

Curriculum Vitae of Craig Gingrich-Philbrook
(Prepared 2/13/18)

I. PROFESSIONAL AFFILIATION AND CONTACT INFORMATION

- A. Present University Department: Communication Studies
- B. Office Address: Craig Gingrich-Philbrook
Department of Communication Studies
Southern Illinois University
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II. EDUCATION

Ph.D., Speech Communication, Performance Studies emphasis; Southern Illinois University, Carbondale; 1994.

M.A., Information and Communication Studies, Interpersonal and Organizational Communication emphasis; California State University, Chico; 1988.

B.A., English, Creative Writing emphasis; California State University, Chico; 1986.

III. PROFESSIONAL EXPERIENCE

Full Professor: Department of Communication Studies; Southern Illinois University, Carbondale. Fall 2016 to present.

Associate Professor: Department of Speech Communication; Southern Illinois University, Carbondale. Fall 2002 to August, 2016.

William and Galia Minor Professor of Creative Communication: Southern Illinois University, Fall 2009 through June 2015.

Assistant Professor: Department of Speech Communication; Southern Illinois University, Carbondale. Fall 1998-2002.

Special Consultant to the Dean: School of Communication; Hofstra University. Spring 1998. (Title change to comply with contract for untenured professors in administrative positions).

Acting Associate Dean: School of Communication; Hofstra University. 1997.

Assistant Professor: Department of Speech Communication and Rhetorical Studies; Hofstra University. January 1995-1996.

Assistant Forensics Coach: Department of Speech Communication and Rhetorical Studies; Hofstra University. 1994-1998.

Instructor: Department of Speech Communication and Rhetorical Studies; Hofstra University. August 1993-December 1994.

Graduate Teaching/Research Assistant: Department of Speech Communication; Southern Illinois University, Carbondale. 1988-1993.

Lecturer: Department of Information and Communication Studies; California State University, Chico. 1986-1988.

Junior Division Lab Leader: Cal Poly San Luis Obispo Summer Debate Workshop. 1986.

IV. RESEARCH AND CREATIVE ACTIVITY

A. Interests and Specialties:

Queer Performance and Theory, Postmodern Performance, Performance in Mediated Environments, Autoethnography, Philosophy of Communication, Psychoanalysis, Communication Theory.

B. Current Projects:

Performance Studies Research Methods Handbook, co-edited with Jake Simmons. Contracted with Routledge.

Currently untitled co-authored book with poet Megan Volpert about performance possibilities that haunt us, but which we have never created

C. Grants Applied for:

Team member, consultant. NEH Digital Humanities Discovery Grant application by Jennifer Tuder, Associate Professor, St. Cloud State University. 2015.

Harrington Fellowship, University of Texas, 2002.

D. Grants Received:

Supervisor, Undergraduate Creative Activity/Research Grant for Joseph Hassert and Dawn St. Louis, 2002-2003. [Note: Due to illness, Ms. St. Louis was unable to complete the grant.]

Bucknell Seminar for Younger Poets Fellowship, Bucknell University, January, 1986.

E. Honors and Awards:

Performance Scholar of the Year, Performance Studies Division, Southern States Communication Association. 2014.

Page to Stage Spotlight Panel for *The Last Giraffe*. Performance Studies Division, Southern States Communication Association. 2014. [A convention session devoted solely to a single production from the previous year, nominated and selected by the membership of the division].

Distinguished Service Award, Performance Studies Division, National Communication Association, 2008.

Irene Coger Award for excellence in performance, National Communication Association, 2008.

BAR Corp Artist Certification, 2007. [Honorific from a student organization]

Outstanding Scholar. Performance Studies and Theatre Division, Central States Communication Association, 2005.

Dean's Research Award, Southern Illinois University, Carbondale, 2000.

Dissertation Research Award, Southern Illinois University, Carbondale, 1992-1993.

Marion Kleinau Theatre Award, Southern Illinois University, Carbondale, 1992.

Marion Kleinau Theatre Award, Southern Illinois University, Carbondale, 1991.

Graduate Fellowship, Southern Illinois University, Carbondale, 1989-1990.

Master's Thesis, *Semiotic Alienation in Interpersonal Communication: A Phenomenological Interpretation* (Directed by Isaac E. Catt), selected as "Outstanding Thesis" 1988-1989 by the College of Communications, California State University, Chico.

F. Papers and Presentations at Professional Meetings

"The Burgundy Coat: Shame, Mourning, and the Performance Path to Letting Go." International Congress of Qualitative Inquiry. University of Illinois, Urbana Champaign, 2017.

“The Lyric Voice in Autoethnography.” Southern States Communication Association annual convention, Nashville, 2018.

“Citation Consumption, Communion, and Cannibalism: Queering the Bibliography as a Model of Fetishistic Digestion.” National Communication Association annual convention, Dallas, 2017.

Respondent. Top Contributed Papers in Performance Studies. National Communication Association annual convention, Dallas, 2017.

“For Jade: The Safety-Pin Project.” Performance. National Communication Association annual convention, Dallas, 2017.

“Autoethnography, Activism, and the Public Sphere.” Paper for the Autoethnography Special Interest Group, International Congress of Qualitative Inquiry. University of Illinois, Urbana Champaign, 2017.

“The Burgundy Coat: Shame, Mourning, and the Performance Path to Letting Go.” International Congress of Qualitative Inquiry. University of Illinois, Urbana Champaign, 2017.

“From the Roof and Mourning: Making Digital Audio as a Way of Knowing.” International Congress of Qualitative Inquiry. University of Illinois, Urbana Champaign, 2017.

“In the Electric Coop: Posthuman bodies on the Reprogrammed Stage of *Stardust Chicken*.” Accepted for presentation at the Central States Communication Association annual convention, Minneapolis, 2017.

“The Audience is Not a Monolith.” Position paper for the panel “The Absent Audience Front and Center.” Critical Performance Dialogues: Skepticisms and Imaginaries conference, DePaul University, Chicago, 2016.

“The Road Ahead: Clarifying My Research Program after Promotion to Full Professor.” Performing Artist’s Conference. The Mountain Retreat Center, Highlands NC, 2016.

“Drawing My Way to *Stardust Chicken*: Using Tablet Sketchbook Apps to Develop Performance.” Performing Artist’s Conference. The Mountain Retreat Center, Highlands NC, 2016.

“Autoethnography before the Law.” International Congress of Qualitative Inquiry. University of Illinois, Urbana Champaign, 2016.

Panelist, “And the Stage to the Page: Theorizing from Embodied Aesthetic Practice.” National Communication Association annual convention, Las Vegas, 2015.

“Lethal Theatre in the Copenhagen Zoo: On the Execution of the Young Giraffe, Marius.” National Communication Association annual convention, Las Vegas, 2015.

Panelist, “Ways of knowing, Ways of Transforming: A Tribute to Kay Ellen Capo.” National Communication Association annual convention, Las Vegas, 2015.

Respondent to “The Book, the Box and the Harmonious Wail,” Performance by Violet Juno. National Communication Association annual convention, Las Vegas, 2015.

Panelist. 100 Years of Devising Performance. National Communication Association annual convention, Chicago, 2014.

“Stillness, Hope, and Fragile Utopia: Looking Back at *Still Life, With Cardinal and Uncertainty*.” National Communication Association annual convention, Chicago, 2014.

“Nothing’s Impastable: Why I Never Did the Show about Making Pasta.” National Communication Association annual convention, Chicago, 2014.

Panelist. “The Violence of Heteronormativity and the Presence on our Past(s): Reflections on an Essay by Gust Yep.” National Communication Association annual convention, Chicago, 2014.

Invited Panelist. “It is Not Our Obligation to Breed in Captivity: Reading the Killing of Marius, the Giraffe, by the Copenhagen Zoo as an Example of Conquergood’s Lethal Theatre.” Cultural Struggles: A Symposium Honoring the Scholarship and Activism of Dwight Conquergood. Northwestern University. May 16-17, 2014.

“On Gratitude, for My Father.” Reading from the collection *On (Writing) Families: Autoethnographies of Presence and Absence, Love and Loss*. International Congress of Qualitative Inquiry. University of Illinois, Urbana Champaign, 2014.

“An Office with a View: Reflections on Daily Life with Ron Pelias.” International Congress of Qualitative Inquiry. University of Illinois, Urbana Champaign, 2014.

“Christian: My Brother Who Lived for a Day.” International Congress of Qualitative Inquiry. University of Illinois, Urbana Champaign, 2014.

“Aging Out of ‘Queer.’” International Congress of Qualitative Inquiry. University of Illinois, Urbana Champaign, 2014.

“Sebastians All the Way Down.” Performing Artist’s Conference. The Mountain Retreat Center, Highlands NC, 2014.

Respondent. “Connecting the LGBT Community to and through Ethnography: Auto/Ethnographic Explorations of Sexuality and the Construction of Sexual Identity.” National Communication Association annual convention, Washington D.C., 2013.

“Proximity, Divesrsity, and Queer Citizenship: Connecting Performance and Forensics to Communication Departments’ Contributions to University Missions.” National Communication Association annual convention, Washington D.C., 2013.

“On Performance and Resilience.” The Mountain Retreat Center’s Performing Artists’ Weekend. Highlands, North Carolina. 2013.

“Evaluating (Evaluations of) Autoethnography.” Congress of Qaulitative Inquiry, University of Illinois, Urbana Champaign, 2013.

Respondent, “Imaginary Space in Performance.” Central States Communication Association annual convention, Kansas City, MO, 2013.

“Reciprocal Self-disclosure and Cruel Optimism in Queer Mentoring Relationships.” Southern States Communication Association annual convention, Louisville, KY, 2013.

Performer. “Arts of the Possible: A Tribute Panel to Adrienne Rich.” Central States Communication Association annual convention, Kansas City, MO, 2013.

Respondent, “Imaginary Space in Performance.” Central States Communication Association annual convention, Kansas City, MO, 2013.

“Defending Myself, Communion.” The Mountain Retreat Center’s Performing Artists’ Weekend. Highlands, North Carolina. 2012.

“Dear One: Tribute to Tami Spry upon the Publication of Her Book, *Body, Paper, Stage: Writing and Performing Autoethnography*.” International Congress of Qualitative Inquiry annual meeting, Champaign, 2012.

“On Gratitude, for My Father.” International Congress of Qualitative Inquiry annual meeting, Champaign, 2012.

“Queer Time: The D/P Problem.” International Congress of Qualitative Inquiry annual meeting, Champaign, 2012.

“Transmission,” from *The Last Giraffe* (a Work in Progress). Southern States Communication Association annual convention, Louisville, 2012.

Gingrich-Philbrook, Craig, and Benjamin Haas. “How Far is it to Makanda/Baton Rouge.” Collaborative Audio Performance and Demonstration. Southern States Communication Association annual convention, Louisville, 2012.

“After ACT UP as a Structure of Feeling.” National Communication Association annual convention, New Orleans, 2011.

“*It’s Not a Crime to be Seen Learning in Public: Notes on the Ontology of Sound of an Image.*” National Communication Association annual convention, New Orleans, 2011.

Participant, “Voicing the Digital Humanities: A Brainstorm.” National Communication Association annual convention, New Orleans, 2011.

Respondent, “Listen to the Music: Hearing Our Traditions, Trends, and Technology.” Southern States Communication Association annual convention, Little Rock, 2011.

Respondent, “From the Page to the Stage: Ruth Bowman’s *The Double Life of Dr. Dapertutto*.” Southern States Communication Association annual convention, Little Rock, 2011.

“Tribute to Jonathan Gray, 2011 Outstanding Scholar in Performance Studies.” Central States Communication Association annual convention, Cleveland, 2011.

“Using Technology to Stage the Fragmented Self in the One-Person Show.” Southern States Communication Association annual convention, Little Rock, 2011.

Guest Critic and Workshop Leader, *Superior Performance Festival*, Lake Superior State University, Sault Ste. Marie, Michigan, October 10-11, 2010.

“The iFlaneur: App-lying Oneself While Wandering Between Applications.” Southern States Communication Association annual convention, Memphis, 2010.

Gingrich-Philbrook, Craig, and Jonathan M. Gray. “Memos from the Participant-Advisors: Pedagogy in and through Collaboration.” National Communication Association annual convention, Chicago, 2009.

“‘That was Just Masturbation’: A Traumatic Dismissive.” National Communication Association annual convention, Chicago, 2009.

“Medial-Movement within the Apparatus: *Debris Field (2009)*.” National Communication Association annual convention, Chicago, 2009.

Presenter, Tribute. “Performance Studies and Theatre Interest Group 2009 Outstanding Scholar: Honoring Nathan P. Stucky.” Central States Communication Association annual convention, St. Louis, 2009.

Participant, Roundtable. “Queer Theory, Communication Theory: Overviews, Applications, and New Directions.” Central States Communication Association annual convention, St. Louis, 2009.

“It Keeps Listening (For Violet).” National Communication Association annual convention, Chicago, 2007.

“Taking Pictures.” Central States Communication Association annual convention, Minneapolis, 2007.

“Ping: Uncertainty at the Intersection of Language Poetry, Experimental Music, and Autoperformance,” Central States Communication Association annual convention, Minneapolis, 2007.

“On the Limits (and Promise) of Adaptation.” Closing Keynote, Performance Studies Division Preconference “Documenting and Evaluating Creative Work.” National Communication Association annual convention, San Antonio, 2006.

“Signal and Noise: Re-Mixing *Exit Strategy*.” National Communication Association annual convention, San Antonio, 2006.

Calderon-Garza, Sandra, and Craig Gingrich-Philbrook. “Mutuality in Motion: Punctuating Collaboration’s Complementary Process. National Communication Association annual convention, Boston, 2005.

“Sorbet on the Ground: World and Dream in [a] Queer Performance.” National Communication Association annual convention, Boston, 2005.

Respondent. “The Fool’s Journey into Chamber Theatre.” Central States Communication Association annual convention, Kansas City, MO, 2005.

Panelist. “Performative Writing, Autoethnography, and Autobiography: The Search and Sorrow of Generic Clarity.” Central States Communication Association annual convention, Kansas City, MO, 2005.

Respondent. “Negotiating the Unspoken: Performative Writing as a

Method for Exploring Silenced Family Experience.” Central States Communication Association annual convention, Kansas City, MO, 2005.

“Gravity.” Essay presented in acceptance of the 2005 Outstanding Scholar in Performance Studies and Theatre Award. Central States Communication Association annual convention, Kansas City, MO, 2005.

Respondent. Special Double Session “Performing Autobiography.” Central States Communication Association annual convention, Cleveland, 2004.

“Efficacy and indeterminacy: Balancing the Epistemic and Aesthetic Burdens of (Queer) Solo Performance.” Central States Communication Association annual convention, Cleveland, 2004.

Panelist. “Breaking ground at the Fresh Terrain International Performance Art Festival.” National Communication Association annual convention, Miami, 2003.

Panelist. “Reaching Out Through Research: Performance Scholarship on Cultural Practices.” National Communication Association annual convention, Miami, 2003.

Guest Critic. “Fresh Terrain” festival of new performance. University of Texas, Austin. 2003. Festival curated by Mark Russell, Artistic Director of PS 122, New York.

Guest Critic. “Fresh Terrain” festival of new performance. University of Texas, Austin. 2003. Festival curated by Mark Russell, Artistic Director of PS 122, New York.

Roundtable Participant. “Regulating Gender Performances: Masculinities and Sexualities.” Southern States Communication Association. Winston-Salem, 2002.

“Taking Pictures.” (Performance) Southern States Communication Association. Winston-Salem, 2002.

Roundtable Panelist. “The Realm of the “Untouchable”?: Critical Engagement and Performance Studies Praxis.” National Communication Association annual convention, Atlanta, 2001.

“Jorie Graham’s Serial Self-Portraiture: Autoperformance as Cultural Allusion.” National Communication Association annual convention, Atlanta, 2001.

Respondent/Performance Critic. "Seeing Nada." Central States Communication Association annual convention, Cincinnati, 2001.

"Queer Performance: A Mythology." Central States Communication Association annual convention, Cincinnati, 2001.

"Autobiographical Performance in Other Genres." Petit-Jean Performance Festival, Conway, 2000.

"Ambition vs. Inflation: A Creative Double Bind in the Composition of Poetry and Autobiographical Performance." National Communication Association annual convention, Seattle, 2000.

"The Al Parker Songbook." National Communication Association annual convention, Seattle, 2000.

"Therapeutic." Central States Communication Association annual convention, Detroit, 2000.

"The Muting of Critique is in the Mouth of the Beholder: Dialogic Listening to Autoethnographic Performance." Central States Communication Association annual convention, Detroit, 2000.

Performer, "The Ambassadors Encounter Contemporary Theory." National Communication Association annual convention, Chicago, 1999.

"Love's Excluded Subjects" National Communication Association annual convention, Chicago, 1999.

"Moving Through Space with a Performance Studies Eye," joint presentation with Ronald J. Pelias. Sauk Valley Performance Festival, Dixon IL. 1999.

Panelist, "The New Generation: Diverse Perspectives on Performance Praxis" Central States Communication Association annual convention, St. Louis, 1999.

"Remembering Richard Foreman and the Wooster Group: The Anxiety of Pastiche." Central States Communication Association annual convention, St. Louis, 1999.

Respondent, "Performance and Rhetoric as Nonfoundationalist Inquiry: Exploring and Affirming a Conceptual Connection" panel. National Communication Association annual convention, New York, 1998.

Respondent, "Performative Writing" panel. National Communication Association annual convention, New York, 1998.

"Empty." Performance. National Communication Association annual convention, New York, 1998.

"Head: Place/Practice/Object." Performance. National Communication Association annual convention, New York, 1998.

Co-Director, Short Course: "Performance and 'Contemporary' Literature." National Communication Association annual convention, New York, 1998.

"'Queer Performance' and the 'Temporary Autonomous Zone': Short Term 'Queer Takeovers' of Public (Theatrical) Space." Eastern Communication Association annual convention, Saratoga, 1998.

"The Stage Edge: Slash/Moat/Boundary." Eastern Communication Association annual convention, Saratoga, 1998.

"Enough." Performance. Central States Communication Association annual convention, Chicago, 1998.

"Tim Miller: Real/Romantic/Abject." National Communication Association annual convention, Chicago, 1997.

"Disciplinary Violation as Gender Violation: The Stigmatized Masculine Voice of Performance Studies." National Communication Association annual convention, Chicago, 1997.

"Empathizing with the Dyadic Subject Position 'Teacher/Learner': Postmodern Pedagogy and Performance in the Recent Work of Richard Foreman." Speech Communication Association annual convention, San Diego, 1996.

"Error, Image, and (Homo)Erotic Performance: Notes on Not Kissing on Stage." Association for Theatre in Higher Education annual convention, New York, 1996.

"Living the 'Double-Bind': Students' Enfleshed Understandings of Theory when Composing Performances as Cultural Criticism." Central States Communication Association annual convention, St. Paul, 1996.

Director, Short Course: "Performance Art in and Beyond the Basic Performance Studies Course." Speech Communication Association, San Antonio, 1995.

"Remembrance and Dissent: (Inter)Personal, Institutional, and Audience Politics Associated with a Collaborative Annual AIDS Benefit," (co-authored with Scott Dillard). Speech Communication Association, San Antonio, 1995.

"The Audience as 'Other': Representing Heterosexuality in Queer Personal Narrative Performance." Speech Communication Association, San Antonio, 1995.

"Participation Mystique in Queer Performance: Tim Miller, Ron Athey, and Me." Association for Theatre in Higher Education, San Francisco, 1995.

"'Style' in Autobiographical Performance: Toward a Critical Ethnography of Aesthetic Habit." Eastern Communication Association, Pittsburgh, 1995.

""Stylized Repetition' and Queer 'World Disclosure': A Phenomenology of 'Coming Out' on Stage." Eastern Communication Association, Pittsburgh, 1995.

Co-Facilitator, discussion of theoretical approaches to and consequences of "Performing the Other." Otis J. Aggertt memorial Interpretation Festival, Indiana State University, Terre Haute, 1995.

"What Can a 'Queer Body' Do?: Theorizing Efficacy in the Criticism of Conspicuously Political Performance." Speech Communication Association, New Orleans, 1994.

"Performing Theory." Roundtable participant. Speech Communication Association, New Orleans, 1994.

"No Joe." Performance as part of the panel "Reflections, Refractions and Cohabitations: Variations on Autobiographical Experience." Speech Communication Association, New Orleans, 1994.

"Mobility, Mourning, & Monumentality: 'The Quilt' as Traveling Performance." New York State Communication Association, Syracuse, 1994.

"This is Where It Happened: The Anchoring and Abject Body in Personal Narrative." Association for Theatre in Higher Education, Chicago, 1994.

"The Politics of Pleasure in Personal Narrative." Eastern Speech Communication Association, Washington D.C., 1994.

"Joel-Peter Witkin's Fantastic 'Kiss': Communicating the Unspeakable-Unreal of Male Homoeroticism in Contemporary Photography." International Conference on the Fantastic in the Arts, Ft. Lauderdale, 1994.

"'Sink' and 'Resistant Performance of Resistance': Composition as Double Bind." Speech Communication Association, Miami, 1993.

"Why are Bill and Al Smiling?" Bricolage and the Resurfacing of Heterosexual Taken-for-Grantedness." Speech Communication Association, Miami, 1993.

"Pee Wee Herman and the 'Right Speech' of Faggot-ry: Discretionary Gestures in the Playhouse." Central States Communication Association/Southern States Communication Association Joint Conference, Lexington, 1993.

"Bodily Harm: The Anti-craft of Postmodern Performance." Central States Communication Association/Southern States Communication Association Joint Conference, Lexington, 1993.

"Masculine Recovery and the Politics of Isolation: Compulsory Performance in the Mythopoetic Men's Movement." Speech Communication Association, Chicago, 1992.

"'This is Not a Man': Exploring Gay Representation through Historical and Postmodern Performance," co-authored with Scott Dillard. Speech Communication Association, Chicago, 1992.

"A Man Looks at Feminism: Male Contingencies in Performance Studies." Central States Communication Association, Cleveland, 1992.

"Performing Masculinity," Invited performance and visit as part of the Indiana State University, Terre Haute, Women's Studies Program's Contemporary Issues Forum on masculinity, January, 1992.

"Re-presenting the Male Body in Post-Modern/'Post-Mortem' Performance," Speech Communication Association, Atlanta, 1991.

"Eugenio Barba's 'Four Spectators': An Approach to and Process of Scripting Solo Performance of Personal Narratives," Central States Communication Association, Chicago, 1991.

"Composition Problems in Postmodern Performance: An Example ('For 2558')," presentation/performance at the Colloquium on Performance Composition, Southern Illinois University, Carbondale, 1991.

"One 'Scripting' Methodology for Personal Narratives in Solo Performance," Illinois Speech and Theatre Association, Decatur, 1990.

Panel member, panel discussion on performance art, Illinois Speech and Theatre Association, Decatur, 1990.

"Experience, Speaking, and Possibility: A *Lover's Discourse in Eraserhead*," Semiotic Society of America, Indianapolis, 1989.

"Early Departures: A Functional Typology of Turning Point Events Reported by Graduate Teaching Assistants," (Co-authored with Deborah L. Kirk [First

Author], Mariangela Maguire, and Thaddeus Martin), Western States Communication Association, San Diego, 1988.

"Dreams of Health: The Transference as Interpersonal Communication Therapy," Communication Therapy Association, Chicago, 1987.

V. PUBLICATIONS AND CREATIVE WORK

B. Articles in Professional Journals:

Ellis, Carolyn, Arthur Bochner, Carol Rambo, Keith Berry, Hannah Shakespear, Craig Gingrich-Philbrook, Tony Adams, Robert Rinehart, and Derek M. Bolen. "Coming Unhinged: A Twice-Told Multivoiced Autoethnography." *Qualitative Inquiry*. *Qualitative Inquiry*, 24.2 (2018): 119-33.

Gingrich-Philbrook, Craig. "'Just a Bunch of Therapy'": Challenging the Dismissive." *Text and Performance Quarterly*, 37.2 (2017): 138-44.

Pérez, Kimberlee, and Craig Gingrich-Philbrook, eds. "Forum: In the wake of 'The violence of Heteronormativity': Reflecting on, Contending with Affective Remains."

- Note: This forum appears on pp. 112-185 of *QED: A Journal in GLBTQ Worldmaking*, 4.2.
- Our introduction runs pp. 112-14.
- Our concluding remarks, summarizing the forum and process, entitled "letters," runs from 180-85.

Gingrich-Philbrook, Craig. "We Listen Together: Performance, Pedagogy, Politics." *Departures in Critical Qualitative Research*. 6.2 (2017), 92-97.

Gingrich-Philbrook, Craig. "Autoethnography before the Law." *International Review of Qualitative Research*. 10.1 (2017), 9-12.

Gingrich-Philbrook, Craig. "On the Execution of the Young Giraffe, Marius, by the Copenhagen Zoo: Conquergood's 'Lethal Theatre' and Posthumanism." *Text and Performance Quarterly* 36.4 (2016): 200-11.

Gingrich-Philbrook, Craig. "Autoethnography in an Almond Grove: Uprooting the Distinction between the Analytic and Evocative." *International Review of Qualitative Research*, 9.1 (2016): 11-28.

Gingrich-Philbrook, Craig, and Jake Simmons. "Reprogramming the Stage." *Text and Performance Quarterly* 35.4 (2015): 323-44.

Gingrich-Philbrook, Craig. "A Knock at the Door: Speculations on Theatres and Thresholds." *Departures in Critical Qualitative Research* 3.1 (2014): 24-38.

Gingrich-Philbrook, Craig. "Exit Strategy: (For My Grandmother, Margaret Gingrich)." *Cultural Studies ↔ Critical Methodologies* 14.2 (2014): 111-15.

Gingrich-Philbrook, Craig, and Jonathan M. Gray. "A Counterweight to Silence: What Resistance Remains." *Text and Performance Quarterly* 33.3 (2013): 238-43.

Gingrich-Philbrook, Craig. "Medial Becoming within the Apparatus: *Debris Field* (2009)." *Texas Speech Communication Journal* 37.1 (2013): 6-18. Special Issue on Performance Studies Scholarship.

Gingrich-Philbrook, Craig. "How to Do Things with Forever: Marriage, and Other Queer *Blasphemies*." *Liminalities: An Online Journal of Performance Studies* 8.2 (2012).

Gingrich-Philbrook, Craig. "ACT UP as a Structure of Feeling." *Quarterly Journal of Speech* 98.1 (2012): 81-88.

Gingrich-Philbrook, Craig. "Web-Based Performance as a Willingness to Die." *Text and Performance Quarterly* 32.1 (2012): 85-96.

Gingrich-Philbrook, Craig. "Removed, and Making Do." *Text and Performance Quarterly* 30.4 (2010): 453-55.

Gingrich-Philbrook, Craig. "I Love This Animal." *Text and Performance Quarterly* 30.2 (2010): 222-23.

Gingrich-Philbrook, Craig. "From Paradigmatic Acts to Encounters along a Line of Flight." Editor's Introduction. *Liminalities: A Journal of Performance Studies* 5.1 (2009): <http://liminalities.net/5-1/paradigmsintro.html>.

Gingrich-Philbrook, Craig. "Taking Pictures: Rage and Forgiveness in Autoperformance from the Family Archive." *Theatre Annual* 60 (2007):71-78.

Gingrich-Philbrook, Craig. "On the Limits (and Promise) of Adaptation." Text of Closing Preconference Keynote Presentation. *Perforum: A Newsletter of the Performance Studies Division of the National Communication Association* 13.1 (2007): 34-37.

Gingrich-Philbrook, Craig. "Why I Don't Memorize, Exactly: Autoperformance as Elaborative Praxis. *Liminalities: A Journal of Performance Studies* 2.2 (2006): <http://liminalities.net/2-2/cupsintro.htm>.

Gingrich-Philbrook, Craig. "Cups (*Sufficiency Enigma*, 1999)." Script. *Liminalities: A Journal of Performance Studies* 2.2 (2006): <http://liminalities.net/2-2/cups.htm>,

Gingrich-Philbrook, Craig. "Autoethnography's Family Values: Easy Access to Compulsory Experiences." *Text and Performance Quarterly* 25 (2005): 297-314.

Gingrich-Philbrook, Craig. *Flag*. Performance Video. *Liminalities: A Journal of Performance Studies* 1 (2005): <http://liminalities.net/1-1/1->

Gingrich-Philbrook, Craig. "Ambition and Inflation in the Poetry of Jorie Graham." *Text and Performance Quarterly* 25 (2005): 27-42.

Gingrich-Philbrook, Craig. "Queer Performance." *Journal of Homosexuality*. 45.2/3/4 (2003): 353-56.

Gingrich-Philbrook, Craig. "Love's Excluded Subjects: Staging Irigaray's Heteronormative Essentialism." *Cultural Studies* 15.2 (2001): 222-28.

Gingrich-Philbrook, Craig. "The First Time." Performance transcription included in Peterson, Eric. "Narrative Identity in a Solo Performance: Craig Gingrich-Philbrook's 'The First Time.'" *Narrative Inquiry* 10.1 (2000): 229-51.

Gingrich-Philbrook, Craig. "Revenge of the Dead Subject: The Contexts of Michael Bowman's *Killing Dillinger*." *Text and Performance Quarterly* 20 (2000), 375-87.

Gingrich-Philbrook, Craig. "The Personal and Political in Solo Performance." *Text and Performance Quarterly* 20 (2000): vii-x.

Gingrich-Philbrook, Craig. "Disciplinary Violation as Gender Violation: The Stigmatized Masculine Voice of Performance Studies." *Communication Theory* 7 (1998): 203-20.

Gingrich-Philbrook, Craig. "Autobiographical Performance and Carnivorous Knowledge: Rae C. Wright's *Animal Instincts*." Performance Review Essay. *Text and Performance Quarterly* 18 (1998): 63-79.

Gingrich-Philbrook, Craig. "Refreshment." *Text and Performance Quarterly* 17 (1997): 352-60.

Gingrich-Philbrook, Craig. "The Unnatural Performative." *Text and Performance Quarterly* 17 (1997): 123-33.

Gingrich-Philbrook, Craig. “‘Good Vibration’ or Domination?: Stylized Repetition in Mythopoetic Performance of Masculinity.” *Text and Performance Quarterly* 14 (1994): 21-45.

C. Creative Contributions (Public Performance Presentations):

1. Solo Performance:

“On Body Memory (Delay Enigma, 2018).” Personal Narrative. Faculty Performance Hour. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 2018.

“A Moment’s Notice.” Personal Narrative. Faculty Performance Hour. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 2015.

The Last Giraffe, written and performed for

- Marion Kleinau Theatre, Southern Illinois University, Carbondale, February 2013. [Note: This performance contains a brief poem, “The Day I Became a Terrorist,” by Benjamin Haas. Used with permission.]
- A selection performed for the National Communication Association Convention, Washington D.C, 2013

“Defending Myself, Communion.” The Mountain Retreat Center, Performing Artists’ Weekend. 2012

It’s Not a Crime to be Seen Learning in Public. Faculty Performance Hour, Marion Kleinau Theatre, Southern Illinois University, Carbondale, April 2011.

“Thoughts upon Listening to the Slowed Down Version of John Williams’s Theme for *Jurassic Park*.” Presented as “Guest Artist and Critic” Performance and process talk for MCMA MFA Critique class. SIU. February 2011.

Debris Field (Selection and Arrangement Enigma, 2009), contribution to *BAR Corp Presents*, Marion Kleinau Theatre, Southern Illinois University, Carbondale, February 2009.

Still Life (with Uncertainty and Cardinal), Performed

- For Faculty Performance Hour, Marion Kleinau Theatre, Southern Illinois University, Carbondale, January 2009.
- For University of North Texas Communication Research Conference, as Keynote Artist. Denton, Texas, April 24, 2009.

- Performing Artists Retreat, The Mountain Conference Center, Highlands NC, May 2009.
- As “Featured Guest Artist and Scholar,” *Superior Performance Festival*, Lake Superior State University, Sault Ste. Marie, Michigan, October 10, 2010.

Why Not Rule the World? –or- The Apocalypse Binky, written and performed for: Marion Kleinau Theatre, Southern Illinois University, Carbondale, April 2008. Co-Directed with Michael Garvin.

“Why I Chose against the Doves.” Performed

- As Invited “Guest Artist” Performance and process talk for Patti Pace Performance Festival, LSU, Baton Rouge, 2008.
- Central States Communication Association annual meeting, Madison, 2008.

My Afghan Tour (Hook Enigma, 2006-2007), Performed for: Faculty Performance Hour, Marion Kleinau Theatre, Southern Illinois University, Carbondale, January 2007.

Exit Strategy. Performed for:

- Faculty Performance Hour, Marion Kleinau Theatre, Southern Illinois University, Carbondale. January 2005.
- Keynote Performance, Autobiography and Performance Festival, St. Cloud State University, St. Cloud MN. March 2005.

The Continuum of Visible Loneliness. Performed for: Marion Kleinau Theatre, Southern Illinois University, Carbondale, November 2002.

Flag. Faculty Performance Hour, Marion Kleinau Theatre, Southern Illinois University, Carbondale. January 2002.

Cups (Sufficiency Enigma). Performed for:

- Gustavus Adolphus University's National Coming Out Day Observance, St. Peter MN., October 1999.
- Marion Kleinau Theatre, Southern Illinois University, Carbondale, December 1999.

Grooms to the Flames. Performed for:

- Gay, Lesbian, and Bisexual Student Network, Gustavus Adolphus College, October, 1997.
- Dixon Place, New York, New York, October, 1997.
- Dixon Place, New York, New York, January, 1998.
- Petit Jean Performance Festival, Petit Jean State Park, Arkansas, November 1997.

Refreshment. Performed for:

- Southern Illinois Regional Effort for AIDS, Benefit Performance, Carbondale, Illinois, 1995.
- "Performance, Theory, and Identity," panel at Second Annual Performance Studies Conference, Northwestern University. March, 1996.
- "The Medium is the Message: Performance Art Performance Hour," Central States Communication Association annual convention, St. Paul. April, 1996.
- Classroom performance/lecture-demonstration for Jeffrey Romano's New College Course, "Theories of Acting." April, 1996.
- SUSHI Performance Space, San Diego, California, Nov. 22-24, 1996.

Gap (Negotiated Safety Enigma, 1995). Performed for:

- New College Theatre, Hofstra University, 1995.
- The Association for Bisexual, Lesbian, and Gay Students and Allies, Indiana State University, Terre Haute, 1995.
- The First Annual Mazzaferri Performance Colloquium, The Department of Speech and Theatre, Kutztown University, 1995. (Colloquium visit including the presentation "Pragmatic Enigmas: Performance Studies as Communication Theory")
- Southern Illinois Regional Effort for AIDS, Supplementary Benefit Performance, Carbondale, Illinois, 1995.
- The Cultural Affairs Council and Department of Speech and Theatre, St. Lawrence University, Canton, New York, 1995.
- The Gay, Lesbian & Bisexual Student Union and the Faculty Lecture Series, Gustavus Adolphus College, St. Peter Minnesota, 1995.
- Henry Ford Interpretation Festival, Dearborn, Michigan, 1995.
- PRISM (Perspectives on Race, Identity, Sexuality and Multiculturalism), Emerson College, Boston Massachusetts, 1996.
- Central Michigan University, Mt. Pleasant, Michigan, 1996.

"Confessions of a Number (Confidentiality Enigma 1992 & 1994)." Public performance as part of the World AIDS Day program, Neuberger Museum, SUNY Purchase, 1994.

"As the Day is Bright (Thinking Enigma, 1994)." Public performance cosponsored by the Department of Dance and Drama; Student Association for Gender Equity; The Lesbian, Gay, and Bisexual Alliance; and The Women's Caucus. SUNY Potsdam, 1994.

"Theory in the Guestroom." Invited performance. Otis J. Aggertt memorial Interpretation Festival, Indiana State University, Terre Haute, 1994.

Pleasures of the Real, or, How I Left Los Angeles and the Movie Business Behind Me. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1992.

"The Desire of the Other." Invited performance, Otis J. Aggertt Memorial Interpretation Festival, Indiana State University, Terre Haute, 1992.

(From) Re-membering Men. Invited performance, Otis J. Aggertt Memorial Interpretation Festival, Indiana State University, Terre Haute, 1991.

"Antepformance: Retrospective of Unperformed Work," performance art/installation/video performance, Performance Art Performance Hour, Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1990.

Re-membering Men. Performer, writer and co-director, with Sharon Bebout, Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1989.

2. Collaborative Performance:

This is Not a Man. Written, directed, and performed with Scott Dillard. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1992. Also a featured presentation at:

- The Flint Hills Performance Festival, Southwest Missouri State, 1992.
- Southern Illinois colloquium on gender and performance, 1992.

3. Roles in the Productions of Others

"Death Pope." *Four Films.* Directed by Jason Hedrick. Marion Kleinau Theatre, Southern Illinois University, Carbondale. 2016.

Talkshow Guest. *What's the Matter with Mike Garvin?* Marion Kleinau Theatre, Southern Illinois University, Carbondale. 2008.

"Turn Around Norman" in *Skinny Legs and All*, Adapted and directed by Elyse Pineau. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 2004.

The Narrator of "Gryphon," in *Enter Without Knocking: First Person Short Fiction*. Directed by Nathan Stucky, Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1993.

- Also presented at the joint meeting of the Central and Southern States Speech Communication Associations, Lexington, Kentucky, 1993.

"Professor Uzzi-Tuzzi" and other roles in *If on a Winter's Night a Traveler*, by Italo Calvino; adapted and directed by Nathan Stucky,

Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1991.

- Also presented at the Petit Jean Interpretation Festival, 1991.

"Yevgeny #1 (Yevgeny in Russia)," in FUKU, by Yevgeny Yevtushenko; adapted and directed by Scott Dillard, Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1990.

"Bill," in *Walking on Our Knees*. An ethnographic performance of coal mining narratives, compiled and directed by Sharon Bebout, Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1989.

4. Directing:

Bless Our Hearts: An Oral History of the Queer South. Co-director, with Colin Whitworth, the solo performer. Marion Kleinau Theatre, Southern Illinois University, Carbondale. 2017.

Stardust Chicken. Director. Marion Kleinau Theatre, Southern Illinois University, Carbondale. 2017.

Ibis and Olu: An Afrofuturist Comic Book. Co-director, with Caleb McKinley-Portee, the solo performer. Marion Kleinau Theatre, Southern Illinois University, Carbondale. 2016.

Slant: A Show about Falling. Co-director, with Ashley Beard, the solo performer. Marion Kleinau Theatre, Southern Illinois University, Carbondale. 2016

- Critical Autoethnography Conference, Melbourne, Australia. 2016
- National Communication Association annual conference, 2016

Toil and Rubble: Media in Ruins. Co-director, with Lindsay Greer, the solo performer. Marion Kleinau Theatre, Southern Illinois University, Carbondale, November 2014.

- Featured Performance, Patti Pace Performance Festival, New Orleans, February 2015.

Metaphysique D'Ephemera. Director. Written by Christopher Shipman and Sarah Jackson. Marion Kleinau Theatre, Southern Illinois University, Carbondale, September 2013.

Bat on a Wyre, Co-writer and Co-Director (with Jonny Gray), Marion Kleinau Theatre, Southern Illinois University, Carbondale, March 2009.

The Phrenologist's Daughter. Writer, and director. Marion Kleinau Theatre, Southern Illinois University, Carbondale, April 2006.

Dreadmachine. Adapter, writer, and director. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 2002.

Contagion: The Sad Story of a Performance Critic. Adapter, writer, and director. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1999. My script was also directed by:

- Michael Bowman, Louisiana State University, November, 2000.
- Justin Trudeau, University of North Texas, November 2008.

Loss: Stories About the End of Things. Writer and director. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1990.

5. Adaptation, Devising, and Writing (Script Production)

Stardust Chicken. Devised with the cast. Marion Kleinau Theatre, Southern Illinois University, Carbondale. 2017.

Toil and Rubble: Media in Ruins. Co-written, with Lindsay Greer, the solo performer. Marion Kleinau Theatre, Southern Illinois University, Carbondale, November 2014.

- Featured Performance, Patti Pace Performance Festival, New Orleans, February 2015.

"A Moment's Notice." Personal Narrative. Faculty Performance Hour. Marion Kleinau theatre, Southern Illinois University, Carbondale, 2015.

The Last Giraffe, composed and performed for

- Marion Kleinau Theatre, Southern Illinois University, Carbondale, February 2013. [Note: This performance contains a brief poem, "The Day I Became a Terrorist," by Benjamin Haas. Used with permission.]
- A selection performed for the National Communication Association Convention, Washington D.C, 2013

"Defending Myself, Communion." The Mountain Retreat Center, Performing Artists' Weekend. 2012

Bat on a Wyre, Co-written with Jonny Gray. Marion Kleinu Theatre, Southern Illinois University, Carbondale, March 2009.

Why Not Rule the World? –or- The Apocalypse Binky, written and performed for: Marion Kleinu Theatre, Southern Illinois University, Carbondale, April 2008. Co-Directed with Michael Garvin.

“Why I Chose against the Doves.” Performed

- As Invited “Guest Artist” Performance and process talk for Patti Pace Performance Festival, LSU, Baton Rouge, 2008.
- Central States Communication Association annual meeting, Madison, 2008.

My Afghan Tour (Hook Enigma, 2006-2007), Performed for: Faculty Performance Hour, Marion Kleinu Theatre, Southern Illinois University, Carbondale, January 2007.

The Phrenologist’s Daughter. Writer, with additional material devised with cast, under my direction. Marion Kleinu Theatre, Southern Illinois University, Carbondale, April 2006.

Exit Strategy. Performed for:

- Faculty Performance Hour, Marion Kleinu Theatre, Southern Illinois University, Carbondale. January 2005.
- Keynote Performance, Autobiography and Performance Festival, St. Cloud State University, St. Cloud MN. March 2005.

The Continuum of Visible Loneliness. Performed for: Marion Kleinu Theatre, Southern Illinois University, Carbondale, November 2002.

Dreadmachine. Writer, with additional material adapted and devised with cast, under my direction. Marion Kleinu Theatre, Southern Illinois University, Carbondale, 2002.

Flag. Writer. Faculty Performance Hour, Marion Kleinu Theatre, Southern Illinois University, Carbondale. January 2002.

Cups (Sufficiency Enigma). Performed for:

- Gustavus Adolphus University's National Coming Out Day Observance, St. Peter MN., October 1999.
- Marion Kleinu Theatre, Southern Illinois University, Carbondale, December 1999.

Contagion: The Sad Story of a Performance Critic. Adaptation of "The Sad Story of a Dramatic Critic," by H. G. Wells, including much additional writing and devising. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1999. My script was also directed by:

- Michael Bowman, Louisiana State University, November, 2000.
- Justin Trudeau, University of North Texas, November 2008.

Grooms to the Flames. Performed for:

- Gay, Lesbian, and Bisexual Student Network, Gustavus Adolphus College, October, 1997.
- Dixon Place, New York, New York, October, 1997.
- Dixon Place, New York, New York, January, 1998.
- Petit Jean Performance Festival, Petit Jean State Park, Arkansas, November 1997.

Refreshment. Performed for:

- Southern Illinois Regional Effort for AIDS, Benefit Performance, Carbondale, Illinois, 1995.
- "Performance, Theory, and Identity," panel at Second Annual Performance Studies Conference, Northwestern University. March, 1996.
- "The Medium is the Message: Performance Art Performance Hour," Central States Communication Association annual convention, St. Paul. April, 1996.
- Classroom performance/lecture-demonstration for Jeffrey Romano's New College Course, "Theories of Acting." April, 1996.
- SUSHI Performance Space, San Diego, California, Nov. 22-24, 1996.

Gap (Negotiated Safety Enigma, 1995). Performed for:

- New College Theatre, Hofstra University, 1995.
- The Association for Bisexual, Lesbian, and Gay Students and Allies, Indiana State University, Terre Haute, 1995.
- The First Annual Mazzaferri Performance Colloquium, The Department of Speech and Theatre, Kutztown University, 1995. (Colloquium visit including the presentation "Pragmatic Enigmas: Performance Studies as Communication Theory")
- Southern Illinois Regional Effort for AIDS, Supplementary Benefit Performance, Carbondale, Illinois, 1995.
- The Cultural Affairs Council and Department of Speech and Theatre, St. Lawrence University, Canton, New York, 1995.
- The Gay, Lesbian & Bisexual Student Union and the Faculty Lecture Series, Gustavus Adolphus College, St. Peter Minnesota, 1995.
- Henry Ford Interpretation Festival, Dearborn, Michigan, 1995.

- PRISM (Perspectives on Race, Identity, Sexuality and Multiculturalism), Emerson College, Boston Massachusetts, 1996.
- Central Michigan University, Mt. Pleasant, Michigan, 1996.

"Confessions of a Number (Confidentiality Enigma 1992 & 1994)." Public performance as part of the World AIDS Day program, Neuberger Museum, SUNY Purchase, 1994.

"As the Day is Bright (Thinking Enigma, 1994)." Public performance cosponsored by the Department of Dance and Drama; Student Association for Gender Equity; The Lesbian, Gay, and Bisexual Alliance; and The Women's Caucus. SUNY Potsdam, 1994.

Pleasures of the Real, or, How I Left Los Angeles and the Movie Business Behind Me. Writer. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1992.

This is Not a Man. Co-written with Scott Dillard. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1992. Also a featured presentation at:

- The Flint Hills Performance Festival, Southwest Missouri State, 1992.
- Southern Illinois colloquium on gender and performance, 1992.

Loss: Stories About the End of Things. Writer. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1990.

Re-membering Men. Writer. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1989.

6. Sound Design/Audio:

Solicited Contribution to *Poetic Mobilities Podcast*. International Congress of Qualitative Inquiry. 2018. (Forthcoming).

"Who Does One Talk To?" Solicited Contribution to *Poetic Mobilities Podcast*. International Congress of Qualitative Inquiry. 2017.

Stardust Chicken. Several soundscapes. Directed by Craig Gingrich-Philbrook. Marion Kleinau Theatre, Southern Illinois University, Carbondale. 2017.

"Here Comes the Bride," industrial/Techno version for *In Service to Venus*. Directed by Anna Wilcoxon. Marion Kleinau Theatre, Southern Illinois University, Carbondale. 2017.

“The Little Ash Boy.” Standalone audio poem. *Poetic Mobilities Podcast*. International Congress of Qualitative Inquiry. 2016.

Peacocks and Porches. Written, directed, and performed by Rebecca Walker. Marion Kleinau Theatre, Southern Illinois University, Carbondale. Soundscapes for two scenes. 2016.

Matter in Hand. Directed by Jonny Gray. Three sound pieces: Ambient soundscape for one extended scene, two versions of a “theme song” for an imaginary children’s show. Marion Kleinau Theatre, Southern Illinois University, Carbondale, September 2015.

Toil and Rubble. Recorded introduction of one character’s performance, and post-apocalyptic accordion version of “It’s the End of the World as We Know It” for one scene and exit song. Marion Kleinau Theatre, Southern Illinois University, Carbondale, November, 2014.

AlienNations. Scenic soundscapes. Directed by Rebecca Walker. Marion Kleinau Theatre, Southern Illinois University, Carbondale February 2014.

“Oneiroid Askésis.” Video by Naida Zukic. Sound. *Liminalities: An Online Journal of Performance Studies* 9.4 (2013).

“Nebula: The Powdered-Sugar Princess.” Short video by Sarah Jackson. Sound. Presented at the National Communication Association annual convention, Washington D.C., November 2013.

Metaphysique D’Ephemera. Sound for two scenes, including a version of a portion of *Swan Lake* (Tchaikovsky). Southern Illinois University, Carbondale, September 2013.

The Last Giraffe. Extended version of “Moonlight Serenade,” (Glenn Millier) for one scene. Southern Illinois University, Carbondale. February, 2013.

You’re Already Dead: A History of No Futre. Punk instrumental for final scene. Directed by Nichole Nicholson, Southern Illinois University, Carbondale. September, 2012.

“Dionysus, on a Dude Ranch, among the Diatoms.” One sound piece for *The D Book of the 1959 World Book Encyclopedia*. Compiled and Directed by Ruth Laurion Bowman. HopKins Black Box, Louisiana State University, Baton Rouge. April 25-29, 2012.

Écorché. Butoh performance by Niada Zukic. CAVE Experimental Artspace, Brooklyn, New York. May 28-29, 2011.

“Onerioid Life.” Short video by Naida Zukic. Competitively selected and screened at the Ljubljana International Short Film Festival, Slovenia, March 15, 2011.

The Memory of the Anesthetized Body. Butoh performance by Naida Zukic. CAVE Experimental Artspace, Brooklyn, New York. February 20, 2011.

Miles Away from “The Cool.” Written and performed by Chris McRae. Directed by Aubrey Huber. [single piece, pre-show]. Kleinau Theatre, SIU, 2009.

Cybernetic Fruit. Written and directed by Shauna MacDonald and Nico Wood. Kleinau Theatre, SIU, 2009. [Partial, music for two scenes]

Nursing Mother. Written and performed by Elyse Pineau. International Congress of Qualitative Inquiry, University of Illinois, 2009. [Partial, music for one scene]

“Toward a Fuller Hauntology.” Audio piece for *Out of the Box* Festival, Tribute to Buckminster Fuller, School of Music, Southern Illinois University, Carbondale, April 10, 2009.

Bat on a Wyre, Marion Kleinau Theatre, Southern Illinois University, Carbondale, 2009. [All sound design]

What’s the Matter with Mike Garvin? Intro/Show Theme. Kleinau Theatre, SIU. 2008.

Why Not Rule the World? –or–The Apocalypse of Binky. All sound design. Kleinau Theatre, SIU. 2008

Ichor & the Four Humours Present: Percy Per Se Himself Presenting: Fopulous! Or All is Vanity (A Tragicomedy of Manners in Five Acts with Narrated Interludes and Dancing). Written and Directed by Bennett Whitaker. Kleinau Theatre, SIU, 2007. [Partial—vocal recording and processing for prologue and epilogue].

“Song of the Earmice.” Audio Collaboration with Violet Juno. *Liminalities* 3.3 (2007). Special Issue “On Sound.” <http://liminalities.net/3-3/>.

The Life and Times of King Kong. Group Performance. Written and Directed by Tracy Stephenson Shafer. Louisiana State University. 2007. [Partial—music for two scenes].

Cataclysm!: A Post-Medium Revision of Witkiewicz's The Water Hen. Group performance written and directed by Jake Simmons. SIU. 2007. [Music for several scenes]

Trail Mix. Solo performance written and performed by Jonathan Gray. Directed by Alison Aurelia Fisher. SIU 2006.

Performance for Cinematic Time. Film by Jason Hedrick documenting performance by Brooklyn-based performance artist Amanda Grove (the third part of her thirty-part *Inertia 30* duration project). Available at: <http://www.underscore-collective.net/cinematictime.htm>. 2006.

The Phrenologist's Daughter. Group performance also written and directed by myself. SIU. 2006.

Expression Pig. Group performance written and directed by Chris Collins and Jake Simmons, SIU. 2005.

"Hearta Gold." Performance art piece written and performed by Stephanie Howell, San Francisco. 2005.

dyng of life, or on the response/ability of love. Group performance conceived and directed by Sandra Calderon. SIU. 2005.

Paper and Skin. Solo Performance written and performed by Tami Spry, Guest Artist, SIU. 2004

D. Chapters in Professional Books:

Gingrich Philbrook, Craig. "On Dorion Street." *Stories of Home: Place, Identity, Exile*. Ed. Devika Chawla and Stacy Holman Jones. Lanham: Lexington, 2015. 199-214.

Gingrich-Philbrook, Craig, and Jonathan Gray. "The Marriage Thing." *Queer Praxis: Questions for LGBTQ Worldmaking*. Ed. Dustin Bradley Goltz and Jason Zingsheim. New York: Peter Lang, 2015. 241-45.

Gingrich-Philbrook, Craig. "On Gratitude, For My Father." *On (Writing) Families: Autoethnographies of Presence and Absence, Love and Loss*. Ed. Jonathan Wyatt and Tony E. Adams. Rotterdam: Sense, 2014. 23-30.

Gingrich-Philbrook, Craig. "Evaluating (Evaluations of) Autoethnography." *Handbook of Autoethnography*. Ed. Carolyn Ellis, Tony Adams, and Stacy Holman Jones. Walnut Creek: Left Coast, 2013. 609-26.

Gingrich-Philbrook, Craig. *Refreshment*. Script as appendix and video as part of companion DVD in Pelias, Ronald J. and Tracy Stephenson Shaffer, *Performance Studies: The Interpretation of Aesthetic Texts*. 2nd. Ed. Dubuque: Kendall/Hunt, 2007. 261-68.

Gingrich-Philbrook, Craig. "Queer Performance." *Queer Theory and Communication: From Disciplining Queers to Queering Discipline(s)*. Ed. Gust Yep. Binghamton: Haworth, 2003. 353-56.

Gingrich-Philbrook, Craig. "The Queer Performance Which Will Have Been: Student-Teachers in the Archive." *Performance Studies: Theories, Practices, Pedagogy*. Ed. Cynthia Wimmer and Nathan Stucky. Carbondale: SIUP, 2002. 69-83.

Gingrich-Philbrook, Craig. "Bite Your Tongue: Four Songs of Body and Language." *The Green Window: Proceedings of the Giant City Conference on Performative Writing*. 26-29 April 2001. Ed. Lynn C. Miller and Ronald J. Pelias. Carbondale: Southern Illinois University, 2001. 1-7.

Gingrich-Philbrook, Craig. "What I 'Know' about the Story: For Those About to Tell Personal Narratives on Stage." *The Future of Performance Studies: Visions and Revisions*. Ed. Sheron J. Dailey. Annandale VA: National Communication Association, 1998. 298-300.

Pineau, Elyse Lamm, Craig Gingrich-Philbrook, and Laila Farah Mohtar. "Inside the Aesthetic Frame: Re-Presenting Lives on Stage." *HIV Education: Performing Personal Narratives (Proceedings of a Conference Funded by the U.S. Centers for Disease Control and Prevention and Arizona State University)*. 11-13 March 1993. Ed. Frederick C. Corey. Tempe: University of Arizona, 1993. 61-70.

E. Book Reviews:

Gingrich-Philbrook, Craig. "Book Review: Randy Martin, *Performance as Political Act*; Jonathan Dollimore, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault*." *Text and Performance Quarterly*. 13 (1993): 384-87.

Gingrich-Philbrook, Craig. "Book Review: Herbert Blau, *The Audience*." *Text and Performance Quarterly*. 12 (1992): 90-92.

F. Other:

1. Podcast Appearances Based upon My Scholarship and Expertise:

Occasional Guest on *Isn't It Queer: LGBTQ Community News*, WDBX Radio, 91.1 FM, Community Radio for Southern Illinois. Episodes are archived at:

<http://www.spreaker.com/user/iiqwdbx>.

- 3 Jan., 2018: LGBTQ Legislation coming into effect in Illinois.
- 2 Aug., 2017: Emotional Labor.
- 26 July, 2017: Military Trans Ban and “Bury Your Gays” media trope.
- 19 July, 2017: Jeff Sessions and the Alliance for Defending Freedom.
- 12 July, 2017: Boycotts by professional organizations due to state policies.
- 8 June, 2016: Making sense of the Tennessee opt-out law allowing therapists to refuse LGBTQA clients.
- 30 December, 2015. Year in review. Queer music.
- 25 November, 2015. Charitable giving that benefits LGBTQA communities.
- 24 June, 2015: Interpreting Social Construction and the claim of a “transracial” equivalent to “transgender” identity in the Rachel Dolezal Case and the shootings at the Mother Emmanuel Church in Charleston, SC.
- 27 May, 2015: Josh Duggar scandal, Scouting inclusivity, Representational politics in Netflix’s *Grace and Frankie*
- 1 April, 2015: Interpreting the rhetoric and implications of Indiana’s Religious Freedom Restoration Act.
- 25 Feb., 2015: Interpreting Pope Francis’s recent remarks about Transgendered individuals; LGBTQ representation in *The Walking Dead* and this year’s Oscars.
- 14 Jan., 2015: NPR reporting on Ex-gay couple, and representational politics on TLC’s *My Husband’s Not Gay*.
- 16 July, 2014: Marriage Equality comes to Illinois, and tracking the push toward nationwide equality.
- 15 Dec., 2013: Pope Francis as *The Advocate*’s person of the year; Remember the legacy of the late Jose Muñoz’s contributions to queer theory and scholarship.

Participant. Roundtable on the Performative Possibilities of New Media. *The Critical Lede*, Episode 085. Jan. 19, 2012. <http://thecriticalede.com/085-roundtable-on-the-performative-possibilities-of-new-media/> Web.

2. Poetry:

Gingrich-Philbrook, Craig. "Than I Have Ever Been," "Fireflies," and "How to Fall." *The Greensboro Review*. 48 (1990): 41-46.

Gingrich-Philbrook, Craig. "The Tulip Tree." *Cutbank*. 27/28 (1987): 54-56.

Philbrook, Craig. "Two Poems." *Suisun Valley Review*. 5.1 (1985): 15-17.

VI. TEACHING EXPERIENCE

A. Teaching Interests and Specialties:

Performance Studies, Postmodern Performance, Queer Theory/Gay and Lesbian Studies, Communication Theory, Philosophy of Communication

C. Teaching Awards and Honors:

Golden Key Honor Society, Honorary Faculty Member; Hofstra University. 1996.

D. Current Graduate Faculty Status: I

E. Number of Memberships on Graduate Student Committees in 2017:

Current Ph.D. (as Advisor) 13 active: (Beard [Co-chair with Walker], Calderon, Collins, Greer [Co-chair with Walker], Hedrick, McDonald, Nicholson, Payne [Psychology, Co-chair with Jane Swanson], Perez-Langley, Rawlins, Sloan, Whitworth, Wilcoxon [Co-chair with Bardhan])

Current Ph.D. (as Member) 9 active: (Beck, M. Brewer, Davenport, DeArcangelis, Heally, Jarmon, Pugh-Patton, Swafford, Valenta)

Current Masters (as Advisor) 2 active: (Lockwood, McKinley-Portee)

Current Masters (as Member) 2 active: (Hope-Dorsey, Palmer).

F. Names of Students Who Have Completed Master's Theses and Doctoral Dissertations under My Direction:

1. Master's Work:

McKinley-Portee, Caleb. "Queering the Future: Examining Queer Identity in Afrofuturism." 2017. (Thesis).

Lockwood, Alex. "The Stuff of Dreams: Aletarity and Sovereignty as Generative Performance Framework." 2017. (Thesis).

Swafford, Shelby. "To be a (M)other: Abortion, Liminality, and Performative Autoethnography." 2016. (Thesis).

Wilcoxon, Anna. "What a Mess: Exploring Failure, Ephemera, and Possibility in *Meat My Package*." 2013. (Research Report)

Proshutinskaya, Anastasia. "Archive Fever: Performance Art." 2011. (Research Report).

Sloan, Sam. 2010. "Seeing Double: A Diplopic Aesthetic in Experience and Performance." (Research Report)

Wood, Nico. "From Seed to Fruit: A Posthuman Journey from the Stage to the Page." 2010. (Thesis)

Nicholson, Nichole. "Diagnosed Identity: Using Performance to Rupture Dominant Narratives of Adult Children of Alcoholics." 2010. (Thesis) [Runner-up for the 2011 Alumni Association Thesis Award]

Haas, Benjamin. "Autobiographical Performance Poetry as a Philosophy of [Authenticity]." 2010. (Thesis)

Briddick, Erin. "Death Performance: Returning the Decisive Moment to the Jumper through Piero Golia's *Manifest Destiny*." 2010. (Research Report)

Hull, Heather. *Laughing Outside My Box: A Risky and Contextual Love Story in Three Lady Parts*. 2009. (Thesis)

Sharp, David. "Teach Me How to be Human." 2008. (Research Report)

O'Brien, Bernadette Maria. "Jumper Cables and Pills: Exploring Women's Health Through Metaphor, Autobiography, and Postmodern Performance." 2008. (Research Report)

Brisini, Travis. "Infinite Lines of Flight: *Expression Pig* and the Search for Oneiric Subjectivities." 2007. (Research Report)

Hanley-Tejeda, David. "Searching for My Mother: Consuming My Other Self." 2006. (Research Report)

O'Grady, Kate. "Intertextuality in Motion: The Use of Intertextuality in the Bill T. Jones/Arnie Zane Dance Company's *Last Supper at Uncle Tom's Cabin*." 2006. (Research Report)

Brower, Jay. *Sensous Tears: Aesthetic Gesture and the Pure Event of September 11, 2001*. 2005. (Thesis)

Bender, Jonathan. "A Call to Nonaction: Resituating Performativity through Buddhism." 2004 (Research Report).

Howell, Stephanie. "Performing Mannequins/Mannequins Performing: The Relationship among Mannequins, Actors, Window Displays, and Theatrical Productions. 2002. (Research Report)

Canady, Antoinette. "The Long Journey: Finding My African American Female Voice." 2002. (Research Report)

Pensoneau, Sandra. "Performing Exclusion: How Adolescents Come to Know They Don't Belong." 2001. (Research Report)

Hedrick, Jason. "Appropriation, Performance and Video: A Historical and Personal Exploration of Appropriation in Art." 2000. (Research Report)

2. Ph.D. Dissertations:

Greer, Lindsay. "Summoning the Spirit of Obsolescence in Media and Performance." Co-advised with Rebecca Walker. 2017.

Perez-Langley, Olivia (Gigi). *From Text to Textiles: An Autoethnographic Exploration of the Guatemalan Huipil.* 2017.

Payne, Courtney. *At the Margins of Intersecting Identities: What Does it Mean to be a Black Queer-woman?* Co-advised with Jane L. Swanson.

Potter, Joshua. *Lots of Awful Things: Intersections of Queerness and Cancer Through Autoethnography.* 2016

Cheesewright, Kyle. *Active Affections: One or Several Canyons.* 2016

Wood, Nico. *Conducting Experiments: On the Connections between Experimental Art Praxes and Performance Studies.* 2015.

Zager, Brian. *Hearing Existenzspeak: An Existential Response to Millennial Angst.* 2014.

Mac Donald, Shauna. *Viscera(l) Views: Performing on the Brink of the Human.* 2011.

Parrott, Charles. "Do We Not Sing These Texts?": Presence Effects in Performance Art. 2011.

Simmons, Jake. *Performing Posthuman: Constructing, Inhabiting, and Evaluating Techno/Corporeal Networks,* 2008.

Blau, Jnan. "The Trick is to Surrender to the Flow": Phish, the Phish Phenomenon, and Improvisational Performance across Cultural and Communicative Contexts. 2007.

Ojha, Ajay K. *A Phenomenological Study of Unappreciated Humor Impacting Individuals' Everyday Lives.* 2005.

Pace, Lesli K. *The Question of Ontology: A Rhetorical Investigation into the Materiality/Discursivity Debate*. 2005.

Kilgard, Amy K. *Articulating Directing Performances: Nine Allegories of Viewpoints, Process, and Collage*. 2004.

Whitney, Elizabeth. *Grrrly Shows: A Performative Exploration of Camp as a Feminist Strategy of Resistance*. 2002.

Pounds, Keith C. *Pathologies of Performance: A Postmodern Heuristic of Disruption*. 2002. Co-Directed with Ronald J. Pelias.

G. Other: Teaching and Professional Development Workshops Taken:

Using Blackboard. Library Affairs Seminar, SIU 2007.

Scholarly Articles on the Web. Library Affairs Seminar, SIU, 2000.

Introduction to Photoshop. Library Affairs Seminar, SIU, 2000.

"Building Community: Service Learning in the Communication Discipline." Preconference Directed by James L Applegate and Sherwyn P. Morreale. National Communication Association annual convention, Chicago, 1999.

Intermediate Web page Construction (HTML). Library Affairs Seminar, SIU, 1999.

Building Web Pages 1. In-house training course, Hofstra University, 1997.

"Personal Narrative in the Communication Classroom." Short Course directed by Eric Peterson and Kristin Langellier. National Communication Association annual convention, Chicago, 1997.

VII. UNIVERSITY EXPERIENCE

A. Department Committees:

Assistant Chair, Department of Communication Studies. Fall 2013-present.

Chair, Planning and Development Committee, Department of Communication Studies, Fall 2013-present.

Member, Undergraduate Committee, Department of Speech Communication; Southern Illinois University, Carbondale. 2000-2001. 2005-2006, 2008-2009. 2012-2013

Member, Public Relations Ad Hoc Committee, Department of Speech Communication; Southern Illinois University, Carbondale. 1999-2000.

Member, Personnel Committee, Department of Speech Communication; Southern Illinois University, Carbondale. 1999-2003. 2005-2007. 2008-2009. 2010-2011, 2012-2013.

Member, Planning and Development Committee, Department of Speech Communication; Southern Illinois University, Carbondale. 1999-2000. 2001-2002. 2006-2007. 2009-2010

Member, Graduate Committee, Department of Speech Communication; Southern Illinois University, Carbondale. 1998-1999. 2002-2003. Spring 2005. 2007-2008. 2010-2011. Spring 2015. Spring 2017.

Member, Department Personnel Committee, Department of Speech Communication and Rhetorical Studies; Hofstra University. 1994-1996.

Convener (President), Speech Communication Graduate Student Organization; Southern Illinois University, Carbondale. 1989-1991.

Ombudsperson, Communication Organization of Graduate Students (COGS), California State University, Chico. 1987-1988.

B. College and University Committees and Councils:

Member, Gay, Lesbian, Bisexual, and Transgender Resource Center Advisory Board: SIU. 4/2013-at least 5/2014 [The status of the advisory board has been uncertain since the departure of Dr. Weinhold.]

COLA Faculty Mentor for Chad Drake, Psychology Dept. 2012.

Chair, Academic subcommittee of the Gay, Lesbian, Bisexual, and Transgender Resource Center Advisory Board: SIU: 2008.

Member, Gay, Lesbian, Bisexual, and Transgender Resource Center Advisory Board: SIU, 2007-2008.

Sabbatical Proxy for Nathan Stucky, Graduate Council New Programs Subcommittee, Fall 2005.

Sabbatical Proxy for Nathan Stucky, Graduate Council, Fall 2005.

Departmental Representative, Faculty Association. 2005-2006

Member, Fine Arts Activity Fee Committee; Southern Illinois University, Carbondale. 2003-present. (Secretary, Spring 2011). [Note: Meeting attendance shared with Dr. Rebecca Walker, since Fall 2014.]

Participant, Audience Development Ad Hoc Group, COLA; Southern Illinois University, Carbondale. 1998-2000.

Member, Faculty Association Task Force on Domestic Partnership; Southern Illinois University, Carbondale. 2002.

Assessment Officer, School of Communication; Hofstra University. 1997-1998.

Member, Environmental Safety Committee; Hofstra University. 1997-1998.

Chair, Executive Committee, School of Communication; Hofstra University. 1995-1997.

Chair, Curriculum Committee, School of Communication; Hofstra University. 1994-1997.

Member, Graduate Committee, School of Communication; Hofstra University. 1994-1997.

Member, Facilities Committee, School of Communication; Hofstra University. 1994-1995.

Member, University Academic Computing Committee; Hofstra University. 1994-1995.

Paper Reader/Reviewer, Women in Theatre Conference; Hofstra University. 1994.

C. Other:

1. Coordination:

Faculty Advisor, Kleinau Theatre. 2012-present.

Developed and Supervised Performance Lab. 1999-2004.

Course Supervisor for SPCM 201, Performing Culture. 1999-2006. Fall 2012.

2. Student Group Advising:

Faculty Advisor, Speech Communication [Graduate Student] Organization; Southern Illinois University, Carbondale. 2002-2007.

Faculty Co-Advisor, National Communication Student Association; Southern Illinois University, Carbondale. 1998-2002

Faculty Advisor, Lambda Pi Eta (Communication Honor Society); Hofstra University School of Communication. 1998.

Faculty Advisor, Manchester House Fraternity; Hofstra University. 1994-1995.

Faculty Advisor, Gay and Lesbian Student Association; Hofstra University. 1994-1998.

3. Development Workshops for Campus Constituencies:

“Working with Computer Audio and Sound Design.” Three hour workshop for summer Performance Incubator, Southern Illinois University, Carbondale, 2014.

“Carving out the Persona.” Three hour workshop for BAR Corp Summer Incubator, Southern Illinois University, Carbondale, 2008.

“Presenting and Responding at the National Convention.” Proseminar presentation, Department of Speech Communication, Southern Illinois University. Carbondale, 1999.

"Public Speaking," Student Activities Staff Orientation Program; Hofstra University. 1997.

"Heterosexual Privilege," Residential Assistant Program, Vander Poel Hall; Hofstra University. 1996.

"Confronting Homophobia in Residential Life" St. Lawrence University. 1995. Gustavus Adolphus College. 1995.

"Composition and Performance of Politicized Personal Narratives."

- SUNY Potsdam. 1994.
- Extended work the cast of *Limitations*; directed by Jeff Romano, New College Theatre; Hofstra University. 1994.

"Writing Across the Curriculum," Teaching Assistant Orientation, Department of Speech Communication; Southern Illinois University, Carbondale. 1990.

4. University Events:

Presenter and discussion facilitator, "Racial and Gay Comedy: The Impacts?" Latino Heritage and GLBT History Months Joint Event, Student Development, SIU, 2007.

Judge, Andrew P. Smith Essay Contest, sponsored by the Association of English Graduate Instructors and Students (AEGIS). 2004.

Introducer, *An Evening with John Waters* program, sponsored by the Fine Arts Activity Fee, Southern Illinois University, Carbondale. 10/7/02.

Judge, Theta Xi Variety Show. Sponsored by the Inter-Greek Council. 2000, 2001.

VIII. PROFESSIONAL SERVICE

A. Membership in Professional Organizations:

Southern States Communication Association
National Communication Association

B. Offices Held and Honors Awarded in Professional Associations:

Chair, Leslie Irene Coger Award for Distinguished Performance Selection Committee, National Communication Association, 2012.

Member, B Aubrey Fisher Award Committee (Selects the "best" essay published in Western Journal of Communication in an editorial year). 2010.

Member, Leslie Irene Coger Award for Distinguished Performance Selection Committee, National Communication Association, 2010-2011.

Co-Chair Ad Hoc Committee for developing divisional promotion and tenure guidelines, National Communication Association Performance Studies Division. 2007.

Co-Chair/Planner, Performance Studies Division Preconference on Documenting and Evaluating Creative Work, National Communication Association annual meeting, San Antonio, 2006.

Immediate Past Chair, Performance Studies Division: National Communication Association, 2005-2006 [entails divisional executive committee and association-wide legislative assembly obligations].

Chair, Performance Studies Division; National Communication Association, 2004-2005.

Vice-Chair, Performance Studies Division; National Communication Association, 2003-2004.

Vice-Chair Elect, Performance Studies Division; National Communication Association, 2002-2003.

President, Performance Studies Division, Central States Communication Association 2000-2001.

Vice-President, Performance Studies Division, Central States Communication Association 1999-2000.

Member, Research Committee; Speech Communication Association, Performance Studies Division. 1998-2002.

First Vice President, Performance Studies Division, Central States Communication Association. 1998-1999.

Chair, Short-Course Committee; Speech Communication Association, Performance Studies Division. 1995-1997.

Chair, Nominating Committee; Eastern Communication Association, Performance Studies Division. 1995-1996.

Member, Short-Course Committee; Speech Communication Association, Performance Studies Division. 1994-1995.

Member, Nominating Committee; Speech Communication Association, Performance Studies Division. 1994-1995.

D. Evaluation of Manuscripts for Journals and Book Publishers and of Grant Proposals for Agencies:

Editor Elect. *Text and Performance Quarterly*. Volume years under editorship: 2019-2021, inclusive.

Manuscript Reviewer, Palgrave. *Embodied Performance as Applied Research, Art & Pedagogy*. 2017

Manuscript Reviewer, Lexington Books. *Adaptation Online: A Theory of Digital Performance*. 2017.

Proposal Reviewer, Routledge. *Poetic Inquiry: Craft, Method, and Practice*. 2017.

Proposal Reviewer, Routledge. *Writing to Resist, Writing to Know: Autoethnographies from Higher Education*. 2017

Ad Hoc Manuscript Reviewer, *Quarterly Journal of Speech*. 2017

Manuscript Reviewer, Routledge. *Autobiography of a Disease*. 2016.

Manuscript Reviewer, Routledge. *At Home with Grief*. 2016

Co-Advisor, *Kaleidoscope: A Graduate Journal of Qualitative Communication Research*. 2016-present.

Member, Editorial Board. *The Handbook for Performance Studies*, Blackwell. Invitation accepted 2015. (The board is in the process of reviewing the broad proposal and suggesting potential authors).

Guest Editor, *Liminalities: A Journal of Performance Studies*, Special Section: *Considering the Work of Violet Juno* (In process)

Ad Hoc Manuscript Reviewer, *The Journal of Popular Culture*. 2015.

Ad Hoc Manuscript Reviewer, *The Journal of Homosexuality*. 2015.

Manuscript Reviewer, Fordham University Press. *Home, Uprooted: Oral Histories of India's Partition*. 2014

Member, Editorial Board. *QED: A Journal of GLBTQ Worldmaking*. 2012-Present.

Co-Editor, *Digital Horizons* (a special section of *Liminalities: A Journal of Performance Studies*), 2011-present.

Contributing Editor, *Liminalities: A Journal of Performance Studies*.

Guest Editor, *Liminalities: A Journal of Performance Studies*, Special Issue: *Paradigms of Performance Studies* 5.1 (2009): <http://liminialities.net/5-1/>.

Member, B. Aubrey Fisher Award Committee, *Western Journal of Communication*, 2010.

Member, Editorial Board, *Western Journal of Communication*. 2009-present.

Manuscript Reviewer, *Western Journal of Communication*. 2008.

Member, Editorial Board, *Text and Performance Quarterly*, 2007-present.

Editorial Board, National Communication Association Non-Serial Publications Program, 2006-2008.

Ad Hoc Manuscript Reviewer, *Critical + Cultural Studies*. 2008.

Ad Hoc Manuscript Reviewer, *Qualitative Inquiry*. 2007.

COLA NEH Summer Stipend Proposal Review Committee, 2006.

Member, Editorial Board, *Liminalities: A Journal of Performance Studies*.

Ad Hoc Manuscript Reviewer, *Communication Quarterly*.

Member, Editorial Board, *Women's Studies in Communication*. 2000-2004.

Co-Editor, Performance in Review, *Text and Performance Quarterly*. 2003-2006.

Editor, Books in Review, *Text and Performance Quarterly*. 2001-2003.

Guest Editor, *Text and Performance Quarterly*, Special Issue: The Politics of Solo Performance. 20.1 (2000).

Ad Hoc Manuscript Reviewer, *Men and Masculinities*.

Editor, Performance in Review, *Text and Performance Quarterly*. 1998-2000.

Frequent Ad Hoc Manuscript Reviewer, *Text and Performance Quarterly*. 1992-2007.

F. Other:

Invited Reviewer, Tenure and Promotion of Tessa Carr. Auburn University, 2017.

Invited Reviewer, Tenure and Promotion of David Terry. Louisiana State University, 2017.

Invited Reviewer, Tenure and Promotion of Danielle McGeough. University of Northern Iowa, 2017.

Invited Reviewer, Tenure of Benjamin Powell. Borough of Manhattan Community College/CUNY, 2017.

Invited Reviewer, Tenure and Promotion of Amber Johnson, Saint Louis University, 2017.

Invited Reviewer, Promotion of Benjamin Haas. Borough of Manhattan Community College/CUNY, 2017.

Invited Reviewer, Promotion of Benjamin Powell. Borough of Manhattan Community College/CUNY, 2015.

Invited Reviewer, Tenure of Naida Zukic, Borough of Manhattan Community College/CUNY, 2014.

Member, Planning Committee. Villanova Conference on the Economics and Ethics of Performance. 2012. [Resigned after approximately 80% of planning completed, due to Villanova President's misrepresentation of the work of performance artist Tim Miller].

Outside Reviewer for an un-peer reviewed book chapter by David Terry, "Deputy Queer: periperformativity, Politics, Aesthetics, and Ethics." A component of the annual review process, San Jose State University. 2011

Invited Dossier Reviewer (Complete Dossier) for Purposes of Promotion and Tenure, Dr. Justin Trudeau, University of North Texas, 2011

Invited Dossier Reviewer (Complete Dossier) for Purposes of Promotion and Tenure, Dr. Tracy Shaffer, Louisiana State University, 2010.

Invited Outside Reviewer for Purposes of Promotion and Tenure. *Blasphemies on Forever*. Solo Performance written and presented by Dr. Dustin Goltz, Dupaul University, 2009.

Invited Dossier Reviewer (Research Section) for Purposes of Promotion and Tenure, Dr. Gordon Coonfield, Villanova University, 2008.

Invited Dossier Reviewer (Research and Creative Activity) for Purposes of Promotion and Tenure. Dr. Jen Tuder, St. Cloud State University, 2007.

Invited Dossier Reviewer (Research Section) for Purposes of Promotion and Tenure. Dr. Stacy Holman Jones, University of South Florida, 2006.

Invited Outside Reviewer for Purposes of Promotion and Tenure. *The Fool's Journey*. Adapted by Dr. Heather Carver. University of Missouri, 2004.

Invited Outside Reviewer for Purposes of Promotion and Tenure. *The Secret Life of Bees*. Adapted, Directed, and Performed by Dr. Tracy Shaffer. Louisiana State University, 2004.

Invited Outside Reviewer for Purposes of Promotion and Tenure. *Strange Fruit*. Solo Performance written and presented by Dr. Patrick Johnson, Northwestern University, 2000.

Contributing Editor for Gay & Lesbian Issues in Communication, Communication Research and Theory-net (CRT-net). 1997-1999.

IX. COMMUNITY SERVICE

Frequent guest on WDBX Community Radio, *Isn't it Queer?*
(See "Podcast Appearances Based upon My Scholarship" above)

Coordinator, annual benefit performance for the Southern Illinois Regional Effort for AIDS, 1999, 2000, 2001.

Board Member, Southern Illinois Regional Effort for AIDS, 1998-1999.

Speaker, Manhattan Anti-Violence Project "Stop the Hate" rally, June, 1996.

Co-coordinator and performer, annual benefit performance for the Southern Illinois Regional Effort for AIDS, 1992-1995.