

# Eero Laine

University at Buffalo, 283 Alumni Arena, Buffalo, NY 14260

eerolain@buffalo.edu

1-347-924-0681

## EDUCATION

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PhD	Theatre, The Graduate Center, City University of New York, 2016
Doctoral Certificate	Film Studies, The Graduate Center, City University of New York, 2016
MPhil	Theatre, The Graduate Center, City University of New York, 2012
MA	Theatre & Performance, The Gallatin School, New York University, 2007
BA	English, St. Cloud State University, Minnesota, 2003

## PROFESSIONAL APPOINTMENTS

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University at Buffalo, State University of New York, Department of Theatre and Dance

<b>Assistant Professor of Theatre</b>	<b>2017 to present</b>
Director of Graduate Studies	2019 to present
Director of Graduate Theatre	2017 to present
Associate Director of Graduate Studies	2017 to 2019
Director of BA Theatre Studies	2017 to 2018
<b>Visiting Assistant Professor of Theatre</b>	<b>2016 to 2017</b>
Director of BA Theatre Studies	2016 to 2017

## ACADEMIC EDITORSHIPS

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2019 to Present	<i>Journal of Dramatic Theory and Criticism</i> Editor
2016 to Present	<i>Lateral</i> , Journal of the Cultural Studies Association Co-Editor

## PUBLICATIONS

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### Book

2020 Eero Laine. *Professional Wrestling and the Commercial Stage*. New York: Routledge.

### Edited Volumes

- 2020 Nell Haynes, Eero Laine, Heather Levi, Sharon Mazer, editors. *Professional Wrestling: Politics and Populism*. Enactments. Richard Schechner, series editor. Calcutta: Seagull Books/University of Chicago Press, 2020.
- 2017 Broderick Chow, Eero Laine, and Claire Warden, editors. *Performance and Professional Wrestling*. New York: Routledge, 2017.
- Reviews: *Liminalities: A Journal of Performance Studies* 16, no. 1 (2020).  
*Journal of Dramatic Theory and Criticism* 33, no. 2 (Spring 2019).  
*Studies in Theatre and Performance* 39 (2019).  
*Theatre Journal* 70, no. 2 (June 2018).  
*Communication Booknotes Quarterly* 49, no. 3 (2018).  
*The Popular Culture Studies Journal* 6, no. 1 (2018).

**Edited Journal Issues and Sections**

- 2019 Felipe Cervera, Shawn Chua, Panayiotoua Demetriou, Areum Jeong, Eero Laine, Azedeh Sharifi, Evelyn Wan, and Asher Warren, editors. "Future Now." Special issue. *GPS: Global Performance Studies* 2, no. 2 (2019). <http://gps.psi-web.org/issue-2-2/>.
- 2018 Eero Laine, editor. "Dramatic Theory?" Special section. *Journal of Dramatic Theory and Criticism* 32, no. 2 (Spring 2018): 49–162.  
Winner: 2019 Vera Mowry Roberts Award, American Theatre and Drama Society (Donatella Galella, "Feeling Yellow: Responding to Contemporary Yellowface in Musical Performance.")
- 2015 Stefanie A. Jones and Eero Laine, editors. "Performance: Circulations and Relations." Special Issue. *Lateral* 4 (2015). <http://csalateral.org/archive/issue/4/>.

**Edited Digital Sections**

- 2018 Michelle Liu Carriger and Eero Laine, editors. "Annotating Vegas: Mapping Performance Interventions at ATHE 2017." Digital Section. *Theatre Topics* 28, no. 1 (March 2018): E1–E3. <https://jhuptheatre.org/theatre-topics/online-content/issue/theatre-topics-volume-28-number-1-march-2018/annotating-vegas>.
- 2018 Felipe Cervera, Shawn Chua, João Florêncio, Eero Laine, and Evelyn Wan, editors. "Syllabi for the Future: A Playlist." Special Section. *GPS: Global Performance Studies* 1.2 (2018). <http://gps.psi-web.org/issue-1-2/syllabi-future-playlist/>.

**Journal Articles**

- 2020 Eero Laine. "No Men, No Boats: Directing and Dance Dramaturgy for Jaelyn Backhaus' *Men on Boats*." *Theatre/Practice* 8 (2020). Peer Reviewed.
- 2020 Eero Laine and Janet Werther. "Rehearsing *Men on Boats: A Dialogue*." *Theatre/Practice* 8 (2020).
- 2020 Felipe Cervera and Eero Laine. "The Planet, Everyday: Towards Collaborative Performance Studies." *Text and Performance Quarterly* 40, no. 1 (2020): 90–107. Peer Reviewed.
- 2019 Broderick Chow and Eero Laine. "Between Antagonism and Eros: The Feud as Couple Form and Netflix's *GLOW*." *Women & Performance: A Journal of Feminist Theory* 29, no. 3 (2019): 218–234. Peer Reviewed.
- 2019 Jonathan Chambers, Eero Laine, K. Frances Lieder, Diana Looser, Beth Osborne, Heather Nathans, Danielle Rosvally, Kristen Wright. "What Comes Next?: Graduate Education, Contingent Labor & Professional Possibilities." *Theatre Topics* 29, no. 2 (July 2019): 85–102. Peer Reviewed.
- 2019 Maaike Bleeker, Eero Laine, and Sean Metzger. "How PSi Works: The Practice of Performance Studies." *Critical Stages* (June 2019), <http://www.critical-stages.org/19/how-psi-works-the-practice-of-performance-studies/>.
- 2018 Claire Warden, Broderick Chow, and Eero Laine. "Working Loose: A Response to 'Donald Trump Shoots the Match' by Sharon Mazer." *TDR: The Drama Review* 62, no. 2, T238 (Summer 2018): 201–215.

- 2018 David Allen and Eero Laine. "The Integrated Spectator: Theatre Audiences and Pedagogy." *Research in Drama Education* 23, no. 4 (2018): 598–612. Peer Reviewed.
- 2018 Eero Laine. "Professional Wrestling Scholarship: Legitimacy and Kayfabe." *The Popular Culture Studies Journal* 6, no. 1 (2018): 82–99. Peer Reviewed.
- 2017 Felipe Cervera, Shawn Chua, João Florêncio, Eero Laine, and Evelyn Wan. "Thicker States." *GPS: Global Performance Studies* 1, no. 1 (2017). <http://gps.psi-web.org/issue-1-1/thicker-states/>. Peer Reviewed.
- 2016 Eero Laine and David Allen. "Who Owns a Gesture?: Negotiating Creation and Collaboration in Theatre Arts Practice." *NANO* 10 (December 2016). <https://www.nanocrit.com/issues/issue10/who-owns-gesture-creation-and-collaboration-theatre-arts-practice>. Peer Reviewed.
- 2015 Eero Laine. "Collaborative Digital Research." *Contemporary Theatre Review Interventions* 25, no. 1 (February 2015). <https://www.contemporarytheatrereview.org/2015/forum-on-academic-publishing/#collaborative-digital-research>.
- 2014 Broderick Chow and Eero Laine. "Audience Affirmation and the Labour of Professional Wrestling." *Performance Research* 19, no. 2 (June 2014): 44–53. Peer Reviewed.
- 2010 Jessica Brater, Jessica Del Vecchio, Andrew Friedman, Bethany Holmstrom, Eero Laine, Donald Levit, Hillary Miller, David Savran, Carly Griffin Smith, Kenn Watt, Catherine Young, and Peter Zazzali. "Let Our Freak Flags Fly': *Shrek the Musical* and the Branding of Diversity." *Theatre Journal* 62, no. 1 (May 2010): 151–172. Peer Reviewed.

### Book Contributions

- 2020 Eero Laine. "Kayfabe: Optimism, Cynicism, Critique" in *Professional Wrestling: Politics and Populism*. Nell Haynes, Eero Laine, Heather Levi, Sharon Mazer, editors. Enactments. Richard Schechner, series editor. Calcutta: Seagull Books/University of Chicago Press, 2020.
- 2019 Eero Laine. "World Building in the WWE Universe." In *#WWE: Professional Wrestling in the Digital Age*, edited by Dru Jeffries, 25–46. Bloomington, IN: Indiana University Press, 2019. Peer Reviewed.
- 2019 Eero Laine. "Form and Violence: Beyond Theatrical Content." *The Routledge Companion to Theatre and Politics*, edited by Peter Eckersall and Helena Grehan, 254–256. London: Routledge, 2019.
- 2017 Eero Laine. "Stadium Sized Theatre: WWE and The World of Professional Wrestling" in *Performance and Professional Wrestling*, edited by Broderick Chow, Eero Laine, and Claire Warden, 39–47. London and New York: Routledge, 2017.
- 2017 Broderick Chow, Eero Laine, and Claire Warden. "Introduction: Hamlet Doesn't Blade: Professional Wrestling, Theatre, and Performance" in *Performance and*

- Professional Wrestling*, edited by Broderick Chow, Eero Laine, and Claire Warden, 1–6. London and New York: Routledge, 2017.
- 2014 Eero Laine. “Bureaucracy.” In *The Žižek Dictionary*, edited by Rex Butler, 19–22. New York: Routledge, 2014.
- 2014 Eero Laine. “Producing Consumers: Media, Branding, and the Experience Economy.” In *Media Economies: Perspectives on American Cultural Practices*, edited by Marcel Hartwig, Evelyne Keitel, and Gunter Süß, 15–26. Trier, Germany: WVT, 2014.
- 2013 Eero Laine. “Professional Wrestling: Creating America’s Fight Culture.” In *Sports at the Center of Popular Culture: The Television Age*. Vol. 2 of *American History Through American Sports: From Colonial Lacrosse to Extreme Sports*, edited by Daniel Coombs and Bob Batchelor, 219–236. Santa Barbara: Praeger, 2013.

### Book and Performance Reviews

- 2019 Eero Laine. “*Marvel Universe Live*.” Performance Review. *Theatre Journal* 71, no. 2 (June 2019): 218–219.
- 2018 Eero Laine. “*Immersion in Cultural Difference: Tourism, War, Performance*, by Natalie Alvarez.” Book Review. *Journal of American Drama and Theatre* 30, no. 2 (Spring 2018). <http://jadtjournal.org/2018/05/28/immersions/>.
- 2015 Eero Laine. “*Fighting for Recognition: Identity, Masculinity, and the Act of Violence in Professional Wrestling*, by R. Tyson Smith.” Book Review. *Theatre Journal* 67, no. 2 (May 2015): 376–378.
- 2014 Eero Laine. “*Destruction in the Performative*, eds. Alice Lagaay and Michael Lorber.” Book Review. *Theatre Research International* 39, no. 2 (July 2014): 156–157.
- 2014 Eero Laine. “*Performance, Politics, and the War on Terror: 'Whatever It Takes'*, by Sarah Brady.” Book Review. *Theatre Research International* 39, no. 2 (July 2014): 157–158.
- 2012 Eero Laine. “*Mapping Intermediality in Performance*, eds. Sarah Bay-Cheng, Chiel Kattenbelt, Andy Lavender, and Robin Nelson.” Book Review. *Theatre Survey* 53, no. 2 (September 2012): 329–331.
- 2012 Eero Laine. “*Antigone at the National Theatre, London*.” Performance Review. *Western European Stages*, 24, no. 2 (Fall 2012): 85–86.
- 2012 Eero Laine. “*The Prophet* by Hassan Abdulrazzak, The Gate Theatre, London.” Performance Review. *Western European Stages*, 24, no. 2 (Fall 2012): 93–94.
- 2008 Eero Laine. “Report: Frankfurt.” Performance Review. *Western European Stages* 20, no. 1 (Winter 2008): 29–32.

### Journal Editorials and Introductions

- 2020 Rob Carley, Stefanie A. Jones, Eero Laine, Chris Alen Sula. “Editors’ Introduction.” *Lateral* 9, no. 1 (2020).

- 2020 Eero Laine. "Editor's Note." *Journal of Dramatic Theory and Criticism* 34, no. 2 (Spring 2020).
- 2019 Eero Laine. "Editor's Note." *Journal of Dramatic Theory and Criticism* 34, no. 1 (Fall 2019): 1–3.
- 2019 Rob Carley, Stefanie A. Jones, Eero Laine, Chris Alen Sula. "Editors' Introduction." *Lateral* 8, no. 2 (2019). <https://csalateral.org/issue/8-2/introduction-carley-jones-laine-sula/>.
- 2019 Eero Laine. "Editor's Note." *Journal of Dramatic Theory and Criticism* 33, no. 2 (Spring 2019): 1–3.
- 2019 Rob Carley, Stefanie A. Jones, Eero Laine, Chris Alen Sula. "Editors' Introduction: Opening Access." *Lateral* 8, no. 1 (2019). <http://csalateral.org/issue/8-1/introduction-carley-laine-jones-sula/>.
- 2019 Felipe Cervera, Shawn Chua, Panayiotou Demetriou, Areum Jeong Eero Laine, Azadeh Sharifi, Evelyn Wan, and Asher Warren. "Orientations: Where is the Future Now?" *GPS: Global Performance Studies* 2, no. 2 (2019). <http://gps.psi-web.org/issue-2-2/orientations/>.
- 2018 Stefanie A. Jones, Eero Laine, and Chris Alen Sula, with Rob Carley. "Editors' Introduction: Expanding Laterally" *Lateral* 7, no. 2 (2018). <http://csalateral.org/issue/7-2/introduction-jones-laine-sula/>.
- 2018 Eero Laine. "Dramatic Theory?" *Journal of Dramatic Theory and Criticism*. 32, no. 2 (Spring 2018): 49–52.
- 2018 Stefanie A. Jones, Eero Laine, and Chris Alen Sula. "Editors' Introduction: Marxism and Cultural Studies" *Lateral* 7, no. 1 (2018). <http://csalateral.org/issue/7-1/introduction-marxism-cultural-studies-jones-laine-sula/>.
- 2018 Felipe Cervera, Shawn Chua, João Florêncio, Eero Laine, and Evelyn Wan. "Syllabi for the Future: A Playlist, Curatorial Statement." *GPS: Global Performance Studies* 1.2 (2017). <http://gps.psi-web.org/issue-1-2/syllabi-future-playlist-2/>.
- 2017 Stefanie A. Jones, Eero Laine, and Chris Alen Sula. "Editors' Introduction: Cultural Studies and Intersectionality as Intellectual Practice." *Lateral* 6, no. 1 (2017). <http://csalateral.org/issue/6-1/introduction-cultural-studies-intersectionality-intellectual-practice-jones-laine-sula/>.
- 2016 Stefanie A. Jones, Eero Laine, and Chris Alen Sula. "Editors' Introduction: Disciplinary Stakes for Cultural Studies Today." *Lateral* 5, no. 1 (2016). <http://csalateral.org/issue/5-1/introduction-disciplinary-stakes-cultural-studies-today/>.
- 2015 Stefanie A. Jones and Eero Laine. "Editors' Introduction—Performance: Circulations and Relations." *Lateral* 4 (2015). <http://csalateral.org/issue/4/introduction/>.

**WORK IN PROGRESS**

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**Under Review**

- Article Taylor Black, Shawn Chua, Eero Laine, Milton Lim, Rumen Rachev, Soo Ryon Yoon. "Performance Studies Theme Parks." *GPS: Global Performance Studies*. Under review.
- Chapter Eero Laine and Peter Zazzali. "Canon Formation in Actor and Doctoral Theatre Training." *The Next Act: Approaches to the Problem of the Theatrical Canon*, edited by Lindsey Mantoan, Matthew Moore, and Angela Farr Schiller. London: Routledge. In revisions.

**Under Contract/Invited**

- Volume Broderick Chow and Eero Laine, editors. *Sports Plays*. New York: Routledge. Under contact.
- Book Review Eero Laine. *Teaching Critical Performance Theory in Today's Theatre Classroom* by Jeanmarie Higgins." *Theatre Topics*. Invited for review.

**In progress/Ongoing**

- Special Issue Kristof van Baarle, Kevin Brown, Felipe Cervera, Kyoko Iwaki, Eero Laine, editors. "Collaborative Research in Theatre and Performance Studies." Joint Issue of *Global Performance Studies* 4, no. 2 (2021) and the *Journal of Dramatic Theory and Criticism* 36, no. 1 (Fall 2021).

**INVITED TALKS**

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- 2020 "Reading, Writing, Wrestling: Popular Scholarship and Disciplinary Boundaries," Professional Wrestling Studies Association, Keynote Speaker, April 4.
- 2020 "Politics and Performance in Popular Entertainment," University of Arizona, Undergraduate Research Symposium Keynote and Adjudicator, March 26 and 27. Cancelled due to COVID-19.
- 2020 "Wrestling with the Concept of Likeness," University of Kansas, Guest Speaker, April 8. Cancelled due to COVID-19.
- 2018 "Unconventional Theatrics: Performance Labor and Professional Wrestling," University at Buffalo, Humanities Institute, New Faculty Seminars, October 10.

**AWARDS, HONORS, & GRANTS**

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**External**

- 2019 Global Lives Research Centre Project Funding Grant, Brunel University London
- 2018 David Keller Travel Award, American Society for Theatre Research
- 2017 Collaborative Research Award, American Society for Theatre Research
- 2016 Peter Rollins Award for Junior Faculty, Popular Culture Association/American Culture Association
- 2014 Conference Bursary Award, International Federation of Theatre Researchers
- 2012 Thomas Marshall Graduate Student Award, American Society for Theatre Research

- 2010 Travel and Tuition Fellowship, Performance Studies Summer Institute, Northwestern University
- 2008 New Scholars' Bursary Award, International Federation of Theatre Researchers
- University**
- 2020/2021 Humanities Institute Faculty Fellow, University at Buffalo
- 2019/2020 OVPRED/Humanities Institute Research Award in the Arts and Humanities, University at Buffalo
- 2019 Individual Development Award, United University Professions, University at Buffalo
- 2018 Individual Development Award, United University Professions, University at Buffalo
- 2017 Individual Development Award, United University Professions, University at Buffalo
- 2016 Commencement Speaker on Behalf of the Graduates, The Graduate Center, City University of New York
- 2013/2014 Dissertation Fellowship, The Graduate Center, City University of New York
- 2013 Conference Support Grant, The Graduate Center, City University of New York
- 2012 Adjunct Professional Development Grant, Professional Staff Congress, City University of New York
- 2012 Conference Support Grant, The Graduate Center, City University of New York
- 2012 Vice Chancellor's Excellence in Leadership Award, City University of New York University of New York
- 2011 Conference Support Grant, The Graduate Center, City University of New York
- 2010 Sue Rosenberg Zalk Student Travel Grant, The Graduate Center, City University of New York
- 2008 Sue Rosenberg Zalk Student Travel Grant, The Graduate Center, City University of New York
- 2007 Sue Rosenberg Zalk Student Travel Grant, The Graduate Center, City University of New York
- 2006 Gallatin Alumni Travel Grant, New York University
- 2004 Gallatin Alumni Travel Grant, New York University

## **RESEARCH AND ARTISTIC SUPERVISION**

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### **PhD Dissertation Director**

In progress Title TBD, Robyn Horn.

In progress "From Robots to A.I.: The Performance of Intelligent Machines," Bella Poynton.

### **PhD Dissertation Committee Member**

2018 "Dying Laughing: Shakespeare's Comic Inheritance, Theatre's Metamorphosis, and the Clown's Resurrection," Stephen Wisker.

**MA Thesis Director**

- In progress “Interplanetary Interventions: Performative Possibilities to Redirect Colonization on Mars,” Evan Moritz.
- 2020 “Body Image in High School Theatre Programs,” Bridget Barrett.
- 2020 “Raging with Things: The Performance of Smashing at Rage Rooms,” Dahye Lee.
- 2019 “Théâtre du Soleil’s Écriture Feminine in *A Room in India*,” Rachel Kerr.
- 2018 “Infused Shakespeare: Devising the Traditional in the Teaching of Performance,” Roger Keicher.
- 2017 “Michael Moore, The Clown,” Antonio Dougherty.
- 2016 “Culture on Stage: Contemporary Performances of the Chinese Model Ballets, 2000–2016,” Adrianna Goethel.
- 2016 “Science Fiction Theatre as an Aspect of Digital Participatory Culture,” Bella Poynton.

**MA Project Director**

- 2020 *fUNHOUSE*, performance, Yao Kahlil Newkirk.
- 2019 “Barred Acceptance: Recovering the Addict in Scenes from *How to be a Respectable Junkie* and *The Motherfucker with the Hat*,” performance, Chris Evans.

**MA Thesis Committee Member**

- 2019 “‘Nightly Bloodlust Overflows’: Anatomizing the Morbid Musical for the Contemporary American Stage,” Marni Stone.

**MA Thesis Project Member**

- 2019 “A Curriculum for Agency: The Observed Benefits of Devising in Undergraduate Education,” Glo McDonald.

**Production Advisor**

- 2018 *The Cherry Orchard*, Bella Poynton.

**Undergraduate Honors Project Supervisor**

- 2018 Original compositions for theatre in Performing America course, Michael Joncas.

**TEACHING****Department of Theatre and Dance, University at Buffalo, State University of New York Graduate**

- 2016 to Present Core Seminar: Performance Research (3 sections)
- Present Core Seminar: Performance Scholarship (3 sections)
- Graduate Studio (2 sections)
- Topics in History and Literature: Performance History 1 (1 section)

**Undergraduate**

- 2016 to Present Introduction to Theatre (4 sections)
- Present Performing America: Race, Gender, Class (3 sections)
- World Theatre before 1700 (2 sections)



Theatre Studio (2 sections)  
 Theatre Studio Ensemble (1 section)  
 World Theatre after 1700 (1 section)  
 UB Seminar: Performance and Professional Wrestling (1 section)

**Department of Performing & Creative Arts, The College of Staten Island, City University of New York, Adjunct Assistant Professor**

2008 to 2015 Introduction to Theatre (16 sections)  
 Acting I (6 sections)  
 Performance Histories: Ancient to Early Modern (2 sections)  
 Performance Histories: 1600 to 1900 (1 section)  
 Performance Histories: 1900 to Present (1 section)  
 Theatre Studies for Majors (1 section)

**Department of Theatre Arts, Marymount Manhattan College, Adjunct Faculty**

2014 to 2015 Theatre History I (3 sections)  
 Theatre History II (1 section)  
 Script Analysis (1 section)

**English Department, LaGuardia Community College, City University of New York, Adjunct Lecturer**

2015 Introduction to English: Writing through Literature (1 section)

**Department of Media Culture, The College of Staten Island, City University of New York, Adjunct Assistant Professor**

2010 Introduction to Media (1 section)  
 Introduction to Film (1 section)

**CONFERENCE ACTIVITY**

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**Conference Organization**

- 2020 “Ends,” Performance Studies international, Rejika, Croatia, July 7–11. Co-organized with Kristof van Baarle, Felipe Cervera, Rayya El Zein, and Kyoko Iwaki. Postponed due to COVID-19.
- 2019 “Male (Un)Bonding,” Research Development Workshop and Interdisciplinary Conference on Men, Masculinities, and Homosocial Troubles, King’s College, London, UK, June 13–15. Co-Lead with Broderick Chow.
- 2018 Performance Studies international Summer School #1.5, Future Advisory Board of PSi, Daegu, South Korea, July 1–7. Co-Organized with Felipe Cervera, Shawn Chua, Yiota Demetriou, Areum Jeong, Azadeh Sharifi, Evelyn Wan, and Asher Warren.
- 2017 Performance Studies Focus Group Pre-Conference, Association for Theatre in Higher Education, Las Vegas, NV, August 1–2. Co-Organized with Michelle Liu Carriger.
- 2017 Performance Studies international Summer School #0.5, Future Advisory Board of PSi, Hamburg, Germany, June 7–11. Co-Organized with Felipe Cervera, Shawn Chua, João Florêncio, and Evelyn Wan.
- 2013 “Beyond the Institution: Theatre, Performance, and the University,” City-Wide

Theatre & Performance Conference, NYC, NY, October 31–November 1. Co-Organized with graduate students from New York City universities.

### Panel Organization

- 2020 “Articles in Progress Workshop—*Lateral*,” the Cultural Studies Association Conference, Chicago, IL, May 28–30. Co-Organized with Rob Carley, Stefanie A. Jones, and Chris Alen Sula.
- 2020 “Homosexuality, Relational Research, and Collaborative Writing Practice Workshop,” American Men’s Studies Association, Greeley, CO, March 19–22. Co-Organized with Broderick Chow. Postponed due to COVID-19.
- 2019 “Costuming Resistance,” American Studies Association, Honolulu, HI, November 8. Co-Organized with Royona Mitra.
- 2019 “Articles in Progress Workshop—*Lateral*,” the Cultural Studies Association Conference, New Orleans, LA, May 31. Co-Organized with Rob Carley, Stefanie A. Jones, and Chris Alen Sula.
- 2016 “Train/Trans—: Performance Training as Translation, Transfer, Transformation, and Transition,” American Society for Theatre Research, Minneapolis, MN, November 4. Co-Organized with Broderick Chow.
- 2016 “The Performing Body and Labor Infrastructures,” Association for Theatre in Higher Education, Performance Studies Focus Group, Chicago, IL, August 13. Co-Organized with Gwyneth Shanks.
- 2016 “Strange Gardening: Cultivating the Futures of Performance Studies” and “Wunderkammer,” Performance Studies International, Melbourne, Australia, July 6–9. Organized as part of the P*S*i Future Advisory Board.
- 2015 “Flexing Memory: Professional Wrestling’s Embodied History,” Association for Theatre in Higher Education, Performance Studies Focus Group, Montreal, Canada, August 1. Co-Organized with Broderick Chow.
- 2015 “Activist Approaches in Performance and Pedagogy” and “Public Performance and Educating Publics,” Cultural Studies Association, Riverside, CA, May 23. Co-Organized with Stefanie A. Jones.
- 2014 “Performances of Excess,” American Studies Association, Los Angeles, CA, November 8. Co-Organized with Christine Marks.
- 2014 “Performing Materiality: New Ecologies of Affect and Objects,” “Environmental Performance: ‘Natural’ Disaster and Response,” “Performance in an Ecosystem of Racism and Nation: Environments, Interdependencies, and Intersections,” Cultural Studies Association, Salt Lake City, UT, May 29–31. Co-Organized with Stefanie A. Jones.
- 2013 “Corporate Tools: Commercial Performance in Theory and Practice,” American Society for Theatre Research, Dallas, TX, November 7. Co-Organized with David Calder.
- 2013 “Kayfabe: Performing Reality and History in Professional Wrestling,” Performance Studies international 19, Stanford University, Palo Alto, CA, June 28.

- 2013 “#ACTweets: Social Media in the Performing Arts Classroom,” THATCamp: Performing Arts, Martin E. Segal Theatre Center, The Graduate Center, City University of New York, June 20.
- 2011 “Corporate Cultures: Contemporary Economies of Cultural Performance,” American Society for Theatre Research, Montreal, Québec, Canada, November 19. Co-Organized with Carly Griffin Smith and Peter Zazzali.

### **Other Conference Activity**

- 2020 Mentor and Coordinator, Dissertation Bootcamp, Research in Theatre and Performance Online Projects, organized by Tracy C. Davis, Heather S. Nathans, and Kirsten Pullen, July 29–August 6.
- 2020 Mentor and host, Great Lakes Publication Development Forum, Research in Theatre and Performance Online Projects, organized by Tracy C. Davis, Heather S. Nathans, and Kirsten Pullen, July 8–15.
- 2020 Featured Journal Editor, Articles in Progress Sessions, Mid-America Theatre Conference, Chicago, IL, March 7 and 8.
- 2019 Invited participant, Performance Studies international 2020 Pre-Conference Symposium, Rejika, Croatia, June 1–7.
- 2019 Featured Journal Editor, Articles in Progress Sessions, Mid-America Theatre Conference, Cleveland, OH, March 9 and 10.
- 2019 Emerging Scholar Mentor, Emerging Scholars Sessions, Mid-America Theatre Conference, Cleveland, OH, March 9 and 10.
- 2017 Panelist, Field Conversation Session: “The Job Interview,” American Society for Theatre Research, Atlanta, GA, November 17.
- 2017 Discussant, “What Comes Next?: Graduate Education, Contingent Labor, and Professional Possibilities,” Association for Theatre in Higher Education, Las Vegas, NV, August 5.
- 2016 Panelist, Career Session: “Graduate Student Service in the Academy and the Profession,” American Society for Theatre Research, Minneapolis, MN, November 6.
- 2016 Panel Chair, “The Experience Economy,” Association for Theatre in Higher Education, Performance Studies Focus Group Pre-Conference, Chicago, IL, August 10.

### **Presentations**

- 2020 “Appropriating “Bro”: Racialized Transitions in Masculine Performance,” American Men’s Studies Association, Greeing, CO, March 19–22. Cancelled due to COVID-19.
- 2019 “Gritty and Soundsuits: Building Solidarity in Memes and Mascots,” American Studies Association, Honolulu, HI, November 8.
- 2019 “No Men, No Boats: Rehearsing History in Jaclyn Backhaus’ *Men on Boats*,” Mid-America Theatre Conference, Cleveland, OH, March 7, 2019.

- 2018 “Amusement Park Characters: The Work and Performance of Costumes and Uniforms,” American Society for Theatre Research, San Diego, CA, November 15.
- 2018 “Between Antagonism and Eros: The Feud as Couple Form in Professional Wrestling,” *The Between: Couple Forms, Performing Together*, New York University, April 14. Collaboratively authored and presented with Broderick Chow.
- 2017 “Professional Wrestling and Political Critique,” American Anthropology Association, Washington, DC, December 2.
- 2017 “Beyond Theatre History 1 & 2,” American Society for Theatre Research, Atlanta, GA, November 16.
- 2017 “Presidential Wrestling,” North American Society for the Sociology of Sport, Windsor, Ontario, November 4.
- 2016 “Transferrable Training: Replication and Physicality in Commercial Performance,” American Society for Theatre Research, Minneapolis, MN, November 4.
- 2016 “Sweaty Suits: The Affective and Athletic Labor of Costumed Characters,” Association for Theatre in Higher Education, Chicago, IL, August 13.
- 2016 “Intellectual and Embodied Property: The Contested Performance of Costumed Characters,” Popular Culture Association/American Culture Association, Seattle, WA, March 24.
- 2015 “Form, Content, Collaboration: Communizing Theatrical Labor,” American Society for Theatre Research, Portland, OR, November 5.
- 2015 “Tapes and Legends: Replaying the Professional Wrestling Archive,” Association for Theatre in Higher Education, Montreal, Canada, August 1.
- 2015 “First the Stadium, Then the Universe: WWE, Kayfabe, and Branding Professional Wrestling,” Society for Cinema and Media Studies, Montreal, Canada, March 25.
- 2015 “Unconventional Theatrics: The Problem of Professional Wrestling,” Modern Language Association, Drama Division, Vancouver, Canada, January 11.
- 2014 “Tribute to the Troops: Performing Masculinity and Militarism in Professional Wrestling,” American Society for Theatre Research, Baltimore, MD, November 20.
- 2014 “Excessive Ingestion: Performing Consumption in Competitive Eating,” American Studies Association, Los Angeles, CA, November 7. Collaboratively authored and presented with Christine Marks.
- 2014 “Adorno and Performance: Branding Consumers and Commodities in the Culture Industry,” International Society for the Study of European Ideas, Porto, Portugal, August 5.
- 2014 “Professional Wrestling and/as Theatre: Form and Finance,” International Federation of Theatre Researchers, Popular Entertainments Working Group, University of Warwick, England, July 28.

- 2014 “Landfall, Windfall, Pinfall: Staging Wrestlemania at the Superdome,” Cultural Studies Association, University of Utah, Salt Lake City, UT, May 29.
- 2013 “The Self-Made Brand: Performance Labor and WWE ‘Superstars,’” American Society for Theatre Research, Dallas, TX, November 7.
- 2013 “The Right to Evoke: Semblance and Simultaneity Under the Law,” Performance Studies International 19, Stanford University, Palo Alto, CA, June 30.
- 2013 “Kayfabe and Critique: Professional Wrestling’s Cynical Reason,” Performance Studies International 19, Stanford University, Palo Alto, CA, June 28.
- 2013 “Producing Consumers: Neoliberal Branding and Corporate Performance,” Cultural Studies Association, Columbia College, Chicago, IL, May 25.
- 2012 “Liveness/Likeness: Performing the Mediatized Body,” American Society for Theatre Research, Nashville, TN, November 3.
- 2012 “Publicly Traded Stages: Commercial Theatre and Market Performance,” Performance Studies International 18, University of Leeds, England, June 30.
- 2012 “Wrestling with Identity: Fans, Representation, and Resistance,” Popular Culture Association/American Culture Association, Boston, MA, April 12. Collaboratively authored with Ana Martinez.
- 2011 “Branding ‘America’: Glenn Beck and the Politics of Corporate Media Performance,” American Society for Theatre Research, Montreal, Québec, Canada, November 19. Collaboratively authored and presented with Carly Griffin Smith and Peter Zazzali.
- 2010 “It’s Still Real to Me: Fandom, Authenticity, and ‘Sports Entertainment,’” Sport & Society Conference, University of British Columbia, Vancouver, Canada, March 9.
- 2010 “Desiring Destruction and Destructive Desires in the Films of Darren Aronofsky,” Cinematic Desire Conference, The Graduate Center, City University of New York, March 5.
- 2010 “Painfully Unstaged: Griselda Gambaro’s Theatre of Nonperformance,” Poetics of Pain Conference, The Graduate Center, City University of New York, February 25.
- 2008 “You Are What You See: Defining the City in Howard Korder’s *The Lights* and Benjamin Baker’s *A Glance at New York*,” International Federation of Theatre Researchers, New Scholars Forum, Chung-Ang University, Seoul, South Korea, July 18.
- 2008 “Bodies of Violence: Professional Wrestling’s Language of Physicality,” Take Up the Bodies: Theatricality and Writing/Culture Conference, Johannes Gutenberg Universität, Mainz, Germany, July 12.
- 2008 “Everybody Knows This is Nowhere: Locating Neil Young within the Diegesis of Jim Jarmusch’s *Dead Man*,” Framed: Delimiting the Film Image Conference, The Graduate Center, City University of New York, NY, April 11.
- 2008 “Extreme Violence: Interviewing Fight Director David Brimmer,” Mid-America

- Theatre Conference, Kansas City, MO, March 29.
- 2007 “Staging the Un-Stageable: Contemporary Productions of Aeschylus’ *Seven Against Thebes*,” Mid-America Theatre Conference, Minneapolis, MN, March 1.
- 2006 “Poetic Cruelty: Artaud, Aristotle, and Violence in the Performance of Greek Tragedy,” International Federation of Theatre Researchers, New Scholars Forum, University of Helsinki, Finland, August 9.
- 2004 “Representations of Gender in Shakespeare: Ophelia as Hamlet’s Gendered Other,” Sexualities in the Twenty-First Century Conference, University of Cardiff, Wales, July 2.

### ACADEMIC INSTITUTES

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- 2012 Critical Theory Summer School, Birkbeck Institute for the Humanities, University of London, England
- 2010 Performance Studies Summer Institute, “Documenting Performance,” Northwestern University, Evanston, IL.
- 2008 International Postgraduate Programme in Performance and Media Studies Summer School, “Take up the Bodies: Theatricality and Writing/Culture 1968-2008,” Johannes Gutenberg Universität, Mainz, Germany.

### REVIEWING

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#### Editorial Boards

- |   |                 |
|---|-----------------|
| <i>Text and Performance Quarterly</i>                 | 2019 to present |
| <i>Theatre and Performance Notes and Counternotes</i> | 2019 to present |
| <i>Professional Wrestling Studies Journal</i>         | 2019 to present |

#### Peer Review—Books and Edited Volumes

- |                                    |            |
|------------------------------------|------------|
| Routledge                          | 2019, 2018 |
| Bloomsbury                         | 2019       |
| Rowman & Littlefield International | 2019       |
| Pearson Publishers                 | 2010       |

#### Peer Review—Articles and Creative Work

- |  |                  |
|--|------------------|
| <i>Journal of Sport &amp; Social Issues</i>          | 2020             |
| <i>The Journal of Popular Culture</i>                | 2020, 2019       |
| Jane Chambers Feminist Playwriting Contest           | 2020, 2018, 2017 |
| <i>Professional Wrestling Studies Journal</i>        | 2019             |
| <i>Theatre Topics</i>                                | 2018             |
| <i>Contemporary Theatre Review</i>                   | 2018             |
| <i>The European Legacy</i>                           | 2015             |
| <i>Frame: Journal of Visual and Material Culture</i> | 2012, 2010       |

### SERVICE TO THE PROFESSION

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#### Performance Studies international

- |                                      |              |
|--------------------------------------|--------------|
| Secretary and Executive Board Member | 2017 to 2020 |
| PSi Future Advisory Board            | 2015 to 2019 |

**Association for Theatre in Higher Education**

Performance Studies Focus Group	
Treasurer	2016 to 2018
Member-at-Large	2015 to 2016
Contingent Faculty Survey Committee	2015 to 2017

**Cultural Studies Association**

Performance Working Group	
Co-Chair	2013 to 2017
Ad-Hoc Committee on Digital Publishing	2015 to 2015

**American Society for Theatre Research**

Working Conditions Task Force	2013 to 2016
Data Gathering Subcommittee	2015 to 2016
Social Media Subcommittee	2013 to 2014
Committee on Conferences	2012 to 2013
Graduate Student Caucus	
Web Committee	2012 to 2014
Vice-President	2011 to 2013
Student Resources Committee	2011

**INSTITUTIONAL SERVICE****University at Buffalo, College of Arts and Sciences**

Ad-Hoc CAS PhD Excellence Committee	2020 to present
Policy Committee	
At-Large Representative	2017 to 2020
PhD Excellence Initiative Subcommittee	2019 to 2020
Degree on Degree Training Subcommittee	2018 to 2019
Collaboratory Guiding Coalition	2019 to 2020

**The Graduate Center, City University of New York**

Committee on Committees	2011 to 2015
Student Elections Review Committee	2014 to 2015
Faculty/Student Disciplinary Panel	2014 to 2015
Committee on Student Services	2010 to 2014
Chair	2013 to 2014
Presidential Search Student Advisory Group	2014
Representative for the Doctoral Students' Council	2010 to 2013
Executive Committee	2011 to 2013
Committee on Structure	2012 to 2013
Outcomes Assessment Committee	2012 to 2013
Budget Committee	2012 to 2013
Auxiliary Enterprise Board of Directors	2012 to 2013
College Association (financial review board)	2009 to 2013
Vice-Chair	2009 to 2012
Career Planning Director Hiring Committee	2012
Committee on Curriculum and Degrees	2012
Strategic Planning Council, Provost's Office	2010 to 2011

**Doctoral Students' Council, The Graduate Center, City University of New York**

Theory and Philosophy Group Co-Coordinator	2010 to 2015
<i>Advocate</i> (newspaper) Advisory Board	2012 to 2015
Constitution and Bylaws Committee	2010 to 2014
At-Large Representative	2011 to 2014
Governance Task Force	2013 to 2014
Co-Chair for Student Affairs	2010 to 2013
Executive Committee	2010 to 2013
Student Services Committee	2010 to 2013
Steering Committee	2010 to 2013
At-Large Steering Officer	2010
Ad-Hoc Committee on Health & Insurance	2011 to 2012
Program Representative for Theatre Department	2009 to 2011
Affiliate Employee Hiring Teams	2010, 2012, 2013, 2013, 2014
Chair	2010, 2011, 2012
Student Response to Middle States Report	2009

**DEPARTMENTAL SERVICE****Department of Theatre and Dance, University at Buffalo**

Graduate Committee	2016 to present
Co-Chair	2020 to present
Chair	2019 to 2020
Graduate Theatre Admissions Committee	2016 to present
Chair	2017 to present
Executive Advisory Committee	2016 to present
Theatre Studies Committee (BA, MA, PhD)	
Co-Chair	2018 to present
Season Selection Committee	2020 to present
Proposal Process Subcommittee	2020
PhD Examinations Committee	2020, 2016 to 2018
Selection Committee (UB Distinguished Scholars)	2020
Search Committee (Academic Manager)	2020
Graduate Theatre Committee	
Chair	2017 to 2018
Search Committee (Clinical Assistant Professor)	2017
Undergraduate Theatre Studies Committee	
Chair	2016 to 2018

**Theatre Department, The Graduate Center, City University of New York**

Executive Committee	2012 to 2013
Doctoral Theatre Students' Association	
Board member	2009 to 2011
First Vice-President	2012 to 2013
Film Studies Program Advisory Committee	2010 to 2012
Alumni Outreach Committee	2009 to 2010
Media Working Group Coordinator	2009 to 2011



**MEDIA INTERVIEWS**

Schreiner, Laurenz. “Wrestling wird auch in Berlin populärer: Spalters Show. *Der Tagesspiegel*. May 7, 2019. <https://www.tagesspiegel.de/sport/wrestling-wird-auch-in-berlin-populaerer-spalters-show/24304922.html>.

Bateman, Oliver Lee. “The Best Thing About the WWE Right Now Is the Guy You Hated on ‘The Real World.’” *MEL Magazine*. August 18, 2018. <https://melmagazine.com/the-best-thing-about-the-wwe-right-now-is-the-guy-you-hated-on-the-real-world-7fd7468d66b>.

Kuhn, Johannes. “Was uns Wrestling über die USA lehrt.” *Süddeutsche Zeitung*. April 8, 2018. <http://www.sueddeutsche.de/kultur/wrestlemania-was-uns-wrestling-ueber-die-usa-lehrt-1.3933696>.

Bateman, Oliver Lee. “Wrestling, Politics, and the Violent Realities of 2016.” *Pacific Standard*. December 22, 2016. <https://psmag.com/news/wrestling-politics-and-the-violent-realities-of-2016>.

**SELECTED ARTISTIC WORK**

2019	Curator & Performer	Performance installation	<i>ElastiCity: A PSi Theme Park</i>	Performance Studies international, Calgary, Alberta, Canada
2018	Director	Staged Reading	<i>The Dog of Aubri</i> by Albert Lindner	New York University
2017	Director	Theatre	<i>Men on Boats</i> by Jaclyn Backhaus	University at Buffalo
2017	Director	Theatre	<i>10 Out of 12</i> by Anne Washburn	University at Buffalo
2017	Director	Staged Reading	<i>The Dog of Aubri</i> by Albert Lindner	University at Buffalo
2017	Performer	Theatre	<i>The Gathering—Response Festival</i>	Torn Space Theatre, Buffalo
2017	Performer	Staged Reading	<i>Never Not Once</i> by Carey Crim	Jane Chambers Feminist Playwriting Contest, Las Vegas
2017	Performer	Staged Reading	<i>Ubu Roi</i> by Alfred Jarry	Citizen Arts and Education, NYC
2016	Director	Theatre	<i>Machinal</i> by Sophie Treadwell	University at Buffalo
2016	Director	Radio play/ audio book	<i>Allentown Private Eye</i>	Buffalo, NY
2016	Curator	Performance installation	Performance Studies Wonderkammer	Performance Studies international, Melbourne, Australia
2014	Fight Director	Theatre	<i>The Dutchman</i> by Amiri Baraka	College of Staten Island, NY
2011	Fight Director	Theatre	<i>Delirium</i> by Enda Walsh	College of Staten Island, NY
2010	Fight Director	Theatre	<i>One Flea Spare</i> by Naomi Wallace	College of Staten Island, NY
2008	Fight Director	Theatre	<i>The Pearlfisher</i> by Iain Finlay MacLeod	College of Staten Island, NY

