

**Kathryn T. Farley, Ph.D.**

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**EDUCATION**

**Ph.D.** December 2007

**Northwestern University:** Evanston, IL: Department of Performance Studies

*Dissertation:* "Teaching Performance in the Digital Age: Computerized Technologies, Improvisational Play Techniques and Interactive Learning Processes"

*Dissertation Committee:* Margaret Thompson Drewal (Chair), Paul Edwards and Annette Barbier (Readers)

The study examined three participatory learning environments in which computer-based instruments and improvisation exercises formulate the basis of innovative strategies for teaching performance studies to undergraduate students. I contended that hands-on experimentation with new media tools and techniques in the classroom allows students to experience a wide range of expressive options and assume a greater leadership role in teaching/learning processes.

**M.A.** June 1998

**Northwestern University:** Evanston, IL: Department of Theatre

**BSFS** June 1986

**Georgetown University:** Washington DC

*Major:* Humanities in International Affairs, School of Foreign Service

**EMPLOYMENT**

**Instructor, Georgia Institute of Technology** (August 2007-present)

School of Literature, Communication and Culture

Classes in process or have been taught:

*English 1101: Funny or Die: Acts of Humor that Shaped a Nation*  
(Fall 2008)

The goal of the course is to engage participants in a sustained conversation about the experience, nature and function of comedy in contemporary American culture. Students analyze the impact of live performance events, films and new technologies of laughter (humor-based Web sites, YouTube videos, podcasts, wikis and many more) on national identity formation.

*English 1102: Art, Technology and Creative Production* (Spring 2008)

Students in the course explored the role of computers in contemporary art making by examining works crafted by Atlanta-based artists who employ advanced computer technologies as creative tools of expression. The course was offered as part of a pilot

program aimed at matching the interests of students with issues associated with their majors.

*English 1101: Playing the Fame Game: Media and the Making of Celebrity Culture* (Fall 2007)

The class invited participants to examine the practice of fame in American life, with particular emphasis on famous comedians and comedic actors. Drawing on Performance Studies scholarship, cultural and media analyses, students considered the ways in which comedic identities and comedy texts have been constructed and expressed within and across different platforms of expression.

**Adjunct Lecturer**, Northwestern University (1998-2005)

Classes taught:

*Staging Dracula: Multimedia Literary Adaptation* (Residential College Tutorial Program, winter 2005)

Students in this introductory-level production course, which I co-taught, worked together to integrate interactive digital multimedia into live performance by adapting, designing and performing scenes from *Dracula*.

*Projects in Art and Technology: Multimedia Improvisation* (Center for Art and Technology, fall 2003)

The class provided undergraduates the opportunity to collaboratively conceive, stage and present an improvisational multimedia work that combined comedic performance and interactive digital media.

*Contemporary Irish Fiction* (Department of Performance Studies, spring 2001)

Participants in the course adapted scenes from literary sources and learned how to analyze fiction within a performance context.

*Contemporary Irish Drama* (Department of Performance Studies, spring 2000)

Students examined cultural performance as an experiential and compositional process by analyzing dramatic text and developing scenes based on their interpretations of source materials.

*English Theatre* (Department of English, London Summer Program, 1998)

The class invited participants to attend and comment upon London-based theatre productions, introducing them to the fundamentals of theatrical criticism.

## **FELLOWSHIPS, AWARDS, RESIDENCIES**

### **Fellowships**

PERFORMA Biennial of New Visual Art Performance, New York, New York.

*Research Fellowship*, August 2008-November 2009. I am conducting research for commissioned projects involving the integration of art and technology for presentation at the 2009 Biennial of New Visual Art Performance in New York City.

School of Literature, Communication & Culture, Georgia Institute of Technology, Atlanta, Georgia, *Marion L. Brittain Post-Doctoral Fellow*, August 2007-present.

Fllows teach three sections each term of technology-themed composition courses and advanced seminars in media studies for Georgia Tech's Writing and Communication Program.

Campus Activities Program, Northwestern University, *Student Community Service Fellow*, 2001-2002.

### **Grants and Awards**

Co-Principal Investigator, *Modeling Creative and Emotive Improvisation in Theatre Performance*, a three year research study exploring how to formalize techniques used in improvisational theatre to better inform the design of digital interactive drama systems. The project is funded by a grant from the Creative Information Technologies Program of the National Science Foundation (Award # 0757567) in the amount of \$378,364.00 (March 2008-present).

Daniel Langlois Foundation for Art, Science and Technology, Montreal, Canada, *Researcher-in-Residence* grant, 2006-2007. Award amount: \$12, 850.00 to examine the personal archives of pioneering technological arts educator Sonia Landy Sheridan. Graduate School, Northwestern University, Alumnae Association Dissertation Recognition Award, 2004-2005.

Center for Interdisciplinary Research in the Arts grant recipient, Northwestern University, 2003-2004. Grant amount: \$10,399.00 to create *The DuSable Project*, a collaborative, multimedia-based live performance.

### **Residencies**

Visiting artist, Liminal Screen Residency program, Banff New Media Institute, Alberta, Canada. March 2008.

Mixed-media artist, Ragdale Foundation, Lake Forest, IL, Creative Sabbatical Residency, December 2004.

Resident artist, Banff Center for the Arts, Alberta, Canada, Digital Media Design and Application, August 2004.

Artist-in-Residence, Studio Z Theatre Company, Chicago, IL, 2002-2003.

## **PUBLICATIONS**

### **Papers in Peer-Reviewed Academic Journals**

“Augmenting Creative Realities: *the Second Life Performance Project*,” *Leonardo: Journal of the International Society for the Arts, Sciences and Technology*, to be published in Vol. 42, No. 1, February 2009.

“The Value of Technology in Performing Arts Education,” *Inventio: Creative Thinking about Learning and Teaching*, Vol. 8, Issue 1, March 2007, [http://www.doit.gmu.edu/inventio/issues/Fall\\_2006/Farley\\_3b.html](http://www.doit.gmu.edu/inventio/issues/Fall_2006/Farley_3b.html).

“The DuSable Project: Hypertext Strategies in Live Performance,” *Leonardo Electronic Almanac*, Vol. 13, Issue 1, January 2005, [http://leoalmanac.org/journal/vol\\_13/leavol13previewers2005.pdf](http://leoalmanac.org/journal/vol_13/leavol13previewers2005.pdf).

“Dissertation Research Perspectives on the Use of Digital Tools in Educational Settings,” *Scenography International*, Vol. 7, November 2004, [http://www.scenography-international.com/journal/issue7/Teaching\\_Performance\\_in\\_Digital\\_Age.pdf](http://www.scenography-international.com/journal/issue7/Teaching_Performance_in_Digital_Age.pdf).

“Concepts of Design for a Digital Stage,” *Crossings: Electronic Journal of Art and Technology*, Issue 4, No. 1, October 2004, <http://crossings.tcd.ie/issues/4.1>.

“Digital Dance Theatre: the Marriage of Computers, Choreography and Techno/Human Reactivity,” *Body, Space & Technology*, Vol. 3, No. 1, 2002, <http://people.brunel.ac.uk/bst/3no1/Papers/Kathryn%20Farley%20papers.htm>.

### **Book and Performance Reviews in Peer-Reviewed Academic Journals**

Book review of *Digital Performance: A History of New Media in Theatre, Dance, Performance Art, and Installation* by Steve Dixon. Cambridge: MIT Press, 2007. The review was published in Vol. 59, No. 4, December 2007 edition of *Theatre Journal*, pp. 690-691.

Performance review of John Jesurun’s *Faust/How I Rose*, 2004 Next Wave Festival, *Theatre Journal*, Vol. 57, No. 3, October 2005, pp. 507-509.

Performance review of Second City’s Mainstage Improv Offerings in Chicago and Toronto, *Theatre Journal*, Vol. 57, No. 1, March 2005, pp. 127-129.

Book review of *Avatar Bodies: A Tantra for Posthumanism* by Anne Weinstone. Minneapolis: University of Minnesota Press, 2004. The review appears in *Technoetic Arts: an International Journal of Speculative Research*, Vol. 2, No. 3, November 2004, pp. 187-189.

### **Web-based Publication**

Generative Systems Project, *Daniel Langlois Foundation for Art, Science and Technology*, May 2007, <http://www.foundation-langlois.org>.

### **CONFERENCE PRESENTATIONS**

Discussion leader, “Research Questions that Matter,” Virtual Worlds and New Realities in Commerce, Politics, and Society Conference, Goizueta Business School, Emory University, Atlanta, Georgia, February 2008.

“Generative Systems: Art and Technology Integration in the Classroom,” a paper given at Re:place 2007: the Second International Conference on the Histories of Media, Art, Science and Technology, held in Berlin, Germany, November 2007.

“Composing Electronic Dissertations: Digital Tools and Resources for Graduate Students,” a paper presented as part of the offerings of the Electronic Technology Committee Focus Group, Association for Theatre in Higher Education National Conference, New Orleans, Louisiana, July 2007.

Chair and presenter, “The Performance Potential of Digital Domains,” a paper and technical demonstration offered at the Association for Theatre in Higher Education conference, Chicago, Illinois in August 2006.

“Devising a Mobile Stage Aesthetic: The Impact of Transportable Technologies on Performance,” a paper given at the International Federation of Theatre Research conference, University of Maryland, June 2005.

“Multimedia Scripting Options,” invited presentation, Playwrighting Symposium, Mid-America Theatre conference, Kansas City, Missouri, March 2005.

Chair, “Staging American History II: American Identity and Myth,” a panel sponsored by the American Theatre and Drama Society, ATHE conference, Toronto, Canada, July 2004.

“Introducing Digital Media into Theatre Education,” paper delivered at ATHE conference, Toronto, July 2004. The panel was a featured offering of the *Inspiring Pedagogy Series*, Multidisciplinary Focus Group.

“The Challenges of Directing in a Technologically-Rich Stage Environment,” paper given at the International Federation of Theatre Research conference, Saint Petersburg, Russia, May 2004.

“New Directions in Playwrighting: Digital Technologies and Hypertext Narrative Strategies in Live Performance,” paper presented at the Mid-America Theatre conference, Chicago, Illinois, March 2004.

“Technical Transformations and the American Avant-Garde Movement: 40 Years in the Life of La MaMa E.T.C.,” paper given at ATHE conference, New York City, August 2003.

“The Digitized Body in Performance,” paper delivered at the International Conference for Digital Technology and the Performing Arts, School of Intermedia and Performance, Doncaster College, UK, June 2003.

“Digital Theatre: Utilizing New Media Technologies on Stage,” paper presented at the Graduate Student Conference in Theatre, University of Wisconsin-Madison, February 2002.

## **LECTURES and WORKSHOPS**

Symposium leader, Association for the Advancement of Artificial Intelligence national conference, Stanford University, Palo Alto, California, March 2009.

“Second Life Performance Project,” a lecture presented at the Banff New Media Institute, Alberta, Canada, March 2008.

Participant, 2004 Mellon Dissertation Forum, Kaplan Center for The Humanities, Northwestern University, an event funded by the Andrew W. Mellon Foundation.

“3-D Technology Lecture and Demonstration,” Troika Ranch Summer Workshop, New York City, June 2002.

Play Development Workshop, assistant director, ATHE, Chicago, Illinois, August 2001.

“Designs for a 3-D Stage Environment,” an invited presentation for participants in July 2001 International Theatre Directors’ Symposium, La Mama Experimental Theatre Club, Spoleto, Italy.

Play Development Workshop, assistant director, ATHE program, Washington, D.C., August 2000.

## **SELECT THEATRE PRODUCTIONS**

Director, *The DuSable Project*, a performance event involving live music, improvised dialogue and digital projection. The piece was presented as a work-in-progress at the Northwestern University Library on April 28, 2004.

Writer and director, *Away with the Fairies*, a play performed by undergraduate students at Northwestern University in the Mussetter-Struble Theatre from January 26-27, 2001.

Director and performer, *American Tango*, a multimedia-based theatre production produced by Northwestern's Department of Performance Studies in the Wallis Theatre from June 5-6, 1999.

## **PROFESSIONAL ASSOCIATIONS**

American Association of University Women  
 American Society for Theatre Research  
 American Theatre and Drama Society  
 Association for Theatre in Higher Education  
 International Federation of Theatre Research  
 Performance Studies International

## **SERVICE**

### **University**

Faculty Advisor, TekStyles, Georgia Tech's student break dancing club, September 2008-present.

Participant, Digital World and Image Group, School of Literature, Communication and Culture, Georgia Tech, August 2007-present.

Affiliate, Graphics, Visualization & Usability Center, College of Computing, Georgia Tech, August 2007-present.

Search Committee member and graduate student representative, Department of Performance Studies, Northwestern University, 1999-2000.

### **Professional Associations**

Electronic Technology Committee member, Association for Theatre in Higher Education, August 2004-present.

### **Publishing**

Member, Review Board, *Digital Humanities Quarterly*, an open-access, peer-reviewed, electronic journal covering all aspects of digital media in the humanities, published by the Alliance of Digital Humanities Organizations, April 2007-present.

Reviewer, special issue of *Leonardo Electronic Almanac*, focusing on multimedia performance, June 2005.

### **Community**

Member, Board of Directors, Dad's Garage Theatre, an Atlanta-based company dedicated to elevating the awareness of the arts through ensemble-driven comedy improvisation and original theatrical works, July 2008-present.

Trustee, Atlanta Contemporary Arts Center, a cultural organization that aims to expose the work of local, regional, national, and international artists to the Greater Atlanta community, June 2008-present.

Participant, cultural fund grant panel, Evanston Arts Council, 2001-2002.