

DANIEL SACK

Curriculum Vitae

October 2016

Assistant Professor of English and Commonwealth Honors College
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EDUCATION

- 2010 Ph.D., Drama, Stanford University
- 2002 B.A., Creative Writing/English, Theatre Arts Minor, Brandeis University
 magna cum laude with Highest Departmental Honors

EMPLOYMENT

- 2014-present University of Massachusetts Amherst
 Assistant Professor, English and Commonwealth Honors College
- 2012-2014 Florida State University
 Assistant Professor, Theatre
- 2012 Amherst College
 Five College Mellon Postdoctoral Fellow, English
- 2010-2011 University of Massachusetts Amherst
 Five College Mellon Postdoctoral Fellow, English

PUBLICATIONS

Books

- 2016 *Samuel Beckett's Krapp's Last Tape*. New York: Routledge, Fourth Wall Series.
- 2015 *After Live: Possibility, Potentiality, and the Future of Performance*. University of Michigan Press, Theater: Theory/Text/Performance Series.

Reviews forthcoming or published in *American Theatre*, *Modern Drama*, *Studies in Theatre and Performance*, *Theater*.

Edited Volumes in Progress

- 2017 Editor, *Imagined Theatres: Writing for a Theoretical Stage*. New York: Routledge. In press. (Accompanying website also in development for release in April, 2017.)
- Co-editor (with Peggy Phelan), *The Routledge Companion to Performance Art*. New York: Routledge. Under contract.

Journal Articles and Book Chapters

- 2017 "Strip-showing and the Suspension of a Naked End" in *Showing Off, Showing Up: Studies of Hype, Heightened Performance, and Cultural Power*, edited by Laurie Frederik, Kimberly Marra, and Catherine Schuler. Ann Arbor: University of Michigan Press. In press.
- 2016 "A Constellation of Imagined Theatres: Technology and Performance." Edited with an introduction by Daniel Sack. *Theatre Journal* 68, no. 3: 379-403.
- 2015 "Some Imagined Theaters: Selections from a Theoretical Stage." *Theater* 44, no. 3: 6-25.
- 2015 "Romeo Castellucci's *Hey Girl!*" in *Reading Contemporary Performance: Theatricality Across Genres*, edited by Meiling Cheng and Gabrielle Cody. New York: Routledge.
- 2015 "Una stanza dalla potenzialità sconfinata, o della futurità [A Room of Endless Potentiality, or on Futurity]" in *Toccare il reale. L'arte di Romeo Castellucci*, edited by Piersandra di Matteo. Italian translation. Napoli, Italy: Cronopio.
- 2015 "Not Looking into the Abyss: the Potentiality to See" in *On Not Looking: The Paradox of Contemporary Visual Culture*, edited by Frances Guerin. New York: Routledge.
- 2014 "Walking In and Out of Place: the Pedestrian Performances of Tim Robinson" in *Ireland, Performance, and the Historical Imagination*, edited by Mary P. Caulfield and Christopher Collin. New York: Palgrave Macmillan.
- 2014 "On Losing One's Voice: Two Performances from Romeo Castellucci's *e la volpe disse al corvo*." *Theatre Forum* 46: 37-46.
- 2014 "White Cube, Black Room, Sweet Scent: Gregor Schneider in Edinburgh." *PAJ: A Journal of Performance and Art* 36, no. 3: 80-86.

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2014 "Guilio Cesare: pezzi staccati / Julius Caesar: spared parts," in *Quaderno 5: Canto del Cigno (Swan Song)*, edited by Romeo Castellucci and Piersandra Di Matteo. English and Italian translation. Mantua, Italy: Corraini Edizioni.

Reprinted by FringeArts Philadelphia, September 2016.

2012 "The Brilliance of the Servant without Qualities: Bare Life and the Horde Offstage." Special issue on Howard Barker, edited by Sarah Goldingay and Mick Mangan. *Studies in Theatre and Performance* 32, no. 3: 257-267.

2007 "The Rabbit and Its Double." Special section on Romeo Castellucci. *Theater* 37, no. 3: 26-35.

Shorter Writings and Reviews

2017 Review Essay. "The Reciprocating Saw: on Shannon Jackson and Marianne Weems's *The Builders Association: Performance and Media in Contemporary Theatre*." *Theater* 47, no. 2. In press.

2016 Book Review. *Performed Imaginaries*, by Richard Schechner. *TDR: the Drama Review* 60, no. 4. In press.

2015 Review Essay. "Not Not I: Undoing Representation with Dead Centre's LIPPY." *European Stages* 4. Online.

2015 Book review. *'We're People Who Do Shows': Back to Back Theatre—Performance, Politics, Visibility*, edited by Helena Grehan and Peter Eckersall. *Contemporary Theatre Review* 25, no. 1: 150-151.

2014 Review Essay. "Romeo Castellucci: The Four Seasons Restaurant." FringeArts Philadelphia. September.

2014 Interview and article. "Who We Are and How We Know It: an interview with Michael Donald Edwards of the Asolo Rep." *American Theatre* 31, no. 2.

2013 Book Review. *Archaeologies of Presence: Art, Performance, and the Persistence of Being*, edited by Gabriella Giannachi, Nick Kaye, and Michael Shanks. *The Journal of Dramatic Theory and Criticism* 27, no. 3: 100-102.

2013 Review Essay. "Regarding the Pain of Others (Part 2 of 2): Brett Bailey's Exhibit B." *HowlRound: a Journal of the Theater Commons*, <http://www.howlround.com>. October. Online.

2013 Review Essay. "Regarding the Pain of Others (Part 1 of 2): Romeo Castellucci's *Schwanengesang D744*." *HowlRound: a Journal of the Theater Commons*, <http://www.howlround.com>. November. Online.

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Reprinted in an extended version by La Monnaie / De Munt, Belgium, October 2014. French and Dutch translation.

- 2012 Review Essay. "Production and Destruction: The TEAM's *Mission Drift* charts the everyday apocalypses of American progress." *American Theatre* 29, no. 1: 100-104.

Reprinted by the Hong Kong Arts Festival and *FestNow 2013*, December 2013.

- 2010 Performance Review. "Excavating An American Café." *American Theatre* 27, no. 5: 50-53.

- 2010 Review Essay. "Meet Me at the Museum: Two west coast bastions of visual art put live performance high on their curatorial agendas." *American Theatre* 27, no. 2.

- 2009 Performance Review. "Ghosts of the River." *American Theatre* 26, no. 9.

- 2009 Review Essay. *The Theatre of Societas Raffaello Sanzio* by Claudia Castellucci, Romeo Castellucci, Chiara Guidi, Joe Kelleher, and Nicholas Ridout; and *the Tragedia Endogonidia Film Cycle* by Societas Raffaello Sanzio. *TDR: The Drama Review* 53, no. 1; 147-151.

- 2009 Performance Review. "62nd Festival d'Avignon 2008." *Theatre Journal* 61, no. 1: 117-120.

- 2006 Performance Review. "Tragedia Endogonidia: L. #09 – London." *Theatre Journal* 58, no. 3: 485-486.

AWARDS AND RESIDENCIES

- 2016 Artist/Scholar in Residence. Liveness is Critical Residency. Bemis Center for Contemporary Arts, Omaha, Nebraska.
- 2016 Flex Grant (\$500), University of Massachusetts Amherst.
- 2015-2016 Faculty Research Grant/Healey Endowment Grant (\$12,680), University of Massachusetts Amherst.
- 2015-2016 Interdisciplinary Studies Institute Fellow. Seminar on "Secrecy, Publicity, Privacy, Security," University of Massachusetts Amherst.
- 2015 MSP Research Support Fund (\$1,000), University of Massachusetts Amherst.
- 2015 Research Presentation Award (\$1,250), College of Humanities & Fine Arts, University of Massachusetts Amherst.
- 2015 Writer in Residence with choreographer DD Dorvillier, Maggie Allesee National Center for Choreography, Florida State University.
- 2015 Publication Subvention Program (\$800), University of Massachusetts Amherst.

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- 2015 Flex Grant (\$500), University of Massachusetts Amherst.
2014 Provost International Travel Grant (\$1,500), Florida State University.
2013 Council on Research and Creativity Small Grant Proposal Award (\$3,000), Florida State University.
2013 First Year Assistant Professor Award (\$20,000), Florida State University.
2012 Mellon Faculty Seminar, "Poetry and Performance," Amherst College.
2011 Visiting Scholar, *Abandoned Practices Summer School* (organized by Matthew Goulish, Lin Hixson, and Mark Jeffery), School of the Art Institute of Chicago.
2010-2013 Five College Mellon Postdoctoral Fellowship (\$50,000/year; final year declined), Amherst College and University of Massachusetts Amherst.
2010 Charles Lyons Memorial Prize for Distinguished Doctoral Dissertation (\$500), Stanford University.
2009-2010 Theatre Communications Group and Hewlett Foundation Contributing Writer Grant for *American Theatre* Magazine (\$3,000).
2008-2009 Mellon Foundation Dissertation Fellowship, Stanford University.
2007 Graduate Research Opportunity Award, Stanford University.
2003-2008 Fellowship, Graduate Program in Drama, Stanford University.

INVITED TALKS

- 2017 "*After Live: Possibility, Potentiality, and the Future of Performance.*" Book Discussion Series, Theatre Department, Northwestern University. March.
- 2016 "An Introduction to Imagined Theatres: a book and a website for creative criticism about the stage." Drama Colloquium, Harvard University. October.
- 2016 "Imagining Theatre at the Crossroads of Theory and Practice." Crossings: an Interdisciplinary Performance Studies at Yale Conference, Yale University. April.
- 2015 "Imagined Theatres Variation #2: reading and writing for a fictional/theoretical stage." Florida State University, Tallahassee. March.
- 2014 "White Cube, Black Void: Romeo Castellucci's Apocalyptic Theatres." La Quinta Parete Symposium, University of Bologna, Italy. April.
- 2013 "Staging the Genesis of a World: the Unknown Unknowns of Romeo Castellucci." Performance Studies Working Group, Yale University. October.
- 2011 "The Commonplace Book." Abandoned Practices Summer School, School of the Art Institute of Chicago. July.
- 2011 "Practicing Abandonment: the Creative Potentiality of Destruction." Abandoned Practices Summer School, School of the Art Institute of Chicago. July.

CONFERENCE PRESENTATIONS

- 2016 "Trans-formations in Performance Studies." American Society for Theatre Research. November.
- 2016 Roundtable. "Publishing Books: From Proposal to Press." American Society for Theatre Research. November.
- 2016 Roundtable. "Journal Review Editors." Association for Theatre in Higher Education, Chicago. August.
- 2016 "Imagined Theatres and Conceptual Performance." American Comparative Literature Association Annual Conference, Harvard University. March.
- 2015 Roundtable. "Journal Review Editors." Association for Theatre in Higher Education, Montreal, Canada. July.
- 2015 "Remembered Theatres: writing from a fictional/theoretical universe." Association for Theatre in Higher Education, Montreal, Canada. July.
- 2015 Lecture/Workshop. "Imagined Theatres Variation #4: reading and writing for the theoretical stage." Performance and Philosophy 2nd Annual Conference, University of Chicago. April.
- 2015 Lecture/Workshop. "Imagined Theatres Variation #3: reading and writing for the theoretical stage." Hampshire College, Amherst. April.
- 2014 Working Group. "Thirteen Ways of Looking at an Imagined Theatre (Variation #2)." American Society for Theatre Research, Baltimore. November.
- 2014 "Imagined Theatres Variation #1: a staged reading of a fictional/theoretical universe." Association for Theatre in Higher Education, Scottsdale, AZ. July.
- 2013 Working Group. "Theatricality and the Lecture: the Performance Practice of Research." American Society for Theatre Research, Dallas. November.
- 2013 "Occupy the Future: Protesting Narrative Time on Wall Street." Performance Studies international #19, Stanford University. June.
- 2012 "A Series of False Starts: Francis Alÿs and the Poetics of Suspension." 27th Annual Interdisciplinary Conference in the Humanities, University of West Georgia. October.
- 2012 "Performing the Researcher / The Researcher Performing." Inaugural Symposium for Institute for Research on Performance in Context, Florida State University. October.

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- 2012 "Beyond the Horizon: Collective Creation in the Aftermath of Ecological Catastrophe." Earth Matters on Stage Conference, Carnegie Mellon University. May.
- 2012 "Theatre at the Last Frontier: Apocalypse and the Theatre of the Emerging American Moment." Philadelphia Theatre Research Symposium, Villanova University. January.
- 2011 "Stripshow-ing: Francis Alÿs and the Suspension of a Naked End." American Society for Theatre Research, Montreal, Canada. November.
- 2010 "Dramatic Possibility: a Future of Meanings and Ends." Department of English Colloquium, University of Massachusetts Amherst. November.
- 2009 "Expected Catastrophes: Staging Possibility in the Dramatic Theatre." Possible Worlds Conference, Princeton University. February.
- 2008 "Bartleby the Dancer." Modern Language Association Conference, San Francisco. December.
- 2007 "'A Wind Blows Open the Void and Calls it to Life': Spectacular Potentiality in Performance." Performance Studies international #13, New York City. November.
- 2007 "Provisional Stages: Possibility and the Offstage Space in the Theatre of Howard Barker." Association for Theatre in Higher Education, New Orleans. July.
- 2006 "The Rabbit and Its Double: Negotiating the Testimonial Spectator with Societas Raffaello Sanzio." Performance Studies international #12, London, England. June.
- 2006 Roundtable. "Arguments for a Theatre: Howard Barker—A Panel Discussion." Department of Theatre, Dance, and Performance Studies, University of California: Berkeley. March.
- 2005 "Walking in Place: Mapping the Pedestrian Act in the Work of Tim Robinson." Performance Studies international #11, Brown University. April.

SELECTED PUBLIC DISCUSSIONS and PANELS WITH ARTISTS

- 2014 Performance Company Dead Centre's *LIPPY*, Abrons Arts Center, New York, NY. October.
- 2014 Director Romeo Castellucci's *The Four Seasons Restaurant*, FringeArts Philadelphia. September.
- 2013 Director Romeo Castellucci's *On the Concept of the Face, Regarding the Son of God*, FringeArts Philadelphia. September.

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- 2013 Choreographer DD Dorvillier, Maggie Allesee National Center for Choreography, Florida State University. September.
- 2012 Video Artist Eija-Liisa Ahtila's *The Annunciation*, University Museum of Contemporary Art, University of Massachusetts Amherst. April.
- 2011 Performance Artist Peggy Shaw (Split Britches), Fine Arts Center, University of Massachusetts Amherst. April.
- 2009 Director Romeo Castellucci's *Purgatorio*, Freud Playhouse, UCLA-Live. October.
- 2008 Artists Matthew Goulish and Lin Hixson (Goat Island Performance Company/Every House Has A Door) with scholar Peggy Phelan, Stanford University. May.
- 2008 Theatre Critic David Cote (*Time Out New York*) for Romeo Castellucci's *Hey Girl!*, Kasser Performance Hall, Montclair State University. February.

TEACHING

University of Massachusetts Amherst (English Department)

- Experimental Criticism and Performative Writing*. Graduate seminar and writing workshop. Spring 2017.
- Choosing your own Adventure: Interactive Art and Performance*. One-credit honors course. Spring 2017.
- All the World's a Stage: An Introduction to Performance Studies*. Undergraduate honors seminar. Spring 2017, Spring 2015.
- Tragedy: Forms of Catastrophe*. Upper-level undergraduate seminar. Fall 2016.
- Reading and Writing Imaginative Literature*. Undergraduate honors seminar/writing workshop. Fall 2016, Fall 2015.
- Beckett Across the Arts*. Upper-level undergraduate seminar. Spring 2015.
- Introduction to Performance Studies*. Graduate seminar. Fall 2014, Spring 2011.
- Modern American Drama: Women Playwrights*. Undergraduate honors seminar. Fall 2014.
- Modern American Drama*. Undergraduate lecture course (100 students). Fall 2011.
- Modern Irish Drama*. Upper-level undergraduate seminar. Fall 2010.
- 2016-present Summer Study Abroad Program Edinburgh Fringe Festival, *Alternative Theatres*. Director.
- 2010-2015 Summer Study Abroad Program Edinburgh Fringe Festival, *Alternative Theatres*. Co-Instructor.

Florida State University (School of Theatre)

- A History of post-WWII Live Art*. Graduate/Undergraduate seminar. Spring 2014.

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World Theatre History II. Undergraduate lecture course. 85 students. Spring 2014, Spring 2013.

Tragedy: Forms of Catastrophe. Graduate seminar. Fall 2013.

World Theatre History I. Undergraduate lecture course. 85 students. Fall 2013, Fall 2012.

Modern Irish Drama. Graduate/undergraduate seminar. Spring 2013.

Amherst College (English Department)

Tragedy. Undergraduate seminar. Spring 2012.

Stanford University (Drama Department)

19th and 20th Century Theatre History. Undergraduate seminar. Spring 2008.

Undergraduate Independent Studies and Honors Theses:

UMass: *Purgatory in Modern Irish Literature* (Honors Thesis); *Feminist Drama & Performance in post-1960s America*; *Dialogue and Action in Contemporary Drama*; *The Double in Irish Literature and Theatre* (Honors Thesis).

FSU: *Performance Art and the Evidence of Gesture* (Honors Thesis); *New Play Development*; *Writing Solo Performance*.

Graduate Student Committees:

Doctoral Candidates: Gregory Coleman (Ph.D. in English, Dissertation Committee); Sean Bartley (FSU; Ph.D. in Theatre Studies, Dissertation Committee).

Pre-Candidacy: Krzysz Rowiński (UMass; Ph.D. in Comparative Literature, Areas Exam); Anna-Claire Simpson (Ph.D. in English, Areas Exam); William Steffen (Ph.D. in English, Areas Exam); Patricia Matthews (Ph.D. in English, Advisory Committee); Benjamin Zender (Ph.D. in Rhet/Comp, Advisory Committee).

Completed: Patrick Gaughan (MFA in Poetry, 2015); Evangeline Ciupek (FSU; MA in Theatre Studies, 2014); Megan McClain (MFA in Dramaturgy, 2012).

SERVICE

Professional Service

2014-2016 Performance Review Editor, *Theatre Journal*.

2014-2016 Research and Publication Committee Member, Association for Theatre in Higher Education.

2016 Manuscript Reviewer for *Modern Drama*.

2016 Manuscript Reviewer for Routledge.

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- 2016 Manuscript Reviewer for Palgrave Macmillan.
2015 Manuscript Reviewer for University of Michigan Press.
2015 Manuscript Reviewer for Palgrave Macmillan.
2013 Manuscript Reviewer for Anthem Press.
2013 Manuscript Reviewer/Copyeditor for Routledge.
2005-2006 Editorial Assistant, *Theatre Journal*.

Department/University Service

- 2016-2017 Chair, Search Committee, African American Studies position, English Department, University of Massachusetts Amherst.
2016-2017 Member, Graduate Studies Committee, English Department, University of Massachusetts Amherst.
2016-2017 Co-coordinator for English Department Colloquium, University of Massachusetts Amherst.
2010-present Co-director of Study Abroad course in Edinburgh, Scotland, University of Massachusetts Amherst.
2016 Judge, Hicks Best Essay Prize, English Department, University of Massachusetts Amherst.
2014-2016 Co-coordinator for Five College Performance Studies Faculty Seminar, University of Massachusetts Amherst.
2015 Judge, Declamation Day Competition, University of Massachusetts Amherst.
2014-2015 Member, Search Committee, Irish Studies position, English Department, University of Massachusetts Amherst.
2013-2014 Member, Search Committee, Director of Maggie Allesee National Center for Choreography, Florida State University.
2012-2014 Member, Theatre Studies Graduate Committee, Florida State University.
2013-2014 Member, BA in Theatre (Undergraduate) Committee, Florida State University.
2010-2012 Coordinator for Five College Performance Studies Faculty Seminar, University of Massachusetts Amherst.
2007-2008 Graduate Student Representative on Faculty Search Committee, Department of Drama, Stanford University.
2006-2007 Graduate Student Representative on Graduate Admissions, Department of Drama, Stanford University.
2005-2006 Graduate Student Coordinator, "The Politics of Action: Art and Life" Humanities Workshop (directed by Peggy Phelan and Janice Ross), Stanford Humanities Center.

THEATRICAL PRODUCTION

- 2014 *Some Imagined Theatres: Staged Readings From a Provisional Universe*. Solo lecture-performance. Summerhall, Edinburgh Fringe Festival, Scotland.
2014 *Green Screen* by Nicola Gunn/Sans Hotel. Dramaturgical advisor. The Malthouse, Melbourne, Australia.

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- 2013 *In Spite of Myself* by Nicola Gunn/Sans Hotel. Co-author of text. Melbourne International Arts Festival, Australia.
- 2012 *To Whom It May Concern*. Director of devised performance. University of Massachusetts Amherst.
- 2009 *The Waste Land: or pay no attention to that man behind the curtain*. Director/designer of devised performance with choreographer Robert Moses. Stanford University.
- 2008 *Betrayal* by Harold Pinter. Director. Stanford University.
- 2006 *The Castle* by Howard Barker. Director. Stanford University.
- 2005 *Closer* by Patrick Marber. Director. Stanford University.
- 2004 *The Malady of Death* by Marguerite Duras. Director/Adaptor. Stanford University.

PROFESSIONAL ASSOCIATIONS

American Comparative Literature Association
American Society for Theatre Research
Association for Theatre in Higher Education
Modern Languages Association
Performance Philosophy
Performance Studies international

REFERENCES

Available upon request.