

HERBERT BLAU

Degrees: Ph.D. 1954 Stanford University (English/American Literature)
M.A. 1949 Stanford University (Speech and Drama)
B.Ch.E. 1947 New York University (Chemical Engineering)

Academic Experience

2000- Byron W. and Alice L. Lockwood Professor in the Humanities (English and Comparative Literature) and Adjunct Professor in School of Drama, University of Washington
1984-00 Distinguished Professor of English and Comparative Literature, University of Wisconsin--Milwaukee
1978-84 Professor of English, University of Wisconsin--Milwaukee
1974-78 Dean, Division of Arts and Humanities, and Professor of English, University of Maryland--Baltimore Co.
1972-74 Professor of the Arts (College and Conservatory) and Director of Inter-Arts Program, Oberlin College
1968-71 Founding Provost, and Dean of the School of Theater and Dance, California Institute of the Arts
1967-68 Professor of English, City College of the City University of New York
1950-65 Assistant Professor, Associate Professor, and Professor of English and World Literature, San Francisco State University

Theater Experience

1971-81 Founder and Artistic Director, KRAKEN
1965-67 Co-Director, Repertory Theater of Lincoln Center, New York
1952-65 Co-Founder and Co-Director, The Actor's Workshop of San Francisco

Other Academic Appointments

2006 Research Seminar, Institute for Theater Studies, Berlin
1995 Distinguished Visiting Professor, University of Copenhagen, Denmark
1993 Visiting Professor, University of Mainz, Germany
1984 Visiting Professor, University of the Bosphorus, Turkey
1982 Visiting Professor, Graduate Program in Performance Studies, New York University
1979/92 Visiting Professor, University of Giessen, Germany
1976 Visiting Research Professor, Center for Twentieth Century Studies, University of Wisconsin--Milwaukee
1969/72 National Humanities Faculty
1967 Visiting Scholar, Pratt Institute
1964/69 National Theater Center, University of Wisconsin--Madison
1963 Rocky Mountain Writers Conference, University of Colorado
1962 Salzburg Seminar in American Studies

Awards and Honors*

2009	Essays in Honor of Herbert Blau, <i>MLQ (Modern Language Quarterly)</i>
2008	Honorary Doctor of Arts, California Institute of the Arts
2006	Distinguished Centennial Lecture: Samuel Beckett, University of Toronto (1996ff--various honorary lectures, and keynotes, here & abroad)
1996	National Endowment for Humanities grant: Director, Summer Seminar for College/University Teachers (also 1990, 1987, 1983, 1981)
1993	<i>The Kenyon Review</i> Prize for Literary Excellence
1984	National Endowment for Humanities: Senior Fellowship for Independent Study and Research
1984	George Jean Nathan Award for Dramatic Criticism
1984	Camargo Foundation Fellowship
1977	Guggenheim Fellowship
1971	Design in Steel Award, Modular Theater (see Theater Architecture)
1965	President's (First) Distinguished Service Award, California State System
1962	Guggenheim Fellowship
1959	Ford Foundation Fellowship

*Not including various grants from Ford, Rockefeller, etc. for theater companies mentioned above; awarded Fulbright Fellowship (1979), but unable to accept; see also section on Theater Work, following Publications. (No awards listed either from universities where I've taught.) Invited to be honored at Cairo International Festival of Experimental Theater (2010) for my experimental theater work, and its influence, but unable to attend.

Editorial and Advisory Boards (present and past)

Modern Language Quarterly

Performing Arts Journal

Journal of Dramatic Theory and Criticism

Theater Journal

TDR (The Drama Review)

Discourse

Journal of Beckett Studies

Limen (electronic journal, Australia)

Sydney Seminar for Arts and Philosophy, Australia

Studies in English Literature (The English Literary Society of Japan)

Director, collection "Théâtre vivant," Presses Universitaires de Nancy

Sources (les Cahiers du Centre d'Etude et de la Recherche sur la Culture Anglo-Américaine, France)

Assaph, published by *Studies in Theater*, Tel Aviv Univ., Israel

Journal of Dramatic Criticism, Univ. of Haifa, Israel

MOFA (electronic journal, Israel Assoc. of Theater Research)

MAP (Music as Performance Working Group), ATHE

National Committee, *World Encyclopedia of Contemporary Theater*, sponsored by UNESCO

Drama and Performance Series, Anthem Press (London/New York)
Modern International Drama
Contemporary Dramatists (New York: St. Martin's Press)
Arts in Society (no longer published)

Other Professional Activity

International Leadership Fellow, Western Behavioral Science Institute
 Nominator, MacArthur Foundation
 Consultant, *Revue des études américaines*
 Consultant, interdisciplinary arts quarter & Humanities Institute, Univ. of Minnesota (2003)
 Provost's Ad Hoc Reviewing Committee, Columbia University (2002)
 Presidential Ad Hoc Tenure Reviewing Committee, Harvard University (2001)
 Executive Committee, Literature and the Other Arts, MLA (1990-95)
 Panelist for Selection of Senior Fellows, National Endowment for the Humanities (1968, 1970, 1989)
 Founder and Co-Director, New Theater Festival (Baltimore, 1967-77)
 Charter member, Institute for Theater Culture (New York)
 Consultant to World Theater Festival (Denver, 1982)
 Board of Directors or Advisory Board (formerly): Theater X (Milwaukee), Theater Project (Baltimore), The Modern Theater (Boston), Theater at St. Clement's (New York)
 Board of Directors, Re-Cher-Chez: Studio for Experiment in the Avant-Garde (New York)
 Advisory Council, Yeats Drama Foundation
 National Judge, Avery Hopwood Award Program, University of Michigan
 National Humanities Foundation (evaluating experimental programs, 1970s)
 Evaluation Team for Humanistic Studies Program, CCNY (1974)
 President's panel on Academic and Professional Theater, American Theater Association (1973)
 Consultant in the Arts, Oberlin College (1972); Columbia University (1969); CCNY (1971); Univ. of Texas--Dallas (1985)
 Presidential Study Educational Policy and Programs, Wesleyan University (1968)
 Theater Communications Group (sponsored, then, by Ford Foundation)--consultant on theater training, regional theaters, etc.
 International Council of Fine Arts Deans
 Shakespeare Convocation at White House (1964)

Publications

Books

As If: An Autobiography, Vol. 1. Ann Arbor: Univ. of Michigan Press, 2011.

Reality Principles: From the Absurd to the Virtual. Ann Arbor: Univ. of Michigan Press, 2011.

- The Dubious Spectacle: Extremities of Theater, 1976-2000.* Minneapolis: Univ. of Minnesota Press, 2002.
- Sails of the Herring Fleet: Essays on Beckett.* Ann Arbor: Univ. of Michigan Press, 2000.
- Nothing in Itself: Complexions of Fashion.* Bloomington: Indiana Univ. Press, 1999.
- To All Appearances: Ideology and Performance.* London/New York: Routledge, 1992.
- The Audience.* Baltimore: Johns Hopkins Univ. Press, 1990.
- The Eye of Prey: Subversions of the Postmodern.* Bloomington: Indiana UP, 1987.
- Take Up the Bodies: Theater at the Vanishing Point.* Urbana: U of Illinois P, 1982.
- Blooded Thought: Occasions of Theater.* New York: Performing Arts Journal Publications, 1982.
- The Impossible Theater: A Manifesto.* New York: Macmillan, 1964; rpt. Collier, 1965.

Works in Progress:

- As If: An Autobiography*, Vol. 2 (Ann Arbor: Univ. of Michigan Press)
- Programming Theater History: The Actor's Workshop of San Francisco* (London/New York: Routledge)

Edited Volumes and Oral History

- Performance and History: What History?* in *Modern Language Quarterly* 70.1 (2009)—essays from a conference, Univ. of Washington, February 2007, organized with Marshall Brown, editor of *MLQ*.
- Oral History Interview with Herbert Blau*, for Oral History Project of the New York Public Library at Lincoln Center for the Performing Arts, 1992; interviewer: Sharon Zane (project funded by NEH).
- Performance Issue(s): Happenings, Body, Spectacle*, co-edited with Valie Export, *Discourse* 14.2 (1992).
- Arts in Society* 7.3 (1970). Issue on founding of California Institute of the Arts.

Essays

- “Troubling Over Appearances.” In *Crossovers: Fashion and Art*. Ed. Adam Geczy and Vicki Karaminas. Oxford, UK: Berg, forthcoming.
- “The Metaphysical Fight: Performative Politics and the Virus of Alienation.” In *Performance after Identity: The Neo-Political Subject*. Eds. Matthew Causey and Fintan Walsh. London: Routledge, forthcoming.
- “Theater is Theory: A Case Study of Ghosting.” In *Playing with Theory in Theater Practice*. Ed. Julia Listengarten. New York: Palgrave/Macmillan, forthcoming.
- “From the Dreamwork of Secession to Orgies Mystery Theater,” *Modern Austrian Literature* 42.3 (2009): 1-18; also, *Modern Drama* 52.3 (2009): 259-78.
- “Performing the Chaosmos: Farts, Follicles, Mathematics, and Delirium in Deleuze.” In *Deleuze and Performance*. Ed. Laura Cull (Edinburgh Univ. Press, 2009) 22-34.
- “Why What History?” *Modern Language Quarterly* 70.1 (2009): 3-10.
- “Inescapable Mimesis: *JDTC* in the Mortal Coil,” *Journal of Dramatic Criticism and Theory* 22.1 (2007): 95-97.
- “Flights of Angels, Scattered Seeds.” In *The Returns of Alwin Nikolais: Bodies, Boundaries, and the Dance Canon*. Eds. Randy Martin and Claudia Gitelman. Middletown, CT: Wesleyan Univ. Press, 2007. 107-131.
- “Apnea and True Illusion: Breath(less) in Beckett.” In *Beckett at 100: Revolving It All*, ed. Linda Ben Zvi and Angela Moorjani. London: Oxford Univ. Press, 2008. 35-53. Originally Distinguished Centennial Lecture, in *Modern Drama* 49.4 (2006): 452-68.
- “The Nothing That Is: Aesthetics of Anti-Theater,” *Forum Modernes Theater* 24.1 (2009) 51-62.
- “The Pathos of Dialogue: Unable to Speak a Word,” *Dialog* 5-6 (2006): 11-13.
- “Virtually Yours: Presence, Liveness, Lessness.” In *Critical Theory and Performance*. Eds. Janelle Reinelt and Joseph Roach. Ann Arbor: Univ. of Michigan Press, 2007: 532-46.
- “Who’s There?—Community of the Question,” *Performing Arts Journal* 83, 28.2 (2006): 1-12; also in *Place au Public: Les Spectateurs du Théâtre Contemporain*. Eds. Thomas Hunkeler, Corinne Fournier Kiss, and Ariane Lüthi. Geneva, Switzerland: Metis Presses, 2008.

- “Seeming, Seeming: The Illusion of Enough.” *Against Theater: Creative Destructions on the Modernist Stage*. Eds. Martin Puchner and Alan Ackerman. New York: Palgrave/Macmillan, 2006. 231-47.
- “The Emotional Memory of Directing.” *Theater Research International* 30.1 (2005): 1-12.
- “Doing Theater Doing Theory (A Tribute to Leo Hamalian),” *Ararat* 45.179 (2004): 130.
- “Auto/Archive: Herbert Blau,” *Theater Journal* 56 (2004) 733-44; invited to reflect on my career in theater and scholarship.
- “Thinking History / History Thinking,” *Theater Survey* 45.2 (2004) 253-62.
- “The Commodious Vicus of Beckett: Vicissitudes of the Arts in the Science of Affliction,” *Journal of Dramatic Theory and Criticism* 18.2 (2004) 5-19; also in *Beckett after Beckett*. Ed. S. E. Gontarski and Anthony Ullmann. Gainesville, FL: Univ. Press of Florida, 2006. 22-38.
- “Art and Crisis: Homeland Security and the Noble Savage,” *PAJ: A Journal of Performance and Art* 25.3 (*PAJ* 75; 2003): 6-19; “Kunst und Krise: Homeland Security und der Noble Wilde.” *Szenarien von Theater (und) Wissenschaft*. (Festschrift for Erika Fischer-Lichte.) Eds. Christel Weiler and Hans-Thies Lehmann. Trans. Daniel Schreiber. Berlin: Theater der Zeit Recherchen 15, 2003. 295-313.
- “Among the Deepening Shades: The Beckettian Moment(um) and the Brechtian Arrest.” In *Where Extremes Meet: Rereading Brecht and Beckett (The Brecht Yearbook 27 [2002])* 65-81; discussion of “Among the Deepening Shades” 83-93; rpt. In *Reflections on Beckett: A Centenary Celebration*. Ed. Anna McMullan and S. E. Wilmer. Ann Arbor: Univ. of Michigan Press, 2009.
- “The Soul-Complex of Strindberg: Suffocation, Scopophilia, and the Seer,” *Assaph: Studies in Theater* 16 (2002): 1-12.
- “The Millennial Look and the Perpetual Blush.” In *Postmodernism and the Fin-de-Siècle*. Eds. Gerhard Hoffman and Alfred Hornung. Heidelberg: Universitätsverlag / C. Winter, 2002. 267-278.
- “The Human Nature of the Bot,” *Performing Arts Journal* 70 (2002) 22-24. Also online: *Open Source*, Aug. 2001 <<http://www.location1.org/ossa/index.html>>
- “The Faith-Based Initiative of the Theater of the Absurd.” *Journal of Dramatic Theory and Criticism* 16.1 (2001): 3-13.

- “Ground Zero and Below: Extremities of Performance.” *Critical Interfaces: Contributions on Philosophy, Literature and Culture in Honour of Herbert Grabes*. Eds. Gordon Collier, Klaus Schwank, and Franz Weiselhuber. Wissenschaftlicher Verlag Trier, 2001. 407-17.
- “Rehearsing the Impossible: The Insane Root.” In *Psychoanalysis and Performance*. Eds. Patrick Campbell and Adrian Kear. London/New York: Routledge, 2001. 21-33.
- “The Black Art of Robert LaVigne.” *Big Bridge* 6(2001) <<http://www.bigbridge.org/rlscroll14.htm>>
- “The Dubious Spectacle of Collective Identity.” In *Ceremonies and Spectacles: Performing American Culture*. Eds. Teresa Alves, Teresa Cid, Heinz Ickstadt. Amsterdam: VU Univ. Press, 2000. 21-37; also in *Antonin Artaud: Critical Reader*. Ed. Edward Scheer. London/New York: Routledge, 2003.
- “Astride of a Grave; or the State of the Art,” *Narrative* 8.2 (2000) 232-242.
- “Water under the Bridge: From *Tango Palace* to *Mud*.” In *The Theater of Maria Irene Fornes*. Ed. Marc Robinson. Baltimore: Johns Hopkins Univ. Press, 1999: 76-85.
- "Troubling over Appearances." In *Of Borders and Thresholds: Theater History, Practice and Theory*. Ed. Michal Kobialka. Minneapolis: U of Minnesota P, 1999: 214-243. Rpt. *Literature d'America (Balzone Editore)* 62/63 (1999): 5-30.
- "Set Me Where You Stand': Revising the Abyss." *New Literary History* 29.2 (1998): 247-72.
- "Dressing Up, Dressing Down." *L'Art et la mode: Attirance et divergence*, special issue #18, *Artpresse* (1997): 169-73.
- "Remembering Beckett: An Interview with Herbert Blau." Interviewer: Marie-Claire Pasquier. *Sources: Revue d'études anglophones* 2 (1997): 31-54.
- "On Interdisciplinarity." Editor's Forum, *PMLA* 111.2 (1996): 274-75.
- "Flat-Out Vision." *Fugitive Images: From Photography to Video*. Ed. Patrice Petro. Bloomington, IN: Indiana UP, 1995: 245-64. Rpt. in *Performance and Cultural Politics*. Ed. Elin Diamond. New York/London: Routledge, 1996. 179-97. Also in *Ethics and Aesthetics: The Moral Turn of Postmodernism*. Eds. Gerhard Hoffman and Alfred Hornung. Heidelberg: Universitätsverlag C. Winter, 1996: 303-324.
- "Afterthought from the Vanishing Point: Theater at the End of the Real." *The*

Theatrical Gamut: Notes from a Post-Beckettian Stage. Ed. Enoch Brater. Ann Arbor: Univ. of Michigan Press, 1995: 279-98.

"Les Rhétoriques des corps et la guerre des nerfs." *Les Cahiers du musée national d'art moderne* 51 (1995): 19-32.

"Fervently Impossible: The Group Idea and Its Legacy." *Performing Arts Journal* 49 (1995): 1-12.

"Fantasia and Simulacra: Subtext of a Syllabus for the Arts in America." *The Kenyon Review* 16.2 (1994): 99-118. Rpt. in *Affirmative and Negation in Contemporary American Culture*. Ed. Gerhard Hoffmann and Alfred Hornung. Heidelberg: Universität Verlag C. Winter, 1994: 273-96.

"Rhetorics of the Body: Do You Smell a Fault?" *Cultural Artifacts and the Production of Meaning: The Page, the Image and the Body*. Ed. Margaret Ezell and Katherine O'Brien O'Keefe. Ann Arbor: Univ. of Michigan Press, 1994: 223-39.

"A Valediction: Chills and Fever, Mourning, and the Vanities of the Sublime." *Performing Arts Journal* 16.1 (1994): 41-44.

Interviewed on my productions of Beckett by Lois Oppenheim (ed.). *Directing Beckett*. Ann Arbor: Univ. of Michigan Press, 1994. 48-65.

"Spacing Out in the American Theater." *The Kenyon Review* 14.2 (1993): 27-39.

"Ideology, Performance, and the Illusions of Demystification." *Critical Theory and Performance*. Ed. Janelle G. Reinelt and Joseph Roach. Ann Arbor: Univ. of Michigan Press, 1992. 430-45.

"The Prospect Before Us," intro. to *Discourse* 14.2 (1992): 1-25.

"The Play of Thought: Interview with Herbert Blau (on theater work and performance writings) Interviewers: Bonnie Marranca and Gautam Dasgupta. *Performing Arts Journal* 42/43 (1992): 1-32. Rpt. in *Conversations in Art and Performance*. Eds. Marranca and Dasgupta. Baltimore: PAJ Publ./Johns Hopkins UP, 1999.

"Readymade Desire." *Confronting Tennessee Williams' "A Streetcar Named Desire": Essays in Critical Pluralism*. Ed. Philip C. Kolin. Westport, CN/London: Greenwood Press, 1992. 19-26.

"The Surpassing Body." *The Drama Review* 35.2 (1991): 74-98.

"Quaquaquaquaqu: The Babel of Beckett." *The World of Beckett*. Ed. Joseph Smith.

- Psychiatry and Humanities*, Vol. 12. Baltimore: Johns Hopkins Univ. Press, 1991. 1-15.
- "The Oversight of Ceaseless Eyes." *Around the Absurd: Essays on Modern and Postmodern Drama*. Ed. Enoch Brater and Ruby Cohn. Ann Arbor: Univ. of Michigan Press, 1991. 279-91. (Longer version of article below.)
- "The Less Said" (an elegy for Samuel Beckett). *Performing Arts Journal* 35/36 (1990): 11-13. (Also published in *The World of Beckett*, above.)
- "Universals of Performance; or, Amortizing Play." *By Means of Performance: Intercultural Studies of Theater and Ritual*. Ed. Richard Schechner and Willa Appel. Cambridge: Cambridge Univ. Press, 1990. 250-72. (Rpt. from *The Eye of Prey*; see books, above.)
- "The Thin, Thin Crust and the Colophon of Doubt: The Audience in Brecht." *New Literary History* 21 (1989/90): 175-97.
- "Receding into Illusion: Alienation, The Audience, Technique, Anatomy." *New German Critique* 47 (1989): 93-117.
- "The Oversight of Ceaseless Eyes." *CEPA Journal* 4.1 (1989): 8-10.
- Le Théâtre américain et le public: la ligne de démarcation." *Art presse* (Le Théâtre: art du passé, art du présent) (1989): 100-03.
- "Hysteria, Crabs, Gospel, and Random Access: Ring Round the Audience." *Studies in the Literary Imagination* 21.2 (1988): 7-21; rpt. in *Public Issues, Private Tensions: Contemporary American Drama*, Ed. Mathew Roudané. New York: AMS Press, (1993) 17-34.
- "From Red Hill to the Renaissance: Rehearsing the Resistance." *The Literary Review* 32.1 (1988): 21-28.
- "New Music and Theater." *Raritan* 8.2 (1988): 117-35.
- "Certifying Character." *Amerikastudien: Eine Vierteljahrschrift* 32 (1988): 25-38.
- "The Impossible Takes A Little Time." *Amerikastudien: Eine Vierteljahrschrift* 32 (1988): 87-99.
- "With Your Permission: Educating the American Theater." *Theater Journal* 40.1 (1988): 5-11.

- "Due Process and Primary Process: The Participation Mystique of Norman O. Brown." *Discourse* 10.1 (1987/88): 3-18.
- "The Audition of Dream and Events." *The Drama Review* 31.1 (1987): 59-73.
- "The Bloody Show and the Eye of Prey: Beckett and Deconstruction." *Theatre Journal* 39.1 (1987): 5-19.
- "Shadowing Representation." *North Dakota Quarterly* 55.3 (1987): 14-29.
- "The Myth of Ritual in the Marketplace of Signs." *The Play and Its Critic: Essays for Eric Bentley*. Ed. Michael Bertin. New York: Univ. Press of America, 1986. 305-39.
- "The Absolved Riddle: Sovereign Pleasure and the Baroque Subject in the Tragicomedies of John Fletcher." *New Literary History* 17.3 (1986): 539-54.
- "The Makeup of Memory in the Winter of Our Discontent." *Memory and Desire: Aging, Literature, Psychoanalysis*. Ed. Kathleen Woodward and Murray Schwartz. Bloomington: Indiana Univ. Press, 1986. 13-36.
- "Promiscuous Culture and Performance Theory." *American Theater* 2.11 (1986): 30-31. (Review of Richard Schechner's *Beyond Theater and Anthropology*.)
- "Odd, Anonymous Needs: The Audience in a Dramatized Society." *Performing Arts Journal* 26/27 (1985), Part I: 199-212; 28 (1986), Part II: 34-42.
- "Interface: Hilton Kramer" (roundtable discussion on Modernism/Postmodernism). *Performing Arts Journal* 28 (1986): 59-77.
- "(Re)sublimating the Sixties." *Formations* 2.1 (1985): 64-68. "From (Re)sublimating the Sixties." *The Sixties Without Apology*. Sohnya Sayres, Anders Stephanson, Stanley Aronowitz, Fredric Jameson. Minneapolis: Univ. of Minnesota Press, with *Social Text*, 1984: 317-20.
- "The Impossible Takes a Little Time." *Performing Arts Journal* 24 (1984): 29-42.
- "The American Dream in American Gothic: The Plays of Sam Shepard and Adrienne Kennedy." *Modern Drama* 27.4 (1984): 520-39.
- "Ideology and Performance." *Theatre Journal* 35.4 (1983): 441-60.
- "The Remission of Play." *Innovation/Renovation: New Perspectives on the Humanities*. Ed. Ihab and Sally Hassan. Madison: Univ. of Wisconsin Press, 1983. 161-88.
- "Universals of Performance; or, Amortizing Play." *Sub-Stance* 11.4/12.1 (1983): 140-61.

- "Comedy Since the Absurd." *Modern Drama* 25.4 (1983): 545-68.
- "Essential Blood: Dreaming the Enemy." *Dreamworks* 3.1 (1982): 59-69.
- "Deep Throat: The Grail of the Voice." *New Wilderness Letter* 11 (1982): 68-76. Rpt. in *The Book, Spiritual Instrument*. Eds. Jerome Rothenberg and David Guss. New York: Granary Books, 1996: 139-54.
- "Disseminating Sodom." *Salmagundi* 58/59 (1982/83): 221-51.
- "Missing Persons; or, The Marriage of True Minds." *Boundary 2* 10.2 (1982): 201-17.
- "The Afflictions of Literature," a response to Leslie Fiedler. *Salmagundi* 57 (1982): 70-74. Proc. of a Symposium on the Disabled at the United Nations, October, 1981.
- "Look What Thy Memory Cannot Contain." *Bennington Review* 10 (1981): 19-28.
- Elsinore: An Analytic Scenario*. *Cream City Review* 6.2 (1981): 56-99. (Manuscript of a theaterwork written and directed for the KRAKEN group.)
- "Theater and Cinema: The Scopic Drive, the Detestable Screen, and More of the Same." *Ciné-Tracts* 3.4 (1981): 51-65.
- "Can Ten People Be More Intelligent Than One?" *New Performance* 2.2 (1981): 6-20. (Interviewed by the editor as part of a section in this issue on the theaterwork of KRAKEN.)
- "Precipitations of Theater: Words, Presence, Time Out of Mind." *New Literary History* 12.1 (1980): 127-45. Republished in France as "Le Précipité Théâtral: les mots, le présence, le temps échappé." *L'art du Théâtre*. Trans. Fabienne Durand-Bogaert [Part I] 1 (1985): 101-16; [Part II] 2/3 (1986): 139-52.
- "The Thought of Performance." *Modern Theater: A Reflection of Twentieth Century Man and Society*. Ed. John H. Trahey and Jonathan C. Wilson. Proc. of a Symposium at Loyola Univ. of Chicago. 9-10 Nov. 1979. Chicago: Loyola Univ. Department of Theater, 1980. 113-49.
- "Theater and History: Conspiracy Theory." *Performing Arts Journal* 5.1 (1980): 9-24.
- "The Ghost in the Burrow." *Dreamworks* 1.3 (1980): 210-16.
- "A Dove in My Chimney." *Revue française d'études américaines* 10 (1980): 209-16.
- "Making History: *The Donner Party, Its Crossing*." *Theater Journal* 32.2 (1980): 141-56.

"Off the Top of the Head: Preface to a New Book of Questions about the Postmodern." *Sub-Stance* 25 (1980): 39-43.

"Letting Be Be Finale of Seem: The Future of an Illusion." *Performance in Postmodern Culture*. Ed. Michel Benamou and Charles Caramello. Madison: Coda, 1977. 59-77.

["American Acting."] *Yale/Theater* 9.2/3 (1977): 78-79. Part of a Symposium.

"Seeming, Seeming: The Disappearing Act." *The Drama Review* 20.4 (1976): 7-24.

"Ground Zero: From Lincoln Center to Elsinore." *Alternative Theater* 1.4 (1976): 4, 10, 12.

"Premises and Premonitions." Editorial. *Arts in Society* 11.2 (1974): 188-89.

"The Uncontrollable Mystery." *Andover Review* 1.1 (1974): 20-25.

"Shadow Boxing: Reflections on the Tai Chi Chu'an," and "The Modular Theater: A Premise." *Breakout: In Search of New Theatrical Environments*. Ed. James Schevill. Chicago: Swallow Press, 1973. 360-62; 406.

Journal Notes, Letters to Mark Harris, Theater Graph. *Arts in Society* 7.3 (1970): passim. Issue on founding of California Institute of the Arts.

"Relevance: The Shadow of a Magnitude." *Daedalus* 98.3 Proc. American Academy of Arts and Science (1969): 654-76.

"What Can We Expect from the Repertory Theater?" Symposium in *The Writer's World*. Ed. Elizabeth Janeway. New York: McGraw-Hill, 1969. 101-36.

"Paradise and Power: Canonical Variations." *College English* 29.7 (1968): 548-52.

"Politics and Theater." *Wascan Review* 2.2 (1967): 5-25.

Preface to John Hawkes. *The Innocent Party*. New York: New Directions, 1967. 9-12.

["On Directing Brecht."] Part of Symposium on "Brecht: 1956-66." *World Theater* 15.3/4 (1966): 271-73.

Colloquium on "The Crisis Character of Modern Society," participant with Hannah Arendt, Gerald Holton, Bayard Rustin, Vincent Harding, at Riverside Church, New York, 25 Feb. 1966. *Christianity and Crisis* 26.9 (1966): 112-19 (excerpts).

"The Valley to the Waterers." *Theater* (Annual of The Repertory Theater of Lincoln

- Center). New York: Hill and Wang, 1965. 99-110.
- "For Lincoln Center: A Theater That Speaks Out." *New York: The Sunday Magazine* (New York Herald-Tribune) 15 Aug. 1965: 7, 21.
- "Theater in California: What Price Salvation?" *The Cultural Arts*. California and Challenge of Growth Series, Vol. 2. Berkeley: Univ. of California Press, 1964. 111-15.
- "I Don't Wanna Play." *Saturday Review* 22 Feb. 1964: 32, 39.
- "A Subtext Based on Nothing." *Tulane Drama Review* 8.2 (1963): 122-32.
- "Red Eric and the Arms of Venus: Reflections on the Artist in America." *Arts in Society* 2.2 (1962/63): 32-46.
- "Decentralization: New Frontiers and Old Dead Ends." *Tulane Drama Review* 7.4 (1963): 55-85.
- "Dreaming Back the Tribal Morn." *Encore* 10.6 (1963): 33-38.
- "On the Heckscher Report." *Arts in Society* 2.4 (1963): 14-16.
- "Windlasses and Assays of Bias." *The Second Coming* 1.4 (1962): 24-32; rpt. in *Encore* 9.5 (1962): 24-40.
- "The Public Art of Crisis in the Suburbs of Hell." *The Noble Savage* (5). Ed. Saul Bellow, Keith Botsford, Aaron Asher. New York: Meridian, 1962. 87-101; rpt. in *First Person Singular*. Ed. Herbert Gold. New York: Dial, 1963. 55-72.
- "See Something, Evade Nothing, and Speak Out," in "Shakespeare Today: A Director's Symposium." *Theater Arts* 45.8 (1961): 64, 80.
- "From the Swamp to Azdak's Garden." *Kenyon Review* 33.3 (1961): 531-35.
- "The Popular, the Absurd, and the Éntente Cordiale." *Tulane Drama Review* 5.3 (1961): 119-51.
- "Meanwhile, Follow the Bright Angels." *Tulane Drama Review* 5.1 (1960): 89-101.
- "Littlewood and Planchon in an Affluent Society." *Encore* 7.2 (1960): 6-14.
- "Language and Structure in Poetic Drama." *Modern Language Quarterly* 18.1 (1957): 27-34; section rpt. as "The Language of Casca." *Julius Caesar: A Selection of Critical Essays*. Ed. Peter Ure. London: Macmillan, 1969.

"Brecht's *Mother Courage*: The Rite of War and the Rhythm of Epic." *Educational Theater Journal* 9.1 (1957): 1-10.

"Kenneth Burke: Tradition and the Individual Critic." *American Quarterly* 6.4 (1954): 323-36.

"A Character Study of the Drama." *Journal of Aesthetics and Art Criticism* 13.1 (1954): 52-68.

"Heaven's Sugar Cake: Imagery and Theology in the Poetry of Edward Taylor." *New England Quarterly* 26.3 (1953): 337-60; rpt. in *The Critical Perspective*. Vol. 4, *The Chelsea Library of Literary Criticism*. Ed. Harold Bloom (1989).

"Poetry as Tyranny and Democracy." *Western Humanities Review* 7.3 (1953): 225-31.

"*Hedda Gabler*: The Irony of Decadence." *Educational Theater Journal* 5.2 (1953): 112-16.

"The Education of the Playwright." *Educational Theater Journal* 4.1 (1952): 5-10.

"The Inhumanity of Conformity," *Humanist World Digest* 24.1 (1952): 7-11.

(Note: there have been name changes for two of the journals above. *Tulane Drama Review* is now *The Drama Review* and *Educational Theater Journal* is *Theater Journal*.)

Reviews (not listed) and miscellaneous pieces in various journals, *New York Times*, etc.

Program Notes, Archives, and Oral History

Program notes for productions of The Actor's Workshop of San Francisco and for the Repertory Theater of Lincoln Center, in the Performing Arts Collection of the New York Public Library. The notes were written from 1952-67 (will be turned into a book, see above)

The archives of The Actor's Workshop and the Repertory Theater of Lincoln Center in the New York Public Library also contain correspondence and other documentary materials of the theater work described and listed in section below. *Oral history*: also in the archives above

Documentary Film

The Impossible Itself, a documentary of my production of *Waiting for Godot* at San

Quentin Prison, in 1957, by Jacob Adams (2002), with retrospective interview.

Lectures and Seminars

Lectures and seminars at numerous universities and colleges, including Columbia, Princeton, Harvard, Yale, Brown, Pennsylvania, Stanford, UCLA, Minnesota, Rutgers, Cornell, New School for Social Research, NYU, SUNY--Buffalo, etc.; special or honorary lectures, such as Samuel Beckett Lecture at Trinity College, Dublin; Harvard International Seminar; Salzburg Seminar; Collins Lecture at University of Indiana; Commencement Address, California School of Fine Arts; Ullman Memorial, Brandeis; Eisner Award, UC--Berkeley; Katz Distinguished Lecture, Univ. of Washington.

Seminars and/or lectures in England, France, Germany, Italy, Switzerland, Russia, Turkey, Sweden, Denmark, Portugal, Japan, Israel, Taiwan, Hong Kong, Australia, Canada, including sessions on my theater work and writings at, e.g., Volksbühne in Berlin; National Theater, Ankara, Turkey; Festival of Avant-Garde, Tokyo; Centre Pompidou, Paris.

Keynote lectures, papers, workshops—and sessions on my theater work and theoretical writings—at various meetings of the Modern Language Association, College English Association, American Studies Associations, American Theater in Higher Education, International Federation for Theater Research, American Studies Association of Europe.

Theater Work

The activity in theater has been divided into major phases: that done with large companies in San Francisco and New York and, starting in 1971, the more intensive research and performances developed with the experimental group KRAKEN. There were nearly a hundred plays performed at The Actor's Workshop and the Repertory Theater of Lincoln Center from 1952 to 1967; the list below is partial, and does not include those produced or supervised, only those directed—nor does it include studio work or a wide variety of auxiliary theater events (mixed media, mime, public demonstrations, etc.) not in the main repertoire.

The KRAKEN group was small, itinerant, the investigative process was central to its idea of theater, and each work took about a year or more to generate through the collective inquiry, after which it was widely toured.

The first production listed is separate from what has been described here; it was done more recently, some years after the rest.

Jacob's Room

Directed, and collaborated on libretto and video score, for a chamber opera by the composer Morton Subotnick; world première at American Music Theater

Festival in Philadelphia (April 1993); reopened in New York (Nov. 1993), before touring here and abroad.

KRAKEN

The Cell—a work-in-progress left unfinished when KRAKEN discontinued (for an account of it, however, see *Take Up the Bodies*)

The Uncontrollable Mystery (1978)

Crooked Eclipses (1977)

Elsinore (1976)

Return and Recall: Initiative and Reactions (1975), improvisations leading to a musical composition by Stuart Smith, scoring “performance systems”

The Donner Party, Its Crossing (1974)

Seeds of Atreus (1973)

Invitation to a Burning (1973)—recently issued, “Great Wails for Herbert Blau,” composed by Ronald A. Pelligrino for this event, an antiwar protest I organized at Oberlin College, when KRAKEN was in residence there: In *Emergent Music and Visual Music: Inside Studies*. Electric Arts Productions, 2010: CD 2.

The Enemy: Evolution of a Work Now Abandoned (1972)—a demonstration project reflecting on and extending the original training process of the group; excerpts performed

Repertory Theater of Lincoln Center

Wilford Leach, *In Three Zones* (1966)--new play

Jean-Paul Sartre, *The Condemned of Altona* (1966)--American première

Georg Büchner, *Danton's Death* (1965)

The Actor's Workshop of San Francisco

Anton Chekov, *Uncle Vanya* (1964)

Aristophanes, *The Birds* (1964)

Max Frisch, *The Firebugs* (1964)

Maria Irene Fornes, *There! You Died* (1963)--new play (published as *Tango Palace*)

James Schevill, *The Master* (1963)--new play

Bertolt Brecht, *Galileo* (1963)

John Arden, *Serjeant Musgrave's Dance* (1962)--American première

George Bernard Shaw, *Major Barbara* (1962)

William Shakespeare, *King Lear* (1961)

Jean Genet, *The Balcony* (1961)

Eugene O'Neill, *A Touch of the Poet* (1960)

Friedrich Duerrenmatt, *Marriage of Mr. Mississippi* (1960)

Samuel Beckett, *Endgame* (1959)

Sean O'Casey, *Cock-a-Doodle Dandy* (1959)

Charles Morgan, *The River Line* (1958)

Herbert Blau, *A Gift of Fury* (1958)--new play
Eugene O'Neill, *The Iceman Cometh* (1958)
Jean Anouilh, *The Waltz of the Toreadors* (1958)
James Schevill, *The Bloody Tenet* (1957)--new play
Charles Morgan, *The River Line* (1957)
Samuel Beckett, *Waiting for Godot* (1957)--invited by the State Department to represent the United States at the Brussels Exposition (1958) and the Seattle World's Fair (1960)
Sean O'Casey, *The Plough and the Stars* (1956)
Bertolt Brecht, *Mother Courage* (1956)--American première
David Mark, *Captive at Large* (1955)--new play
Tennessee Williams, *Camino Real* (1954)
Arthur Miller, *The Crucible* (1954)
Sophocles, *Oedipus the King* (1954)
Maître Pierre Patelin (1954)
The Farce of Master Pierre Patelin (1954)
Christopher Fry, *Venus Observed* (1953)
Tennessee Williams, *Summer and Smoke* (1953)
Anton Chekov, *The Cherry Orchard* (1952)
John Millington Synge, *The Playboy of the Western World* (1952)

Plays Written, and Other Texts Prepared (only those performed)

Crooked Eclipses (1977)—subtitled: *A Theatrical Essay on Shakespeare's Sonnets*
Elsinore (1976)—a text derived from *Hamlet*, with other material, prepared as an "analytical scenario" (see Publications)
The Donner Party, Its Crossing (1974)
Seeds of Atreus (1973)—a collaged text, derived from the *Oresteia*
Telegraph Hill (1961)
A Gift of Fury (1957)
Georg Büchner, *Danton's Death*--a translation, for production by the Repertory Theater of Lincoln Center (1965)

Theater Architecture

Design in Steel Award, 1973, for Modular Theater at California Institute of the Arts (with Jules Fisher and Thornton Ladd), completed 1971.

Articles on the Modular Theater in *Architectural Record*, April 1973; *L'architecture d'aujourd'hui*, Oct./Nov. 1970; *Theater Crafts*, Nov./Dec. 1973.