

CURRICULUM VITAE

kt shorb (they/them)

Minneapolis, MN

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

Theatre Directing

- | | |
|-----------|---|
| 2022 | <i>She Kills Monsters</i> , by Qui Nguyen, Allegheny Playshop Theatre, Meadville, PA |
| 2019 | <i>The Future of Ismael</i> , 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 | <i>black girl love</i> , adapted by Ari L. Monts, The VORTEX, Austin, TX |
| 2019 | <i>The Women of _____ (a song not song)</i> by I-Chia Chiu, Department of Theatre and Dance, University of Texas at Austin, Austin, TX |
| 2018 | <i>Carmen</i> , 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 | <i>893 /Ya-Ku-Za</i> , by Daria Miyeko Marinelli, Victory Gardens Theatre, Chicago, IL and The VORTEX, Austin, TX |
| 2017 | <i>Scheherazade</i> , a work devised by a mostly-Middle Eastern cast about Islamophobia, border crossing, and the Muslim Ban, The VORTEX, Austin, TX |
| 2016 | <i>The Mikado: Reclaimed</i> , devised by the Generic Ensemble Company with songs by W.S. Gilbert and Arthur Sullivan, The VORTEX, Austin, TX |
| 2015 | <i>Robin Hood: An Elegy</i> , 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 | <i>What’s Goin’ On?</i> , created by the Generic Ensemble Company, The VORTEX, Austin, TX |
| 2013 | <i>a tortoise walks majestically on window ledges</i> , performance art piece by Wura-Natasha Ogunji, The Pulitzer Foundation for the Arts, St. Louis, MO |
| 2013 | <i>Radio Kaduna</i> , a multi-media performance art piece by Wura-Natasha Ogunji, The Menil Collection, Houston, TX |
| 2011-12 | <i>The Experiment</i> , 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

Additional Training

- Mental Health First Aid, National Council for Mental Wellbeing, November 2021
 Theatrical Intimacy Education, 30 hrs, March-October 2021
 Directing Fellow, Wolf Trap Opera, Wolf Trap, VA, Summer 2019
 SITi Company Viewpoints Masterclass with Anne Bogart and Charles Mee, New York, NY, December 2015
 Teatro Q with Adelina Anthony, San Francisco, CA, July 2013
 Japanese Physical Theatre with Izumi Ashizawa, part of the National Asian American Theatre Conference in Los Angeles, CA, June 2011
 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

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	Gardarev Center Education and Research Residency
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>
2017-21	Dougherty Arts Center Performing Artists in Residence for Generic Ensemble Company
2015	Invited Fellow, Peer Leadership Exchange for the National Institute for Directing and Ensemble Creation, hosted by Pangea World Theater and Art2Action, funded Alternate ROOTS, CAATA, First Peoples Fund, NALAC, NPN, NEFA, NET and TCG
2011	Open Meadows Foundation Grant toward the Generic Ensemble Company production of <i>The Experiment</i> (co-playwright, director, producer)
2009	Best of Fest, for <i>T.A.G.</i> by Stamp Lab: a Performance Group, FronteraFest 2009 (co-playwright, performer, producer)
2008	First Prize, for <i>HUSH</i> by Stamp Lab: a Performance Group, 4 th Annual ArtSpark Festival (co-playwright, performer, producer)
2007	My Gay Movie Challenge Best Texas Film Award for "task/in-progress", Austin Gay and Lesbian International Film Festival (writer, performer, director, editor)
2004	Aelioian Fellowship and Adelia A.F. Johnston Fellowship (Oberlin Alumni Association) for <i>of chicks, dicks, and chinks</i>
2002	PatsyLu Foundation Grant for Emerging Lesbian Composers for "Three Meditations on War at Home"

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
 Jan 2011 Center for Women and Their Work, Austin, TX
 Sept 2010 Blue Theatre, Austin, TX
 May 2010 Co-Lab, Austin, TX
 Feb 2010 University of Chicago Center for Race, Politics, and Culture, Chicago, IL
 Feb 2010 University of Illinois, Urbana-Champaign, Champaign, IL
 Sept 2009 Alma de Mujer Center for Social Justice, Austin, TX

Full performances and excerpts of **of chicks, dicks, and chinks** (written and performed by kt shorb) a solo show about Asian American masculinity have been presented at:

2009 Blanton Student Guild, University of Texas at Austin, Austin, TX
 2005 Austin Latino Lesbian, Gay, Bisexual, Transgender Organization (ALLGO),
 Tillery Street Theatre, Austin, TX
 2004 Austin Rude Mechanicals, The Off Center, Austin, TX
 2004 13th Biennial Midwest Asian Pacific American Students Conference, Oberlin
 College

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 "Ken," *I am Very into You*, by Sara Lyons, Outsider Fest, 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

2016	"Stephen" <i>Wanting Woman</i> , a devised co-production of Generic Ensemble Company and Gale Theatre, directed by Katherine Wilkinson, Austin, TX
2014	"Dr. Drexler/Dancer," <i>Still Now</i> , Shrewd Productions, Austin, TX
2014	"Theseus," <i>A Midsummer Night's Dream</i> , Scottish Rite, Austin, TX
2012	"Hal/Player," <i>The Boy from the Circus</i> (workshop), directed by Will Davis, Austin, TX
2010	"Thurzo," <i>Vampyress</i> , VORTEX Repertory Company, Austin, TX
2009	"Flash Gorgeous," <i>The Majestic</i> , written by Ana-Maurine Lara, Austin, TX
2009	"Nina," <i>T.A.G.</i> , written by Stamp Lab: A Performance Group, Austin, TX
2008	"Claude/Ventriloquist," <i>HUSH</i> , written by Stamp Lab: A Performance Group, Austin, TX
2008	"Reverend," <i>Why Koreans Don't Hug</i> , written by Soo Jin Lee, Austin, TX

Teaching Experience (Selected)

Assistant Professor, Macalester College

Reading Plays: Queer Theater 2022

Assistant Professor, Allegheny College

Directing I & II 2022

Text and Performance 2022

Acting I 2021

Acting II 2021

Adjunct Faculty, St. Edwards University

Performance IV, Devising 2021

Freshmen Seminar: Dystopias and Utopias 2020

Play Analysis 2019-2020

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

Asian American Cultural Identity 2005-2006

Introduction to Asian American Studies 2006

Lecturer, Southwestern University

Advanced Performance Studies: Marginal Bodies 2011

Community Teaching

Opera Your Way (Youth Program, Directing), Pittsburgh Festival Opera 2021

Austin Stomps: Suzuki and Viewpoints One-day Workshops 2012-2018

Writing and Viewpoints 2012

Selected Presentations

- 2022 Panelist, “Asian American Theatre Artists: Representation, Social Change and Community Building” A Symposium in conjunction with *Hawai‘i nō ka ‘Oī: A Sakamoto Celebration*, University of Hawai‘i at Mānoa
- 2022 Panelist, “Grappling with *Madama Butterfly*: 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
- 2014 Invited Devised Theatre Panelist, Consortium of Asian American Theatres and Artists, Philadelphia, Asian Arts Initiative
- 2011 Panelist, “Inflammatory Images and the Politics of Sex,” Arthouse at the Jones Center, Austin, TX
- 2010 Visiting Artist, presenting, “Marginal Bodies: A Performance Workshop,” University of Illinois, Urbana-Champaign, Champaign, IL
- 2007 “Asian American Identity,” University of Texas at Austin, “Building a Better FoundAsian Conference”
- 2004 Panelist, “Acting ‘Out’” with Helen Zia, 13th Biennial Midwest Asian Pacific American Students Conference, Oberlin College
- 2002 Invited speaker, “Identity Intersection,” for “Voices Against Violence Peer Theatre Troupe,” taught by Dr. Omi (Joni) Jones, University of Texas at Austin

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.
- 2004 "prelude and fugue in yellow and grey" in Kevin Kumashiro, ed., *Restoried Selves: Autobiographies of Queer Asian Pacific American Activists*. Binghamton: Harrington Park Press. 101-110.

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/>

- 2015 “Generic Ensemble Company Presents Robin Hood: An Elegy” by Mike Lee for Arts Eclectic on KUT 13 August. <http://kut.org/post/generic-ensemble-company-presents-robin-hood-elegy>
- 2015 “‘Robin Hood: An Elegy’ at the Vortex puts hero in modern racial divide,” by Andrew J. Friedenthal for the Austin American-Statesman 12 August. [http://www.statesman.com/news/entertainment/arts-theater/robin-hood-an-elegy-at-the-vortex-puts-hero-in-mod/nnHTJ/](http://www.statesman.com/news/entertainment/arts-theater/robin-hood-an-elegy-at-the-vortex-puts-hero-in-mod/mod/nnHTJ/)
- 2015 “Robin Hood: An Elegy—Review” by Elizabeth Cobbe for The Austin Chronicle 14 August <http://www.austinchronicle.com/arts/2015-08-14/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
- 2006 Judge, Best Non-fiction Book, Asian American Writers Workshop, New York, NY

Additional Work Experience

- 2021 Scribe and Reporter, Theatre Communication Group BIPOC Theatre Focus Group meetings for THRIVE!, Virtual
- 2009- Founding Producing Artistic Director, Generic Ensemble Company, Austin, TX
- 2013- Company Member, VORTEX Repertory Company, Austin, TX
- 2009-2017 Graduate Program Coordinator, Department of Art and Art History, University of Texas at Austin
- 2009 Groundskeeper, Alma de Mujer Center for Social Justice, part of the Indigenous Women’s Network, Austin, TX
- 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
- 2020-21 Representative of Consortium of Asian American Theatres and Artists for Cohort 4 Equity Diversity Inclusion Initiative, Theatre Communications Group
- 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
- 2011-12 New Works Austin, Member of Community Outreach Committee
- 2009-19 Mentor, Gender and Sexuality Center, University of Texas at Austin
- 2002-03 Volunteer, ALLGO (Austin Latino/a Lesbian, Gay, Bisexual, Transgender Organization)
- 2000-02 Advisor, Asian American Alliance, Oberlin Korean Students' Association, and South Asian Students Association, Oberlin College
- 2000-02 Committee member, Indigenous Women's Series, Oberlin College

Professional Membership

Association for Asian American Studies
Association for Theatre in Higher Education
Consortium of Asian American Theatres and Artists
Theatre Communications Group

Languages

Fluent in speaking, reading and writing Japanese.