Douglas Eacho

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ACADEMIC EMPLOYMENT

2020 -   **University of Toronto**, Toronto, ON
                Assistant Professor, Teaching Stream, CLTA
                Centre for Drama, Theatre, and Performance Studies

2018-2020   **Stanford University**, Stanford, CA
                Instructor
                Department of Theater & Performance Studies

EDUCATION

2020   **Stanford University**, Stanford, CA
                Ph.D., Theater and Performance Studies
                Committee: Branislav Jakovljević (chair), Matthew Wilson Smith, Aileen Robinson, & Fred Turner
                Dissertation: "Auto-Play: The Automation of Performance Action, Writing, and Control."

2011   **Brown University**, Providence, RI
                B.A., Theatre Arts and Performance Studies & Philosophy

PUBLICATIONS

Book Manuscript

                Command Performance: Theatre, the Automatic, and the Limits of Capital.
                In progress.

Refereed Journal Articles

2025   "Drama's Machinations," Contribution to forum on Alisa Zhulina's
                Theater of Capital: Modern Drama and Economic Life, *MLN*. Proposal
                invited and accepted.
2024   "Immediacy and Exchange: The Market Theory of Performance"
                Journal of Dramatic Theory and Criticism. In revision.
                "Introduction: Still Exhausted." Co-authored with Catie Cuan and
                Sydney Skybetter. *TDR 68.1*, pp.10-18
2023   "Performativity without Theatricality: Experiments at the Limit of
                Staging AI." *Theatre & Performance Design* 9.1-2, pp.20-36
2021   "Scripting Control: Computer Choreography and Neoliberal
                Performance." *Theatre Journal*, 73.3, pp.339-357

| 2018 | "Serial Nostalgia: Rimini Protokoll's *100% City* and the Numbers We No Longer Are." *Theatre Research International*, 43.2, pp.185-200. |

Book Chapters

| 2025 | "Theatre without Workers: Algorithmic, Robotic, and Mechanical Performance after 2008." *Posthuman Approaches to Political Economy: Dissident Practices*, ed. Lisa Moravec and Carmen Lael Hines. Bloomsbury. Proposal accepted. |
| 2024 | "Performing 'Arts and Technology' in Cold War America." *Routledge Companion for Performance and Technology*, ed. Maaike Bleeker & Norah Zuniga Shaw. In proofs. |

Reviews

2022	Double Review of Sofian Audry, *Art in the Age of Machine Learning* and Christin Essin, *Working Backstage: A Cultural History of Technical Theater Labor*. *TDR* 66.3, pp.171-174.
2021	"Web-Dance's Era of Ecstasy." Review of Harmony Bench, *Perpetual Motion: Dance, Digital Cultures, and the Common*. *Performance Research*, 25.5. pp.143-44.
2020	Review of James Harding, *Performance, Transparency, and the Cultures of Surveillance*. *Theatre Survey*, 61.1. pp.150-152.
2019	Review of Thea Brejzek & Lawrence Wallen, *The Model as Performance: Staging Space in Theatre and Architecture*. *Theatre and Performance Design*, 5.3-4. pp.316-317.
	Review of Miriam Felton-Dansky, *Viral Performance*. *Theatre Journal*, 71.4. pp.246-247.

EDITORIAL

| 2024 | "Still Exhausted: On Digital Performance and Labor." *TDR*. Co-edited special issue with Catie Cuan and Sydney Skybetter. In press. |

GRANTS AND AWARDS

2019	Centennial Teaching Award for Graduate Instruction
2018	Pigott Scholars Program Dissertation Fellowship
	Graduate Research Opportunity Grant in Modern British History and Culture
2017	Medicine & The Muse: Frankenstein@200 Grant for "Revisiting Radiohole's *Inflatable Frankenstein*"
2016	Dean's Office Grant for International Language Study

CONFERENCE ACTIVITY

Plenaries and Invited Talks

| 2023 | "Automatic Performance and Stagnant Capital: Posthuman Theatre after 2008." Technische Universität Wien, Vienna, Austria. December 4. |

2022	" 'A Dramatic Presentation is thus a Control System': Cybernetic Theatres and Automatic Performatives." King's College London, May 6.
2021	"What Was Computer Choreography?" Ecstatic Choreographies: Dance In and Out of Time. Plenary address to the American Society for Theatre Research (ASTR). San Diego, CA. October 30.
2020	"A Brief History of (Mainframe) Computer Choreography." Conference of Research on Choreographic Interfaces, Brown University. March 7.

Panels Organized

2020	"The Assembly Line: Mechanical Re/Production in Theatre." Panel Convenor. Association for Theatre in Higher Education (ATHE) Conference. Online. July 31.
2019	"Theories of Design, Theories for Design." Panel Convenor. ATHE. Orlando, FL. August 10.

Papers Presented

2024	"Antinomies of the Automatic: Modernist Legacies in Theatrical Control." Modern Language Association, "Labor, Institutions, and Infrastructure." Philadelphia.
2023	"Computers, Performance, Capital." Anchoring Historiographies Working Group, ASTR. Providence, RI. Nov 9-12.
	"In the Shoals Between Media and Performance: Rebecca Schneider's (Im)edia Theory." Canadian Association for Theatre Research (CATR). Halifax, Canada. June 16.
2022	"No Margin for Error: Notes towards a Theory of QLab." Intermediality Working Group, International Federation for Theatre Research (IFTR). Reykjavik, Iceland, June 22.
2021	"Throwaway Expansion: Automation, Environmental Performance, and the Inflatable Dome." Intermediality Working Group, IFTR. Online. July 13.
2020	"The Glass Cage: Inertia and the Theatres of Raymond Roussel." Fizzles, Flops, and Failures. ATHE. Online. August 1.
	"Automated Writing: When Computers Created Choreography, 1964-78." The Assembly Line: Mechanical Re/Production in Theatre. ATHE. Online. July 31.
2019	"Magnetic Attractions: Fascism, Automation, and a Theater that Performed Itself." Right Wing Publics Working Group, ASTR. Arlington, VA. November 16.
	"On Material Semiotics and the Digitization of Light Boards." Theories of Design, Theories for Design. ATHE. Orlando, FL. August 10.
	"Automatic Theaters: Ian Cheng's *Emissaries* and the Live-Stream Economy." Intermediality Working Group, International Federation for Theatre Research. Shanghai, China. July 9.
2018	"An Emissary of Repose." Theater in the Age of Pervasive Media Working Group, ASTR Forum at La Jolla. San Diego, CA. November 16
2017	"Wanting Becoming Data: The Ordinary Metropolis of *100*%." Performing Extra / Ordinary Bodies of Data and Surveillance Working Group, ASTR. Atlanta, GA. November 18.
	"Theatricality and Repose: on Hou Hsiao-Hsien." Berkeley/Stanford Symposium, San Francisco Museum of Modern Art. April 8
2016	"The Mirror, the Tower: on the Metropolitan Erotics of Character Creators." Video Games Working Group, ASTR. Minneapolis, MN. November 6.

CAMPUS TALKS & PANELS

2023	*Interpolations 1* (Organizer). Academic symposium on performance and computation. October 21.
	"Theatre without Workers: Automatic Performance after 2008." CDTPS Colloquium Series. February 13.
2022	"Technology & Theatre History." Introduction to Drama, Theatre, and Performance Studies. Dr. Seika Boye, November 23.
2021	"Scripting Control: Computer Choreography and Neoliberal Performance." Institute of Dance Studies Keynote, Centre for Drama, Theatre, & Performance Studies, University of Toronto. March 5.
	"Enchanting Infrastructures: New Approaches to A.I." Panel organizer and moderator. BMO Lab, University of Toronto, February 5.
2020	"Hacking Choreography with Kate Sicchio." Organizer and respondent. BMO Lab, University of Toronto, December 2.
	"A.I. as Foil: Exploring the Co-Evolution of Art and Technology." Panel participant. BMO Lab, University of Toronto, October 9.
2019	"'A Repulsive Proposal at Best': Computer Choreography & Gendered Labor." Digital Aesthetics Research Colloquium, Stanford. May 14.
2017	"Democracy, Transparency, and the Happening." Materialities Colloquium, Stanford. October 25.
	"Posthuman Pleasures and Perils: on Character Creators." Theater & Performance Studies Graduate Symposium, Stanford. February 2.

TEACHING

University of Toronto

Introduction to Theatre, Drama, and Performance Studies (UG lecture class)	Fall-Spring 2023-2024
MA Thesis (MA Seminar + Supervision)	Spring-Summer 2024
Directing II (UG practice)	Spring 2024
Introduction to Theatre, Drama, and Performance Studies	Spring 2023
MA Thesis	Spring-Summer 2023
Postindustrial Performance (Ph.D. Seminar)	Spring 2022
Theatre and Emerging Technologies (Grad/Undergrad Seminar)	Spring 2022
Directing II	Spring 2022
Introduction to Theatre, Drama, and Performance Studies (MA Seminar)	Fall 2021
Robots, Automata, and Avatars (UG seminar)	Fall 2021
Theatre and Emerging Technologies (Ph.D. Seminar)	Spring 2021
Performing at a Distance (UG practice)	Spring 2021
Performing the City (UG seminar)	Fall 2020

Stanford University

Computers & Performance	Spring 2020
Acting for Non-Majors	Summer 2018

Teaching Assistant: Introduction to Dance Studies (Dr. Janice Ross, 2020), All That Jazz: The Rhetoric of American Musical Theater (Dr. Wendy Goldberg, 2019), Introduction to Comparative Studies in Race and

Ethnicity (Dr. Jenniver DeVere Brody, 2019), The Actor/Director Dialogue (Dr. Rush Rehm, 2019), Introduction to Psychoanalysis as a Critical Method (Dr. Peggy Phelan, 2018), American Family Drama (Dr. Peggy Phelan, 2018)

ADVISING AND MENTORSHIP

Ph.D. Dissertation Committee Member:

2023	Cassandra Silver. "Getting In on the Action: Intermedial Technology and the Empowered Spectator."

Directed Independent Studies:

2023	Soykan Karayol & Martin Austin (PhD), "Karl Marx"
2023	Monica Walsh (MA), "Experiments in Cabaret, 1848-2020"
2023	Andrei Liga (MA), "Historiography of Modernist Avant-Garde Performance"
	Note: in the Toronto CDTPS MA Program, Master's theses are supervised through a class taught by one faculty member. In that teaching capacity in 2023 and 2024, I supervised or am supervising fifteen MA theses on topics across the discipline.

SERVICE TO PROFESSION

2023	Article manuscript referee, *TDR*
2022	Article manuscript referee, *International Journal of Performance Arts and Digital Media*
2021	Article manuscript referee, *International Journal of Performance Arts and Digital Media*

SERVICE

2023-24	Chair, Subcommittee on MA Thesis Reforms
2023-24	Coordinator, Performance Infrastructures @ the BMO Lab (Lecture Series)
2023-24	Faculty Advisor, FOOT (Graduate Student Conference)
2021-22; 23-24	Graduate Admissions Committee
2021-	Programming Committee
2021-	Voting Representative, Arts & Sciences Academic Council.
2020-	Assistant Director, Academic. BMO Lab in Creative Research in the Arts, Performance, Emerging Technologies, and A.I.
2020-	Coordinator, Diagonal @ BMO Lab: Interdisciplinary Reading Group in Critical Study of A.I.
2022-23	Faculty Coordinator, Working Group on Performance Cultures of the Web
2022-23	Coordinator, Performance Capture @ the BMO Lab (Lecture Series)
2018	Graduate Student Representative to Search Committee for New Faculty Member (Open Field, Tenure-Track)
	Graduate Student Representative to Search Committee for New Faculty Member in Direction and Devising (Tenure-Track)
2017-20	Founder and Co-Coordinator of the Digital Aesthetics Workshop, a Geballe Research Workshop at the Stanford Humanities Center (lead coordinator 18-19)

2017-18	Graduate Student Representative
2016-18	Founder and Co-Coordinator, Critical Software Workshop, supported by Student Projects for Intellectual Community Enhancement
2016-18	Founding Co-Director, Stanford Nitery Experimental Theater
2016-17	Graduate Student Secretary
2015-18	Coordinator, "Live on Screen" film series

PUBLIC SCHOLARSHIP

2023	Interviewed for episode of *Dances with Robots*, a podcast produced by Brown University's Centre for Research on Choreographic Interfaces.
	Host and lecturer, AI Salons @ the BMO Lab (two-part series).
	Invited workshop on Marx's *Capital* to devised theatre group Nightswimming, Toronto.
2022	"Image without End: USCO and American Empire," Invited talk at Aga Khan Museum, Toronto.
2021	Moderator. "Closer with Dance and Science: Liz Santoro & Pierre Godard," Nuit des Idées, l'Institut Français and Consulat Général de France à Toronto.

DIRECTING AND DRAMATURGY

2017	*Fear of a Lonely Planet*. Concept and direction. Nitery Experimental Theater, Stanford TAPS.
	The Tempest, by William Shakespeare. Co-dramaturg. Pigott Theater, Stanford TAPS. dir. Amy Freed.
2015	*Foxtrot Foxtrot Whiskey*. Concept and direction. Center for Performance Research (CPR), Brooklyn.
2014	*Major League Baseball*. Concept and direction. Judson Memorial Church, New York City.
	Science Fiction. Concept and direction. CPR, Brooklyn.
	Someday This Country. Concept and direction. CPR, Brooklyn.
2013	*Ocean Kingdom* (from Shakespeare's *Pericles*.) Magic FutureBox, Brooklyn.

LANGUAGES

English • French