

CURRICULUM VITAE**1. Personal Details**

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2. Higher Education**A. Undergraduate and Graduate Studies**

Period of Study	Name of Institution and Department	Degree	Year of Approval of Degree
1974-1978	Tel Aviv University	B.F.A Magna cum laude Theatre Arts (Directing)	1978
1980-1984	New York University, Tisch School of the Arts, Department of Performance Studies	P.h.D. With distinction Performance Studies	1989

3. Academic Ranks and Tenure in Institutes of Higher Education

*Note: an * asterisk marks activities and publications since the last promotion*

Dates	Name of Institution and Department	Rank/Position
1980-1981	New York University Dept. of Undergraduate Drama	Teaching assistant to Prof. Mel Gordon
1981-1983	New York University Dept. of Performance Studies	Teaching assistant to Prof. Richard Schechner
1984-1988	Kibbutzim College Creative Arts	Instructor
1984-1989	Tel Aviv University Department of Theatre Arts	Lecturer
1988-1993	Kibbutzim College Creative Arts and School of Performing Arts	Tenured Lecturer
1989-1990	New York University Tisch School of the Arts Department of Performance Studies	Adjunct Assistant Prof.

1992-2000	Tel Aviv University Department of Theatre Arts Dept. of Multi-Disciplinary Studies at the Faculty of the Arts	Adjunct Lecturer
1993-2000	The School of Visual Theatre Jerusalem	Head of School and teacher
1998-2000	Bretton Hall College, Leeds University (Israeli campus)	M.A. Program Supervisor and lecturer
2004, 2007	Rakefet Levy School of Stage Design	Teacher
2004-2006	Tel Aviv University Department of Theatre Arts	Adjunct Senior Lecturer
2004-2013	University of Haifa Theatre Department	Senior Lecturer (Artists' Track, Full Time)
2010-2011 (October- January)	Tel Aviv University, The Graduate Multi-Disciplinary Program at the Faculty of the Arts	Adjunct Senior Lecturer
2011 (February-April)	University of Auckland New Zealand School of Critical Studies in Education	Visiting Fellow
2012-2013	Kibbutzim College	Adjunct Senior Lecturer
2013-2020	University of Haifa Theatre Department	Associate Professor (Artists' Track)
* 2013-2014	Kibbutzim College	Adjunct Associate Professor
* 2013-2015	Steinbeis University, Berlin	Avocational Lecturer
* Fall 2017	Stony Brook University, N.Y.	Visiting Israeli Artist (Schusterman Fellow)
*2020-present	University of Haifa	Full Professor

4. Offices in University Academic Administration

- 2004-2009 Chair, Theatre Department, the University of Haifa
Artistic Director of the Department's repertory (details in item #11 below)
- 2006-2015 Founding Head, Academic Training Program for Medical Clowns, Theatre Department, the University of Haifa
- *2014-2018 Senior Investigator and Director of Ebisu Sign Language Theatre Laboratory, GRAMBY (Grammar of the Body) Research Project, led by Prof. Wendy Sandler
- *2015-2016 Member of the School of the Arts' teaching committee, the advertising and marketing committee, the Timor Fund Committee, and the steering committee of the 2018 conference on Palestinian Arts in Israel
- *2017-2019 Head of the Theatre Department's MA program
- *2018-2020 Member of the School of the Arts research committee
- *March 2020-present Chair, Theatre Department, the University of Haifa

5. Artistic & Scholarly Positions & Activities Outside the University

1978-present Independent theatre director

1992-2000 Head of the School of Visual Theatre, Jerusalem

2001-2004 Artistic Director, the Acco Festival of Alternative Israeli Theatre

2007-2010 Artistic Director, Bat-Yam International Street Theatre Festival

5a. Performance Work

1. Staging (and translating from French to Hebrew) Eugene Ionesco's *The Bald Soprano* and playing the part of Mr. Smith in an independent students' production, bought and marketed by the Haifa Municipal Theatre (1971).
2. Staging (and translating from French into Hebrew) Fernando Arrabal's *Guernica* as a B.F.A degree project at the Dept. of Theatre Arts, Tel Aviv University (1978).
3. Staging various Kibbutz festivals – all large outdoor productions (1978-79).
4. Staging *Another Effort* – a theatrical presentation of love poems by Jewish and Arab poets, with original music composed and performed by Shlomo Bar; The Third Floor Theatre, Jaffa (1979).
5. Staging *Love Market* – a program of Kurt Weill and Hans Eisler songs, performed by soprano Adi Ezion-Zak at the Tel Aviv Museum of Art and throughout Israel (1979).
6. Creating *Plunging My Dagger Into Her Corset* – a free adaptation of Tolstoy's *Kreutzer Sonata* and the private diaries of Sonja Tolstoy; Ohio Performance Space, New York City (1981).
7. Writing *Who Plays The Lead?* – The staged biography of a girl whose parents were actors at the Habima National Theatre. Performed by Daliah Friedland, Teddy Productions, Tel Aviv (1985).
8. Writing *Pen* – a musical drama, based on the life of the Israeli communist poet, Alexander Pen; Bet Lessin Theatre, Tel Aviv (1985).
9. Staging *En Zo Ben Zo – The Opera* by Eldad Ziv. Winner of the Best Production Award, Street Theatre Competition, the Israel Festival, Jerusalem (1987).
10. Staging *Yanti Parazi* by Eldad Ziv, the Khan Theatre, Jerusalem (1988).
11. Dramaturgy for *Zibubu* – an adaptation of Alfred Jarry's *Ubu Roi* to the language of non-verbal, physical theatre. Director: Moshe Malka. Premiere: Phenomena International Festival of Visual Theatre and Performance, Jerusalem. Additional performances: Tel Aviv ZOA Fringe Center; Fenêtre au Sud Festival, Cergy-Pontoise, France (1996-97).
12. Initiator and artistic director of the Jerusalem Purim Carnival: Megilah Carnival Parade, directed by Gil Becher, *Slight Depressions in Shooshan* – Comedia del'Arte version of the Purim story, directed by Adriano Jurisevich, Purim Ball at the King David Hotel, with the Jerusalem Baroque Orchestra and dancers (1997).

13. Co-Director of *Cabaret Tushiyah*, Tel Aviv. The cabaret was developed in a series of 12 lectures and workshops that I led at the Rakefet Levi School of Stage Design on the history and anti-aesthetics of cabaret. Students were performers, writers, directors, musicians and designers. The cabaret's initial run was followed by a commercial run at Fusion Club in Tel Aviv (2004).
14. Creator of *Romeo's Séance* – an independent production based on *The Juliet Letters* album, by Elvis Costello and the Brodsky Quartet. The Hebrew version (by Roe Chen), with Tomer Sharon and the Contemporary Israeli String Quartet, was performed at the Suzanne Dellal Center, Tel Aviv and Ha-Ma'abada, Jerusalem. An English version was performed at the *Chutzpha!* Festival, Vancouver, Canada (2006-2007).
- *15. Conceiving and Staging *Cabaret of the Apocalypse* – a satirical cabaret. Program #1 on election day, Jan. 22, 2013. Program #2 on Feb. 27, 2014 - Jaffa Theatre. Program #3 on March 22, Program #4 on June 5: The Zuabi's – An Arab Cabaret for a Jewish Audience at Saloon Bar, Bar, Jaffa.
- *16. Conceiving and staging *And We Share The Same Rain* – a program of Palestinian poetry in Hebrew and Arabic, performed by 3rd year students in the course The Act of Speech at the University of Haifa's Theatre Dept. Additional performances: Tel Aviv, as guests of the Ruth Kanner Theatre Group; Acco Theatre Center, summer 2015.
- *17. Devising and directing *It's not about Ebisu*, with the Ebisu Sign Language Theatre Laboratory, as part of the Grammar of the Body (GRAMBY) interdisciplinary Research Project, led by Prof. Wendy Sandler at the University of Haifa. Performances at Inbal Theatre, Suzanne Dellal Center, Tel Aviv and the Dr. Hecht Arts Center, the University of Haifa (February-March 2016). Additional performances at State University of New York, Stony Brook, PTW International Conference, New York City, and National Technical Institute for the Deaf, Rochester NY (September 2016), the Acco Festival of Alternative Theatre, Habait Theatre, Yafo, University of Haifa (October 2016, November 2018), Clin d'Oeil Festival of Sign Language Arts, Reims, France (July 2017), Na Lagaat Festival, Jaffa, and Masar Foundation, Nazareth (Oct. 2018).
- *18. Devising and directing *Their Language* with the Ebisu Sign Language Theatre Laboratory. Performances at Kelim Center, Bat-Yam and the University of Haifa (July, 2018).
- *19. Devising and directing *Sign Language Encounter* with the Ebisu Sign Language actors: a discussion of the deaf experience, with scenes from the company's two previous productions. Future performances: the Language and Evolution International Conference at the Weizmann Institute of Science, February 2020; The Irit Meir Conference on Sign Languages at the University of Haifa, February 2020, and the Science-Arts events at the Steinhardt Museum of Natural History, Tel Aviv, March 2020.

5b. Performances in International Festivals

For the following performances with my students at the School of Visual Theatre, I conceived the program, supervised each performance and organized all production aspects:

1.	1994	The International Puppet Theatre Festival, Erfurt, Germany
2.	1995	Lutke – International Festival of Puppet Theatre Schools, Ljubljana, Slovenia
3.	1996	Festival of Puppet Theatre Schools, Charleville-Mezieres, France
4.	1998	PIF International Festival of Puppet Theatre, Zagreb, Croatia
5.	1998	Lutke - International Festival of Puppet Theatre Schools, Ljubljana, Slovenia

In the following festivals, I participated as dramaturge of featured shows:

6.	1997	<i>Fenêtre au Sud</i> (Israeli and Palestinian program), Cergy-Pontoise, France, with Zibubu
7.	2003	SchillerTage, Mannheim, Germany, with a Showcase of MeDea X

In the following festival, a show I created was featured in the program:

8.	2007	<i>Chutzpah! Festival</i> , Vancouver, Canada, with Romeo's Séance
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In the following festival, I participated as workshop leader:

9.	July 2010	The 6 th International Festival of Making Theater, Athens, Greece. Workshops titled "The Demon – The Actor's Best Friend"
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To the following festivals I was invited in my capacity as artistic director, to select international shows for Israeli festivals:

10.	2002	Edinburgh Festival (Fringe), as guest of the British Council
11.	2007	Malta Festival, Poznan, Poland
12.	2009	Chalon dans la Rue, International Street Theatre Festival, Chalon, France
13.	2009	La Strada International Street Theatre Festival, Graz, Austria

In the following festival I presented my work, "It's Not About Ebisu" with the Ebisu Sign Language Theatre Laboratory:

*14.	July 5-10, 2017	<i>Clin d'Oeil</i> Festival of Deaf Arts, Reims, France
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5c. Membership in Israeli and International Festival Juries and Prize Committees

1.	1998	Street Theatre Competition, the Israel Festival
2.	1993	Street Theatre Competition, the Acco Festival
3.	1995	Street Theatre Competition, the Haifa Festival of Children's Theatre

4.	1998	Lutke - International Puppet Theatre Festival, Ljubljana, Slovenia
5.	2005, 2006	Teva Dance Prize committee
6.	2009	Take Two: Haifa Experimental Theatre Festival
*7.	2019	Acco Festival of Alternative Theatre

5d. Membership in Artistic, Professional and Academic Committees

1.	1985	Take Two: Haifa Experimental Theatre Festival
2.	1994-1997	Repertory Committee, Habamah Theatre, Jerusalem
3.	1996	<i>Phenomena</i> International Festival of Performance and Visual Theatre, Jerusalem
4.	1996-1997	Member of the editorial board, <i>Code</i> Journal of Interdisciplinary art
5.	1999-2000	Member of the board of directors, the Train Theatre, Jerusalem
6.	2003-2005	Member of the advisory board, Ha-Ma'abada - Jerusalem Theatre Lab
7.	2004	Chair, Committee for the Founding of a Department of Interdisciplinary Art within the Culture Administration of the Israel Ministry of Education and Culture
8.	2004	Member of the Committee for Funding Theatre Schools and Academies, the Culture Administration, the Israel Ministry of Culture and Education
9.	2006-2010	Co-founder (with Moshe Hazut) of the Neveh-Yosef Community Theatre Festival and member of its artistic committee
10.	2012-present	Member of the Israeli Association of the Advancement of Theatre Research
*11.	July 2019-present	Member of the Science and Exhibitions Committee of the MUZA Eretz Israel Museum Tel Aviv

5e. Artistic and Academic Consultation

1.	1983	Advisor at New York University's Gallatin Division
2.	1986	Consultant to the artistic director of the Israel Festival on a special program of myth and ritual performance
3.	2004-2014	Advisor to the Department of Cultural & Scientific Relations, Israel Ministry of Foreign Affairs
*4.	2014	Consultant to University of Southern California's School of Dramatic Arts in forming a medical clowning program
*5.	2016	Consultant to Arizona State University's School of Social Work in developing an academic training program for medical clowns

5f. Membership in Boards of Directors and Professional Organizations

1.	2004-2005	Board of Directors - the Israeli Street Theatre Association
2.	2008-2017	Board of directors, Clipa Theatre, Tel Aviv

3.	2009-2010	Member of the Israeli Union of Theatre Directors
4.	2010-2012	Board of directors, Notzar Theatre, Tel Aviv-Bat-Yam

5g. Supervision of Performance Work

As head of the School of Visual Theatre and as artistic director of the Acco Festival and the Bat-Yam International Street Theatre Festival, I personally supervised the development of performance pieces that were presented as world premieres. My involvement in the conception and rehearsal process was deep and comprehensive. Some of the performances I supervised won prizes in festivals in Israel and abroad.

I. The School of Visual Theatre, Jerusalem

12 supervised original performances, among them:

Heidi Bat Zona by Ayelet Ron (Acco Festival 1993)

The End by Anat Ben David (Citation of Excellence, Teatroneto Festival, 1995)

The Saga by Amit Drori (Promising Artist Award, the Acco Festival, 2001)

II. The Acco Festival, 2001-2004

23 supervised original performances, among them:

Prayer by Smadar Ya'aron (Festival opening show, 2001)

Discovering Elijah by Ruth Kanner (Best Show, 2001)

Fasateen by Raida Adon (Jury Citation of Excellence, 2001)

Blacks by Jean Genet, directed by Moshe Malka (Jury Citation of Excellence, 2002)

Common Language led by Osnat Elkabir (with Naomi Yoeli: 2002, 2003, 2004)

Manu, King of Atlantis by Jonathan Levy and Lior Waterman (America-Israel Foundation Award for Promising Artists, 2004)

Cloning by Yaniv Schenzer (Best Show, 2004)

III. Bat-Yam International Street Theatre Festival, 2007-2010

28 supervised original performances, among them:

Sousita Tours – Arma Theatre (Best Show, 2007)

Going to The Market – Jaffa's Reka House Theatre Group (2009)

Sleeping In Public – by Adva Levi Goshen & Einat Mor (Best Show, 2010)

For Rent – by Alon Schwabe (Best Show, 2010),

Boiler Box – by Dana Tal & Ehud Segev (Best Show, 2010)

5h. Other activities

1. Research and draft-writing for **Brando: The Biography** (New York: Hyperion) by Peter Manso (1990-1992).
2. **Real Estate** – Audiovisual installation in the "Autumn Salon Exhibition" at 29 Herzl St. Studio, Tel Aviv (2004).

6. Participation in Scholarly Conferences

1. International Conferences Outside Israel

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role
September 1987	<i>The Jewish Kurt Weill</i>	Kaufman Center, New York City, U.S.A.	<i>From The Eternal Road to A Flag Is Born</i>	speaker
September 1995	<i>Shoah and Performance</i>	Glasgow University, U.K.	Ben Hecht's Pageant Drama, <i>A Flag Is Born</i>	speaker
September 1998	<i>World Conference on Carnival</i>	Trinity College, Hartford, CT, U.S.A.	A Caribbean Purim Carnival in Jerusalem – Plans for an Intercultural Event	speaker
June 1999	<i>Kurt Weill- Leben und Werk – unter Berücksichtigung des Bibelspiels "Der Weg der Verheissung"</i>	Technical University, Chemnitz, Germany	Art And Propaganda in the Original Production of <i>The Eternal Road</i>	speaker
March 2000	<i>The Kurt Weill Centenary and the revival of The Eternal Road</i> BAMdialogues	Brooklyn Academy of Music, New York City, U.S.A.	Staging The Bible: <i>The Eternal Road</i>	speaker
May 2002	American Association of Jewish Theatre	Washington D.C., U.S.A.	Artistic Principles of the Acco Festival Since 2001	speaker
March 2007	<i>Tikun Olam: Conference of Contemporary Jewish Theatre</i>	Vienna, Austria	Arab-Jewish Cooperation Projects at the Acco Festival of Alternative Israeli Theatre, 2001-04	speaker
September 2008	<i>60 Years of Israeli Culture: Creativity and Documentation</i>	Harvard University, Boston, U.S.A.	Looking back at the Acco Festival of Alternative Israeli Theatre	speaker

March 2010	<i>A Serious Dose of Laughter</i> international conference on medical clowning	Miles Nadal Center, Sick Kids Hospital Baycrest Center, Toronto, Canada	1. The Ethnography of Medical Clowning. Panel Presentation: An Academic Training Program for Medical Clowns. 2. Workshop: "Improvisation & Flexibility for Clowns"	1. Keynote speaker 2. Workshop leader
February 2011	<i>First Steps, College of Education Post-Graduate Research Conference</i>	University of Canterbury, Christchurch, New Zealand	Medical Clowning and Performance Theory	Invited Lecture (Cancelled due to earthquake)
Oct. 2012	<i>Performing the World – All Stars Project</i>	New York, N.Y.		Participant
*April 2013	<i>2nd Annual Stony Brook Converging Science Summit</i>	Stony Brook, New York	Convergence of medicine and performing arts: study design focusing on the placebo responder	Co-author with Anat Biegon, Neurology Dept. SBUMED, NY
*July 2014	<i>Performance Studies International</i>	Shanghai Theatre Academy, China	1. Audacity and Insane Courage – Dream Doctors’ Secret Remedies 2. Contemporary Rituals	1. speaker 2. discussant
*Oct. 2014	Performing the World: How Shall We Become?	New York City	1. Medical Clowning 2. Community and the Academy – the Case of the University of Haifa.	1. Session Chair and speaker. 2. Speaker
*June 2015	International Society for Humor Studies	Holy Names University, Oakland, CA	Audacity and Insane Courage – Dream Doctors’ Secret Remedies	Speaker
*September 2015	Performance Science	Ryukoku University, Kyoto	1. Rediscovering Performance in Healing: What Can We Learn From Shamans and Medicine Men? 2. Use of performance tools to manipulate the placebo response in	1. Poster presentation (with Anat Biegon). 2. Speaker (with Anat Biegon)

			experimental pain	
*November 2015	JIM- The Science of Joint Improvisation	CNRS Paris	1. Devising a sign-language show through improvisation. 2. Workshop: The Building Blocks of Improvisation.	1. Invited Speaker 2. Invited Workshop Leader
*April 2016	Association of Applied and Therapeutic Humor	Phoenix, Arizona	Can Clowns Heal? The Integration of Israeli Dream doctors into Hospital Medical Teams	Speaker in 60-minute breakout session
*June 2016	International Society for Humor Studies	Trinity College, Dublin, Ireland	Session: The special Powers of Ritual Clowns. Presentation: From Ritual Clowning to Medical Clowning	Session initiator and speaker
*July 2016	International Society for Gesture Studies	Sorbonne Nouvelle Paris, France	The Interaction of Sign Language and Gesture in Theatre Performance	Co-author of abstract, with Gal Belsitzman and Wendy Sandler
*Sept. 2016	Performing the World: How Shall We Perform Our Way to Power?	All Stars Project, New York City	2 performances of <i>It's Not About Ebisu</i> for conference participants	Presneter
*April 2018	Healthcare Clowning International Meeting	Vienna University of Economics and Business	Therapeutic Clowning in Kindergartens for Children with Developmental Disabilities	Speaker, with Dr. Rinat Feniger Schaal
*Sept. 2018	Performing The World	All Stars Project, New York City	Dialog of Deaf and Hearing in the Work of Ebisu Sign Language Theatre	Speaker
*June 2019	CESTEMER	NY Institute of Technology	Ebisu Sign Language Theatre Laboratory – an Ensemble of Deaf Actor-Researchers	Speaker and workshop leader

2. International Conferences in Israel

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role
June 1996	<i>Theatre and Holy Scriptures: Ritual and Mythological Dimensions</i> Federation for Theatre Research	Tel Aviv University	And God Said, Let there Be Zionism! – the Anti-Nazi Pageants of American Jews	speaker
January 2000	<i>The Jewish Intellectual Between the Wars: The Banal and the Sublime – An Homage to Kurt Weill</i>	Bar Ilan University @ Tel Aviv Center for the Arts, Israel	Weill and American Zionism	speaker
Sept. 2010	<i>Urban Rhythm – An Inter-disciplinary Symposium</i>	The 14 th Bat-Yam International Street Theatre Festival and the 2 nd Bat-Yam Biennale of Landscape Urbanism	The Theatricality of Urban Sound	speaker
December 2010	<i>RS & PS: Richard Schechner and Performance Studies – An Conference Honoring Richard Schechner</i>	University of Haifa	Medical Clowning and Performance Theory	Keynote Speaker
October 2011	<i>Medicine and Medical Clowning Conference Celebrating the 10th Anniversary of the Dream Doctors Project</i>	Ma'aleh Ha-Hamisha	Professional Academic Training for Medical Clowns: The Program at the University of Haifa's Theatre Department	speaker
*February 2015	<i>Re-thinking political</i>	Tel Aviv University	Banished from the Court: the	Speaker

	<i>theatre in Western culture Conference</i>	Dept. of Theatre Arts	Radicalization of Ofira Henig and the Reactionism of Israeli Theatre	
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3. Local Conferences

Date	Name of Conference	Place of Conference	Subject of Lecture/Discussion	Role
March 2003	<i>Israeli Theatre: Main Stream and Fringe</i>	Oranim College, Tivon	The Word Alternative in the Title of the Acco Festival of Alternative Israeli Theatre	speaker
March 2004	<i>The Palestinian Literature and Arts Scene seminar no. 4 of the Tami Steinmetz Center for Peace and the Palestinian Center for Policy and Survey Research</i>	Ma'aleh Ha-Hamisha		Invited participant
October 2004	<i>Acco 25: First Shosh Avigal Symposium of Theatre Artists and Scholars: Fundamental Questions Regarding Alternative Theatre</i>	Acco Festival of Alternative Israeli Theatre, Acco	Learning to Listen, Beginning to Understand – Arab-Jewish Cooperation at the Festival of Alternative Israeli Theatre 2001-2004	speaker
May 2006	<i>Jules Verne, Representations of Science</i>	University of Haifa	Following Jules Verne – a Theatrical Voyage	Editor and Director of Theatrical Presentation
March 2008	<i>Fantasy and Reality: Representations of Past, Present and Future</i>	University of Haifa	<i>Les Plaisirs de l'Ile Enchantée</i> – A Baroque Fantasy at the Court of Versailles	speaker
2009	<i>Habima at 90</i>	Tel Aviv University	Influences on- and of Habima	Session Chair
*Feb 2013	<i>Israeli Association for Theatre Research</i>	University of Haifa	Performance as Medicine: the Interdisciplinary Dialogue on the Role of Theatre in the Healing Process	speaker

*Feb 2014	<i>Israeli Association for Theatre Research</i>	Ben Gurion University	The Bride, The Butterfly Hunter, and the Crumbling of Zionism in a 2011 Production at the University of Haifa	Speaker, with Ehud Vardi
*March 2014	<i>18th Annual Meeting of the Israel Society for Biological Psychiatry</i>	Kibbutz Hagoshrim	The Contribution of Hospital Clowns to the Improvement of Medical Procedures	Speaker
*February 2016	<i>Annual Meeting of the Israeli Society for the Advancement of Theatre Research</i>	University of Haifa, Theatre Dept.	The Development of Performance Art in Israel	Session Chair
*May 2017	<i>Language as Performance and the Language of Performance in Middle-East Cultures</i>	Annual meeting of the Israeli Society for the Study of Language and Society @ Ben Gurion University	Changing Signs: From Everyday Communication to Theatrical Language	Session Chair and speaker
*June 2017	<i>Encounters with the Other: The Wonderful, the Intriguing, The Dangerous</i>	Depts. of Art History and Cinema Culture, Un. of Haifa	Moving Words that Need to be Seen: A Glimpse to Deaf Culture Through Sign Language Theatre Work	Speaker
*February 2018	<i>Annual Meeting of the Israeli Society for the Advancement of Theatre Research</i>	The Hebrew University, Jerusalem	The Work of the Ebisu Sign Language Theatre Laboratory	Speaker
*June 2018	<i>Performance as Creator of Knowledge Workshop</i>	Theatre Dept. University of Haifa	Performance As Research – Research Methods of the Ebisu Sign Language Theatre Laboratory	Speaker
*October 2019	<i>Acco Festival of Alternative Theatre at 40</i>	Western Galilee College	1. Whose Festival Is It? 2. New Aesthetics	1. Discussant 2. Panel organizer and moderator
*Dec. 2019	Multi-disciplinary Aspects of Medical and	Tel-Hai Academic College	How Chutzpah Made the Clown an Integral Part of the Medical Team	Keynote Speaker

	Therapeutic Clowning			
*February 2020	Israeli Association for Theatre Research	West Galilee Academic College	Performance in Community Healing Rituals and Privacy in Western Medicine	Speaker

b. Organization of Events, Conferences or Sessions

Date	Name of Conference	Place of Conference	Subject of Conference/ Role at Conference/ Comments	Role
October 2004	<i>Acco 25: First Shosh Avigal Symposium of Theatre Artists and Scholars</i>	Acco Festival of Alternative Israeli Theatre		co-organizer, with Prof. Dan Urian and Mali Baruch
April-May 2010	<i>Encounters with Ariane Mnouchkine and Le Théâtre du Soleil</i>	University of Haifa and the Cinematheques of Tel Aviv, Jerusalem and Haifa	Public screenings of 7 TdS documentaries (with Hebrew subtitles); translation into Hebrew of 9 articles; a week-long acting workshop with Delphine Cottu of the Théâtre du Soleil.	initiator and co-organizer of the project (with Dr. Isabelle Martin)
September 2010	<i>Urban Rhythm – An Interdisciplinary International Symposium</i>	14 th Bat-Yam International Street Theatre Festival and the 2 nd Bat-Yam Biennale of Landscape Urbanism		co-organizer (with curators Sigal Bar-Nir and Prof. Yael Moria-Klain)
December 2010	<i>RS & PS: Richard Schechner and Performance Studies – An International Conference Honoring Richard Schechner</i>	University of Haifa		Conference Organizer
July 2012	<i>First Advanced Medical Clowning International Summer Seminar</i>	University of Haifa, Israel	2-week intensive seminar of lectures and workshops for 30 medical clowns from 7 countries	Seminar organizer and teacher
*2014	<i>World War I Centennial Events</i>	University of Haifa	Year-long academic-artistic-educational interdisciplinary project	Initiator and head of the steering committee

*Oct. 2014	<i>Performing the World: How Shall We Become?</i>	East Side Institute and All Stars Alliance, New York City	International conference of social and community activists that employ performance in their work	Member of the international organizing committee
*January 2016	<i>Medical Clowning: Research and Practice</i>	Theatre Dept. University of Haifa	Presentation of the most recent studies on medical clowning, screening of a Brazilian documentary and a theatre piece about medical clowns	Organizer and moderator
*Sept. 2016	<i>Performing The World: Can We Perform Our Way To Power?</i>	East Side Institute and All Stars Alliance, New York City	International conference of social and community activists that employ performance in their work	Member of the international organizing committee
*May 2017	<i>Performance: Research and Practice</i>	Theatre Dept. University of Haifa	Convention of the Department graduates since 1998	Conference Chair
*October 2017	<i>Medical Clowning Events</i>	Center for Medical Humanities, Compassionate Care, and Bioethics, Stony Brook University Hospital	1. Grand rounds: Medical Clowning - An Introduction. 2. Medical clowning workshop led by Michael Christensen.	Organizer and speaker

7. Invited Lectures and Workshops Abroad

Date	Place of Lecture/Workshop	Name of Forum	Presentation/Comments
1980	Public Libraries in New York State, U.S.A.	Public lecture	Lectures on different aspects of Israeli Theatre
1983	State University of New York at Binghamton, U.S.A.	Anthropology Dept.	The Anti-Nazi Pageants of American Jews
1983	Cornell University, New York, U.S.A.	Public lecture	The Anti-Nazi Pageants of American Jews
1983	Indiana University at Bloomington, U.S.A.	Public lecture	The Anti-Nazi Pageants of American Jews
1983	Public Libraries in New York State, U.S.A.	Public lecture	The Anti-Nazi Pageants of American Jews
March 2011	Department of Psychological Medicine, University of Auckland, New Zealand	Public lecture	Introduction to Medical Clowning
March 2011	School of Critical Studies in Education, University of Auckland, New Zealand	Public lecture	Introduction to Medical Clowning
July 2011	Lae, Papua New Guinea	Health Workers'	Discovering Medical

		Forum	Clowning
Aug. 2012	Department of Pediatrics, State University of New York at Stony Brook	Pediatrics Grand Rounds	Medical Clowning – An Integral Part of the Practice of Medicine?
*Sept.- Oct. 2013	Children’s Hospital, Cincinnati, Ohio	Hospital Staff	Integration of Dream Doctors in Hospital Teams + improvisation and flexibility workshops
*Sept. 2014	Clown Doctors Singapore		1. Medical Clowning and Performance Theory. 2. The Performance of Healing. 3. From Ritual Clowning to Medical Clowning
*Oct. 2014	University of Southern California, Los Angeles	School of Dramatic Arts	1. Can Clowns Heal? 2. Dream Doctors’ Involvement in Medical Procedures. 3. Audacity and Insane Courage
*Feb 2015	EsPAS, Institut ACTE (CNRS & Université Sorbonne Paris 1, France	Dept. of Art	Performance in Healing: the Placebo Angle
*March 2016	Central European University, Budapest	Dept. of Cognitive Science and Dept. of Anthropology Ph.D. seminar: "Religious Enthusiasm: Psychology, Politics and History"	Lecture and workshop on devising our own ritual performances
*April 2016	Arizona State University, Phoenix	School of Social Work	Can Clowns Heal? The Integration of Israeli Dream doctors into Hospital Medical Teams
*Sept. 2016	Dept. of Linguistics and Dept. of Theatre, Stony Brook University, NY	Symposium on Signed Languages, Creativity and the Body	Devising a Theatre Piece Based on ISL, Gesture and Physical Action
*Sept. 2016	Rochester, NY	JCC of Greater Rochester	Devising a Theatre Piece Based on ISL, Gesture and Physical Action
*July 2017	Central European University, Budapest	Summer School for Ph.D. students at the Dept. of Cognitive Science	Workshop: Let the Body Lead the Mind
*October 2017	Stony Brook University’s School of Medicine	Grand Rounds at the Center for Medical Humanities, Compassionate Care and Bioethics	Medical Clowning: An Introduction

*October 2017	Stony Brook University's School of Medicine	Grand Rounds at the Center for Medical Humanities, Compassionate Care and Bioethics	Performance in Healing: What Can We Learn from Shamans and Healers?
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Invited Lectures in Israel

1985-present	Shorashim, Alma, Re'ut-Kishrey Tarbut, Katedrot (The Open University),		Popular lectures on ritual, carnival, shamanism, medical clowning, cabaret, avant-garde performance, American experimental theatre and Jewish Performance.
1993-2014	Various Places	Israel Ministry of Foreign Affairs' Department of Cultural and Scientific Affairs	Lectures on Israeli Alternative Theatre to Artists and Visiting Festival Directors
January 2011	Weizmann Institute of Science, Rehovot, Israel	Public lecture	Medical Clowning
May 2012	Department of Theatre Arts, Tel Aviv University	Center for Performance Research	Ritual and Shamanism
May 2012	Kibbutzim College, Tel Aviv	Visual Literacy Forum	Visual Theatre in Bali
*May 2013	University of Haifa	Cognition Forum	Integration of Dream Doctors in Hospital Teams
*Jan 2014		Department of Archeology graduate seminar	The Performance of Healing: Contemporary Performance of the Prehistoric Art of Shamanism
*May 2014	The Israel Museum, Jerusalem	Public lecture in association with the exhibition "Face to Face: The Oldest Masks in the World"	Masks in Performance: A Gate to the Spirits
*May 2016	Dept. of General History, University of Haifa	Graduate seminar "Historical Anthropology of Religious Research"	Ritual and Shamanic Performance in Bali
*June 2016	Music Dept. University of Haifa	ContComp Festival	Dada: Infantilism as Protest and Artistic Creation

*March 2018	Tel Aviv Museum of Art	Anniversary of the singing exhibition “We Sang at the Public Square”	The Healing Power of Song
*May 2018	University of Haifa’s School of History	‘What Is History’ course for undergraduate students	When and Where was Theatre Born? It Depends on Who, When and Where You Are Asking
*May 2018	Annual Meeting of the Israeli Association of Drama Therapists, Tel Aviv-Yafo	Keynote Lecture (with Rinat Feniger-Schal)	Therapeutic Clowning for Children with Developmental Disabilities
*May 2019	Zefat Academic College	Dept. of Mysticism and Spirituality	Curative Performance: What Can We learn From Traditional Healers and Shamans?
* Jan-April 2020	Shamayim Production, Tel Aviv	Public lectures	1. Carnival 2. The Performance of the Plague 3. Curative performance
* April 2020	Ruth Kanner Theatre Group Via Zoom, and later, at Beit Michal Public Library, Rehovot	Theatre and the Plague-lecture and performance	Antonin Artaud’s Theatre and the Plague

8. Competitive Research Grants

a. Grants Awarded

Role in Research	Other Researchers (Name & Role)	Title	Funded by (C= Competitive Fund)	Amount	Years	Funded Projects
Doctoral Dissertation		Theatre and Pageantry in the Service of Jewish Nationalism in the U.S., 1933-1946	2 Doctoral Research grants from the Memorial Foundation for Jewish Culture	\$3,000 each	1983-1984	
Doctoral Dissertation		Theatre and Pageantry in the service of Jewish Nationalism in the U.S., 1933-1946	The Kurt Weill Foundation for Music, New York	\$5,000	1984	
* Senior Researcher: Director of the <i>Ebisu</i>	PI: Wendy Sandler, Director of Sign	GRAMBY: The Grammar of the Body: Revealing the Foundations	European Research Council – Advanced	€2.5 Million	2014 - 2018	produced 3 theatre pieces, see 5.a #

Sign Language Theatre Laboratory	Language Laboratory, U of Haifa. Senior Researchers: Katja Liebal, Berlin; Simone Shamay Tsoory, U of Haifa	of Compositionality in Human Language	Grants			17, 18, 19; 4 presentations in international conferences (see 6.1) ;one book chapter to be published in 2020 (see Publications E. #6), one book chapter in writing, see In Preparation at the end of this c.v.
*PI	Co-PI: Rinat Feniger-Schaal, School of Creative Arts Therapies, U of Haifa	Therapeutic Clowning in a Kindergarten for Children with Intellectual and Developmental Disabilities	Magi Foundation's Research Fund	90,000 NIS	2015 - 2016	Produced one paper (see Publications D.12), one presentation in an international conference (see 6.1. April 2018), and one Keynote address in Israel (see 7. Invited lectures in Israel, May 2018)
*PI	Co-PI: Rinat	Therapeutic	Shalem	150,00	2017	Produced

	Feniger-Schaal, School of Creative Arts Therapies, U of Haifa	Clowning in a Kindergarten for Children with Intellectual and Developmental Disabilities	Foundation	0 NIS	- 2018	2 papers in preparation (see In Preparation at the end of this c.v.)
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b. Submission of Research Proposals – Pending

None

c. Submission of Research Proposals – Not Funded

Role in Research	Other Researchers	Topic	Funded by	Year	Score
PI	Co-PI: Mali Baruch	Arab-Jewish Theatre Groups in the City of Acco- Their Impact on the Lives of Their Participants	Tami Steinmetz Center for Peace	2008	
PI	Co-PI: Aura Mor-Somerfeld	Arab-Jewish Theatre groups Creating Shared Civic Space in the City of Acco	The Arab-Jewish Center at the University of Haifa	2011	Selected for merit but not funded
PI	Co-PI: Zvi Kam-Weizmann Inst.; Elizabeth Blackburn, Elissa Epel- UCSF; Amos Toren, Michal Yalon-Oren-Sheba Hospital and Tel Aviv University's School of Medicine	Effect of exposure to medical clowns on psychological state, clinical outcome and telomere function in children undergoing radiation therapy for brain cancer	Magi Foundation	2012	Funding for one clown conditional on funding from NIH
*PI	Co-PI: Uri Alon, The Weizmann Institute of Science	The Performance of Healing	Weizmann Institute- University of Haifa Joint Research Collaboration (The Hymen T. Miligrom	2014	

			Trust)		
*PI	Co-PI: Rinat Feniger-Schaal, School of Creative Arts Therapies, U of Haifa	Therapeutic Clowning in a Kindergarten for Children with Intellectual and Developmental Disabilities	Social Security Research Fund	100,000 NIS	2017

9. Scholarships, Awards and Creative Grants

1. Tel Aviv University's Dean of Students scholarship for MA studies (1978-9).
2. Fulbright Fellowship for doctoral studies in U.S.A. from the America-Israel Educational Foundation (1980).
3. New York University scholarship for graduate studies in the Dept. of Performance Studies (1980-83).
4. First prize in the street theatre competition of the Israel Festival, Jerusalem, for directing *En Zo Ben Zo – The Opera* by Eldad Ziv (1987).
5. Fulbright Fellowship for American Studies in support of research on the American Theatre of Images (1988).
6. New York University's Monroe Lipmann Award for distinguished doctoral dissertation (1989).
7. PIF – International Puppet Theatre Festival, Zagreb, Croatia: special jury award for best artistic programming, to the Director of the School of Visual Theatre, Jerusalem (1998).
8. Tel Aviv Municipality Rosenblum Award for Excellence in the Performing Arts (2004).
9. Two consecutive Mifal Hapais (Israeli Lottery) Council for the Arts grants for producing *Romeo's Séance*, based on *The Juliet Letters*, by Elvis Costello and the Brodsky Quartet (2005-06).
10. Israel's Ministry of Culture grant for independent interdisciplinary performance for *Romeo's Séance* (2006).
11. America-Israel Cultural Foundation grant for an interdisciplinary workshop, leading to rehearsals of *Romeo's Séance* (2006).
12. Tel Aviv Municipality's Division for the Arts grant for performances of *Romeo's Séance* (2006).
- *13. Mifal Hapais (Israeli Lottery) Arts and Culture Council grant for performances of *It's Not About Ebisu* in the United States (June 2016).

- *14. Mifal Hapais (Israeli Lottery) Arts and Culture Council grant for performances of *It's Not About Ebisu* in Israel (June 2017).
- *15. Schusterman Visiting Israeli Artist Fellowship for the fall semester, 2017 at Stony Brook University's Theatre Department.
- *16. Mifal Hapais (Israeli Lottery) Arts and Culture Council creative grant for my production of *Ahla Yameem* – a new interpretation of Samuel Beckett's *Happy Days*, performed in a fusion of Arabic and Hebrew.

10. Teaching

A. University Courses

Year	Course Name	Course Type	Degree	Number of Students
1982 NYU	Jewish Performance (with Prof. Mel Gordon)	Research Seminar	B.A.	20
1984-1989 Tel Aviv U	Performance Theory	Lecture	B.A.	30-40
1985 TAU	Play Analysis	Workshop	B.A.	25
1986 TAU	Performance and Post-modernism	Lecture	B.A.	50
1986, 1993 TAU	The Body in Ritual and Performance	Lecture	B.A.	25
1987 TAU	Artaud – The Prophecy and The Legacy	Lecture	B.A.	30
1987 TAU	Experimental Theatre in Israel	Lecture	B.A.	30
1987 TAU	Pageants and Propaganda	Seminar	B.A.	25
1988 TAU	Happening, Performance Art and The Theatre of Images	Lecture	B.A.	25
1989 TAU	The Theatre of Robert Wilson	Lecture	B.A.	40
1989 TAU	The Shaman – An Interdisciplinary Artist	Seminar	B.A.	35
1989 NYU	Pageants and Propaganda	Seminar	M.A. & Ph.D.	15
1996 TAU	Visual and Performing Arts in the U.S. After WWII (with Prof. Mordechai Omer)	Seminar	M.A.	30
1998 Bretton Hall College Leeds U	Development of an M.A. Thesis in the Performing Arts	Seminar	M.A.	9

2004-2006 TAU	Advanced Directing	Seminar	M.A.	5
2004-today U of Haifa	Directing Projects	Supervision	B.A.	5-8
2004-2006 U of Haifa	Ritual, Carnival, Theatre	Lecture	B.A.	40
2004-2009 U of Haifa	Directing in the Theatre	Workshop	B.A.	8-25
2005-2017 U of Haifa	Theatre, the Mind and the Senses	Lecture	B.A.	30-40
2009, 2010, 2014 U of Haifa	The Performance of Healing	Seminar	M.A. B.A.	20, 10
2010 TAU	Shamanism and Art Therapy	Lecture	M.A.	50
2009, 2011, 2012-present U of Haifa	Speech-Act	Workshop	B.A.	10-20
2009-2016 U of Haifa	The Director and the Actor	Workshop	B.A.	18-25
2010, 2012 U of Haifa	Looking and Listening	Core Course for Theatre, Fine Arts and Music Students	B.A.	55-70
2012-today U of Haifa	The Performance of Healing	Lecture and Workshop	B.A.	40
2012 U of Haifa	Postmodern Choreography and its Socio-political Context	Lecture	B.A.	20
2012-2014 Kibbutzim College	Visual Theatre	Lecture (since 2013-14 – seminar)	M.A. in visual literacy	12
*2013 U of Haifa	From Ritual Clowning to Medical Clowning	Lecture	B.A.	20
*2013 U of Haifa	Visual Theatre – Its History and Language	seminar	B.A.	15
*2013-2014 U of Haifa	Performance Theory	seminar	B.A.	12
*2013-2014 U of Haifa	Marina & Bob: an (un)likely Collaboration	Lecture	B.A.	30
*2014-2015 U of Haifa	New Encounters of Arts & Sciences (with Prof. Sarit Larisch, Dept. of Human Biology)	Course for School of the Arts and Faculty of Sciences students	B.A.	30
*2014-2017 U of Haifa	Devising personal performance material	Workshop	B.A.	12-20
*2015-2016 U of Haifa	New Encounters of Arts & Sciences: Performing Arts and Bio-Medical Research (with Dr. Hanoeh Kaphzan, Dept. of Neurobiology)	Lecture	B.A.	22
*2015-2016 U of Haifa	Street Theatre	Lecture	B.A.	20

*2016-2019 U of Haifa	Improvisation in Physical Theatre	Workshop	B.A.	20
*2017-2019 U of Haifa	Performance Theory	Seminar	M.A	7
*2018-2019 2019-2020 U of Haifa	Cultural Intersections	Course for School of the Arts students	B.A.	39
*2018-2019 U of Haifa	Graduate Seminar on Research	Seminar	M.A.	10
*2019-2020 U of Haifa	Performance as Research and Research-based Performance	Year-long workshop culminating in students' performances	M.A.	12
*2019-2020 U of Haifa	Performance and Disability	Lecture	B.A.	20

B. Courses in Professional Theatre Schools

Year	Course Name	Course Type	Degree	Numbers of Students
1984-1989 Hakkibutzim College School of Perfor-ming Arts	Acting	Workshop	Certificate	20
1986-1989 Hakkibutzim College	A Director Prepares	Workshop	Certificate	15
1989 Hakkibutzim College	Solo Performance	Workshop	Certificate	15
1993-2000 The School of Visual Theatre	Directing and Style	Workshop	Certificate	15-20
1993-2000 The School of Visual Theatre	Tutorial of graduating students in their "Finale" projects	Workshop	Certificate (since 1999, also B.A.)	5-10
1994 The School of Visual Theatre	Autobiography and Performance	Workshop	Certificate	10
1996 The School of Visual Theatre	The Body in Ritual and Performance	Workshop	Certificate	15
2004 Rakefet Levi School of Stage Design	Cabaret and the Avant-Garde	Workshop	Certificate	35

2007 Rakefet Levi School of Stage Design	Library Research: The Alma Mahler Project	Workshop	Certificate	17
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C. Supervision of Directing Projects

At the Theatre Department of the University of Haifa, I supervised directing students in all of their directing projects, from 2004 to 2012. This tutorial consists of advising students in the selection of plays, in casting, forming a conception, conducting research, pre-production work with designers, and the rehearsal process. Staging directing exercises is the final requirement toward a B.A. degree in directing. Following is a selection of the directing projects I supervised:

The Little Bourgeois Wedding by Bertolt Brecht – Directed by Avi Brecher (2004)

Krapp's Last Tape by Samuel Beckett – Directed by Guy Ze'evi (2005)

Zoo Story by Edward Albee – Directed by Gilit Heiferman (2005)

Trifles by Susan Glaspell – Directed by Hilla Rubin (2006)

Spring Room by Daniella Carmi – directed by Moran Novak (2006)

Jubilee by Anton Chekhov – Directed by Dov Fishman (2006)

Picnic on the Battlefield by Fernando Arrabal – Directed by Ilan Reznik (2006)

A Kind of Alaska by Harold Pinter – Directed by Ya'ara El'ad (2007)

The Bear by Anton Chekhov – Directed by Nahed Bashir (2007)

Lovers: Winners and Losers (part I) by Brian Freil – Directed by Ya'ara El'ad (2007)

Danny and the Deep Blue Sea by John Patrick Shanley – Directed by Robert Olayev (2007)

A Perfect Day for the Banana Fish by J.D. Salinger – Adapted and staged by Hilla Rubin (2007)

The Donahue Sisters by Geraldine Aron – Directed by Eran Tobol (2007)

That Time by Samuel Beckett – Directed by Eran Tobol (2006)

The Stronger by August Strindberg – Directed by Oshrit Raz (2007)

He Who Says Yes/He Who Says No by Bertolt Brecht – Directed by Michal Vaknin (2008)

New World Order by Harold Pinter – Directed by Amer Abu Saleh (2009)

Fool for Love by Sam Shepard – Directed by Matan Ram (2010)

Dum Dum Baby – Devised by Michal Vaknin and the actors (2010)

Planet Egg – Devised, staged and performed by Zvi Sahar and Michal Vaknin (2010). This show won prestigious grants from the Jim Henson Foundation and St. Ann's Warehouse in NYC and has been touring internationally since 2012.

The Stronger by August Strindberg – Directed by Gal Doron (2011)

Mikveh by Hadar Galron – Directed by Efrat Karni (2011)

The Lesson by Eugene Ionesco – Directed by Amer Abu Saleh (2011)

Cece by Luigi Pirandello – Directed by Reuven Feinberg (2012)

A Doctor in Spite of Himself by Moliere – Directed by Efrat Karni (2012)

The Bride and the Butterfly Hunter by Nissim Aloni – Directed by Ehud Vardi (2012)

Out At Sea by Slawomir Mrozek – Directed by Bashar Murkus (2012)

Close Your Eyes – written and directed by Reuven Feinberg (2012)

D. Supervision of Graduate Students

Name of Student	Title of Thesis	Degree	Date of Completion / in Progress	Students' Achievements
*Natalie Turjeman (with Prof. Rachel Lev)	<i>The Invisible Therapist: Theatre as Therapy, Therapy as Theatre</i>	Ph.D.	2013	
*Amnon Raviv (with Prof. Guy Enosh)	<i>Medical Clowning with Patients with Life-Threatening and Incurable diseases</i>	Ph.D.	2016	
*Motti Brecher	Performance as Research: Televised Puppetry Show in Community Context	M.A. Kibbutzim College	2019	Thesis grade: 95
*Gal Belsitzman (with Prof.	Sign Language Creativity	Ph.D.	In progress	

Wendy Sandler)	(working title)			
*Avital Manor-Peleg (with Prof. Amos Meged)	Mask and Identity	Ph.D.	In progress	

11. Artistic Director - Theatre Department, the University of Haifa

As chair of the Theatre Department, I was responsible for the repertory of the department's productions. I selected plays for production, novels and short stories that were adapted for the stage. Some shows were not text-based, but devised by the directors and the students in a collective process. I chose the translators (when relevant), the directors, designers and musicians, and supervised the rehearsal and production processes of the following shows:

Blood Wedding by F.G. Lorca – directed by Mazen Gatas (2004)

Oedipus by Seneca – adapted and directed by Michael Rutenberg (2004)

17 Top – Israeli premiere of Joshua Sobol's play, directed by Yishai Karni Ekhaus (2005)

Suitcase by Kobo Abe – directed by Kineret Noy (2006)

The Lacking Temple – Devised with the students by Smadar Ya'aron (2006)

Martinique – Movement Theatre, devised by Renana Raz and Ofer Amram (2006)

Three + Blue – A show for children, based on short stories by Oded Burla - adapted for the stage by Yuvalal Liron (2006)

The Short Life of A. – Devised with the students by Amnon Raviv (2007)

Mauthausen by Iakovos Kambanellis – adapted for the stage and directed by Yoni Itiel, music by Mikkis Theodorakis and additional music by Idan Toledano. Developed in cooperation with the Department of Music, with a grant by the Onasis Foundation, 2007

Rumors by Neil Simon – directed by Avi Brecher (2007)

The Visit by Friedrich Durrenmatt – directed by Yuvalal Liron (2007)

Yechi'el - Devised with the students by Moshe Malka (2008)

Aristophanes' *Ecclesiazusae* (*Women in Assembly*) – directed by Eran Tobol (2008)

The Dressing Room by Shimizu Kunio - directed by Kineret Noy (2009)

The School for Wives by Moliere – directed by Avi Brecher (2009)

Café Victoria – Devised with the students by Moshe Malka (2009)

11.a Directing and Dramaturgy in the Theatre Department

1. Directing *The Pay Raise (L'Augmentation)* by Georges Perec (2008)

2. Dramaturgy for *Café Victoria*, directed by Moshe Malka (2009)
3. Dramaturgy for *Brecht & I* – an original play, written and directed by Daphna Kron (2010)
- *4. Artistic advisor for *Cupid's Arrow* – an original children's show, written and directed by Sarah Sibony (March, 2013)
- *5. Directing *And We Have the Same Rain* – a program of Palestinian poetry and prose (March, 2015). Additional performances in Tel Aviv and Acco
- *6. Co-directing (with Ari Remez) *Enter, Faadi, Enter!* – a collage of devised performances by students (June, 2015).

PUBLICATIONS

Note: For joint publications, the authors have contributed equally unless otherwise specified.

A. Ph.D. Dissertation

Pageantry and Theatre in the Service of Jewish Nationalism in the U.S., 1933-1946 (1989). 462 pages (English) Department of Performance Studies, Tisch School of the Arts, New York University. Advisor: Brooks McNamara.

B. Edited Books and Journals

1. *Citron, Atay, Sharon Aronson-Lehavi, David Zerbib (eds.) *Performance Studies in Motion: International Perspectives and Practices in the Twenty-First Century*. London: Bloomsbury/Methuen Drama, 2014.
2. *Citron, Atay (ed.). Curative Performance – a cluster of articles to be published in *TDR: The Drama Review* Fall 2020, T247).

C. Monographs

None

D. Articles in Refereed Journals

Note: Journal rankings according SJR for year of publication where available

Published

1. Citron, Atay. "Habima's The Golem," *TDR: The Drama Review*, fall, 1980 24, 3: 59-68.
2. Citron, Atay & Ann M. Shea. "The Powwow of the Thunderbird American Indian Dancers", *TDR: The Drama Review*, summer 1982, 26, 2: 73-88.
3. Citron, Atay. "The Michael Chekhov Technique Today," *TDR: The Drama Review*, fall 1983, 27, 3: 91-96.
4. Citron, Atay. "From Oscar Burgerschreck to Johnny Rotten: Punk's Amplified Scream" (in Hebrew), *Motar, Journal of the Faculty of Fine Arts, Tel Aviv University*, 1993: 51-57.
5. Citron, Atay. "Pigs, Words, Meaning: The Struggle of Visual Theatre Against the Tyranny of the Word" (in Hebrew), *Motar, Journal of the Faculty of Fine Arts, Tel Aviv University*, 1998: 219-228.
6. Citron, Atay. "A Letter from Jaffa" *TDR: The Drama Review*, 2007, 51, 4: 53. SJR (2007)=0.149; R=77/497 (Q1) in Literature and Literary Theory, 49/290 (Q1) in Visual Arts and Performing Arts
7. Citron, Atay. "The Secret Magic of Inappropriate Inspiration – Response to Kimberly Janarone's Article, 'The Uses and Abuses of Artaud'" (translated into Chinese), *Theatre Arts*, winter 2011, 163, 5: 15-18.

- *8. **Citron, Atay**. "Medical Clowning and Drama therapy" (translated into Chinese), *Theatre Arts*, 5/2013, 26-33.
- *9. Czerniak E, Biegon A, Ziv A, Karnieli-Miller O, Weiser M, Alon U, **Citron A** (2016) Manipulating the Placebo Response in Experimental Pain by Altering Doctor's Performance Style. *Frontiers in Psychology*.
SJR (2016)=1.314; R=38/237 (Q1) in Psychology (miscellaneous)
- *10. Hart Y, Czerniak E, Karnieli Miller O, Mayo A, Ziv A, Biegon A, **Citron A** and Alon U (22 August 2016). Automated video analysis of non-verbal communication in a medical Setting. *Frontiers in Psychology*.
SJR (2016)=1.314; R=38/237 (Q1) in Psychology (miscellaneous)
- *11. **Citron A**. (Sept. 2017). Clowning as Social Performance in Colombia: Ridicule and Resistance. Book review. *Studies in Theatre and Performance*.
DOI:10.1080/14682761.2017.1381294
SJR (2017)=0.102; R=274/456 (Q3) in Visual Arts and Performing Arts
- *12. Feniger-Schaal Rinat, **Citron Atay**, Mittelberg Esti, Ben Eli Yuval (November 2018) Intervention of medical (therapeutic) clowns in kindergarten for children with Intellectual disability: a case study. *International Journal of Disability Development and Education*.
SJR (2017)=0.301; R=213/299 (Q3) in Developmental and Educational Psychology, 555/1262 (Q3) in Education
- *13. **Citron A** (2018). In Memory of Mel Gordon. *TDR: The Drama Review*, 62:3 (T239).
SJR (2017)=0.141; R=154/735 (Q1) in Literature and Literary Theory, 132/456 (Q2) in Visual Arts and Performing Arts.
- *14. Citron A (2020). Curative Performance: Introduction. *TDR: The Drama Review* 64:3, 14-15.

E. Articles or Chapters in Scientific Books **(which are not Conference Proceedings)**

Published

1. **Citron, Atay**. "Ben Hecht's Pageant Drama, A Flag Is Born", in *Staging the Holocaust: The Shoah in Drama and Performance*, Claude Schumacher, ed, Cambridge University Press, 1998: 70-93.
2. **Citron, Atay**. "Art and Propaganda in the Original Production of *The Eternal Road*," in *Der Weg zum Weg der Verheissung*, Helmut Loos, ed., Freiburg: Rombach Druck Verlaghaus, March 2000: 203-218.
3. **Citron, Atay**. "The Power of the Sound of the Word of..." (in Hebrew) in *The Voice of The Word*, Marit Ben-Israel, ed. Tel Aviv: Babel Publishing House, 2004.
- *4. **Citron, Atay**. "Medical Clowning and Performance Theory" in *The Rise of Performance Studies: Rethinking Richard Schechner's Broad Spectrum* (James Harding & Cindy Rosenthal, eds.) New York: Palgrave Macmillan, 2011: 248-263. *Also published in Chinese translation in *Theatre Arts*, 2014.

- *5. **Citron, Atay**. "Audacity and Insane Courage – Dream Doctors' Secret Remedies" in *Performance Studies in Motion: International Perspectives and Practices in the Twenty-First Century*. Atay Citron, David Zerbib, Sharon Aronson-Lehavi, eds., Bloomsbury/Methuen Drama, 2014 (17 pages).
- *6. **Citron, Atay**. "Moving Words that Need to be Seen" (in Hebrew) in *Visual Literacy*. Malka Ben Pshat, ed. Tel Aviv: Mofet, Hakibbutz Hameuchad 2020.

F. Entries in Encyclopedias

Citron, Atay "American Theatre" (part of the entry "Theatre") in the appendix volume of the *Hebrew Encyclopedia*, 1993 (in Hebrew).

G. Publications in Professional Journals and Books

1. **Citron, Atay** "Ten Years (Perhaps One Hundred) and Still, The Same Question" (in Hebrew, with English translation), *Catalogue of the Phenomena International Festival of Visual Theatre and Performance*, Jerusalem, 1996: 3-7.
2. **Citron, Atay** "An Interview with I. Weingarten, Artistic Director of the Acco Festival of Alternative Israeli Theatre" (in Hebrew), *Code*, An Interdisciplinary Quarterly of The Arts, no. 1, 1998.
3. **Citron, Atay** "Carnival, Its Origins and Meanings" (in Hebrew), *Code*, Interdisciplinary Quarterly of the Arts, no. 2, 1998.
4. **Citron, Atay** "The Third Ear of the Australian Body Artist, Stelarc" (in Hebrew), *Code*, An Interdisciplinary Quarterly of The Arts, no. 3, 1999.
5. **Citron, Atay** "The Eternal Road – A Zionist Propaganda Pageant, or an Operatic Masterpiece?" (in Hebrew), *Opera*, no. 29, 1999.
6. **Citron, Atay** "A Different Road – Atay Citron and David Sharir in Conversation" (in Hebrew) *Opera* no.32, March 2000.
7. **Citron, Atay** "Not Playwrights Only" (in Hebrew), *Theatre* no.7, February 2002.
8. **Citron, Atay** "Learning to Listen, Beginning to Understand – Arab-Jewish Cooperation at The Acco Festival of Alternative Israeli Theatre" (in Hebrew), 2001-2004. *Theatre* no. 14, February 2005.
9. **Citron, Atay** "Street Theatre" (in Hebrew). Einayim Youth Arts Journal, August 2010.
- *10. **Citron, Atay** "Discovering Elijah" (in Hebrew). *Local Plot* – A Book Celebrating 20 years of artistic creation of the Ruth Kanner Theatre Group. 2019.

H. Articles About my Work in Professional Journals

1. Kaynar, Gad and Hayim Nagid, "Crossing All The Red Lines: A Conversation With The Artistic Director of The Acco Festival of Alternative Israeli Theatre, Atay Citron" (in Hebrew), *Theatre* no.6, Sep. 2001, pp. 15-19.
2. Kaynar Gad and Hayim Nagid, A Conversation with Oded Kotler and Atay Citron" (in Hebrew), *Theatre* no. 6, September 2001, pp. 22-24.
3. Various authors. The 2001 Acco Festival" (in Hebrew), *Theatre* no. 6, Sep. 2001, pp. 12-31.
4. Levy, Shimon, "A Cool Drop of Water on a Sizzling Stone – The 2002 Acco Festival" (in Hebrew), *Theatre* no. 9, pp. 4-6.
5. Kaynar, Gad, "An Alternative Also Needs An Alternative: A Conversation With Atay Citron" (in Hebrew), *Theatre* no. 11, 2002, pp. 9-12.
6. Levy, Jonathan & Shimon and Naftali Shem Tov, "Distancing The Testimony – The Acco Festival: Belated Commentary" (in Hebrew), *Theatre* no. 12, February 2004.
7. Naumann, Matthias, "Das 25. Festival des anderenTheaters im Israelischen Akko", (in German) *Theater der Zeit*, no. 11, November 2004, pp. 75-6.
8. Yerushalmi, Dorit, "From a Trnasient" into a "Resident" - The Acco Festival of Alternative Israeli Theatre (2001-2004)", *TDR: The Drama Review*, Vol. 51 No. 4, 2007:47-67.
9. Lev-Alagem, Shulamit, "Bat Yam Street Theatre festival" (in Hebrew), *Theatre*, Summer 2007.
10. Rubin, Avigail and Yoav Bartel, "Site-Specific: Ensemble Homemade interviews Atay Citron" (in Hebrew). Ma'akaf: online journal of dance, performance and visual theatre no.11, 2010
<http://maakaf.co.il/%D7%A2%D7%91/previous-issues/3/97-5/179-2013-07-04-07-45-53>
11. Friedman, Jessika, "Ati Citron is a Clowning Academic", *Dumbo Feather*, No. 28, June 2011: 88-105.
<http://www.dumbofeather.com/conversation/ati-citron-is-a-clowning-academic/>

I. Selected Articles About My Work in the Printed and Electronic Press

Since the mid 1980's, there have been articles, previews and reviews of my work in the Israeli daily press and in the foreign press. The selection below relates to the Acco and Bat-Yam festivals, to medical clowning and to sign language theatre.

1. Bar Ya'akov, Shai, "Shahids' Festival", *Yediot Acharonot* (in Hebrew), October 10, 2003.
2. Levy, Shimon, "On the Bat-Yam International Street Theatre Festival", *Yisrael Hayom* (in Hebrew), August 2007.
3. Levy, Shimon, "On the Bat-Yam International Street Theatre Festival",

Yisrael Hayom (in Hebrew), August 2008.

4. Bar Ya'akov, Shai, "Street Theatre festival in Bat-Yam", *Yediot Acharonot*, (in Hebrew) August 2008.
5. Kaplan, Ben. "Clowning Their Way Towards a Serious Medical Profession in Israel." *Haaretz* (in Hebrew), Nov. 7, 2011.
6. Viva Sarah Press. "University of Haifa Hosts First International Medical Clowning Seminar." *Haaretz* (in Hebrew), July 8, 2012.
7. Kopf, Shula. "Send In The Clowns". *The Jerusalem Report*, September 10, 2012:26-28.
8. Esterin, Daniel, "The Healing Clowns of Haifa" *NPR: National Public Radio, The World: Global Perspectives for an American Audience*, July 30, 2012
www.theworld.org/2012/07/the-healing-clowns-of-haifa
- *9. Gordon, Tal. "Shreds and Patches on the Way to Personal Creation: An Interview with Ati Citron." *Habama* website of Israeli Culture (in Hebrew). 30 June, 2015.
- *10. Barel, Elianna, "Humane Clown Posse: In Israel, Laughter and Medicine Work Together" *Good: A Magazine for the Global Citizen*, June 30, 2015.
- *11. Efrati, Ido. "Medical Clowns Want to be Taken Seriously." *Haaretz* (Hebrew Edition), January 15, 2016.
- * 12. Perle, Daniel. "Medical Clowns Are Valuable Tool According to 'Dream Doctor' at ASU Talk". Downtown Devil: the front page of the *Downtown Phoenix*. April 13, 2016.
- * 13. Krisch, J. "Patients of 'Theatrical doctors' Feel Less Pain." *Vocativ*. July 7, 2016.
- * 14. Efrati, Ido. "Research: A Physician Offering Theatrical Treatment Contributes to the Improvement of the Patient's Condition". *Haaretz* (Hebrew edition), October 18, 2016.
- * 15. Edzard Ernst. "Two Fascinating New Studies of the Placebo Response." *Ernst Edzard blog*. 2016.
- * 16. Bar, Nena. "Do Not Miss Ebisu!" *Israeli Deaf Community website*, March 2016.
- * 17. Bar, Nena. "Forget What You Thought About Sign Language." *Ynet News* website, 26.10.2016 <https://www.ynet.co.il/tags/0,7340,L-8167-5092-1,00.html>
- * 18. Delthia Ricks. Laughter for health's sake at Stony Brook University medical school. *Newsday*. October 24, 2017.
- * 19. Gertel, Nir. "Their Language: The Theatre Piece That Exposes The Oppression of Deaf Pupils." *Sikha Mekomit* (Local Conversation). 20.7.2018

