

Thomas Riccio

Curriculum Vita

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Education

Boston University
M.F.A. Theater Education, Boston, MA, 1982

Cleveland State University
B.A. English Literature, Cleveland, OH, 1978

New York University
Further Study: Ph.D. Program, Performance Studies 1983-85

Principal Employment

University of Texas at Dallas
Professor of Performance and Aesthetic Studies, 2003-current

University of Alaska Fairbanks
Professor of Theatre, 1988 to 2003
Associate Professor 1995-2001
Assistant Professor 1988-1995 (Tenure earned 1995)
Department Head 1995-1999
Artistic Director, Tuma Theatre (Alaska Native) 1989-1997

Organic Theatre Company, Chicago, IL
Artistic Director, 1985-1988

The Cleveland Play House, Cleveland, Ohio
Dramaturge and Resident Director, 1984-1986
(In part, employment concurrent with Organic Theatre)

American Repertory Theatre, Cambridge, MA
Assistant Literary Director, 1980 -1982
Research Assistant to Robert Brustein and Michael Kustow, 1980-82

Secondary Employment & Visiting Appointments

Litooma, Dallas, Texas
Director, International Indigenous performance, research and documentation initiative, working in collaboration with groups worldwide. 1992-current

Dead White Zombies
Director (aka Poo Pah Doo), Experimental Performance and Media Group, Dallas, 2011-current

StoryLAB, Dallas, Texas

Director, an Educational post-disciplinary performance and video initiative, 2004-2008

Project X, Dallas, Texas

Producing Artist, Post-Disciplinary Collective 2007-2011

Theatre Jones

Correspondent, a Dallas-based online journal, 2010-present

Hanson robotics, Dallas, Texas

Narrative Engineer

Chief scriptwriter and personality designer

Hanson Narrative Designs include:

- *Einstein*, a life-like conversational robot, Cooper-Hewitt Design Museum NYC, 12/2006-05/2007.
- *Jules*: presented at Wired Magazine's Next Fest, NYC, 2006
- *Joey Chaos*: presented at RoboWorld, Boston, 2007
- *Zeno*: presented at NextFest, Los Angeles, 2007
- *Swami*: Presented by Neiman-Marcus, 2007
- *Zeno*: on permanent display, Museum of Science and Industry, Chicago, 2008

Director/Developer of Narrative world for next generation conversational robots: *RoboKind*. Product to market anticipated, Spring 2012. 2006 - current.

University of Pondicherry, India

Guest Artist, February-March 2013

Tribuvan University, Nepal

Guest Artist, January-February 2013

University of Dar es Salaam, Tanzania

Visiting Professor African Theatre and Performance, Fall 1999

Korean National University of Arts, Seoul, Korea

Visiting Professor of Theatre, Fall 1996

University of Nairobi, Kenya

Visiting Professor of Theatre, Summer 1999

California Institute of Integral Studies, San Francisco, CA

Visiting Professor In Drama Therapy, Fall 1995

School of The Art Institute, Chicago

Guest Artist, Spring 1987

Massachusetts College of Art, Boston, MA

Artist-in-Residence, Fall 1985

Karamu House, Cleveland, OH

Instructor, Acting and Voice, 1982-83

Cuyahoga Community College, Cleveland, OH

Instructor - acting and stage make-up, Summer 1982

Street Academy H.S, Bedford-Stuyvesant, NYC
Teacher, English & Theater, NYC Public Schools, 1983-84

M.I.T, Cambridge, MA
Workshop Instructor and Guest Artist, 1980-81

Performance and Research Projects and Activities

Tamil Nadu, India

Initial Research in Terukoothu folk performance tradition, February-March 2013

Lul Theater, Addis Ababa, Ethiopia

Artist-In-Residence, conducting workshop and developed a workshop production; conducted research on indigenous performance and spiritual practices. A Litooma Project, Fall 2009

Miao Culture Bureau, Xiangxi Autonomous Prefecture, Hunan, China

Research in Miao Folk Performance and Ritual. Supported By The Xiangxi Cultural Bureau. December-January 2002-03. Research Fieldwork With The H'mong (Culturally Related To The Miao) In Northern Vietnam, December 2005

Project continuation anticipated for 2012 or 2013

Kenya, Tanzania, and Burkina Faso

Performance research and workshops; sponsored by The East Africa Theatre Association, Community Health Awareness Puppet Program, and FITMO. 1999-2002

!Xuu And Khwe Cultural Project, Lower Kalahari Desert, South Africa & Namibia

Performance workshops and field research with the !Xuu and Khwe Bushmen. A Litooma Project, Spring-Summer 1994

Center For The Arts, Lusaka, Zambia

Director/Choreographer *Imipashi*, and Workshop instructor. A Litooma Project to revitalized traditional Zambian performance. February-May 1994

Natal Performing Arts Council, Durban, South Africa

director/choreographer and performer: *Makanda Mahlalu*. Director, Hlanganani Project. Production tour of 51 performances throughout Natal and Zululand. A Litooma Project, August-December 1993

Sakha National Theatre, Yakutsk, Republic of Sakha (Siberia)

Workshop instructor and director/choreographer, *Sardaana*. Included extensive travel and field research in the Shamanistic traditions of Sakha. A Litooma Project, May-August 1993

Tuma Theatre, Fairbanks, Alaska

Artistic director/instructor Alaska Native performance program. Travel, academic research, and fieldwork throughout Alaska. Director and Choreographer of seven Tuma Theatre productions. 1989-1998

Kwasa Group, The Natal Performing Arts Council, Durban, South Africa

Director/Choreographer, *Emandulo (The Ancient One)*. Performed 28 times in South Africa. A Litooma Project, Spring 1992

Metamorphosis Theatre, St. Petersburg, Russia

conducted workshops and director/choreographer: *Shadows From The Planet Fire*. Performed Baltic Theatre in St. Petersburg and toured northern Russia, Ukraine, and Bulgaria. A Litooma Project, Summer-Fall 1992

Springs Theatre, Holstebro, Denmark

Conducted performance workshops for a refugee Tamil group; co-Directed *King Harichandra* (based on a Hindu legend) A Litooma Project, Spring –Summer 1992

Tùkak' Teatret, Fjaltring, Denmark

Guest artist and workshop instructor in movement, Alaskan Eskimo dance and drumming, a litooma project, Summer 1992

World Eskimo-Indian Olympics at the University of Alaska Museum, Fairbanks

writer/director/choreographer, *Northern Inua*, a demonstration performance of traditional Alaska Native Games. Summers 1989-1995 and 1997-2003

Stage Directing

Professional & Semi-Professional

Dead White Zombies, Dallas, Texas

T.N.B., writer
(w)hole, writer and installations
Flesh World, writer and installations
blahblah, playwright and Set Design

Project X, Dallas, Texas

Some People, Playwright and Set Design
Premiere: WaterTower Theatre 2009 *Out of the Loop Festival*
So There, Playwright (one act) and Set Design
Orange Oranges, Playwright (one act) and Set Design
Premiere: 2008 Festival of Independent Theatres, Dallas

StoryLAB, Dallas, Texas

The Cabinet of Dr. Caligari, playwright
Voted Top Ten productions in DFW for 2008 by Pegasus News
In collaboration with the University of Texas at Dallas
Alpha Male, Playwright
Kartasi: The Traveler, Playwright
There Is Never A Reference Point, Playwright, Devised
Produced in collaboration with Project X

Organic Theater Company, Chicago

Little Caesar, Adapter/Playwright
The Conduct of Life, by Marie Irene Fornes
Titus Andronicus, by Wm. Shakespeare (Featuring John C. Reilly)
Betawulf, Playwright, Devised
Rubber City, Playwright
The Stranger in Stanley's Room, by George Freek
Kiss It Good-Bye, by M. Miner & Scott Jacobs
Akron, Playwright

The Cleveland Play House

Bosoms and Neglect, by John Guare
Christmas on Mars, by Harry Kondoleon

End of the World, by Arthur Kopit
Sea Marks, by Gardner McKay

Teatro Di Roma, National Theatre Of Italy
Il Ronzio Della Moche, by Dario D'ambrosi

Sakha National Theatre, Yakutsk, Russia (Siberia)
Sardaana, Devised

La Mama ETC, New York City
La Mulata, by Estaban Fernandez
The Buzzing of Flies, by Dario D'ambrosi

Le Boursedes Artistes, Zurich, Switzerland & European Tour
The Big Deal, Playwright with Leslie Felbain

New York Theatre Workshop, New York City
The Grand Hysteria, by Sheldon Rosen (Featuring Frankie Faison)
Sheldon Rosen (Featuring David Hyde Pierce)

The Box, by

American Theater of Actors, New York City
Leather Heart, by Frank Megna

Publick Theatre, Boston
The Country Wife, by William Wycherly

Playwrights Platform, Boston
The Body Parts, by Matt Witten (with dancer, Lawrence Goldhuber)

Cabaret Dinner Theater, Cleveland
Follies: The Better Than Nude Revue, Playwright

Fairbanks Drama Association
Athena, (World Premiere) by Jason Hodges
Pipedreams (and state wide tour), Playwright
Why The Lord Come To Sand Mountain, by R. Linney

Lul Theatre, Addis Ababa, Ethiopia
Andegna (The First) Ensemble Developed

Natal Performing Arts Council, Durban, South Africa
Makanda Mahlanu, Devised

Kwasa Group, South Africa
Emandulo, Devised

Metamorphosis Theatre at Baltic Theatre, St. Petersburg, Russia and tour of Ukraine, Ural Region, & Republic of Georgia
Shadows From The Planet Fire, Devised

Center For The Arts, Lusaka, Zambia

Imipashi (The Spirits), Devised

Karamu House, Cleveland, Ohio
City Cuts, Devised

Cleveland Laboratory Theater
Betawulf, Devised

Dallas Museum of Art
Dada Cabaret, Devised

University Stage Directing

University Of Texas At Dallas
R.U.R., by Karel Capek
Fernando Krapp Wrote Me This Letter, by Tankred Dorst

University Of Alaska Fairbanks
Kartasi: Origins, Playwright
Lysistrata, by Aristophanes
Touch, by Toni Press-Coffman
Successful Life of 3, by Marie Irene Fornes
Mud, By Marie Irene Fornes
Alice In Wonderland, by Andre Gregory
Yahoo Nation, Playwright
Seventy Scenes of Halloween, by Jeffery Jones
The Magic Flute, by Mozart (The Full Opera with orchestra)
The Three-Penny Opera, by Brecht & Weill
Bacchae, by Euripides
Comedy of Errors, by Shakespeare
Tartuffe, by Moliere
Much Ado About Nothing, by Shakespeare
Ubu Roi, by Alfred Jerry
The Seagull, by Anton Chekhov
You Can't Take It With You, by Kaufman & Hart
Marat/Sade, by Peter Weiss
Curse Of The Starving Class, by Sam Shepard

Tuma Theatre (Alaska Native)
Utetmun (Going Home), by Paul Jumbo
The Child From The Sea, Devised
Qayaq: The Magical Man, Devised
The Eagle's Gift, Devised
Inua, Devised
Naam/Gen Eehu, by Evelyn Alexander (Athabaskan Elder)
Yup'ik Arnaq, by Theresa John

University Of Alaska Museum, Fairbanks
Northern Inua, Playwright

Massachusetts Institute Of Technology (M.I.T.)

Ghost Sonata, by August Strindberg

Prometheus Bound, by Aeschylus

Massachusetts College of Art, Boston

Rhythms, by Brenda Walcott, Devised

Boston University

Sizwe Bansi Is Dead, by Fugart, et al

Terrible Jim Fitch, by James Leo Herlihey

The Lesson, by Eugene Ionesco

Cleveland State University

Seduced, by Sam Shepard

Tricks, Playwright

Cuyahoga Community College, Cleveland

Hoodoo, Adapted from Johann Nestroy

Publications

Books

Performing Africa: Re-Mixing Tradition, Theatre, and Culture

Peter Lang Publishing, Berlin and New York. 2007, 244 pages. ISBN 0-8204-8899-2

Reinventing Traditional Alaska Native Performance

Mellen Press, Lewiston, NY, 2003, 329 pages. ISBN: 0-7734-6987-7

Articles, Chapters, and Reviews

Collective (Re)Creation Reclamation, Reaffirmation, and Redefinition

Chapter in A History of Collective Creation forthcoming, Palgrave, 2013

Shadows in the Sun: Context, process, and Performance in Ethiopia

Essay, *New Theatre Quarterly* (NTQ), Vol. 28, Pt. 3. 272-295, August 2012

Ethiopia and its Double

Article, *Theatre Forum*, Vol. 41, 46-55, Summer 2012

Rhythm Reality

Chapter In Rhythms And Steps Of Africa, *Studies on Comparative Aesthetics*, volume 2: *Studies On Anthropology And Aesthetics Of The African Dance*, editor Wiesna Mond-Kozłowska, 2012

Devising in Performance

Book Review, *Theatre Journal*, Summer 2012

Pina Bausch

Book Review, *Theatre Journal*, (Vol. 62, 4), Winter 2010

Robot: Ritual Oracle and Fetish

In Transforming Culture in a Digital Age, Tartu University, Estonia, April 2010

An Ethiopian Workshop

A three Part Series, Theatre Jones (online journal) Summer 2010

Performing Body, Space and Place: Creating Indigenous Performance

Chapter in Healing Collective Trauma Using Sociodrama and Drama Therapy, Springer Publications, April 2010

Orange Oranges

One act play in Sojourn Literary Journal
University of Texas at Dallas, Autumn 2009

Follow the Grey Giants

Puppet Notebook (UK) Issue 6, Summer 2006

Kenya's Community Health Awareness Puppets

PAJ, Performing Arts Journal, (vol. 76), January 2004

Body as Text: Inupiat and Yup'ik Story Dancing

Conference Proceedings, Int'l Theatre Institute, Krakow, Poland, 2004

Museum Collections

Encyclopedia entry: Shamanism: An Encyclopedia of World Beliefs, Practices, and Culture, ABC-CLIO Publications, 2004

African Theatre in Performance

Book Review, Theatre Journal, (vol. 54, 3) October 2002

Tanzanian Theatre: From Marx to the Marketplace

The Drama Review (TDR), New York Univ., MIT Press, (#T169) Spring 2001

Reimagining Yup'ik and Inupiat Performance

The Northwest Theatre Review, (vol. 7), 1999

War Cries

Book Review, American Indian Culture and Research Journal, UCLA (vol. 22, 2), Spring 1998

The Shape of Ritual

The Round Organ, UK, (#7) April 1998

Making a New Story with the !Xuu and Khwe Bushmen

Theatre Forum, UC San Diego, (#10) Winter/Spring 1997

Politics, Slapstick and Zulus on Tour

The Drama Review (TDR), New York Univ., MIT Press, (#T152) Winter 1997

Trickster by Trade: Thomas Riccio on Indigenous Theatre

An Interview by Dale Seeds. The Drama Review (TDR), New York Univ., MIT Press, (#T-152) Winter 1997

Today We Sing: !Xuu and Khwe Bushmen Healers See the Sickness

Shaman's Drum magazine, Summer 1996

In Zambia, Performing the Spirits

Theatre Forum, UC San Diego, (#8) Winter/Spring 1996

Emandulo: Process and Performance in a Changing South Africa

Theatre Research International (TRI), Oxford Univ. Press, (vol. 19 #3) Autumn 1994

A Message from the Eagle Mother: The Messenger's Feast of the Inupiat Eskimo

The Drama Review (TDR), New York Univ., MIT Press, (#T137) Spring 1993

Alaskan Eskimo Theatre: Performing the Spirits of the Earth

Theatre Topics Johns Hopkins Press, (vol.1) Spring 1991

Is Chicago Theater Hot or Not?

Facets Features, Chicago, January 1988

Trying to get objective and a few ideas about performance art & other things

P-FORM, Randolph Street Gallery, Chicago, (Vol.2 No. 2) April/May 1987

A.R.T. Newsletter

American Repertory Theater, Harvard University. Numerous program notes, articles and interviews with Carlos Fuentes, Robert Aluetta, Lee Breuer. 1980-82

Curtain Times

The Cleveland Play House, Numerous program notes, study guides, articles and interviews with Arthur Kopit, Zoe Caldwell and Robert Whitehead, 1985-86

The Daily Free Press

Boston University, Theater Critic, 1980-82

Playwrighting and Performance Writing

Original Plays

Frannie Francine

Full-Length play, completed 2012

Semi-Finalist, National Playwrights O'Neill Conference 2013

(w)hole

Dead White Zombies, Fall 2012

Flesh World

Dead White Zombies, Spring 2012

Semi-finalist, National Playwrights O'Neill Conference 2012

blahblah

Produced, *Dead White Zombies*, Dallas, TX, May 2011

Semi-Finalist, National Playwrights O'Neill Conference 2011

Spooky

To be produced by *Dead White Zombies*, May-June 2013

Full-length play, PlayLab Reading (as TNB), Great Plains Theatre Conference, May 2010

Some People

Produced, Project X, premiered at WaterTower Theatre's out of the Loop Festival and subsequent run at the GreenZone Theatre, 2009

So There

Produced, Project X at Festival of Independent theatres, Dallas, Summer 2008

Orange Oranges

Produced, Project X at Festival of Independent theatres, Dallas, Summer 2008

Inuit

Distinction Prize awarded by Alexander S. Onassis Foundation, International Playwriting Competition, 2006

Staged Reading, Great Plains Theatre Conference, Omaha, 2008.

Stage Reading, Undermain Theatre, Dallas, 2011 Revised and Renamed, *Ilira*

Alpha Male

Produced Story Lab, University of Texas at Dallas, Fall 2006

Kartasi: Origins

Produced, University of Alaska Fairbanks, Spring, 2003

Kartasi: The Traveler

Produced: StoryLAB in collaboration with the University of Texas at Dallas, Fall 2004

Yahoo Nation

Produced, University of Alaska Fairbanks, Spring, 2001

Stage Reading, Last Frontier Theatre Festival, 2001

Comeback FÜR Elvis

Produced, The Kleist Theatre, Frankfurt/Oder, Germany (a musical version of *Rubber City*, in Repertory) 1995-6

Rubber City

Produced, The Organic Theatre Company, Chicago, Fall, 1985

Cathode Ray

A Monodrama, Completed Summer, 1996

Stage Reading, Cleveland Public Theatre 1996

Produced as a video, *Wired*

Topsy-Turvy

With Marvin Cohen

Stage Reading, Cleveland Playhouse, 1986

Sink

A dance-Theatre work

Tricks

Produced, Cleveland State University 1979

Produced, The Dive, NYC 1984

Produced, WaterTower Theatre 2012

Devised Plays and Performances

There Is Never A Reference Point

produced, StoryLAB with The University of Texas at Dallas and South Side on LaMar with Project X, Inspired by life and writings of Jamie Dakis, a woman diagnosed with multiple personality disorder. Spring 2006.

Pipedreams

Produced, The Fairbanks Drama Association, Fairbanks, Alaska. Developed from community oral histories relating to the building of the Trans-Alaska Pipeline. November-December, 1997, and at Out North Theatre 1999 and Edward Albee Playwrights Conference, 2001

Twelve Moons

Produced, The Korean National University of the Arts, Seoul, Korea, fall 1996

Inua

Produced, Tuma Theatre, Fairbanks, Alaska, Winter 1995

Imipashi

Produced, The Center For The Arts, Lusaka, Zambia. National tour, Spring 1994

Makanda Mahlanu

Produced, The Natal Performing Arts Council, Durban, South Africa. Zululand and Natal tour, Fall 1993

Sardaana

Produced, The Sakha National Theatre, Yakutsk, Russia (Siberia), Summer 1993

The Eagle's Gift

Produced, Tuma Theatre, Fairbanks, Alaska. Winter 1993

Shadows from the Planet Fire

Produced Metamorphosis Theatre, St. Petersburg, Russia, Summer 1992

Emandulo

Produced, The Natal Performing Arts Council, Kwasa Group, Durban, South Africa, spring, 1992

The Child From The Sea

Produced, Tuma Theatre, Fairbanks, Alaska. Winter 1992

Qayaq: The Magical Man

Produced, Tuma Theatre, Fairbanks, Alaska, winter 1991

Betawulf

Dystopia version of the Old English epic poem, produced, The Organic Theatre Company, Winter 1986 and The Cleveland Laboratory Theatre, Summer 1980

Performance Adaptations and Immersions

The Cabinet of Dr. Caligari

From the 1920 silent film. A performance immersion. Produced, Story Lab, the University of Texas at Dallas, 2008

Dada Cabaret

From the Dadaist writings, Produced, Dallas Museum of Art, Winter 2005

Little Caesar

With Michael Miner, from the novel and 1930 film, produced, The Organic Theatre Company, Spring 1988

Hoodoo

From Johan Nestroy's play, Produced, Cuyahoga Community College, Cleveland, Summer 1982

The Decameron

From Boccaccio, produced By Boston University, 1980 (Featuring Jason Alexander)

Tom Jones

From the Henry Fielding novel, produced, The Cleveland State University, Winter, 1978, and the Berea Summer Theatre, Baldwin-Wallace College, Summer 1978

Video and Installation

Not so Indifferent

Video installation with Frank Dufour, Central Trak Gallery, Dallas, Fall 2012

The Invention of Memory

Installation with Frank DuFour, Central Trak Gallery, Dallas, 2010

There is Never a Reference Point

A video documentation/rendering of the play, (1:06:00). Director, Editor, producer. Produced by StoryLAB, 2009. Premiere, Dallas Video Festival 2009

Makanda Mahlanu

A video documentation of the performance, (56:00). Director, Editor, Producer. Produced by Litooma. 2009

Qayaq: The Magical Man

A video documentation of the Tuma Theatre performance (58:00) Director, Editor, producer. Produced by Litooma, 2009

Regina

A Video Short (10:58). Director, Camera, Editor, Produced by StoryLAB, 2008. Premiere, Oh Yeah Festival, Dallas, 2008

Related Experience

Great Plains Theatre Conference, Omaha, NE

New Plays Panelist, workshop presenter, 2009, 2010, 2011

American Indian Culture and Research Journal, UCLA

Book and Journal Reviewer, 2003 - current

City of Dallas Office of Cultural Affairs

Review panelist for granting applications, major arts organizations (budgets of 1 million dollars and above). Total Funding granted, 2.4 million dollars, 2008

Dallas Society for Psychoanalytic Psychology

Director, Staged Reading, *Compromise*, a play concerning psychoanalytic ethics. Performed by and for the DFW psychoanalytic community. 2006

Outside Production Reviewer

Texas Tech University, 2006

Edward Albee/Last Frontier Theatre Conference, Valdez, Alaska
Selection committee and new plays panelist, 1999-2002

American Repertory Theatre, Cambridge, MA
Research Assistant to Robert Brustein, Artistic Director
Assistant to Jonathan Marks, Literary Director
Assistant to Michael Kustow, Literary Director
Dramaturg, *Orchids In The Moonlight*, by Carlos Fuentes, world premiere, 1981
Assistant Director, *Grownups*, by Jules Feiffer
John Madden, Director, world premiere, 1981
Writer, Contributor to program notes and *ART News*
Acting Understudy, Tony Shalub, 1980-1982

Organic Greenhouse Project, Chicago
Founder and director of performance incubator program for performance and theatre groups and artists.
Artists included, Michael Meyer, Sharon Evans, Lou Mallozzi, Steven Druckman, Scott MacPherson, Sally Nemath, Michael Gellman, Blair Thomas, Dan Post, Dan Castellaneta, Greg Allen, Deb Lacusta, and Rick Cleveland. Groups included, MinaSama-No (Asian theatre), CityLit Theatre, Chicago new Plays Festival, Fanfire Productions (Gay-Lesbian), and Live Bait productions (performance). 1985-1988

The Cleveland Play House, Cleveland, OH
Theatre Dramatuge and Literary Manager
Writer and Editor, *Curtain Times*
Responsible for all programs and study Guides
Director, New Plays Program, Fresh Voices
Assistant Director, Michael Maggio, *Seven Brides for Seven Brothers*
Assistant Director, Robert Whitehead, *Lillian*, with Zoe Caldwell (world premiere and Broadway)

Cleveland Opera
Assistant director, *La Traviata*, 1982

Huntington Theatre
Public relations internship, Boston, MA, 1982

American Place Theatre
Member, Directors and Dramaturges Group NYC, 1983-1985

Little Flags Theatre, Roxbury, MA
Production Manager, Touring political theatre, Maxine Klein, Director
1979-1980

Actor and performer
In over forty different productions and Presentations including twelve Seasons of playing Drosslemeyer in the *Nut Cracker* (Acting resume upon request)

Honors, Awards, and Activities

Professor of the Year, Victor Worsfold Award
University of Texas at Dallas 2010

Special Faculty Development Award, University of Texas at Dallas
Research and Travel to Addis Ababa, Ethiopia, 2009

*Featured Artist, in "ALL THE WORLD'S A STAGE", gallery video exhibit
The Dallas Museum of Art, fall 2009*

*International Distinction Prize in Playwriting, Alexander S. Onassis Foundation
International Cultural Competition Prizes, (15,000 Euro) for the play *Inuit*, Fall 2006*

*Artist In Residence, Toolik International Science Research Station
Institute of Arctic Biology, Brooks Range, Alaska, Summer 2003*

*Excellence In Teaching Award
College of Liberal Arts, University Of Alaska Fairbanks, April 2001*

*Asian Pacific Performance Exchange Fellowship, UCLA
Ford Foundation sponsored Six-week intensive intercultural workshops, exchanges, and development projects; Included traditional and contemporary artists from Vietnam, Thailand, China, Japan, Indonesia, Tibet, India, Korea, and the USA. July-August 1999*

*Career Opportunity Grant, Alaska State Council on The Arts
To conduct workshops in Kenya and Tanzania August 1999*

*Career Opportunity Grant, Alaska State Council on the Arts
To conduct workshops in England, August, 1997*

*Travel Award, British Arts Council, London
To conduct workshops in England, August, 1997*

*Finnish Arts Board Travel Grant, Helsinki
To conduct workshops at the *Helsinki Art Institute Grant*, Finland, March, 1997*

*University of Alaska Museum Service Award, Fairbanks
For Exemplary service to the museum, May 1996*

*Swedish Writers Institute Travel Award, Stockholm
For travel, workshops, and lectures, August 1995*

*Career Opportunity Grant, Alaska State Council on the Arts
To attend rehearsals in Germany and conduct workshops/lectures in Sweden.
August 1995*

*"Cultural Hero of the Sakha people"
An honor bestowed by the Minister of Culture, Republic of Sakha (central Siberia) for cultural and performance work with the Sakha National Theatre. 1993*

*!Xuu And Khwe Cultural Trust Grant, Kimberly, South Africa
For research and documentation of traditional Bushman healers, May-June 1994*

*Northern Cape Association Project Grant, Kimberly, South Africa
To conduct theatre workshops with the !Xuu and Khwe Bushmen, May 1994*

*USIS Special Projects Award, Lusaka, Zambia
United States Information Service, salary and housing support, Lusaka, Zambia March 1994*

*Republic of Zambia Arts Award, Department of Culture, Lusaka, Zambia to support
The Litooma Project, theatre workshops with Zambian tribal groups, March 1994*

*British Council Artist Award, Lusaka, Zambia
To support the production of *Imipashi*, April 1994*

NORAD (Norwegian Foreign Aid) Production Grant, Lusaka, Zambia
To support *Imipashi* rehearsals and performance, March 1994

SIDA Project Grant (Swedish Foreign Aid), Lusaka, Zambia
To support the Zambian national tour of *Imipashi*, February 1994

Embassy of The Netherlands Grant, Lusaka, Zambia
For documentation and tour of *Imipashi*, April 1994

Finnita & The Finish Volunteer Service Project Grant, Lusaka, Zambia
To support the Litooma project, February-May 1994

Alaska State Council on The Arts Travel Grant
To Natal, South Africa to develop an indigenous theatre program at the Univ. of Zululand, Summer 1993

Dancing Bear—Doyon Native Corp. (Athabaskan Indian), Fairbanks
Award in recognition of work with Tuma Theatre, Alaska Native Performance. Spring 1993

Travel to Collections Grant, National Endowment for The Humanities, travel to
Conduct research at the Museum of Natural History, NYC, August 1992

Cross-Cultural Faculty Development Grant, Mellon Foundation
Travel to conduct research in numerous Alaskan Eskimo and Indian villages,
Autumn 1992

Mellon Foundation Travel Grant
To conduct Alaska Native Performance workshops at Perseverance Theatre, Juneau, November 1992

Alaskan Native Studies Travel Grant, University Alaska-Fairbanks travel to numerous Alaska Native villages
to study Yup'ik, Siberian Yup'ik, King Island, & Inupiat Eskimo performance tradition 1989 To 1991

Mellon Foundation Travel Grant
To Seattle for museum research and conference attendance July-August 1991

National Endowment For The Humanities, Summer Institute
"Myth, Memory & History: Sources For Writing American Indian History"
Newberry Library, Chicago. Six-week Summer Institute 1990

Theatre Communications Group Observership
Travel observership to Los Angeles and San Francisco Theatres, March 1988

Goethe Institute, Internationales Forum Junger Buhnenangehorig, Berlin
month long intensive voice, movement, and directing workshops
A part of Berlin's Theatertreffin Festival, Spring 1987

A.T.&T. Directing Award, Cleveland and NYC
Salary and travel funds to apprentice and Assistant Direct with Robert Whitehead
for the premiere and Broadway production of *Lillian* (with Zoe Caldwell),
Spring 1986

Teatro Di Roma Directing Award, Rome
Support and salary to direct at the National Theater of Italy January-March 1984

Best Direction, Cleveland Critic's Circle Award
For *End Of The World* 1985

New Director's Project, New York Theatre Workshop

Selected from a national competition as one of America's most promising new directors. Award provided funds for an off-Broadway production. Cast Included David Hyde Pierce. Fall 1984

Workshops, Conferences Presentations and Lectures

Dallas contemporary museum

"Performance Art", public lecture 2013

University Of Pondicherry, India

PERFORMANCE CREATION WORKSHOP, FEBRUARY-MARCH 2013

Mandala Theatre, Kathmandu, Nepal

Performance Creation workshop, February 2013

Tribuvan University, Nepal

Series of lectures on indigenous performance and ethnography, January-February 2013

Immersion performance: Narrative Spaces and Place, Santiago, Chile

Paper: International Federation for Theatre Research, July 2012

Arts in One World, Brown University

Symposium sponsored by the Theater and Dance Department and Erik Ehn
Presentation and Participant, March 2012

Rhythm For Change Dance Festival, Brown University

Lecture, "Creating Indigenous Performance," March 2012

Collective (Re)Creation: Reclamation, Reaffirmation, & Reconciliation, Paris, France

Paper: Indigeneity in the Contemporary World: Performance, Politics, Belonging, November 2011

American Society for Theatre Research, Seattle, WA

National Conference, Working Group: Negotiations of Power, November 2010

Transforming Culture in the Digital Age, Tartu, Estonia

Paper: International Conference. Paper: *Robot: Ritual Fetish and Oracle*, April 2010

Viljandi Culture Academy, (National theatre School) Viljandi, Estonia,

Performance workshop, 2010

Addis Ababa University, Ethiopia

Workshop: Creating Performance, 2009

Great Plains Theatre Conference, Omaha, NE

Workshop: Adaptation, Ensemble Creation, and Archetypes, 2009, 2010 and 2011

Richland College, Dallas, TX

Literary Festival, Public Lecture, March 2009

Director's Lab Chicago, IL

weeklong workshop with lectures: Myth, Ritual and Stage Directing, summer 2008

Free Street Theatre, Chicago, IL

Workshop with inter-city school children, 2008

Ingenuity Festival, Cleveland, OH

Zeno, presentation of a conversational robot; scripted half-hour monologue and character interactions for nine public festival presentations. 2008

NextFest 2007, Los Angeles, CA

Zeno and Joey Chaos, presentation of two conversational robots. Developed personality and wrote interactive script for both robots.

MIT 5, Cambridge, MA

Creativity, ownership and collaboration in the digital age. Paper: "Trickster Reality" 2007

Dallas Museum of Art

UTD/DMA Summer Seminar program Guest lecturer: *Creativity (2008 & 2009)*, Arts and Technology (2006), African Art 2004.

Refresh: International Conference on the Histories of Media Art, Science And Technology Banff New Media Institute, Alberta, Canada

Paper presentation: *World Narrative: The Creation of a New Place?* 2005

Rhythm And Steps Of Africa, Krakow, Poland

Jagielonian University. Conference, Programming Committee; weeklong workshop: *Creating Performance* at National Theatre School. Paper Presentation: *Community of Place and Ideas*, 2005

International Percussion Festival: Sources and Inspirations

Polish National Music Academy, Krakow, Poland lecture: *Rhythm Reality* 2004

International Federation of Theatre Research, Krakow, Poland Jagielonian University. Conference, paper presentation: *Body As Text: The Story Dancing of the Yup'ik and Inupiat Eskimo*, 2003

Arizona State University, Tempe, AZ

Lecture: *Performing a Community of Place*, 2002

International Federation of Theatre Research, Amsterdam, Netherlands

World Congress paper presentation: *(Re) Inventing Place, Culture And Performance: The New Indigenous*, 2002

International Puppet Festival, Nairobi, Kenya

Conducted a series of workshops sponsored by Edupuppets and The Ford Foundation. Workshops Included: *Performance Creation* and *Presenting the Story of AIDS*, 2002

National Theatre of Kenya, Nairobi, Kenya

Conducted actor training and *Performance Creation*, Workshops, 2002

University of California, Berkeley

Lecture and workshop on stage direction, 2002

College Of Wooster, Wooster, Ohio

Visiting artist, weeklong workshop: *Performance Development*. Lectures: African Performance and Ritual; The Indigenous Worldview; Indigenous Aesthetics; and Performance Theory and Studies. Public lecture: *Performing Place: The Sprints Dance*, Winter 2001 and 2009

Bilingual Multicultural Education Conference, Anchorage, Alaska

Workshop: *Story Telling, Oral History, and Performance*, 2001

Out North Theatre, Anchorage, Alaska

Workshop: *Performance Creation*, 2001

Fort Yukon School District, Fort Yukon, Alaska

Lecture and workshop: *Creating Alaska Native Performance*, 2000

Eastern New Mexico State University, Portales

Workshop: *Creating Place-Based Performance*, 2000

International Festival of Theatre & Marionettes, Ouagadougou, Burkina Faso
Week long workshop: *Indigenous Performance Development*, Included participants from Ivory Coast, Burkina Faso, Congo, Ghana, Togo, and Mali, 2000

East African Theatre Center, Dar es Salaam
Week long workshop: *performance development and stage directing*, 1999

Word And Action: Round Festival, Dorset, England
Lecture and Weeklong workshop: *creating ritual performance*, 1998

Helsinki Institute of Art and Media, Finland
Lecture and three-day workshop: *cross-disciplinary creation*, 1998

Turku School of Art and Communication, Turku, Finland
Lecture and three-day workshop: *creating community-based performance*, 1998

New York University
Lecture: *Performing Place* and panel discussion with Lee Breuer and Richard Schechner, 1997

Smith College, Northampton, MA
Lecture and workshop: *creating indigenous performance*, 1997

American Community Theatre Festival Northwest, Haines, Alaska
Workshop: *Performance Development: Realizing Community Potential*, 1997

Sogang University, Seoul, Korea
Lecture: *Shaman as Performer*, for Religious Studies Department, 1996

Mount Holyoke College, North Hadley, MA
Lecture: *Personhood Performance* and workshop on creating place-based performance, 1996

CIIS, California Institute of Integral Studies, San Francisco
Public lecture: *Performance and Therapy* and workshop: *indigenous performance and drama therapy*. Annually 1995, 1996, 1997

San Francisco State University
Lecture: *Eskimo Masks: Eyes of the Spirit*, 1996

City College of San Francisco
Lecture: presentation on creating indigenous performance, 1996

Dramatiska Institutet, Stockholm, Sweden
Lecture: *African Performance and the Performance of Place*, National Theatre Institute, 1995

Västanå Teatern, Munkfors, Sweden
Public lecture and weeklong workshop with Swedish Folk Theatre, 1995

Riksteatern (National Theatre), Stockholm, Sweden
Public lecture: *Performance Evolutions: Tradition Meets Media*, 1995

Shikasta Teatre, Stockholm, Sweden
Week long workshop with international/multi-cultural Theatre company, 1995

IDEA 95, International Drama In Education Assoc., Brisbane, Australia
Paper presentation and workshop: *Re-Imagining Indigenous Performance*, 1995

Cleveland Public Theatre, Cleveland, Ohio
Week long workshop: *Performance of Place*, 1994

Tampere International Theatre Festival, Tampere, Finland
Lecture: *(Re) Creating Indigenous Performance*, 1993

Perseverance Theatre, Juneau, Alaska
Workshop: *Alaska Native Performance*, 1993

Kuskokwim College, Bethel, Alaska
Lecture and workshops: *Alaska Eskimo Performance: Re-Discovery Of Tradition*, 1992

Northwest Drama Conference, La Grande, Oregon
Workshop: *Performance Styles and Traditional Alaskan Eskimo*, 1992

American Theatre In Higher Education Convention, Seattle, WA
Paper and workshop: *Director From The Spirit World: The Alaskan Eskimo Shaman*, 1991

Memberships and Professional Affiliations

Rhizome
Member, 2008-current

International Society for the Arts, Sciences, and Technology
Member, 2004-current

UTD/Central Track Artist Residency, Dallas, TX
Advisory Board, 2007-current

UpStart Productions, Dallas, TX
Advisory Board, 2008-currently

UTD/South Side Artist Residency, Dallas, TX
Advisory Board, 2003-2006

Fairbanks Drama Association, Fairbanks, Alaska
Board of directors: served as vice-president, co-chair of building committee, artistic director and chair of artistic directions committee, charged to choose season offerings and coordinate artistic programming, 1997-2003

Out North Theatre and Visual Arts Center, Anchorage, Alaska
National advisory board, 1998-2006

Edward Albee / Last Frontier Theatre Conference, Valdez, Alaska
National advisory board, 1999-2003

Association for Asian Performance
Member, 1997-current

Society of Stage Directors and Choreographers/SSDC
Member 1985-currently inactive status

American Theater in Higher Education
Member, 1991-current

American Society for Theatre Research
Member, 2010-current

American Association of University Professors
Member, 1995-current

International Federation For Theatre Research
Member 1999-current

Who's Who In America, Entertainment & In The West
1998-current

Registered U.S. Merchant Seaman, Great Lakes
1973- and current status

Studies

Workshops and Classes

Lee Breuer, Robert Brustein, Michael Kustow, Marie Irene Fornes, Richard Schechner, Laurie Anderson, Augusto Boal, Robert Wilson, Robert Anderson, Edward Albee, Jean Claude Van Itallie, Arnold Wesker, Marshal Mason, John Guare, Carl Weber, Michael Kirby, David Wheeler, Peter Altman, Horton Foote, Joe Chakin, Ellen Stewart, Peter Sellers, Andrei Serban, Kammy Brooks (Pilobolus), Joe Gifford (modern dance) and Bill Young (acting). Additional workshops and classes in Feldenkrais, Lecoq (neutral and character masks), Kamyangkuk (Korean mask), Alaska Native dance and drumming, Zulu and other African dance and drumming expressions, Ballet, Drama Therapy, and video production and editing. Computer and software: Photoshop CS5, Finalcut Pro 4-7, premiere CS5, Dream Weaver CS5, After Effects CS5, Sound Booth, Sound Track Pro, and MicroSoft Office suite.

University Service

University of Texas at Dallas

- Executive Committee for Arts and Humanities, 2004-06 and 2011-13
- Conflict of Interest Management Committee, member, (University Wide) 2011-2014
- University Safety Committee, member, (university wide) 2005-07
- Director of Theatre Area 2003-2009
- Faculty Senate, Member, 2004-06
- University Committee on Educational Policy, Member, (university wide) 2003-05
- Graduate Studies Committee, 2005-08
- Arts and Humanities Periodic Peer Evaluation, Member, 2005-current
- Arts and Humanities Associate Dean Search Committee, (Chair) 2005; Poetry (Chair), Guitar (member) 2006, sound Design (Chair) 2012
- Creator and Producer: *Beta Test* (performance and media series 2003-04)

University of Alaska Fairbanks

- Department Head 1995-1999
- Theatre Coordinator (under the Speech and Drama Department) 1988-1991
- CLA Academic Council, Chair, 2000 to 2003
- University-Wide Curriculum Review Committee, 2000-2003
- University-Wide Core Curriculum Development Committee 1989-91
- CLA Core Curriculum Committee, 1998-2000
- Provost's Instructional Working Group, Fall 2000-2003
- Artistic Director, *Tuma Theatre* (Alaska Native Performance group); Developed classes, programming, curriculum, and research.

University and College Teaching

University of Alaska Fairbanks, University of Texas at Dallas, University of Dar es Salaam, Korean National University of the Arts, California Institute for Integral Studies, and Cuyahoga Community College.

Undergraduate

- Theatre Appreciation
- Stage make-up

- Aesthetic Appreciation
- Elements of Arts and Performance
- World Theater
- African Theatre
- Film and Drama
- Playwrighting
- Dramatic Literature
- Playscript Analysis
- Theatre History I
- Theatre History II
- Beginning Acting
- Intermediate Acting
- Advanced Acting I
- Advanced Acting II
- Acting Shakespeare
- Theatre Ensemble
- Alaska Native Performance
- Tuma Theatre—Beginning to Advanced (Alaska Native)
- Ritual And Shamanism
- Beginning Stage Directing
- Advanced Stage Directing
- Performance Creation
- Stage Direction and Producing
- Art and Society
- Film and Television Writing
- Art Communication
- Story-Telling For New Media
- Social Mobilization
- Writing for Performance and New Media
- Ritual Performance

Graduate

- Narrative Space and Places
- Video Narrative
- Story Lab
- New Media Installation & Performance
- Myth and/in Media
- New Plays 1980-today
- Drama Therapy
- Stage Directing
- Performance Studies
- Acting Studio
- Ritual
- Shamans, Healers, and Diviners
- Robot Culture
- Experimentation and Adaptation
- Production Ensemble
- Performing Culture & Society
- Performance Research Methods
- Research in Aesthetics & Performance
- Traditional Korean Performance for Contemporary Expression
- Meta Media Lab (Undergraduate and Graduate)
- Acting For Animators (Undergraduate and Graduate)
- Ritual Performance