Dialogues. San Cristobal de las Casas, Chiapas, Mexico, July, 2011.

“What is Performance?” Hemispheric Institute’s EMERGNYC, New York, June 8, 2011

“Political Response.” Political Equator Conference, UCSD, San Diego, June 3-6, 2011

“Memorias Digitales,” Invited Lecture, Universidad Costa Rica, San José, May 26, 2011.

“Knowing Through Performance: Scenarios, Simulation, Reenactment.” Keynote. *No Performance Land?* Conference. ISCTE, Instituto Universitário de Lisboa, April 2011.

“Digital Memories.” Keynote. “Memory: Silence, Screen, and Spectacle” Conference. New School for Social Research, March 25, 2011.

“Historical Trauma as Performance.” “Memory and Culture,” Distinguished Lecture, Speaker Series. Miami University, Ohio, March 2011.

“Trauma as Durational Performance.” Penn State Luncheon Series of Distinguished Speakers. Penn State University, February 2011.

“Why Digital Humanities?” Round table. Center for Teaching Excellence, NYU, February 2011.

“Save as... Memory in the Age of Digital Technologies.” Inaugural Lecture as University Professor, NYU, December 2010.

“Jesusa Rodriguez: When Sor Juana Takes to the Streets.” Invited speaker, UCLA, November 2010.

“Trauma on Tape: An Audio Tour of Villa Grimaldi.” Keynote, President’s Roundtable. Society for Ethnomusicology, Los Angeles, November 2010.

“¿Qué es Performance?” SCL 2110 (Santiago 2110--Imagining Chile’s Tri-centennial), Palacio de la Moneda, October 2010.

“Re-performance: Or Why Do We Search for Ana Mendieta?” Where is Ana Mendieta? Conference. NYU, Invited Speaker, October 2010.

“Save as... Memory in the Age of Digital Technologies.” Invited Lecture. Townsend Center. Berkeley University, September, 2010.

“Save as... Memory in the Age of Digital Technologies.” Keynote. Imagining Americas conference, University of Washington, September, 2010.

“¿Qué es Performance?” Art and Resistance Lecture Series. Centro hemisférico/FOMMA. San Cristobal de las Casas, Mexico July, 2010.

“¿Qué es Performance?” Invited Lecture, Universidad Claustro Sor Juana, Mexico City, July 2010.

“Save as... Memory and Transmission in the Age of Digital Technologies.” Invited Lecture, Kings College, London, May 2010.

“Democracy Under Construction.” Invited Lecture, Gustavus College, April 2010.

“Trauma as Duration Performance.” Invited Lecture, University of California, Santa Cruz, April 2010.

“The Digital as Anti-Archive?” History and Literature Lecture, Harvard University, February 2010.

“Archiving Performance: “The Digital as Anti-Archive?” Keynote Lecture, Animating Archives Conference. Brown University, December, 2009.

“Trauma as Durational Performance.” Richard Bauman Lecture, University of Indiana, November, 2009

“The Digital as Anti-Archive?” Provost’s Lecture Series, Duke University, October, 2009.

“Trauma in the Archive.” Plenary. “Feeling Photography” Conference, University of Toronto, October, 2009.

“The Digital as Anti-Archive?” President’s Lecture Series, Ontario School of Art and Design, Toronto, October, 2009.

“Closing Remarks.” “After-Truth” Conference, NYU. October, 2009.

“Trauma as Durational Performance.” Invited Lecture. U.C. Davis, October, 2009.

Opening Remarks, Hemispheric Institute’s ‘Encuentro,’ Bogota, Colombia. August, 2009.

“War Play.” Invited talk and seminar, Brown Institute for International Humanities. June, 2009.

“Trauma as Durational Performance: A Walk with Pedro Matta.” Invited Speaker. *Hauntings*. King Juan Carlos of Spain Center, NYU, March, 2009.

“Ruins as Political Project: Mapa Teatro’s *Testigo de las ruinas*.” Invited Speaker, *Mapping Memory: Performance, Witnessing and Place*. Whitney Humanities Center, Yale University, March 2009.

- “On Archives.” *Performance and Politics in Chiapas*, Hemispheric Institute of Performance and Politics, NYU, March 2009.
- “The Production of Emptiness.” Invited Speaker. Andreas Huyssen’s *Other Cities, Other Worlds: Urban Imaginaries in a Globalizing Age*, Deutsches Haus, Columbia University, March 2009.
- “Performing the Archive.” *Archiving Performance Conference*, Hemispheric Institute of Performance and Politics, NYU, December 2008.
- “Past Performing Future: Susan Meiselas’ ‘Re-Framing History,’” Invited Speaker, *Visuality + Performance + Social Critique Conference*, NYU, September 2008.
- “Provocaciones Hemisfericas.” Invited Lecture. Universidad Claustro Sor Juana, Mexico, August 2008.
- “Hemispheric Performances.” Invited Lecture. University of Tel Aviv, May, 2008.
- “Hemispheric Americas.” Invited Speaker, *Canada and the Americas: Multidisciplinary Perspectives on Transculturality*. Gelndon College (York University, Canada), April, 2008.
- “Touring Torture: My Visit to Villa Grimaldi.” Invited Speaker, “Rites of Return: Poetics and Politics.” Columbia University/C.U.N.Y., April, 2008.
- “Circulation, Mediation and (Trans) National Strategies: Latin American Theatre and Performance.” Panel Chair, *Latin American Theatre Today*. Virginia Tech, March, 2008.
- “Performance and Cultural Rights.” National University of Colombia, March, 2008.
- “Performance and Intangible Cultural Heritage.” Roundtable participant. World Performance Project. Yale University, January 2008.
- “WAR.” Program arranged by the PMLA Editorial Board. Co-convenor and respondent. MLA Chicago, 2007.
- “The Status of the Event.” Convenor and speaker. *Performance Studies international*. New York University, November, 2007.
- “Witness to the Ruins.” Keynote lecture, Spanish Graduate Student Conference. Rutgers University, October 2007.
- “Performance and Trauma.” Graduate student breakfast, American Studies Association, Philadelphia, October 2007.
- “Imagining Democracy, Performing Disobedience,” *Performing Sovereignty and Race in the Americas*, American Studies Association, Philadelphia, October 2007.
- “Performance and Witnessing: Yuyachkani.” Keynote. “Acting together on the World Stage Setting the Scene for Peace,” Brandeis University, Oct 5-8, 2007.
- “Rehearsing Peace: The Role of Arts in Peacekeeping.” COEXISTENCE INTERNATIONAL, Brandeis House, NYC, July 2007.
- “Body Politics.” Hemispheric Institute VI International Encuentro. Opening Plenary. Centro Cultural Recoleta. Buenos Aires, Argentina, June 2007.
- “Teorías de Performance.” Keynote. Encuentro de Artes Visuales. National University of Colombia, Bogotá. April, 2007.

- “Democracia en construcción.” Invited Lecture. Maestria en Estudios Culturales. National University of Columbia, Bogotá, April, 2007.
- “Show Trials: From Archives to Repertoires.” Panel presentation, “The Trial: Stages of Truth.” CUNY, Center for the Humanities, April, 2007.
- “The Transmission of Memory: Texts and Performances.” Two lectures. NYU-Madrid, April, 2007.
- “Double Blind: The Torture Case.” Invited Lecture. University Wisconsin, Madison, March, 2007.
- “Democracy Under Construction: Mexico 2006.” Connecticut College, March, 2007.
- “Double Blind: The Torture Case.” Provost Lecture, Bowling Green State University, February 2007.
- “Powerful Performatives: From American Studies to Hemispheric Studies.” Plenary Session. ASTR (American Society of Theatre Research), Chicago, October 2006.
- “Powerful Performatives: From American Studies to Hemispheric Studies.” Tepoztlán Institute, Mexico, August, 2006.
- “Hemispheric Performances.” Invited Lecture, UCLA, May 2006.
- “Powerful Performatives: From American Studies to Hemispheric Studies.” Invited Lecture, UCSB, May, 2006.
- “Hemispheric Performances.” Invited Lecture, Casa de las Americas, Cuba, May 2006.
- “Powerful Performatives: From American Studies to Hemispheric Studies.” Invited Lecture, Arizona State University, April 2006.
- “Powerful Performatives: From American Studies to Hemispheric Studies.” Invited Lecture, University of Michigan, March 2006.
- “Performance and/as History.” Panel on *Performance and History*. LASA, March 2006.
- “Native Americas—A Hemispheric Focus.” Introduction to the Hemispheric Institute’s Native Cosmologies Working Group, Chiapas, Mexico, February 2006.
- “Powerful Performatives: From American Studies to Hemispheric Studies.” Keynote. New Americas Conference. University of Chicago, Nov, 2005.
- “Native Performance in the 21th Century.” Cultural Agents Conference, David Rockefeller Center for Latin American Studies, Harvard Office, Santiago de Chile, October 2005.
- “Trauma-Driven Protest Movements in Latin America.” Keynote. ARCIS University, Chile, October, 2005.
- “Performing and/as History,” Invited Speaker, “On Calamity” conference. Theatre and Performance Studies, Northwestern University, September, 2005.
- “From American to Hemispheric Studies,” Performance Studies international, Brown University, March 2005.
- “Performing and/as History,” Whitney Lectures in the Humanities, Yale University. April, 2005.
- “Hemispheric Performance Practice,” 5th Encuentro, Hemispheric Institute, Belo Horizonte, Brazil, March 2005.

“Academic Research and New Digital Technologies,” with Dean Carol Mandel, Society of Fellows, NYU, February, 2005.

“You are Here: The DNA of Performance.” Oakly Center. William’s College, December 2004.

“Performed Theory/Embodied Practice,” MOSAIC conference. LIMS, New York, October 2004.

“Scenes of Cognition: Performance and Conquest.” Keynote Address. “From Medieval Times to Post-Modernity: The Literary and Cultural Shaping of the Hispanic World.” Johns Hopkins University, March, 2004.

“Intersections: Performance Studies/Hispanic Studies.” Invited to give three day seminar at University of Pennsylvania, March 16-18, 2004.

“Intangible Heritage.” Co-Chair, three day working seminar, March 18-20. CRIM, Mexico

“Taking to the Streets: Performance and Social Memory.” Invited Lecture, Columbia University, February, 2004.

“Art and Activism as Interventions in the Public Arena.” Cultural Agency Seminar, Radcliffe Institute for Advanced Study, December 12-13, 2003.

“Performance, memoria, y nuevas tecnologías digitales.” Keynote Address, University of Morelos (Mexico), November 2003.

“De Performance Art a Performance.” Invited lecture, National Center for the Arts, Mexico, Nov. 2003.

“Performance y política en las artes.” Invited lecture, Universidad de Córdoba, Argentina. September, 2003.

“La comunidad de la Performance en Nueva York y América Latina.” Keynote Address, “New Media” Conference, Universidad Alberto Hurtado, Santiago, Chile, September 2003.

“Performance y teatralidad.” Keynote Address, “Música Viva: XI Festival Internacional de Arte en Cali,” Cali. Colombia, September, 2003.

“Hemispheric Feminisms.” Invited Lecture, Women and Performance, NY. July 2003.

“The Archive and the Repertoire.” Keynote Address, 56th Annual Kentucky Foreign Language Conference, April, 2003.

“Performance y Política: una perspectiva hemisférica.” CRIM (research center of UNAM), Mexico, November, 2002.

“Archivo y Repertorio: una perspectiva feminista sobre la transmisión de la identidad.” Keynote Address, VI Encuentro de Mujeres de Iberoamérica en las Artes Escénicas.” Festival Iberoamericano de Teatro, Cadiz, October, 2002.

“The Archive and the Repertoire.” Guest Lecture. Brown University, Department of Theatre. October 4, 2002.

“Performance Protest: The Children of the ‘Disappeared’ Take to the Streets.” *The Artist and the Street*, NYU, September 27, 2002.

“Witnessing 9/11: A Hemispheric Perspective.” *Witnessing Conference*, Princeton University, September 20-21, 2002.

“Hemispheric Perspectives.” Hemispheric Institute’s Inaugural Panel, 3rd. Encuentro of the Hemispheric Institute of Performance and Politics. Lima, Peru, July, 2003.

“Performance in the Public Sphere” Faculty Resource Network, NYU, June, 2002.

“Witnessing 9/11.” Inaugural Address. Susanne Zantop Memorial Lecture. Dartmouth College, May 2002.

“Performance and Cultural Agency.” Cultural Agency Conference. UCHRI, Irvine, May 2002.

“Trauma Envy or the Collapse of Witnessing after 9/11.” Performance Studies international Conference, NYU, April 2002.

“Intercultural Dialogues: Hemispheric Institute.” *The Country of my Imagination Conference*, Asia Society, April, 2002.

“Intercultural Dialogues: Hemispheric Institute” Performance Studies international Conference. NYU, April, 2002.

“El Archivo y el Repertorio.” Conferencia Internacional de Estudios Culturales Latinoamericanos de Pittsburgh, University of Pittsburgh, March, 2002.

“El Archivo y el Repertorio.” Universidade Federal de Minas Gerais (Brazil), February, 2002.

“Translating ‘Performance’” Presidential Forum, MLA, December 2001.

“Hemispheric Studies: New Directions, New Challenges.” Workshop on Hemispheric Projects. MLA, December, 2001.

“What is Performance?” Hemispheric Institute Plenary Address, Monterrey, Mexico June, 2001.

“Performance, Psicoanálisis, y Memoria.” Invited Lecture, NYU-Buenos Aires, April 2001.

“The DNA of Performance.” *Politics and Vision in Latin America*, New School, April 2001.

“The DNA of Performance.” Keynote. Latin American Theatre Conference. University of Minnesota, April, 2001.

“Political Hauntology: The DNA of Performance.” Invited Lecture. Hartwick College, March 2001.

“Performance Art in Latin America.” Invited Lecture. Barnard, March 2001.

“Acts of Transfer.” Cultural Agency in the Americas, sponsored by the SSRC, Centro Bartolomé de las Casas, Cuzco, Peru, January 2001.

“Latin American Performance: A Theoretical Overview.” Invited Lecture, Universidad Autónoma de Nuevo León (Monterrey, Mexico), October, 2000.

“Staging Social Memory.” Keynote Address, Intersection 2, U. Mass, September, 2000.

“The DNA of Performance.” King Juan Carlos Center, NYU, September, 2000.

“Hemispheric Institute of Performance and Politics: Keynote Address.” Hemispheric Institute of Performance and Politics. UNI-RIO, Brazil, July 2000.

“Staging Social Memory.” Public Seminar. Hemispheric Institute of Performance and Politics. UNI-RIO, Brazil, July 2000.

- “El espectáculo de la memoria.” Keynote Address. Sala Ricardo Rojas. University of Buenos Aires, May 2000.
- “Theatre in Translation.” Keynote Address. ARGENTORES. Buenos Aires, May 2000.
- “Denise Stoklos and Latin American Performance.” New World Theatre. Amherst, April 2000.
- “Walter Mercado and the Latino Psychic Space.” Latin American Studies Association, March, 2000.
- “Pre-Conquest Performance: Reflections and Speculations.” Performance Studies international, March, 2000.
- “Holy Terrors: Latin American Women Perform.” Performance Studies international, March, 2000.
- “The Future of Latino Studies.” Roundtable discussion. Performance Studies international, March, 2000.
- “Walter Mercado: The Aesthetics of Latino Psychic Space.” Invited Lecture and Colloquium, Center for the Humanities. Wesleyan University, November, 1999.
- “Downloading Grief: Princess Diana and the Latino Muralists of the Lower East Side.” Invited Lecture. Humanities Institute, SUNY, Stony Brook, October, 1999.
- “The Death of Princess Diana.” “Memory and Representation Conference.” Minary Center, May, 1999.
- “Denise Stoklos: The Politics of Indecipherability.” Invited Lecture and Colloquium. University of Kansas. April, 1999.
- “All we want is your soul: Latino Community Politics and Religion.” Performance Studies international, University of Wales, April, 1999.
- “Walter Mercado: The Performance of Latino Psychic Space.” Distinguished Lecturer Series. Rutgers University, March, 1999.
- “Performance and Politics: Hemispheric Institute.” UNI-RIO, Rio de Janeiro, Brazil, March, 1999.
- “Denise Stoklos, and Solo Performance In Latin America.” Keynote Address. Denise Stoklos Festival, Sao Paulo, Brazil, March, 1999.
- “Introductory Remarks.” Brecht Conference. NYU. October 1998.
- “Latino Murals and Performance in New York.” Plenary Session. LACASA Conference, Chicago, September 1998.
- “Engendering the Enemy.” LASA Conference, Chicago, September 1998.
- “Diana Raznovich Defiant Acts.” King Juan Carlos Center, NYU, September, 1998.
- “Latin American Performance: The Politics of Transmission.” Plenary Session. ARTS INTERNATIONAL Festival, Miami, September, 1998.
- “Latin American Theatre and Performance.” Plenary Session. ATHE Conference, San Antonio, August, 1998.
- “Dancing with Diana.” Women and Performance Conference, San Antonio, August, 1998.
- “Mestizaje, Hybridity, and Transculturation.” ECUM Conference, Keynote Address, Belo Horizonte, Brazil, June, 1998.

"Atrocity, Memory and Representation." ECUM Conference, Keynote Address, Belo Horizonte, Brazil, June 1998.

"Opening Remarks." Spectacles of Religiosity Conference. NYU. April, 1998.

"The Politics of Witnessing." Center for Latin American and Caribbean Studies, NYU. March, 1998.

"The Death of Princess Diana: A Study in Hauntology," "Theatre of Death," Fourth Annual Performance Studies Conference. March, 1998

"Fantasizing Diana: A Study in Hauntology." University at California, Davis, October 1997.

"The Politics of Public Space: Introductory Remarks." Performance and Politics Conference, Dartmouth, May. 1997.

"MexChicano Performances." Harvard University, March 1997.

"A Savage Performance: Guillermo Gómez-Peña and Coco Fusco's Couple in the Cage." University of California, Riverside, Feb, 1997.

"Theatre of Operations: Performance and Militarism in Argentina." ATHE, August, 1996.

"Theatre at the End of the 20th Century." Universidad de San Marcos, Peru, June, 1996.

"Performing Politics." Performance and Politics Conference, Harvard University, May 1996.

"A Savage Performance." Performance Studies Conference, Northwestern University, March 1996.

"Watching Violence." Keynote Address, 'Borderlands Conference.' Columbia University, March 1996.

"Performing Latinidad: The Art of Guillermo Gómez-Peña." NECLAS, Oct., 1995.

"Performing the Post-Colonial Body: The Couple in the Cage." LASA, Sept., 1995.

Honors Dinner Address, Dartmouth, May, 1995.

"Writing and/as Social Action," Roundtable Discussion, Books and Other Acts Conference, Dartmouth, May 1995.

"Nation's a Drag," The Future of the Field Conference, NYU, March, 1995

"Crossing the Line: Nation-ness and International Dialogue." A Stage of Their Own Conference, Cincinnati, October 1994.

"Negotiating Performance," NECLAS Conference, Harvard University, September, 1994.

"Theatre, Torture, and the Culture of Terror." Latin American Studies Association, March, 1994.

"Writing Torture and Torture as Writing: The Culture of Terror in Argentina's 'Dirty War.'" The MultiCultural Center, UC Santa Barbara, January, 1994.

"Rewriting the Classics: *Antigona Furiosa*." Theatre Department, UC San Diego, January 1994.

"Performing Torture and Torture as Performance: The Culture of Terror in Argentina's 'Dirty War.'" NYU, Albert Schweitzer Lecture Series, December, 1993.

"Writing Torture and Torture as Writing." Humanities Forum, Dartmouth, Nov. 1993.

"The Culture of Torture." NECLAS Conference, Brown University, October 1993.

"Mothers of the Plaza de Mayo: History and Spectacle," Redefining Motherhood Conference, Dartmouth, Spring, 1993.

"Fantasías masculinas: *Paso de dos* de Pavlovsky." American Association of Teachers of Spanish and Portuguese, sponsored by St Anselm College and University of New Hampshire, Bedford, N.H., Fall, 1992.

"Negotiating Performance." Keynote address, Latin American Theatre Today, University of Kansas, Spring, 1992.

"Spectacular Bodies." Invited Lecturer, Dept. of Spanish and Portuguese, University of Massachusetts, Amherst, Fall, 1991.

"Engendering Violence." American Theatre in Higher Education, Seattle, August, 1991.

"Deconstructing the Spectacle: Violence and Performance in Argentina (1976-83). Invited Lecturer. Dept. of Spanish and Portuguese, Yale University, Spring, 1991.

"Terror and Gender in Contemporary Latin American Theatre." Modern Language Association, Chicago, December, 1990.

"Feminism and Theatre." Invited Lecturer, Women's Studies. University of California, Irvine, Nov., 1990.

"La transculturación y la literatura marginada." Invited Lecturer, Department of Spanish and Portuguese, University California, Irvine, Nov., 1990.

"Imagining Otherness." Representation of Otherness Conference. Humanities Research Institute, University of California, Irvine, October, 1990.

"Transculturating Transculturation." Humanities Research Institute, University of California, Irvine, October, 1990.

"Emilio Carballido en la década de los setenta." III Jornadas de Teatro Iberoamericano y Argentino, Instituto de Teatro, Buenos Aires, August, 1990.

Mesa Redonda: "El teatro latinoamericano visto desde el exterior." III Jornadas de Teatro Iberoamericano y Argentino, Instituto de Teatro, Buenos Aires, August, 1990.

"Las Casas y la figura del indígena en el teatro hispanoamericano moderno." XXVIII Congreso, Instituto Internacional de Literatura Iberoamericana, Brown University, June, 1990.

"Farce and Fratricide: Gambaro's Real envido." Modern Language Association, Washington D.C., December, 1989.

"The Politics of Ambiguity." XII Mediterranean Conference, Athens, Greece, July 7-10, 1989.

"Framing the Revolution: Triana's La noche de los asesinos and Ceremonial de guerra." Kentucky Foreign Language Conference, April 27-29, 1989.

"Staging Violence: Gambaro's Information for Foreigners." "New Languages for the Stage" Drama Conference, The University of Kansas, October 27-29, 1988.

"Destruyendo la evidencia: supresión como historia en La maestra de Buenaventura." Encuentro Internacional sobre teatro Latinoamericano de hoy, Université de Paris III, Sorbonne, May 18-21, 1988.

"Violencia y (re)creación, José Triana's La noche de los asesinos, Gambaro & Triana. Conference at Dartmouth College, October 1987.

"Theatre as Inquiry: Carballido's Yo también hablo de la rosa," Louisiana Conference on Romance Languages and Literatures, Tulane University. Feb. 1987.

"The Face of Violence: An approach to Latin American Theatre," Humanities Forum, Dartmouth College, Jan. 1987.

"Asturias's El Señor Presidente," Latin American Literature Series sponsored by Vermont Council on the Humanities, Putney Library, Feb. 1986.

"The World in Ruins: José Triana's La noche de los asesinos," 35th Annual Mountain Interstate Foreign Language Conference, Furman University, October, 1985.

"Asturias's El Señor Presidente," Latin American Literature Series sponsored by Vermont Council on the Humanities, South Burlington Community Library, September 1985.

"Mad World, Mad Hope: Carballido's El día que se soltaron los leones." Southeast Conference, Rollins College, February 1985.

"Art and Anti-Art in Egon Wolff's Flores de Papel," XXIII Congreso del Instituto Internacional de Literatura Iberoamericana, Madrid, June 25-29, 1984.

PUBLIC LECTURES AND CONFERENCES ON DIGIAL INSTRUCTIONAL TECHNOLOGIES:

"The Future of the (Digital) Book, Society of Fellows, New York University, 2013.

"Networking Knowledge," Teaching with Technologies Conference, NYU, February 12, 2012.

Co-Chair, Digital Humanities Working Group, New York University, 2010-2012.

Invited speaker, "Why Digital Humanities?" NYU. February 17, 2011.

"Networking Visual Culture Project." Mellon Foundation, September 2008

Scholarly Communication Institute 6, University of Virginia, July, 2008.

"New Technologies and Humanities: The Contribution of the Hemispheric Institute." Report to the American Council of Learned Societies' Commission on Cyberinfrastructure for Humanities and Social Sciences, June 19, 2004.

"The archive, the repertoire, the digital." Tisch Faculty Colloquium, NYU February 2003.

"Instructional Design for the World-Wide Web," Invited Lecture. Faculty Resource Network, June, 2002.

"Hemispheric Dialogues," Invited Lecture. Faculty Resource Network conference, "Instructional Design for the World Wide Web." NYU, June, 2001.

"Hemispheric Applications of Pedagogical Technology." Invited Lecture. "Teaching with Technology" Conference, NYU. April, 2001.

THEATRE EXPERIENCE:

Director of Dartmouth's 'PRIMER ACTO', the Hispanic Theatre Program, Bentley Theatre, Hanover, N.H., 1982-1997

Artistic Director, Cherríe Moraga, HEROES AND SAINTS, Moore Theatre, 1996.

Artistic Director, José Rivera, MIRASOL, Moore Theatre, 1993.

Director, Enrique Buenaventura, EL MENU, Bentley Theatre, 1990.

Director, José Triana NIGHT OF THE ASSASSINS, Bentley Theatre, 1987.

Director, Griselda Gambaro SAYING YES, Bentley Theatre, 1987.

Director, Griselda Gambaro's DECIR SI, 1986.

Director, Denevi's NO HAY QUE COMPLICAR LA FELICIDAD, 1986.

Artistic Director, Buenaventura's LA ORGIA, directed by Stacey Coverdale, 1986.

Director, Fernando Arrabal's EL CEMENTERIO DE AUTOMOVILES, 1984.

Director, Emilio Carballido's YO TAMBIEN HABLO DE LA ROSA, Bentley Theatre, Hanover, N. H., May 1983.

Director, Emilio Carballido's YO TAMBIEN HABLO DE LA ROSA, Teatro Cuatro, New York, June 1983

Director of University of Washington's 'TEATRO ESPAÑOL,'
Egon Wolff's FLORES DE PAPEL, Ethnic Theatre, March 1982.

Assistant to the Director of Theatre, National Institute of Fine Arts (IBNA), Gto., México, under Mascha Beyo, Artistic Director, (1978-1980).

Stage Manager and Actress in 'Teatro Español' (1974-1977) under the direction of Farris Anderson in Garcia Lorca's LA CASA DE BERNARDA ALBA, Benavente's LOS INTERESES CREADOS, and stage manager for Mihura's TRES SOMBREROS DE COPA.

CONFERENCE ORGANIZATION:

Conference Co-Organizer, "eXcéntrico" Hemispheric Institute's 10th International Encuentro, University of Chile, Santiago de Chile, July 17-23, 2016.

Conference Co-Organizer, "Crossing Mexico: Migration and Human Rights in the Age of Criminal Politics." NYU/Hemispheric Institute, New School, Princeton, March 2015.

Conference Organizer, with Mark Sussman (Concordia University, Montreal), MANIFEST! Choreographing Social Movements in the Americas. Hemispheric Institute's 9th International Encuentro, June 21-29, 2014.

Conference Organizer, with Beth Lopes (Univeridade de São Paulo), Cities/ Bodies/ Action: The Politics of Passion in the Americas. Hemispheric Institute's 9th International Encuentro, January 12-19, 2013.

Conference Organizer, with Marta Zambrano (National University of Colombia, Bogotá) "Staging Citizenship." Hemispheric Institute's 7th Encuentro, Bogotá, Colombia, August 21-29, 2009.

Conference Organizer, with Claudia Briones UBA (Argentina): "Corpolíticas/Body Politics." Hemispheric Institute's 6th Encuentro, Buenos Aires, Argentina, June 8-17, 2007.

Conference Organizer: "Native Cosmologies." Hemispheric Institute Working Group. Chiapas, Mexico, February, 2006.

Conference Co-Organizer, with Leda Martins UFMG (Brazil), "Performing Heritage," Hemispheric Institute's 5th Encuentro, Belo Horizonte, Brazil. March 10-20, 2005.

Conference Organizer, Spectacles of Religiosities. Fourth Annual Hemispheric Institute of Performance and Politics. NYU, New York, July 2003.

Conference Organizer, co-directed with Tomás Eloy Martínez, Hemispheric Religiosities. NYU-Rutgers, Nov 14-15, 2002.

Conference Organizer, co-directed with Luis Peirano, Third Annual Hemispheric Institute of Performance and Politics. PUCP, Lima, Peru, July 2002.

Conference Organizer, co-directed with Javier Serna, Second Annual Hemispheric Institute of Performance and Politics. UANL, Monterrey, Mexico, June 2001.

Conference Organizer, co-directed with Zeca Legiero, First Annual Hemispheric Institute of Performance and Politics. UNI-RIO, Brazil, July 2000.

Conference Organizer: "Brecht," New York University, October, 1998.

Conference Organizer: "Spectacles of Religiosity," New York University, April, 1998.

Conference Organizer, co-directed with Doris Sommer and Jorge Dominguez, Harvard University, Harvard-Dartmouth Institute on Performance and Politics, 1995/96, 1996/97, 1997/98.

Conference Organizer, Local Arrangements, NECLAS, Dartmouth, 1995.

Conference Organizer, co-directed with Marianne Hirsch and Grace Paley, "Books and Other Activisms." Dartmouth, Spring, 1995.

Conference Organizer, co-directed with Annelise Orleck, "Redefining Motherhood: Mothers, Politics, and Social Change in the 20th Century." Dartmouth, Spring, 1993.

Conference Organizer, co-directed by Juan Villegas U.C., Irvine: "Cultural Hermeneutics: Representations of Otherness in Mexican and Mexican-American Theatre and Film." Sponsored by University of California Humanities Research Institute, October, 1990.

Conference Organizer: Latin American Theatre Conference with guest playwrights Griselda Gambaro and José Triana at Dartmouth College, October, 1987.

Conference Funding:

Ford Foundation and Social Science Research Council (Canada), Hemispheric Institute of Performance and Politics, 9th Encuentro. Montreal, Canada 2014.

Ford Foundation, University of São Paulo, and SESC (Brazil), Hemispheric Institute of Performance and Politics, 8th Encuentro. São Paulo, Brazil, 2013.

Ford Foundation and the National University of Colombia, Hemispheric Institute of Performance and Politics, 7th Encuentro. Bogotá, Colombia, 2009.

Ford Foundation and Recoleta Cultural Center (Buenos Aires), Hemispheric Institute of Performance and Politics, 6th Encuentro. Buenos Aires, Argentina, 2007.

Ford Foundation and University Federal de Minas Gerais, Hemispheric Institute of Performance and Politics, 5th Encuentro. Belo Horizonte, Brazil, 2005.

Ford Foundation and Rockefeller Foundation, Hemispheric Institute of Performance and Politics. NYU, New York, July 2003.

Ford Foundation and Rockefeller Foundation, Hemispheric Institute of Performance and Politics. PUCP, Lima, Peru, July 2002.

Ford Foundation and Rockefeller Foundation, Hemispheric Institute of Performance and Politics. UANL, Monterrey, Mexico, June 2001.

Ford Foundation, Hemispheric Institute of Performance and Politics. UNI-RIO, Brazil, July 2000.

Dickey Center for International Understanding Grant, "Performance and Politics Conference." Harvard-Dartmouth Institute on Performance and Politics, 1996.

Hewlett Presidential Grant, "Books and Other Acts" Conference, Dartmouth 1995.

Presidential Bildner Endowment for Human and Intergroup Relations, "Books and Other Acts" Conference, Dartmouth 1995.

Dickey Endowment Grant, "Books and Other Acts" Conference, Dartmouth 1995.

Rockefeller Center for the Social Sciences Grant, "Books and Other Acts" Conference, Dartmouth 1995.

Hewlett Presidential Grant, "Redefining Motherhood" Conference, Dartmouth 1992-93.

Presidential Bildner Endowment for Human and Intergroup Relations, "Redefining Motherhood" Conference, 1992-93.

Dickey Endowment Grant, "Redefining Motherhood" Conference, 1992-93.

Rockefeller Center for the Social Sciences Grant, "Redefining Motherhood" Conference, 1992-93.

Hewlett Presidential Venture Grant, Dartmouth College, Fall, 1987.

RELATED PROFESSIONAL ACTIVITY:

Professional Consulting:

Evaluator for proposals, grants, and fellowships for McArthur Foundation, Ford Foundation, Rockefeller Foundation, Bellagio Residency Program, Social Science Research Center, Social Science and Humanities Research Council (Canada) (1995 to the present).

Foundation Consulting (2003-5)

CIRMA, Antigua, Guatemala
 Arts International, Mexico NOW project
 Guggenheim Foundation, AZTECS project
 FONCA (NEA of Mexico) Mexico NOW
 Gateways of the Americas Project

Editorial Boards:

Series Editor (with Macarena Gómez-Barris), *Dissident Acts*, Duke University Press.

Editor, *e-misférica: The peer review online journal of the Hemispheric Institute*, 2004-2008

Contributing Editor, *TDR*, 2000-

Contributing Editor, *Theatre Research International*, 2000-present.

Editorial Board, PMLA (Publications of the Modern Language Association), 2005-7.

Editorial Board, *Review: Literature and Arts in the Americas* (America's Society), 2005-

Associate Editor, *Theatre Journal*, 1999-2004

Editorial board *Latin American Theatre Review*, 1990-present.

Editorial reader *Gestos*, 1990-2000..

Professional Organizations:

Society of Fellows, NYU, 1997-2015.

Chair, International Committee, Performance Studies international, 1998-2002

Vice-President, Performance Studies international, 2000-2002.

Chair, Board of Directors, East Coast Artists, New York, 1998-

Board Member, La Micro Theatre Co., New York, 2003-5

Advisory Board. "Americas" Book Series, University Press of New England, 2002-.

Series Editor. "Americas" Book Series, University Press of New England, 1995-2002.

Advisory Board, Teatro Repertorio Español, Humanities Outreach Program. 2001.

Executive Council, North Eastern Council on Latin American Studies (NECLAS), 1992-94.

Dartmouth's Editorial Board, University Press of New England, 1995-97.

Advisory Board, Centro de Investigación de Teatro Iberoamericano (C.I.T.I.), Argentina.

Dartmouth's Advisory Board, School of Criticism and Theory, 1988-1995.

Consultant, World Encyclopaedia of Contemporary Theatre, 1994.

Organizing Committee, American Festival Project, bringing theatre groups and practitioners such as Teatro de la Esperanza, Cherrie Moraga, Alan Bolt, Roadside Theatre, Junebug, Traveling Jewish Theatre Co., Oklahoma Indian Dance Co. to Dartmouth College, 1991-1992.

University Committees and Administrative Service (select list):

- Chair, Performance Studies, 1997-2002
- Work Force, Latino Studies, 2003-
- Advisory Committee, Center for Latin American and Caribbean Studies (CLACS), 1997-
- Andres Bello Visiting Distinguished Chair in Latin American Studies Committee, 2002-
- Chair of All-School Tenure and Promotion Committee, Tisch, 1997-2005
- Governance Committee, Tisch, 2003-4
- Multiple Search Committees, 1997-
- Dissertation Advisor: multiple graduate students at NYU and other institutions (mainly Yale and Columbia), 1997-
- Member of the Libraries committee (overseeing relationships between various schools and departments at NYU and the Libraries), 2003-
- International Fellowships Committee, Global University (international programs at NYU), 2002-
- Advisory Committee, Center for Latin American and Caribbean Studies (CLACS), NYU, 2006-
- Humanities Initiative Board, 2009=