

EMPLOYMENT

- Aut 10-to date University of Chicago. Professor, Dept of Germanic Studies; Dept of Cinema & Media Studies; Committee on Theater & Performance Studies, and The College.
- Fall 07-Spr 10 University of Chicago. Co-Director, Master of Arts Program in the Humanities (MAPH); Associate Professor, Dept of Germanic Studies; Dept of Cinema & Media Studies; Committee on Theater & Performance Studies, and The College.
- Summer 08 University of Mainz. Guest Professor, International Performance Studies Summer Program. Co-taught an intensive graduate seminar on Wagner & Critical Theory with Clemens Risi [Free University of Berlin].
- Summer 06,07 University of Konstanz. Guest Professor, Department of German. Team-taught annual intensive graduate seminars on topics in theatricality with Christopher Wild [UCLA, now Univ of Chicago] and Juliane Vogel [Konstanz].
- Fall 98-Spr 07 University of Chicago. Associate Professor, Dept of Germanic Studies; Committee on Cinema/Media Studies; Chair, Committee on Theater & Performance Studies (ISHU).
- Spring 2006 Freie Universität, Berlin. Distinguished Visiting Professor in Theater Studies
- 2005-06 Freie Universität, Berlin. Academic Director, Berlin Consortium for German Studies
- Fall 1997 University of Chicago, Visiting Assistant Professor, Department of Germanic Studies
- 1992-98 Columbia University, New York. Assistant Professor, Department of Germanic Languages and Literatures; Member of the Interdepartmental Ph.D. Faculty in Drama & Theatre Arts; Member of the College Faculty in Women's & Gender Studies.

EDUCATION

- 1988-92 University of California, Berkeley
Ph.D. in German Literature - 1992
- 1986-88 J. W. Goethe University, Frankfurt/M, Federal Republic of Germany
Studies in German Literature, Theater, and Cinema Studies
- 1983-86 University of California, Berkeley
M.A. in German Literature - 1986
- 1978-82 Brown University, Providence, RI
B.A. with Honors, Program in Modern Literature and Society - 1982

PUBLICATIONS

BOOKS

- current *Learning to Love the Gesamtkunstwerk: Wagner's Pedagogy of Absorption. A study of audience appreciation and approbation in Der fliegende Holländer, Tannhäuser, Lohengrin, Die Meistersinger von Nürnberg, Tristan und Isolde, Götterdämmerung, and Parsifal.*
- 2007 *Unsettling Opera: Staging Mozart, Verdi, Wagner and Zemlinsky.* University of Chicago Press.
Reviews: *Common Knowledge* 14.3, (Fall 2008): 489 (by Philip Gossett); *German Quarterly* 81 (Summer 2008): 393-4 (John Bokina); *German Studies Review*. 31.3 (2008): 667-8 (Anthony J. Steinhoff); *Midwest Quarterly* 50.2 (Winter 2009): 203-205 (Solveig M. Heinz); *Monatshefte* 100.4 (Winter 2009): 649-53 (Brian Hyer); *Notes* 64.4 (June 2008): 757-58 (Richard LeSueur); *The Wagner Journal* 2.3 (2008: November): 87-8 (Mike Ashman).
- 1998/2000 *Richard Wagner, Fritz Lang, and the Nibelungen: The Dramaturgy of Disavowal.* Princeton University Press. Princeton Studies in Opera. Paperback edition: 2000.
Reviews: *Choice* 35.11/12 (July-August 1998): 1862 (by J. C. Tibbetts); *German Studies Review* 22.2: 301-302 (Margrit Frölich); *Journal of the American Musicological Society* 56.2 (Aug 2003): 478-483 (Berthold Hoeckner); *MLN* 113 (1998): 689-701 (Kelly Barry); *Modernism/Modernity* 7.2 (April 2000): 318-320 (Lutz Koepnick); *Notes* 55.3 (March 1999): 620-622 (Herbert Lindenberger); *Opera Quarterly* 15.4 (Autumn 1999): 718-723 (Thomas May); *Shofar* 18.3 (Spring 2000): 163-164 (Sabine Hake); *Wagner Notes* 21.5 (October 1998): 6-7 (Steven Cerf).

BOOKS – cont'd.

- 1994 *Opera Through Other Eyes*.
Stanford University Press. Hardback & paperback. Edited and introduced this series of essays on opera by literary and cultural theorists, including Theodor W. Adorno, Peggy Kamuf, Friedrich Kittler, Philippe Lacoue-Labarthe, Jean Starobinski, Klaus Theweleit, Samuel Weber, and Slavoj Žižek.
Reviews: *Opera Quarterly* 11.1 (1994): 103-107 (by Christopher H. Gibbs); cited as a “Breakthrough Book” in opera studies by *Lingua Franca* in May/June 1994. See <http://www.linguafranca.com/Special/books.9405.html>.

JOURNALS/SERIES

- Opera Quarterly*. Appointed Executive Editor by Oxford University Press, effective vol. 22.3 (Spring 2005). Reconstituted the editorial board to reflect the interdisciplinary state of opera studies and reoriented the journal to explore the intersection of performance, theory, and history. (See John Tyrrell’s review in *Times Literary Supplement*: November 2, 2007 [issue nr. 5457], pp. 25-26.) Among my published contributions to the journal, see:
OQ 21.3 (2006: pp. 413-415, 515, 518-21) Editor's Introduction, Introduction to “Notes from the Stage (Wagner, *Der fliegende Holländer*)”, and translation, “Notes from the Stage-Wagner, *Der fliegende Holländer*: Herbert Wernicke”
OQ 21.4 (2006: pp.725-256) Introduction to “Notes from the Stage (Mozart, *Die Entführung aus dem Serail*)”
OQ 22.2 (2007: pp. 345-348, 349-60, 360-62) Introduction to “Notes from the Stage (Parsifal)”, co-transl., “Notes from the Stage-Berghaus (Parsifal)”, and co-transl., “Notes from the Stage-Konwitschny (Parsifal)”
OQ 23.1 (2008: p. 96) Introduction to “Auditions (Stewart)”
OQ 23.2-3 (2008: pp 318-20, 321-325) Introduction to “Notes from the Stage (Zehelein)” and co-translation, “Notes from the Stage-Zehelein: The Stuttgart ‘Ring’”
- Ashgate Interdisciplinary Studies in Opera*. Appointed to the Editorial Advisory Board of the book series in 2008. (Series Editor: Roberta Marvin)
[<http://www.ashgate.com/default.aspx?page=2667&lang=cy-gb>]
- Signale*. Book series in German Literature & Culture published by Cornell University Press. Appointed to the Advisory Board in 2006. (Series Editor: Peter Uwe Hohendahl)
[<http://signale.cornell.edu/index.html>]
- Biblioteca Teatrale*. Bulzoni Editore (Italy). Appointed to the advisory board of this journal devoted to the study of spectacle. Winter, 2008.
- Cambridge Opera Journal*. Cambridge University Press. Appointed to the editorial board as of Winter, 2001.
- New German Critique*. Duke University Press. Appointed to the editorial board as of Autumn, 2001.
- Germanic Review*. Appointed to the advisory board as of Autumn, 1997.

JOURNAL ISSUES EDITED

- 2009 Issue Editor: *Opera Quarterly* 25.3-4 (2009) – the journal’s first unthemed issue. Contributors include
- 2006 Issue Editor: *Opera Quarterly* 21.3 (2006) on Wagner, *The Flying Dutchman / Der fliegende Holländer*.
- 2001 Issue Co-Editor: *Arcadia: Zeitschrift für Allgemeine und Vergleichende Literaturwissenschaft* 36.2 (Spring 2002) on Operatic Staging as Interpretation. Co- editors: Linda & Michael Hutcheon, John Neubauer.
- 2001 Dossier co-editor: *Modernism/Modernity*, 8.2 (April). Dossier on Kafka’s “In the Penal Colony.” Co-editor: Eric Santner. Contributors include: Danielle Allen, Stanley Corngold, Andreas Gailus, Loren Kruger, Danilyn Rutherford, and Malynne Sternstein.
- 1998 Issue Editor: *Germanic Review*, 73.1 (Winter 1998) on German cinema and resistance. Contributors include Gerd Gemünden, Assenka Oksiloff, & Linda Schulte-Sasse.
- 1996 Issue Co-Editor: *New German Critique*, 69 (Fall 1996) on Richard Wagner and the Consequences.

Contributors include Christina von Braun, Elisabeth Bronfen, John Deathridge, Andreas Huyssen, Michael Steinberg, and Slavoj Zizek.

ARTICLES

- 2009 "Verklärter Alltag: Zur Dramaturgie der Fantasie in Zemlinskys *TRAUMGÖRGE*" in Katharina John, ed. Alexander von Zemlinsky und die Moderne. (Berlin: Nicolai Verlag, 2009), 38-47.
- 2009 "Ein bildschöner Mann?" Zur Dramaturgie der visuellen Vertiefung in Richard Wagners *Der fliegende Holländer*" in Kati Röttger, Alexander Jakob (Hg.): Theater und Bild: Inszenierungen des Sehens. (Berlin: transcript verlag), 255-66.
- 2008 "Die Meistersinger von Nürnberg: Drastisch oder Gnostisch?" in Clemens Risi, et al., eds. *Angst vor der Zerstörung: Die Meister Künste zwischen Archiv und Erneuerung* (Berlin: Theater der Zeit, 2008), 260-71.
- 2007 "Randerlösung: zur Dramaturgie der Figuration in Wagners *Tannhäuser*", in Gabriele Brandstetter, A. von Müller & Gottfried Boehm, eds. Figur und Figuration: Studien zu Wahrnehmung und Wissen (München: Wilhelm Fink, 2007), 263-71.
- 2006 "Don Giovanni e il teatro di regia: riflessioni su un'unione celeste (o infernale)" commissioned essay in program book for new production of *Don Giovanni* at La Scala, Milan; trans. Alessandra Campana. (Firenze: Fondazione Teatro alla Scala), 99-108.
- 2006 "Issues & Trends in Contemporary Opera Production" in *Grove Book of Operas* 2nd Edition, ed Stanley Sadie & Laura Macy, xi-xxiii (Oxford: Oxford University Press, 2006), xi-xxiii.
- 2006 "A Picture Perfect Man: Senta, Absorption, and Wagnerian Theatricality," in Opera Quarterly: Der fliegende Holländer 21.3 (Summer 2005): 486-95.
- 2006 "Interstitial Redemption: Wagner's *Tannhäuser* and the Dramaturgical Vicissitudes of Music Drama" in Monatshefte 98.2 (June 2006), special issue on "The Art of Hearing", ed. Marc Silberman.
- 2006 "Operatic School for Scandal," in Downing Thomas and Roberta Marvin, eds. Operatic Migrations: Transforming Works and Crossing Boundaries (London: Ashgate, 2006), 241-52.
- 2005 "What Does Wagner Want? Thoughts on an Aesthetic (and Ideological) Vocabulary," in University of Toronto Quarterly: "Opera and Interdisciplinarity II", ed. Linda Hutcheon & Caryl Clark 74.2 (Spring 2005). 693-702.
- 2004 "Opera Out of Performance: Verdi's *Macbeth* at San Francisco Opera," in Cambridge Opera Journal 16.3 (December 2004).
- 2004 "August 17, 1876: Wanting Art" in David E. Wellbery, ed. A New History of German Literature. (Cambridge: Harvard UP).
- 2002 "Entführung in die Ästhetik: *Die Entführung aus dem Serail* (Staatsoper Stuttgart, 1998)" in Chris Balme and Jürgen Schläder, eds. Inszenierungen: Theorie-Ästhetik-Medialität. (Stuttgart: Metzler). 87-103.
- 2002 "'Va, Pensiero'? Verdi and Theatrical Provocation," in Fabrizio della Seta, Roberta Marvin, and Marco Marica, eds. Verdi 2001 (Parma: Istituto di studi verdiani). 463-75.
- 2002 "Is There a Text in This Libido? *Diva* and the Rhetoric of Contemporary Opera Criticism," in Jeongwon Joe and Rose Theresa, eds. Between Opera and Cinema. (New York: Routledge), 121-132.
- 2001 "Father Knows Best? Paternity and Mise-en-Scène in Pfitzner's *Palestrina*" in Musical Quarterly 85.1 (Spring): 167-182.
- 2001 "This Cinema that is not One? Monika Treut and a De-Territorialized German Cinema," in Sander Gilman and Todd Herzog, eds. A New Germany in a New Europe. (New York: Routledge), 131-39.
- 2000 "Die Dramaturgie der Alterität" in Saul Friedländer and Jörn Rüsen, eds. Richard Wagner im dritten Reich (Stuttgart: Beck), 92-108.
- 1999 "Viewing the Dutchman," introductory essay on Wagner's *Der fliegende Holländer* in Canadian Opera Company 1999-2000 Season Program Book, (Toronto: Canadian Opera Co), 24-27.
- 1998 "Response to James Treadwell" in Cambridge Opera Journal, 10.3 (November): 307-311.
- 1998 "Are We Victims Yet? Resistance and Community in *Die weiße Rose, Fünf letzte Tage, and Das schreckliche Mädchen*," in Germanic Review 73.1 (Winter): 86-100.
- 1998 "Community and its Contents: Race & Film History in Percy Adlon's *Bagdad Cafe*" in I. Majer-O'Sickey & I. von Zadow, eds. Triangulated Visions: Women in Recent German Cinema (Albany: SUNY Press), 117-28.

1997 "Reading a Staging/Staging a Reading: *Die Meistersinger von Nürnberg* in Performance" in: Cambridge Opera Journal 9.1 (Fall 1997): 47-71.

ARTICLES - cont'd:

1996 "Wagner & the Consequences - An Introduction" and "Reading Beckmesser Reading: Antisemitism and Aesthetic Practice in *Die Meistersinger von Nürnberg*" in New German Critique 69 (Fall 1996), Telos Press. pp. 3-5; 127-46.

1995 "Taking Liberties with Liberties Taken: On the Aesthetic Politics of Helke Sander's *Liberators take Liberties*," in: October 72 (Spring 1995): 65-77.

REVIEWS

2002 Chicago Opera Theater productions of Mozart's *Così fan tutte*, Benjamin Britten's *The Rape of Lucretia* and Handel's *Semele* (the latter two co-authored with Martin Stokes) in: Opera News (June, July, Sep. 2002).

1998 Tom Sutcliffe, *Believing in Opera*. (Princeton: Princeton UP, 1996). Reviewed in: The Opera Quarterly 14.4 (Summer 1998): 100-104.

1997 New York City Opera production of Kurt Weill's *Seven Deadly Sins*; Anne Bogart, dir. In: Kurt Weill Newsletter 15.1 (Spring): 17.

1997 Canadian Opera Company production of Richard Strauss's *Salome*; Atom Egoyan, dir. "Operatic School for Scandal" in: Performing Arts Journal 55 (January 1997): 52-57.

1994 Paul Lawrence Rose, *Richard Wagner: Race and Revolution*. (New Haven: Yale UP, 1992). Reviewed in: Cambridge Opera Journal, 6.1 (1994): 181-187.

TRANSLATIONS

1994 Theodor Adorno, "Bourgeois Opera"; Friedrich Kittler, "Wagner's Media Technology"; Catherine Clément, "From Operatic Flames to Indian Pyres" (translated with Adam Bresnick); Klaus Theweleit, "Orpheus in Mantua." All of the above in: *Opera Through Other Eyes*.

INTERNATIONAL COLLABORATIONS

As of 2008: Institute for Theater Studies, Free University of Berlin / Department of Germanic Studies & Committee on Theater & Performance Studies, University of Chicago. Collaborative research program: "*The Praxes of Theory*" on the interrelations between academic theories of performance and professional performance practices in dance, film, opera, and theater. Convened by: Gabriele Brandstetter, Clemens Risi, Bettina Brandl-Risi (all FU Berlin), Christopher Wild and myself (both U Chicago).

As of 2007 Konstanz University: International multi-year research project: "*Towards a Cultural Poetics of Entries and Exits*." Convened by: Juliane Vogel (Konstanz), Christopher Wild (U Chicago), and myself.

As of 2005 Johannes Gutenberg University Mainz: member of the international partner faculty for the IPP: International Postgraduate Programme "Performance and Media Studies". Regular teaching stints at the IPP's international summer school.

CONFERENCES/SYMPOSIA ORGANIZED

May 2010 Co-organizer (with Christopher Wild) "Praxes of Theory" an international symposium on aesthetic theory & performance practice. Presentations and performances by: Seth Bockley (Chicago), Gabriele Brandstetter (Berlin), Drew Dir (Chicago), Matthew Jesse Jackson (Chicago), Mickel Maher (Chicago), David Moss (Berlin), *Opera Cabal* (New York/Chicago), Clemens Risi (Berlin/ Chicago), Freddie Rokem (Tel Aviv, Chicago), and Juliane Vogel (Konstanz). Sponsored by the University of Chicago Arts Council, the FU Berlin, the Bosch Foundation, the Center for Interdisciplinary Research in German Literature and Culture at the University of Chicago and the Franke Institute for the Humanities.

Jun 2007 Deutsche Oper Berlin. "Alexander von Zemlinsky und die Moderne: Interdisziplinäres Symposium." Co-sponsored by the Deutsche Oper Berlin, the Zentrum für Literatur- und Kulturwissenschaften, Berlin, the Alexander von Zemlinsky Fonds, and the opera quarterly. Four-day international symposium organized around the Berlin premiere of Zemlinsky's Der Traumgöрге (1907).

Feb 2005 Museum of Contemporary Art/Court Theatre: organized & chaired a symposium on Court Theatre's production of Heiner Müller's *Quartet*, featuring David Bathrick (Dept of German & Theatre, Cornell

U), Elin Diamond (Dept of English, Rutgers Univ), & Charles Newell (Artistic Director, Court Theater). Sponsored by the Center for Interdisciplinary Studies on German Literature and Culture, U of Chicago.

CONFERENCES/SYMPOSIA ORGANIZED - cont'd.

- Dec 2004 Lyric Opera of Chicago/Chicago Cultural Center: chaired a symposium on the world premiere of William Bolcom's "A Wedding" at Lyric Opera of Chicago. Participants included Robert Altman (director), William Bolcom (composer), Dennis Russell Davies (conductor), William Mason (General Director, Lyric Opera), and Matthew Epstein (Artistic Director, Lyric Opera).
- May 04 Court Theatre/Univ. of Chicago: organized and chaired a symposium on Court Theatre's adaptation of Arthur Schnitzler's *Fräulein Else*, featuring Candace Vogler (Dept of Philosophy, U of Chicago), Samuel Weber (Dept of Comparative Lit, Northwestern Univ), Charles Newell (Artistic Director, Court Theater). Sponsored by the Center for Interdisciplinary Studies on German Literature and Culture, U of Chicago.
- Mar 04 Organizer & Chair: "Theory & Analysis Of Performance" an international performance studies conference at the Franke Institute for the Humanities. Speakers included: Carolyn Abbate (Princeton), Hans-Ulrich Gumbrecht (Stanford), Chris Balme (Mainz), and Gabriele Brandstetter (Berlin).
- Dec 2000 Court Theatre/Univ. of Chicago. "In the Penal Colony: A two-day interdisciplinary symposium." Symposium co-organized with Eric Santner on Philip Glass' chamber opera. Sponsored by the Dean of Humanities, the Master of the College, the Franke Institute for the Humanities, and the German Academic Exchange Service, New York. Participants included: JoAnne Akalaitis, Danielle Allen, James Conant, Stanley Corngold, Andreas Gailus, Philip Glass, Loren Kruger, Danilyn Rutherford, and Malynne Sternstein. (*Selected papers appeared in Modernism/Modernity. See Publications, above.*)
- Oct 1995 Columbia University. "Wagner and the Consequences: An interdisciplinary Symposium." Symposium co-organized with Mark Anderson. Sponsored by Deutsches Haus at Columbia University, the German Academic Exchange Service (DAAD), Lufthansa German Airlines, Miller Theater, the Wagner Society of New York, and Goethe-Haus New York. Participants included: Carolyn Abbate, Daniel Barenboim, Susan Bernstein, Leon Botstein, Christina von Braun, Elisabeth Bronfen, John Deathridge, Jens Malte Fischer, Joseph Horowitz, Linda Hutcheon, Michael Hutcheon, Andreas Huyssen, Edward Said, Michael P. Steinberg, Marc Weiner, Hartmut Zelinsky, and Slavoj Zizek. (*Selected papers appeared as a special issue of New German Critique. See Publications, above.*)

LECTURES/PRESENTATIONS

- Jun 10 Los Angeles. "Wagner in Pieces." Lecture presented at the conference "Wagner in LA: The Opera of the 21st Century?" at the Hammer Museum co-sponsored by LA Opera, the UCLA Dept of Comparative Literature, and the UCLA Program in Experimental Critical Theory. With Slavoj Zizek, Alain Badiou, Frederic Jameson, Juliet Koss, Clemens Risi, and Mary Ann Smart.
- Apr 10 Stony Brook & Yale University. "The *Mise-en-scene* of Mediation: Wagner's *Götterdämmerung* (Stuttgart Opera, Peter Konwitschny, 2002-2003)." Paper presented at the conference "Beyond Opera: Staging Theatricality." In addition to presenting this paper, I also served as a panelist at a roundtable on the Wooster Group's production of *La Didone* with Liz LeCompte (Artistic Director of the Wooster Group), Marc Robinson (English, Yale), Ellen Rosand (Music, Yale) and Dudley Andrew (Film Studies, Yale).
- Apr 10 Berkeley. Weisinger Memorial Lecture. "Mediation Becomes *Elektra*: The Zurich Opera Production (2005)" Sponsored by the Department of Comparative Literature, UC Berkeley.
- Apr 10 Los Angeles. "'Das Schönste ist Scheusslich': Alexander von Zemlinsky's *Der Zwerg*." Paper presented at the conference "Recovered Voices: Staging Suppressed Opera of the Early 20th Century" co-sponsored by the UCLA Center for Jewish Studies, LA Opera, and The Orel Foundation.
- Mar 10 Valencia, Spain. "The *Mise-en-scene* of Mediation: Wagner's *Götterdämmerung* (Stuttgart Opera, Peter Konwitschny, 2002-2003)." Paper presented at a conference on opera, performance, & mediation jointly sponsored by the Universidad Politécnica de Valencia & the Instituto Valenciano de la Música.
- Feb 10 Los Angeles. Panelist on Wagner & Anti-Semitism, with Ken Reinhardt (UCLA), Leon Botstein (Bard College) and Marc Weiner (Indiana) at the Hammer Museum. Co-Sponsored by LA Opera and UCLA.
- Feb 10 Providence, RI. "Wagner in Pieces" Lecture sponsored by the Dept of German Studies, Brown Univ.
- Oct 09 Chicago. Panelist on Opera & Laughter, with Martha Feldman (Music) and Roger Moseley (Music) along with the performance group *Impromptu* at the Chicago Humanities Festival.
- Aug 09 Annandale-on-Hudson, New York. "All he needs is love? Richard Wagner and the scene of Need." Lecture presented at the Bard Music Festival - "Wagner & His World."

- July 09 Berlin, Germany. Roundtable with Lorenzo Fioroni (director) and Katharina John (Dramaturg) on the Deutsche Oper Berlin production of Puccini's *Turandot*, as part of a day-long presentation of current research projects in music theater under the direction of Professor Clemens Risi. Institute for Theater Studies, Free University of Berlin.
- Mar 09 New York, NY. "Art, the Archive, Opera, and the Purge: A Conversation with William Kentridge." A public conversation at Columbia University with William Kentridge regarding his forthcoming production of *The Nose* for the Metropolitan Opera.
- Mar 09 Providence, RI. "Mediation Becomes *Elektra*" paper to be presented at conference on performance theory & performance practice sponsored by the Departments of German Studies, Performance Studies, and Music at Brown University.
- Feb 09 - Charlottesville, VA. "The Audacity of Austerity: *Alceste*" Paper presented at the annual *Opera Quarterly* conference on opera and mise-en-scene, co-sponsored by Oxford University Press and the Music Department at the University of Virginia.
- Jan 09 New York City. "An Anti-Cinematic Opera / An Anti-Operatic Cinema: Straub & Huillet's *Moses und Aron* (1975)". Lecture & screening presented in the series "Cinematic Opera / Operatic Cinema" co-sponsored by the Film Society of Lincoln Center and New York City Opera.
- Nov 08 Valencia, Spain. "Subjectivity Unhinged: *Elektra* in Zurich." Keynote Lecture at conference on "The Expression of Subjectivity in the Performing Arts" at the Universidad Politecnica de Valencia.
- Oct. 08 Chicago. Panelist in discussion of Court Theatre production of Tony Kushner, *Caroline, or Change* for Chicago Humanities Festival.
- May 08 Chicago. A conversation with George Saunders, 2008 Kestnbaum Family Writer in Residence. University of Chicago.
- May 08 Monte Verita, Switzerland. "*Die Meistersinger von Nürnberg*: drastisch oder gnostisch?" Lecture presented at the conference "Transformation, Transference, Translation - Artistic and Cultural Dynamics of Exchange" co-sponsored by the University of Zurich and the J.W. Goethe University, Frankfurt/M.
- May 08 Chicago. "Bakhtin at Mycenae: *Elektra* at the Interstices of Opera and DVD" Lecture presented at the symposium *Performance and Mediation: At the Interstices of Opera and Film* at the Franke Institute for the Humanities at the University of Chicago.
- Apr 08 Chicago. "Elektra: Woman on the Verge" Lecture presented at the symposium *Women on the Verge: Medea and Other Exiles of the Tragic Stage* at the University of Chicago.
- Apr 08 Chicago. A conversation with Fiona Shaw, 2008 Presidential Fellow in the Arts, as part of the symposium *Women on the Verge: Medea and Other Exiles of the Tragic Stage* at the University of Chicago.
- Apr 08 New Haven, CT. "Bakhtin at Mycenae: *Elektra* at the Interstices of Opera and DVD." Lecture presented in the annual symposium series of the Music Dept at Yale University.
- Mar 08 Providence, RI. Invited panelist at the symposium "Wagner and Scandal," as part of the annual *Opera Quarterly* conference series on opera and mise-en-scene, co-sponsored by Oxford University Press and the Cogut Humanities Center, Brown University.
- Feb 08 Berlin. "Wagner in Paris: Oder, vom Nutzen und Nachteile der Metropole fürs Leben." Paper presented at the conference "Theaterfeindlichkeit und Antitheatralität" convened by Gabriele Brandstetter [Berlin], Stefanie Diekmann [Bern] & Christopher Wild [UCLA] at the Institute for Theater Studies at the Free University of Berlin.
- Aug 07 Utstein Kloster, Norway. "Lyrical Power / Theatricalized Desire: Die Entführung aus dem Serail" paper presented at the symposium on "Staging Power and the Power of Staging in 18th Century Opera," convened by Prof. Dr. Ståle Wikshåland of the Dept of Musicology, Univ. of Oslo.
- Aug 07 Bayreuth. "*Die Meistersinger von Nürnberg*: Drastisch oder Gnostisch?" Lecture presented at the conference "Angst vor der Zerstörung: Der Meister Künste zwischen Archiv und Erneuerung" sponsored by the Bayreuth Festival in conjunction with the premiere of Katharina Wagner and Robert Sollich's production of *Die Meistersinger von Nürnberg*.
- July 07 Zurich. "Opera: Drastic or Gnostic?" Paper presented in a day-long special session on "Opera's Multiple Transitions: Multimediality, Production, and Performance" at the 18th international congress of the International Musicological Society.

Jun 07 Konstanz. Guest professor at an intensive seminar on the Dramaturgies of Violence (with Juliane Vogel [Konstanz] and Christopher Wild [UCLA]).

LECTURES/PRESENTATIONS-cont'd:

- Jun 07 Berlin. "Verklärter Tag: Zur Dramaturgie der Fantasie in Zemlinskys Traumgöрге." (Transfigured Day: On the Dramaturgy of Fantasy in Zemlinsky's Traumgöрге), paper presented at the conference "Alexander von Zemlinsky und die Moderne: Interdisziplinäres Symposium." Co-sponsored by the Deutsche Oper Berlin; the Zentrum für Literatur- und Kulturwissenschaft, Berlin; the Alexander von Zemlinsky Fonds, Vienna; and the opera quarterly.
- Apr 07 Washington, DC. "Back to the Future? Staging Wagner Today" Lecture presented to the Wagner Society of Washington, DC; George Washington University, April 2007.
- Mar 07 New York. Session Chair and Commentator: "On Opera and Technology" at the conference "Technologies of the Diva" held at Columbia University, sponsored by the co-sponsored by the Heyman Center for the Humanities, the Maison Francaise, the Italian Academy for Advanced Studies in America, the Dept of Music, et al., Columbia University.
- Sep 06 Toronto. "Four Directors/One Ring: Bringing the Tetralogy into the 21st Century" (University of Toronto/Canadian Opera Company, Sep 06)
- Jun 06 Berlin. "William Forsythe and the Corporeal Rhetoric of Virtuosity." Invited seminar co-taught (with Rebecca Groves) for the project "Szene des Virtuosen" directed by Gabriele Brandstetter in the Sonderforschungsbereich "Kulturen des Performativen".
- Mar 06 Paris. "Apprendre à voir, ou la société du *Gesamtkunstwerk* : la dramaturgie visuelle de Wagner." Paper to be presented at one-day symposium "Wagner et l'image, de la scène à la vidéo". Louvre Museum.
- Feb 06 Brown University. Invited participant in conference "Unsettling Opera." Conference participants include: John Rockwell (Arts Editor, *NY Times*), Pamela Rosenberg (Artistic Director, SF Opera), and Peter Sellars (stage director). Cogut Humanities Center.
- Jan 06 Konstanz. Invited to team-teach (with Christopher Wild) a three day, advanced graduate-level intensive seminar on "Theatricality & Allegory in Wagner & Brecht." Department of German Literature, University of Konstanz.
- Dec 05 Vienna. "Pathosformeln in der Oper." Invited participant in a two-day exploratory meeting for a potential multi-disciplinary, international research project on Warburg, Pathos Forms, & Opera. Co-sponsored by the Da Ponte Institute, Vienna and the Zentrum für Literaturforschung, Berlin.
- Nov 05 Berlin. "Ein bildschöner Mann? *Der fliegende Holländer*, visuelle Vertiefung und die Theatralität Wagners." Lecture presented at the Zentrum für Literaturforschung Berlin.
- Oct 05 Mainz. "Im Fliehen Erscheinen. Zur Dramaturgie der Figuration in Wagners *Tannhäuser*." Lecture delivered at the conference "Zwischen Visual Culture Studies und Bildtheorie: Neue Perspektiven in der Theaterwissenschaft" held at the Johannes Gutenberg University, Mainz.
- Jun 05 Chicago. Breadline Theater: post-performance discussion with Jen Shook and cast members about Shook's piece *Silva* performed by Caffeine Theater.
- May 05 Chicago. Respondent: Erika Fischer-Lichte (Free University of Berlin) "The Mystery Plays - Ritual or Theatre?" Paper presented at the conference: Performance/Performativity in the Middle Ages. University of Chicago.
- Apr 05 Princeton. "Unsettling Wagner: A Seminar Series on the Stuttgart Production of the Ring." Invited to lead a weekend series of three seminars presented under the auspices of the (re)Constructing Music Seminar Series and sponsored by the Music Department at Princeton University.
- Apr 05 Chicago. Museum of Contemporary Art: post-performance discussion with Emio Greco and Pieter Scholten about their piece *Rimasto Orfano* (Abandoned Orphan) performed by their company Emio Greco | PC.
- Apr 05 Chicago Cultural Center. "Wagner, the Ring, and mise-en-scene." Paper presented at a day-long colloquium on Wagner's Ring sponsored by Lyric Opera of Chicago.
- Mar 05 Art Institute of Chicago. "What Does Wagner Want? The Ring, History, and Performance." Paper presented at a day-long colloquium on Wagner's Ring, co-sponsored by Lyric Opera of Chicago and the Art Institute of Chicago.

Mar 05 Cambridge/Boston. "A Picture Perfect Man: Senta, Absorption, and Wagnerian Theatricality." Paper presented at the conference: "New Perspectives on Wagner's *The Flying Dutchman*" at Harvard University.

LECTURES/PRESENTATIONS-cont'd:

- Mar 05 Chicago. Respondent: Eckhard John (Freiburg), "The Invention of 'Politische Musik'. Reflections on Hanns Eisler's *Die Massnahme* Op. 20." Paper presented at the conference: "Sound, Word, Image: The Moscow-Berlin Axis in Culture in the 1920s and 1930s." University of Chicago.
- Feb 05 Madison. "Towards an Archaeology of Modernism: Wagner and the Dramaturgical Vicissitudes of Music-Drama." Paper presented at the conference "Modernism's Multiple Media: Text, Image, Sound" sponsored by the Center for German and European Studies at the Univ. of Wisconsin.
- Jan 05 Basel. "Im Fliehen Erscheinen: Zur Dramaturgie der Figuration in *Tannhäuser*." Paper presented at the conference "Figur/ation" sponsored by the research group "Bild-Figur-Zahl" at the Univ. of Basel.
- Jan 05 WFMT-Chicago. "What is Dramaturgy?" Hour-long interview by Andrew Patner on WFMT's program *Critical Thinking*.
- Dec 04 Philadelphia. "Unsettling Opera: Staging the Artwork of the Future." Paper given at the annual meeting of the Modern Language Association as part of the panel "Opera in Performance" sponsored by the Discussion Group on Opera as Literary and Dramatic Form.
- Nov 04 Chicago. Museum of Contemporary Art: post-performance discussion with Josse De Pauw of the Flemish theater company Victoria about their multi-media performance piece "Übung."
- Aug 04 Mainz. Summer School in Performance and Media Studies at Mainz University. "What's in a Name? Nomination, Convention, and Television in *William Shakespeare's Romeo + Juliet* (Baz Luhrmann, 1996)."
- May 04 Stanford University. "Unsettling Figaro" [lecture co-sponsored by the Departments of German and Music] and "Adorno contra Wagner" [graduate colloquium sponsored by the Dept of Music]. Stanford University.
- Apr 04 Toronto. "What does Wagner Want? Thoughts on an Aesthetic (and Ideological)Vocabulary." Lecture for "The Opera Exchange: Multidisciplinary Approaches to Opera," co-sponsored by Canadian Opera Company/University of Toronto in conjunction with a new production of "Die Walküre" staged by Atom Egoyan.
- Feb 04 Chicago Symphony Orchestra: Beethoven/Schoenberg: Parallels and Paradoxes. Pre-concert lectures for program featuring Schoenberg's "Survivor from Warsaw" and Beethoven's Ninth Symphony. Daniel Barenboim, cond.
- Jan, Feb 04 Museum of Contemporary Art, Chicago: post-performance discussions with Big Dance Theater, Compagnie Felix Ruckert.
- Oct 03 GSA, New Orleans. "The Dramaturgy of Excess: Wagner and the Allegorization of Operatic History" paper presented in the panel "The Poetics of Excess" at the annual meeting of the German Studies Association, New Orleans.
- Oct 03 Chicago. "Unsettling Figaro" Lecture presented at the conference "Fashioning the Public Body around 1800" sponsored by the Center for Interdisciplinary Studies on German Literature and Culture, U of Chicago.
- Mar 03 Princeton University. Lecture on Wagner's *Tannhäuser*; roundtable with Carolyn Abbate and Nike Wagner on "Wagner in Production" sponsored by the Depts of German and Music.
- Dec 02 MLA, New York. Organizer and chair, session on opera and performance, sponsored by the Discussion Group on Opera as Literary & Dramatic Form. Participants: Hans Ulrich Gumbrecht (Stanford) and Carolyn Abbate (Princeton).
- Aug 02 University of Limerick, Ireland. "Fritz Lang and Wagner." Lecture presented at the conference "Wagner & Wagnerisms: Contexts - Connections - Controversies." Sponsored by the Centre for Irish-German Studies, University of Limerick and the Depts. of Music at the U. of Limerick and at Univ. College, Cork.
- July 02 Salzburg Festival, Salzburg Austria. Lectures on Alexander Zemlinsky's *Der König Kandaules* (1935) and Giacomo Puccini's *Turandot* (with a newly composed conclusion by Luciano Berio). Sponsored by the American Friends of the Salzburg Festival.

- May 02 University of Iowa, Faculty Studies Workshop on Opera. Lecture on Peter Sellars' production of Mozart's *Marriage of Figaro* to a group of approx. 25 faculty from the School of Music and the Depts. of Cinema Studies & Comparative Literature.
- Apr 02 University of Chicago, Midwest Faculty Seminar on Media Aesthetics. Franke Institute for the Humanities. Lecture on Stuttgart Opera production of Mozart's *Abduction from the Seraglio* to approx. 25 college faculty from around the Midwest.

LECTURES/PRESENTATIONS-cont'd:

- Jan 02 Trinity College, University of Toronto. "The Dramaturgy of Technology: *Salome* in Toronto." Lecture presented at a one-day symposium "Transformations of *Salome*" on the Canadian Opera Company production of Richard Strauss's opera; Atom Egoyan, director; Richard Bradshaw, conductor. Sponsored by the Munk Centre for International Studies.
- Jan 02 Lyric Opera Society of Chicago, Hyde Park Chapter. "Dramaturgy and Mise-en-scène." Lecture presented as part of an annual lecture series.
- Dec 01 University of California, Berkeley. "Between Sublimation and Audacity: The Dramaturgy of Expression in Verdi's *Don Carlos*" paper presented at the conference Primal Scenes. Sponsored by the Music Dept, the Townsend Center for the Humanities, and the Consortium for the Arts.
- Oct 01 Humanities Open House, U of Chicago "Shakespeare in Film: Baz Luhrmann's *Romeo & Juliet*." Lecture sponsored by the Division of Humanities.
- June 01 University of Iowa, Iowa City. "Abduction into Aesthetics: Mozart's *Entführung aus dem Serail* (Stuttgart Opera, 1998)." Keynote Speaker: Obermann Center Summer Research Seminar on "Opera in Context: Interdisciplinary Approaches to Creation, Performance, and Reception."
- May 01 WBEZ-FM, Chicago (NPR radio) "Odyssey" with Gretchen Helfrich. Roundtable discussion of adaptation of theater into other media. With Trevor Griffiths (British playwright of "The Piano" currently in repertory at Court Theater); Hank Sartin, (freelance film journalist and preceptor in the MAPH program) and myself.
- Feb 01 Chicago Historical Society. "The Strange Itinerary of Wagner's *Flying Dutchman*" Lyric Opera Insight Lecture Series. Sponsored by the Lyric Opera of Chicago.
- Jan 01 New York University. "'Va Pensiero'? Verdi and Theatrical Provocation," Keynote address at the conference: "Verdi 2001: An International Congress of Studies - Parma, New York, New Haven." Martin Chusid, organizer.
- Nov 00 Toronto: annual meeting of the American Musicological Society (AMS). "Abduction into Aesthetics: Mozart's *Entführung aus dem Serail* (Stuttgart Opera, 1998)." Session on "Staging the Operatic Voice." Participants included Carolyn Abbate, Philip Brett, Caryl Clark, Heather Hadlock, and Linda & Michael Hutcheon.
- Oct 00 Cornell Univ. Graduate seminar on Mozart's *Entführung aus dem Serail* co-sponsored by Pandaemonium Germanicum and the Depts. of German Studies, Music, & Comparative Literature.
- Oct 00 Cornell Univ. "Probing the Stakes of Hipness: Reading *William Shakespeare's Romeo & Juliet* (Baz Luhrmann, 1996)" Screening & lecture presented at the Dept of Theater, Film, and Dance. Co-sponsored by Pandaemonium Germanicum and the Depts. of German Studies; Theater, Film, and Dance; and Comparative Literature. (Also presented at Chicago Film Seminar, School of the Art Institute of Chicago, December 2000 and the Midwest Faculty Seminar on Shakespeare in Film, January 2000.)
- Oct 00 WBEZ-FM Chicago (NPR radio). "Odyssey" with Gretchen Helfrich. Roundtable discussion of new developments in opera production. With JoAnne Akalaitis (Director, NYC), Brian Dickie (Artistic Director, Chicago Opera Theater), and Christopher Alden (Director, NYC).
- June 00 Film Center of the Art Institute of Chicago. "Sporting Fascism: Leni Riefenstahl's *Olympia*," lecture co-sponsored by the Goethe-Institut Chicago, the Spertus Institute, and the Art Institute of Chicago in conjunction with the exhibit THE NAZI OLYMPICS: BERLIN 1936.
- May 00 Essen, Germany. Kulturwissenschaftliches Institut Nordrhein-Westfalen. "Gender, Translation, and the Dramaturgy of Excess: Peter Sellars Stages Mozart's *Marriage of Figaro*." Paper presented at the conference "Die Zukunft der Oper," co-sponsored by the Aalto Musiktheater Essen.
- Mar 00 Frankfurt/M, Germany. Oper Frankfurt. "Alterität und Medialität: Die Dramaturgie des Andersseienden bei Wagner." Paper presented at the conference "Die Aesthetik der Inszenierung."

DRAMATURGY

- 2002-04 Lyric Opera of Chicago. Production Dramaturg: *A Wedding*. A world premiere opera by William Bolcom, libretto by Arnold Weinstein, based on a film by Robert Altman. Premiere: Dec., 2004. (Dennis Russell Davies, cond; Robert Altman, dir.) Responsibilities included collaboration on production, libretto, & overall conception.
- 1987-88 Ballett Frankfurt. Production Dramaturg & Co-Author (with William Forsythe). *The Loss of Small Detail* and *Impressing the Czar*. Original ballets choreographed by William Forsythe.
- 1986-87 Frankfurt Opera. Assistant Stage Director and Associate Dramaturg for productions of Wagner's *Siegfried* and *Götterdämmerung* (Michael Gielen, cond.; Ruth Berghaus, dir.).
- 1983 Bremen Opera. Production Dramaturg: Giacomo Puccini, *Turandot* (Peter Schneider, cond; Marco Arturo Marelli, dir.).
- 1982-83 Frankfurt Opera. Apprentice Stage Director and Apprentice Dramaturg for productions of:
Puccini, *Manon Lescaut* (Michael Gielen, cond; Hans Günther Heyme, dir.)
Wagner, *Parsifal* (Michael Gielen, cond; Ruth Berghaus, dir.)
Offenbach, *La Belle Helene* (Peter Schneider, cond; Horst Zankl, dir.)

UNIVERSITY & PROFESSIONAL SERVICE

- Sep 09 to date Co-chair (with Christopher Wild), Graduate Research Workshop in Theater & Performance Studies; sponsored by the Council on Advanced Studies in the Humanities and Social Sciences. See <http://lucian.uchicago.edu/workshops/theaterperformancestudies/>.
- May 09 University of Amsterdam. Examiner. Dissertation defense of Pieter Verstraete. PhD candidate in Theater Studies. Dissertation topic: "The Frequency of Imagination. Auditory Distress and Aurality in Music Theatre." Dissertation director: Maaïke Bleeker.
- 2008-to date: Member, Provost's Working Group on Arts and Disciplines. Committee convened by the Associate Provost for the Arts.
- 2008-to date: Member, Arts Chairs, Directors, and Deans. Committee convened by the Associate Provost for the Arts.
- 2008-09: Member, Search Committee, Court Theatre Executive Director search.
- 2008-09: Member, Search Committee, Court Theatre & TAPS Dramaturg position (intensive meetings, throughout fall & winter quarter)
- 2007-to date: Member, Logan Arts Center Project Team. Weekly meetings considering design & conception of new interdisciplinary arts center at the University of Chicago.
- 2007-to date: Member, Logan Arts Center advisory board. Quarterly meetings considering design & conception of new interdisciplinary arts center at the University of Chicago.
- 2007 to date: Member of the curatorial committee, Court Theatre, Adaptations and Translations project (irregular meetings).
- 2004 to date: U of C representative, Berlin Consortium for German Studies (BCGS); annual meeting in NYC; irregular meetings on campus w/college advising staff.
- Oct 08: Evaluator, 3rd Year Review, Prof. Yuming He, (East Asian Languages and Civilizations, U of C).
- Feb 06 University of Amsterdam. Examiner. Dissertation defense of Bianca Michaels. PhD candidate in Theater Studies. Dissertation topic: Media and Contemporary Opera. Dissertation director: Christopher Balme.
- 2003-2006 Co-founder and Co-curator, Presidential Fellows in the Arts residency series.
- 2004-05 Chair, Ad-hoc committee (convened by the Master of the College) to consider the promotion of Heidi Coleman to Senior Lecturer.
- 2003-2005 Appointed member, Council on Advanced Studies in the Humanities & Social Sciences.
- 2003-2005,
2007- 08 Board Member, Arts Talk Series, Franke Institute for the Humanities.

2003-2004	Chair, Graduate Workshop In Performance Studies; workshop sponsored by the Council on Advanced Studies in the Humanities and Social Sciences.
2002 to date	Chair, Faculty Committee on Theater & Performance Studies
2001-2004	Elected member, University of Chicago College Council
2000-2005	Director of Graduate Studies, Dept of Germanic Studies.
2003-04	Chair, M.A. exam policy committee, Dept of Germanic Studies
2001-2004	Appointed member, Arts Planning Council (APC).
2001-2004	Appointed member, University of Chicago Arts Advisory Council.
2000-2001	Appointed member, Provost's Study Group on Advancing the Arts.
Autumn 2000	Chair, Search Committee to select a new director of University Theater.
1999-2002	Chair, Interdivisional Faculty Working Group on Theater & Performance Studies.
1998 to date	Appointed member, University Theater Advisory Board, University of Chicago.

READER'S REPORTS

Book Manuscripts: Univ of California P, Cornell UP, Duke UP, Indiana UP, U Minnesota P, Princeton UP, U of Chicago P, Oxford UP, and Ashgate.

Articles: *Cambridge Opera Journal, Critical Inquiry, German Quarterly, Germanic Review, New German Critique, PMLA.*

AWARDS

2007	Gastwissenschaftler (Guest Scholar), Zentrum für Literatur- und Kulturforschung Berlin. (May-June 2007)
2004	DAAD (German Academic Exchange Service) Grant for Short-Term Research in Berlin.
2004	Curricular Development grant, University of Chicago Arts Planning Council
1994-95	Social Science Research Council Postdoctoral Fellowship: Berlin Program for Advanced German & European Studies. One year of research at the Free University of Berlin.
1994	DAAD Short-Term Research Grant for Recent PhDs I declined this grant in order to accept the SSRC grant.
1994	Summer Research Fellowship, Columbia University Council for Research in the Humanities
1993	Summer Research Fellowship, Columbia University Council for Research in the Humanities
1992-93	Andrew W. Mellon Postdoctoral Fellowship in the Humanities at Stanford University. I declined this grant in order to accept the teaching position at Columbia.