

# Catherine Ming T'ien Duffly

Assistant Professor of Theatre  
Reed College  
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## EDUCATION

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

Dissertation: *From Farm to Table to Stage: Performing Food Politics*

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

**B.A., History, Macalester College, 2000**

## TEACHING

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**Reed College, Portland, Oregon**

*Assistant Professor of Theatre, Fall 2012—present*

Theatre 160 Applied Collaboration

Theatre 161 Applied Performance Techniques

Theatre 210 Acting Lab

Theatre 240 Race and Identity in American Theatre

Theatre 260 Theatre History II: Naturalism to Now

Theatre 290 Intro to Performance Studies

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)

**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**

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*The Communal Norm: The Question of "Community" in Theatre and Performance Discourse*, an edited collection co-edited with Michelle Martin-Baron [work in progress].

"'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* (forthcoming 2017).

"*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**

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

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-present.

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. 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 Wetzels, *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**

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Regional Arts and Culture Commission Grant, Portland, OR	2016
Summer Research Fund Award, Reed College	2013, 2014
Stillman Drake Award for Faculty Development, Reed College	2012, 2013, 2014
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

## **INVITED SPEAKER**

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Moderator, *The Brothers Paranormal* post-show panel, produced by MediaRites, Portland State University, Portland, OR, (forthcoming January 2018).

Moderator, Tina Satter artist talk, hosted by Portland Institute for Contemporary Art, TBA Festival, Reed College, Portland, OR (forthcoming 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, Hand2Mouth Theatre, 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

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Co-convenor of working group: "Mobilizing Difference Within Community," American Society for Theatre Research (ASTR) conference, Atlanta, GA, (forthcoming November 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-convenor 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. June 2013.

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

Co-convenor 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**

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*Activists Mobilizing for Power* conference, Portland, OR. Co-facilitated training on theatre in social justice work for community members using Augusto Boal Theatre of the Oppressed techniques. Summer 2017.

*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.

*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**

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### **Reed College:**

Fellowships and Awards committee	2013-14, 2014-15, fall 2015, 2016-17
Division of the Arts, secretary	2014-15, fall 2015
Locher committee	2015, 2017
American Studies committee	2014-15, fall 2105
Lit-Theatre committee	2014-15, fall 2105, 2016-17
Theatre search committee (visiting designer), chair	2014
Theatre search committee (visiting theatre historian)	2014
Theatre search committee (costumer)	2013-14
Music search committee (ethnomusicologist)	2012-13
Library board	2012-13

### **Portland Community:**

Board Member, *The August Wilson Red Door Project*, a non-profit organization committed to using the arts as a catalyst for creating a lasting, positive change in the racial ecology of Portland.  
2012 to the present

Board Member, *MediaRites/Theatre Diaspora*, Oregon's only professional Asian American/Pacific Islander (AAPI) theatre company.  
2017 to the present

## **PROFESSIONAL MEMBERSHIPS**

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American Society for Theatre Research (ASTR)

Association for Theatre in Higher Education (ATHE)

Performance Studies international (PSi)

Theatre Communications Group (TCG)

**LANGUAGES**

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Reading and speaking proficiency in Spanish