

MILAN PRIBISIC
mikelwfass075@gmail.com

EDUCATION

Doctor of Philosophy: Kent State University, Kent, OH

Concentration: Theatre Studies; Graduation date: Dec. 1996

Diss. Title: Camp as a Signifying System in American Theatre, 1964-1995

Diss. Abstract: DAI 58.2 (Aug. 1997): 342A.

Master of Arts: Belgrade University, Belgrade, (former) Yugoslavia

Concentration: Sociology of Art

Bachelor of Arts: Belgrade University, Belgrade, (former) Yugoslavia

Concentration: Journalism

AWARDS AND FELLOWSHIPS

DAAD (German Academic Exchange Service) Faculty Grant, Berlin, Germany, December 2004

Junior Faculty Academic Leave, Millikin University, Spring 2004

American Society for Theatre Research, Thomas F. Marshall Travel Fellowship, 1996

University Fellowship, Kent State University, Summer 1995

University Fellowship, Kent State University, AY 1993/94

Goethe Institute Fellowship for German language study, Mannheim, Germany, Fall 1989

International Communication Laboratory Fellowship in Contemporary Italian culture, Udine, Italy, Summer 1988

International Communication Laboratory Fellowship in Contemporary Italian culture, Udine, Italy, Summer 1987

Belgrade University, Faculty for Philology Fellowship for Italian language study, Siena, Italy, Spring 1984

Serbian Academy for Arts and Sciences Fellowship, AY 1981/82

TEACHING EXPERIENCE

Instructor, School of Communication, Loyola University Chicago, August 2004-Present

Classes taught (Introduction to Film History, Introduction to Cinema, Public Speaking and Critical Thinking; Introduction to Communication; Communication Processes; Communication Practices)

Assistant Professor, Department of Theatre and Dance, Millikin University, Fall 2000-July 2004

Teaching and advising students

Classes taught and/or designed (Integrated Theatre Studies I and II; Play Analysis; Theatre/Theory; Seminar in Dramaturgy; Theatre and Drama in the former Yugoslavia during the 1990s; Film and Theatre in the former Yugoslavia during the 1990s; R.W.Fassbinder/Antiteater; Global Queer)

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Guest Lecturer

Film and Theatre: A Dialogue—a lecture given to the students in the Approaches to Literature course, Millikin University, Fall 2002

Queer Theory and Queer Cinema: An Introduction—a lecture given at the School for Theory and History of Visual Arts, Belgrade, former Yugoslavia, 29 December 2000

Teaching Assistant/Fellow and Instructor, School of Theatre and Dance, Kent State University, Fall 1992-May 2000

Script Analysis, AY 1999/2000

Full responsibility for the class with graded papers and exam preparation

The Art of the Theatre, Honors section, Spring 1999; AY 1999/2000

The Art of the Theatre, Fall 1992-May 2000

Full responsibility for the class with graded papers and exam preparation

RELATED WORK EXPERIENCE

Company member (Resident Dramaturge) with the Trap Door Theatre Company, Chicago, IL (2012-present)

Dramaturge (Matei Visniec's How to Explain the History of Communism to Mental Patients, Trap Door Theatre, 2016; Meg Miroshnik's The Fairytale Lives of Russian Girls, Trap Door Theatre, 2015, Ronald Schimmelpfennig's The Woman Before, Trap Door Theatre, 2015, David Hirson's La Bête, Trap Door Theatre, 2015, Slawomir Mrozek's Vatzlav, Trap Door Theatre, 2014, Howard Barker's Judith, Trap Door Theatre, 2014; Aarom Sawyer's Three Soldiers (for Sisters), Red Theatre, 2014; Miodrag Stanisavljevic's Silent Language, TUTA Theatre Company, 2013; Gabriella Maione's Symptômes, Trap Door Theatre, 2013; Václav Havel's Unveiling, Trap Door Theatre, 2012; Max Frisch's The Arsonists, Trap Door Theatre, 2012; B. Brecht's Schweyk in the Second World War, Red Theater, 2012; Matei Visniec's The Word Progress on my Mother's Lips Sounds False, Trapdoor Theatre, Chicago, 2012; Werner Schwab's First Ladies, Trapdoor Theatre, Chicago, 2011; Timothy Rey's T Dance, BoHo Theater Company, Chicago, 2010; Torben Betts' The Unconquered, Trapdoor Theatre, Chicago, 2008; Copi's Eva Peron, Trapdoor Theatre, Chicago, 2007; Peter Barnes's The Ruling Class, Backstage Theatre Company at the Storefront Theatre, Chicago, 2007; Ugljesa Sajtinac's Huddersfield, TUTA Theatre Company at the Victory Gardens Theatre, Chicago, 2006)

Librettist (Natasha Bogojevic's mini-opera Le beau est toujours bizarre, Court Theatre, Chicago, 1 December 2008)

Moderator of the post-show discussions for three new Equity showcases (Brendan's Alley, Chicago, August 2006; Act One Studios, Chicago, Sept. 10-12, 2004)

Assistant director at the Millikin University's Department of Theatre and Dance productions (Weiss's Marat-Sade, Genet's The Balcony)

Dramaturge at the Theatre/Kent/Dance productions (Kandinsky's The Yellow Sound, Chekhov's The Cherry Orchard, Kroetz's Mensch Meier, Jarry's Ubu Rex, Masteroff/Kander/Ebb's Cabaret, Jacobs and Casey's Grease, Shakespeare's Hamlet)

Actor or dancer at the Theatre/Kent/Dance productions (S. Treadwell's Machinal, C. Carlson's Hypostatis, Jacobs and Casey's Grease)

Performance Art (Christina Anderson's Exquisite Death at the Cleveland's 1998 Performance Art Festival)

FOREIGN LANGUAGES

Fluent English and Italian, strong reading knowledge of French and German (native language: Serbo-Croatian/BSC)

PUBLICATIONS:

Book:

Sveti Fassbinder: Queer Mučenik i Mučitelj (a monograph in Serbian). Belgrade, Serbia: Filmski Centar Srbije, 2014.

Book Chapters:

“The Pleasures of ‘Theatre Film’: Stage to Film Adaptation.” Redefining Adaptation Studies. Eds. Dennis Hutchins, Laurence Raw, and James M. Walsh. Lanham, MD: The Scarecrow Press Inc., 2010. 147-159.

“Maddin’s Dracula: Virgins, Vampires, and the ‘Theatre Film.’” Playing with Memories: Essays on Guy Maddin. Ed. David Church. Winnipeg, Manitoba: University of Manitoba Press, 2009. 159-170.

Journal articles/book/performance reviews:

A book review of Patrick J. Cook’s Cinematic Hamlet: The Films of Olivier, Zeffirelli, Branagh, and Almereyda Theatre Journal 65. 1 (March 2013): 145-146.

“Pop Star is the Medium is the Message: *The Man Who Fell to Earth*.” Cine/Action # 82/83 (2010): 29-33.

A book review of Claudia Castellucci et al. The Theatre of Societas Raffaello Sanzio, Theatre Journal 62.2 (May 2010): 315-6.

“Film, American and non-American influences.” LGBTQ America Today. Ed. John C. Hawley. 3 vols. Greenwood Press. 2009.

“Pornography stars.” LGBT America Today. Ed. John C. Hawley. 3 vols. Greenwood Press. 2009.

“Fassbinder the Playwright.” Gay and Lesbian Review Worldwide (May/June 2007): 23-25.

“Huddersfield.” Theatre Journal 59. 1 (March 2007): 103-06 [performance review]

A book review of David Barnett’s Rainer Werner Fassbinder and the German Theatre. Theatre Journal 58.3 (December 2006): 712-13.

“Carousel: Erwin, Elvira, Fassbinder and All the Other Auto/Biographies.” Biography: An Interdisciplinary Quarterly 27.1 (Winter 2006): 75-87.

“Lulu: A Monster Tragedy.” Theatre Journal 57. 1 (March 2005): 114-15 [performance review]

Theatre and Film—A Dialogue. Guest editor of the special issue of Filmske sveske [Film Notebooks/Belgrade]. NS 4 (May 2004)

“Dramaticar sa kamerom: R.V.Fassbinder i pozorisni film.” Filmske sveske NS 4 (May 2004): 117-24.

“Michael Cimino: prijatelj iz Amerike.” [“Michael Cimino—A Friend from America.”] Novi Holivud [The New Hollywood]. Eds. Nebojsa Pajkic and Dragan Jelicic. Belgrade: Clio, 2002. 89-97.

“Pad/The Fall.” Theatre Journal. 53.3 (October 2001): 490-91. [performance review]

A book review of David Roman's Acts of Intervention: Performance, Gay Culture, and AIDS. Theatre Survey. November 2000: 138-41.

A book review of Robert Vorlicky's Act Like a Man: Challenging Masculinities in American Drama. Theatre Studies, 1997: 102-03.

"Ziggy Goes to War: Zigi, zvezdana prasina/Ziggy Stardust." The Journal of Dramatic Theory and Criticism. Fall 1995: 131-35. [performance review]

PRESENTATIONS

"Theatre Performance and the New Media: A Story of Imitation, Adaptation and Remediation" paper read at the ATHE Annual Conference, Chicago, IL, 14 August 2011.

"F for Fake: Fassbinder in Love" paper presented at the biennial conference of The Center for the Study of Film and History, Milwaukee, WI 12 November 2010.

"Theoretical Perspectives in Adaptation." (Chair of the panel) The annual conference of Midwest Popular Culture Association/American Culture Association, Detroit, MI Nov. 1, 2009.

"Palimpsestic Intertextuality of 'Theatre Film': From Stage to Film" paper presented at the annual Midwest Popular Culture Association/American Culture Association, Detroit, MI Nov. 1, 2009.

"The Extraterrestrial Is the Message: The Man Who Fell to Earth and Discovered Humanity" paper read at the biennial conference of The Center for the Study of Film and History, Chicago, IL 30 Oct. 2008.

"Not-so-Brief Encounter: Fassbinder Melodrama Queer" paper read at the annual conference of Society for Cinema and Media Studies, Chicago, IL 9 March, 2007.

"'If drama, then conflict': Theatricality vs. Dramatism" paper read as part of three day seminar on Theatricality, History, Theory at the American Comparative Literature Association annual conference at Princeton University, Princeton, NJ, 24-26 March 2006.

"Occult Abandonment in Modernist Epistemology." (Roundtable speaker) 7th annual Modernist Studies Association's conference, Chicago, IL, 5 November 2005.

"Carousel: Erwin, Elvira, Fassbinder, and All the Other Auto/Biographies." The 46th annual Midwest MLA convention, St. Louis, MO, 6 November 2004.

"Stripping, Tipping, and Commodification of Queer Desire." 25th annual National conference of Popular Culture Association/American Culture Association, New Orleans, LA, 17 April 2003.

"Playwright with a Movie Camera: R.W. Fassbinder and the 'Theatre Film'." 33rd annual NEMLA convention, Toronto, Canada, 13 April 2002.

"Fassbinder Re-Visited: Twenty Years After." (Chair of the Panel) 33rd annual NEMLA convention, Toronto, Canada, 13 April 2002.

"Fight Club: Durden, Cravan, Gide, and Wilde." 32nd annual NEMLA convention, Hartford, CT, 30 March 2001.

"Gay Public Space as a Dramatic Space." 24th Comparative Drama conference, The Ohio State University, Columbus, Ohio, 28 April 2000.

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“The Permeable Membranes of Science and Performance: Some Examples.” (Respondent) National conference of the Association for Theatre in Higher Education, Toronto, Canada, 31 July 1999.

“Queer Public Sex and Capitalist/Communist Negotiations: Closets, Heterotopias, Sites of Resistance.” 6th Annual American University Conference on Lavender Languages and Linguistics, Washington D.C., 13 September 1998.

“Citizenship, Queer Public Sex, and Indigenous/Imperialist Negotiations.” Queer Globalization/Local Homosexualities Conference of the Center for Gay and Lesbian Studies of the Graduate School and University Center of CUNY, New York, New York City, 24 April 1998.

“Camp, the Sociopolitical System and the Strategies of Survival: How Did We Camp It Up in Yugoslavia and Why We Liked the Ridiculous Ludlum.” National Conference of the Association for Theatre in Higher Education, Chicago, IL, 30 July 1994.

PROFESSIONAL MEMBERSHIP

ATHE (Association for Theatre in Higher Education)

Theatre Communications Group

The Center for Lesbian and Gay Studies/CUNY

The Center for the Study of Film and History

REFERENCES

Dr. Rosemarie K. Bank, Professor of Theatre
School of Theatre and Dance
KENT STATE UNIVERSITY
Kent, OH 44242
(330) 672-0108
E-mail: rbank@kent.edu

Dr. Elizabeth Coffman, Associate Professor
School of Communication
LOYOLA UNIVERSITY CHICAGO
(312) 915-6716;
E-mail: ecoffma@luc.edu

Beata Pilch, Artistic Director
TRAP DOOR THEATRE
1655 W. Cortland
Chicago, IL 60622
(773) 384-0494
trapdoortheatre@sbcglobal.net