

# Adin Walker

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## EDUCATION

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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

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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

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

## PUBLICATIONS

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### 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 Life, Shaping Work: Julio Torres’s 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 *Occasion: An Interdisciplinary Journal in the Humanities*, Managing Editor, Stanford Humanities Center, ed. Héctor Hoyos.

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

### FELLOWSHIPS, AWARDS, & GRANTS

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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]

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### Stanford University

Spring 2024\*

#### **“Introduction to Queer Theory”**

Feminist, Gender, and Sexuality Studies Program,  
Co-Instructor with Namrata Verghese

Fall 2023, Winter 2024

#### **“World Theatre History”**

Theatre & Performance Studies Department,  
Teaching Assistant for graduate seminar surveying global histories  
of theatre and performance,  
Lead Instructor: Matthew W. Smith

Summer 2023\*

#### **“The Art of Circus”**

Summer Arts Intensive in collaboration with Stanford Live,  
Co-Instructor with Aleta Hayes

Spring 2023, Spring 2024

#### **Writing Center Tutor Pedagogy Seminar**

Teaching Assistant for course prioritizing anti-racist writing and  
rhetoric pedagogy,  
Instructors: Zandra L. Jordan and Tesla Schaeffer

### 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

## CONFERENCES, INVITED LECTURES, and ARTIST INTERVIEWS

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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

**Guest workshop:** “Puppetry and Climate Justice Performance” for  
course titled “Research Methods” led by Megan Nicely. University  
of San Francisco Department of Performing Arts and Social Justice

November 2023

**Working Group Presentation:** “*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), led by Stacy Wolf  
and Ryan Donovan

October 2023

**Guest Lecture:** “Puppetry and Climate Justice Performance:

Phantom Limb Company's *Falling Out* (2018)" for course titled "Eco-Theatre" led by Daniel Larlham. UC Berkeley Department of Theatre, Dance, and Performance Studies

September 2023

**Working Group Presentation:** "Julio Torres's Queer Comic Labor in *My Favorite Shapes* (2019)." Comedy and Embodiment Symposium at Massachusetts Institute of Technology

March 2023

**Guest Lecture:** "HIV/AIDS Backstage" for "Art in the Metropolis" course by Jean Ma. Stanford Art and Art History

December 2022

**Conference Presentation:** "Nineteenth-Century Aerial Arts, Early Cinema, and the Modern, Western Sex/Gender System." Bay Area Circus Studies Symposium. Served as co-organizer of symposium in collaboration with Stanford, SF Circus Center, Club Fugazi, 7 Fingers, and Kinetic Arts Center

July 2022

**Conference Presentation:** "Queer Friendship and New Play Development: Yilong Liu's *PrEP Play, or Blue Parachute* and Esperanza Rosales Balcárcel's *When the Party's Over*." Debut Panel, Directing Focus Group, ATHE

February 2021

**Conference Presentation:** "OnlyFans and Covid's Queer Archives." Featured Panel: "Digital Touch." Graduate Student Conference: *Contact – Performing Proximity*, UCLA Center for Performance Studies

## **RESEARCH ASSISTANTSHIPS**

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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**

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**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:** *First Fridays*, a Performance Studies Lecture Series

## Non-Profit Arts Organizations

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

## SELECT CREATIVE WORK

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### 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