



ILINCA TAMARA TODORUȚ

Assistant professor, DFA

1. PERSONAL INFORMATION

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2. RESEARCH INTERESTS

- Dramaturgy and dramatic criticism
- Politics, aesthetics, and arts policy
- Interdisciplinary practice and critical theory

3. ARTISTIC STATEMENT

My work focuses on the shifting landscape of contemporary theatre and performance, looking at the intersections between cultural practices, technology, climate change, and sociopolitical issues.

4. EDUCATION

- 2013 – 2018 **DFA in Theatre.** School of Drama, Yale University, New Haven, CT.
Dissertation: “Realist Theatres: Ibsen, Brecht, Schlingensief.”
Coordinators: Profs. Elinor Fuchs, Marc Robinson, Thomas Sellar, and Paul Walsh.
- 2018 Teach-Now Graduate School of Education, online program.
Certification training to teach K-12 Drama and English in the United States
- 2010 – 2013 **MFA in Dramaturgy and Dramatic Criticism.** School of Drama, Yale University, New Haven, CT.
Qualifying Examinations: “Post-1989 Mitteleuropa Theater” and “Goethezeit Drama.”
Advisors: Profs. Jim Leverett and Thomas Sellar.
- 2013 Mellon School of Theatre and Performance Research, Harvard University, Cambridge, MA.
Seminar: Drama of Capitalism, Prof. Martin Puchner.
- 2012 Brown International Advanced Research Institute, Brown University, Providence, RI.
Seminar: Theatre and Civil Society, Profs. Patricia Ybarra and Eric Ehn.

- 2005 – 2009 **BA majoring in Theatre and minoring in Art History and French.** Middlebury College, Middlebury, VT.
Graduated *summa cum laude* with highest honors.
- 2008 Paris I Pantheon-Sorbonne, France.
Completed Licence Arts Plastiques courses in art history.
- 2002 – 2004 **IB with high levels in History, Philosophy, and English Literature.** Red Cross Nordic United World College, Norway.

5. ACADEMIC POSITIONS & EMPLOYMENT

- 2023 – now **Assistant professor.** Faculty of Theatre and Film, Babeş-Bolyai University, Romania.
- Teaching undergraduate and graduate courses in theatre criticism, performance writing, contemporary theatre, and digital performance.
 - Initiator in 2024 of “A Critical Body” study group that reunites members of the community to read and discuss challenging theoretical texts.
 - Initiator in 2024 of “The Peer Reviewers” group for academic staff and doctoral students to support each other in drafting and publishing high-quality research.
- 2025 – now **Affiliate.** metaLAB (at) Harvard knowledge-design lab, Harvard University, the Freie Universität Berlin, and the Academy of Arts and Design Basel.
- Collaborating with an international group of researchers and practitioners on projects related to networked arts and humanities.
 - <https://mlml.io/m/ilinca/>
- 2024 – now **Theatre Jury President** for the Janovics Center Award for Outstanding Humanities Research in Transnational Film and Theatre Studies, Babeş-Bolyai University, Romania.
- Leading and organizing the yearly adjudication process of books and articles in the field of theatre.
- 2021 – now **Theatre Arts Examiner.** International Baccalaureate Organization.
- Qualified to grade and evaluate IB Theatre exams.
- 2022 – 2023 **Artistic Director.** International Online Theatre Festival (IOTF) organized through *The Theatre Times*.
- Curated an award-winning online festival on the theme of “Theatre and its Others” which included 39 shows from 23 countries, along with a series of roundtables and panel discussions.
- 2018 – 2022 **Theatre Teacher.** United World College Changshu China (I.B. curriculum).
- Taught IB Theory of Knowledge and IB Theatre to grades 10 through 12.
 - Taught the extra-curricular course Life Skills focused on supporting students in their socio-emotional wellbeing and relational skills.
 - Mentored performance and art clubs such as Theomai.
 - Co-initiated, led, and organized yearly school-wide Theatre Week festivals.
 - Initiated and conducted biweekly “Scholars’ Table” events for all staff and students interested in reading and discussing critical theory.
 - Co-coordinated “Critical Engagement: Diversity, Equity, Inclusion” program.
- 2014 – 2018 **Teaching Assistant.** School of Drama, Yale University, New Haven, CT.
- Graded exams and taught seminar classes for the graduate theatre history courses led by Prof. Paul Walsh entitled “DRAM 6a: Survey of Theater and Drama, Antiquity to the 18th Century” and “DRAM 6b: Survey of Theater and Drama, 18th Century to the Present.”
 - Graded exams and taught seminar classes for the undergraduate dramatic literature course led by Prof. Brian Walsh called “ENGL201: Shakespeare: Histories and Tragedies.”

- 2012 – 2013 **Literary Associate.** Yale Repertory Theatre, New Haven, CT.
 • Managed and evaluated play submissions
- 2009 **Literary Associate.** New Dramatists, New York City, NY.
 • Managed Princess Grace awards submissions and playwright residency programs.
 • Organized public in-house staged readings.
- 2009 **Art Therapy Instructor.** Elderly Services, Middlebury, VT.
 • Designed and led theatre games and storytelling sessions.
- 2008 **English Language Instructor.** EPITECH École d'Informatique, Paris, France.
 • Taught English conversation lessons to undergraduate students.
- 2008 **Literary Associate.** *New England Quarterly*, Middlebury, VT.
 • Managed and evaluated literary submissions.

6. PUBLICATIONS

6.1. Books

- Todoruț, IT. *Feminist Dramaturgies*. Routledge (forthcoming).
 ———. *Christoph Schlingensiefel's Realist Theatre*. Routledge, 2021.

6.2. Journal articles

- Todoruț, IT. "A Technicolored Tempest: Racism, Slavery, Witchcraft and the Nation in Giuvlipen's Roma Adaptation of Shakespeare." *Theatre Journal* (forthcoming).
 ———. "The Tragedy of Extinction: Theatre at the End of a Small Planet and Miranda Rose Hall's *A Play for the Living*." *Modern Drama* (forthcoming).
 ———. "Roma Feminist Practice: An annotated interview with Giuvlipen theatre artists Arhanghela, Mihaela Drăgan, Nicoleta Ghiță, and Zita Moldovan." *Transilvania* no. 3 (2025): 47-58. <https://doi.org/10.51391/trva.2025.3.05>.
 ———. "Mourning the Factory: Artistic and Social Imaginaries in the Neoliberal City." *Performance Research* 29, no. 2 (2024): 21-27. <https://doi.org/10.1080/13528165.2024.2417580>
 ———. "Mobilizing Workers Poetry: A Pedagogical Journal," *TDR: The Drama Review* 68, no. 1 (2024): 170-184. <https://doi.org/10.1017/S1054204323000539>.
 ———. "Stanislavski Versus the Peasant Woman: Acting Habits Beyond the Neutral." *Performance Research* 28, no. 8 (2023): 23-31. <https://doi.org/10.1080/13528165.2023.2334616>
 ———. "Lockdown Theatres of Sadness: Case Studies of Precarity in Artistic Work," *Performance Research* 28, no. 5 (2023): 101-109. <https://doi.org/10.1080/13528165.2023.2321077>.
 Todoruț, IT and Anthony Sorge. "To Image and Imagine: Walid Raad, Rabih Mroué, and the Counter-Archive." *Theatre History Studies* 37 (2018): 171-190. <https://doi.org/10.1353/ths.2018.0009>.
 Todoruț, IT. "Europe in Movement: A Choreography from the Eastern Border." *Journal of Poverty* 18, no. 1 (2014): 65-72. <https://doi.org/10.1080/10875549.2013.866800>.
 ———. "Virtual Theatre for Beginners." *Theater* 42, no. 2 (2012): 3-5. <https://doi.org/10.1215/01610775-1591067>.

6.3. Book chapters

- Todoruț, IT and Anca Hatiegan. "National versus Transnational Theatres in Transylvania:

- Alternative Models to Institutional Identities.” In *Precarious Identities: Theatre and Performance of Refuge and Risk in East Central Europe*, edited by Rachel Merrill Moss, Alisa Ballard Lin, and Dennis C. Beck (forthcoming).
- Todoruț, IT. “Infrastructural Ecodramaturgies: The Centrality of Institutional Frameworks for Greening the Theatre.” In *Ecodramaturgies*, edited by Heather Denyer (forthcoming).
- . “Successful Case Studies: United Kingdom and European Union.” In Magda Romanska, *Digital Access to the Performing Arts: A Comparative Study of Legal and Structural Challenges* (Bristol University Press, 2025), 47-52.
- . “Applying Brecht’s Anti-Spectacular Approach to Staging Fascism.” In *Dramaturgy and History: Staging the Archive*, edited by Erin Stoneking and Caitlin Kane (Routledge, 2024), 110-115.
- . “Dramaturgies for the Digital Age.” In *The Routledge Companion to Dramaturgy*, edited by Magda Romanska (Routledge, 2014), 495-499.

6.4. Other publications

Book Introductions

- Todoruț, IT. “Pledoarie pentru o reînnoire a practicii scenografice românești.” In *Dincolo de scenografie [Beyond Scehography]* by Rachel Hann, trans. Diana Mureșan. Presa Universitară Clujeană (forthcoming).
- . “How to Lose a Guy in Ten Wars: Introduction to *Opheliemachine*.” In *Opheliemachine* by Magda Romanska. Bloomsbury, 2024, 1-8.

Essays

- Todoruț, IT. “Introducere în politica mișcării.” *Observatorul Cultural*, nr. 1246, 6 March 2025, www.observatorcultural.ro/articol/introducere-in-politica-miscarii/
- . “The ‘ETC Green Book’ and Theatre-making During Climate Crisis.” *The Theatre Times*, 20 July 2024, thetheatretimes.com/the-etc-theatre-green-book.../
- . “Dreptul la scenă.” *Observatorul Cultural*, nr. 1194, 7 Feb 2024, www.observatorcultural.ro/articol/dreptul-la-scena/
- . “Free Performance: A response to metaLAB’s futureStage Manifesto.” *The Theatre Times*, 4 March 2022, thetheatretimes.com/free-performance-a-response-to-metalabs-futurestage-manifesto/
- . “Towards the Body/ *Je suis purement un corps*: Notes from an Imaginary Journey of Antonin Artaud to Bali.” *Palimpsest: Yale Graduate Literary & Arts Magazine*, vol. 6, 2014, www.palimpsest.yale.edu/archives/volume-vi-failure/

Reviews

- Todoruț, IT. “From Hunting Ritual to Installation Art: Tianzhuo Chen and Siko Setyanto’s Ocean Cage.” *ART iT Asia*, Dec. 2024, <https://shorturl.at/fyabO>.
- . “Humankind’s Search for the Living in Shinichi Anasako and Pijin Neji’s Stand by Me.” *The Theatre Times*, Dec. 2024.
- . “Nanako Matsumoto and Anchi Lin (Ciwas Tahos) Trekking Mountains.” *The Theatre Times*, Dec. 2024.
- . “(LA)HORDE’s Flash Mob Revolution.” *The Theatre Times*, Dec. 2024.
- . “Melati Suryodarmo and Alessandro Sciarroni Moving Within Patriarchy.” *The Theatre Times*, Dec. 2024.
- . “On Kyoto Experiment’s Curatorial Vision.” *The Theatre Times*, Dec. 2024.
- . “La Vie En Sickly Rose: Florian Zeller’s The Son at the German State Theatre.” *The Theatre Times*, Oct. 2024.
- . “Eréndira: Show Business as Usual.” *The Theatre Times*, Oct. 2024.

- . “Theatrical Tectonics: The Slowdown Entertainment of a José Rivera Play.” *The Theatre Times*, Oct. 2024.
- . “Broadway’s First Steps into Live Streaming and Digital Documentation.” *The Theatre Times*, June 2016.
- . “Digital Feelings Erupt in Theatre.” *The Theatre Times*, June 2016.
- . “I Am America & Electric Party Songs (An experiment in the potentialities of a party as an art form).” Review of works directed by Mario Biagini. *Ecumenica Journal* 8, no. 1 (2015): 82-84. <https://doi.org/10.5325/ecumenica.8.1.0082>.
- . “(D)Effective Dialogue and Extreme Vulnerability: Mladinsko Theatre and Oliver Frlić’s Damned Be the Traitor of His Homeland!” *European Stages* 3, no. 1 (2014), <https://shorturl.at/MGmFe>.
- . “Raging Voices from the Wild East.” *Romanian Journal of Performing Arts*, no. 1, 2013.
- . “Truth and Theatrical Commissions.” *Scena.ro* no. 21, Winter 2012/13.
- . “Past Prayers and Future Bread: Poland in Focus at FITS.” *Scena.ro* no. 18, Fall 2012.
- . “Digging up political theater, or Antigone’s revival.” *Scena.ro* no. 17, Spring 2012.
- . “Dostoyevsky, Bakhtin, and the Postmodern Stage.” *Scena.ro* no. 16, Winter 2011.
- . Multiple reviews between 2012-2014 for *Aplauze*, the daily magazine of the Sibiu International Theatre Festival.

Interviews

- Todoruț, IT. “On State Theatres and Minoritarian Theatres: Interview with Andrea Wolfer, Head of the Dramaturgy and PR Department of the German State Theatre in Timișoara, Romania.” *The Theatre Times*, Oct. 2024.
- . “Cristina Papagiannouli on Cyberperformance, Online Theatre, and Pokémon GO.” *The Theatre Times*, Aug. 2016.

Translations

- André Lepecki, *Exhausting Dance: Performance and the Politics of Movement*. Routledge, 2006. Co-translated with D. Sargan into Romanian as *Epuizarea Dansului: Performance și politică mișcării*, with a forward by Cristina Modreanu. Tact, 2025.
- metaLAB’s futureStage Manifesto, translated into Romanian as “Performance-ul este un drept uman: Un manifest pentru scena viitorului.” *Scena.ro*, Feb. 2022.
- Paul Allain and Jen Harvie, *The Routledge Companion to Theatre and Performance*. Routledge, 2006. Co-translated with Cristina Modreanu into Romanian as *Ghidul Routledge de Teatru și Performance*. Nemira, 2012.

7. ARTISTIC PRACTICE

7.1. Artistic Production Credits

2018-2022

Director. 15 high school productions ranging from devised performances and physical theatre to Noh theatre, shorts by Suzan Lori-Parks, *Tattoo Girl* by Naomi Iizuka, and *Ladies Voices* by Gertrude Stein. United World College Changshu China.

2017

Dramaturg. *Shadow. Eurydice Says* by Elfriede Jelinek, directed by Jessica Rizzo. The American Theatre for Actors, New York, NY (North American premiere).

2016

Dramaturg. *Revolt. She Said. Revolt Again* by Alice Birch, directed by Jessica Rizzo. Yale Cabaret, New Haven, CT.

2015

- Dramaturg.** *Sister Sandman Please*, written and directed by Jessica Rizzo. Yale Cabaret, New Haven, CT.
- 2014**
- Dramaturg.** *Etheatre Project III: Migration*, directed by Christina Papagiannouli. UpStage virtual theatre project, <http://upstage.org.nz:8083/home>.
- 2013**
- Dramaturg.** *House Beast* by Justin Taylor, directed by Jack Tamburri. Carlotta Festival of New Plays, Yale School of Drama, New Haven. CT.
- Director.** *The Body Politic: A Party Game*, co-devised and co-directed with Ben Feinstein and Sam Lazar. Yale School of Drama, New Haven, CT.
- 2012**
- Dramaturg.** *The Winter's Tale* by William Shakespeare, directed by Liz Diamond, co-dramaturg with Catherine Sheehy, Yale Repertory Theatre, New Haven, CT.
- Dramaturg.** *The Seagull* by Anton Chekhov, directed by Alexandru Mihail. Yale School of Drama, New Haven, CT.
- Playwright.** *Karamazov*, staged reading. Yale School of Drama, New Haven, CT.
- 2011**
- Dramaturg.** *Out of the Blue* by Kee-Yoon Nahm, directed by Elliot Quick. Yale Cabaret, New Haven, CT.
- Playwright.** *I'm Always Here*, staged reading. Yale School of Drama, New Haven, CT.
- 2010**
- Actor.** *Hardwired*, Ensemble Deviced Piece. Yale School of Drama, New Haven, CT.
- 2008**
- Make-up Designer.** *Cabaret* by Christopher Isherwood, directed by Claudio Medeiros. Middlebury College, Middlebury, VT.
- Playwright.** *White Day, Black Day, or Growing up with the Emerald King*, staged reading. Middlebury College, Middlebury, VT.
- 2007**
- Actor.** *Palm Reading*, Solo Deviced Piece. Middlebury College, Middlebury, VT.
- Stage Designer.** *After Ashley* by Gina Gionfriddo, Directing thesis work. Middlebury College, Middlebury, VT.
- Stage Designer.** *On the Verge* by Eric Overmyer, Directing thesis work. Middlebury College, Middlebury, VT.
- 2005**
- Director.** *Jungle Ki Kahani*, co-devised with company. Karm Marg Vocational Center for Street Children, India.

7.2. Artistic Residencies & Workshops

- 2024**
- EU Residency for Art and Culture Critics**, Kyoto (4-28 October)
I was one of the eight European cultural critics sponsored by the Delegation of the European Union to Japan to take part in a residency during the Kyoto Experiment performance festival to engage in dialogue with Japanese critics and consider the future of art and performance criticism.
- 2009**
- Bread Loaf Writers' Conference**, Middlebury College (12-22 August)
I received a scholarship to attend one of the oldest summer writers' retreat in the U.S. Besides the daily readings and literary gatherings, I was one of the ten participants in the workshop in poetry conducted by Tom Sleigh.
- Tri Pusaka Sakti Arts Foundation**, Bali, Indonesia (2- 29 January)
I received funding from Middlebury College to research Balinese dance drama and

train in Topeng with Master I Made Djimat.

8. CONFERENCES & PRESENTATIONS

8.1. Delivered papers and presentations

2025

Todoruț, IT. "Algorithmic Dramaturgies: Shifting Narrative Structures in Digital Cultures," Film, Video, Digital and AI in Theatre Stages. International Association of Theatre Critics (IATC) and Babeș-Bolyai University, Cluj-Napoca.

———. "The Tragedy of Extinction and Theatre at the End of a Small Planet," Tragic Form Across Europe and Beyond Conference. Lucian Blaga University of Sibiu.

———. "From Industrial to Algorithmic Dramaturgies: Narrative in the Age of Artificial Intelligence," 15th Beyond Humanism Conference. University of Paris 8.

———. "Death Carnivals and Dramaturging Pleasure in the Tragedy of Extinction," International Federation for Theatre Research (IFTR), Cologne.

———. "Speculative Futures of Transylvanian Transnational Theatres," Voices and Silences: 50 years of the Society for Romanian Studies. Babeș-Bolyai University, Cluj-Napoca.

———. "Performative Remembrance and Transitional Lives: Artistic Reevaluations of Neoliberal Subjectivities," Capitalist Transformations in Eastern and Central Europe online conference.

———. "Slavery and the Nation in Giuvlipen's Caliban and the Witch," Performances of Belonging? Popular Entertainment, Race, and Nationalism in Central and Eastern Europe, 1880-today. Leibniz Institute for the History and Culture of Eastern Europe (GWZO), Leipzig.

2024

Todoruț, IT. "Roma Rise: Black Feminism in Romanian Theatre," Historical Materialism Conference. Babeș-Bolyai University, Cluj-Napoca.

———. "Assembling Eco-dramaturgies," remote speaker, Performance Studies International (PSi) #29 London.

2023

Todoruț, IT. "Eco-Tragedy," online Eco-drama Working Session. American Society for Theatre Research (ASTR), Providence, RI.

2022

Todoruț, IT. "Performing Public in the Lockdown City," online Global Cities Working Group, American Society for Theatre Research (ASTR), New Orleans, LA.

2016

Todoruț, IT. "Transmedial Theatre Studies, Ibsen to Schlingensief," Theater and Transmedia Working Session. American Society for Theatre Research (ASTR), Minneapolis, MN.

———. "InFringing on the Institution: Brecht's Organizational Analysis," Theatre Library Association Fringe Festival Symposium, New York, NY.

———. "Critical Realism from Ibsen to Brecht," Presenting the Theatrical Past: Interplays of Artefacts, Discourses and Practices Panel. International Federation for Theatre Research (IFTR), Stockholm.

2014

Todoruț, IT. "Please Love Realism: Christoph Schlingensief Extending the Irruption of the Real," What Performs in Postdramatic Theater? Working Session. American Society for Theatre Research (ASTR), Baltimore, MD.

2013

Todoruț, IT. "Image over Action: Rabih Mroué's The Pixelated Revolution," Away from Drama? Debating Postdramatic Theater Working Session. American Society for Theatre Research (ASTR), Dallas, TX.

———. "Institutional Training within and beyond the Institution," Beyond the Institution: Theatre, Performance, and the University Panel. CUNY City Wide Conference, New York, NY.

———. "Screen Discourse: in reply to Amapola Prada's REVOLUTION," Theorems, Proofs, Rebuttals and Propositions Panel. Theatre as Theory Symposium, Brooklyn, NY.

———. "Obsessive History: The Eternal Return of Political Theatre," Performance Studies International (PSi), Stanford University, Stanford, CA.

2012

Todoruț, IT. "Dostoyevsky for the Stage: Lessons in Adaptation," Performance Studies Working Group at Yale University, New Haven, CT.

———. "Accessing Political Agency: Theatre East-Ethic," BIARI Theatre and Civil Society Group. Brown International Advanced Research Institute, Providence, RI.

8.1. Panel moderation

2025

"Artistic Transitions: The Cultural Life of Socialist Infrastructure," with panelists Mary Taylor, Kristóf Nagy, Márton Szarvas, Bojana Videkanić, Jakub Banasiak, and Ana Hofman. Capitalist Transformations in Eastern and Central Europe online conference.

2023

"STAGES: Sustainable Theatre Experiments," online discussion with Anica Tomić, Serge Rangoni, Gin Huang, Tristan Pannatier, and Eugenio Morello. The Theatre Times and IOTF.

9. TEACHING EXPERIENCE

Intermediality and new modes of storytelling. MA Level. The course guides students in the discovery of forms of performance at the intersection of theatre and new media.

Creative Writing in the Performance Arts. MA Level. The course explores techniques and forms of writing for the stage tailored to a group of students with diverse professional backgrounds.

Audience Studies. BA Level. The course introduces students to spectatorship modes and histories, as well as the practice of working with the public from the standpoint of a production dramaturg.

Theatre Criticism 1. BA Level. This introductory writing workshop provides students with basic tools related to composition, style, and academic conventions, as well as approaches to various theatrical elements (from acting and directing to scenography).

Theatre Criticism 2. BA Level. The course deepens students' understanding of performance modes and critical practices. Students explore the forms that a review can take, where it can be published, and the artistic and social functions of theater criticism.

Contemporary Theatre. BA Level. The course engages students with 21st century theatre productions that address current economic and social paradigms, touching on themes such as the climate crisis, labor, identity, and community.

Media Theory and Practice. BA Level. The course places theater within the broader history and practice of written, visual, and oral communication in mass culture. Students explore how digital culture impacts the ways we perceive and practice theater.

Introduction to Theatrical Research. BA Level. The introductory course eases first year students into academic research and writing expectations, nurturing student autonomy and creativity while imbuing ethical practices.

10. THESIS AND DISSERTATION SUPERVISION

2025 Faculty of Theatre and Film, Babeş-Bolyai University, Romania.

MA thesis. Oana Mardare, “The actor’s technique of navigating stage conventions through the performative means developed in Reactor’s practice.”

BA thesis. Giulia Ivănuş, “Intersectional feminism in contemporary Romanian theatre.”

BA thesis. Alexia Mavrov, “Theatricality and identity in pop culture: Lady Gaga as a staged phenomenon.”

11. SERVICE TO THE PROFESSION

11.1. Journal editorial roles, peer review experience

Peer reviewer. *Theatre Survey* (Cambridge Core)

Women & Performance: A Journal of Feminist Theory (Taylor & Francis)

Manuscript reviewer. Leuven University Press

Regional Editor. *The Theatre Times* online portal

Author page: thetheatretimes.com/author/i-todorut/

11.2. Roles in artistic centers

Advisory Board Member. Prologue Center for New Plays, Taiwan (2024 – present)

<https://www.prologue.org.tw/en>

11.3. Memberships in professional associations

American Society for Theatre Research (ASTR)

Association for Theatre in Higher Education (ATHE)

International Association of Theatre Critics (AICT-IATC), Romanian Section

International Federation for Theatre Research (IFTR)

Literary Managers and Dramaturgs of the Americas (LMDA)

Performance Studies International (PSi)

12. OUTREACH & PUBLIC ENGAGEMENT

12.1. Public lectures, interviews, media appearances

“Dark Play and Fascist Feelings” lecture, Ecologies of Emancipation summer school, Câmpu Cetăţii, Mureş, 2025.

“Aesthetics Panel: Models of Creation and New Strategies of Creativity in Contemporary Dance,” guest speaker. International Conference of Creativity in Dance, UNATC, Bucharest, 2025.

Discussant with Vava Stefănescu and Mihaela Michailov at the book launch of the Romanian translation of André Lepecki’s *Exhausting Dance: Performance and the Politics of Movement*, published as *Epuizarea Dansului: Performance și politica mișcării* (Tact 2025). International Conference on Creativity in Dance, UNATC, Bucharest, 2025.

“History and Historical Research as Dramaturgical Infrastructure,” online panelist with Jennifer Popple, Sam Redway, and Erin Stoneking. Literary Managers and Dramaturgs of the Americas (LMDA) Digital Conference, 2025.

Invited guest to the Bertolt Brecht, *Dialectică și înstrăinare. Scrieri despre teatru* (Tact 2024) book launch event and discussion with Lorin Ghiman and David Schwartz, moderated by Veronica Lazăr. Book Corner Librarium, Cluj, 2025.

“Age of Multiple Divisions: Right-wing shifts, Political correctness, Labor issues in

- performing arts,” panelist with Luca Domenico Artuso, Nabi Ito, and Tamás Jászay, moderated by Kosuke Ikeda. Kyoto Art Center, Kyoto, 2024.
- “On the Present State of Journalism and Critique,” panelist with Daisuke Tsuda, Luca Artuso, Laura Cappelle, Freda Fiala, Tamás Jászay, Michael Lanigan, Santa Remere, and Aistė Šivytė, moderated by Kosuke Ikeda. Kyoto Art Center, Kyoto, 2024.
- “Subversive Dramaturgies,” webinar panelist with Jozefina Komporal, moderated by Cristina Modreanu and Miruna Runcan. Janovics Center for Screen and Performing Arts Studies, Babeş-Bolyai University, 2023.
- “Future Stage Manifesto: Eastern Europe,” webinar panelist with Ágnes Karolina Bakk, Olga Danylyuk, Cristina Modreanu, and Tomasz Wiśniewski, moderated by Kasia Lech. metaLAB Harvard FU Berlin, 2022.

12.2. Community engagement projects

- 2024 Part of the Romanian National Committee selecting awardees of United World College scholarships.
- 2014 Workshop Instructor, Arts and Letters College, Lucian Blaga University, Romania.
- Taught “Theatre Criticism Workshop” to undergraduate students.
- 2005 Theatre Instructor, Karm Marg Vocational Center for Street Children, Faridabad, India.
- Designed and facilitated theatre games for children aged 6-14 and co-devised with company a show, *Jungle ki kahani*, that we performed in Delhi.
- 2004 Leierskule Instructor, Red Cross United World College, Norway.
- Facilitated theatre games for middle-school students.

13. GRANTS, FELLOWSHIPS & AWARDS

Grants

- 2024 PROGRESS Research Grant in the amount of 10.000 RON awarded by Babeş-Bolyai University to promising junior scholars.
Deliverable: One WoS-indexed article in a journal ranked Q2 (JCR)/ Q1 (SJ).
- 2023 – now Member of The Digital Access Research Project (DARP), a think tank under the umbrella of metaLAB Harvard and FU Berlin and the Berkman Klein Center for Internet and Society at Harvard University.
Deliverable: Contribution to book on digital access in the performing arts.
- 2024 – 2025 Member of “Arhiva Feminista de Teatru – Fem100/ Theatre Feminist Archive – Fem100,” project financed with 300.000 RON by the Romanian government through The Administration of the National Cultural Fund.
Deliverables: Two WoS-indexed articles in journals ranked Q3 (JCR)/ Q2 (SJ).
- 2024 Energy! Energie! Creativity Grant in the amount of 19.500 RON received from the Project Center of the Timișoara Municipality that contracted me to conduct cultural Journalism.
Deliverables: Four journalistic materials published in *The Theatre Times*.
- 2023 “Theatre under Lockdown” project at Babeş-Bolyai University, recipient of grant POCU/993/6/13/153310 in the amount of 35.600 RON financed by the European Social Fund, Operational Programme Human Capital 2014-2020.
Deliverables: Two WoS-indexed articles in journals ranked Q1 (JCR and SJ) and Q3 (JCR)/ Q2 (SJ), respectively.
- 2009 “Antonin Artaud and Balinese Theatre” project, recipient of the Middlebury Grant for Study in the Humanities in the amount of 2000 USD.
Deliverable: One article published in a student-led Yale University journal.

Fellowships

- 2017 Writing Fellowship, Yale School of Drama.
2016 New Scholar Bursary, International Federation for Theatre Research.
Writing Fellowship, Yale School of Drama.
2015 G. Charles Niemeyer Scholarship, Yale School of Drama.
2012 G. Charles Niemeyer Scholarship, Yale School of Drama.
2005-2009 Davis Scholar, Middlebury College.

Awards

- 2024 Excellency in Research Award, Babeş-Bolyai University.
2021 Outstanding Educator Award, nominated by incoming freshman as their best high school teacher, University of Chicago, 2021.
2016 Honorary Award, The League of Romanian Students Abroad.
2008 Phi Beta Kappa Middlebury College Chapter, inducted as Junior.
2007 Regional Award for Stage Design, American College Theatre Festival, Pittsburgh, MA,