

Mark Sussman

EDUCATION

New York University, Tisch School of the Arts, NYC 1990-2000

Ph.D. (2000), Department of Performance Studies

Dissertation title: *Staging Technology: Electricity and the Magic of Modernity*. Dissertation director: Allen S. Weiss

Michael Kirby Award for Distinguished Doctoral Dissertation

M.A. (1992), Department of Performance Studies

Master's thesis: *New York City in the New World Order: Festival and the Gulf War, 1991*.

Advisors: Brooks McNamara & Michael Taussig

Wesleyan University, Middletown, CT 1981-85

B.A., with High Honors in Theater and Religious Studies (1985)

Thesis: *Mythic and Epic Sources: A Vocabulary for Contemporary Performance*.

Charles M. Giffen Prize, Department of Religion

TEACHING EXPERIENCE

ASSISTANT PROFESSOR – Department of Theatre

Concordia University, Montréal, Québec

Full-time, tenure-track position as a theatre generalist, teaching large lecture courses in Theater History, seminars in Performance Ethnography and Dramaturgy, and studios in Performing Object and Puppet Theater, serving on Departmental and Fine Arts Faculty committees, advising the Major program, student productions, and Independent Studies. Winter, 2005–present.

GUEST LECTURER – DESS en Théâtre de Marionnettes Contemporain

Ecole Supérieure de Théâtre, Université du Québec à Montréal (UQAM)

Invited to lead an Atelier-Création on “Puppetry, Video, & Dramaturgy” for graduate students in puppetry arts. Summer, 2008.

ADJUNCT ASSOCIATE PROFESSOR – Departments of Drama & Performance Studies,

Tisch School of the Arts, New York University

Taught “Performance in New York City” for MA students in Performance Studies, Summer, 2002-07;

Taught “The History of Acting,” “Post-Modernism & Performance,” and “Modern Russian Theater, 1898-1938” for undergraduates. Fall, 2002–Fall, 2004.

LECTURER – Department of Architecture, Parsons School of Design, New School University

Co-taught “Light, Perception and Culture I & II” a one-year course for MA/MFA students in Architecture and Lighting Design, and “Set Design.” Member of a faculty committee to design a 2-year MFA curriculum. Curated the “Speaking On Light” 2003-'05 lecture series.

Spring, 2000–Fall, 2004.

VISITING ASSISTANT PROFESSOR – Department of Theater, Wesleyan University

Taught "Advanced Directing" and "History of Theater and Drama I;" directed *The Shoemakers*, by Stanislaw Witkiewicz, and advised senior thesis projects. Research Fellowship at the Center for the Humanities, Spring, 2001. Spring, 2000–Fall, 2001.

VISITING PROFESSOR & VISITING ARTIST – Schools of Critical Studies and Theater California Institute of the Arts, Valencia, CA

Taught "Critical Vocabularies" and "Post-Structuralism and Political Theater" in Critical Studies and "Seminar in Performance Theory: The Performing Object" in the Cotsen Center for Puppetry and the Arts; collaborated on *Theater of the Ears*, an automaton performance. Fall, 1999.

Taught "Transforming Text II," advised MFA student projects, and participated in panel discussions on the adaptation of text for puppetry and object theater for the Cotsen Center. Winter, 2006.

LECTURER IN THEATER – Barnard College, Columbia University

Held a full-time position in the Barnard/Columbia undergraduate theater program in the areas of design, performance studies and critical writing in the First-Year Seminar program. Faculty committee work, student advising and production design for departmental productions. 1994-97

INSTRUCTOR – Expository Writing Program, Department of English, New York University

Taught two sections of Writing Workshop I & II, composition classes. Fall, 1992-94

WORKSHOP LEADER – PS25, Bronx, NY & PS3, Brooklyn, NY

Led a series of workshops combining puppet theater with music, sponsored by the Children's Free Opera Program of the Orchestra of St. Luke's, for 3rd-5th grade students, 1993, 2000-02

VISITING LIGHTING DESIGN INSTRUCTOR – Antioch College, Yellow Springs, OH

Led a week-long workshop for student lighting designers and designed a faculty-directed opera, Monteverdi's "The Return of Ulysses," Fall, 1992

GRADUATE ASSISTANT – Department of Performance Studies, New York University

Research and teaching assistant to Professor Michael Taussig, 1990-92

TEACHING ASSISTANT – New College of California, San Francisco, CA

Assisted SF Mime Troupe founder R.G. Davis teaching "The Text and its Roots," Fall, 1989

ASSOCIATE COMPANY MANAGER – Mabou Mines, NYC

Worked in all aspects of managing this experimental theater company, including: budgets, bookings, contracts with presenters, national and international touring, fundraising, publicity for NYC seasons, and research for the feature film *DEAD END KIDS*, 1986-88

PUBLICATIONS & CONFERENCE PRESENTATIONS

- (2007) New York University, Performance Studies International conference #13, NYC invited to present "Performance as Research: Great Small Works at the Topological Media Lab" on the panel "The Futurity of the Artist-Scholar in Performance Studies"
- (2007) City University of New York (CUNY) Graduate Center conference, "Bringing Dolls to School: Theorizing the Performing Object;" performed "A Walk in the City," with Great Small Works, adapted from a text by Italo Calvino, at the Martin E. Segal Theater Center, NYC
- (2006) Harvestworks/Eyebcam conference, "Who's In Control? New Interfaces for Artistic Expression," NYC; presented "Soil Desire People Dance," directed/created by Mark Sussman & Roberto Rossi, performed with Great Small Works
- (2005) Canadian Centre for Architecture (CCA), Montréal, QC
"Lighting Urban Spectacle: Electric Interventions in Everyday Life," invited talk for the exhibition & lecture series "Sense of the City"
- (2005) Performance Studies International conference, Brown University, Providence, RI
"Toy Theater in the Age of Terror" - Workshop Leader, with Great Small Works
- (2003) MIT, Department of Urban Studies and Planning, Cambridge, MA
"Parades and Processional Theater in Urban Space," invited talk for the "Event Places" lecture series
- (2003) Association for Theater in Higher Education (ATHE), NYC
"Theater, Memory, and the Second Life of Performing Objects" paper presented at a panel on the Exit Art exhibition "Show People: Six Downtown Directors and the Play of Time"
- (2003) "Light, Perception, and Culture," a two-day lecture/seminar, with Dr. Linnaea Tillett, for architects and designers, at Lightfair International Institute (IES, IALD, LD+A)
- (2002) American Anthropological Association (AAA) Meeting, New Orleans, LA
"Anaesthesia and Remote Control: Animating the Electrical Techno-Body," paper presented on the panel "Crime By Numbers: Mass, Media, and Modern Criminality"
- (2001) "The Fourth Watch, by Janie Geiser" and "The Electric Cure" in Connect, 2, NY: Arts International, pp. 81-88 and 140-152
- (2001) "Architecture and Dessert" in Cabinet, 2 (Spring, 2001), NY: Immaterial, Inc., p. 110
- (2001) "Performing the Intelligent Machine: Deception and Enchantment in the Life of the Automaton Chess Player" in Puppets, Masks, and Performing Objects, ed. John Bell, Cambridge: MIT Press, pp. 71-86 [Reprint from TDR: A Journal of Performance Studies, 43:3 (T163, Fall, 1999), 81-96, Cambridge: MIT Press]
- (2000) "Theater of the Ears" in Puppetry International, 8, Atlanta, GA: UNIMA-USA
- (2000) Jim Henson International Festival of Puppet Theater, preview article in Stagebill, (Fall)

- (1999) "Global Surrealist Window Theatre: Living on Display" in (ai): performance for the planet, #1, New York: Arts International, p.13
- (1998) "New York's Facelift" in TDR: A Journal of Performance Studies, 42:1 (T157, Spring, 1998), 34-42, Cambridge: MIT Press
- (1998) "A Queer Circus: Amok in New York" in Radical Street Performance: An International Anthology, ed. Jan Cohen-Cruz, New York: Routledge, pp. 262-270
- (1997) Department of Anthropology, Columbia University, NYC
FictoCriticism, a conference organized by Michael Taussig. Presented "The Toy Theater of Terror As Usual – Episode 9," with Great Small Works
- (1996) Association for Theater in Higher Education, New York, NY (ATHE)
Presented "New York's Facelift" as part of a panel I organized entitled "Times Square, Development, and the Politics of Space." - Presented "Electrical Attractions: Staging a New Technology" for a panel entitled "Lights, Power, and Culture: The Uses of Lighting"
- (1996) Second Annual Performance Studies Conference, Northwestern University, Evanston, IL.
Presented "First Contact: Early Electrifications of the Body and the Object" as part of a panel I organized entitled "Performing Objects: Commodity, Artifact, Fetish"
- (1995) "Celebrating the New World Order: Festival and War in New York" in TDR: A Journal of Performance Studies, 39:2 (T146, Summer, 1995)
- (1995) Association for Theater in Higher Education, San Francisco, CA (ATHE)
Presented "The Society of Angels - Part Two," for the Performance Studies Focus Group
- (1995) First Annual Performance Studies Conference, New York University, NYC
Presented "The Society of Angels: Narrative Interventions in Kushner, Wenders and Benjamin" as part of a panel I organized entitled "Animal Acts: Anthropomorphism in Performance and Other Savage Curiosities"
- (1994) Department of Anthropology, Columbia University, NYC
Ethnographic Surrealism (Current Exhibits), a conference organized by Michael Taussig
Created and performed *One Hundred Plots from the Repertoire of the Grand Guignol* with members of Great Small Works
- (1994) Association for Theater in Higher Education, Chicago, IL (ATHE)
Presented "Lane's World: Theater, Secrecy and Unmasking at Exeter" for the Lesbian and Gay Focus Group panel "Passing in Performance: Subversion in Race, Gender & Sexual Identities"
- (1994) Cornell University Graduate History Association conference on "Violence, Culture and the State," Ithaca, NY. Presented "The Gulf War as Festival in New York" as part of a panel on "Theaters of Political Terror"
- (1993) Association for Theater in Higher Education, Philadelphia, PA (ATHE)
Presented "Festival and the Gulf War in New York, 1991" at the Theater and Social Change Panel "Occupying Territory: American Politics on Parade"

AWARDS & AFFILIATIONS

Member, Advisory Board, Concordia Center for Interdisciplinary Studies in Society & Culture

Concordia University Seed Funding Program, Seed Grant for the project “Performance as Knowledge” (with Sha Xin Wei, Michael Montanaro, and Chris Salter; 2007-08)

Concordia University Faculty of Fine Arts Seed Grant for Café Concret, an experimental performance cabaret in Montréal (2006-07)

Concordia University Faculty Research Development Program, startup grant (2005-08)

Member, Association Québécoise des Marionnettistes (AQM)

Member, Association for Theater in Higher Education (ATHE)

Member, Performance Studies International (PSI)

Etant Donnés French-American Fund for Contemporary Art grant for *Danse Macabre* production (2004)

Research Fellowship, Center for the Humanities, Wesleyan University (2001)

Michael Kirby Memorial Award for Distinguished Doctoral Dissertation, NYU (2000)

Founder & Co-Artistic Director – Great Small Works, Inc., (1995-present)

a collectively-run theater company, specializing in large-scale and miniature original theater works; see www.greatsmallworks.org; responsibilities include:

- Directing, design, and performance in company productions
- Teaching workshops in political theater, puppetry, and pageantry for school, community, and other groups
- General company management, including long-range planning and fundraising
- Curating/producing the Monthly Spaghetti Dinner cabaret series at Performance Space 122, NYC, Judson Memorial Church, and other venues in New York City
- Curating/producing eight editions of the biennial International Toy Theater Festival and Temporary Toy Theater Museum at St. Ann’s Warehouse, HERE Arts Center, Theater for the New City, NYC and on tour internationally (1993-2008)
- Creation of original theater works, including: THE MAN WHO WAS THURSDAY: A NIGHTMARE (1997), THE TOY THEATER OF TERROR AS USUAL (1993-present), B.B. IN L.A. (1998), THE MEMOIRS OF GLÜCKEL OF HAMELN (1999), A MAMMAL’S NOTEBOOK: THE ERIK SATIE CABARET (2001), THE RISING TIDE PARADE (2006), and SOIL DESIRE PEOPLE DANCE (2003-present)

Puppeteers of America (PofA) Award for Innovation in the Field of Puppetry (2005)

Village Voice OBIE Award for Great Small Works ongoing achievement (1997)

UNIMA-USA Award for Great Small Works Toy Theater Festivals (1997)

Circus Band member, Circus Amok, Brooklyn, (1993-96)