

Adin Walker

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EDUCATION

September 2020 -
Spring 2025 (expected) PhD Stanford University, Theatre and Performance Studies
Minor in Feminist, Gender, and Sexuality Studies
Minor in Comparative Studies in Race and Ethnicity

Dissertation: “Coming In: Queer Interiority in American Musical Theater 1996 - 2022”
Committee: Peggy Phelan (chair), Branislav Jakovljević, Usha Iyer

May 2016 B.A. Princeton University, English

RESEARCH AND ACADEMIC TEACHING AREAS

US Drama and Musical Theatre; Queer, Feminist, and Transgender Studies; Global Performance Histories; Global Queer Cinemas; US HIV/AIDS Activism; Climate Humanities

CREATIVE WORK AND PRACTICE-BASED TEACHING AREAS

Directing; Choreography; Dramaturgy; New Play and Musical Development; Reimagined Revivals; Bunraku and Marionette Puppetry

PUBLICATIONS

Peer-Reviewed Journal Articles

November 2023 *TSQ: Transgender Studies Quarterly*. “Lulu ‘Works the Trapeze’: Producing the Modern, Western Sex/Gender System in Nineteenth-Century Aerial Arts.” Anniversary Issue. ed. Francisco J. Galarte, Jules Gill-Peterson, and Abraham Weil. Duke UP.

Forthcoming July 2024 *Theatre Topics*. “Shaping Lives, Shaping Work: Julio Torres’ Queer Comic Labor.” Special Issue: “Comedy and Embodiment.” ed. Katelyn Hale Wood, Matthew McMahan, Grace Overbeke, and Maria de Simone. Johns Hopkins UP.

Forthcoming July 2024 *New Review of Film and Television Studies*. “Flowers, Concrete, Water: Care and Precarity in Tsai Ming-liang’s: *I Don’t Want to Sleep Alone* (2006).” ed. Matt Connolly. Taylor & Francis.
Awarded the 2023 Chris Holmlund Graduate Student Writing Prize by the Queer and Trans Caucus of the Society for Cinema and Media Studies (SCMS)

Chapters in Peer-Reviewed Academic Books

Forthcoming Fall 2024 *Milestones in Queer U.S. Theatre*. “The Twenty-First Century: Queer Theatre and the Law.” ed. Dennis Sloan. Routledge.

Academic Book Reviews

Jan 2024 *GLQ: Journal of Gay and Lesbian Studies*. “Film as Queer Disorientation.” Review of *Cruisy, Sleepy, Melancholy: Sexual Disorientations in the Films of Tsai Ming-liang* by Nicholas de Villiers (2022). ed. Durba Mitra. Duke UP.

Editorial and Curation

2024 - 2025 Managing Editor of *Occasion: An Interdisciplinary Journal in the Humanities*, published by the Stanford Humanities Center. ed. Héctor Hoyos.

2020-2021 Co-curator and editor of essay series by arts leaders on the future of the arts with a focus on anti-racism. *3Views on Theater*.

FELLOWSHIPS, AWARDS, & GRANTS

2023 Holmlund Graduate Student Writing Prize awarded by the Queer and Trans Caucus of the Society for Cinema and Media Studies (SCMS) and the *New Review of Film and Television Studies*

2023 Stanford Center for Teaching and Learning “GREAT” Grant (“Graduate Resources for Equity and Access in Teaching”)

2022 - 2025 Stanford Haas Center for Public Service “RAISE” Fellowship (“Research, Action, Impact through Strategic Engagement”)

2021-2023 Stanford Office of the Vice Provost of Graduate Education Diversity and Inclusion Innovation Fund

2022 ATHE (Association for Theatre in Higher Education) Travel Award for presenting on the Directing Focus Group Debut Panel

2020 - 2025 Stanford School of Humanities and Sciences Denning Family Graduate Student Fellowship for the Arts

2018 Oregon Shakespeare Festival Directing Fellowship

2017 Chautauqua Theater Company Directing Fellowship

2016 Princeton Inaugural Recipient of Music Theatre Award

2015 Princeton English Department award to study abroad at Oxford

TEACHING

[*Designates Instructor of Record]

Stanford University

- 2024* “Introduction to Queer Theory”
Feminist, Gender, and Sexuality Studies Program
Co-Instructor with Namrata Verghese
- 2023 - 24 “World Theatre History”
Theatre & Performance Studies Department
Teaching Assistant for graduate seminar surveying global histories
of theatre and performance
Lead Instructor: Matthew W. Smith
- 2023* “The Art of Circus”
Summer Arts Intensive in collaboration with Stanford Live
Co-Instructor with Aleta Hayes
- 2023 - 2024 Writing Center Tutor Training
Teaching Assistant for course prioritizing anti-racist pedagogy
Instructors: Zandra L. Jordan (director of the Stanford Hume
Center for Writing) and Tesla Schaeffer (associate director of the
Stanford Hume Center for Writing)

Academic Advising

- 2021-2024 Writing Tutor and Graduate Writing Tutor Coordinator: Program
in Writing and Rhetoric and Stanford Hume Center for Writing
- 2022-2023 Undergraduate Honors Thesis Advisor: Honors in the Arts

CONFERENCE PRESENTATIONS AND INVITED LECTURES

- April 2024 In-Conversation with Huang-Ruo and Basil Twist onstage at
Bing Concert Hall to discuss their collaboration on *The Book of
Mountains and Seas*, presented by Stanford Live.
- March 2024 “Puppetry and Climate Justice Performance.” Guest workshop for
“Research Methods” course by Megan Nicely. University of San
Francisco Department of Performing Arts and Social Justice
- November 2023 “*Cats* at the Edges of Life, Edges of Performance: HIV/AIDS
Backstage and Musical Theater’s Convening with the Dead.”
Musical Theatre Working Group, ASTR (American Society for
Theatre Research)
- October 2023 “Puppetry and Climate Justice Performance: Phantom Limb

	Company's <i>Falling Out</i> (2018)." Guest lecture for "Eco-Theater" course by Daniel Larlham. UC Berkeley Department of Theatre, Dance, and Performance Studies
September 2023	"Julio Torres's Queer Comic Labor in <i>My Favorite Shapes</i> (2019)." Comedy and Embodiment Symposium at Massachusetts Institute of Technology
March 2023	"HIV/AIDS Backstage." Guest lecture for "Art in the Metropolis" course by Jean Ma. Stanford Art and Art History
December 2022	"Nineteenth-Century Aerial Arts, Early Cinema, and the Modern Sex/Gender System." Bay Area Circus Studies Symposium. Co-Organizer in collaboration with Stanford, SF Circus Center, Club Fugazi, 7 Fingers, and Kinetic Arts Center
July 2022	"Queer Friendship and New Play Development: Yilong Liu's <i>PrEP Play, or Blue Parachute</i> and Esperanza Rosales Balcárcel's <i>When the Party's Over</i> ." Debut Panel, ATHE
February 2021	"OnlyFans and Covid's Queer Archives." Featured Panel: "Digital Touch." Graduate Student Conference: <i>Contact – Performing Proximity</i> , UCLA Center for Performance Studies

RESEARCH ASSISTANTSHIPS

2023 - 2024	Diana Looser; Theatre & Performance Studies, Stanford Assisted on fieldwork to the Salton Sea in Southern California; created literature reviews pertaining to beaches and performance, discard studies, and queer beach histories
2023	Branislav Jakovljević; Theatre & Performance Studies, Stanford Assisted on early coverage of environmental humanities and engagements with scholars in the field

SERVICE

Stanford University

2021-2023	Professional Development Coordinator: Curated and moderated events pertaining to professional development with Stanford graduate faculty, alumni, and external faculty in the humanities
2022 - 2023	Co-Curator: <i>First Fridays</i> , a Performance Studies Lecture Series

Non-Profit Arts Organizations

2023	Public Theater Emerging Writers Group, Selection Panelist, NY
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2021 - 2023 New Harmony Project, Selection Panelist, IN
2021 - 2023 Playwright's Center, Selection Panelist, MN

SELECT CREATIVE WORK

Director

- 2023 *Data Queen* by Adam Ashraf Elsayigh, world premiere as part of Golden Thread Theatre's ReOrient Festival, SF
- 2022 *PrEP Play, or Blue Parachute* by Yilong Liu, world premiere production with New Conservatory Theater Center, SF
- 2022 *When the Party's Over* by Esperanza Rosales-Balcárcel, lab produced by Stanford University Theatre and Performance Studies and TheaterWorks Silicon Valley
- 2022 *Three Days Book* by Khiyon Hursey, Music and Lyrics by Hursey, Julian Hornik, and Mark Sonnenblick, lab produced by Stanford University Theatre and Performance Studies
- 2019 *The White Dress* by Roger Q. Mason, Off-Broadway production with Access Theater, NYC
- 2018 *Not Medea* by Allison Gregory, regional premiere production with Art House, NJ
- 2018 *Grace, or the Art of Climbing* by L M Feldman, regional production with Art House, NJ
- 2017 *One Arm* by Moisés Kaufman, production with Chautauqua Theater's MFA Conservatory, NY
- 2017 *SHEL* by Noah Kieserman, lab produced by Strathmore Performing Arts and Arena Stage (DC)
- 2016 *Gruesome Playground Injuries* by Rajiv Joseph, Off-Broadway production TheaterLab, NY

Choreographer

- 2022 *Indecent* by Paula Vogel, dir. Lisa Rothe, Chautauqua Theater, NY
- 2020 *Indecent* by Paula Vogel, dir. Josh Hecht, Artists Rep. Theater and Profile Theater, OR
- 2020 *The Measure of Innocence* by Anya Pearson, Bag&Baggage, OR
- 2019 *Storming Heaven*, based on novel by Denise Giardina, West Virginia Public Theater, WV
- 2017 *Workshop!* dir. Louisa Thompson & Flako Jimenez, New Victory LabWorks, NY
- 2017 *Romeo & Juliet*, dir. Dawn Monique Williams, Chautauqua Theatre, NY
- 2016 *Normativity* by Jaime Jarrett, dir. Mia Walker, New York Musical Festival, NY

Phantom Limb Company: Movement Director and Associate Director for dance, puppetry, climate-justice theater company

- 2019 *12 Angry Animals*, mainstage production following 10-week residency, NYU Tisch
- 2018 *Falling Out*, world premiere at OZ Arts Nashville, NY Premiere at Brooklyn Academy of Music (BAM) Next Wave Festival, subsequent performances at the Kennedy Center; Cover for *American Theatre's* 2020 issue on Theater and Climate Change

Associate Director / Associate Choreographer / Assistant Director

- 2019 *A Face in the Crowd* by Sarah Ruhl & Elvis Costello, directed by Rebecca Taichman, Public Theater NY
- 2018 *The Way the Mountain Moved* by Idris Goodwin, directed by May Adrales, Oregon Shakespeare Festival
- 2018 *Indecent* by Paula Vogel, directed by Wendy Goldberg, choreo. by Yehuda Hyman, Guthrie Theater, MN
- 2017 *Orange Julius* by Basil Kreimendahl, directed by Dustin Wills, Rattlestick Theater, NY
- 2017 *Hir* by Taylor Mac, directed by Shana Cooper, Woolly Mammoth Theater, DC
- 2014 *A Midsummer Night's Dream* by Shakespeare, directed by Shana Cooper, CalShakes, CA