

**Curriculum Vitae of Craig Gingrich-Philbrook**  
(prepared January 2008)

**I. PROFESSIONAL AFFILIATION AND CONTACT INFORMATION**

- A. Present University Department:                      Speech Communication
- B. Office Address:    Craig Gingrich-Philbrook  
Department of Speech Communication  
Southern Illinois University  
Carbondale IL 62901-6605  
(618) 453-2291 (Department)  
(618) 453-1883 (Office)  
craiggp@siu.edu (E-mail)

**II. EDUCATION**

- B.A., English, Creative Writing emphasis; California State University, Chico; 1986.
- M.A., Information and Communication Studies, Interpersonal and Organizational Communication emphasis; California State University, Chico; 1988.
- Ph.D., Speech Communication, Performance Studies emphasis; Southern Illinois University, Carbondale; 1994.

**III. PROFESSIONAL EXPERIENCE**

- Junior Division Lab Leader: Cal Poly San Luis Obispo Summer Debate Workshop. 1986.
- Lecturer: Department of Information and Communication Studies; California State University, Chico. 1986-1988.
- Graduate Teaching/Research Assistant: Department of Speech Communication; Southern Illinois University, Carbondale. 1988-1993.
- Instructor: Department of Speech Communication and Rhetorical Studies; Hofstra University. August 1993-December 1994.
- 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.

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

Special Consultant to the Dean: School of Communication; Hofstra University. Spring 1998.

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

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

#### IV. RESEARCH AND CREATIVE ACTIVITY

##### A. Interests and Specialties:

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

##### B. Current Projects:

*Queer Performance: A Mythology*. Book Project.

*Why Not Rule the World? –or– The Apocalypse of Binky*, solo performance, to tour.

##### C. Grants Applied for:

Harrington Fellowship, University of Texas, 2002.

##### D. Grants Received:

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

Supervisor, Undergraduate Creative Activity/Research Grant for Joseph Hassert, 2002-2003

##### E. Honors and Awards:

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.

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

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

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

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

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

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

F. Papers and Presentations at Professional Meetings

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

"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.

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

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

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

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

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

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

"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.

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

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

"Masculine Recovery and the Politics of Isolation: Compulsory Performance in the

Mythopoetic Men's Movement." Speech Communication Association, Chicago, 1992.

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

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

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

"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.

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

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

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

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

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

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

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.

“‘Stylized Repetition’ and Queer ‘World Disclosure’: A Phenomenology of ‘Coming Out’ on Stage.” Eastern Communication Association, Pittsburgh, 1995.

“‘Style’ in Autobiographical Performance: Toward a Critical Ethnography of Aesthetic Habit.” Eastern Communication Association, Pittsburgh, 1995.

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

“The Audience as ‘Other’: Representing Heterosexuality in Queer Personal Narrative Performance.” 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.

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

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

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

"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.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

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

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

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

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

"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. "Negotiating the Unspoken: Performative Writing as a Method for Exploring Silenced Family Experience." 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. "The Fool's Journey into Chamber Theatre." Central States Communication Association annual convention, Kansas City, MO, 2005.

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

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

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

“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.

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

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

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

## V. PUBLICATIONS AND CREATIVE WORK

### B. Articles in Professional Journals:

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

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

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

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. “Disciplinary Violation as Gender Violation: The Stigmatized Masculine Voice of Performance Studies.” *Communication Theory* 7 (1998): 203-20.

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

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

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

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

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

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

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

### C. Creative Contributions (Public Performance Presentations):

#### 1. Solo Performance:

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

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

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

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

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

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

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

*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.

*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.

*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.

*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.

*Flag*. Performed for:

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

*The Continuum of Visible Loneliness*. Performed for:

Marion Kleinau Theatre, Southern Illinois University, Carbondale, November 2002.

*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.

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

“Why I Chose against the Doves.” Invited “Guest Artist” Performance and process talk for Patti Pace Performance Festival, LSU, Baton Rouge, 2008.

*Why Not Rule the World? –or–The Apocalypse of Binky*. Writer and Solo Performer. Directed by Sandra Calderon-Garza. Kleinau Theatre, SIU, 2008.

## 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. Adaptation/Writing and Directing:

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

*Contagion: The Sad Story of a Performance Critic*. Adapter, writer, and director. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 1999.

*Contagion*. Directed by Michael Bowman, Louisiana State University, November, 2000.

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

*The Phrenologist’s Daughter*. Adapter, writer, and director. Marion Kleinau Theatre, Southern Illinois University, Carbondale, 2006.

## 4. Roles:

“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.

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

"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.

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.

## 5. Sound Design/Audio

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

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

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

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

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

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

*Cataclysm!: A Post-Medium Revision of Witkiewicz's The Water Hen*. Group performance written and directed by Jake Simmons. SIU. 2007.

*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].

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

*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. SIU, 2007. [Partial—vocal recording and processing for prologue and epilogue].

D. Chapters in Professional Books:

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.

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.

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

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*. 2<sup>nd</sup>. Ed. Dubuque: Kendall/Hunt, 2007. 261-68.

E. Book Reviews:

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

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.

F. Other: Poetry:

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

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

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

## 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 (2006 Numbers):

Current Ph.D. (as Advisor) 7: (Calderon, Hilliard, Howell, Kelly-Paddon, McDonald, Parrott, and Simmons)

Current Ph.D. (as Member) 13: (Brower, Darnell, Donoghue, Fisher, Gagnon, Hanley-Tejada, Ho, Kirk, Lebaron, Pensoneau, Spry, Unes-Reid, and Walton)

Current Masters (as Advisor) 3: (Greenstreet, O'Brien, and Sharp)

Current Masters (as Member) 1: (Tso).

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

1. Master's Work:

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

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

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

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

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

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

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.

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

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

## 2. Ph.D. Dissertations:

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

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

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

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

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

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

G. Other : Teaching and Professional Development Workshops Taken:

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

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

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

"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.

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

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

Using Blackboard. Library Affairs Seminar, SIU 2007.

## VII. UNIVERSITY EXPERIENCE

A. Department Committees:

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

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

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

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

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

Member, Personnel Committee, Department of Speech Communication; Southern Illinois University, Carbondale. 1999-2003. 2005-2007.

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

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

B. College and University Committees and Councils:

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

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

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

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

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

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

Member, Environmental Safety Committee; Hofstra University. 1997-1998.  
Assessment Officer, School of Communication; Hofstra University. 1997-1998.

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

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

Member, Fine Arts Activity Fee Committee; Southern Illinois University,  
Carbondale. 2003-present.

Departmental Representative, Faculty Association. 2005-2006.

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

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

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

C. Other:

1. Coordination:

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

Developed and Supervise Performance Lab. 1999-2004.

2. Student Group Advising:

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

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

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

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

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

3. Development Workshops for Campus Constituencies:

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

"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.

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

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

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

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

4. University Events:

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

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

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

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

## VIII. PROFESSIONAL SERVICE

### A. Membership in Professional Organizations:

Central States Communication Association  
National Communication Association  
National Collage Society

### B. Offices Held and Honors Awarded in Professional Associations:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Manuscript Reviewer, *Men and Masculinities*.

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

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

Co-Editor, Performance in Review, *Text and Performance Quarterly*. 2003-2006. (2006: 5 manuscripts)

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

Manuscript Reviewer, *Communication Quarterly*.

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

COLA NEH Summer Stipend Proposal Review Committee, 2006.

Guest Editor, *Liminalities: A Journal of Performance Studies*, Special Issue: Paradigms of Performance Studies. [Call for Papers development and initial proposal review begun 2006, issue postponed to Spring 2008].

Manuscript Reviewer, *Qualitative Inquiry*.

Manuscript Reviewer, *Critical + Cultural Studies*.

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

Member, Editorial Board, *Text and Performance Quarterly*, 2007-present. (2007: 4 manuscripts)

F. Other:

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

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

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

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

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

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

**IX. COMMUNITY SERVICE**

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

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

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

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