

# William W. Lewis

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## EDUCATION

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PhD	Theatre and Performance Studies, University of Colorado Boulder, 2018
Graduate Certificate	Professional Program in College Teaching, University of Colorado Boulder, 2018
MA	Theatre History and Criticism, CUNY/Hunter College, 2012
BFA	Theatre Performance, University of Memphis, 2001
Areas of Focus:	Devised, Interactive, and Postdramatic Theatre, Digital Culture and Technology, Intermedial Performance, Audience and Reception Theory, Theatre for Social Change, Political Theatre and American Identity Politics, Directing and Performance Theory,

## PROFESSIONAL APPOINTMENTS

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### Purdue University

2019 - Visiting Assistant Professor of Directing and Performance

### Texas State University

2018-2019 Lecturer of Theatre in Directing, Graduate Faculty Affiliate

## TEACHING

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### DEPARTMENT OF THEATRE, PURDUE UNIVERSITY

#### Undergraduate

2019 - THTR 1330 - Survey of Acting (3 Sections)  
\*THTR 2100 - Theatre Appreciation (2 Sections) (Hybrid Course)  
THTR 4400 - Directing I: Page to Stage  
THTR 2330 - Acting: Acting Technique

### DEPARTMENT OF THEATRE AND DANCE, TEXAS STATE UNIVERSITY

#### Graduate

2018-2019 TH 5303 - History of Directing and Scenography  
TH 5313 - Conceptualization and Composition  
TH 5304 - MFA Studio IV: Devised and Experimental Performance  
TH 5301 - MFA Studio I: Working with Actors  
TH 5360 - Problems in Theatre – Interactive Performance

## Undergraduate

- 2018-2019 TH 4364 - Directing I (2 Sections)  
TH 4360 - Problems in Theatre – Viewpoints and Devising Theatre  
TH 4360 - Problems in Theatre – Devised Theatre (with MFA Studio IV)  
TH 4360 - Problems in Theatre – Working with Actors (with MFA Studio I)

## DEPARTMENT OF THEATRE, UNIVERSITY OF COLORADO BOULDER

### Instructor

- 2015-2018 THEA 4201 - American Theatre and Drama: Race, Class, Gender, and Politics  
THEA 1009 - Introduction to Theatre / Theatre and Society (2 Sections)  
THEA 1003 - Acting 1 (3 Sections)

### Teaching Assistant

- 2014 THEA 1009 - Introduction to Theatre / Theatre and Society  
THEA 3011 - American Musical Theatre

### Graduate Assistant

- 2015-2017 Production Coordinator – Studio Series Production Season

## ATHLETICS DEPARTMENT, UNIVERSITY OF COLORADO BOULDER, ACADEMIC TUTOR

- 2015-2018 THTR 1009 - Intro to Theatre  
THTR 3011 – American Musical Theatre

## DEPARTMENT OF DRAMATIC WRITING, TISCH SCHOOL OF THE ARTS, NEW YORK UNIVERSITY, Workshop Facilitator/Director

- 2008-2009 Graduate Drama Lab

## ACADEMIC EDITORSHIPS

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- 2016 - Co-Editor - *PARTake: The Journal of Performance as Research*  
2016 - 2018 Managing Editor - *PARTake: The Journal of Performance as Research*

## PUBLICATIONS

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### EDITED JOURNAL ISSUES AND SECTIONS

- 2019 William Lewis and Sonali Pahwa, editors. "Reterritorializing Digital Performance from South to North." Special issue. *International Journal of Performance Arts and Digital Media* 15, no 3. (2019).
- 2018 William Lewis and Niki Tulk, editors. "Expanding the Field: Philosophy / Action / Activism," *Partake: The Journal of Performance as Research* 1, no. 2 (2018).  
<https://scholar.colorado.edu/partake/vol2/iss2>
- 2017 William Lewis and Niki Tulk, editors. "Participation in/and Research: Ethics, Methodologies, Expectations," Special issue. *Partake: The Journal of Performance as Research* 2, no. 1 (2018).  
<https://scholar.colorado.edu/partake/vol1/iss2/>
- 2016 William Lewis and Niki Tulk, editors. "Pushing the Boundaries: Performing Research," *Partake: The Journal of Performance as Research* 1, no. 1 (2016).  
<https://scholar.colorado.edu/partake/vol1/iss1/>

## PEER REVIEWED ARTICLES

- 2019 William W. Lewis. "The Media Affects of Political Performance: Unmasking the *Real* and the *Now*," *GPS: Global Performance Studies* 2, no. 2 (2019).  
<http://gps.psi-web.org/issue-2-2/the-real-and-the-now/>
- 2017 William W. Lewis. "Performing 'Posthuman' Spectatorship: Digital Proximity and Variable Agencies," *Performance Research* 22, no.3 (2017): 7-14.
- 2017 William W. Lewis and Sarah Johnson. "Theatrical Reception and Shifts in Twenty-First Century Perception: A Case Study for the iGeneration," *Theatre Topics* 27, no.2 (2017): 123-136.

## BOOK CONTRIBUTIONS

- Forthcoming William W, Lewis. "Performativity 3.0: Data Role-Play and Hacking Post-Digital Subjectivities" in *Avatars, Activism and Postdigital Performance: Precarious Intermedial Identities*, eds. Liam Jarvis and Karen Savage (London: Bloomsbury Methuen), 2020. Peer Reviewed.
- 2018 William W. Lewis "Approaches to 'Audience Centered' Performance: Designing Interaction for the iGeneration" in *New Directions in Teaching Theatre Arts*, eds. Anne Fliotsos and Gail Medford, 9-25. (New York: Palgrave), 2018. Peer Reviewed.

## BOOK REVIEWS

- Forthcoming William W. Lewis. "Review of *The Mediated Construction of Reality*," by Nick Couldry and Andres Hepp, *International Journal of Performance Arts and Digital Media*. (2020).
- 2016 William W. Lewis. "Review of *Embodied Consciousness: Performance Technologies*," eds. Jade Rosina McCutcheon and Barbara Sellers-Young, *Theatre Research International* 41 no. 1 (2016): 88-89.
- 2015 William W. Lewis "Review of *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance* by Josephine Machon," *New Theatre Quarterly* 31 no. 3 (2015): 293.
- 2015 "Review of *Theatre in the Expanded Field: Seven Approaches to Performance*" by Alan Read, *New Theatre Quarterly* 31 no. 1 (2015): 93.

## EDITORIALS AND INTRODUCTIONS

- 2019 Sonali Pahwa and William W. Lewis. "Introduction: Reterritorializing Digital Performance from South to North," *International Journal of Performance Arts and Digital Media* 15, no. 3, 243-248. DOI: 10.1080/14794713.2019.1672986
- 2018 Niki Tulk and William W. Lewis. "Editorial: Expanding the Field," *PARtake: The Journal of Performance as Research* 2, no. 1 (2018): 1-3.  
<https://scholar.colorado.edu/partake/vol2/iss1/1/>
- 2017 William W. Lewis and Niki Tulk. "Editorial: Participation and PAR," *PARtake: The Journal of Performance as Research* 1, no. 2 (2017): 1-5.  
<https://scholar.colorado.edu/partake/vol1/iss2/1/>
- 2016 William W. Lewis and Niki Tulk. "Editorial: Why Performance as Research?," *PARtake: The Journal of Performance as Research* 1, no.1 (2016): 1-6.  
<https://scholar.colorado.edu/partake/vol1/iss1/1/>

## **PUBLICATIONS IN PREPARATION**

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Edited Vol.	William W. Lewis. <i>Experiential Theatres: Pedagogical Approaches to Training 21<sup>st</sup> Century Theatre Artists</i> .
Monograph	William W. Lewis. <i>Interactive Technologies / Interactive Spectators: Experiential Performance and Contemporary Technogenesis</i>
Article	William W. Lewis. "Resisting Algorithmic Determination: Becoming the Political Other in Blast Theory's <i>Operation Black Antler</i> ."
Article	William W. Lewis. "Dissensus and Postdramatic Participation in The Foundry's <i>How Much is Enough?: Our Values in Question</i> ."

## **FELLOWSHIPS / GRANTS**

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### **NATIONAL**

2016	John S. and James L. Knight Foundation – Knight News Challenge Media Innovation Prototype Grant – Interdisciplinary Group Research Funding for Immersive Theatre (\$35,000)
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### **UNIVERSITY OF COLORADO – UNIVERSITY WIDE**

2018	Graduate School Dissertation Completion Fellowship
2018	Graduate School International Travel Grant
2017	Graduate School Summer Dissertation Fellowship
2016	Center for British and Irish Studies Ogilvy Graduate Fellowship
2017	School of Arts and Sciences University Fellowship
2017	Center for British and Irish Studies Graduate Student Conference Travel Grant
2017	Arts and Sciences Student Government Travel Grant
2017	Coordinated Administration Funding Committee Travel Grant
2017	Graduate School Domestic Travel Grant
2016	Graduate School Domestic Travel Grant
2015	Center for Humanities and Arts Schwalbe Travel Grant
2015	United Government of Graduate Students Travel Grant
2014	School of Arts and Sciences University Fellowship

### **UNIVERSITY OF COLORADO – DEPARTMENTAL**

2017	Service Fellowship, Department of Theatre and Dance
2015	Arts Fee Grant, Department of Theatre and Dance
2015	Production Support Grant, CU Onstage

## **AWARDS / HONORS**

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2018	<i>TDR (The Drama Review)</i> Student Essay Contest, Finalist for "The Feeling Spectator and the Affect Economy of Immersivity"
2017	University of Colorado Boulder Department of Theatre and Dance, Robert Knaub Graduate Student Essay Contest, Winner for "Performing 'Posthuman' Spectatorship: Digital Proximity and Variable Agencies"
2016	Kennedy Center American College Theatre Festival, Region 7 Production Finalist, <i>Woyzeck: The Endless Cycle 1.0</i> (Director/Writer)

- 2016 Kennedy Center American College Theater Festival, Certificate of Merit in Direction for *Woyzeck: The Endless Cycle 1.0*
- 2012 CUNY Hunter College, Graduate Student Association Scholarship
- 2001 Kennedy Center American College Theater Festival, Certificate of Merit in Stage Management for *Keeping Up with The Joneses*

## CONFERENCE RESENTATIONS

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### ORGANIZED/CHAired

- 2019 “Designing Audience Experiences: Practices and Approaches for Teaching Experiential Performance in The University Classroom,” Association of Theatre in Higher Education, Directing Program, Orlando, FL.
- 2019 “Beyond YouTube: Transitioning Digital Performance to the Archive,” Association of Theatre in Higher Education, Directing Program/Theatre History Focus Groups, Orlando, FL. Co-Organized with Elizabeth Hunter.
- 2018 “Bridging the Digital Divide: Radical Approaches to the Analog Stage Using Theory from Digital Culture,” Association of Theatre in Higher Education, Directing Program/Performance Studies Focus Groups, Boston, MA.
- 2018 “Performance Studies Focus Group Emerging Scholars' Panel,” Association of Theatre in Higher Education, Boston, MA.
- 2017 “Performing With/In Intermedial Spectacles: 21st Century Performativity and Media Interface,” Association of Theatre in Higher Education, Performance Studies Focus Group, Las Vegas, NV.
- 2017 “Performance Studies Focus Group Emerging Scholars' Panel,” Association of Theatre in Higher Education, Las Vegas, NV.
- 2017 “Directing Focus Group Debut Panel,” Association of Theatre in Higher Education, Las Vegas, NV.
- 2017 “Virtual Performance: Internet and Networked Performance” – International Federation of Theatre Research, Intermediality Working Group, Sao Paulo, Brazil.
- 2016 “Directing Focus Group Debut Panel,” Association of Theatre in Higher Education, Chicago, IL.

### PRESENTER

- 2019 “Experiential Theatre Making and Architects of Exchange,” Association of Theatre in Higher Education, Orlando, FL.
- 2019 “Broken Links and Unnavigable Storylines: Archiving Transmedia Experiences” Association of Theatre in Higher Education, Orlando, FL.
- 2019 “Resisting Algorithmic Determination: Becoming the Political Other in Blast Theory's *Operation Black Antler*,” Performance Studies International, Calgary, Canada.
- 2018 “The Feeling Spectator: Affect Economy in Virtual Reality and Immersive Theatre,” American Society of Theatre Research, Videogames and Theatre Studies Working Group, San Diego, CA.

- 2018 "Between Potential and Actualization in Corporatized Theatres of Virtual Reality," International Federation of Theatre Research, Intermediality Working Group, Belgrade, Serbia.
- 2018 "Approaches to 'Audience Centered' Performance: Designing Interaction for the iGeneration," Association of Theatre in Higher Education, Pedagogy and Professional Development Committee, Boston, MA.
- 2018 "The Real and the Now: Political Affect and Effect in Mediatized Aesthetics," Association of Theatre in Higher Education, Boston, MA.
- 2018 "Between Potential and Actualization in Corporatized Theatres of Virtual Reality," Association of Theatre in Higher Education, Boston, MA.
- 2017 "Performativity 3.0: Data Role-Play and the Politics of Post-Digital Identity," American Society of Theatre Research, Playing the Extra/Ordinary: Video Games and Difference Working Group, Atlanta, GA.
- 2017 "Performativity 3.0: Data Role-Play and the Politics of Post-Digital Identity," Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC) Conference, Orlando, FL.
- 2017 "Performativity 3.0: The Politics of Post-Digital Identity," Association of Theatre in Higher Education, Las Vegas, NV.
- 2017 "Resisting the Quantified Self: Data Role-Play and the Political 'Other' in Blast Theory's *Operation Black Antler*," Association of Theatre in Higher Education, Performance Studies Focus Group Pre-Conference, Las Vegas, NV.
- 2017 "Performativity 3.0: The Politics of Post-Digital Identity," International Federation of Theatre Research, Sao Paulo, Brazil.
- 2016 "Performing Posthuman Spectatorship: Architectures of Agency and Exchange in Trans-Mediated Space," American Society of Theatre Research, Site-Based Theatre as a Trans-Contextual Experience Working Group, Minneapolis, MN.
- 2016 "Performing Posthuman Spectatorship: Intergenerational Architectures of Experience and Exchange and the Impact of the Early 21st Century Technogenesis," International Digital Media and Arts Association, Interface: The Digital and the Human, Winona State University, MN.
- 2016 "Directing Approaches to 'Audience Centered' Performance," Association of Theatre in Higher Education, Directing Program Pre-Conference, Chicago, IL.
- 2016 "What is Affective Participation? Interactivity and Immersion in Intermedial and Locative Narratives," International Federation of Theatre Research, Stockholm, Sweden.
- 2016 "Pervasive Affect and Audience Participation in Transmedia Narratives," Forum on the Art of Participation: What are the Aesthetics of Taking Part?, University of Kent, UK.
- 2016 "Performing Post-Human Spectatorship: Digital Proximity in Intermedial Narratives," Conventions in Proximity Symposium, University of London Birkbeck, UK.
- 2016 "What is Affective Participation? Interactivity and Immersion in Intermedial and Locative Narratives," Technology & the Human: Rethinking Posthumanism Symposium," Brandeis University, MA.

- 2015 “(Re)Imagining the Polis: Postdramatic Discourse in *The Foundry’s How Much is Enough? Our Values in Question*,” Association of Theatre in Higher Education, Theatre and Social Change Debut Panel, Montreal, Canada.
- 2015 “Implications of Re-Interpreting an Unfinished Fragment: New Media and Georg Buchner’s *Woyzeck*” – Association of Theatre in Higher Education, Montreal, Canada.

## **SERVICE**

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### **NATIONAL / INTERNATIONAL**

- 2019 - Peer Reviewer, *International Journal of Performance Arts and Digital Media*
- 2018-2020 Conference Planner, Association of Theatre in Higher Education, Directing Program
- 2017-2019 Communications/Publicity Officer, Association of Theatre in Higher Education, Directing Program
- 2017- Peer Reviewer, *Journal of Problem Based Learning in Higher Education*
- 2016-2018 Graduate Student Representative – Association of Theatre in Higher Education, Performance Studies Focus Group
- 2015-2017 Graduate Student Representative, Association of Theatre in Higher Education, Directing Program
- 2015-2016 Member-at-Large, Association of Theatre in Higher Education, Performance Studies Focus Group

### **PURDUE UNIVERSITY**

- 2019 - Faculty Advisor, Alpha Psi Omega
- 2019 MFA Terminal Project Defense Committee Member, *These Shining Lives*, scenic design by Jinqiu NA He

### **TEXAS STATE UNIVERSITY**

- 2019 Faculty Mentor, First-Gen Proud Program
- 2019 Curriculum Committee Member, Department of Theatre and Dance
- 2019 Graduate Faculty Directing Advisor, *What We Scream when We Scream Under Water*, directed by Alison Price
- 2019 Graduate Faculty Directing Advisor, *References to Salvador Dali Make Me Hot*, directed by Alejandro Rodriguez
- 2019 MFA Terminal Project Defense Committee Member, *The Tempest* directed by Bruce Turk
- 2018 Graduate Faculty Directing Advisor, *How We Learned to Drive*, directed by Allison Price
- 2018 MFA Terminal Project Defense Committee Member, *Cabaret* directed by Tom Debello
- 2018 MFA Terminal Project Committee Defense Member, *Mr. Burns: A Post Electric Play* directed by Isaac Byrne
- 2018 Season Planning Committee Member, Department of Theatre and Dance

### **CU BOULDER**

2015-2018	President, CU Boulder Performance as Resource Working Group
2016-2017	Mentor, Graduate School Peer Mentor Program
2016	Graduate Student Selection Committee Member, Dept. of Theatre and Dance
2015	Search Committee Member, Performance Studies Faculty, Dept. Theatre and Dance
2011-2013	Arts and Humanities Graduate Student Senator, CUNY/Hunter College Senate

## **ADMINISTRATIVE**

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2007-2019	Freelance Project Manager / Brand Events Coordinator, Heineken USA
2015-2017	House Manager, Colorado Shakespeare Festival, Boulder CO
2016-2018	House Manager, CU Boulder Department of Theatre and Dance, Boulder, CO
2008	Feature Film Development Intern, Josephson Entertainment / 20 <sup>th</sup> Century Fox
1997-1998	Production Assistant / Crew Chief, Virginia Opera Company, Norfolk VA

## **ARTISTIC TRAINING/RESIDENCIES**

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2017	Blast Theory, Interactive Performance and Immersive Theatre Research Residency, Brighton UK.
2014	Barbara Conable and James Brody, Alexander Technique Intensive, Boulder CO
2012	Double Edge Theatre, Devising, Movement and Physical Theatre Workshops, Ashland MA
2011	SITI Company, Suzuki Method and Viewpoints Winter Intensive, New York City

## **PROFESSIONAL ARTISTIC MEMBERSHIPS**

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2008-2010	First Look Theatre Company / NYU Dept. of Dramatic Writing, New York City NY As Workshop Director
2002-2004	As Production Stage Manager
2004-2007	Attic Theatre Company, Member/Director/Designer, Los Angeles CA

## **PROFESSIONAL AFFILIATIONS**

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2016 -	American Society of Theatre Research Video Games and Theatre Studies Working Group, 2017-2018 Site-Based Theatre Working Group, 2016
2015 -	International Federation of Theatre Research Intermediality Working Group, 2017-2020 Performance as Research Working Group, 2016
2015 -	Performance Studies International
2014 -	Association for Theatre in Higher Education



## SELECTED ARTISTIC RESUME

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### DIRECTING/DEVISING - PROFESSIONAL

<i>Quantified Self</i> (co-producer)	Michael Skirpan	ATLAS Black Box, Boulder CO
<i>Woyzeck</i> (co-producer)	Georg Buchner	Secret Theatre, NYC
<i>Sight Unseen</i> (co-producer)	Donald Margulies	Art/Works Theatre, Los Angeles
<i>Beautiful Bodies</i>	Laura Shane Cunningham	Attic Theatre, Los Angeles
<i>A Doll's House</i>	Henrik Ibsen	Roxy Regional Theatre, TN
<i>All in the Timing</i>	David Ives	Roxy Regional Theatre, TN
<i>Runaways</i>	Elizabeth Swados	Waterside Lab Theatre, NC
<i>The Dumb Waiter</i>	Harold Pinter	Theatre-Studio Inc., NYC
<i>Gutter Rat</i>	Barry M. Putt	Theatre-Studio Inc., NYC
<i>Ante Meridiem</i>	Robert Aarons	Theatre-Studio Inc., NYC

### DIRECTING/DEVISING – UNIVERSITY

<i>The Bonnets</i>	Jen Silverman	Purdue University (Spring 2020)
<i>Woyzeck: The Endless Cycle 1.0</i>	Original Adaptation	U. of Colorado/KCACTF
<i>Everyman</i>	Carol Anne Duffy	University of Colorado
<i>Medea/Mediated</i>	Devised	Boulder Fringe Festival, CO
<i>Lost / In the Woods</i> (Site Specific)	Devised	Hunter College, NYC

### READINGS/WORKSHOPS

<i>Dream of the Burning Boy</i>	David West Read	New Jersey Festival of New Works
<i>Playing Jacks</i>	Natalia Naman	Stella Adler Studio, NYC
<i>Chemo Toke</i>	Halley Gross	First Look Theatre Co., NYC

### TECHNICAL/DESIGN

<i>Unspoken</i>	Video/Projection Design	University of Colorado Boulder
<i>Rabbit Hole</i>	Scenic Design	University of Colorado Boulder
<i>Woyzeck: The Endless Cycle 1.0</i>	Scenic Design	University of Colorado Boulder
<i>Woyzeck</i>	Scenic Design	Secret Theatre, NYC
<i>Fufu and Her Friends</i>	Asst. Scenic Design	Tin Lily Theatre Company
<i>Sight Unseen</i>	Scenic Design	Art/Works Theatre, Los Angeles
<i>P.S. Your Cat is Dead</i>	Asst. Scenic Design	Attic Theatre, Los Angeles,
<i>A Doll House</i>	Asst. Scenic Design	Roxy Regional Theatre, TN
Goldberg Festival of New Works	Prod. Stage Manager	First Look Theatre Co, NYC
<i>Killsville</i>	Stage Manager	First Look Theatre Co, NYC
<i>Keeping Up with the Joneses</i>	Prod. Stage Manager	U of Memphis/KCACTF