

David Zucker Saltz

Department of Drama
University of Georgia

Specialties: Modern Drama, Performance Theory, Interactive Media

Academic Training

PhD, Drama, Stanford University, 1993
BA, Theater Studies and Psychology, Yale University, 1984

Professional Experience

Academic

University of Georgia, Department of Drama, Associate Professor 2003-
Department Head, July 1, 2004-
Graduate Coordinator, 2003-2004

University of Georgia, Department of Drama, Assistant Professor 1997-2003

State University of New York at Stony Brook, Department of Theatre Arts, Assistant
Professor, 1994-1996

College of William and Mary, Department of Theatre, Assistant Professor, 1993-1994

Stanford University, Humanities Special Programs, Lecturer, Cultures, Ideas and
Values Track co-ordinator (Winter, Spring, 1993)

Stanford University, Humanities Special Programs, Teaching Fellow, 1991-92

Non-Academic

GBA Group, New York, Head of computer operations, 1984-1986

Business Logic Inc., New York, Designed and implemented automated systems for
clients including Citicorp, New York Transit Authority, R/Greenberg Associates,
1982-1984

Publications

Journal Articles

"Virtual Vaudeville: A Digital Simulation of Historical Theatre." *Performance
Documentation and Preservation in an Online Environment. Performing Arts
Resources*.24(2004): 30-37.

"The Collaborative Subject: Telerobotic Performance and Identity." *Performance Research*
6.4 (Winter 2001): 70-83.

- "Live Media: Interactive Technology and Theatre." *Theatre Topics* 11.2 (Fall 2001): 107-130.
- "Why Performance Theory Needs Philosophy." *Journal of Dramatic Theory and Criticism* 16.1 (Fall 2001): 149-154.
- "What Theatrical Performance Is (Not): The Interpretation Fallacy." *Journal of Aesthetics and Art Criticism* 59.3 (Summer 2001): 299-306.
- "Wittgenstein en escena," ["Wittgenstein on Stage"] *Animus*, v 1, (January, 2000): 78-84.
- "The Art of Interaction: Interactivity, Performativity and Computers," *Journal of Aesthetics and Art Criticism* 55.2 (1997): 117-127.
- "Pinter (a Dialogue)," *Cycnos Journal*, 14.1 (1997): 3-5.
- "Beckett's Cyborgs: Technology and the Beckettian Text," *Theatre Forum* 11, (Fall 1997): 38-48
- "When is the Play the Thing?: Analytic Aesthetics and Dramatic Theory," *Theatre Research International* 20.3, (Fall 1995): 266-276.
- "Radical Mimesis: The Pinter Problem Revisited," *Comparative Drama* 26.3, (Fall 1992):318-336
- "How to Do Things on Stage," *Journal of Aesthetics and Art Criticism*, 49.1, (1991): 31-45
- "Texts in Action/ Action in Texts: A Case Study in Critical Method," *Journal of Dramatic Theory and Criticism*, 6.2, (Fall 1991): 29-44.

Encyclopedia Articles

- "Character," "Theatricality," "Stage Directions" and "Play." *Oxford Encyclopedia of Theatre and Performance*. Ed. Dennis Kennedy. New York: Oxford UP, 2003.
- "Theater," *The Encyclopedia of Aesthetics*, Vol. 4, ed. Michael Kelly, New York: Oxford UP, 1998.
- "Actor Training," In *The Encyclopedia of English Studies and Language Arts: a Project of the National Council of Teachers of English*, ed. Alan C. Purves, Linda Papa, Sarah Jordan, New York: Scholastic Inc, 1994.

Chapters in Books

- "The Art of Interaction: Interactivity, Performativity and Computers." *Performance: Critical Concepts*. Vol. 4. Ed. Philip Auslander. New York: Routledge, 2003. (Reprinted from *Journal of Aesthetics and Art Criticism* 55.2 [1997]: 117-127.)
- "Performing Arts," *Companion to Digital Humanities*. eds. Susan Schreibman, Ray Siemens and John Unsworth. (Malden, MA: Blackwell: 2004), pp. 121-131.
- "The Reality of Doing: Speech Acts in the Theatre," *Method Acting Reconsidered*, ed. David Krasner, St. Martins Press, 2000.
- "Beckett's Cyborgs: Technology and the Beckettian Text," *Theatre in Cyberspace: Issues of Teaching, Acting, and Directing*, ed. Stephen A. Schrum, Peter Lang Publishing, 1999.

Edited Book

Staging Philosophy: New Approaches to Theater and Performance, co-edited with David Krasner. University of Michigan Press (under contract). (Includes essay "Infiction: The Role of Fiction in Theatrical Performance.")

Software Published

"Virtual Vaudeville Website" (Project Director). 2004 - 2005.
<www.virtualvaudeville.com>

Interactive Interface Design for "Kutiyattum," by Farley Richmond, University of Michigan Press, 2002.

"Shakespearean Acting," an interactive computer tutorial for Macintosh computers; segment of Larry Friedlander's *Shakespeare Project*, Limited distribution by Stanford University, 1991

Papers Delivered

"MEROT Informational Session." Chair. ATHE. Toronto, July 2004.

"Virtual Vaudeville." American Library Association. Orlando, June 2004.

"Virtual Vaudeville." International Federation for Theatre Research. St. Petersburg, Russia. May 2004.

"Virtual Vaudeville: Simulating Live Performance." (Video Presentation.) 6th International Conference on Virtual Reality. Laval, France. May 2004.

"Virtual Vaudeville Project Briefing." Invited presentation. Coalition for Networked Information. Washington, D.C., April 2004.

"Virtual Vaudeville: An Interactive 3D Simulation of Historical Performance." Public Lecture. Ball State University. March 2004.

"Virtual Vaudeville." Public Lecture. Northwestern University Center for Art and Technology. February 2004.

"Virtual Vaudeville." Invited presentation. Digital Libraries/IIS/SP Meeting. Washington D.C., December 2003.

"The Ontology of Motion Capture." Adjudicated paper. ASA National Meeting. San Francisco, October 2003.

"Virtual Vaudeville." Georgia Theatre Conference. Athens, GA, October 2003.

"The Virtual Vaudeville Project." Invited Presentation. Performance Documentation and Preservation in an Online Environment. Theatre Library Association Symposium. Lincoln Center, New York, October 2003.

"The Problems of Simulation." Joint Annual Conference of the Association for Computers and the Humanities and the Association for Literary and Linguistic Computing. Athens, GA, June 2003.

"Virtual Vaudeville: A Digital Simulation of Historical Theatre." Workshop on Multimedia Contents in Digital Libraries. Chania, Crete. June 2003.

"Virtual Vaudeville." UGA Technology Expo. Athens, GA. November 2002.

"Motion Capture and Presence." ASTR, Philadelphia, November 2002.

"Theater as Techno Performance: Reflections on Jon McKenzie's *Perform or Else*." ATHE, San Diego, July 2002.

"A Live Performance Simulation System: Virtual Vaudeville." European Commission/National Science Foundation Digital Libraries All Projects Meeting. Rome, Italy, March 2002.

Panel Moderator, "Theorists Are from Mars, Actors Are from Venus." ATHE, Chicago, August 2001

"Telerobotics, Performance and Identity." ASTR, San Diego, November 2001

"The Telepresent Subject in Virtual Space," ATHE, Washington, DC, August 2000

Panel Participant, "New Media Now," 9 to 9: The New Media Experience Symposium, New Media Institute, December, 2000

"Live Media: How Digital Technology is Transforming Theater," National Initiative for a Networked Cultural Heritage, September, 2000

Panel Participant, "Was Plato a Theorist or a Philosopher? Philosophy and Theory and What They Mean for Theatre Studies," ATHE, Washington, DC, August, 2000

Panel Chair, "Roundtable on *Liveness*," ATHE, Washington, DC, August, 2000

"Paradigms Lost: Danto and the End of Theatre," American Society for Theatre Research, Minneapolis, November 1999

"Undergraduate Research Opportunities in Theatre and the Arts," UGA Strategic Planning Advisory Group, October 8, 1999

"What Theatrical Performance Is (Not): The Interpretation Fallacy," American Society for Aesthetics, Washington, DC, October, 1999

"Instructional Technology in Theatre Education," College of Education, University of Georgia, February 3, 1999

"Tripping Through Cyberspace: Digital Media in a Production of *Hair*," ATHE '98, August 1998

"Interactive Computer Art as PsychoDrama," ATHE '98, August 1998

"Introducing FLIECO: Automatic for the People," 3rd Annual Performance Studies Conference, March, 1997

"Exploring the Frontiers of Performance with Technology," ED-MEDIA/ED-TELECOM International Conference 97, June 1997

"Performance in History: An Introduction to an Interactive Tool for Reaching and Researching Historical Performances," ATHE '97, August 1997

"Theory Today," Panel chair and presenter, ATHE '97, August 1997

"New Technologies and the Transformation of the Theatre Event," ATHE '97, August 1997

"Sensors, MIDI, and Intelligent Spaces," workshop USITT-SE, September, 1997

- "The Performative Nature of Interactive Computer Art," School of Visual Arts Tenth Annual Conference on Liberal Arts and the Education of Artists, Oct. 1996
- "Beckett's Cyborgs," Beckett Festival, University of Victoria, British Columbia, 1996
- Panel Chair for Philip Auslander and Alice Rayner, Gender/ Technology Symposium, Sponsored by Humanities Special Programs, April 1996
- "Using Computers to Explore Theatre and Drama," Conference on Instructional Technologies (CIT) '96, May 1996
- Association for Theatre in Higher Education (ATHE) '96, "Beckett's Cyborgs: The Late Plays as Algorithms for Performance," August 1996
- "Stony Brook's Laboratory for Technology in the Arts: A Report from the Field," ATHE '95, August 1995
- "Teaching the Arts Through Computers: How Can It Apply to Other Disciplines?" Educational Technology Seminar #2, Sponsored by the Office of the Provost and the Office of Instructional Computing, March 1995
- "Dance and the Impact of Technology," Lecture/ demonstration for Professor Amy Yopp Sullivan's *Choreography*, March 1995
- "Modes of Interactivity: Bodies in Technological Space," ATHE '95 August 1995
- "The Democratization of Specialized Scholarly Resources: Putting the Tools of the Advanced Scholar in the Hands of the Beginner," 111th MLA National Convention, 1995
- "Response to Kevin Melchionne, 'Collecting and Aesthetics,'" Department of Philosophy Aesthetics Colloquium, Sept. 1995
- "Beckett and the Scientific Process," Lecture for Professor John Marburger's Honors seminar: *Science, Society and Values*, Nov. 1995
- "Virtual Selves: Dennett's Theory of Consciousness and the Heterophenomenology of Performance," ATHE '94, August 1994
- "Infiction/ Outfiction: The Stage as a Graphical User Interface," American Society for Aesthetics (ASA) Conference '94, (Refereed paper) Oct. 1994
- "Teaching Shakespeare," Lecture to Professor Rose Zimbardo's, *Introduction to Graduate Studies in Theatre Arts*, Nov. 1994
- "Brecht and Artaud," Lecture to Professor Robert Crease's *Aesthetics*, Dec. 1994
- "A Neo-Wittgensteinian Theory of Dramatic Representation," ATHE '93, August 1993
- "Richard Wollheim and the Ontology of Performance," ASA '92, (Refereed paper), 1992
- "Types, Tokens and Texts: 'Two Text' Theories of Dramatic Performance," ATHE '92
- "Pinter? Meaningless? Mmnn..." Pinter Festival: An International Meeting, Ohio State University, April 1991
- "Beckett and the Philosophy of the Playscript," ATHE '91, August 1991
- "The Concept of Character," ASA '91, (Refereed paper) Oct. 1991

"Six Ways to 'Become a Character,'" Selected by panel of four judges for Theory and Criticism Debut Panel, Association for Theatre in Higher Education (ATHE) '90, August, 1990

"Interactive Instructional Computing and the Humanities," Invitational lecture (with honorarium), Academic Software Conference, Indiana University/Purdue University, Nov. 1989

Editorial

Referee, *Theatre Journal*, 2003, 2004

Panelist, ITR Grants, National Science Foundation, 2002, 2003

Referee, *Theatre Topics*, 2002, 2004

Reader, University of Michigan Press, 2001

Referee, *Journal of Aesthetics and Art Criticism*, 1996–

Theater Content Consultant, *Encarta Multimedia Encyclopedia*, 1994

Editorial Board, *Theatre Annual*, 1994–

Assistant Editor, *Theatre Annual*, 1993-1994

Creative Activity

Exhibitions

"10021190." International Invitational Exhibit: Images of War. Elizabeth Stone Harper Gallery, Presbyterian College, Clinton SC. January 16-February 27, 2003.

"10021190" and "Breathing Crab." Interactive installations created with Lizzie Zucker Saltz. *Sensory Overload*, Lyndon House Arts Center, Athens. GA, May-July, 2002

Animated Objects. Solo exhibition of four interactive / robotic sculptures created with Lizzie Zucker Saltz, Sweeney Gallery, University of California at Riverside, January 9–March 3, 2002

"Entrances and Exits," "Vent," and "Breathing Crab." Interactive / robotic sculptures created with Lizzie Zucker Saltz, *Collaborating Couples*, Georgia Museum of Art, May-August, 2000

"FLIECO: The Fluid Identity Electronic Companion" (version 2). Interactive installation. 5th Biennial Art and Technology Symposium at Connecticut College, March 1995

"FLIECO: The Fluid Identity Electronic Companion" (version 1). Demonstration of interactive sculpture. Experiments in New Media Symposium, Co-sponsored by Simon Fraser University and the Centre for Research in Image and Sound, British Columbia, July 1994

Creative Work

Executive Director, *Living Newspaper 1935/2001*, University of Georgia, 2002

Director, *Tempest*, University of Georgia, 2000
 Director, *Kaspar*, University of Georgia, 1999
 Director, *Fredrick Hohenzollern*, Clayton State College, Clayton, GA, 1999
 Director, *Hair*, University Theatre, University of Georgia, 1997
 Adaptor and Director, *Beckett Space: A Modernist Carnival*, SUNY at Stony Brook, 1996
 Director, *Dr. Freudella*, by Elizabeth Zucker Saltz, No More Nice Girls Festival, NY, 1994
 Assistant Director/Dramaturg, *Creditors*, by Strindberg, ACT, San Francisco, 1992
 Director, *The Bay at Nice*, by David Hare, Credible Theater Company, Berkeley, 1991
 Director, *The Tempest*, by Shakespeare, Little Theater, Stanford University, 1990
 Director, *Playing With Fire*, by Strindberg, Nitery Theater, Stanford University, 1989
 Director, *Marat/Sade*, by Peter Weiss, Memorial Auditorium, Stanford University, 1989
 Director, *Sweeney Agonistes*, by T.S. Eliot, Nitery Theater, Stanford University, 1988
 Adaptor and Director, *Interior* (from Maeterlinck's play), Nitery Theater, Stanford, 1988
 Director, *Ur-Ibsen* (adapted from fifteen Ibsen plays), Nitery Theater, Stanford, 1987
 Director, *Self-Accusation*, by Peter Handke, Memorial Hall, Stanford University, 1987
 Director, *Rhinoceros*, by Ionesco (adapted for radio), WKCR, Columbia University, 1986
 Director, *Julius Caesar*, by Shakespeare, Morse College, Yale University, 1984
 Director, *Fragments of a Journal* (adapted from Ionesco), Branford College, Yale, 1982
 Director, *The Lover*, by Harold Pinter, Branford College, Yale University, 1981

Grants

"Virtual Vaudeville: A Live Performance Simulation System." National Science Foundation. \$900,000 for 3 year project; \$369,137, September 15, 2001
 "Virtual Vaudeville: A Live Performance Simulation System." UGA Office of the Vice President for Research Matching Funds Equipment Grant. \$111,300 for 3 year project; \$103,850, September 15, 2001
 "Animate Objects." Sweeney Gallery at the University of California at Riverside. \$10,000 for shipping, travel and a color brochure for the sculptural exhibit. 2001
 "Theatre Image Database," with Dr. Freda Scott Giles, Franklin College Instructional Technology Grant, \$2,300, 2000
 "Animate Objects: Computer-Controlled Performative Installations, UGA Faculty Research Grant for Interactive Kinetic Installations, \$5,500, 1999
 Curriculum Development Grant for "Interactive Performance Studio," \$31,000, 1997
 Sam Ash Music, Inc. Equipment loan fee waver for *Beckett Space*, 1996
 NEC, Long Island, Production grant for *Beckett Space*, 1996
 Marine Midland Bank, Production grant for *Beckett Space*, 1996
 SK Systems Inc. of Bohemia Equipment loan fee waver for *Beckett Space*, 1996
 StarNine Cory, Contribution of *WebStar* internet server software to the Laboratory for Technology in the Arts, 1995
 Undergraduate Initiative Grant for the Laboratory for Technology in the Arts, Dr. Daniel Weymouth and I jointly prepared this grant proposal as co-directors of the Laboratory for Technology in the Arts, 1995
 New York State/United University Profession Joint Labor-Management Committee's Term Faculty Development Award, 1995

AER Grant for Laboratory for Technology in the Arts, Dr. Daniel Weymouth and I jointly prepared this grant proposal as co-directors of the Laboratory for Technology in the Arts, 1994

University Committees

Member, Fine and Applied Arts Area Committee on Graduate Faculty Appointment and Reappointment

Franklin College Dean Search Committee

Member, Franklin College Dean Search Committee, 2004

Chair, Drama Graduate Faculty Committee (as Graduate Coordinator)

Member, Steering Committee, New Media Institute and Interim Executive Committee

Member, Steering Committee, Institute for Creative Exploration

Chair, Projects Sub-committee, Institute for Creative Exploration

Member, Departmental PhD Sub-Committee, 2000-

Member, Departmental Search Committee, Assistant Professor of Theatre History, 2000

Member, Departmental Production Committee, 2000-2001

Member, Honors and Awards Committee, 1999-2000

Member, Departmental Advisory Committee, 1999-2000

Member, Undergraduate Committee, 1999-2000

Member, Franklin College Computing Committee, 1999-2003

Member, Search Committee, Instructional Design and Technology Specialists, Franklin College and OISD, 1999

Member, Departmental Technology Committee, 1998--

Member, Search Committee, Assistant Professor of Drawing/Painting, School of Art, 1998

Member, Search Committee, Assistant Professor of Acting/Movement, 1999; 1998

Member, Departmental Season Selection, 1998, 1997

Member, FCCC Instructional Technology Subcommittee, 1997-98

Member, Departmental Graduate Faculty, UGA, 1997--

Member, Departmental Media Faculty, 1997--

Member, Ad Hoc Travel Committee, 1997

Member, Departmental Honors and Awards Committee, 1997--

Member, Search Committee for Associate Professor of Acting, 1997

Member, Franklin College Computing Committee, 1997--

Member, Search Committee for Technology Support Position for Humanities and Fine Arts (invited to serve by the Dean of Humanities and Fine Arts), SUNY Stony Brook, 1996

Faculty Supervisor, Performing Arts Series, Talent Inc. High School, New York City, 1996

Electronic Classroom Administrator, SUNY Stony Brook, 1995-96

Theatre Arts Network Coordinator, SUNY Stony Brook, 1995-96

Member, Production Committee, SUNY Stony Brook, 1995-96
Humanities Center Committee for Technology, SUNY Stony Brook, 1995-96
Supervisor for in-house design of production programs, SUNY Stony Brook, 1995-96
Undergraduate Advisor for assigned students, SUNY Stony Brook, 1995-96
Member, Search Committee for Computer Artist, Art Department, SUNY Stony Brook, 1995
Chair, Theatre Arts Ad Hoc Technology Committee, SUNY Stony Brook, 1994-96
Co-director, Laboratory for Technology in the Arts, SUNY Stony Brook, 1994-96
Member, Humanities and Fine Arts Consortium on Technology, SUNY Stony Brook, 1994

Professional Associations

Association for Theatre in Higher Education (Appointed Strategic Planning Committee, 2003-2004; Elected Secretary and Chair of Electronic Technology Committee, 2002-2004; Focus Group Representative, Theory and Criticism Forum, 1999-2001)
International Federation for Theatre Research
American Society for Aesthetics
American Society for Theatre Research
Performance in History (Board of Directors; Vice President for Technology)

Revised January 20, 2005