

Martin Puchner
Curriculum vitae

Byron and Anita Wien Professor of Drama and of English and of Comparative Literature
Harvard University
Barker Center
12 Quincy Street
Cambridge, MA 02138
617-495-1139
puchner@fas.harvard.edu

Employment:

Byron and Anita Wien Chair in Drama and in English and Comp. Lit. Harvard	July 2011 -
Professor of English and Comparative Literature, Harvard	July 2010 -
H. Gordon Garbedian Chair in English and Comp. Lit., Columbia	July 2006 – June 2010
Associate Professor of English and Comp. Lit., Columbia	July 2005 – June 2006
Associate Professor of English, Cornell	July 2004 - June 2005
Assistant Professor of English and Comp. Lit., Columbia	July 1998 – June 2004

Education:

Harvard University, Ph.D., Comparative Literature	August 1998
UC Santa Barbara/UC Irvine, M.A.	June 1994
University of Bologna, Certificate	July 1993
Konstanz University, B.A. (equiv.), Philosophy and Comp. Lit.	February 1992

Leadership positions:

Theater, Dance, and Media, founding chair	2015 -
Mellon School of Theater and Performance Research	2010 -
Mellon-funded research school, currently primarily a summer school. Funding to date: \$950,000.	
Theater Ph.D. Program, co-chair, Columbia University	2002 - 2010
English, Associate Chair, Columbia University	2005 - 2007
European Research Council, SH5, advanced grants, chair	2013 - 2016
Grant volume: \$ 21 million.	

Monographs:

The Written World. A history of literature and writing technologies from the *Epic of Gilgamesh* to today. Forthcoming in North America from Random House, in the U.K. from Granta. Also forthcoming in Korean, Japanese, Chinese, German, Portuguese, Spanish, Italian, French, and Czech.

The Drama of Ideas: Platonic Provocations in Theater and Philosophy (New York: Oxford UP, 2010).
Paperback edition, fall 2013.

Winner, Joe A. Callaway Prize, best book in drama or theater, 2012.
Walter Channing Cabot Prize, 2011.

Reviewed in:
Comparative Drama 45:4 (Winter 2011)

New Theater Quarterly, 27:2 (2011)
Modern Drama 45 (2011)
The Drama Review 57:3 (2013)
Bryn Mawr Classical Review (2011)
Etudes Platoniciennes VIII (2011)
Theater Survey 53 (2012)
Philosophy in Review XXXII (2012)
Modern Philology 111:1 (2013)
Forum Modernes Theater 25.2 (2010)
Forum discussion in *Lebenswelt*
Interview with VOX.

Translation into Chinese forthcoming.

Poetry of the Revolution: Marx, Manifestos and the Avant-Gardes (Princeton: Princeton University Press, 2006).

Winner, 2006 James Russell Lowell Prize, awarded by the MLA.
Honorable Mention, 2007 Modernist Studies Book Prize.

Reviewed in:

New Left Review (November 2008)
Politics and Culture 2:2
Modernism/Modernity 14:1.
TDR: The Drama Review 51:1 (Spring 2007)
Theatre Survey 48:1 (Spring 2007)
Modern Drama 50:3
Theatre Journal 48:3
Comparative Literature 60:2
Svenska Dagbladet (February 7, 2007)
European Journal of English Studies 10:3 (December 2006)
Papers of Surrealism No 5 (2007).
Hallands Nyheter (February 12, 2007).
Year's Work in English Study XIV
Electronic Book Review (March 13, 2008)

Related publications:

Martin Puchner, "Fem teser om manifestets framtid," *Klassekampen*, Friday, June 29th, 2007, pp.14-15.
Reprinted in: *Rett Kopi dokumenterer fremtiden*, edited by Karin Nygaard and Ellef Prestaeter, *Rett Kopi*, 2007: 182-183.

The book was featured in the following colloquia and reading groups:

Modernist Studies Association, Tulsa (October 22).
ASTR, November 2006
University of Virginia, Seminar, March 2007

Expanded edition, in Turkish: ***Marx ve Avantard: Manifestolar, Devrimin Siiri*** (Istanbul: 6:45 Yayin, 2012).

For the role of the book in the New Modernist Studies controversy, see:

Max Brzezinski, "The New Modernist Studies: What's Left of Political Formalism," *minnesota review* 76 (2011); Martin Puchner, "The New Modernist Studies: A Response," *minnesota review* 79 (2012).

Stage Fright: Modernism, Anti-Theatricality, and Drama (Baltimore and London: The Johns Hopkins University Press, 2002; paperback edition, 2011).

Reviewed in:

Comparative Literature 56:1.

Modernism/Modernity 11:1.

Theatre Journal 55:3.

Modern Drama 46: 2.

Theatre Research International 29: 3.

The Germanic Review 78: 4.

Brecht Yearbook 29.

The Comparatist (May 2004).

James Joyce Quarterly 40.4

Journal of Beckett Studies 15:1&2 (Fall 2005/Spring 2006).

Theaterfeinde: Die anti-theatralischen Dramatiker der Moderne, expanded German edition of *Stage Fright*, translated by Jan Küveler (Freiburg: Rombach Verlag, 2006).

Reviewed in *Kult* 17 (2008).

Edited volumes and introductions:

Norton Anthology of Drama, 2nd shorter edition, co-editor (New York: Norton, 2014).

Norton Anthology of Drama, 2nd edition, co-editor (New York: Norton, 2014).

Norton Anthology of Western Literature, 2 volumes, general editor (New York: Norton, 2014).

Norton Anthology of World Literature, shorter edition (New York: Norton, 2013).

Norton Anthology of World Literature, 6 volumes, general editor (New York: Norton, 2012).

Theatre Survey, Editor, Journal of the American Society for Theatre Research, published by Cambridge University Press: 2005-2009.

Norton Anthology of Drama, shorter edition, co-editor (New York: Norton, 2009).

Norton Anthology of Drama, 2 vols., co-editor (New York: Norton, 2009).

Modern Drama: Critical Concepts, a 4-volume anthology of critical writing, editor (New York: Routledge, 2008).

Against Theatre: Creative Destructions on the Modernist Stage, co-editor, with Alan Ackerman (New York: Palgrave Macmillan, 2006; paperback edition, 2007).

The "Communist Manifesto" and Other Writings, with an introduction and notes by Martin Puchner (New York: Barnes and Noble, 2005).

Tragedy and Metatheatre: Essays on Dramatic Form, by Lionel Abel, with an introduction by Martin Puchner (New York: Holmes and Meier, 2003).

Six Plays by Henrik Ibsen, with an introduction and notes by Martin Puchner (New York: Barnes and Noble, 2003).

Edited journal issues:

- Alain Badiou, *Rhapsody for the Theatre***, edited by Martin Puchner, in *Theatre Survey* 49:2 (November 2008).
- States of the Field***, co-editor, with Jody Enders, anniversary issue of *Theatre Survey* 47:2 (2006).
- Kafka and the Theater***, guest editor, special issue of *The Germanic Review* 78:3 (2003).
- Modernism and Anti-Theatricality***, co-editor, with Alan Ackerman, special issue of *Modern Drama* 44:3 (2001).

Scholarly articles and book chapters:

- "Theater, Philosophy, Pedagogy," *PMLA*, Vol. 131, No. 2 (March 2016): 423-429.
- "Puppets," in *A New Vocabulary for Global Modernism*, edited by Rebecca Walkowitz and Eric Hayot (New York: Columbia UP, 2016).
- "Mais pourquoi Plato a-t-il brûlé sa tragédie?" in *Mises en intrigues: Rencontres Recherche et Création du Festival d'Avignon*, edited by Catherine Courtet, Mireille Besson, Françoise Lavocat and Alain Viala (Paris: CNRS Editions, 2016): 183-196.
- "Wittgenstein's Language Plays," *Philosophy and Literature* 39:1 (2015): 107-127.
- "The Chinese Garden and World Literature," in *Chinese Arts and Letters* 1:1 (spring 2014): 88-99.
- "Please Mind the Gap between Theater and Philosophy," *Modern Drama* 56:4 (Winter 2013), 540-553.
- "The Problem of the Ground: Martin Heidegger and Site-Specific Performance," in *Encounter in Performance Philosophy*, edited by Laura Cull and Alice Lagaay (Basingstoke: Palgrave, 2014): 65-86.
- "Goethe, Marx, Ibsen and the Creation of a World Literature," *Ibsen Studies* 13:1 (April 2013): 28-46. Reprinted in *Nordlit* 34 (2015): *Ibsen and World Drama*, pp. 1-14. Chinese translation published in Yangzee River Academic (2015).
- "World and Stage in *Enemy of the Stars*." In *Vorticism: New Perspectives*, edited by Mark Antliff and Scott Klein (Oxford: New York, 2013): 207-221.
- "World Literature and the Creation of Literary Worlds," special issue on world literature edited by Wang Ning, *Neohelicon* 38:2 (2011): 341-348.
- "Teaching Wordly Literature," in *Routledge Companion to World Literature* edited by Theo D'Haen et al. (Abingdon: Routledge, 2011): 255-264.
- "Dramatism," *The Work of Genre: Selected Essays from the English Institute* (ACLS Humanities E-books, 2011).
- "Drama and Performance: Toward a Theory of Adaptation," *Common Knowledge* 17:2 (spring 2011): 292-305.
- "Die Benennung der Welt (On Wittgenstein and Wagner), in *Wann geht der nächste Schwan: Ein Symposium in Bayreuth*, edited by Clemens Risi, Robert Sollich and Anna Toewe (Leipzig: Henschel Verlag, 2011).
- "It's Not Over ('Till It's Over): An Afterword," special issue on the avant-garde, *New Literary History* 41:4 (fall 2010): 915-928.
- "The Theater of Alain Badiou," *Theatre Research International* (2009): 34. (Reprint forthcoming in Fasri.)
- "Dünyasal Edebiyat" (Worldly Literature), *Varlık* (3/2009).
- "Theatre of Bodies, Theatre of Ideas: The Case of *Dionysus in 69*" in *Politik mit dem Körper*, edited by Friedemann Kreuder und Michael Backmann (Berlin: Transcript, 2009).
- "Plato's Shadows," in *Performing the Matrix*, edited by Meike Wagner (Munich: Podium, 2008).
- "Performing the Open: Actors, Animals, Philosophers," in *Animals and Performance*, special issue, edited by Una Chaudhuri, *TDR* 193 (spring 2007).
- "The Avant-Garde is Dead: Long Live the Avant-Garde," in *Mapping the Neo-Avant-Garde*, edited by David Hopkins (Amsterdam: Rodopi, 2006).

- "Kierkegaards Schattenrisse," in *Bild und Einbildungskraft*, edited by Bernd Hüppauf and Christoph Wulf (Munich: Fink Verlag, 2006).
- "Kenneth Burke: Theater, Philosophy, and the Limits of Performance," in *Staging Philosophy*, edited by David Krasner and David Saltz (Ann Arbor: University of Michigan Press, 2006).
- "The Aftershocks of *Blast*: Manifestos, Satire, and the Rear-Guard of British Modernism," in *Bad Modernism*, edited by Douglas Mao and Rebecca L. Walkowitz (Durham: Duke University Press, 2006): 44-67.
- "Entanglements: The Histories of *TDR*," *TDR* no. 50 (2006), 1:13-27.
- "The Performance Group: Between Theory and Theater," in *Restaging the Sixties: Radical Theaters and Their Legacies*, edited by James Harding and Cindy Rosenthal (Ann Arbor: University of Michigan Press, 2006).
- "Doing Logic with a Hammer: Wittgenstein's *Tractatus* and the Polemics of Logical Positivism," *Journal of the History of Ideas* 66:2 (spring 2005): 285-300.
- "De Sade's Theatrical Passions," *The Yale Journal of Criticism*, 18:1 (spring 2005): 111-125.
- "À l'arrière-garde du modernisme: Wyndham Lewis," translated by Gilles Philippe, in *Les Arrière-Gardes au Xxe siècle*, edited by William Marx (Paris: Presses Universitaires de France, 2004): 181-193.
- "Debord and the Theater of the Situationists," *Theatre Research International*, 29:1 (March 2004): 4-15.
- "Das Innenleben der Puppen: Neugier und Gewalt im unmenschlichen Theater," in *Philologische Neugier*, edited by Caroline Welsh (Berlin: Max Planck Institut, 2004).
Reprinted in: *Umwege des Lesens: Aus dem Labor Philologischer Neugier*, edited by Christoph Hoffmann and Caroline Welsch (Parerga Verlag, Berlin, 2006):79-90.
- "Kafka's Anti-Theatrical Gestures," *The Germanic Review* 78: 3 (summer 2003): 177-193.
- "The Theater in Modernist Thought," *New Literary History*, 33.3 (Summer 2002): 521-532.
- "Manifesto=Theatre," *Theatre Journal* 54 (2002): 449-465.
- "Screeching Voices: Avant-Garde Manifestos in the Cabaret," in *Avant-Garde Critical Studies*, ed. Dietrich Scheuneman (Amsterdam: Rodopi, 2001): 113-135.
- "Police, Paranoia, Theater: Thomas Pynchon's *Vineland*," in *Police Forces*, edited by Klaus Mladek (New York: Palgrave, 2007).
- "'Polyphonous Gestures': Wagnerian Modernism from Mallarmé to Stravinsky," *Criticism* 41:1 (Winter 1999): 25-39.
- "Reading the Sirens' Gestures: Kafka between Silent Film and Epic Theater," *Kafka Society Journal*, 21: 27-39.
- "Textual Cinema and Cinematic Text: The Ekphrasis of Movement in Adam Thorpe and Samuel Beckett," *EESE* 1:99.
- "Memories of Joyce," *Theory at Buffalo* 1 (1995): 53-71.

Essays and opinion pieces:

- "The Road to the Holy Mountain: On Patrick Leigh Fermor," *Public Books*, July 14, 2014.
- "World Literature, Indian-Style," *Inside Higher Ed*, March 2014.
- "Orhan Pamuk's Own Private Istanbul," *Raritan Review* 33:3 (2014): 97-107.
- "The Literature of Chinese Capitalism," *Inside Higher Ed*, March 20, 2013.
- "World Literature in Istanbul," *Inside Higher Ed*, August 27, 2012.
- "J.M. Coetzee's Novels of Thinking," *Raritan Review* XXX: 4 (spring 2011): 1-12.
- "Dead Reckoning: On J. M. Coetzee," *Bookforum* (Dec.-Jan. 2010).
- "Nothing But the Truths," *Bookforum* (April-May 2009).
- "In Memoriam Harold Pinter," *N+1* (January 2009).
- "When We Were Clones: The Novels of Kazuo Ishiguro," *Raritan Review* (spring 2008).
- "On Henrik Ibsen," *London Review of Books* 29:3 (February 2007).
- "Guantanamo Bay: A State of Exception," *London Review of Books*, vol. 26, no. 24 (December

16, 2004).

Encyclopedia entries:

- "The Modernist Drama," in *Encyclopedia of Modern Drama*, edited by Gabrielle H. Cody and Evert Sprinchorn (New York, Columbia University Press, 2007).
- "The Closet Drama," in *Encyclopedia of Modern Drama*, edited by Gabrielle H. Cody and Evert Sprinchorn (New York: Columbia University Press, 2007).
- "1848--The Reinvention of a Genre," in *New History of German Literature* (Cambridge: Harvard University Press, 2005).
- "Joe Orton," in *Contemporary British Writers* (New York: Charles Scribner's Sons, 1999): 363-78.

Theater reviews:

- "Tall Horse: Animating Animals," *HotReview*, edited by Jonathan Kalb (2005).
- "Beckett/Albee," directed by Lawrence Sacharow, *Theatre Journal* 56: 2 (2004): 306-308.
- "Two Puppet Operas," *HotReview*, edited by Jonathan Kalb (2004).
- "Mother Courage and Her Children," *HotReview*, edited by Jonathan Kalb (2004).
- "Mabou Mines Dollhouse," *HotReview*, edited by Jonathan Kalb (2003).
- "An Interview with JoAnne Akalaitis," director of *In the Penal Colony*, with music by Philip Glass, *The Germanic Review* 78:3 (summer 2003): 261-264.

Academic book reviews:

- A Shrinking Island: Modernism and National Culture in England* (Princeton: Princeton University Press, 2004), by Jed Esty, *Modernism/Modernity* 12:2 (2005): 352-353.
- Theater der Keuschheit, Keuschheit des Theaters: Zu einer Geschichte der (Anti-) Theatralität von Gryphius bis Kleist*, by Christopher J. Wild (Freiburg im Breisgau: Rombach, 2003), *Germanic Review* (spring 2007).
- The Portable Theater*, Alan L. Ackerman Jr. (Baltimore: Johns Hopkins University Press, 2000), *Theatre Journal*, fall 2001.
- Cambridge Companion to George Bernard Shaw*, ed. Christopher Innes (Cambridge: Cambridge University Press, 1998), *University of Toronto Quarterly*, 70:1.

Online teaching:

- Culture of Capitalism**, online course on literature and the arts in the nineteenth and twentieth centuries. Taught at Harvard Extension School and Harvard Summer School.

- Masterpieces of World Literature.** HarvardX MOOC, launch in fall of 2016. Combines travel footage from Troy, Istanbul, Weimar, and Jaipur with interviews and studio conversations.

Invited Talks and Public Lectures (selection; up to 2013):

- How to Stage Plato's Symposium, II, Stanislavsky Institute, Sao Paulo, July 27, 2013.
- How to Stage Plato's Symposium, I, Stanislavsky Institute, Sao Paulo, July 25, 2013.
- World Theater," Opening Keynote Address, Mellon School for Theater and Performance Research, June 3, 2013.
- Wittgenstein's Literary Heirs, Experimental Critical Theory Seminar, UCLA, May 23, 2013.
- The Drama of Ideas, Experimental Critical Theory Seminar, UCLA, May 22, 2013.
- American Liberal Arts Education, Simon Langton School for Boys, Canterbury, May 16, 2013.
- World Literature and the Creation of Literary Worlds, KIASH lecture II, May 15, 2013.
- On Ranciere's Emancipated Spectator, workshop, University of Kent, May 14, 2013.
- The Drama of Capitalism, KIASH lecture I, University of Kent, May 13, 2013.

Ho to Learn Things, Tel Aviv University, May 9, 2013.
 Workshop on Brecht, Tel Aviv University, May 8, 2013.
 How To Do Thing: On J. L. Austin, Symposium, Tel Aviv University, May 7, 2013.
 Theater and Philosophy: Please Mind the Gap," Hebrew University, May 6, 2013.
 Socrates on the Modern Stage, Tel Aviv University, May 5, 2013.
 Brecht's Messingkauf Dialogues, Tel Aviv University, May 5, 2013.
 Strindberg's Dance of Death, Red Bull Production, Lucille Lortel Theater, New York, April 27, 2013.
 Theater and Philosophy: Please Mind the Gap, keynote address, Performance Philosophy, University of Surrey, April 12, 2013.
 Socrates on the Modern Stage, Harvard Alumni Conference, April 6, 2013.
 How to Write a Revolution, keynote address, Yale Conference, March 29, 2013.
 Theater and Philosophy, Sorbonne, Paris, March 8, 2013.
 Teaching with the Norton Anthology of World Literature, Kennesaw State University, February 28, 2013.
 Reckford Memorial Lecture, University of North Carolina, Chapel Hill, February 21, 2013.
 Careers in Graduate Study in English, Harvard College Research Association, January 25, 2013.
 New Developments in World Literature, University of Lisbon, January 21, 2013.
 Wittgenstein's Dramatic Heirs, New University of Lisbon, keynote address, January 17, 2013.
 Poesis: The Creation of Literary Worlds, MLA, Boston, January 4, 2013.
 Modern Drama and Capitalism, Minzu University, Beijing, December 21, 2012.
 World Literature and the Creation of Literary Worlds, Minzu University, Beijing, December 20, 2012.
 Modern Drama and Capitalism, Beijing Foreign Studies University, December 19, 2012.
 World Literature, Tsinghua University, Beijing, December 19, 2012.
 Recent Trends in Literary Studies, Nanjing Normal University, December 14, 2012.
 Modern Drama and Capitalism, Nanjing Normal University, December 13, 2012.
 American Liberal Arts Education, Nanjing Normal University, December 12, 2012.
 World Literature and the Creation of Literary World, Nanjing Normal University, December 10, 2012.
 Theater and Philosophy, Shanghai Foreign Studies University, December 7, 2012.
 Wittgenstein and Dramatic Language, Richard and May L. Grey Center, University of Chicago, November 30, 2012.
 Wittgenstein's Literary Heirs, Nicholson Center for British Studies, University of Chicago, November 29, 2012.
 Global Theater History: A Response, Freie Universität, Berlin, November 16, 2012.
 How To Write a Revolution, Humanities Center, California State University, Chico, October 25, 2012.
 The Literature of Capitalism, World Institute seminar, Istanbul, June 25-July 6, 2012.
 Ibsen and World Literature, keynote address at the XXIII's International Ibsen Conference, Tromso, Norway, June 19, 2012.
 Theater and Philosophy, Opening Lecture, 2012 Mellon School session, June 4, 2012.
 World Literature and the Creation of Literary Worlds, Princeton University, Humanities Center, April 26, 2012.
 Wittgenstein's Literary Heirs, Keynote Address, Cornell University, April 21, 2012.
 Ranciere's Emancipated Spectator, Humanities Center, Harvard University, April 20, 2012.
 Plato and Modern Drama, Helen Clanton Morrin Lecture, Washington University, St. Louis, April 5, 2012.
 August Strindberg and the Drama of Ideas, Strindberg Symposium, Harvard University, March 2,

2012.

The Norton Anthology of World Literature, Baruch College, New York City, February 23, 2012 .
 FAS@400: Digital Humanities and World Literature. FAS Conversations, Harvard University,
 February 16, 2012.

Introducing the new Norton Anthology of World Literature, Austin, TX, Norton Conference, January
 4, 2012.

World Literature and the Creation of Literary Worlds, Department of English, Wake Forest
 University, November 17, 2011.

Reenactment and Site-Specific Performance, Department of Theater, UC Santa Cruz, November 9,
 2011.

Ibsen and World Literature, Ibsen Center, University of Oslo, October 28, 2011.

World Literature and the Creation of Literary Worlds, Mellon World Literature Workshop, UW
 Madison, October 7, 2011

Theater and Philosophy, Department of Theater, UW Madison, October 6, 2011.

Theater and Philosophy, Drama Center, University of Toronto, October 4, 2011

2011 Stubbs Lecture in Classics and English, University of Toronto, September 2011.

World Literature, University of Mainz, June 2011.

Keynote Address, 2011 Confutati Symposium, University of Utah, April 8, 2011.

Actors and Puppets: A Modern Rivalry, Interdisciplinary Arts Symposium, University of
 Nebraska, Lincoln, November 3, 2010.

The Creation of Literary Worlds, The Prince Alwaleed Bin Talal Bin Abdulaziz Al Saud Center
 for American Studies and Research, American University in Beirut, December 21, 2010.

World And Stage in *Enemy of the Stars*, Nasher Museum of Art, Duke University, October 30.

Good Taste and Bad: Canons, Genres, Worlds, keynote address, 22nd annual Tufts University
 English graduate student conference, October 22, 2010.

World Literature and the Creation of Literary Worlds, Shanghai, August 2010

Platon und das moderne Drama, Dahlem Humanities Center, June 3, 2010

Wittgenstein's Language Plays, Wissenschaftskolleg zu Berlin, May 29

Manifestos and Revolution, Chateau Neuf, Oslo, May 15, 2010

The Problem of the Ground in Theater and Philosophy, University of Aberystwyth, May 4,
 2010.

Wittgenstein's Language Plays, Freie Universität, Berlin, April 23, 2010

Gertrude Stein: Text und Theater in der Avantgarde, LMU München, January 22, 2010

Plato's Shadows: Theater and Philosophy, ECLA, Berlin, December 3, 2009

The Drama of Ideas, Wissenschaftskolleg zu Berlin, November 17, 2009

Platon und das moderne Drama, Konstanz University, November 3, 2009

Platon und das moderne Drama, University of Bern, November 2, 2009

Dramatism, English Institute, Harvard University, September 12, 2009

Dialogues of the Dead: Ritual-Theater-Philosophy, Mainz University, July 16, 2009

The Meaning of Alain Badiou, Dartmouth Humanities Center, May 21, 2009

What Is a Dramatic Text? Mellon Conference, University of Chicago, May 9, 2009

Tom Stoppard and the Juggling of Ideas, ACLA, Harvard University, March 29, 2009

Page, Stage, and Beyond, keynote address, Boston College, March 28, 2009

Theater and Philosophy: Socrates on the Modern Stage, Hopkins Philological Society, March 12,
 2009

Response to Alain Badiou, NYU November 2008

On Poetry of the Revolution, Emily Harvey Gallery, November 2008.

Worldly Literature, Istanbul, December 2008

Shaw and Wilde, Rutgers University, September 2008

Theater of Ideas, Mainz University, June 2008.
Plato and Drama, Mellon Foundation Workshop, UW-Madison, March, 2008.
Plato and Socrates, Theorizing Lecture, Kelly's Writers House, University of Pennsylvania
Socrates and Modern Drama, Modernism seminar, Harvard University, October 2007)
Theater and Philosophy, Duke, Humanities Center, October 2007.
The Spaces of Modernity, keynote address, Southern Comparative Literature Association,
Raleigh, September 2007.
On *Poetry of the Revolution*, invited speaker, University of Virginia, March 2007.
"Succès de Scandale: The Great Avant-Garde Cry for Attention, keynote address, Columbia
University, February 2007.
Shaw and the Modern Drama, American University, November 2006.
Plato's Shadows: On Philosophy and Theater, Northwestern University, September 2006.
Theater and Translation, Helsinki, August 2006.
The Philosophy of Animals: Coetzee's *Elizabeth Costello*, Istanbul, May 2006.
After the Avant-Garde, New School for Social Research, May 2006.
Kierkegaard's Shadow Figures, Yale University, February 2006.
Plato's Theaters, York University, November 2005.
Plato's Shadows, Harvard University, February 2005
The Avant-Garde is Dead; Long Live the Avant-Garde!, Plenary Address, University of
Edinburgh, September 2005.
Kierkegaard and the Ethics of Squinting, plenary address, Image and Imagination Conference,
New York University, October 2005.
Plato's Shadows, plenary address, Mainz University, August 2005.
Avant-Garde Drama, an interview with Martin Puchner, *National Public Radio*, fall 2002.
The Value of Theatricality, Plenary Address, ASTR, Philadelphia, November 2002.
Regular dialogues, discussions, and lectures at such theaters as The Classic Stage Company,
Roundabout Theater, Mint Theater, Resonance Ensemble.

Service to the Profession:

Advisory board, American Repertory Theater
Editorial board, *Chinese Arts and Letters*
Editorial board, *Modern Drama*.
Editorial board, *Forum Modernes Theater*.
Editorial board, *Philosophy and Literature*
Editorial board, *Anglia*.
Advisory board, Mint Theater Company, NY City.
Member of the Editorial Advisory Board, *Performance Interventions*, Palgrave Macmillan.
Reviews of book manuscripts and journal articles for Cornell University Press, Cambridge
University Press, Columbia University Press, Johns Hopkins University Press,
Routledge, Blackwell Publishers, Longman, and McGraw-Hill.
Associated Faculty, IPP, Performance and Media Studies, University of Mainz.
Member of the Program Planning Committee, 2005 ASTR conference.
Member of various prize committees for ATHE, ASTR.

Grants and Awards (selection):

Birkelund Fellow, Cullman Center, New York Public Library, 2017-2018
Guggenheim Fellowship, 2017
Permanent Foreign Member, *Academia Europaea*, 2011 -
Whitney J. Oates Fellow in the Humanities, Princeton University, spring 2011.

Wissenschaftskolleg zu Berlin, 2009 – 2010.

Chamberlain Fellowship, spring 2002.

Junior Faculty Development Leave, fall 2001.

Whiting Dissertation Completion Fellowship, 1997.

Derek Bok Teaching Award, 1997.

German Scholarship Foundation (Studienstiftung), 1991 – 1996.

Other:

Assistant director, *The Sorter* (HFF, 1992); Cannes Film Festival, official competition, 1993.

Director, actor, and sound designer, 1990-1992.

Create Account Log In. Chapter Leadership Positions. The SAE Collegiate Chapter is an opportunity for students to develop or enhance their leadership skills in a relaxed, non-threatening environment. All officer positions represent the Collegiate Chapter to the students, faculty, staff and the community. It is your responsibility to represent SAE and your university appropriately. Leaders like Steve Jobs, Elon Musk, and Warren Buffet, with their vision, unshakable determination, and persistent hard work, led their respective companies to great heights. With their belief and strong leadership qualities, they gave a new dimension to the world of business. After working with some good leaders and being in a leadership position myself, the understanding I have developed is that leadership can influence the crowd to believe, act, and work with perseverance to meet the greater good. Leadership is both a research area, and a practical skill encompassing the ability of an individual, group or organization to "lead", influence or guide other individuals, teams, or entire organizations. Often viewed as a contested term, specialist literature debates various viewpoints, contrasting Eastern and Western approaches to leadership, and also (within the West) North American versus European approaches.

leadership 1821, position of a leader, from LEADER (Cf. leader) + SHIP (Cf. ship). Sense extended by late 19c. to characteristics necessary to be a leader

Etymology dictionary. leadership [lɪˈdɜːrʃɪp] n. 1. the position or guidance of a leader 2. the ability to lead 3. the leaders of a group

English World dictionary. Even though every situation and leadership position is different, there are common signs that can help guide you. Count up how many of the descriptors below you can identify with, and we'll tell you how you did at the end of the article. This way, you'll know if it might just be your time to advance to the next level or at least start planning your next move.

7

8: Congratulations: It looks like you are ready for a leadership position! There is no need to hold back. What are you waiting for?