

Catherine Ming T'ien Duffly

Associate Professor of Theatre
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EDUCATION

Ph.D., Performance Studies, University of California, Berkeley, 2011

M.A., Performance Studies, New York University, 2005

B.A., History, Macalester College, 2000

TEACHING

Reed College, Portland, Oregon

Associate Professor of Theatre, 2018 – present

Assistant Professor of Theatre, 2012–2018

Theatre 100 Theatre Lab

Theatre 203 Acting Lab

Theatre 204 Fundamentals of Acting and Performance: Text

Theatre 205 Fundamentals of Acting and Performance: Movement

Theatre 233 Devising

Theatre 252 Theatre History II: Naturalism to Now

Theatre 270/ CRES 270 Race and Identity in American Theatre

Theatre 276 Community-Based Performance

Theatre 290 Intro to Performance Studies

Theatre 301 Junior Seminar

Theatre 310 Contemporary Performance Techniques

Theatre 331 Directing I

Theatre 396 Puppetry and the Performing Object

Theatre 470 Thesis

Theatre 540 Race in Contemporary American Theatre (graduate course for Masters of Arts in Liberal Studies)

Theatre 590 Performativity and Performance in Everyday Life (graduate course for Masters of Arts in Liberal Studies)

California College of the Arts, Oakland, California

Lecturer, Spring 2011

ANIMA270 Acting for Animators

University of California, Berkeley

Instructor, Fall 2009-Spring 2012

TDPS 203 Text, Space and Bodies: Lab Run (Graduate course)

TDPS 25AC The Drama of American Cultures: Race, Gender and Performance

TDPS 11 Scene Study and Characterization

TDPS 10 Introduction to Acting

TDPS R1A Introduction to Dramatic Literature: Social Protest Performance in the United States

TDPS R1B Introduction to Dramatic Literature: Staging Gender: From Antiquity to Early 1900s

PUBLICATIONS

“Threats to the Family Farm,” in *Applied Theatre: International Case Studies and Challenges for Practice*, Third Edition.” University of Chicago Press, March 2024.

“*We Are BRAVE*: Expanding Reproductive Justice Discourse through Embodied Rhetoric and Civic Discourse,” *Reflections: A Journal of Community-Engaged Writing and Rhetoric* Volume 20, Issue 2 (Fall/Winter 2020).

“‘Be Uncomfortable with Me for a Moment:’ Performing an Uneasy Solidarity in the New Black Fest’s *Hands Up: 7 Playwrights, 7 Testaments*,” *TDR: The Drama Review* Volume 62, no. 1 (Spring 2018).

“*Farms and Fables*: Staging Diversity-Receptive Localism in Community-Based Theatre,” *Theatre Topics* 26:3 (November, 2016).

“Campus Protests, Casting and Institutionalized Violence: The Unique Role of the Theatre Department in Institutions of Higher Education,” *Theatre Survey* 57:3 (September 2016).

“*Animal Acts: Performing Species Today* (review),” *TDR: The Drama Review* Volume 59, Issue 2 (Summer 2015).

“*Engaging Performance: Theatre as Call and Response* (review),” *Theatre Journal* 64, no. 3 (2012).

“Conscientious Abjection: Performative Protest and the Revolting Body,” *Theatre Annual* (Winter 2012).

“Don’t Be Scared, Its Only Street Art: The Performance of Stencil Graffiti,” *e-misférica*, online journal of the Hemispheric Institute of Performance and Politics, 1:1 (Fall 2004).

PERFORMANCE PRACTICE

Director, Co-Producer, *Everything Under the Sun*, community-based puppet parade, Portland, OR, ongoing 2024-present

Director, *Everybody*, by Branden Jacobs-Jenkins, Diver Studio Theatre, Reed College, Portland, OR 2024.

Actor, *Group; or Marlene is Dead*, by Sofia Molimbi, Directed by Francisco Garcia, LineStorm staged reading at Portland Center Stage, January 2024.

Director, *Mr. Burns: a Post-Electric Play*, by Anne Washburn, Diver Studio Theatre, Reed College, Portland, OR 2022.

Performer and Co-creator, *Apoptosis*, by Kate Duffly, Peter Ksander and Rose Proctor, Risk Reward Festival, Portland OR June 2022.

Dramaturg/Collaborator, *Clown as Protest*, Created by Morgan Clark-Gaynor, CoHo Theatre, Portland OR, Spring 2022.

Director, *A Terrible Silence* (staged reading), by Bonnie Ratner, Taborspace, Portland OR, December 2021.

Director, *The Brothers Paranormal*, by Prince Gomolvilas, Coho Theatre, Portland, Oct-Nov 2019.

Director, *Here on This Bridge*, by Josie Seid, Samson Syharath, Yasmin Ruvalcaba, Heather Raffo,

Bonnie Ratner, Roberta Hunte and Dmae Roberts, Theatre Diaspora, Fertile Ground, Portland OR January 2019.

Director, *The Brothers Paranormal* (staged reading), by Prince Gomolvilas, Theatre Diaspora, Portland State University, Portland OR, January 2018.

Director, *Citizen: An American Lyric*, by Claudia Rankine, adapted for the stage by Stephen Sachs, Diver Studio Theatre, Reed College, Portland, OR 2017.

Director, *These Violent Delights*, an original adaptation of Shakespeare's Romeo and Juliet, Diver Studio Theatre, Reed College, Portland, OR 2017.

Director, *We Are BRAVE*, a community-based theatre project in collaboration with Western States Center and BRAVE: Building Reproductive Autonomy and Voices for Equity, Portland, 2015-2019.

Dramaturg, *Hands Up: 7 Playwrights, 7 Testaments*, by Dennis A. Allen II, Idris Goodwin, Nambi E. Kelley, Nathan James, Nathan Yunkerberg, Eric Holmes, Nsangou Njikam, directed by Kevin Jones, Red Door Project, Portland, OR 2016.

Director, *Exile*, by Nastaran Ahmadi, Black Box Theatre, Reed College, Portland, OR 2015.

Director, *Marisol* by José Rivera, Diver Theatre, Reed College, Portland, OR, 2014.

Director, *My Walk Has Never Been Average* (staged reading), by Roberta Hunte and Bonnie Ratner, Portland Playhouse, Fertile Ground Festival, Portland, 2014.

Dramaturg, *Mother Mother: a journalistic theatre piece*, by Portland Experimental Theater Ensemble and Sojourn Theater, Shout House, Portland, 2013.

Director, *Eurydice* by Sarah Ruhl, Diver Theatre, Reed College, Portland, OR, 2013.

Director, co-creator, *Generation 9-11: So Far/So Close*, written and performed by Chris Wolfe, Edinburgh Fringe Festival, August 2011 and The Tank, New York City, September 2011.

Director, *Lab Run: An Evening of Experimental Performance*, by Univ. of California, Berkeley Theater, Dance and Performance Studies Graduate Students, Univ. of California, Berkeley 2010.

Director, *Slaughter City*, by Naomi Wallace, Univ. of California, Berkeley, 2010.

Puppeteer, *A Holtville Nights Dream*, by Alison Carey, Cornerstone Theater Summer Residency, Holtville, CA, 2007.

Assistant director, *Continuous City*, a residency at UC Berkeley by the Builders Association, dir. by Marianne Weems, UC Berkeley, Mainstage, 2007.

Director, *Two Altars, Ten Funerals (All Souls)*, by Erik Ehn, UC Berkeley, 2006.

Director/creator, *Blood, Wounds, and Fire, Lab Run 2005*, UC Berkeley, 2005.

Creator/performer, *The Language Remains*, The Flea Theater, New York City, 2005.

Puppeteer, *E. O. 9066*, written and dir. by Liebe Wetzel, *Lunatique Fantastique*, EXIT Theatre, San Francisco, 2003.

Producer, *Puppet Love!: Radical Puppet Festival*, San Francisco, multiple venues including Cellspace, SOMArts Theatre, and CounterPulse, 2002-2007.

Puppeteer/co-creator, *Behind Every Bird*, dir. by K. Ruby, *Wise Fool Community Arts*, Oakland, 2002.

Actor, *Sustainable Resources Theatre Project*, a Forum theater project dir. by Josef Evans, Minneapolis, 2000.

GRANTS AND HONORS

Northwest Five Consortium Community Engagement Grant (Mellon)	2023-24
Northwest Five Consortium Community Engagement Grant (Mellon)	2022-23
Revitalizing Humanities in the Pacific Northwest through Community Engagement, Northwest Five Consortium (faculty liaison for multi-year, multi-campus Mellon grant)	2022-present
Project Pericles Faculty Leadership Grant (Mellon)	2020
Regional Arts and Culture Commission Grant, Portland, OR	2016
Summer Research Fund Award, Reed College	2013-2023
Stillman Drake Award for Faculty Development, Reed College	2012-2024
Eisner Prize for Continuing Creative Achievement in Directing, UC Berkeley	2011
Mark Goodson Prize for Distinguished Theatrical Talent, UC Berkeley	2008, 2010
The Mask and Dagger Memorial Prize for Extraordinary Contributions to Theatre, Dance and Performance Studies, UC Berkeley	2007
Eugene Cota Robles Fellowship, UC Berkeley	2005-2007
NYU Performance Studies Scholarship	2004

INVITED SPEAKER

Post-show speaker and discussion moderator, *Appropriate* by Brandon Jacobs Jenkins, Profile Theatre, Portland, May 2022 (cancelled due to COVID).

Post-show speaker and discussion moderator, "Women and Race in the Workplace," *Sweat* by Lynn Nottage, Profile Theatre, Portland, January 2020.

Podcast interview, "Radical Listening: Guests Kate Duffly & Samson Syharath," Radical Listening Podcast, Coho Productions, November 2019.

Moderator, Tina Satter artist talk, hosted by Portland Institute for Contemporary Art, TBA Festival, Reed College, Portland, OR (September 2017).

Panelist, "Applied Theatre in the Americas," Environmental Affairs Symposium, Lewis & Clark, Portland, OR, 2014.

Moderator, *Mother Mother* post-show panel on gender equity, affordable childcare, and paid family leave, Shout House, Portland, OR, 2014.

Symposium Respondent, "Seniors, Sexuality, & Spirituality: A Symposium for Art & Social Change," Portland Institute for Contemporary Art, TBA Festival, 2014.

Panelist, *RATIONS: a new performance about food and eating*, post-show panel, directed by Professor Beth Cleary, Macalester College, St. Paul, MN, 2013.

CONFERENCES

"Building Infrastructure for Community Engagement at Small Liberal Arts Colleges," roundtable, Engagement Scholarship Consortium Conference, Portland, OR, 2024.

“Self-Preservation for the Greater Good in DEIBJ Work,” panel, NCORE (National Conference on Race and Ethnicity), Honolulu, HI, 2024

“*We are BRAVE*: Expanding Reproductive Justice Discourse through Embodied Rhetoric and Civic Practice,” co-presented with Roberta Hunte, National Women’s Studies Association (NWSA), San Francisco, CA, 2019.

“We Are BRAVE: Centering Voices of Color in Community Partnership and Civic Practice,” Association for Theatre in Higher Education (ATHE) conference, Boston, MA, 2018.

“Reflections on Queering Reproductive Justice in Performance,” co-authored with Roberta Hunte, Queering Social Justice Symposium, Portland State University, Portland, OR 2018.

Co-convener of working group: “Mobilizing Difference Within Community,” American Society for Theatre Research (ASTR) conference, Atlanta, GA, 2017.

“Setting the Stage for ALL Voices: Remembering Diversity in Teaching and Production,” panel, Association for Theatre in Higher Education (ATHE) conference, Montreal, QC, Canada, 2015.

"The Red Door Project: 'Changing the Racial Ecology of Portland Through the Arts,'" American Society for Theatre Research (ASTR) conference, Portland, OR, 2015.

Co-facilitator, Career Session: “Best Practices at Small Liberal Arts Colleges” American Society for Theatre Research (ASTR) conference, Portland, OR, 2015.

“The Communal Norm: The Question of ‘Community’ in Theatre and Performance Discourse,” American Society for Theatre Research (ASTR) conference, Dallas, TX, 2013.

Co-convener of working group: “The Common Good: Articulating Theatre and Performance in Precarious Times,” American Society for Theatre Research (ASTR) conference, Dallas, TX, 2013.

“*Enemy Kitchen*: The Critical Conviviality of Consumption,” Performance Studies international (PSi) conference. Palo Alto, CA. 2013.

“Rethinking the Conviviality of Consumption,” American Society for Theatre Research (ASTR) conference, Nashville, TN, 2012.

Co-convener of working group: “Interrogating the Romance of Community Theater and Performance,” American Society for Theatre Research (ASTR) conference, Nashville, TN, 2012.

“The 'Culinary' Theatre of Light Box's Milk-n-Honey,” Moveable Feasts Working Group, American Society for Theatre Research (ASTR) conference, Montreal, 2011.

“Slow Food/ Fast Futurism: *OPEN Restaurant*’s Gastro-Aesthetic Intervention into Art and Politics,” Moveable Feasts Working Group, American Society for Theatre Research (ASTR) conference, Seattle, 2010.

“Performing Food Politics: The Aesthetics of Change in the Land of *Milk-n-Honey*,” Moveable Feasts Working Group, American Society for Theatre Research (ASTR) conference, Puerto Rico, 2009.

“*OPEN Restaurant*: An Art Intervention in Food and Politics,” Tasting Histories Conference, sponsored by the UC Davis Humanities Institute and the Robert Mondavi Institute for Wine and Food Science, Davis, CA, 2009.

“*Touchable Stories*: Locating an Aesthetics of Activism”, Performance Studies international (PSi) conference, New York City, 2007.

“Punch In, Throw Up, Disappear,” panelist, American Theatre in Higher Education (ATHE) conference, Chicago, August 2006.

“Revolting Bodies: Performing abjection in a time of war,” Performance Studies international Conference (PSi), London, June 2006.

WORKSHOPS AND TRAININGS

Digital Storytelling Workshop, online, Completed training in Digital Storytelling, led by StoryCenter, Summer 2022.

Institute for Contemporary Performance with Portland Experimental Theatre Ensemble, Portland, OR. Participated in intensive physical theatre training focused on Viewpoints, Suzuki, Contemporary Clowning and Devising Techniques, Fall 2019.

Western States Center, Portland, OR. Co-facilitated training on theatre and storytelling in social justice work for community members using Augusto Boal Theatre of the Oppressed techniques. Summer 2015.

Sojourn Theatre Summer Institute, Portland, OR. Participated in training on devising for performance and civic practice. Summer 2015.

Interactive Theatre Summer Institute, Portland, OR. Completed intensive training in Theatre of the Oppressed skills for campus and community organizations. July 2014.

California College of the Arts, Oakland, CA. Guest Artist. Taught acting workshop to animation students focused on creating original characters, status relationships, and transforming thought into playable action. November 2010 and March 2011.

Siti Company, New York, NY. Participated in Viewpoints and Suzuki classes with Siti Company members. 2004.

Wise Fool Community Arts Workshops, Berkeley, CA. Co-taught puppet-making workshops at a variety of venues, including puppet festivals and schools, for young people and for adults/teachers, 2001-2003.

Center for Third World Organizing, Oakland, CA. Completed intensive community-organizer training through what is now called the Movement Activist Apprenticeship Program (MAAP) and worked with the Service Employees International Union (SEIU) local 1877 on their Justice for Janitors campaign, Summer 1999.

SERVICE

Reed College:

Sabbatical Awards	2022-23
Ad Hoc Committee for Strategic Planning	2021-22
Division of the Arts, Chair	2021-22
Comparative Race and Ethnic Studies Committee	2020-22
Community Engagement Committee	2021-22
Community Engagement Committee, Chair	2022-23, 23-24
Committee for Academic Policy and Planning	2018-19
Theatre Department chair	2018-19, 20-21, 23-24
Fellowships and Awards committee	2013-14, 14-15, fall 2015, 16-17
Division of the Arts, secretary	2014-15, fall 2015
Locher committee	2015, 2017
American Studies committee	2014-15, fall 2015, 2021-22, 22-23
Lit-Theatre committee	2014-24
Library board	2012-13

Portland Community:

Board President, <i>Theatre Diaspora</i>	2019 to the present
Board Secretary, <i>CoHo Productions</i>	2021 to the present

Board Member, <i>MediaRites</i>	2017- 2021
Board Member, <i>The Red Door Project</i>	2012-2019
Risk/Reward selection panel	2019

PROFESSIONAL MEMBERSHIPS

American Society for Theatre Research (ASTR)
 Association for Theatre in Higher Education (ATHE)
 Performance Studies international (PSi)
 Theatre Communications Group (TCG)
 National Women's Studies Association (NWSA)

LANGUAGES

Reading and speaking proficiency in Spanish