

**VITA**  
**LESLEY K. FERRIS**

Department of Theatre  
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**EDUCATION**

- Ph.D. 1979*      **University of Minnesota | Minneapolis, MN**  
Specialization in Theatre Arts with emphasis in directing, theatre history, dramatic theory and acting.  
**Dissertation:** "The Theatre of André Benedetto and *La Nouvelle Compagnie d'Avignon*: In Search of a Working Class Aesthetic."  
University Microfilms International (1979).
- M.A. 1974*      **San Diego State University | San Diego, CA**  
Drama with emphasis on directing.  
**Thesis:** "Directing Henrik Ibsen's *A Doll's House*."
- B.A. 1970*      **Mount Union College | Alliance, Ohio**  
Specializations in Speech, Drama, and English

**CURRENT**

- March 2009*      **Distinguished Professor of Theatre | Arts and Humanities, The Ohio State University**
- Jan 1998–July 2005*      **Chair/Professor | Department of Theatre, The Ohio State University**

**PREVIOUS EXPERIENCE**

- March 2014–June 2016*      **Interim Chair | Department of Theatre, The Ohio State University**
- June 2010–Dec 2012*      **Director | OSU/Royal Shakespeare Company Programs**
- January–Sept 2011*      **Interim Executive Director | The Arts Initiative, The Ohio State University**
- 1996–Dec 1997*      **Chair/Professor | Department of Theatre, Louisiana State University; Baton Rouge, Louisiana**
- 1990–July 1996*      **Director of Theatre/Artistic Director/Professor | Department of Theatre and Dance, The University of Memphis; Memphis, Tennessee**  
**Director of the M.F.A. Directing program.**  
**Artistic Director of the Theatre Season**  
• Teaching specialties include 20<sup>th</sup> century performance theory, gender and performance, dramatic theory criticism, and directing.
- 1981–1990*      **Acting Head of School of Drama (September, 1987–May, 1989), Coordinator of Drama for B.A. Performance Arts (1983–1990), Cofounder of the M.A. Performance Arts degree (1988) | Middlesex Polytechnic (now Middlesex University), School of Drama; London, England**
- Feb–May 1987*      **Guest Professor | Department of English, New York University**  
• Course taught: Shakespeare in Performance.

- 1979–1982      **Artistic Director** | *York and Albany Theatre; Camden Town, London, England*
- 1979–1982      **Professor** | *London International Film School*  
 • Teaching film directors in training how to work with actors.
- 1980–1990      **Part-time Lecturer** | *London Abroad Program, University of Minnesota*  
 • Fringe Theatre
- 1979–1982      **Joint Examination Board** | *Oxford–Cambridge University*  
 • A level Examiner in English Literature.
- 1975–1978      **Teaching Associate** | *Theatre Arts Department, University of Minnesota*
- 1974–1978      **Supervisor** | *University Theatre Ticket Office, University of Minnesota*  
 • Supervisor of ticket sales, publicity, and house management for a ten–play season, for a performance arts complex with four theatres.
- 1971–1973      **Community Theatre Director and Youth Club Supervisor** | *Miramar Naval Air Station, Special Service Division; San Diego, CA*

## EXTERNAL TEACHING

- Dec 2002–2003      **Co-director** | *“Performance and Culture in Cuba”*  
 • A 9-day in-country experience, funded in part by the Ohio Arts Council.
- Dec 2001      **Faculty** | *London Honors Program*  
 • An 8-day program on history and culture of London.
- Aug/Sept 2000/2001/  
2003/2005/2008/2010      **Resident Director** | *London Theatre Program*  
 • A 5-week program on Contemporary British Theatre.
- June 1994 & 1995      **Teaching Artist** | *Arts in the Schools Institute*  
 • Invited by Memphis Arts Council to teach and offer workshops at their Arts in the Schools Institute.
- Dec 2001      **Facilitator/Workshop Leader** | *Center for Research on Women, The University of Memphis*  
 • Invited to teach at their national symposium: **In the Classroom and Beyond: Race, Gender, Class, and the Curriculum in Higher Education.**

## PUBLICATIONS

- “Staging Violence Against Women: A Long History of Replays” **Theatre Symposium**, first published in 1999. Panna Adorjani, the editor of a Romania-based theatre periodical, *Játéktér*, (that publishes research on theatre in Hungarian language for the Hungarian theatre-makers of Romani) translated the essay for the spring 2016 feminist performance issue.
- “Re-dressing Women’s History in the Special Operations Executive: *The Camouflage Project*”, co-authored with Mary Tarantino, **Working Memory: Women and Work in World War II**, editors Marlene Kadar and Jeanne Perreault (Ontario, Canada: Wilfred Laurier Press, 2015).
- **Contemporary Women Playwrights: Into the Twenty-first Century**, co-edited with Penny Farfan (Palgrave Macmillan, 2013). Co-author of Introduction; co-author with Melissa Lee, *Performing (Our)Selves: The Role of the Actress in Theatre-History Plays by Women.*”
- “Bobby Baker’s **Kitchen Show** and **Drawing on a Mother’s Experience**”, for Routledge Performance Archive, (Online source for contemporary performance, 2013).

- “Contemporary *Ekkeklemas* in Site-Specific Performance”, **Performing Site-Specific: Politics, Place, Practice**, editors Joanne Tompkins and Anna Birch (London: Palgrave Macmillan, 2012).
- “A Discourse on Staging a Writer’s Worlds”, co-authored with Johanna Frank in special issue on Adrienne Kennedy, **Modern Drama** (University of Toronto Press, Vol. 55, No. 1, Spring 2012).
- Co-editor with Penny Farfan (University of Calgary) of a special issue on “Contemporary Women Playwrights” **Theatre Journal** (Johns Hopkins University Press, December 2010); co-wrote issue introduction.
- “Incremental Art: Negotiating the Route of London’s Notting Hill Carnival” in **Social Identities: Journal for the Study of Race, Nation and Culture** (Routledge, Vol. 16, No. 4, July 2010). Special Issue: Carnival Crossfire: Art, Culture, Politics; Guest Editor: Michaeline A. Crichlow.
- “**The Great Game: Afghanistan**” (Tricycle Theatre, London) in **Theatre Journal** (Johns Hopkins University Press, Vol. 62, No. 2, May 2010).
- “Bobby Baker’s ‘Diary Drawings: Mental Illness and Me, 1997-2008’”, in **N.Paradoxa: International Feminist Art Journal** (KT Press, Vol. 25, 2010).
- Review of **African Theatre Companies** (ed. James Gibbs), in **Research in African Literatures** (Indiana University Press, Vol. 40, No. 4, Winter 2009).
- “The Challenges of Archiving and Researching Carnival Art” in **Theatre Survey**, (Cambridge University Press, Vol. 50, No. 1, May 2009).
- “Lear’s Daughters and Sons: Twisting the Canonical Landscape” in **Feminist Theatrical Revisions of Classic Works: Critical Essays**, edited by Sharon Friedman (McFarland, 2009).
- “Performing History into the Future: Mary Wollstonecraft in Newington Green”, **Theatre Forum: International Theatre Journal** (No. 33, Spring 2008).
- “Daily Life 1: **Kitchen Show**”, in **Bobby Baker: Redeeming Features of Daily Life**, editors Michèle Barrett and Bobby Baker (Routledge, 2007). [Invited reprint for first retrospective of Baker’s work].
- **Midnight Robbers: The Artists of Notting Hill Carnival**, edited by Lesley Ferris and Adela Ruth Tompsett (Carnival Exhibition Group: London, 2007).
- “Digital Dreams: Sleep Deprivation Chamber”, **The Potentials of Spaces: The Theory and Practice of Scenography and Performance**, editors Alison Oddey and Christine White (Intellect Books Ltd, Bristol, 2006.)
- “Fragments of a Life: Performing History in Newington Green”, **Theatre Forum: International Theatre Journal**, (No. 28, Winter/Spring 2006).
- “Rejuvenating a Classic” (essay on the Old Vic Theatre, London), **Stage Directions**, (February 2006).
- “On the Streets of Notting Hill: Carnival as/is Theatre”, **Theatre History Studies**, (Vol. 25, 2005).
- “Katharine Cornell and Guthrie McClintic”, in **The Gay and Lesbian Theatrical Legacy**, editors Billy J. Harbin, Kim Marra, and Robert A. Schanke (University of Michigan Press, 2005).
- Book review of **Carnival!**, editor Barbara Mauldin (2004) and **Carnival: Culture in Action, The Trinidad Experience**, ed. Milla Riggio (2004) in **Theatre Journal** (Johns Hopkins University Press, December 2005)
- “A Royal Expatriate”, (Interview/article on Diane Borger and The Royal Court Theatre), in **Stage Direction** (February 2005).

- "Horse & Bamboo's **Company of Angels**", in **Theatre Forum: International Theatre Journal** (No. 25; Summer/Fall 2004).
- Book review of Miller, Taylor and Carver's **Voices Made Flesh: Performing Women's Autobiography** (2003) in **Modern Drama** (University of Toronto Press, No. 2; Summer 2004).
- Book review of Aston's **Feminist Views on the English Stage: Women Playwrights, 1990-2000** (2003) in **Theatre Journal** (Johns Hopkins University Press, December 2004).
- "Cooking Up The Self: Bobby Baker and Blondell Cummings 'Do' the Kitchen", in **InterFaces: Women/Autobiography/Image/Performance**, editors Sidonie Smith and Julia Watson (University of Michigan Press, 2002).
- "The Overview" and "Women in Theatre" entries in **Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge** (2001).
- **Types of Drama**, 8<sup>th</sup> Edition (Addison Wesley Longman) (2001) invited co-editor with Sylvan Barnet and Gerald Rabkin for expanded theatre anthology.
- "The Mask in Western Theatre: Transformation and Doubling", **Masks: Faces of Culture**, edited by John Nunley and Cara McCarty (Harry N. Abrams, Inc. 1999).
- "Staging Violence Against Women: A Long History of Replays" **Theatre Symposium**, edited by John Frick (University of Alabama Press, 1999).
- "Cross-dressing and Women's Theatre", **The Routledge Reader in Gender and Performance**, edited by Lizbeth Goodman with Jane de Gay, (London: Routledge, 1998).
- "Kit and Guth: A Lavender Marriage on Broadway", **Passing Performances: Queer Readings of Leading Players in American Theatre History**, edited by Robert A. Schanke and Kim Marra, (University of Michigan Press, 1998).
- "Balzac and Sand: Fictional Cross-Dressings and Ways of Seeing" **Women and Theatre: Occasional Papers 4**, The University of Birmingham, U.K. (October 1997).
- "The Female Self and Performance: The Case of **The First Actress**", **Theatre and Feminist Aesthetics**, edited by K. Laughlin and C. Schuler, (Farleigh-Dickinson, 1995).
- **Crossing the Stage: Controversies on Cross-dressing**, a collection of essays edited and with an introduction by Lesley Ferris, (London & New York, Routledge, December, 1993).
- **Acting Women: Images of Women in Theatre**, MacMillan Press, London (January, 1990) and New York University Press (January, 1990). Reprinted twice in UK, MacMillan Press, London (1992).
- "The Golden Girl," **The New Women and Her Sisters: Feminism and Theatre 1850-1914**, edited by V. Gardner and S. Rutherford, (London: Harvester Wheatsheaf, 1992).
- Review essays published: **Modern Drama**, **Theatre Journal**, **Theatre Insight**, and **TDR (The Drama Review)**, **NTO**, (**New Theatre Quarterly**).
- "Absent Bodies, Dancing Bodies, Broken Dishes: Feminist Theory, Post Modernism, and the Performing Arts," **SIGNS: Journal of Women in Culture and Society** (Review Essay) (The University of Chicago Press, Autumn 1992, pp. 162-172).
- **MTD: Music-Theatre-Dance: A Journal of the Performing Arts**, founding co-editor (1989-90).
- "Working Girls Working," **Hurricane Alice**, (Feature Review, Winter, 1988). Critical analysis of Lizzie Borden's film *Working Girls*.

- "Blowing My Own Horn: Women and Musical Instruments," **Women's Review** (May, 1986).
- "Jean Seberg – Burnt at the Stake Yet Again," **Hurricane Alice**, (Feature Review, Summer, 1985). Review and analysis of the National Theatre musical *Jean Seberg*.

## ORIGINAL SCRIPTS AND ADAPTATIONS

- **Private Words: The Hiding of Ann Frank's Diary**, script written for Memphis Moving Line tour (Spring 1994; new tour to Columbus Public Schools and Jewish Community Center, Fall 2001, Winter 2002).
- **The Fall River Ax Murders** (Middlesex Polytechnic, Spring 1990).
- **The Subjugation of the Dragon**, a play script given two productions in London (York and Albany Theatre, 1981 and 1982) and a third production at the University of Essex (1984).
- **The Death of Harlequin**, adapted from *commedia del'arte* scenarios (Spring–Fall, 1979).
- **Route Through Venice** by Andre Benedetto. Translated and adapted for The Guthrie 2 Theatre (1978).

## CREATIVE WORK: DIRECTING

- Camden People's Theatre, London for Palindrome Productions: Staged reading of **Dancing to the Blast** by Monirah Hashemi, part of *the Sahar Speaks: Voices of Women from Afghanistan* project. July 2018.
- Theatre503, London for Palindrome Productions: **Sahar Speaks: Voices of Women from Afghanistan**, Artistic Director. October, 2017. Presented 3 plays based on stories written by Afghan women. Interviewed by BBC Persia.
- Cockpit Theatre, London for Palindrome Productions: **Watching Glory Die** by Judith Thompson, European premiere. July 2016.
- Courtyard Theatre, London for Palindrome Productions: **A Land Without People** by Brian Rotman, premiere, four week run. July 2015. Produced a summer season: Staged reading of Adam P. and Adrienne Kennedy's **Mom How Did You Meet the Beatles?**, performances of **Dancers** by Emma Dante (English language premiere), **Hector** by Sifiso Mazibuko, and **24 Hours of #Ferguson** by Melonie Mazibuko.
- Theatro Technis, London and Barn Theatre, Smallhythe Place (Kent): **The First Actress** produced by Palindrome Productions on August 5 and August 9, 2014. Cast composed of Ohio State and British actors.
- Roy Bowen Theatre, Ohio State University. **The First Actress** by Christopher St. John as part of "The First Actresses: 1660's-1930's" Symposium (May 2014)
- Theatro Technis, London, England. Workshop production of **The Camouflage Project**. As part of OSU's London Theatre Program (September 2010).
- Tshwane University of Technology, Department of Drama, Pretoria, South Africa: **The Crucible** by Arthur Miller (August/September 2006).
- Tisch School of the Arts, Department of Drama, New York City: **A Movie Star Has to Star in Black and White** by Adrienne Kennedy (March/April 2006).
- Virginia Arts Festival, Norfolk, Virginia and Buffalo Philharmonic: **A Midsummer Night's Dream** with the symphony by Mendelssohn; Conductor JoAnn Faletta, for The Virginia Symphony and the Buffalo Philharmonic (April-May 2005).

- The Ohio State University, Department of Theatre:

**Twelfth Night**, School Tour: 5 public performances, 15 schools reaching over 2,000 young people in the Columbus and central Ohio.

**The Silent Soldiers' Memorial:** conceived and directed , processional performance at the Wexner Center for the Arts, the Thompson Library, the Oval on The Ohio State University campus. Featured documentary on WOSU public broadcasting and NBC News. Performed on April 6, 2017, the centenary of the USA entering World War I.

**Forbidden Zones: The Great War**, new work premiere, conceived and directed , March-April 2017.

**Enemy of the People** by Henrik Ibsen, new version by Rebecca Lenkiwicz (November 2015).

**The Visit** by Friedrich Durrenmatt (Feb/March 2013).

**The Camouflage Project**, remounted touring version for Washington, DC. (June 2012).

**Matchmaker** by Patricia Suárez, translated by Ana Puga. North American premiere (February 2012).

**The Camouflage Project** co-conceived by Lesley Ferris and Mary Tarantino, Premiere (May 2011).

**Song for Coretta** by Pearl Cleage (OSU and Lincoln Theatre, February/March 2010).

**Machinal** by Sophie Treadwell (February/March 2009)

**The Children's Hour** by Lillian Hellman (May 2007).

**Escuela del Mundo** by Catherine Filloux, world premiere, co-commissioned by OSU Theatre and the Office of International Affairs (February, March 2005).

**Photographs from S-21** by Catherine Filloux (October 2003).

**Sleep Deprivation Chamber** by Adam P. and Adrienne Kennedy, collaboration with Advanced Computing Center for Art and Design (ACCAD), (May 2003).

**Saint Joan of the Stockyards** by Bertolt Brecht, with Music by Eisler and Weill (May-June 2002).

**Wit** by Margaret Edson. Central Ohio Premiere (May 2001); selected for "Plays that Make a Difference Award" by Columbus Theatre Roundtable.

**Angels in America Part Two: Perestroika** by Tony Kushner (November 1999).

**Feral Music** by Brian Silberman (February 1998).

- Louisiana State University, Department of Theatre:

**The Secret Garden** by Marsha Norman and Lucy Simon with the School of Music (June 1997)

**King of the Clouds**, by Michael Ching and Hugh Moffatt (a forty minute opera that toured to local high schools, Spring 1997)

- The University of Memphis, Department of Theatre and Communication Arts:

**Angels in America: Perestroika** by Tony Kushner (April 1996).

**The Rover** by Aphra Behn (February 1994, received multiple awards from the Memphis Arts Council/Memphis Magazine Theatre Awards).

**Whale** by David Holman (selected by the Memphis Arts Council for the Arts in the School Institute – June 1992).

**Portrait of Dora** by Hélène Cixous (regional finalist in the American College Theatre Festival, Hattiesburg, Mississippi — January 1991).

- Edinburgh Festival – August 1988

**Quasimodo!** – premiere of a musical drama, book and lyrics by Max Handley, music by Richard Rowland, based on **Notre Dame de Paris**, by Victor Hugo.

- Middlesex Polytechnic/University, School of Drama: (between Fall 1981 - Spring 1990)

**The Fall River Ax Murders** based on Lizzie Borden's trial, devised by Lesley Ferris

**Gothic**, based on poetry and prose of Byron, Shelly, Mary Shelly and Mary Wollstonecraft, devised by Lesley Ferris

**Methusalem**, by Ivan Goll

**The Club**, by Eve Merriam

**Impact of the City**, poetry by Brecht, Mayakovsky, music by Weill, Eisler

**Portrait of Dora**, by Hélène Cixous

**Queen Christina**, by Pam Gems

**Hair**, the musical by Galt McDermott

**Five Visions**, poetry by Brecht, music by Eisler

**The Bathhouse**, by Vladimir Mayakovsky

**Man Equals Man**, by Bertolt Brecht

**Top Girls**, by Caryl Churchill

**The Suicide**, by Nikolai Erdman

**The House of Bernarda Alba**, by Federico Garcia Lorca

**Gas II** by Georg Kaiser

**The Ice Wolf**, devised T.I.E. show

**Marat/Sade**, by Peter Weiss

**The Island of Jewels**, by J. R. Planche

- York and Albany Theatre, London: (Between 1979 and 1982)

**ARREST!** by Nicholas Rankin, based on stories by Jorge Luis Borges

**The Subjugation of the Dragon**, by Lesley Ferris

**The Nose**, by Jan Dalley, based on the story by Gogol

**I'm the Original**, by Brian Rotman

**Death of Harlequin**, based on *commedia del'arte* scenarios, created by Lesley Ferris, toured London fringe venues and schools

- Guthrie 2 Theatre, Minneapolis: (1978)

**Route through Venice**, by André Benedetto

- University of Minnesota, Department of Theatre Arts (1975-1978)

**Masque of the Red Death**, adapted from the story of Edgar Allen Poe in the style of Japanese Bunraku puppets,

**Summer and Smoke**, by Tennessee Williams (Main season, awarded best production of the year),

**Jack, or the Submission**, by Eugene Ionesco

- San Diego State University, Drama Department: (1971-1974)

**A Doll's House** by Henrik Ibsen, **Motherlove** by August Strindberg, **The Tiger** by Murray Schisgal, **Trees** by Israel Horowitz

- Numerous productions for Miramar Community Theatre (California) and Mount Union College (Ohio)

## PRODUCING, CURATING, ARTISTIC DIRECTOR

- **Palindrome Productions**, founded in 2014, London. Artistic Director and Producer.
- **Dancing in the Streets: Carnival from Britain, Brazil and Beyond**, co-curator with Nena Couch and Adela Ruth Tompsett at the Thompson Library Gallery, The Ohio State University, (January 13—April 24, 2016).
- **Midnight Robbers: The Artists of Notting Hill Carnival**, co-curator of exhibition with Adela Ruth Tompsett, at the Art Museum, University of Memphis (July 17-September 10, extended to September 25, 2010).
- Selections from **Midnight Robbers: The Artists of Notting Hill Carnival** exhibited at USITT Conference and Stage Expo, Cincinnati, Ohio (March 18-March 21, 2009).
- Video and Carnival Interactive from **Midnight Robbers: The Artists of Notting Hill Carnival** exhibited at the international conference “Carnival, ‘A People’s Art’, and ‘Taking Back the Streets’”, York University, Toronto, Canada. (July 31-August 3, 2008)
- **Midnight Robbers: The Artists of Notting Hill Carnival**, co-curator of exhibition with Adela Ruth Tompsett, in City Hall, Queen’s Walk, London (funded by Arts Council England and Mayor of London, September 26-October 30, 2007) and inaugural exhibition at the OSU Urban Art Space in Columbus, Ohio (funded by Ohio Arts Council, Greater Columbus Arts Council, and various grants from Ohio State University, February 4-April .)
- **Peer Gynt** by Henrik Ibsen, music by Edvard Grieg; co-production of OSU Theatre and Columbus Symphony Orchestra in association with the Wexner Center for the Arts (March 2001).
- Memphis State University and Tennessee Bank Equity production of **A Streetcar Named Desire** by Tennessee Williams with Dixie Carter in the role of Blanche. (Four week run, summer 1993.)

## PRESENTATIONS

- “Feminist Playwriting in the Twenty-First Century: Staging the Extra/Ordinary”, co-convener with Penny Farfan, Working Group for American Society of Theatre Research, 18 scholars, Atlanta, Georgia, November 2017.
- “A Feminist Time Machine: Women Playwrights’ Strategy of the Pageant”, invited keynote at symposium *Theatrum Mundi VIII - Time - An Interdisciplinary Approach*, Dubrovnik, Croatia. (Sept. 2017)
- “Staging Birth in the Face of Death: Women’s Work on the Front” International Federation of Theatre Research Conference—Panel: Gender and Modernism: Genealogies of Performance Stockholm, Sweden (June 2016)
- “The Pains that Push My Pen”: Alice Childress and Staging a Life,” at 1st Biennial Conference of IABA- Americas Chapter: Encounters Across the Americas: Archives, Technologies, Methods, Humanities Institute at University of Michigan, (June 2015). Panel entitled “A Stage of Her Own: Masks and Faces in Autobiographical Plays by Women” included Melissa Lee and JiRye Lee, OSU PhD students.
- “Excavating Modernist Women’s Theatre History” Panel, co-organizer (Penny Farfan), presented “‘Live Wire’ Lesbians” International Federation of Theatre Research Conference, Warwick University, Coventry UK, (July 2014)
- “Memory and Remembrance: Following the Women of the SOE (Special Operations Executive)”, co-presented with Mary Tarantino at Fighting Women in Europe and Asia during and after World War II, Wassenaar, Holland (June 11-13, 2014)
- “‘Live wire’ Lesbians’: Edith Craig’s Pioneering Visions” at Queer Places, Practices, and Lives II, The Ohio State University (May 16-17, 2014)



- “The First Actresses: 1669’s-1930’s”, co-organized (with Nena Couch) an international symposium, May 23-24, 2014, Drake Performance and Event Center, The Ohio State University.
- “‘Then the curtain rose.’— Performance and Gender in the Age of the Feminist Pageant” International Federation of Theatre Research Conference, Barcelona, Spain (July 2013).
- “The First Actress”—Workshop at Royal Conservatoire of Scotland in Glasgow (December 1, 2012)
- “Staging the Modernist Actress”, International Federation of Theatre Research Conference: ‘Mediating Gender through Performance: Women Playwrights at the Turn of the Twenty-First Century, Part I and II’, Panel organizer with Penny Farfan. Santiago, Chile (July 2012)
- “Troubling Stories: The African American Actress on the Stage”, 4<sup>th</sup> International Conference on American Theater and Drama, Conference Theme: ‘The Romance of Theater: American Drama and Its Stories’, Seville, Spain (May 2012).
- Introductions and Comments for the International Symposium on “The Camouflage Project”, organized by
- “Staging the Self: Modernity’s Performance of Female Character”, International Federation of Theatre Research Conference, Munich, Germany (July 2010).
- “Images of Africa in London’s Notting Hill Carnival”, Symposium on African Art, Art Museum at University of Memphis, event to launch the new graduate program on Arts of Africa and the African Diaspora (April 24, 2010).
- “Mimesis and Beer: Finding Dionysus in SITI Company’s **Who Do You Think You Are**”, Roundtable discussion, Narrative, Science and Performance Symposium, Project Narrative, The Ohio State University and the Wexner Center for the Arts (Oct 2009).
- “Contemporary Women Playwrights” Working Session Co-Leader (with Penny Farfan, Calgary), American Society for Theatre Research Conference, San Juan, Puerto Rico (November 2009).
- “Staging the Female: Male Mimesis and the Actress in Contemporary Theatre”, International Federation of Theatre Research Conference, Lisbon, Portugal (July 2009).
- “‘An Army of Freedom’: Cultural Citizenship and London’s Notting Hill Carnival”, Carnival Art Colloquium, University of Iowa (June 2009).
- “‘Lethal Currents’: Sophie Treadwell’s *Machinal* and Staging Execution”, III International Conference on American Drama and Theatre: Violence on Stage, Cadiz, Spain (May 2009).
- “Class Currents: Sophie Treadwell’s *Machinal* and Staging Execution”, MidAmerica Theatre Conference (MATC), Chicago (March 2009).
- “Writing and Right-ing: Kennedys’ **Sleep Deprivation Chamber**”, Symposium—Reflecting on the Work of Adrienne Kennedy, Department of Theatre, Miami University, Ohio (October 2008)
- “The Changed Face of the Mas-Playing Citizen: Framing Today’s Carnival Art”, Culture and Citizenship Conference, St. Hugh’s College, Oxford University, England (Sept. 2008)
- “Designing for the Diaspora: Images of Resistance in Contemporary British Carnival”, International Conference: Carnival, ‘A People’s Art’, and ‘Taking Back the Streets’, York University and University of Toronto, Canada (July/August 2008).
- “Celebrating Globalization: 65 Years on International Study at the Ohio State University”, panel speaker, invited by Jackie Royster, Executive Dean of the Colleges of Arts and Sciences at the Columbus Metropolitan Club (March 2008).

- “Images of Africa in Contemporary British Carnival”, Creolising Europe Conference, Manchester University, Manchester, England (September 2007).
- “Designing Allegories of Resistance and Celebration: Images of Africa on the Streets of London”, International Federation of Theatre Research Conference at Stoellenbosch, South Africa (July 2007).
- “Montage Moments of Feminist Women in Theatre”, invited speaker at Performing Gender Interdisciplinary Conference in Women’s Studies, Middle Tennessee State University (February 2007)
- “Performing Brazil in London”, paper presented at the Lusophone Globalities Working Group at Ohio State University (November 2006)
- “Carnival Interactive”: a multi-media, interactive computer program on London’s Notting Hill Carnival, beta-tested at the Mayor of London’s Caribbean Showcase, Hyde Park, London (August 28, 2006) co-creators Brian Stone (Dept of Design), Brandan Craft (Dept of Design), Ruth Tompsett (Middlesex University)
- “Urban Art Strategies: The Artists of Notting Hill Carnival”, invited lecture at Advanced Research Seminar Series, Faculty of the Arts, Tshwane University of Technology, Pretoria, South Africa (August 2006).
- ‘Adrienne Kennedy’s **A Movie Star Has to Star in Black and White**”, invited lecture at Advanced Research Seminar Series, Faculty of the Arts, Tshwane University of Technology, Pretoria, South Africa (August 2006).
- “Adrienne Kennedy: **Movie Star** and Others in Black and White”, invited speaker with Elin Diamond, Awam Amkpa and Robert Vorlicky on panel about Kennedy’s work at Department of Drama, Tisch School of the Arts, New York City (April 2006)
- “Violence Against Women in Theatre”, Conference on Women and Performance at University of Fez, Morocco (November 2005).
- “‘Playing Mas’ in Port of Spain and London: A Mandate for Theatre?”, The University of Iowa Obermann Center for Advanced Studies, Research Seminar (July 2005).
- “From ‘*Oh What a Lovely War*’ to ‘*The Big Life*’: Transforming Community at the Theatre Royal Stratford East”, International Federation of Theatre Research (IFTR) at College Park, Maryland (June 2005).
- “Skirt(ing) Comedy and Gender Play with Aristophanes”, invited paper at The Body and Ancient Drama International Conference, Elefsina, Greece (October 2004).
- “Carnival as/is Theatre”, invited lecture, part of a series for The Society for Theatre Research, London, United Kingdom (October 2004).
- “The Actress in Western Culture”, invited lecture for the History Club Meeting, Columbus, Ohio (October 2004).
- “Cuban Art and Performance”, invited public lecture with Dan Gray for the Ohio Arts Council’s Riffe Gallery exhibit: **Cuba Oriente: Contemporary Painting from Eastern Cuba** (October 2004).
- “Digital Dreaming with Kennedys’ **Sleep Deprivation Chamber**”, Keynote Speaker at Different Directions - Scenography and Performance Conference, Loughborough University, United Kingdom (July 2004).
- “Digital Dreaming with Kennedys’ **Sleep Deprivation Chamber**,” invited speaker at SMARTlab PhD Research Seminar, Central Saint Martins College of Art & Design, London, England (July 2004).
- “Race-ing, Erasing, Right-ing, Writing in Kennedys’ **Sleep Deprivation Chamber**”, II International Conference on American Drama: Acting America: The Plays and The Players, University of Malaga, Spain (May 2004).

- “Dealing in the ‘Real’: The Kennedy’s **Sleep Deprivation Chamber**”, Mid America Theatre Conference (MATC), Chicago (March 2004).
- “‘London is the Place for Me’: Nottinghill Carnival as/is Theatre”, Mid America Theatre Conference (MATC), Indianapolis (March 2003).
- “Performing New York: Drag Kings Memorialise 9-11”, XIV World Congress of International Federation for Theatre Research, Amsterdam (July 2002)
- “**The First Actress**, Acting Women, and the Politics of Performance”, invited lecture (workshop Festival of Words, Atlantic College, Llantwit Major, Wales (March 2002).
- “The Open Scene as Directorial Tool”, invited lecture/workshop, the National Theatre of Cuba, Havana, (February 2002)
- “Stage Management: Goals and Practice”, invited lecture, co-presented with Dan Gray, Resident Scenic Designer, OSU, the National Theatre of Cuba, Havana (February 2002)
- “Transroyals: Thinking About Performing Kings and Queens”, American Society for Theatre Research Annual Conference, San Diego, Ca. (Nov 2001)
- “Moll Cutpurse: The Father of Us All”, Representing Royalty: Third International Drag King Extravaganza and Conference, Columbus, Oh. (Nov 2001)
- Co-Chair of Theatre History Symposium for Mid-America Theatre Conference, St. Louis (March 2000)
- “The Autobiographical Actress: Performing/Writing the Self, the Case of Lillah McCarthy”, American Theatre in Higher Education, Toronto (August 1999)
- “Is Theatrical Space Gendered?”, Theatrical Space in Post Modern Times: Contemporary Concepts and Methodologies Conference, IFTR/FIRT, Prague (June 1999)
- Seminar Panel Chair for “Restrictive Rituals: Religious Interdictions and Women Performers” ASTR Conference, Washington D. C. (November 1999)
- “Katharine Cornell and A Lesbian Life”, Passing Performances: History, Evidence, Identification: A Symposium on Sexual Politics in The American Theater, City University of New York (October, 1998)
- “Staging Violence Against Women: A Long Series of Replays” A keynote speaker at The 1998 Theatre Symposium: “Theatre and Violence”, the Southeastern Theatre Conference, University of Virginia, (April 1998)
- “Fictionalizing the Actress as Lesbian: Katharine Cornell and **Quicksilver**”, paper delivered at the Mid America Theatre Conference, Omaha, Nebraska (March 1998)
- “Languages of Resistance: Performing Carnival in Trinidad”, keynote speaker at the “Unmasking the Carnival: The Politics and Poetics Of Identity” Conference, Louisiana State University, Baton Rouge, (February 1998)
- “Considering Issues of Cross-Dressing: Barthes, Balzac, and Sand”, invited lecture presented at the University of New Mexico, sponsored by the Cultural Studies Colloquia Series and the Department of Theatre and Dance (November 1997)
- “The Image of The Actress in The West”, invited lecture presented at the College of Santa Fe, sponsored by the Department of Theatre (November 1997)
- “Carnival Crossings: Peter Minshall's **The River**/Carnival in Trinidad” – paper delivered to Mid-America Theatre Conference, Chicago (March 1997)

- "Engendering Space: Director/Designer Collaboration" – paper delivered at the American Theatre in Higher Education Conference, New York City (August 1996)
- "Carnival: Popular Culture as Theatre" — public lecture delivered as part of the Insights Series, sponsored by the Marcus W. Orr Center for the Humanities, The University of Memphis (October 1995)
- "Aphra Behn and Carnival" — paper delivered to the Midwest Modern Language Association Conference, St. Louis, Missouri (November 1995)
- "Theatre on Earth: Approaches to Introductory Theatre Courses" — public lecture presented at New York University by invitation from the Department of Undergraduate Drama, Tisch School of the Arts, New York City (April 1995)
- "Cooking Up the Self: The Kitchen as a Site for Performance" — public lecture presented at Louisiana State University, Department of Theatre (April 1995)
- "Aphra Behn and Carnival" — Public lecture presented at the University of Illinois at Chicago by invitation from the Department of Performing Arts, Chicago, IL (March 1995)
- "Balzac and Sand: Fictional Cross-Dressing" — paper delivered at the American Theatre in Higher Education Conference, Chicago, IL (July 1994)
- "Cooking Up the Self: The Kitchen as a Site for Performance" — paper delivered at Mid American Theatre Conference, Minneapolis, MN (March 1994.)
- "Devising Theatre: The Case of Lizzie Borden" — workshop/demonstration at the Liverpool International Theatre Festival, Nova Scotia, Canada (May 1994)
- "Sex Roles: Gender Issues in 50's and 60's Musicals and Plays" — paper delivered at the Southeastern Theatre Conference, Savannah, GA (March 1994)
- "Directing as a Feminist" — Informal discussion with slides presented at the University of Kansas by invitation from the Department of English and the Department of Theatre and Film, Lawrence, KS (February 1994)
- "Reflections on Cross-Dressing: The Cross-Dressed Body as Gendered Text" — paper delivered at the Southeastern Theatre Conference, Arlington, Virginia (March 1993)
- "Gender and Performance: Pedagogical Approaches" — workshop/paper presented at the Women and Theatre Conference, Emory University (July 30, 1992)
- "The Female Self and Performance: The Case of **The First Actress**" — paper delivered to ATHE Conference, Atlanta, Georgia (August 2, 1992)

- "Cixous' **Portrait of Dora**: In Performance" — Center for Western European Studies, University of California, Berkeley (March 1992)
- "Women and Dramatic Violence: The Historical Perspective" — Southeastern Theatre Conference, Orlando, Florida (March 1992)
- "Gender Issues in Performance" — paper delivered to the British Council International Summer School for Drama & English Teachers (August 1990)
- "Acting Women: Issues of Greek Theatre and *Commedia del'Arte*" — paper delivered to post-graduate seminar at Central School of Speech & Drama, London (June 1990)
- "Performing the Female Self: The Case of **The First Actress**" — paper delivered to Conference: Twentieth Century Perspectives on Women and Theatre," Warwick University (May 1990)
- "Transformations: From British New Woman to American Golden Girl" — paper delivered to Conference: The New Woman in British Theatre 1890-1914, University of Manchester (July 1989)
- "The Greeks, Cross-Dressing, and the Wily Phallus" — paper delivered to the Women's Studies Seminar, Middlesex Polytechnic (November 1987)
- "Into the 21st Century: Creating the Theatre Worker" — lecture delivered to the Theatre Department, Rutgers University (May 1987)
- "Critics Panel" at Boston Women's Theatre Festival (March 1987)
- "Current Trends in British Theatre: The Position of Women" — lecture delivered to the Theatre Arts Department, University of Minnesota and Regional Theatre Association, Columbus, Ohio (January and February 1987)
- "Acting Women" — paper delivered to Center for Advanced Feminist Research, University of Minnesota (February 1987)
- "The Real Pulse of London Theatre: The Fringe" — lecture delivered to Graduate Studies, Department of Theatre, Ohio State University (January 1987)

## GRANTS/AWARDS

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| 2019 | Global Arts & Discovery Theme Grant: On the Front Lines: Performing Afghanistan \$28,000   |
| 2018 | The Coca-Cola Critical Difference for Women Grants for Research on Women, Gender and Gender Equity (\$6,000) and Arts and Humanities Grant (\$2,500) at The Ohio State University for play commission and ten day residency for Monirah Hashemi, Afghan theatre artist and playwright. |
| 2016 | Mershon Center for Security Studies and Arts and Humanities Research Grant for World War I Project for London and France (\$20,000), Ohio State University.  |
| 2014 | Ohio Humanities Council Grant for "Blurring Boundaries Conference" with Emma Dante's <i>Sud Costa Occidentale</i> (\$5,000).   |

- 2012 Outreach and Engagement Impact Grant for “Shakespeare and Autism: An Intervention in the Columbus Community” (\$38,000), Outreach and Engagement, Ohio State University.
- 2010-11 Grants for “The Camouflage Project” from Arts and Humanities (\$10,000), Mershon Center for National Security (\$14,000), and Coca Cola Research on Women Grants (\$2,500).
- 2009 Awarded Faculty Research Grant for “Contemporary Women Playwrights” project, College of Arts and Humanities, Ohio State University (\$7,500).
- 2009 Greater Columbus Arts Council Award: “Artistic Excellence” for opening of OSU Urban Art Space and *Midnight Robbers: The Artists of Notting Hill Carnival* exhibition. \$10,000 cash prize.
- 2008 *Columbus Dispatch* selected *Midnight Robbers: The Artists of Notting Hill Carnival* as one of 2008’s “Best Visual Arts Events.”
- 2007 Greater Columbus Arts Council Grant: \$10,700 for shipping carnival exhibition to Columbus, Ohio and support for carnival artists. (OSU Urban Art Space, Columbus, Feb.- April 2008).
- 2007 Ohio Arts Council International Grants: One for \$3000 towards publishing carnival exhibition catalogue; second for \$7500 for shipping carnival exhibition to Columbus, Ohio.
- 2007 Arts Council England, 40,000 GBP and Greater London Authority (GLA) for 30,000 GBP for delivering *Midnight Robbers: The Artists of Notting Hill Carnival*. (City Hall, London, Sept-Oct.)
- 2006 The Central Ohio Theatre Critics Circle Citation for “strong leadership and commitment to artistic collaborations, international exchanges, guest artists, and the nurturing of new and adventurous new works.”
- 2005 College of Arts and Sciences Research Grant for Exemplary Service, The Ohio State University, (\$2,000).
- 2005 Obermann Scholar for the Obermann Center for Advanced Studies Summer 2005 Research Seminar entitled “The Arts and Cultural Politics of Carnival”, University of Iowa.
- 2005 Distinguished Diversity Enhancement Award, presented to the Department of Theatre by Office of Minority Affairs, the University Senate Committee on Diversity, and the Office of Human Resources at Ohio State University.
- 2005 Faculty Innovation Grant from the Colleges of Arts and Sciences, The Ohio State University: “Afro-Caribbean Carnival Arts: An Interactive Multimedia Exhibit” (\$46,000) Lesley Ferris, Principal Investigator.
- 2004 Departmental Teaching Excellence Award, The Office of Academic Affairs, The Ohio State University, (\$50,000) Awarded to department under Lesley Ferris as chair.

- 2004 Outreach & Engagement Grant (\$70,000) for establishing the Port Clinton Performing Arts Festival, The Ohio State University. Mark Shanda, Principal Investigator, Lesley Ferris, Chair.
- 2002 Outstanding Faculty Award 2002, The Office of International Education, The Ohio State University
- 2000 Performance for The 21<sup>st</sup> Century: New Works Laboratory, Academic Enrichment Grant, Office of Academic Affairs, The Ohio State University (\$107,000 permanent funding, \$15,000 cash)
- 1999-2001 The Ohio Arts Council's International Program Grants: for creating an exchange Program between OSU Department of Theatre and Academy of Performing Arts, Prague (\$10,000), for establishing an artist exchange between OSU Department of Theatre and Ludwig Foundation in Havana (\$10,000), for establishing a student program in Cuba (\$10,000).
- 1994 SPUR Award (Superior Performance in University Research), The University of Memphis
- 1993 Memphis Arts Council Project Grant for: **Private Words: The Hiding of Anne Frank's Diary**. \$4,500
- 1991-92 Memphis Arts Council Project Grant for British Theatre Season of Contemporary Plays. \$5,000
- 1991 SPUR Award (Superior Performance in University Research), Memphis State University.
- 1991 American College Theatre Festival: National Selection Team Honorable Mention for the Staging of **Portrait of Dora**.
- 1990 Arts Council of Great Britain: Women in the Arts panel.
- 1980 Arts Council of Great Britain Playwright Grant for **Subjugation of the Dragon**.
- 1978 Minnesota State Arts Board Individual Artist Grant: directing/translating **Route Through Venice**.
- 1976-77 Fulbright-Hayes Scholar: Research in French Contemporary Theatre in Aix-en-Provence.
- 1975-76 Best Direction Award: University of Minnesota, Theatre Arts Department for **Summer and Smoke** by Tennessee Williams.

## PROFESSIONAL SERVICE

- 2010-2013 Member of ASTR Selma Jean Cohen Book Award Selection Committee. Serving as Chair if final year.
- 2009 Member of PhD in Theatre Symposium (organized by Department of Theatre, University of Illinois, Champagne-Urbana). Attended first meeting (September 2009) and presented on "Advocacy Panel".

- 2009- Ad Hoc Committee on Theatre Company Archives, appointed by President of ASTR.
- 2009 Selection Committee for Wolfe Scholarship Study Abroad Scholars, Office of International Education, Ohio State University.
- 2008- Member (elected) to the Executive Dean Committee (Joan Leitzel) of the College of Arts and Sciences, Ohio State University.
- 2008- Chair of Domestic Exchange Award Committee, appointed by President of ASTR.
- 2006-2008 Member of Arts and Sciences International Action Advisory Committee, appointed by Dean Jackie Royster, Ohio State University.
- 2005-2008 Member of Executive Committee (elected) of American Society for Theatre Research
- 2005-2009 Member (appointed) of Columbus Foundation Grant Committee.
- 2005 Member (appointed) of CEC Arts Link Grant Panel, New York City.
- 2002-Present Editorial Board "Theatre in the America" series, Southern Illinois University Press.
- 1999-Present Consulting Editor for *Theatre History Studies*.
- 1998-2005 Member of Theatre Roundtable, consortium of theatre leaders in Columbus, Ohio.

## **CONSULTATIONS**

- Theatre Consultant for Masks: Faces of Culture Exhibit at St. Louis Art Museum (Oct.-Jan. 1999-2000), Field Museum, Chicago (Spring 2000) and Houston Museum of Art (Fall - Winter 2000-2001). September 2012