

JAMES R BALL III

Curriculum Vitae

15 May 2022

School of Performance, Visualization & Fine Arts
Texas A&M University, MS 4240
College Station, TX 77843
jimball@tamu.edu

EDUCATION:

2012 PhD, Performance Studies, New York University
2007 MA, Performance Studies, New York University
2004 BA, Film Studies, Columbia University

ACADEMIC APPOINTMENTS:

2022 – Present Texas A&M University; School of Performance, Visualization, and Fine Arts
Associate Professor
2021 – 2022 Texas A&M University; Department of Performance Studies
Associate Professor
2015 – 2021 Texas A&M University; Department of Performance Studies
Assistant Professor
2014 – 2015 University of Maryland; Department of English
Lecturer
2013 – 2015 University of Maryland; School of Theatre, Dance, and Performance Studies
Visiting Assistant Professor
2010 – 2013 New York University; Departments of Drama, Performance Studies
Adjunct Instructor

ADMINISTRATIVE APPOINTMENTS:

2022 – Present Texas A&M University; School of Performance, Visualization, and Fine Arts
Assistant Dean for Industry and Community Engagement
Executive Director of the Visual and Performing Arts Center
2020 – Present Texas A&M University; Academy for the Visual and Performing Arts
Director
2018 – 2020 Texas A&M University; Department of Performance Studies
Director of Undergraduate Studies

RESEARCH FIELDS:

Political spectatorship; performance and politics; diplomatic performance; interactive and immersive aesthetics; performance and the law.

TEACHING FIELDS:

Theories of performance studies; political theatre; art activism; performance and the law; contemporary performance; collaborative creation and devising.

PUBLICATIONS:

Book

2020 *Theater of State: A Dramaturgy of the United Nations* (Evanston, IL: Northwestern University Press).
Reviewed in: *TDR: The Drama Review* (Summer, 2021; Vol. 65, No. 2, 185-187), *The Journal of Dramatic Theory and Criticism* (Fall, 2021; Vol. 36, No. 1,

239-241), *H-Diplo* (January, 2022; Review Essay 406, <https://hdiplo.org/to/E406>).

Articles in Refereed Journals

- 2020 “Editorial Introduction: The Zoom Function,” co-authors Weiling He and Louis G. Tassinary. *International Journal of Performance Arts and Digital Media*, Volume 16, Issue 3: 221-225.
- 2020 “Spectatorship at the Border: Watching *Pancho Villa From a Safe Distance*,” *The Journal of Dramatic Theory and Criticism*, Volume 34, Number 2 (Spring): 27-51.
- 2018 “Eye Contact: Mesmeric Revelations in Baltimore,” *TDR: The Drama Review*, Volume 62, Number 4 (T240): 81-104.
- 2017 “Inhabiting Empathy: Locating the *Verfremdungseffekt* in an Era of Immersion,” *Brecht Yearbook*, Volume 41: 270-289.
- 2013 “Staging the Twitter War: Toneelgroep Amsterdam’s *Roman Tragedies*,” *TDR: The Drama Review*, Volume 57, Number 4 (T220): 163-170.
- 2012 “‘What Was the War Like?’ Experiencing *Surrender*, Talking with Josh Fox,” co-author, Gelsey Bell. *TDR: The Drama Review*, Volume 56, Number 2 (T214): 56-80.
- 2012 “The Live Archive of the World Stage: Engagement and Spectatorship in the United Nations Webcast,” *e-Misférica*, Volume 9, Issues 1 & 2. <http://hemisphericinstitute.org/hemi/en/e-misferica-91/ball>

Edited Volumes

- 2020 Special Issue: “The Zoom Function.” *International Journal of Performance Arts and Digital Media*, Volume 16, Issue 3. Co-edited with Weiling He and Louis G. Tassinary.

Chapters in Edited Volumes - Refereed

- 2016 “Proximity to Violence: War, Games, Glitch,” *Reframing Immersive Theatre: the Politics and Pragmatics of Participatory Performance*, James Frieze, Ed. London: Palgrave Macmillan. 229-242.

Chapters in Edited Volumes - Invited

- 2018 “Popular Musicking and the Politics of Spectatorship at the United Nations,” *Popular Music and Public Diplomacy: Transnational and Transdisciplinary Perspectives*. Mario Dunkel and Sina Nitzsche, eds. Bielefeld: Transcript Verlag. 255-276.

Reprints

- 2018 “Staging the Twitter War: Toneelgroep Amsterdam’s *Roman Tragedies*,” *Ivo Van Hove Onstage*, David Willinger, Ed. New York: Routledge. 304-309.

Book Reviews

- 2022 Review of *Scenes from Bourgeois Life*, by Nicholas Ridout, *Theatre Survey*, Volume 63, Number 1 (January): 128-130.
- 2021 Review of *Performing Flight: From Barnstormers to Space Tourism*, by Scott Magelssen, *Theatre Journal*, Volume 73, Number 4 (December): 588-590.

- 2021 Combined Review of *Shakespeare, Technicity, Theatre*, by W. B. Worthen, and *Shakespeare, Spectatorship and the Technologies of Performance*, by Pascale Aebischer, *TDR: The Drama Review*, Volume 65, Number 3 (T251): 170-3.
- 2020 Review of *Orchestrating Public Opinion: How Music Persuades in Television Political Ads for US Presidential Campaigns, 1952-2016* by Paul Christiansen, *the world of music (new series)*, Volume 9, Issue 1: 152-5.

Work In Press**Edited Volumes**

Performing Statecraft: the Postdiplomatic Theatre of Citizens, Sovereigns, and States. (London: Methuen Drama, Forthcoming 2022).

HONORS, GRANTS, AWARDS:

- 2021 – 2024 Ray A. Rothrock '77 Fellowship
College of Liberal Arts, Texas A&M University
- 2019 – 2022 The Crawley Family Faculty Fellowship in Performance Studies
Department of Performance Studies, Texas A&M University
- 2020 Virtual Workshop Grant, \$500
Academy for the Visual and Performing Arts, Texas A&M University
- 2020 Glasscock COVID-19 Micro-grant, \$500
Melbern G. Glasscock Center for Humanities Research, Texas A&M University
- 2020 Arts Enhancement Grant, \$7,500
Academy for the Visual and Performing Arts, Texas A&M University
Co-P.I. with Christine Bergeron (Dance), Carisa Armstrong (Dance), Jinsil Hwaryoung Seo (Visualization), Adam Seipp (History)
- 2019 Presidential Transformational Teaching Grant, \$60,000
Office of the President, Texas A&M University
Co-P.I. with Christine Bergeron (Dance), Carisa Armstrong (Dance), Adam Seipp (History)
- 2019 Arts Enhancement Grant, \$7,500
Academy for the Visual and Performing Arts, Texas A&M University
Co-P.I. with Christine Bergeron (Dance), Carisa Armstrong (Dance), Jinsil Hwaryoung Seo (Visualization), Adam Seipp (History)
- 2018 Common Ground Faculty Fellow, \$1,000
College of Liberal Arts, Texas A&M University
- 2017 Arts Enhancement Grant, \$7,500
Academy for the Visual and Performing Arts, Texas A&M University
- 2007 – 2011 Corrigan Fellowship, Graduate School of Arts and Sciences, NYU
- 2008 Graduate School of Arts and Sciences Travel Grant, NYU

CONFERENCE ACTIVITY:

- 2021 “Three Séances,” American Society for Theatre Research: After Repetition. San Diego, CA, October.
- 2019 “Theatres of Public Diplomacy,” Working Session Convener, American Society for Theatre Research: Theatre’s Many Publics. Arlington, VA, November.
- 2019 “Devising Justice at the International Criminal Court,” Performance Studies international #25: Elasticity. Calgary, Canada, July.
- 2018 “Watching Violence From a Safe Distance,” American Society for Theatre Research: Arousal—Theatre, Performance, Embodiment. San Diego, CA, USA, November. Conference canceled, work shared with working group electronically.
- 2018 “Epistemologies of Immersion: Metonymy and Spectatorship in Thanatourism,” Performance Studies international #24: Performance as Network: Arts, City, Culture. Daegu, Republic of Korea, July.
- 2017 “The Magic of the Data Body,” American Society for Theatre Research: Extra/Ordinary Bodies: Interrogating the Performance and Aesthetics of “Difference.” Atlanta, GA, USA, November.
- 2017 “Within Spectacular Politics,” Association for Theatre in Higher Education, Performance Studies Focus Group Pre-Conference: Spectacle. Las Vegas, NV, USA, August.
- 2017 “Theatricality and Empathy in Virtual Reality (VR) Spectacle,” Association for Theatre in Higher Education: Spectacle: balancing education, theory, and praxis. Las Vegas, NV, USA, August.
- 2017 “Staged Whispers: Autonomous Sensory Meridian Response (ASMR) Videos and Theatricality,” Performance Studies international #23: Overflow. Universität Hamburg, Hamburg, Germany, June.
- 2016 “Mesmeric Revelations in Baltimore,” American Society for Theatre Research: Trans-, Minneapolis, MN, USA, November.
- 2016 “Immersive Spectatorship in James Turrell’s Skyspaces,” Performance Studies international #22: Performance Climates, University of Melbourne, Melbourne, Australia, July.
- 2016 “Alienated and Relaxed: Locating the *Verfremdungseffekt* in an Era of Immersion”, *Brecht—Surveillance—Visibility*, session of the International Brecht Society at the convention of the Modern Language Association, Austin, TX, USA, January.
- 2015 “Secretary General Ban Ki-moon and the Politics of Participation,” Popular Music and Public Diplomacy, Dortmund, Germany, November.
- 2015 “Hamlet in the Security Council: Text, Space, and Institutional Memory at the United Nations,” Association for Theatre in Higher Education, Performance

Studies Focus Group Pre-Conference: Vital Memories, Montreal, QC, Canada, July.

- 2014 “Darfsteller Politics: Performing Robots and Presidential Elections,” American Society for Theatre Research: What Performs?, Baltimore, MD, USA, November.
- 2014 “Dreams of Engagement and Enforcement: Staging International Law,” Association for Theatre in Higher Education: Dream Acts, Scottsdale, AZ, USA, July.
- 2014 “Precarious Spectatorship at the International Criminal Court,” Law and Society Association Annual Meeting, Minneapolis, MN, USA, May.
- 2011 “The Trials of Gaius Baltar: *Battlestar Galactica* at the UN,” Performance Studies international #17: Camillo 2.0, University of Utrecht, Utrecht, Netherlands, May.
- 2010 “Diplomacy’s Public Faces,” Performance Studies international #16: Performing Publics, York University, Toronto, Canada, June.
- 2008 “Embodied Borders: Peacekeeping as Performance,” Performance Studies international #14: Interregnum – In Between States, University of Copenhagen, Copenhagen, Denmark, August.

INVITED PANELS:

- 2021 Featured Panelist, “‘Remember to React’: Performance Practices, Politics, and the Institution,” *Possessing a Common Logic*, Houston, Texas, April.
- 2019 Panel Chair, “Memorials: Tourism or Activism,” Performance Studies international #25: Elasticity, Calgary, Canada, July.
- 2014 Featured Speaker, “*The Threepenny Opera* Tweet Up,” Signature Theatre, Arlington, VA, May.
- 2014 Featured Panelist, “Between Theatre and Politics: *The Memo* as Dissidence,” Single Carrot Theatre, Baltimore, MD, April.

CAMPUS TALKS

- 2022 Host, “Glasscock Book Brunch: *Marking Time*, by Nicole R. Fleetwood,” Texas A&M University, College Station, TX, February.
- 2021 Keynote, Liberal Arts Development Council Fall Meeting, “*Growing Harmony*,” Texas A&M University, College Station, TX, October.
- 2021 Speaker/Author, Glasscock Center for Humanities Research, “Glasscock Book Chats: Dr. Leonardo Cardoso and Dr. James R. Ball III,” Texas A&M University, College Station, TX, March.

- 2015 Speaker, Department of Performance Studies Faculty Colloquium, “Secretary General Ban Ki-moon and the Politics of Participation,” Texas A&M University, College Station, TX, October.
- 2015 Host/Moderator, “Taylor Mac: The 20th Century Conversation,” The Clarice Smith Performing Arts Center, University of Maryland, College Park, MD, April.
- 2014 Featured Panelist, “*Twilight: Los Angeles, 1992* Talkback,” The Clarice Smith Performing Arts Center, University of Maryland, College Park, MD, May.

TEACHING EXPERIENCE:

Texas A&M University Department of Performance Studies

Graduate

“Theories of Performance Studies” – Graduate seminar on performance theory. (Fall 2021, Fall 2020, Fall 2018, Fall 2017)

“Spectacle and Performance” – Graduate seminar on political spectacle. (Fall 2020, Fall 2015)

Graduate Directed Study

Fall 2021, Patton Small, “Bakhtin and Performance”

Graduate Student Committees

Elizabeth Perry, Ph.D. Dissertation Committee, English

Astrid Lange, M.A. Performance and Portfolio Supervisor, Performance Studies

Walker Register, M.S. Thesis Committee, Visualization

2021, Kailey Belt, M.A. Thesis Supervisor, Performance Studies

2020, Grace Adinku, M.A. Thesis Committee, Performance Studies

2020, Edudzi Sallah, M.A. Thesis Committee, Performance Studies

2019, Elvis Bendaña Rivas, M.A. Thesis Supervisor, Performance Studies

2019, Brandon Kempf, M.A. Thesis Committee, Performance Studies

2019, Salvador Garcia, M.A. Thesis Committee, Performance Studies

2019, Hannah Sensenbrenner, M.S. Thesis Committee, Recreation, Park, and Tourism Sciences

2018, Breigha Adeyemo, M.A. Thesis Committee, Performance Studies

2016, Lydia Abell, M.A. Thesis Committee, Performance Studies

Undergraduate

“Creating Performance” – Upper level workshop on performance composition and devising. (Spring 2022, Spring 2021)

“Seminar in Performance Theory: Theories of Spectatorship” – Upper level seminar on theories of spectatorship and relevance to creative practices. (Fall 2020)

“Introduction to Performance Studies” – Introductory course on theories, methods, and practices in Performance Studies for majors and non-majors. (Spring 2020, Fall 2018, Fall 2017, Spring 2017, Fall 2016)

“Collaborative Performing” – Collaborative creation workshop with an emphasis on dramaturgy; staged *Mr. Burns, a post-electric play*, by Anne Washburn. (Fall 2019)

“Capstone Seminar: Performance as Research” – Capstone seminar for majors in their final year. (Spring 2018)

“Special Topics in Performance Studies: Interactive Theatre” – Seminar on spectatorship and participation in performance. Included honors section. (Spring 2017)

“Performing Literature” – Seminar on the relationship between page and stage. (Fall 2016, Spring 2016)

“Performance in World Cultures” – Historical and contemporary survey of global performance practices. Included honors section. (Spring 2018, Spring 2016)

Honors Undergraduate Research Scholars Supervision

2022, Olivia Parker, “To the Moon and Back: Cultural Consequences of George Méliès’s *Trip to the Moon*.”

2021, Olivia Parker, “Technologically Mediated Live Art and Performance During the COVID-19 Pandemic.”

2019, Corie Depue, “Bipartisanship Through the Eyes of the Supreme Court.”

2018, Rebecca Roberts, “Temporarily Machiavellian: Performing the Self on *Survivor*.”

Undergraduate Directed Study

Fall 2019, Joseph Ramsbacher, “Poetry as Performance.”

Fall 2018, Rodrigo Gonzales-Torres, “Environmental Scenography.”

Fall 2017, Braylie Harris, “Directing Theatre: Diadem Theatre presents *Proof*.”

UMD School of Theatre, Dance, and Performance Studies

Graduate

“Theatre of State and Government” – Independent study/supervised research with advanced doctoral candidate on performance, politics, and governance. (Spring 2014)

“Performance, Media, Technology” – Critical theory seminar investigating the impact of technology on our aesthetic, social, and political lives. (Fall 2013)

Undergraduate

“Histories and Theories of Interactive Theatre” – Seminar on strategies of participation, immersion, and simulation in theatre and performance. (Spring 2015)

“Subversive Cultures” – Large general education lecture course on subversive practices in art, politics, and everyday life. (Spring 2015)

“Center for Creative Collaboration” – Collaborative workshop on documenting live performance in scholarly, creative, and journalistic writing. (Winter 2015)

“Adaptation and Intertextuality” – Seminar on intercultural and transhistorical adaptations in theatre and the performing arts. (Fall 2014)

“Comedy and Laughter in Drama and Performance” – Seminar on the primary theories of comedy, comic genres, and laughter in performance. (Summer 2014)

“Carnival: Festive Culture and Performance” – A multi-disciplinary study of the history of carnival and its place in literary and performance genres. (Spring 2014)

“Text and Context in Western Theatre” – Introductory exploration of the social, political, and cultural development of theatre from Ancient Greece to the present. (Fall 2013)

“Un-American Theatre: Theatre, Democracy, and Dissent During the Cold War” – Theatre history and theory course on art and politics during the Cold War. (Fall 2013)

UMD Department of English

Undergraduate

“Professional Writing: Business Writing” – Advanced composition workshop. (Spring 2015, Fall 2014)

NYU Department of Drama

Undergraduate

“Un-American Theatre: Theatre, Democracy, and Dissent During the Cold War.” (Spring 2013)

“Studies in Shakespeare” – Survey of Shakespeare’s plays with an emphasis on performance theory for advanced undergraduates. (Fall 2012, Fall 2011, Fall 2010)

“Introduction to Theatre Studies” – Theatre and performance studies survey course for first year students, emphasizing drama theory, theatre history, and performance. (Spring 2012)

NYU Department of Performance Studies

Undergraduate

“Performance and Technology” – Undergraduate seminar examining of the impact of technology on the performing arts. (Fall 2011)

ADDITIONAL RESEARCH EXPERIENCE:

2009 – 2013 **Security Council Report** New York, NY
 Research Assistant
 Researched and wrote monthly forecasts (750–2000 words) on Security Council work in Africa, Europe, and the Middle East for web and print publication (<http://securitycouncilreport.org> and <http://whatsinblue.org>).

THEATRE EXPERIENCE:

2004 – 2006 **Two Distinct Motions** New York, NY
 Artistic Director
Arctic Project X (June 2006): Director.
Marat/Sade (August 2004): Director.

2002 – 2004 **The Guerrilla Theatre Organization** New York, NY and Washington, DC
 Founder, Director, Producer
Six Characters in Search of an Author (March 2004): Producer, Actor.
No Exit (August 2003): Director.
Picasso at the Lapin Agile (March 2003): Producer, Actor.
Peer Gynt (December 2002): Director.

SERVICE TO PROFESSION:

2022 *Latino Studies*, Manuscript Review
 2021 Fulbright Program – Poland, Graduate Student Application Review
 2020 *Journal of Dramatic Theory and Criticism*, Manuscript Review
 2020 Routledge, Manuscript Review
 2019 Fulbright Program – Poland, Application Review
 2019 *Theatre Topics*, Manuscript Review
 2018 – 2021 Texas Higher Education Coordinating Board, Drama/Performing Arts Field of Study Advisory Committee

2017 Routledge, Manuscript Review
2016 University of Massachusetts Press, Manuscript Review
2014 – 2015 Association for Theatre in Higher Education
 Performance Studies Focus Group, Member at Large

SERVICE TO UNIVERSITY AND DEPARTMENT:

Texas A&M University:

Academy for Visual and Performing Arts, Director, Spring 2022, Fall 2021, Spring 2021, Fall 2020
The Path Forward Working Group #8: Invest in heritage, culture, and art assets at Texas A&M,
Spring 2022.
The Path Forward Working Group #10: Visual and Performing Arts School, Spring 2022.
The Melburn G. Glasscock Center for Humanities Research, 22nd Glasscock Humanities Book Prize
Nominations Committee, Summer 2021.
Academy for Visual and Performing Arts, Advisory Board Member, Spring 2020, Fall 2019, Spring 2019,
Fall 2018, Spring 2018, Fall 2017.
Task Force on the Creative, Performing, and Visual Arts at TAMU, Spring 2020, Fall 2019.

Texas A&M University Department of Performance Studies

Curriculum Committee, Spring 2022, Fall 2021, Spring 2021, Fall 2020, Spring 2020, Fall 2019, Spring
2019, Fall 2018, Spring 2018, Fall 2017.
Kurrus Essay Award and Kurrus Family Scholarship in Film Studies, Judge, Fall 2021.
Director of Undergraduate Studies, Spring 2020, Fall 2019, Summer 2019, Spring 2019, Fall 2018,
Summer 2018, Spring 2018.
Head Search Committee, Spring 2017.
Student Success Committee, Spring 2017, Fall 2016.
Performance Theory and Practice Search Committee, Fall 2016.
Undergraduate Enhancement Events Committee, Spring 2016, Fall 2015.

UMD School of Theatre, Dance, and Performance Studies

Artist-in-Residence Committee, Spring 2014, Fall 2013.
Producer/Liaison, QuestFest Festival of Visual Theatre, Spring 2014, Fall 2013.
Dramaturg, The Festival of Subversive Artists and Minds, Spring 2015, Fall 2014.

NYU Department of Drama

Faculty Mentor, Student Production: *An Enemy of the People*, Spring 2012.

LANGUAGES:

French. Speaking, reading, writing: proficient.