

PANNILL CAMP – CURRICULUM VITAE

Chair, Performing Arts Department
Associate Professor of Drama, Washington University in St. Louis
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EDUCATION

- Ph.D. in Theatre and Performance Studies, Brown University, 2009.
- A.M. in Theatre and Performance Studies, Brown University, 2001.
- B.A in Writing, Rhetoric and Culture, University of Puget Sound, 1999.

UNIVERSITY TEACHING POSITIONS

Associate Professor of Drama, Performing Arts Department. Washington University in St. Louis. 2016-Present.

Assistant Professor of Drama, Performing Arts Department. Washington University in St. Louis. 2009-2016.

Postdoctoral Fellow, Humanities Center at Harvard University. Department home: History of Art and Architecture, 2008-2009.

LEADERSHIP

Chair, Performing Arts Department, Washington University in St. Louis, 2018--present.

Director of Graduate Studies for MA Degree Program in Theater and Performance Studies, 2015--2018.

FELLOWSHIPS AND AWARDS

- Weiner Research Fund Award, Humanities Center, Washington University in St. Louis, Awarded May 2017.
- Faculty Research Grant, Humanities Center, Washington University in St. Louis, for *Arts of Brotherhood: Eighteenth-Century French Freemasonry in Performance*. Awarded 2015.
- Joukowsky Family Foundation Outstanding Dissertation Award, for *Le Premier Cadre: Theatre Architecture and Objects of Knowledge in Eighteenth-Century France*. Awarded May 2009.
- Postdoctoral Fellowship, Humanities Center at Harvard, 2008-2009.
- Graduate Fellow, The Cogut Center for the Humanities at Brown University, 2007-08.
- Dissertation Fellowship, Brown University, 2006-07.

- Weston Award for Theater Directing, 2000-2001. Brown University Weston Family endowment for the creative arts.

BOOKS

The First Frame: Theatre Space in Enlightenment France (Cambridge Univ. Press, 2014)

This book explains a transformation in French theatre architecture during the second half of the eighteenth century that helped lay down the theoretical and practical foundations of modern theatre space. Examining dramatic theory, early experimental science, architecture theory, and visionary theatre designs, *The First Frame* argues that theatre architecture reform in France helped draw the representational frames of theatre and scientific experimentation into alignment.

- Honorary Mention, ATHE Outstanding Book Award 2015
- Short-list, Kenshur Prize in 18th-Century Studies
- **Reviews:** Arnold Aronson in *TDR* (<https://muse.jhu.edu/article/619201>); R. Darren Gobert in *Theatre Journal* (<https://muse.jhu.edu/article/606012/summary>); Joseph Harris in *H-France* (<http://www.h-france.net/vol15reviews/vol15no116harris.pdf>); Jeffrey Leichman in *Eighteenth-Century Studies* (<https://muse.jhu.edu/article/613459>); Thomas Wynn in *French Studies* (<https://muse.jhu.edu/article/657392>)

In Progress:

Performance and Social Theory

Performance studies owes a major debt to social theory. But contemporary scholars of theatre and performance are generally not aware of the specific lines of social thought that inform ideas such as broad-spectrum performance, performativity, and praxis. This book examines theatrical thinking and antecedents of performance theory in canonical social theorists including Montesquieu, Adam Smith, Karl Marx, Emile Durkheim, Max Weber, Gabriel Tarde, Georg Simmel, Talcott Parsons, Robert Merton, Kenneth Burke, Jürgen Habermas, and Erving Goffman. Envisioned as an introductory text to this area for graduate students, it also aims to clarify and historicize the concept of performance by tracing its connections to a major category of social scientific thought.

Arts of Brotherhood: French Freemasonry in Performance

This project examines a wide spectrum of performances linked to the fraternal society of freemasonry in Enlightenment France, which became the basis of North American Masonry, particularly the Scottish Rite. Intricate rituals gave structure to French Masonic lodge activity during the eighteenth century, but other, less esoteric performance forms also introduced masonry to a curious public. This book describes the central and defining social interactions mobilized by Freemasonry according to the conceptual vocabulary of theatre and performance history, illuminating the ritual actions,

role-play, spatio-temporal boundaries, *mise-en-scène*, and dramaturgical principles used in lodge settings. It also promises to unpack the experiences Masons sought in greater detail and with greater fidelity to primary sources than works guided by the concept of sociability have been able to do.

ARTICLES

Peer Reviewed Journals:

“Le Répertoire comme register de la transformation de l’espace,” *Littératures Classiques* (March-April 2018).

“The Poetics of Performance Nonevents,” *Journal of Dramatic Theory and Criticism* 32:2 (Spring 2018).

"Stage Arts of Brotherhood: Sentimental Dramaturgy and Eighteenth-century Franc-maçonnerie," *Philological Quarterly* 93.1, April 2015, pp. 117-38.

“Le coup d’œil du spectateur: Spectatorial Function and Stage Space in French Theatre Design, 1760-1784,” *Journal for Eighteenth-Century Studies*, 32:3, October, 2009, pp. 493-513.

“Theatre Optics: Enlightenment Theatre Architecture in France and the Architectonics of Husserl’s Phenomenology,” *Theatre Journal* 59.4. December 2007, pp. 615-33.

“The Trouble with Phenomenology,” *Journal of Dramatic Theory and Criticism* V. XIX. Fall 2004, pp. 79-97.

Other:

“‘*Belle Horreur*.’ Hubert Robert’s Architectural Fantasies and the Paris Opera Fire of 1781,” *Performance Research* 18.1, February 2013, pp. 56-63.

BOOK CHAPTERS

"Technologies of Performance," *The Cultural History of Theatre, Vol. 4: Enlightenment*. Edited by Mechele Leon. Series editors, Tracy C. Davis and Christopher Balme. Bloomsbury Press. 2017.

"Eighteenth-Century France," *The Routledge Companion to Scenography*. Edited by Arnold Aronson. Routledge. 2017.

"The Stage Struck Out of the World: Theatricality and Husserl's Phenomenology of Theatre: 1905-1918," in *Performance and Phenomenology: Traditions and Transformations*, edited by Maaïke Bleeker, Eirini Nedelkopoulou, and Jon Sherman. Routledge, 2015, pp. 20-34.

"A Critique of Historio-scenography: Space and Time in Joseph-François-Louis-Grobert's *De l'exécution dramatique*," in *Theatre/Performance Historiography: Time, Space, Matter*, edited by Michal Kobialka and Rose Marie Bank. Palgrave Macmillan, 2015, pp. 199-218.

"Ocular Anatomy, Chiasm, and Theatre Architecture as a Material Phenomenology in Early Modern Europe," in *The Anatomical Theatre Revisited*. Edited by Maaïke Bleeker. Amsterdam University Press, 2008, 129-46.

REVIEWS

Book Review: *Dramatic Battles in Eighteenth-Century France: philosophes, anti-philosophes and polemical theatre*, by Logan J. Connors. *Theatre Journal*, 2014.

Book Review: *Perform, Repeat Record: Live Art in History*, edited by Amelia Jones and Adrian Heathfield. *TDR* Spring, 2014.

Book Review: "Magic Flutes and Enchanted Forests: The Supernatural in Eighteenth-Century Musical Theater by David J. Buch." *TDR/The Drama Review* 54:4, Winter, 2010, pp. 229-31.

Performance Review: "Paris Beckett Festival 2006-07" *Theatre Journal* 59.3. September 2007.

PRESENTATIONS

Invited:

Public Lecture, University of Miami. Joint invitation of French Department and Theatre Department. "Freemasonry and French Drama in the Eighteenth Century." October 2017, Coral Gables, Florida.

Public Lecture, Yale University. Invitation of French Department. "Sociability or System: Freemasonry and French Drama in the Eighteenth Century." March 9, 2017, New Haven, Connecticut.

Graduate Colloquium Talk, Yale School of Architecture. "Optics and Stage Space in Enlightenment Theater." March 8, 2017, New Haven, Connecticut.

Comédie-Française Registers Project Conference, Hosted by MIT, and organized in conjunction with MIT Hyperstudio, the Comédie-Française, Centre d'Étude de la Langue et de la Littérature Françaises des XVIIe et XVIIIe siècles (Sorbonne Paris IV), et. al. May 19-21, 2016, Cambridge, MA.

Seminar Presenter, Eighteenth-Century Seminar, Newberry Library Center for Renaissance Studies. "Masonic Ritual as Philosophy in Early Eighteenth-Century France." April 25, 2015.

Lecture, Department of French and Italian, Northwestern University. "The Adonhiramite Plays of François-Félix Nogaret." April 27, 2015.

Invited Presenter, "Theatricality and Performance," Symposium convened by Brown University and the Freie Universität Berlin, Providence, RI, March 13-14, 2009.

Conference Presentations:

"Stage Arts of Brotherhood" Plenary Talk at American Society for Theatre Research (ASTR) Conference, Baltimore. November 2014.

"Irruption and Awakening: The Adoniramite Plays of François Félix Nogaret" American Society for Eighteenth-Century Studies (ASECS), Williamsburg, VA. March 2014.

"Arts of Brotherhood" Working Session Presentation, ASTR Conference, Dallas. November 2013.

"Stage Arts of Brotherhood" Consuming Passions Conference, hosted by Washington University Romance Languages, September 2013.

"The Poetic Spaces of Performance Non-Events" Performance Studies International (PSi) 19, Stanford, CA. June 2013.

"'Belle Horreur: Hubert Robert's Architectural Fantasies and the Paris Opera Fire of 1781'" ASECS, San Antonio, TX. March 2012.

"Drama and Experimental Physics in France: Unity in the Discrete," American Society for Eighteenth-Century Studies 2011 Conference, Vancouver

"The Parterre Returns to its Feet: Intervisible Spectators in the French Revolution" ASTR Conference, Seattle. November 2010.

Co-convener for Working Session: "Destination and Detour: Theatre's Travels in the Long Eighteenth-Century" American Society for Theatre Research (ASTR) Conference, San Juan, Puerto Rico. November 2009.

"Theatrical Vistas of Paris: De Wailly and Peyre's 1769 Design for the Théâtre Français" ATHE, New York. August 2009.

"Paradox and Rationalism in Le fils naturel: Diderot's Dramatic Theory of the 1750s" ACLA, Cambridge, MA. March 2009.

“Optics and the Displacement of Nation in Eighteenth-Century French Theatre Architecture Reform” American Society for Theatre Research (ASTR), Boston. November 2008.

“Is Theory History? The Theatrical Architectonics of Husserlian Phenomenology as Case Study” ATHE, Chicago. August 2006.

“Theaters of the Ocular Episteme: Ocular Anatomy and the Western Theater Building.” Conference: The Anatomical Theater Revisited, University of Amsterdam Theater Department, Amsterdam. April 2006.

“Chiasm and the Question: Formal Attributes of Theatrical Knowing.” Conference: IAPL (International Association of Philosophy and Literature), Helsinki. June 2005.

LANGUAGES

French: Highly proficiency in reading; working proficiency in speaking and writing.

Spanish: Working proficiency in reading, speaking and writing.

THEATRE DIRECTING

The Misanthrope by Molière. Washington University in St. Louis PAD production. Fall 2015.

Kairos, staged reading of student written play in the Hotchner Festival, Fall 2014.

Radio Free Emerson by Paul Grellong. Washington University in St. Louis PAD production. Spring 2012.

The Father by August Strindberg. Brown University Production Workshop. Fall 2004.

Dracula by Mac Wellman. Brown University Mainstage Production. Spring 2001.

The Wild Duck by Henrik Ibsen. Brown University Production Workshop. Fall 2000.

DRAMATURGY AND NEW PLAY DEVELOPMENT

Research Assistant, David Henry Hwang’s *Yellow Face*, new play debuted at the Mark Taper Forum, Center Theater Group, Los Angeles, June 2007.

Dramaturg, Paul Grellong’s *Radio Free Emerson*, new play debuted at the Sandra Feinstein Gamm Theater, Pawtucket, Rhode Island, June 2007.

SERVICE

ATHE Outstanding Book Award Selection Committee, 2016.

Search committee for Dance Studies position, Performing Arts Department, 2015-16.

Chair, Colloquium Committee, Performing Arts Department, 2014-15.

Graduate Admissions Committee, 2011-12 and 2014-5.

Steering Committee for Washington University's affiliate relationship with the Folger Library, 2014-present (with Joe Loewenstein).

Reader for dissertation by Amanda Lee, PhD candidate in Romance Languages, defense Fall 2014.

Appointed Faculty Representative to the Newberry Library Center for Renaissance Studies, fall of 2011 to present.

Co-organizer of PAD's interdisciplinary symposium on Reperformance, Fall 2012.

Qualifying Exam Committee, Theatre History, for Nick Tamarkin, PhD student in Comparative Literature, Spring 2012.

Reader for dissertation by David Chapman, PhD candidate in Music, defense Spring 2013.

Reader for master's thesis by Amanda Beresford, master's student in Art History, "The Performance of Art: Modern Painters and Dance 1917-1925.

Advisor for Senior Honors Thesis, Rachel London, 2011-2012.

Program Committee Member, ASTR (American Society for Theatre Research) 2011 Conference, Montréal.

Qualifying Exam Committee, Theatre History, for D. J. Kaiser, PhD candidate in Comparative Literature, Spring 2010.

Advisor for Senior Honors Thesis, Sally Wippman, "Reclaiming the Courtesan," 2010-2011.

Committee Member for Senior Honors Thesis, Jonathan Levinson, "The Evolution of the Audience-Performer Relationship through the YouTube Era," 2010-2011.