

CURRICULUM VITAE (ABRIDGED)

kt shorb (they/them)

Education

Ph.D., Performance as Public Practice (Theatre and Dance Dept), University of Texas at Austin. Dissertation title: “Jump: Time Travel, Resistance, and Healing in Devised Work and Performance by Queers of Color”

M.A., Radio-Television-Film, University of Texas at Austin

Bachelor of Music, Music Composition, Oberlin College Conservatory of Music

Publications

- 2022 [“Theater Mu: Resilience and Range, Mentorship and Momentum.”](#) *American Theatre Magazine*, 25 July 2022
- 2022 [“Reappropriation, Reparative Creativity and ‘Feeling Yellow’ in Generic Ensemble Company’s *The Mikado: Reclaimed*”](#) *The Journal of American Drama and Theatre*, Spring 2022
- 2021 [“Can Theatres of Color Get Support Without Strings or Hurdles?”](#) *American Theatre Magazine*, 22 November 2021
- 2021 “*The Sense of Brown* by José Esteban Muñoz.” *E3W Review of Books*, v. 21, Spring 2021, 40-41.
- 2008 “On *The Light Sang As It Left Your Eyes: Our Autobiography*” in Eileen Tabios, ed., *The Blind Chatelaine’s Keys*. Kenmore, NY: BlazeVox Books. 127-128.

Academic Appointments

Assistant Professor, Macalester College

Assistant Professor, Allegheny College

Adjunct Faculty, St. Edwards University

Assistant Instructor (Instructor of record), University of Texas at Austin

Lecturer, Southwestern University

Grants, Awards and Citations

- 2022 Social Science Research Council Arts Research with Communities of Color Fellowship (deferred to 2023-24)
- 2020-21 University Graduate Continuing Fellowship
- 2008-21 Core Cultural Arts Funding Program Grant, City of Austin Cultural Arts Division
- 2019-20 J. Pat O’Keefe Memorial Scholarship; Lillian Barkley Scholarship; The James

	H. and Catherine Neal Parke Scholarship	
2018-19	Elizabeth McGoldrick Surginer Endowed Scholarship; The Loren Winship Scholarship; J. Robert Wills Endowed Graduate Fellowship	
2017-18	Austin Critics Table for <i>Scheherazade</i> (Nominee, “Direction,” “New Play”)	
2017-18	Oscar G. Brocket Endowed Graduate Fellowship in Theatre History	
2017-18	The Tom Jones and Harvey Schmidt Endowed Presidential Scholarship in the Department of Theatre and Dance; Bill and Ann Stokes Endowed Scholarship; Igor Youskevitch Endowed Scholarship in Drama	
2016	Nominee, “Best Original Script,” B. Iden Payne Award for <i>The Mikado: Reclaimed</i>	

Teaching Experience (Selected)

Assistant Professor, Macalester College

Reading Plays: Queer Theater	2022
Asian and Asian American Dance and Performance Art	2022

Assistant Professor, Allegheny College

Acting I	2021
Acting II	2021
Directing I & II	2022
Text and Performance	2022

Adjunct Faculty, St. Edwards University

Freshmen Seminar: Dystopias and Utopias	2020
Play Analysis	2019-2021
Performance IV, Devising	2021

Assistant Instructor, The University of Texas at Austin

Introduction to Asian American History	2020
Theatre History from 1800	2020
Documenting Difference	2019
Asian American Theatre and Dance	2018-2019
Theatre History to 1800	2018

Lecturer, Southwestern University

Advanced Performance Studies: Marginal Bodies	2011
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Selected Presentations

2022	Panelist, “Asian American Theatre Artists: Representation, Social Change and Community Building” A Symposium in conjunction with <i>Hawai‘i nō ka ‘Ōi: A Sakamoto Celebration</i> , University of Hawai‘i at Mānoa
2022	Panelist, “Grappling with <i>Madama Butterfly</i> : Representation, Reclamation, Reimagination,” Humanities Initiative, Munk School of Global, Affairs and

- Public Policy, Canadian Opera Company, Confluence Concerts, University of Toronto Faculty of Music
- 2022 Guest Lecturer, “Embodied Approaches to Applied Theatre,” for “Applied Drama and Theatre” a graduate-level seminar taught by Dr. Megan Alrutz, University of Texas at Austin
- 2021 Panelist, “Performing Community: Healing Practices,” Association for Theatre in Higher Education
- 2021 “Trauma, Reappropriation, and Futurity in Generic Ensemble Company’s *The Mikado: Reclaimed*,” Association of Asian American Studies Virtual Conference
- 2020 “How to Time Travel: Centering Queer of Color Critique in Embodied Creative Process,” *Thinking Trans/Trans Thinking* Conference, University of Texas at Austin
- 2019 Panelist, “Shouldn't You Be Writing?": Queer of Color Critique and Research Beyond the Word,” with Al(aina) L. Monts, siri gurudev, and Michael J. Love, E3W *Sequels* Conference, University of Texas at Austin

Additional Training

- Mental Health First Aid, National Council for Mental Wellbeing, November 2021
- Theatrical Intimacy Education, 30 hrs, March-October 2021
- Theatre of the Oppressed Training with Julian Boal and Barbara Santos, Austin, TX, June 2010
- SITI Summer Theater Workshop, Skidmore College/SITI Company, June 2009
- Suzuki Actor Training and Viewpoints with Simon Woods, Artistic Co-director of Zen Zen Zo, Vancouver, Canada, August 2008

Theatre Directing

- 2022 *She Kills Monsters*, by Qui Nguyen, Allegheny Playshop Theatre, Meadville, PA
- 2019 *The Future of Ismael*, by siri gurudev a new play with all-trans* and non-binary characters set in a post-apocalyptic future, Generic Ensemble Company Artist Residency with the Dougherty Arts Center, Austin, TX
- 2019 *black girl love*, adapted by Ari L. Monts, The VORTEX, Austin, TX
- 2019 *The Women of _____ (a song not song)* by I-Chia Chiu, Department of Theatre and Dance, University of Texas at Austin, Austin, TX
- 2018 *Carmen*, an all Latinx, devised play based on the opera exploring undocumented queer experience on The Border, Generic Ensemble Company Artist Residency with the Dougherty Arts Center, Austin, TX
- 2018 *893/Ya-Ku-Za*, by Daria Miyeko Marinelli, Victory Gardens Theatre, Chicago, IL and The VORTEX, Austin, TX

- 2017 *Scheherazade*, a work devised by a mostly-Middle Eastern cast about Islamophobia, border crossing, and the Muslim Ban, The VORTEX, Austin, TX
- 2016 *The Mikado: Reclaimed*, devised by the Generic Ensemble Company with songs by W.S. Gilbert and Arthur Sullivan, The VORTEX, Austin, TX
- 2015 *Robin Hood: An Elegy*, by Krysta Gonzales, The VORTEX, Austin, TX
- 2014 “Add Architecture, Stir Memory,” workshop performance, written and performed by Shay Youngblood, Salvage Vanguard Theatre, Austin, TX
- 2013-2014 *What’s Goin’ On?*, created by the Generic Ensemble Company, The VORTEX, Austin, TX
- 2013 *a tortoise walks majestically on window ledges*, performance art piece by Wura-Natasha Ogunji, The Pulitzer Foundation for the Arts, St. Louis, MO
- 2013 *Radio Kaduna*, a multi-media performance art piece by Wura-Natasha Ogunji, The Menil Collection, Houston, TX
- 2011-12 *The Experiment*, Vortex and Blue Theatre, Austin, TX
- 2010 *Eagle Woman Poems*, written and performed by Natalie Goodnow, Austin, TX
- 2010 *Stuck on Gee-Dot*, by The Generic Ensemble Company, Austin, TX
- 2009 *by a quiet sea*, written by Wura-Natasha Ogunji, Austin, TX

Opera Directing

- 2022 *L’incoronazione di Poppea*, by Claudio Monteverdi, Italian, Chicago Summer Opera, IL
- 2022 *Tales of Hoffmann* (Assistant Director), by Jacques Offenbach, French, Opéra Louisiane, Baton Rouge, LA
- 2019 *Il barbiere di Siviglia* (Assistant Director), by Gioachino Rossini, Italian, Wolf Trap Opera, VA
- 2019 *Der Kaiser von Atlantis* (Assistant Director), by Viktor Ullman, German, Wolf Trap Opera, VA
- 2019 *L’Ile de Merlin* (Assistant Director), by Christoph Willibald Glück, French, Wolf Trap Opera, VA
- 2018 *Rinaldo* (Assistant Director), by George Frideric Handel, Italian, Chicago Summer Opera, IL
- 2018 *Gallantry*, by Douglas Moore, English, Chicago Summer Opera, IL
- 2017 *Così fan tutte* (Assistant Director), Italian, Butler Opera Center, Austin, TX
- 2017 *Voices of Death Row*, a song cycle composed by Keith Allegretti using poetry sent to Allegretti by death row inmates for him to set to music, English, UT Austin, Austin, TX

Development excerpts of the in-progress show **Inappropriate** (co-written and performed by kt shorb), an ensemble performance about queer time travel and friendship have been presented at:

- April 2020 Fusebox Festival, Austin, TX (virtual edition)
- Oct 2016 Columbia University, New York, NY
- Aug 2016 University of Texas at Austin

Full performances and excerpts of **Una Corda** (written and performed by kt shorb) a solo performance about mourning and cancer have been presented at:

- March 2012 Los Angeles Women’s Theatre Festival, Los Angeles, CA
- May 2011 COLLAGE Collaborative Festival, Philadelphia, PA
- April 2011 Oberlin College, Oberlin, OH
- April 2011 Southwestern University, Georgetown, TX
- Feb 2011 *Sixty in 60 Fusebox Festival Fundraiser*, Austin, TX
- Sept 2010 Blue Theatre, Austin, TX
- Feb 2010 University of Chicago Center for Race, Politics, and Culture, Chicago, IL
- Feb 2010 University of Illinois, Urbana-Champaign, Champaign, IL

Acting (Select)

- 2018 “Old Shady,” *Men on Boats* by Jaclyn Backhaus, directed by Shawn Sides, Mary Moody Northen Theatre, St. Edwards University, Austin, TX
- 2018 “1,” *893/Ya-ku-za*, by Daria Miyeko Marinelli, co-production of Generic Ensemble Company and VORTEX, Austin, TX; Victory Gardens Theatre, Chicago, IL
- 2017 “Emcee,” *Interaction-o-rama*, with Linda Montano, VORTEX, Austin, TX

Selected Press

- 2019 “The Future is Transhuman: Inside GenEnCo’s New Production *The Future of Ismael*” by Charlie Manag for The Austin Chronicle 14 November. <https://www.austinchronicle.com/daily/qmmunity/2019-11-13/the-future-is-transhuman/>
- 2019 “*black girl love: an adaptation project*, GenEnCo play emphasizes range of gender roles, relationships” by Lilli Hime for The Austin Chronicle 18 June. <https://www.austinchronicle.com/daily/arts/2019-06-18/review-black-girl-love-an-adaptation-project/>
- 2018 “Generic Ensemble Company’s *Carmen*” by Robert Faires for The Austin Chronicle 25 May. <https://www.austinchronicle.com/arts/2018-05-25/carmen/>
- 2018 “GenEnCo’s *893 / Ya-ku-za*” by Lynn Mikeska for The Austin Chronicle, 2 Feb. <https://www.austinchronicle.com/arts/2018-02-02/genencos-893/>

- 2017 “*Scheherazade*: Timely and Necessary Piece of Political Theatre,” by Andrew J. Friedenthal for the Austin American Statesman 7 June.
<http://www.mystatesman.com/entertainment/arts--theater/scheherazade-timely-necessary-piece-political-theater/azEeH0X5pfDPOpw8U1gMdl/>
- 2016 “GenEnCo’s *The Mikado: Reclaimed*,” by Rosalind Faires for the Cover Story of The Austin Chronicle 12 February.
<http://www.austinchronicle.com/arts/2016-02-12/genencos-the-mikado-reclaimed/>
- 2015 “Getting Political With The Tree Play and Robin Hood: An Elegy” by Robert Faires for The Austin Chronicle 7 August (cover).
<http://www.austinchronicle.com/arts/2015-08-07/getting-political-with-the-tree-play-and-robin-hood-an-elegy/>

Awards and Grants Panels

- 2016, 2018 Panelist, City of Austin Cultural Contracts Core Funding Grant, Austin, TX
 2011-2012 Panelist, B. Iden Payne Awards Nomination Committee, Austin, TX
 2010 Panelist, Transformation Award, Leeway Foundation, Philadelphia, PA

Additional Work Experience

- 2009- Founding Producing Artistic Director, Generic Ensemble Company, Austin, TX
 2009-2017 Graduate Program Coordinator, Department of Art and Art History, University of Texas at Austin
 2005-2007 Program Coordinator, Center for Asian American Studies, University of Texas at Austin
 2000-2002 Asian Pacific American Community Coordinator, Multicultural Resource Center, Oberlin College

Academic and Community Service

- 2020- Vice President, Consortium of Asian American Theatres and Artists (CAATA), a national service organization
 2017- Board Member, LuckyChaos Productions
 2016- Board Member, Consortium of Asian American Theatres and Artists (CAATA), a national service organization
 2021 Planning Team, A*TCA (AAPI Theatre Community Action), an ad-hoc Asian American and Pacific Islander organization emerging as response to the March 2021 Atlanta Massacre
 2020 Graduate Student Representative, College of Fine Arts Dean Search Committee, University of Texas at Austin

2014-17 Fine Arts Diversity Committee, University of Texas at Austin, College of Fine Arts

Professional Membership

Association for Asian American Studies

Association for Theatre in Higher Education

Consortium of Asian American Theatres and Artists

Languages

Fluent in speaking, reading and writing Japanese.