

Jennifer Goodlander

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EDUCATION

Ohio University, *Athens, OH*. 2010.

PhD in Interdisciplinary Arts

The School of Interdisciplinary Arts at Ohio University offers a unique program of study in the arts. The Ph.D. program educates scholars who are grounded in a single discipline and able to view that area through the lens of the other arts. Interdisciplinary Arts is an exploration of interrelationships, interdependencies and interactions among the arts. This approach employs various methodologies to examine one art form through the study of other arts and other disciplines.

Primary Area: Theatre

Secondary Area: Performance Studies

Graduate Certificate in Gender and Women's Studies

Dissertation: "Body of Tradition: Becoming a Woman *Dalang* in Bali"

Advisor: Dr. William Condee

University of Hawai'i at Mānoa. *Honolulu, HI*. 2004.

MFA in Theatre.

Asian Performance – Directing.

Thesis: Directed *Ghost Sonata* by August Strindberg.

Advisor: Dr. Julie Iezzi

Kalamazoo College. *Kalamazoo, MI*. 1997.

BA cum laude, honors in major.

Major: Theatre Arts Concentration: Women's Studies.

Senior Project in Feminist Theatre: Directed *Dress Suits to Hire* by Holly Hughes and wrote *Performative Bodies and Creative Deconstructions: Dismantling the Heterosexual Gaze in Holly Hughes' "Dress Suits to Hire."*

Senior Project Advisor: Holly Hughes

Major Advisor: Dr. Ed Menta

PROFESSIONAL APPOINTMENTS

2019-Present. **Associate Professor**. Department of Comparative Literature, Indiana University. (Affiliate faculty in Folklore and Ethnomusicology; Gender Studies; Center for Global Change; East Asia Studies Center, Southeast Asia and ASEAN Studies Program, Anthropology; Cultural Studies; Curatorial Studies; Consulting Curator at Mathers Museum of World Cultures)

2018-2019. **Associate Professor**. Department of Theatre, Drama, and Contemporary Dance/Comparative Literature, Indiana University.

2017-2019. **Director**. Southeast Asian and ASEAN Studies Program, School of Global and International Studies, Indiana University.

2012-2018. **Assistant Professor**. Department of Theatre, Drama, and Contemporary Dance, Indiana University.

- 2013-2015. **Faculty Research Curator.** Mathers Museum of World Cultures, Indiana University, Bloomington, IN.
2015. **Exchange Faculty.** Faculty of Arts – Dramatic Arts, Chulalongkorn University, Bangkok, Thailand.
- 2010-2012. **Assistant Professor of Theatre.** Department of Theatre, University of Kentucky, Lexington, KY.

GRANTS AND FELLOWSHIPS

- **American Society of Theatre Research (ASTR) Targeted Research Fellowship (2015):** Financial support to research puppetry as social practice in Cambodia.
- **Fellow, Khmer Studies Center, Khmer Language and Culture Study Program, Phnom Penh, Cambodia (Summer, 2014):** Financial support to study Khmer language and culture.
- **Mellon Innovating International Research, Teaching, and Collaboration/ Mellon Short Term Faculty Fellowship (2012-2014):** Award to conduct research on shadow puppetry and national identity in Southeast Asia, especially Indonesia and Cambodia.
- **IIE-Fulbright US Student Research Award to Indonesia (2008-2009):** Award to conduct research on “The Expanding Role of Women in Traditional Balinese Performance.”
- **“Digital Asia Seed Grant” awarded by Asian Educational Media Service (2008-2009):** grants are intended to “seed” the video project originally proposed in application to the Digital Asia Workshop.
- **Fulbright-Hayes Group Study Award (Summer, 2004):** Stipend for study of Indonesian Language and Culture through the COTIM Program (Consortium for Teaching Indonesian and Malay) in Manado, Indonesia.
- **Foreign Language Area Studies Fellowship (FLAS) (2003-2004):** Competitive financial award through the US Department of Education for foreign language and area studies.

GRANTS AND FELLOWSHIPS – UNIVERSITY

- **Tobias Center Faculty Research Support Fund (2019):** to support my project “Contradictions: Arts, Religion, and Development in Yogyakarta, Indonesia.”
- **The Martha and H.A.R. Tilaar Faculty Support Fund for the Study of Global Issues of Women’s Empowerment and Education in the Asia-Pacific Region (2017):** for my project “Girl Power and Puppet Arts in Vietnam.”
- **New Frontiers Experimentation Fellowship (2016):** To conduct research in Myanmar, Laos, and Thailand for my project “‘Unity in Diversity’: Economics, Security, and the Arts for the One ASEAN Community.”
- **Summer Stipend – Indiana University Vice Provost for Research (2016):** Salary support to complete research project on social media and puppetry in Southeast Asia.
- **The Martha and H.A.R. Tilaar Faculty Support Fund for the Study of Global Issues of Women’s Empowerment and Education in the Asia-Pacific Region (2016):** for my project “Women, Puppets, and ASEAN: Empowering Women and Girls through Art and Performance.”
- **College Arts and Humanities Institute—Travel Grant, Indiana University (2015):** to conduct fieldwork in Laos, Malaysia, and Brunei for my book project *Puppets and Cities: Articulating Identity in Southeast Asia*.

- **Course Development Grant, Center for Southeast Asian Studies, Indiana University** (2015): Financial support to develop T469: Globalization and Southeast Asian Arts.
- **Grant-In-Aid, Vice Provost for Research, Indiana University** (2015): Publication subvention for my book *Women in the Shadows: Gender, Puppets, and the Power of Tradition in Bali*, to be published by Ohio University Press, 2016.
- **Southeast Asia Studies Travel Grant** (2015): To travel to Jakarta Indonesia to attend the performance of *APEX Water* as part of the ASEAN Day celebrations.
- **Emergency Grant-in-Aid, Vice Provost for Research, Indiana University** (2014): Award to support the museum exhibit “Still/Moving: Puppets and Indonesia” at the Mathers Museum of World Cultures, Dec. 2014-June 2015.
- **East Asia Studies Center Travel Grant** (2014): Award to present my paper “Understanding Puppets as Heritage: Three Case Studies to Explore How Puppets Perform Culture” at the First Asia-Pacific International Puppetry Festival sponsored by the Asia-Pacific Commission of UNIMA in Nanchung, China.
- **Overseas Conference Grant from the Office of the Vice President of International Affairs, Indiana University** (2012): Award to present my paper “‘Inventing’ Tradition in a Changing World: *Wayang Tantri* in Bali” at the World Symposium on Global Encounters in Southeast Asian Performing Arts, co-hosted by Bangkok University, Thailand and the University of Victoria, Canada. Bangkok, Thailand, 2013.
- **Ohio University Student Enhancement Award** (Summer, 2008): An award for research or creative activity. Award was for “The Expanding Role of Women in Traditional Balinese Performance – A Proposal to Study Balinese Language.”
- **Graduate Student Senate Grant for Original Work** (Summer 2007): to conduct preliminary dissertation research in Indonesia.
- **Pacific Asian Scholarship** (2001-2004): Competitive tuition waiver for the University of Hawai'i, given to students focusing on topics related to Asia.

HONORS AND AWARDS

- **Trustees Teaching Award, Indiana University** (2017): In recognition of excellence and innovation in teaching.
- **Group Performance Award** (2014): Award recognizing excellence for group performance at the 2014 UNIMA Asia-Pacific First International Puppetry Festival in Nanchong, China. For my performance of the Balinese *wayang kulit*, or shadow puppet performance of *Dimba and Dimbi*.
- **Robert A. Schanke Research Award** (2014): Award given annually to an untenured faculty presenter at the Theatre History Symposium for the Mid-American Theatre Conference (MATC). For my paper “Khmer Identities through the Arts after the Killing Fields in a Post 9/11 New York City.”
- **John Young Award** (2002): Competitive monetary prize given for artistic and academic excellence.
- **Irmgard Kowatzki Theatre Award** (1997): In memory of Dr. Kowatzki; awarded to the senior who has excelled both in academic areas and in theatrical productions during four years at Kalamazoo College.
- **Cooper Award** (1996): Established by the late Charles Cooper, College trustee, for a junior or senior showing excellence in a piece of creative work in theatre, film, acting, design, stagecraft, puppetry, or speech. (Awarded for my final directing project *Why We Have a*

Body by Claire Chafee.)

- **Grand Rapids Combined Theatre Scholarship** (1996): Awarded by the association of theatres in Grand Rapids, MI for excellence in contribution to theatre within and outside of Grand Rapids and potential for a professional career in the theatre. Selection based on application and interview.
- **James E. Mitchell Award** (1994): Scholarship and honor awarded by Community Circle Theatre in Grand Rapids, MI, for excellence in theatre.

PUBLICATIONS

BOOKS

Puppets and Cities: Articulating Identities in Southeast Asia. London: Bloomsbury Methuen Drama, 2019.

Women in the Shadows: Gender, Puppets, and the Power of Tradition in Bali. Athens, OH: Ohio University Press, 2016.

JOURNAL – Peer Reviewed

“**Intercultural Theatre and Community in Southeast Asia: The ASEAN Puppet Exchange in Jakarta.**” *Asian Theatre Journal* 35.1(2018): 27-52.

“**Storytelling and Creativity through Puppets after the Military Government in Myanmar.**” *Puppetry International Magazine*, 42(2017): 8-12.

“**Wayang Tantri in Bali: “Inventing” Tradition in a Changing World.**”—invited article for *Journal of Southeast Asian Performing and Fine Arts* (SPAFA – old series) through the Southeast Asia Ministers of Education, SEAMO 23.1(2016): 1-23.

“**Negotiating Gender and Tradition: A Woman Dalang Performs *Wayang Lemah* in Bali**” *TDR*. 60.1(2016): 50-66.

“***Sbeik Thom* at the Season of Cambodia Festival: Performing Memory after the Killing Fields in a Post 9/11 New York City**” *Theatre Research International*. 41.1(2016): 40-52.

“**I Made Bandem**” *Asian Theatre Journal*. 30.2(2013): 323-335.

“**Gender, Power, and Puppets: Two Early Women Dalangs in Bali.**” *Asian Theatre Journal*. 29.1(2012): 54-77.

“**Claiming Draupadi: Performing Gender and Power in Balinese *Wayang Kulit***” in *Puppetry International Magazine*. 26 (Fall and Winter 2009): <http://www.unima-usa.org/publications/shadow/Goodlander.html>

BOOK CHAPTERS – Peer Reviewed

“**Beyond HIT: Towards Regional Interculturalism through Puppetry in Southeast Asia**” In *Bloomsbury Methuen Companion to Intercultural Performance*. (Accepted -- In Progress).

“Erasure, Intervention, and Reconstruction: Imagining Women Puppeteers in Burma.” In *Women and Puppetry: Critical and Historical Investigations*. Edited by Claudia Orenstein, Alissa Mello, and Cariad Astles. New York: Routledge (forthcoming 2019).

Routledge Handbook on Asian Theatre. “Modern Theatre in Laos”: 359-361. “Case Study: Indonesian Dalang” (co-authored with Ashley Robertson): 430-436. “Traditional Performance in Modern and Contemporary Times: Southeast Asia”: 497-503. Provided review comments for the section on “Contemporary Theatre in Cambodia.” Edited by Siyuan Liu. New York: Routledge, 2016.

“Plaza Indonesia: Performing Modernity in a Shopping Mall.” In *Play and Performance: How Institutions Structure Ludic Spaces*. Edited by Drew Chappell and Matt Omasta. New York: Routledge, 2015: 117-127.

“Local Traditions and National Identity: Youth and Dance in Bali.” In *Nationalism and Youth in Theatre and Performance*. Edited by Victoria Pettersen Lantz and Angela Sweigert-Gallagher. New York: Routledge, 2014: 187-205.

Book Chapters

“National Education, Local Arts: Negotiating Identities in Bali through Dance” invited book chapter in *Education in Indonesia: Perspectives, Politics and Practices*, edited by Rommel A. Curaming and Frank Dhont, FIS Press: Yogyakarta, 2012: 213-225.

“Rhythms of a National Body: Balinese Dance and the Ideology of the *Pancasila*” book chapter in *Pancasila's Contemporary Appeal: Re-legitimizing Indonesia's Founding Ethos*. published by Sanata Dharma University Press and the Yale Indonesia Forum International Conference Book Series, 2010. 285-300.

Reviews

“Performing Objects and Theatrical Things by Marlis Schweitzer and Joanne Zerdy (editors). New York: Palgrave Macmillan, 2014.” *Journal of Dramatic Theatre and Criticism* 31.2 (2017): 161-163

“The Routledge Companion to Puppetry and Material Performance by Dassia N. Posner, Claudia Orenstein, and John Bell (editors). New York: Routledge, 2014.” *Asian Theatre Journal* 33.1(2016): 214-216.

“Islands of Imagination, Volume One: Modern Indonesian Plays edited by Frank Stewart with guest editors John H. McGlynn and Cobina Gillitt. *Manoa* 26, No. 2, 2012” *Asian Theatre Journal* 33.1(2016): 236-239.

“Readings of Performance and Ecology by Wendy Arons and Theresa J. May (editors). New York, Palgrave-Macmillan, 2012.” *Theatre History Studies*. 33(2014): 275-278.

“Kamron Gumatilaka and the Crescent Moon Theatre: Contemporary Thai Theatre as Political Dissent, by Parichat Jungwiwattanaporn.” *Dissertation Reviews* 13 Feb. 2014, Performance/Southeast Asia. <http://dissertationreviews.org/archives/7701>

“Communities of Imagination: Contemporary Southeast Asian Theatres by Catherine Diamond. Honolulu: U Hawaii P, 2012.” *Asian Theatre Journal*. 30.1(2013): 233-236.

“The Shadow Puppetry Theatre of Malaysia: A Study of Wayang Kulit with Performance Scripts and Puppet Designs by Beth Osnes, Jefferson, NC: McFarland & Company, 2010.” *Asian Theatre Journal*. 29.1(2012): 327-330.

“Rua Benida in Bali: Counterfeit Justice in the Trial of Nyoman Gunarsa by Ron Jenkins. Jogjakarta, Indonesia: Indonesia Institute of the Arts, 2010.” *Asian Theatre Journal*. 29.1(2012): 316-319.

“Beckett Shorts: Theatre Review.” *Theatre Journal*. 60:3 (October 2008): 463-465.

MUSEUM EXHIBITS

Curator. “Still/Moving: Puppets and Indonesia.” at the Mathers Museum of World Cultures, Indiana University: Bloomington, IN. 2014-2015.

Consultant (Chinese theatre and puppetry). “Take Me Home-China” at the Indianapolis Children’s Museum. Indianapolis, IN. 2014-present.

KEY NOTES, GUEST LECTURES, AND INVITED WORKSHOPS

Social Media, Puppets, and Global Identities in Southeast Asia for the Center for Southeast Asian Studies, University of Michigan, Ann Arbor, MI, April 2018.

Tradition through Practice: Adventures in Balinese Shadow Puppetry for the Ethnomusicology and Musicology Colloquium at the School of Music, University of Kentucky, Lexington, KY, September 2017.

Water, Hip Hop, Strings and Things: The Many Amazing Puppets around Southeast Asia at the Jeffersonville Public Library, part of the Bicentennial Puppet Extravaganza funded by the Indiana Arts Commission, Jeffersonville, Indiana, July 2016.

Negotiating Tradition and Modernity through Southeast Asian Puppetry for the Institute of Asian Studies Universiti Brunei Darussalam, Bandar Seri Begawan, Brunei Darussalam, January, 2016.

Between Art and Performance: Puppetry in Southeast Asia for the Rockbund Museum Hugo Boss Asia Art Exhibit 2015, Shanghai, China, December, 2015.

Female Characters/Female Selves: Gender and Tradition in Balinese Shadow Play for the Center for Southeast Asian Studies Lecture Series at Northern Illinois University, Dekalb, IL. September, 2015.

Understanding Puppets as Heritage: Three Case Studies to Understand How Objects Perform Culture: at the UNIMA Asia-Pacific First International Puppetry Festival, Nanchong, China. June 2014.

Puppets are Everywhere: Wayang in the Past, Present, and Future: at the Gunungan International Mask and Puppet Festival, Bandung, Indonesia. May 2014.

Understanding Puppets as Heritage: Performing Objects/Performing Culture: at the Mathers Museum of World Cultures, Bloomington, IN. February 2014.

Handsome Princes and Scary Ogres: Mirrors of Indonesia through Puppets: noon-talk for the public at the Indiana University Art Museum, Bloomington, IN. January 2014.

Performance and Music in Southeast Asia: lecture at Taylor University, Upland, IN. January 2014.

Tradition, Aesthetics, and Practice: Understanding Japanese *Noh* and Balinese *Wayang Kulit* through Performance: for the lunchtime lecture series hosted by the East Asia Studies Center at Indiana University, November 2013.

Tradition as Popular Culture: Shadow Puppetry in Bali invited presentation for the Institute for Curriculum and Campus Internationalization (ICCI) Global Mini-Conference - sponsored by Center for the Study of Global Change, Indiana University, Bloomington, IN. June 2013.

Dance, Puppets, and Music: Teaching Southeast Asia through Performance: key note lecture for “Building Our Global Future: Teaching Southeast Asia to Undergraduates” sponsored by the Center for Southeast Asian Studies at Northern Illinois University, DeKalb, IL. April 2012.

Wayang Kulit: Performance in Bali: lecture and performance as part of a year-long celebration of Southeast Asia. Berea College, Berea, KY. April 2012.

Wayang Kulit: Manipulating Tradition: lecture, performance, and three day workshop that culminates in a performance. Morehead State University. February 2012.

Women *Dalang* in Indonesia: invited Southeast Asian Studies special panel presentation for the World Music and Dance Festival. Ohio University, Athens, OH. February, 2012.

Teaching Chinese with Puppets: a Professional Development for K-12 Chinese language teachers on using theatre and puppets to teach language skills. Sponsored by the University of Kentucky Confucius Institute. November 2011.

For an Audience of the Gods: Performing *Wayang Kulit* in Bali: lecture and performance. Cincinnati Asian Art Society. October 2011.

Kehidupan: Bringing Puppets to “Life” in Bali: lecture and performance co-sponsored by the School of Interdisciplinary Arts and the Center for Southeast Asian Studies at Ohio University. September 2011.

Shadows and Sticks: Indonesian Puppetry lecture/demonstration at the Michigan Oriental Arts Society. April 2007.

Indonesian Performance workshop at Notre Dame University. November 2006.

So When Do I Bow? Adventures through the Theatres of Asia: lecture at the Michigan Oriental Arts Society. June 2005.

From the Page to Stage – Crossing Personalities and Cultures as a Leader in the Theatre: lecture/ workshop at the Kalamazoo College Leadership Conference. May 2005.

Introduction to *Jingju* (Chinese Theatre): workshop at Kalamazoo College. February 2005.

PERFORMANCES OF WAYANG KULIT

Wayang kulit, or shadow puppetry, is performed by flat two-dimensional leather puppets against a cloth screen. Considered one of the oldest genres of performance, there are active traditions of wayang kulit around Southeast Asia. The performance features a master-puppeteer, or dalang, who acts as playwright, conduction, director, and performs all of the characters in the story. Studying this art form in Bali and performing for audiences around the world is an important part of both doing and sharing my research. Improvisation and topicality are central to the form, and each performance is a unique event. I have organized the performances by the main story performed:

Arjuna Tapa/ Arjuna's Meditation

- 2016: Harmony World Puppet Festival, Kanchanaburi, Thailand. (Festival was cancelled due to the death of the Thai king).
- 2016: Indiana University First Thursday's, Bloomington, IN.
- 2015: Lotus Blossoms Festival, Bloomington, IN.
- 2014: Taylor University, Upland, IN.
- 2013: Mathers Museum of World Cultures, Bloomington, IN.
- 2013: Kalamazoo College, Kalamazoo, MI.
- 2012: Berea College, Berea, KY.
- 2012: Moorehead University, Moorehead, KY.
- 2012: Part of a Celebration for the 100 year Anniversary of the College of Fine Arts at Ohio University, Athens, OH.
- 2012: Arts Asia Festival at University of Kentucky, KY.

Gugur Niwatakawaca/ The Fall of Niwatakawaca

- 2014: Indiana University Art Museum, Bloomington, IN.
- 2013: Performance at my teacher, I Wayan Tunjung's house, Ubud, Bali, Indonesia.

Dimba dan Dimbi/ Dimba and Dimbi

- 2014: UNIMA Asia-Pacific First International Puppetry Festival, Nanchong, China.

Wayang Tantri – "Suramaya" a new genre of Balinese *wayang kulit* featuring animal characters.

- 2011: Hosted by the Center for Southeast Asian Studies and the School of Interdisciplinary Arts at Ohio University, Athens, OH.
- 2011: Performance at my teacher, I Wayan Tunjung's house, Ubud, Bali, Indonesia.

CONFERENCE PRESENTATIONS

"Locating a Global Asian Identity: *Emily of Emerald Hill* in the Age of Crazy Rich Asians." Presented at the Mid-America Theatre Conference (MATC): Cleveland, OH, 2019.

“Memories and Reconciliation from Cambodia to America: Lauren Yee’s *Cambodian Rock Band*.” Presented at the Comparative Drama Conference: Orlando, FL, 2019.

“Bali, Indonesia, and the World: Locating the Life of Artist/Producer I Made Bandem.” Invited paper for the Great Lakes Theatre Symposium: Bowling Green, OH, 2018.

“Giant Puppets in Cambodia – Extraordinary Aesthetics of Memory and Genocide.” Plenary Paper presented at the American Society for Theatre Research (ASTR): Atlanta, GA, 2017.

“Spectacles of Puppets and People -- Negotiating Multiple Languages in Southeast Asia.” Presented at the Association for Theatre in Higher Education (ATHE): Las Vegas, NV, 2017.

“Shadows on Fire: Creating the ASEAN Community through Puppets.” Presented at the Presented at the Association for Southeast Asian Studies-UK (ASEASUK): London, UK, 2016.

“Bodies and Puppets: Performing the ASEAN Community through Variety.” Presented at the Mid-America Theatre Conference (MATC): Minneapolis, MN, 2016.

“Transnational Puppets: Articulating Identities in Southeast Asian Cities.” Part of the Working Group “Transnational Performance” for the American Society for Theatre Research (ASTR): Portland, OR, 2015.

“(Re)membering and (Dis)membering Phnom Penh.” Presented at the Association for Theatre in Higher Education (ATHE) Annual Conference: Montreal, Canada, 2015.

“Sema Thai Marionette Theatre: Manipulating Tradition in Thailand.” Presented at the Association for Asian Performance (AAP): Montreal, Canada, 2015.

“Performing Objects/Performing Culture: Puppets, Museums, and Heritage in Indonesia.” Concurrent Plenary Paper at the American Society for Theatre Research (ASTR) Annual Conference: Baltimore, MD, 2014.

“At the Crossroads of Tradition and Invention: Khmer Heritage through *Sbeik Thom* in Museums and Performance.” Presented at the American Folklore Society Annual Meeting: Santa Fe, NM, 2014.

“Modern Spaces/Traditional Performances: The Gunungan International Mask and Puppet Festival in Kotabaru Bandung.” Presented at the Association for Southeast Asian Studies-UK (ASEASUK): Brighton, UK, 2014.

“Performing Objects/Performing Culture: Puppets, Museums, Theatre, and Heritage in Indonesia.” Presented at the 50th Anniversary Conference for the School of Interdisciplinary Arts at Ohio University: Athens, OH, 2014.

“Khmer Identities through the Arts after the Killing Fields in a Post 9/11 New York City.” Presented at the Mid-America Theatre Conference (MATC): Cleveland, OH, 2014.

“Humor and Power: Reconsidering the Radical Potential of Balinese Clowns.” Presented at the Association for Asian Performance (AAP) Annual Conference: Orlando, FL, 2013.

“Tourism, Tradition, Women, and Religion: *Kecak Perempuan* in Bali.” Presented at the Association for Theatre in Higher Education (ATHE) Annual Conference: Orlando, FL, 2013.

“Plaza Indonesia: Performing Modernity at the Indonesian Shopping Mall.” Presented at the Association for Theatre in Higher Education (ATHE) Annual Conference: Orlando, FL, 2013.

“Myth or Theatre: Shadow Puppetry in Bali and Beyond.” Presented at the Mid-America Theatre Conference (MATC): St. Louis, MO, 2013.

“Identity and Traditional Arts: Puppetry in Indonesia and Cambodia.” Khmer Studies Forum sponsored by the Center for Southeast Asian Studies, Ohio University, Athens, OH, 2013.

“‘Inventing’ Tradition in a Changing World: *Wayang Tantri* in Bali.” World Symposium on Global Encounters in Southeast Asian Performing Arts, co-hosted by Bangkok University, Thailand and the University of Victoria, Canada. Bangkok, Thailand, 2013

“Tradition Trouble: Women Puppeteers in Balinese Theatrical History.” Part of the working group “Contaminating Bodies, Infectious Spectacles: Women on Performative Display” at the American Society for Theatre Research (ASTR) Annual Conference: Nashville, TN, 2012.

“Black Theatre in the White South: Redesigning Black Theatre for the Racial Consciousness.” Black Theatre Network (BTN) National Conference: Atlanta, GA, 2012.

“I Made Bandem” and **“Richard Schechner”** (co-authored with Cobina Gillitt) for the Founders of the Field panel at the Association for Asian Performance (AAP): Washington, DC, 2012.

“Working with Puppets: Director, Actor, and Object.” Presented at the Mid-America Theatre Conference (MATC): Chicago, IL, 2012.

“Cultural Policy and the Gender Gap: The Case of Women Performers in Indonesia.” Presented at the International Conference on Social Theory, Politics, and the Arts: Lexington, KY, 2011.

“Gender, Power, and “The Voice” in Balinese *Wayang Kulit*.” Presented at the Association for Asian Performance (AAP): Chicago, IL, 2011.

“Local Traditions and National Identity: Studying Balinese Performing Arts in the 21st Century.” Presented at the International Indonesian Forum: Yogyakarta, Indonesia, 2011.

“An International Company – Making Global Performance Work, or ‘How We Did the *Mahabharata* in Kentucky.’” Presented at the Mid-America Theatre Conference (MATC): Minneapolis, MN, 2011.

“Mediating Gender through Puppets: The Women of *Wayang Kulit* in Bali.” Presented at the Association for Theatre in Higher Education (ATHE): Los Angeles, CA, 2010.

“No “Public” Required: Performing *Wayang Kulit* in Bali.” Presented at the Mid-America Theatre Conference (MATC): Cleveland, OH, 2010.

“Plaza Indonesia: Performing Modernity in the Shopping Mall.” Part of the working group “Playful Destinations” at the American Society for Theatre Research (ASTR) Annual Conference: San Juan, PR, 2009.

“Rhythms of a National Body: Balinese Dance and the Ideology of the *Pancasila*.” Presented at the Yale Indonesia Forum: Yogyakarta, Indonesia, 2009.

“Traditional Performance/ Modern Women: Women’s *Kecak* in Bali.” Presented at the ASEAN Fulbright Enrichment Conference: Kuala Lumpur, Malaysia, 2009.

“He Taught Me to Dance’: Gender and the Transmission of Tradition in Bali.” Part of the working group “Transmissions: Mobilizing Theatrical Movement” at the American Society for Theatre Research (ASTR) Annual Conference: Boston, MA, 2008.

“What do you *Noh*???” Connections between Shakespeare and Classical Japanese Theatre.” Workshop presented at the Shakespeare: Page, Stage, Engage Conference hosted by New York University’s Educational Theatre Program’s International Shakespeare Initiative: New York, NY, 2008.

“Saying F#!k in Fargo: Directing Plays with Obscene Language.” Presented at the Mid-America Theatre Conference (MATC): Kansas City, MO, 2008.

“Anticipating the Archive: Balinese Culture, Tourism, and the Guidebook.” Presented at Battleground State 2008: The Body and Culture sponsored by The Cultural Studies Scholars' Association of Bowling Green State University: Bowling Green, OH, 2008.

“Pulling the Table Cloth Out from Under the Global Brunch: Exploring the Exotic Imagination in Julie Taymor’s ‘Oedipus Rex.’” Presented at the Hawai’i International Conference on Arts and Humanities: Honolulu, HI, 2008.

“Trading Spaces: 19th Century Melodramas about Women and Indians on the American Frontier.” Presented at the Mid-America Theatre Conference (MATC): Minneapolis, MN, 2007.

“Beyond Language and Metaphor: Theatre, Aphasia, and the Self.” Presented as part of a special session on Disability and Performance at the 2006 Annual Convention for the South Atlantic Modern Languages Association (SAML A): Charlotte, NC, 2006.

“*Maengket*: Dance of Tradition and Change in Northern Sulawesi.” Presented as part of the New Scholar’s Forum at the 48th International Federation for Theatre Research/Fédération Internationale pour la Recherche Théâtrale (IFTR/FIRT): Citizen Artists: Theatre, Culture, and Community, at the University of Maryland: Washington, D.C., 2005.

“Power, Focus, Discipline: *Kathakali* and *Randai* as a New Paradigm for Western Actor Training.” Presented at the Festival of Original Theatre (FOOT): Bodies in Space, at the Graduate Centre for Study of Drama at the University of Toronto: Toronto, ON, 2005.

“Sitting on the Petals on Noh: Strindberg’s *The Ghost Sonata* as an Exploration of Directing East/ West Fusion.” Presented at the University of Hawaii School of Hawaiian, Asian and Pacific Studies 15th Annual Graduate Student Conference: Honolulu, HI, 2004.

Mothers, Daughters, Nymphs, and Witches: A Look at the Role of Women in Balinese Culture through the Trance Performances of *Rangda* and *Sangyang Dedari*. Presented at the 3rd East-West Center International Graduate Student Conference: Honolulu, HI, 2004.

TEACHING EXPERIENCE – UNIVERSITY

Indiana University, Bloomington, IN, (2012-present).

Undergraduate:

COLL107: INTRODUCTION TO GLOBAL ARTS AND HUMANITIES

CMLT 257: ASIAN LITERATURE AND OTHER ARTS (INDONESIA)

CMLT 262: CROSS-CULTURAL ENCOUNTERS (MONSTERS)

CMLT 311: DRAMA

THTR 370: HISTORY OF THEATRE I: until 1700

THTR 371: HISTORY OF THEATRE II: after 1700.

THTR 468: ASIAN PERFORMANCE

THTR 469: GLOBALIZATION IN THEATRE AND PERFORMANCE IN SOUTHEAST ASIA

Graduate:

THTR 500: INTRODUCTION TO GRADUATE STUDIES

THTR 501: THEATRE HISTORIOGRAPHY

THTR 552: THEORIES OF DIRECTING

THTR 583: RITUAL/PERFORMANCE/THEATRE

THTR 583: CRITICAL THEORY AND PERFORMANCE

THTR 583: THEATRE: EAST/WEST

THTR 583: MODERN DRAMA AND ASIA

THTR 583: GLOBAL DRAMATIC AND CRITICAL THEORY

THTR 775: MUSEUMS AND PERFORMANCE

THTR 775: CONTEMPORARY SCHOLARSHIP IN THEATRE AND PERFORMANCE STUDIES

THTR 775/G701: THE BODY IN THEATRE AND PERFORMANCE

Independent Studies:

SEAS-X490: SOUTHEAST ASIA AND THE ENVIRONMENT

THTR 499: QUEER THEATRE

THTR 701: THEATRE HISTORY PEDAGOGY

THTR 701: MODERN DRAMA IN CHINA

THTR 701: MASCULINITY AND PERFORMANCE

THTR 701: PERFORMANCE AND CRITICAL THEORY

THTR 701: JAPANESE TRADITIONAL THEATRE

THTR701: WOMEN AND PERFORMANCE

University of Kentucky, Lexington, KY, (2010 until 2012).

Undergraduate:

TA 271 – WORLD THEATRE II: 1500-1800

TA 271 220 -- WORLD THEATRE II: 1500-1800 (online)

TA 371 – WORLD THEATRE III: 1800-1950

TA 300 – THE *MAHABHARATA* IN PERFORMANCE

TA 300 – PUPPETRY AND PERFORMING OBJECTS

TA 330 – DIRECTING

TA 384/AAS 384 – BLACK THEATRE WORKSHOP

Graduate:

TA 584 – ASIAN THEATRE

TA 692 – DRAMATURGY

TA 770 – RESEARCH METHODS

TA 771 – PERFORMANCE STUDIES

Ohio University, Athens, OH. *Adjunct Professor*. Fall, 2007 and Winter/Spring 2010.

Undergraduate:

THAR 272 – THEATRE HISTORY: MODERN AND CONTEMPORARY

Undergraduate/Graduate:

THAR 472/572 – THEATRE HISTORY SEMINAR: WOMEN AND PERFORMANCE

THAR 472/572 – THEATRE HISTORY SEMINAR: THEATRE EAST/WEST

Ohio University, Athens, OH. *Graduate Teaching Associate*. Fall, 2006-Spring 2010.

IARTS 117 – ARTS IN CONTEXT

IARTS 118 – OBJECT AND EVENT

Both courses provide a general overview of the arts: music, visual arts, theatre, and film (western and nonwestern). Students analyze the form, content, and context of the arts in a theoretical and hands-on approach.

Indiana University of Pennsylvania. Indiana, PA. *Visiting Assistant Professor*. Spring, 2006.

THEA 101 – INTRODUCTION TO THEATRE

THEA 240 – ACTING ONE

THEA 130 – STAGE VOICE

Point Park University, Pittsburgh, PA. *Adjunct Professor*. Fall, 2005.

THEA 210 – FUNDAMENTALS OF DIRECTING I

Cornerstone University, Grand Rapids, MI. *Adjunct Professor*. Spring, 2005.

COMM 242 – INTRODUCTION TO THEATRE

COMM 341 – ADVANCED ORAL INTERPRETATION

COMM 344 -- STAGECRAFT

University of Hawai'i at Mānoa, Honolulu, HI. *Instructor*. Spring, 2003.

THEA 429 – CONTEMPORARY THEATRE PRACTICE—VIEWPOINTS

University of Hawai'i at Mānoa, Honolulu, HI. *Teacher Assistant*. Fall, 2002.

THEA 101 – INTRODUCTION TO THEATRE.

Kapiolani Community College. Honolulu, HI. *Instructor.* Spring, 2002.
DRAMA 222 – INTERMEDIATE ACTING.

DISSERTATIONS AND THESES -- ADVISED

Indiana University

Chair. PhD Dissertation. *See What I Wanna See: Michael John LaChuisa and the Emergence of the New Musical Drama.* Joshua Aaron Robinson. Defended 2019.

Committee Member. PhD Dissertation. *Masculinity as Biopolitics In British Life Science and Theatre CA. 1880-1914.* Jihay Park. Defended 2018.

Chair. PhD Dissertation. *Identity in Performance in Contemporary Yucatec Maya Language Theatre.* Sarah Alice Campbell. Defended 2018.

Committee Member. PhD Dissertation. *Cannibals and Cultural Confluence: The Body of the Translator and Translating Bodies.* Eric “C” Heaps. Defended 2018.

Committee Member. PhD Dissertation. *Aesthetics and the York Cycle.* Miriam L. Poole. Defended 2017.

Committee Member. PhD Dissertation. *A Musical of One’s Own: American Women Writing Musicals, 1970-1985.* Joe Stollenwerk. Defended 2016.

Chair. Undergraduate Honors Thesis. *“Our Song”: The Homosexual Identity Embedded in the Lyrics of Cole Porter.* Brennan Murphy. Completed 2016.

Committee Member. PhD Dissertation. *Shakespeare's Supernatural Skepticism: A Study of Shakespeare's Skeptical and Transversal Engagement with the Supernatural.* Timothy Pyle. Defended 2016.

Committee Member. PhD Dissertation. *Performing in Dark Times: Theatre in Nazi Concentration Camps.* Emmy Elizabeth Kreilkamp. Defended 2016.

Committee Member. MA Thesis. *Tensions of Captivity and Empire at Home and Abroad In the Drama and Theater of Late-Eighteenth Century United States.* Michael Rodrigues. Defended 2014.

Chair. MA Thesis (African Studies). *Donor Impact on Theatre for Development in Kenya.* Logan Reynolds Whalen. Defended 2014.

University of Kentucky

Chair. MA Thesis. *A Case for the Physical: The Role of the Suzuki Method in Actor Training in the Untied States.* Jenni Miller. Defended 2012.

PROFESSIONAL AND RELATED EXPERIENCE

Lincoln Center Directors Lab, 2005, focused on developing new work.

The Looking Glass Theatre. New York, NY.

Associate Director/ New Works Coordinator (1998-2001)

- Solicited and evaluated script submissions.
- Maintained communication with directors and playwrights.
- Produced a twice-annual new works festival including coordination of rehearsal and performance facilities, publicity and marketing, created programs, and hiring designers and assistant directors.
- Directed main stage productions in accordance with the company's mission statement.

DIRECTOR—NYC

Shriek! a multi/media and shadow puppet performance about a Balinese women warrior that I am creating in conjunction with the Aesthetic Technologies Lab at Ohio University. Debuted in NYC and Ohio, spring 2010.

Fireflies by Suzue Toshiro (staged reading) at Lincoln Center and The Japan Society. NYC, 2005.

The Bacchae by Euripides at The Looking Glass Theatre. NYC, 2002.

The Tempest by William Shakespeare at The Looking Glass Theatre. NYC, 2001.

The State Plays by Joe Lauinger at Gallery Players. Brooklyn, NY, 2001.

Say It Like You Mean It by Susanna Kramer at The Trilogy Theatre. NYC, 2000.

The Love Song of... by Lynn Rosen at the New Georges' Perform-a-Thon. NYC, 2000.

Finding Utah by Robert Philbin at the Gallery Players. Brooklyn, NY, 2000.

A New Television Arrives, Finally by Kevin Mandel (staged reading) at HERE. NYC, 2000.

Accidental Adult by Shannon Brazil at The Pulse Ensemble Studio Theatre. NYC, 1999.

Why We Have a Body by Claire Chafee at the WOW Cafe Theatre. NYC, 1999.

EggToss by PS Lorio at Expanded Arts (94 Plays in 94 Days). NYC, 1999.

9/10ths of the Law and ***Midnight Interlude*** by V.E. Kimberlin at The Looking Glass Theatre. NYC, 1999.

Behind a Masquerade of Rhymes by PS Lorio at The Looking Glass Theatre. NYC, 1999.

DIRECTOR—Educational and Regional

The Monkey King: Havoc in Heaven adaption created through a combination of devising and study of Chinese performance and directed in collaboration with other UK Theatre Faculty. Performed at the University of Kentucky in 2011 and given a reading at the Berea Arts Foundation, KY, 2012.

The Mahabharata Project an intercultural devised performance based on the *Mahabharata* that used Balinese dance and shadow puppetry. World Theatre Festival at the Downtown Arts Center, Lexington, KY, 2011.

Over The Rainbow: Connecting South Africa and Kentucky. A devised performance piece created collaboratively with the students in Black Theatre Workshop. World Theatre Festival at the Downtown Arts Center, Lexington, KY, 2011.

Your Average Nigga a performance art piece created by Vershawn Young. Presented as part of the Carter G. Woodson Lecture Series sponsored by the Department of African American Studies, University of Kentucky, Lexington, KY, 2010.

Into the Woods a musical by Stephen Sondheim at Brooklyn Friends School. Brooklyn, NY, 2008.

Jane Eyre a musical by John Caird and Paul Gordon at Cornerstone University. Grand Rapids, MI, 2005.

Ghost Sonata by August Strindberg. Prime Time Theatre, University of Hawai'i at Mānoa, Honolulu, HI, 2004. Thesis production for partial fulfillment of MFA in Asian Performance – Multicultural Directing.

Masked Balls: a story of sex, lies, and measuring tape by Hilary Hadley Wright. Prime Time Theatre, University of Hawai'i at Mānoa, Honolulu, HI, 2003.

Hysterical: A Short History of the Vibrator by Hilary Hadley Wright. Late Night Theatre, University of Hawai'i at Mānoa, Honolulu, HI, 2002. Performed in the New York International Fringe Festival in August, 2003.

Peer Gynt by Henrik Ibsen at Kapiolani Community College. Honolulu, 2002.

Four Scenes: A Hungarian Trilogy by PS Lorio (staged reading) at Burning Coal Theatre Company. Raleigh, NC, 2001.

Cards on the Table by Agatha Christie with Steven's Dramatic Society at Steven's Institute of Technology. Hoboken, NJ, 2000.

Scenes from ***Night Sky*** by Susan Yankowitz with the *Speaking Out* Conference on Aphasia. Boston, MA, 2000.

Our Town by Thornton Wilder at the Battle Creek Civic Theatre. Battle Creek, MI, 1998.

Night Sky by Susan Yankowitz at the Dungeon Theatre. Kalamazoo, MI, 1997.
Invited to perform at the first National Aphasia Association's National Conference in Chicago, June, 1998.

Dress Suits to Hire by Holly Hughes at the Dungeon Theatre. Kalamazoo, MI, 1997.
Part of my senior project in feminist theatre entitled: *Performative Bodies and Creative Deconstructions: Dismantling the Heterosexual Gaze in Holly Hughes' "Dress Suits to Hire."*

Trojan Women (co-director) at City High School. Grand Rapids, MI, 1996.

DIRECTOR—Theatre for Children

The Adventures of the Puppet Princess: A Balinese Fairytale with Music written (and directed) by Jennifer Goodlander at the Looking Glass Theatre. NYC, 2008.

Lilly's Purple Plastic Purse by Kevin Henkes and adopted by Kevin Kling at the Grand Rapids Civic Theatre. Grand Rapids, MI, 2004.

Betsy Blue a new musical by Judy Shehan and music by Kenny Nowell at The Looking Glass Theatre. NYC, 2001.

Imagination by Elizabeth Anne Keiser at The Looking Glass Theatre. NYC, 2000.

Noonie's Masterpiece in Purple by Lisa Railsback at The Looking Glass Theatre. NYC, 2000.

The Shivers by Max Bush at Circle Theatre. Grand Rapids, MI. 1995.

ADDITIONAL TEACHING EXPERIENCE

West Windsor Arts Council. Princeton Junction, NJ. *Artist-in-Residence.* Summers 2015-2016.
Puppetry – performance, design, and making. Grades 1-3.

Brooklyn Friends High School. Brooklyn, NY. *Teacher.* Fall 2008.
IB Theatre: Designed and taught unit on Japanese theatre focusing on kabuki.

Trollwood Performing Arts School. Fargo, ND. *Instructor.* 2005 and 2008.
Acting II: Scene analysis and basics of Stanislavski System.
Martial Arts: with an emphasis on applicability to actor training.
Theatre History – Commedia Del'Arte: an interdisciplinary, hands-on approach
Voice and Movement: combining viewpoints, Linklater, and traditional Asian performance.

Grand Rapids Civic Theatre. Grand Rapids, MI. *Instructor.* 2005.
Taught classes in script analysis, movement, and improvisation for students middle school through adult. Also taught Stanislavski System in a college level course for advanced actors.

Honolulu Theatre for Youth. Honolulu, HI. *Instructor.* Spring, 2003.
Developed curriculum and taught in the “Imagine” program which emphasizes the development of creativity, theatre vocabulary, and social skills through a program of guided creative dramatics. Grades: K-6.

Gate Hill Day Camp. Rockland County, NY. *Specialist.* Summer, 2000.
Taught daily courses and electives in masks, puppetry, and performance. Grades: K-8.

Kalamazoo Regional Educational Services Agency. Kalamazoo, MI. *Artist-in-Residence.* 1997-1998.
Implemented an after-school theatre arts program at Portage North Middle School and Vicksburg Middle School.

SPECIAL TRAINING AND EXPERIENCE

Asian Performance Training

- **Bali, Indonesia:** *wayang kulit* (shadow puppetry); *topeng* (masked dance drama); *tari lepas* (variety of traditional and new dance styles); *gambuh* (drama); *gamelan* (percussion ensemble).
- **Cambodia:** *sbeik thom* (large shadow puppetry)
- **China:** *jingju* (Beijing opera).
- **Japan:** *noh* (traditional Japanese theatre of masked dance and chant); kabuki (Traditional Japanese theatre); *kyogen* (Traditional Japanese comic theatre); taiko (Martial arts based Japanese ensemble drumming); *nihon buyo* (Japanese Dance).
- **India:** *bharatanatyam* (classical Indian dance).
- **Others:** *randai* (folk theatre of the *Minangkabau* people of West Sumatra); *hula* (traditional and modern style).

Additional Training

- **Viewpoints**
 - 1998: TCG Viewpoints Conference in New York City (workshops with Tina Landau, Anne Bogart, and Mary Overlie.)
 - 2000: Six week intensive workshop for directors with Mary Overlie.
- **Performance Art**
 - 1996: Two day workshop with Holly Hughes.
 - 1997: Served as Holly Hughes' assistant director on creation new performance piece developed by students called *The Mystery Spot*. Kalamazoo College, Kalamazoo, MI.
- **Master Class in Directing Shakespeare**
 - 1998: Two week intensive with Joanne Akalaitis and Libby Appel through Western Michigan University, Kalamazoo, MI.
- **Shakespeare Performance**
 - 1995: British European Studies Group. Cambridge, UK. Four month program of Intensive theatre study including: Shakespeare; epic theatre; stage combat; voice; and movement.
 - 1996: Intensive course in Shakespearean acting at Kalamazoo College under Theresa Davis. Kalamazoo, MI.
- **Puppetry**
 - 2008-2017: *Wayang Kulit* - intense individualized study in Bali with *dalang* I Wayan Tunjung. Consecrated as a Balinese *dalang* and able to perform *wayang parwa* and *wayang tantri* in both ritual and secular contexts.
 - 2005: Weekly workshop and open lab with Tavia LaFonte in Pittsburgh, PA. Included designing and building giant puppets for internationally themed New Year's parade.
 - 2005: Master Class in traditional and contemporary puppetry taught by South Africa's Handspring puppet company in collaboration with Malian Sogolon Puppet Company.

Languages

- **Indonesian** spoken and written (adv.)
- **Balinese** spoken and written (beg./int.)
- **Khmer** spoken and written (beg.)
- **French** spoken and written (beg.)

PROFESSIONAL SERVICE

- President for Association for Asian Performance (AAP), 2017-2021.
- Grant Reviewer – Indiana State Arts Commission, 2017.
- Editorial Board for SPAFA Journal. The SPAFA Journal is the annual publication of the Southeast Asian Ministers of Education Organization (SEAMEO) Regional Centre for Archaeology and Fine Arts (SPAFA) in Bangkok, Thailand. It carries original research papers and multimedia articles on the archaeology, visual arts, performing arts, traditional arts, heritage conservation and cultural heritage of Southeast Asia, 2016-present.
- Nominations Committee for the American Society of Theatre Research (ASTR), 2014-2017.
- Ad Hoc Committee on Mentorship for the American Society of Theatre Research (ASTR), 2014-2019.
- Vice President/Conference Planner for the Association for Asian Performance (AAP), 2014-2016.
- Member of the Steering Committee for the International Indonesian Forum (IIF), 2012-present.
- Membership and Outreach Coordinator for Association for Asian Performance (AAP), 2011-2013.
- Practice and Production Symposium Co-Chair for the Mid America Theatre Conference (MATC), 2011-2013.
- On the Editorial Board for *Theatre Practice*, a peer-reviewed journal published by the Practice and Production Symposium of the Mid America Theatre Conference (MATC), 2010-2016.
- Grant Review Board for the Kentucky Foundation for Women, Louisville, KY, 2012-2013.
- Vice President to the Graduate Student Caucus of the American Society of Theatre Research (ASTR), 2009.
- Graduate Student Representative to the Executive Committee for the Association for Asian Performance (AAP), 2009-2011.
- On the Editorial Board for *Explorations: A Journal of SE Asian Studies*, 2003-2004.

UNIVERSITY AND DEPARTMENTAL SERVICE

- Director of Undergraduate Studies. Southeast Asia and ASEAN Studies Program. 2017-2019.
- BA Curriculum Revision Committee. Department of Theatre, Drama, and Contemporary Dance, Indiana University. Spring 2017.
- Planning Committee. Arts and Humanities Festival – China ReMixed. 2016-2017.
- Faculty Mentor. Graduate Study Group in Global Studies. School of Global and International Studies, Indiana University. 2016-present
- Acting Director of Graduate Studies, Department of Theatre, Drama, and Contemporary Dance, Indiana University, Fall 2015.
- Executive Committee for the Center for Southeast Asian Studies, Indiana University. 2014-2017.
- Faculty and Graduate Student Travel Funding Committee, Indiana University Department of Theatre, Drama, and Contemporary Dance, 2014/2015, 2015/2016, 2016/2017.
- Assessment Committee, Indiana University Department of Theatre, Drama, and Contemporary Dance, 2015/2016.

- Faculty Advisory Committee (elected), Indiana University Department of Theatre, Drama, and Contemporary Dance, 2014/2015.
- Salary Committee, Indiana University Department of Theatre, Drama, and Contemporary Dance, 2014/2015.
- Play Selection Committee for Indiana University Department of Theatre, Drama, and Contemporary Dance, 2013, 2015.
- Faculty Advisor for PERMIAS (Indonesian Student Association), Indiana University, 2012-present.
- Faculty Advisor for ART IU (Association for Research in Theatre), Indiana University, 2014-present.
- College of Fine Arts Advisory Committee at University of Kentucky, 2011-2012.
- Various recruiting activities at both the undergraduate and graduate level.
- Various search committees.
- ArtsAsia Steering Committee at University of Kentucky, 2011-2012.
- LGBT Affairs Commissioner for the Graduate Student Senate, 2006-2008.
 - on the grant review board.
- Ohio University Curriculum Council, 2007-2008.

PROFESSIONAL AFFILIATIONS

American Society of Theatre Research (ASTR)
 American Theatre and Higher Education (ATHE)
 Association for Asian Performance (AAP)
 Mid America Theatre Conference (MATC)
 Association for Asian Studies (AAS)
 Modern Language Association (MLA)