

Marla Carlson

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Curriculum Vitae

(February 2, 2009)

Education

Ph.D., City University of New York Graduate School, Theatre, 2002
Acting and Directing course work, Goodman School of Drama, 1975-76
B.A., Lewis and Clark College, Theatre, 1975 cum laude

Dissertation

Performative Pain: Building Culture on the Bodies of Actors and Artists (2002)

Area of Specialization

Spectator response theory.

Areas of Concentration

Medieval theatre and cultural studies; performance and body art; acting theory; Classical theatre and drama. Current research interests: cognitive neuroscience, furrie fandom.

Book Manuscript (in progress)

Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists

Articles Published

- “Whipping up Community: Reworking the Medieval Passion Play, from Ron Athey to Mel Gibson,” in *The Renaissance of Medieval Theatre*, ed. Véronique Dominguez (Academia Bruylant / Université Catholique de Louvain, forthcoming 2009).
- “Ways to Walk New York After 9/11,” in *Performance and the City*, ed. D.J. Hopkins, Shelley Orr, and Kim Solga (Palgrave MacMillan, forthcoming 2009).
- “Looking, Listening, and Remembering: Ways to Walk New York After 9/11,” *Theatre Journal* 58.3 (2006): 395-416. Gerald Kahan award (ASTR, 2007).
- “Antigone’s Bodies: Performing Torture,” *Modern Drama* 46.3 (2003): 381-403.
- “Painful Processions in Late-Medieval Paris,” *European Medieval Drama* 6 (2003): 65-81.
- “Spectator Response to Images of Violence: Seeing Apollonia,” *Fifteenth-Century Studies* 27 (2001): 7-20.
- “Acting and Answerability,” in *Method Acting Reconsidered*, ed. David Krasner (New York: St. Martin’s Press, 2000), 81-95.
- “Performative Pornography: Annie Sprinkle Reads Her Movies,” *Text and Performance Quarterly* 19 (July 1999): 236-47.
- “Impassive Bodies: Hrotsvit Stages Martyrdom,” *Theatre Journal* 50.4 (December 1998): 473-87. Excerpt included in *Bedford Introduction to Drama*, 4th ed., ed. Lee A. Jacobus (Boston: St. Martin’s Press, 2001).

Presentations

- “Becoming-Furrie: Other Bodies, Other Minds, Other Americas,” *Performance Studies International*, Zagreb, June 2009; *Association for Theatre in Higher Education*, New York, August 2009.
- “Pain and the Brain: Comparing Contemporary and Medieval Neuroscience as Explanations for Spectator Response to Torture,” *International Congress on Medieval Studies*, Kalamazoo, 2009.
- “Pain, Gender, and Ecstasy: Premodern Mystics and Postmodern Body Art,” Institute for Women's Studies, University of Georgia, February 2009.

- “Whose Mindblindness is it, Anyway?” *American Society for Theatre Research*, Boston, November 2008.
- “Torture, Empathy, and Compassion,” Medieval Studies Group, University of Georgia, October 2008.
- “Torturing Culture: Performative Pain in 21st-Century Theatre and Law,” *Association for Theatre in Higher Education*, Denver, August 2008.
- Theatre History Textbook Roundtable, *Association for Theatre in Higher Education*, Denver, August 2008.
- “Stalking Cat: Other Bodies, Other Minds, Other Americas,” *American Society for Theatre Research*, Phoenix, November 2007.
- “Regenerating Fear: Reviving the Holy War in Twenty-First Century Cities,” *Association for Theatre in Higher Education*, New Orleans, July 2007.
- “Whipping up Community: Reworking the Medieval Passion Play, from Ron Athey to Mel Gibson,” *Société Internationale pour l’Étude du Théâtre Médiéval*, Lille, July 2007
<<http://sitm2007.vjf.cnrs.fr/pdf/s7-carlson.pdf>>.
- “Pain Research and Spectator Response,” *American Society for Theatre Research*, Chicago, November 2006.
- “Writing Ground Zero,” *American Society for Theatre Research*, Toronto, November 2005.
- “Remembering Trauma, Performing Memory,” *Association for Theatre in Higher Education*, San Francisco, July 2005.
- “Tasting Compassion, Spitting it Out?” *American Society for Theatre Research*, Las Vegas, November 2004.
- “Theorizing Spectator Response to the Body in Pain: *Le Geu Saint Denis*,” *Société Internationale pour l’Étude du Théâtre Médiéval*, Elche, August 2004
<<http://www.sitm.info/history/Elx/Ponenciespdf/Carlson.pdf>>.
- “Building Theories About Medieval Bodies, Part 2,” *Association for Theatre in Higher Education*, Toronto, July 2004.
- “Mediating Gina Pane: Body Art Documentation,” *American Society for Theatre Research*, Durham, November 2003.
- “Popular Conceptions of ‘Medieval’ Cruelty,” *Convivium Conference: Popular Culture Then and Now*, Siena College, October 2003.
- “Pain, Sex, and Transformation,” *Association for Theatre in Higher Education*, New York, August 2003.
- “Building Theories About Medieval Bodies, Part 1,” *Association for Theatre in Higher Education*, New York, August 2003.
- “Hrotsvit and Harlotry: Making Sense of Tenth-Century Women, Wealth, and Sexuality,” *Authenticity and Revision in Performance: the Case of Hrotsvit and Terence*, University of California, Santa Cruz, May 2003.
- “*Le Geu Saint Denis* and the Birth of France,” *American Society for Theatre Research*, Philadelphia, November 2002.
- “Pain and Performativity,” *Association for Theatre in Higher Education*, San Diego, July 2002.
- “Hrotsvit’s Dramatic Structure: Charting the Movement of Souls in *Gallicanus*,” *International Congress on Medieval Studies*, Kalamazoo, May 2002.
- “Cut and Response: Framing Marina Abramovic and Valie Export in Theory,” *Association for Theatre in Higher Education*, Chicago, August 2001.
- “Painful Processions,” *Société Internationale pour l’Étude du Théâtre Médiéval*, Groningen, July 2001.
- “Taking *Antígona* from Argentina to New York,” *Performance Studies International*, Mainz, Germany, March 2001.
- “Re-Framing *Antígona*,” *Mid-America Theatre Conference*, Chicago, March 2001.
- “Using Apollonia: Pain as Spectacle in Late Medieval France,” *Association for Theatre in Higher Education*, Washington, D.C., August 2000.
- “The Suffering Body and Utopia: *Angels in America* and *Philoctetes*,” *American Society for Theatre Research*, Minneapolis, November 1999.

- “Antigone’s Bodies: Staging Torture in South Africa and Argentina,” *Association for Theatre in Higher Education*, Toronto, August 1999.
- “Spectacular Suffering: Erotic Response and the Saint’s Play,” *International Medieval Congress*, Leeds, July 1999.
- “Impassive Bodies: Hrotsvit Stages Martyrdom,” *Société Internationale pour l’Étude du Théâtre Médiéval*, Odense, August 1998; earlier version presented at multidisciplinary arts conference *Subject to Desire: Refiguring the Body*, State University of New York at New Paltz, November 1997.
- “Body Against Voice: Performance and Bakhtin’s ‘Word with a Loophole’,” *American Society for Theatre Research*, San Antonio, November 1997.
- “Entering Into a Mirage: Choreographer Ann Carlson at the Brooklyn Bridge Anchorage,” *Association for Theatre in Higher Education*, Chicago, August 1997.
- “Tragedy and Law in Ancient Athens: Representation and the Problem of Women,” *Viva Voce: Echoes of Performance in Ancient Texts*, Brown University, February 1997.

Academic Employment History

University of Georgia, Assistant Professor, 2008-present
Rutgers University Newark, Visiting Assistant Professor, 2007-2008
University of Washington, Visiting Assistant Professor, 2006-2007
New York University, Program in Educational Theatre, Adjunct Assistant Professor, 2004-2005
Hunter College CUNY, Visiting Assistant Professor, Spring 2004 (full time); Fall 2004 (part time)
Marymount Manhattan College, Adjunct Assistant Professor, Fall 2003
Medgar Evers College, CUNY, Graduate Teaching Fellow, Fall 1997 to Spring 1999

Graduate Courses Taught

University of Georgia, Assistant Professor
Seminar in Theory and Criticism: Medieval Performance, Spring 2009: Ph.D. seminar investigates medieval cultural performances, including but not limited to the dramatic texts that survive from this period.

University of Washington, Visiting Assistant Professor
Theories, Theatres, and Globalization, Spring 2007: Ph.D. seminar focusing on the mutual interaction of global politics and economics with theatrical practices in the early twenty-first century; secondary focus on writing for publication.

New York University, Program in Educational Theatre, Adjunct Assistant Professor
Development of Theatre II, Spring 2005: Theatre history and dramatic literature from 18th-century Europe to 21st-century globalization.
Development of Theatre I, Fall 2004: Theatre history and dramatic literature from ancient Greece to New Spain.

Hunter College CUNY, Visiting Assistant Professor
Play Analysis, Spring 2004: M.A. course beginning with analysis of Western dramatic elements and genres and progressing to plays with alternative structures that require different analytic methodologies.

Undergraduate Courses Taught

University of Georgia, Assistant Professor
Theatre History I, Fall 2008: Surveys the history of theatre from its beginnings through 1800, emphasizing the ways in which theatre functions as a social, political, and economic institution in a variety of representative settings.
Honors Theatre Appreciation, Fall 2008: Uses readings, practical exercises, and theatre viewing to introduce the elements of theatre and the work of theatre practitioners. Students see UGA

productions, write response papers, perform scenes, design visual elements, and devise original solo performance pieces.

Women in Performance, Spring 2009: Examines different approaches by women's performance art and theatre to pressing questions of contemporary U.S. and global culture. Focal issues include sexuality, environmental degradation, our relation to other species, aging, domestic labor, and the violence of war. For each issue, students compare diverse work by conceptual and body artists, solo performance artists, and group theatre pieces scripted by playwrights and through collaboration.

Rutgers University Newark, Visiting Assistant Professor

Directing, Fall 2007: Introduces the basic components of directing for the stage, culminating in the rehearsal and public performance of an evening of short plays.

Intermediate Acting, Spring 2008: Continues work in scene study for actors, with emphasis on psychophysical training and text analysis.

From Page to Stage, Fall 2007: Uses analytical tools, staging exercises, and theatre viewing to understand the relationship between the literary nature of plays and how they are produced for the stage, with final performance or playwriting projects.

Theatre History, Fall 2007, Spring 2008: Surveys the history of theatre from its beginnings through the present day; writing-intensive class.

Living Theatre, Spring 2008: Introduces the elements of theatre and the work of theatre practitioners—see *Theatre Appreciation*.

University of Washington, Visiting Assistant Professor

Introduction to Theatre, Autumn 2006, Winter 2007: Overview of theatre practice and history for non-majors; lecture class for 250; supervise TAs.

Critical Analysis of Theatre, Autumn 2006: Analysis of plays based on leading critical traditions; writing-intensive class. Performance projects use theory to inform interpretation.

Theatre and Society, Winter 2007: Exploring the role of the theatre in selected moments of history and places in the world, from Neolithic ritual to plays staged during the early points of contact between Old- and New-World cultures.

Hunter College CUNY, Visiting Assistant Professor

World Theatre III, Spring 2004, Fall 2004: History, theory, and literature from Ibsen to the present; writing-intensive class.

Writing Tutorial, Spring 2004: One-on-one writing help, open to all theatre students.

Marymount Manhattan College, Adjunct Assistant Professor

Theatre History I, Fall 2003: Theatre history and dramatic literature to 1700.

Medgar Evers College, CUNY, Graduate Teaching Fellow, Fall 1997 to Spring 1999

Voice and Diction, Fall 1997: Work on breathing, relaxation, voice production, and diction; draws on Linklater, Lessac, and yoga.

Theatre Workshop/Antigone Project, Fall 1997: Exercises in acting, writing for performance, and directing; collaborative projects inspired by Antigone plays from around the world.

Theatre Workshop/Reality and Representation, Spring 1999: Active exploration of relationships between actor/character and culture/drama; acting and directing exercises with focus on African-American drama.

Theatre Workshop/Acting Practicum, Fall 1999: Scene study.

Acting I, Spring 1998, Spring 1999: Introduction to acting.

Other Teaching Experience

Arena Players Repertory Theater, Long Island, 1993-94

Acting I & II for Adults

Acting for Teens

York Street Studio, San Francisco, 1981-87

Voice and Acting for Dancers

Theater Workshop, Portland, Oregon, 1979
Basics of Acting
Portland Conservatory Theater, Oregon, 1978
Physical Training
Beginning Acting
Scene Study

Reviews Published

Margaret E. Owens, *Stages of Dismemberment: The Fragmented Body in Late Medieval and Early Modern Drama*, *Theatre Research International* 33.1 (2008): 332.
“Marina Abramovic Repeats: Pain, Art, and Theater,” *HotReview.org* (December 2005)
<http://hotreview.org/articles/marinaabram.htm>.
The Angel Project by Deborah Warner, Lincoln Center Festival, New York, *Theatre Journal* 56.1 (2004): 125-27.
Jody Enders, *Death by Drama and Other Medieval Urban Legends*, *Theatre Journal* 56.1 (2004): 133-34.
Barbara A. Hanawalt and Michal Kobińska, eds., *Medieval Practices of Space*, *Theatre Journal* 54.3 (2002): 519-20.
Mitchell B. Merback, *The Thief, the Cross, and the Wheel: Pain and the Spectacle of Punishment in Medieval and Renaissance Europe*, *Studies in Iconography* 22 (Spring 2001): 191-93.
Medieval Theatre Festival in Odense, Denmark, 4-8 August 1998, *Western European Stages* (Spring 1999).
Sponsus at the Cloisters, *Early Drama, Art, and Music Review* 19.2 (1996): 62-64.
Mariellen R. Sandford, ed., *Happenings and Other Acts*, and Sally Banes, *Greenwich Village 1963: Avant-Garde Performance and the Effervescent Body*, *Theatre Journal* 48.2 (1996): 246-48.

Special Skills and Training

Acting Phil Gushee (Meisner Technique), Goodman School of Drama
Voice (Singing) Chicago Conservatory College, Marcia Gronewald (San Francisco)
Choreography Douglas Dunn, Margaret Jenkins, Brenda Way
Dance Modern Dance (Hawkins and Cunningham techniques); Ballet; Jazz
Movement Iyengar yoga; T'ai Chi; work based on Grotowski, Feldenkrais, Alexander, Mabel Todd

Devised Work (wrote, directed, choreographed, produced, and performed)

Container For A Life — Hotel Utah, San Francisco 1988
Original text combined with text on bees from *How to Imagine* by Gianfranco Baruchello: cabaret performance with film and dance exploring memory, sensation and desire.
Sheltered Lives — The Lab, San Francisco 1987
Original text: song cycle for three dancers on the relation of architectural imagery and the female body; installation incorporating paper and fabric sculpture; vocal score and electronic music by Thomas Miley.
Still Life — Centerspace, San Francisco 1986
Adaptation of Chekhov spoken and sung by four dancers; includes material from “The Grasshopper,” *Three Sisters*, *Uncle Vanya*, and *The Cherry Orchard*.
Earthwork and Curves — New Performance Gallery, San Francisco 1983
Original text and excerpts from John McPhee (*In Suspect Terrain*) and Samuel Beckett (*Watt*): exploring geological processes, places; collaboration with dancer Laura Lipman Clark.
Private Transportation — Brand X Studio, San Francisco 1982
Adaptation of Stanley Crawford’s surrealist novel *Travel Notes*: exposition of travel fantasies and nightmares.

- Monologue of the Lady Voyager* — Choreographers' Workshop, San Francisco 1981
Original work based on Carlos Fuentes' *Terra Nostra* and life of Juana la Loca: travelogue on loss and loneliness.
- Blueprint for a Season on the Riviera* — Choreographers' Workshop, San Francisco 1981
Text drawn from *Diary of Polina Suslova* and *Biography of Malcolm X*: vacation and revolution.
- Deliberation and Decorum* — Bay Area Performance Alliance 1980
Adaptation of "The Waltz" by Dorothy Parker.
- The Fefu Project* — Kearney Street Project, Portland, Oregon 1979
Adaptation of Maria Irene Fornes' *Fefu and Her Friends*.
- Saudades* — Moving Space, Portland 1979
Adaptation of Gunther Eich's radio play *The Rolling Sea at Setubal*: creation and destruction of a world based on nostalgia; collaboration with Jean Graham.

Directing Experience (selected)

- Antigona Furiosa* (Griselda Gambaro)— The Active Group at the Martin Segal Theatre, CUNY Graduate Center 2000.
- The Lesson* (Eugene Ionesco) — Lewis and Clark College 1979, guest director
- The Ride Across Lake Constance* (Peter Handke) — Oregon Free Studio Theater 1977

Acting/Theatre (selected roles)

- Monsters and Marvels* (Marta) — Heliotrope Theatre Company, New York
- Shema* (Magda) — MS 51 Guest Artist, Brooklyn
- Amnesia* (Margaret) — La Mama, New York
- Toyer* (Maude) — Arena Players Rep, Long Island
- Pas de Deux* (Nadezhda von Meck) — Hofstra USA, Long Island
- Hamlet* (Gertrude) — Arena Players Rep, Long Island
- Who's Afraid of Virginia Woolf* (Martha) — Ivy Lane Repertory, Long Island
- The Foreigner* (Catherine) — Ivy Lane Repertory, Long Island
- Top Girls* (Isabella Bird) — Partly Free Theater, Athens, Georgia
- Ag Nature* (Usury) — Ma Fish Co, Berkeley and Chicago
- Sexual Perversity in Chicago* (Joan) — PCT/Eric Overmyer, Dir.
- Tom Paine* (Major Domo, Simone) — NEH Touring Company, Oregon

Acting/Film

- The Wake* (Sheila) — UCLA/Nino Rodriguez, Dir.
- Antebellum Bedlam* (War Icon, Geisha) — Margaret Fisher, Dir.
- Illegal Alien* (Limburger) — Jeff Baker, Dir.

Departmental and Professional Service

- ASTR Conference Program Committee, 2009.
- Peabody Awards Screening Committee, 2009.
- ASTR At-Large Member of the Committee on Conferences, 2008-10.
- Textbook review for Routledge, 2007, 2008; McGraw-Hill, 2008.
- Proposal review, PSC CUNY Research Award Program, 2007.
- Team leader, *Re:Actions* project, ATHE 2007.
- Article referee for *Theatre Journal*, 2005, 2006, 2007, 2008; *NWSA Journal*, 2002.
- ASTR Finance Committee, 2005-08.
- Convened and moderated roundtable session, "Bridges from Medieval Scholarship to Theatre Pedagogy," ATHE 2005.
- ASTR representative to planning committee for multimedia database project in conjunction with ATHE and TLA, 2003-04; *In Medias Res* database committee, 2004-05.

Chair, ATHE Theatre History Focus Group, 2003-05: serve as conference planner and coordinate all focus group business.

Vice-chair, ATHE Theatre History Focus Group, 2001-03: coordinate debut panel, create and maintain website.

Member at large, ATHE Theory and Criticism Focus Group, 2002-03: participate in panel selection, head inclusiveness task force.

Reading List Development Committee for Ph.D. Program in Theatre Studies, CUNY Graduate Center, 1996; Doctoral Theatre Students Association Cabaret Committee, 1995.

Participant in staged readings for ATHE New Play Development Workshop, 1995, and The Active Group at CUNY Graduate Center, 2000.

Session chair for "Good Sex, Leather Sex, AIDS, Safe Sex: An LGBT Theatre History for San Francisco," ATHE 2005; "Spectacle as Subtext: Theory and Practice of Garcia Lorca's Dramaturgy," ATHE 2000; "A Discussion of 'Real' Politics of National Identity in *Fires in the Mirror: Crown Heights, Brooklyn, and Other Identities* and *Twilight: Los Angeles, 1992*," and "Museum Education Through Drama," *Women in Theater Conference*, Hofstra University, 1994.

Editorial Positions

Journal of American Drama and Theatre, Managing Editor 1996-1997.

Awards

David Keller Travel Grant from ASTR, 2008.

Gerald Kahan Award from ASTR for best article by a younger scholar, 2007.

Roberts Dissertation Fellowship, 2000.

ASTR Dissertation Fellowship, 1999.

Community Service

High School for Telecommunications Arts and Technology, Brooklyn: Acting coach for *A Midsummer Night's Dream*, 2005; grant writing, 2005.

I.S. 51, Brooklyn: School Leadership Team, 2002-04; co-wrote grant and helped to implement 3-year arts integration curriculum, \$100,000 from Center for Arts Education; taught unit on Greek theatre, 2003; Shakespeare acting workshops, 2002-04; guest artist for Student Playwrights Festival, 2003-05; guest artist for *Shema*, 2003.

P.S. 321, Brooklyn: Assistant teacher for Shakespeare mini-course, 2001.

Membership in Professional Organizations

Association for Theatre in Higher Education, American Society for Theatre Research, ASTR Cognitive Studies Research Group, Société Internationale pour l'Étude du Théâtre Médiéval.