

KENNETH COLLINS

Digital Media / Installation / Performance

www.kennethcollins.art

kenneth@temporarydistortion.com

+1 (917) 975-0194

EDUCATION

University of Iowa	MFA: Directing & Digital Media Design	2023
Florida State University	MA: Theatre	1999
Indiana University of PA	BA: Theatre summa cum laude, Phi Theta Kappa	1997

ADDITIONAL EDUCATION

University of California Greater Good Science Center	CERT: Mindfulness Meditation Certified to teach by Jack Kornfield and Tara Brach	2021
---	---	------

ACADEMIC APPOINTMENTS

University of Utah	Assistant Professor Department of Film and Media Arts	2023 - present
--------------------	--	----------------

TEACHING

University of Utah
Salt Lake City, UT

FILM 3945: Special Topics

Immersion/Interaction/Installation

Fall 2023 (16 students)

Introduction to the foundational skills necessary for creating interactive and immersive media art projects that integrate digital video, music, sound, computer generated graphics, live-camera feeds, MIDI controllers, sensor data, 3D objects, motion tracking, text, and multiple video projector outputs.

FILM 3945: Special Topics

Media Art in the Age of AI

Fall 2023 (16 students)

How to use the latest AI tools available to generate innovative media art projects that give students a competitive advantage as contemporary artists in the 21st century. Through hands-on experience, discover ways to use these tools to generate a range of media art pieces, including animation and music, and in so doing consider a number of important questions around authorship and the nature of creativity itself.

FILM 1500: Making Movies

Three-week Unit on Media Arts Production

Fall 2023 (150 students)

Introduction to concepts such as fracture, simultaneity, and site-specificity through a brief survey of expanded cinema and installation art practices in the field of media arts.

GRADUATE TEACHING EXPERIENCE

Instructor of Record

University of Iowa

Iowa City, IA

Producing and Directing Digital Video

Spring 2023 (16 students, undergraduate-level course)

Introduction to basic concepts, theories, and practical applications of digital video production for multiple distribution streams; focus on aesthetic and technical principles; development of proficiency in contemporary approaches to digital media production by understanding the production pipeline from ideation to preproduction, production, postproduction, and through to distribution. Instructor of record; fully in charge of teaching all classes and grading.

Installations and Interactive Performance

Spring 2022 (8 students, undergraduate-level course)

Introduction to techniques of fusing performance, video, design, gaming, and human computer interaction; focus on creating interactive experiences using digital media, text, sensor data, live bodies, cameras, and projectors; use of Isadora as primary software for creation. Instructor of record; fully in charge of teaching all classes and grading.

Acting for Success

Fall 2021 (12 students, undergraduate-level course)

How skills learned by actors can be applied to interactions in business, education, and beyond; using theatre techniques to enhance communication; how to display an authentic self in everyday situations; public speaking training; development of elevator pitches for professional networking. Instructor of record; fully in charge of teaching all classes and grading.

University of Iowa

Iowa City, IA

Script Analysis

Fall 2020 (16 students, undergraduate-level course)

How to employ critical reading skills to examine dramatic texts utilizing a variety of analytical strategies; focus on dramatic structure and challenges of putting texts into production; examine fifteen works, each embodying a different dramaturgical approach. Instructor of record; fully in charge of teaching all classes and grading.

Teaching Assistant

University of Iowa

Iowa City, IA

Producing and Directing Digital Video

Fall 2022 (12 students, graduate-level course)

Graduate-level version of the same course listed above. Assisted teaching MFA candidates; offered one-on-one student support; responsible for assignment review, grading, and attendance.

Installations and Interactive Performance

Fall 2021 (20 students, graduate-level course)

Graduate-level version of the same course listed above. Assisted teaching MFA Directing and Design candidates; offered one-on-one student support; responsible for assignment review, grading, and attendance, responsible for teaching modules on 3D design in Isadora.

Performing with Technology

Spring 2021 (13 students, graduate-level course)

Advanced techniques in performing with established and new technologies, including: live cameras, digital avatars, motion capture, augmented reality, theater on Zoom, and more. Assisted teaching MFA Acting and Design candidates; offered one-on-one student support; responsible for assignment review, grading, and attendance.

Florida State University

Tallahassee, FL

Directing I

Fall 1998 (15 students, undergraduate-level course)

Basic techniques in directing with an emphasis on script analysis, fundamentals of staging, and working with actors. Assisted teaching undergraduate theater students; offered one-on-one student support; responsible for assignment review and grading.

Graduate Assistant

University of Iowa

Iowa City, IA

Motion Capture Lab Manager

Fall 2021 - Spring 2023

Manage University of Iowa's brand-new Motive + OptiTrack laboratory; help Install OptiTrack PrimeX cameras; adjust exposure and focus on Prime^x cameras; calibrate motion capture volume; install active and passive markers on suits and rigid objects; inventory all aspects of camera and marker system; assist in camera calibration process; serve as pointperson for student and faculty use of the studio; supervise lab assistants. Worked 10 hours/week for four semesters.

OTHER TEACHING EXPERIENCE

Guest Lecturer

University of Iowa

Iowa City, IA

Digital Arts: An Introduction

Fall 2022 (40 students, undergraduate-level course)

Lectured on my work in expanded cinema and multimedia performance for a course focused on the potential of integrating art with technology in which students develop skills to analyze audio-visual interactive art and create original work.

Instructor

University of Iowa

Iowa City, IA

Introduction to Mindfulness Meditation

Fall 2020, Spring 2021 (14 students, 4-week graduate-level workshop)

Basic concepts behind mindfulness meditation; focus on practical concerns of how to develop a daily practice and how such a practice can be applied to the performing arts.

Visiting Faculty

The New School

New York, NY

Mainstage Production

Fall 2012 (20 students, undergraduate-level course)

Devised, directed, and designed an original work with undergraduates from Eugene Lang College in a mainstage production that incorporated a heavy use of digital media, live music, and song.

Columbia University
New York, NY

Arts Collaboration Lab

Summer 2011 (20 students, graduate-level course)

Developed original work as part of a dual residency with Columbia and PS 122. Provided feedback on student-led projects in a course taught by Gideon Lester (current Artistic Director of Fisher Center and Director of Theater at Bard College).

Guest Lecturer

SUNY Buffalo
Buffalo, NY

Media and Performance Seminar

Spring 2020 (15 students, graduate-level seminar)

Lectured on my work with NYC-based company, Temporary Distortion, and the role of digital media in devised performance, followed by Q & A.

Theatre and Performance Research

Fall 2014 (12 students, graduate-level class)

Lectured on original work in devised theatre as part of a graduate seminar on contemporary theories and methodologies of performance research.

Visual Studies Speaker Series

Fall 2014 (speaking engagement open to public)

Public talk about my research as part of a distinguished speaker series for the Department of Art at SUNY Buffalo.

Media, Theater and Technology

Fall 2013 (speaking engagement open to public)

Spoke with students and faculty from SUNY's Technē Institute for Arts and Emerging Technologies on the topic of digital media and devised theatre.

New York University
New York, NY

Director and Designer Collaborations

Fall 2013 (12 students, undergraduate-level class)

Lectured on professional work and led a discussion on ways directors and digital media designers collaborate on devised theatre productions.

The New School
New York, NY

Art Work Series

Spring 2012 (speaking engagement open to public)

Public talk about my work with Temporary Distortion.

Indiana University of PA
Indiana, PA

Theatre Design and Directing

Fall 2011 (10 students, undergraduate-level class)

Spoke with students about my professional work as a director and designer while visiting the university to receive an award for alumni achievement.

University of Nevada
Reno, NV

Theatre and Digital Media

Fall 2013 (15 students, undergraduate-level class)

Spoke via Skype about my international touring work with Temporary Distortion.

PANELS AND SYMPOSIA

- Obermann Center
for Advanced Studies**
Iowa City, IA
- Obermann Around the Table:
Finding Your Place in Conflicted Histories (2020)**
Group Discussion Facilitator for: conversations on Jessica Welburn Paige's research on Black Resilience in Detroit and plays for social justice.
- CUNY Graduate Center**
New York, NY
- Panel on Devised Theatre (2017)**
Panelist with: Peggy Shaw (Split Britches), Dan Rothenberg (Pig Iron Theatre), and John Sully (Temporary Distortion).
- Abrons Arts Center**
New York, NY
- How Should the Present Think About the Future? (2016)**
Panelist with: Claudia La Rocco, Lane Czaplinski, Annie Dorsen, Yelena Gluzman, and Katherine Profeta.
- IN>TIME Festival**
Chicago, IL
- Friendships, Practices, and Mentoring (2016)**
Panelist with: Sara Jane Bailes, Matthew Goulish, and Shoshona Currier.
- Alliance of Artists
Communities**
Charleston, SC
- Annual Conference on Artist Residency Programs (2014)**
Hired to attend conference and respond in writing to the Hatchery Project's presentation on its residency program supporting new dance making.
- CUNY Graduate Center**
New York, NY
- After the show: Post-show Theatre (2013)**
Panelist with: Jim Findlay, Aaron Landsman, David Levine, et. al, moderated by Robert Quillen Camp and Gavin Kroeber.
- The Public Theater**
New York, NY
- The Theater of Tomorrow, Today (2013)**
Panelist with: Annie Dorsen, Brian Rogers, Branden Jacobs-Jenkins, Dave Malloy, Mikhael Tara Garver, and Andy Horwitz.
- La MaMa**
New York, NY
- Liveness and Technology (2012)**
Panelist with: Lois Weaver, John Jeserun, Mark Coniglio, Josephine Dorado, Mei-Yin Ng, and Cory Einbinder.
- Location One Gallery**
New York, NY
- Being Contemporary (2012)**
Panelist with: Claire Bishop, Joan Jonas, Linda Weintraub, and Martha Wilson, moderated by Bonnie MARRANCA.
- CUNY Graduate Center**
New York, NY
- Crossing the Disciplinary Minefield (2009)**
Panelist with: Ann Liv Young, Eric Dyer (RadioHole), and Caden Manson (Big Art Group), moderated by Ivan Talijancic (WaxFactory).
- CUNY Graduate Center**
New York, NY
- Media and Performance (2008)**
Spoke about my work in New York City in media and performance to faculty, grad students, and the general public.

PUBLICATIONS

- Theater Magazine (Yale) Portfolio: Worth the Review**
Yale Theater Magazine. 47.1 (2016): 85-93.
An essay on theater criticism and a portfolio of my work as an artist.
- Chance Magazine (TCG) Interview with Robert Morris**
Chance Magazine (Winter 2014): 48-49.
An interview I conducted with sculptor/performer Robert Morris.
- PAJ (MIT) Being Contemporary**
PAJ: A Journal of Performance and Art 34.1 (January 2012): 99-100.
A short essay on what it means to be a "contemporary" artist.
- Theatre Forum (UCSD) Welcome to Nowhere (bullet hole road)**
TheatreForum T33 (Summer/Fall2008): 10-23.
Original script and an interview conducted by Philippa Wehle.

PROFESSIONAL EXPERIENCE

- Temporary Distortion Artistic Director** (2000 to present)
Founder and artistic director of NYC 501c3 non-profit organization. Oversee artistic mission of company and devise new work. Negotiate touring contracts with venues in 25 cities throughout USA, Canada, Europe, Eastern Europe, and the Asia-Pacific region. Establish and oversee budgets for numerous theatre, film, and visual art projects. Write grant proposals for funding from private foundations, as well as city and state departments of government.
- Temporary Distortion The Illusion and The Aftermath**
Conceptual Artist, Director, Installation and Light Designer, Performer
Live music unfolds slowly over several hours for a meditating audience. Meditation cushions and headphones are provided. The audience may come and go as they wish. Without headphones, the performance is silent.
- INTERNATIONAL TOUR
Response Performance Festival, Buffalo, 2019
Chicago Cultural Center, Yates Gallery, Chicago, 2018
Prelude Festival, New York City, 2017
The Watermill Center, New York, 2016
- Counterpoise (duet for funiculaire)**
Conceptual Artist, Director
A site-specific, public art performance. Two musicians occupied the cars of a counter-balanced funiculaire system in Fribourg, Switzerland. The music they played was in accompaniment to the mechanical sounds created by the tracks, gears, and force of the funiculaire's movement.
Belluard Bollwerk Festival, Switzerland, 2017

Temporary Distortion

My Voice Has an Echo in It

Writer, Director, Installation and Light Designer, Performer

A six-hour performance of live music, spoken text, and video staged behind two-way mirrors in a soundproof installation. Viewers listened privately through headphones and were encouraged to come and go as they wished.

INTERNATIONAL TOUR

Response Performance Festival, Buffalo, 2016

Chicago Cultural Center, Gallery, Chicago, 2016

Ideal Glass Gallery, New York City, 2015

EMPAC, Rensselaer Polytechnic Institute, New York, 2014

Stereolux, Nantes, France, 2014

Exit Festival, Maison des Arts de Créteil, Paris, 2014

Via Festival, Le Manège, France, 2014

The Watermill Center, New York, 2014

Newyorkland

Writer, Director, Installation and Light Designer

A play that combined cop movies, TV police procedurals, and firsthand accounts of real-life police officers. Interviews were mixed with found text, explorations of cinéma vérité, documentary realism, and pure fiction.

NORTH AMERICAN TOUR

Baryshnikov Arts Center, New York City, 2012

On the Boards, Seattle, 2012

Theatre Junction Grand, Calgary, 2012

Americana Kamikaze

Writer, Director, Installation and Light Designer

A bilingual performance with a cast of American and Japanese actors that explored a variety of American/Japanese horror-movie tropes.

INTERNATIONAL TOUR

Brisbane Powerhouse, Australia, 2011

Exit Festival, Maison des Arts de Créteil, Paris, 2010

Via Festival, Le Manège, France, 2010

COIL Festival, New York City, 2010

Performance Space 122, New York City, 2009

Prelude Festival, New York City, 2009

Welcome to Nowhere (bullet hole road)

Writer, Director, Installation and Light Designer

A hybrid of theater and cinema that explored the violence and sexuality found at the heart of the American road movie.

INTERNATIONAL TOUR

World Theatre Festival (shown as film), Japan, 2011

Trafó, Budapest, 2010

Théâtre Garonne, Toulouse, France, 2010
Exit Festival, Maison des Arts de Créteil, Paris, *return tour* 2010
Via Festival, Le Manège. France, *return tour* 2010
COIL Festival, New York City, 2010
Salzburg Festival, Austria, 2009
Temps d'Images/Usine-C, Montreal, 2009
Mois Multi Festival, Quebec City, 2008
Exit Festival, Maison des Arts de Créteil, Paris, 2008
Via Festival, Le Manège, France, 2008
Performance Space 122, New York City, 2008
The Chocolate Factory, New York City, 2007

Group Exhibitions

Marina Abramović
Institute & NEON

As One

Consisted of Abramović method, performances, lectures, workshops, discussions.
Video documentation of my work, *My Voice Has an Echo in It* was screened
at the museum as part of a focus on “long-durational” performance.

Benaki Museum, Athens, Greece, 2016

Maison des Arts de Créteil **Nouveaux Monstres**

Explored the monsters who have haunted our stories, our histories and our cultures
through the lens of an international panorama of contemporary artists.

INTERNATIONAL TOURING EXHIBITION

Aram Art Museum, South Korea, 2015
Théâtre de l'Avant-Seine, France, 2014
Théâtre national de Toulouse, France, 2011
LiFE Space for Emerging Arts, France, 2010
Théâtre de L'Agora, Paris, 2010
Gare Saint-Sauveur, France, 2009
Maison des Arts de Créteil, Paris, 2009
Le Manège, France, 2009

Prague Quadrennial

From the Edge: USITT USA National Exhibition

USITT has organized and sponsored the American participation in the PQ since
the USA began participating in 1975. From the Edge is the 10th exhibit representing
America in this singular world event dedicated to design for performance. Included
exhibition of my work as a set designer and light designer on *Americana Kamikaze*.

INTERNATIONAL TOURING EXHIBITION

Bakhrushin Museum, Moscow, 2014
La Mama Galleria, 2012
USITT Conference, Long Beach, 2012
Prague Quadrennial, Prague, 2011

Additional Original Work

Torn Space Theater

Five Songs for Fillmore Avenue

Writer, Director, Installation and Co-Light Designer

A site-specific performance staged in a recently renovated gas station in Buffalo's historic Broadway/Fillmore district—a predominately African American neighborhood with a growing refugee and immigrant community that is beset by poverty, buildings with absentee owners, and rampant demolition. A collaboration with Torn Space Theater.

Torn Space Theater, Buffalo, 2021

Film Screenings

Temporary Distortion

This Empty Room

Producer, Writer, Director, Mise-en-scène

The first in a series of contemplative, short films utilizing the lens as a tool for meditation.

Segal Theatre Film Festival, New York City, 2017

Temporary Distortion

Only the Hand that Erases

Producer, Writer, Director, Performer, Mise-en-scène

Moments captured on celluloid are erased and revisited as ideas inside the mind.

Segal Theatre Film Festival, New York City, 2016

Welcome to Nowhere (bullet hole road)

Co-Producer, Co-Writer, Co-Director, Mise-en-scène

A feature-length film adaptation of my play of the same name that explored the violence and sexuality found at the heart of the American road movie.

NORTH AMERICAN SCREENINGS

Queens Museum, New York City, 2013

Cinetarium Film Festival, Wausau, WI, 2013

Museum of the Moving Image, New York City, 2013

Queens World Film Festival, New York City, 2013*

Dreamland Film Festival, New Haven, 2012

Pollygrind Film Festival, Las Vegas, 2012

Anthology Film Archives, New York City, 2012

Lower East Side Film Festival, New York City, 2012

* *awarded Founder's Choice*

** *awarded Best Feature Film of the festival*

Americana Kamikaze

Co-Producer, Writer, Director, Set Designer, Light Designer

Documentation of my original play, filmed in collaboration with OntheBoards.tv—a website that delivers high quality performance films online, regularly reaching audiences in all 50 states of the U.S. and 152 countries around the world (including 92 higher education institutions). Through my collaboration with On the Boards my work has become part of the curricula at many prestigious universities.

INTERNATIONAL SCREENINGS

Prague Quadrennial National Gallery, Prague, 2011

On the Boards, Seattle, 2011

RESIDENCIES

SUNY Buffalo

Buffalo, NY

Creative Arts Initiative (2020)

Developed site-specific performance with local artists.

The Watermill Center

Water Mill, NY

The Illusion and The Aftermath (2016)

Developed original work with Temporary Distortion for two weeks at Robert Wilson's contemporary art center.

The Watermill Center

Water Mill, NY

My Voice Has an Echo in It (2014)

Developed original work with Temporary Distortion for two weeks at Robert Wilson's contemporary art center.

EMPAC

Troy, NY

Intensive October (2014)

Developed an original work commissioned by the Experimental Media and Performing Arts Center at Rensselaer Polytechnic Institute (RPI).

The MacDowell Colony

Peterborough, NH

MacDowell Fellow (2009)

Dedicated time to writing a new play, *Americana Kamikaze*.

The Ontological-Hysteric

New York, NY

Outside/Input, Six-Month Artist Residency (2006)

Developed an original work with Temporary Distortion at Richard Foreman's The Ontological-Hysteric Theatre.

NON-PROFIT THEATRE EXPERIENCE

Lincoln Center Theater

New York, NY

Office Manager (2003 to 2008)

In charge of hiring, training, and supervising all stage door and reception staff, as well as assisting the Facilities Manager in the day-to-day operation of a Broadway and Off-Broadway theater.

Ontological-Hysteric

New York, NY

Graphic Designer (2003 to 2004)

Provided freelance graphic design services to Richard Foreman's theatre at St. Mark's Church in the East Village during summer programming.

The Public Theater
New York, NY
Casting Assistant (2001 to 2002)
Assisted casting directors for productions in the five venues housed at The Public, as well as Shakespeare productions in Central Park.

HONORS AND AWARDS

University of Iowa
Iowa City, IA
Faculty and Graduate Summer Accelerator (2022)
Awarded by University of Iowa Entrepreneurial Center to support startup ventures.

University of Iowa
Iowa City, IA
MFA Summer Fellowship (2021)
Awarded by Graduate College to pursue innovative ways of thinking about, executing, and sharing creative endeavors.

University of Iowa
Iowa City, IA
Research Grant for Arts, Humanities, & Social Sciences (2021)
Funding for research project expenses including equipment, supplies, and software.

Indiana University of PA
Indiana, PA
College of Fine Arts Hall of Distinction (2020)
Recognizing alumni who have made singular and dynamic contributions to the arts and to their fields.

United States Artists
Chicago, IL
Artist Relief Grant (2020)
Grant to artists facing dire financial emergencies due to COVID-19.

Jerome Foundation
St. Paul, MN
Jerome Foundation Award (2015)
Funding for creation of original work with Temporary Distortion.

Greenwall Foundation
New York, NY
Greenwall Foundation Award (2009 and 2011)
Funding for creation of original work with Temporary Distortion.

Indiana University of PA
Indiana, PA
Young Alumni Achievement Award (2009)
Created to recognize graduates who demonstrate excellence in their fields and to engage recipients with current students as examples of exceptional achievement.

Salzburg Festival
Salzburg, Austria
Young Directors Project Competition (inclusion, 2009)
An international competition recognizing four directors under 30 who impacted the field of contemporary performance through unconventional approaches and outstanding performances breaking with traditional theatre conventions.

MacDowell Colony
Peterborough, NH
MacDowell Colony Fellowship (2009)
Founded in 1907, MacDowell nurtures the arts by awarding Fellowships to artists of exceptional talent, providing time, space, and an inspiring environment in which they can do creative work.

Nancy Quinn Fund
New York, NY
The Nancy Quinn Fund Award (2009)
Funding for creation of original work with Temporary Distortion.

SERVICE

Tibet House US

New York, NY

Volunteer Recording Engineer (2013 to 2015)

Assisted Dr. Miles Neale with recording his classes for distribution online for the Nalanda Institute for Contemplative Science's four-year course on contemplative living at Tibet House US, founded by Robert Thurman, Philip Glass, and Richard Gere at the request of His Holiness the Dalai Lama.

Nalanda Institute

New York, NY

Volunteer (2014)

Served as guest service assistant for Nalanda Institute's Annual Benefit, including keynote address by neuroscience pioneer Dr. Dan Siegel.

The Performance Club

New York, NY

Roundtable Member for Whitney Museum (2013)

Served on small roundtable committee designed to share perspectives on the contemporary performance scene in NYC with Jay Sanders, Curator of Performance for The Whitney Museum of American Art.

MEDIA ARTS SKILLS

Video/Photo Editing

Adobe Premiere Pro, After Effects, Photoshop, Da Vinci Resolve, Final Cut Pro X Maxon: Red Giant, Trapcode, Universe, Lightroom

Media Servers

Dataton WATCHOUT, Troikatronix Isadora, Pandora's Box

3D Design

Character Creator and iClone by Reallusion, Sansar, SketchUp
Unreal Engine 5, Vectorworks

Virtual Performance

Motive 3.0, OptiTrack, Replica Studio, SnapCam, Social Media
Virtual Backgrounds, Video Filters, Zoom

Artificial Intelligence

Prompt Engineering, ChatGPT, DALL·E 2, Midjourney, Playground AI
RunwayML, Kaiber, D-ID, HeyGen, ElevenLabs

DAW

Adobe Audition, GarageBand, Avid Pro Tools

Audio/Video Equipment

Canon 5D/6D/80D, DSLR Cameras, Sony EX1, Tentacle Sync
Video Projectors, LED Lighting, MIDI, Tascam DR-40, Zoom H4n

Live Show Control

grandMA2, MIDI Controlers, LXConsole, QLab, Touch OSC

Additional Skills

Projection Mapping, Projection Blending, Film Production Techniques
Installation Construction, Carpentry, Electrical Wiring, CPR Certification

PUBLISHED REVIEWS AND MENTIONS OF ARTISTIC WORK

BOOKS

Féral, Josette and Julie-Michèle Morin. "Le travail vous livre vraiment à vous- même." In *Corps en Scène : L'acteur et les Technologies*, 79-90. Les Presses de l'Université de Vincennes, Series Théâtres du Monde, 2023.

Cohen, Robert, Donovan Sherman, and Michelle Liu Carriger. "Theatre and Liveness." In *Theatre Brief: Thirteenth Edition*, 270-273. McGraw Hill, 2023.

Ball, James R. "'No More Than a Piece of Paper': The Written Word in a Theater of States." In *Theater of State: A Dramaturgy of the United Nations*, 133-57. Evanston, Illinois: Northwestern University Press, 2020.

Bay-Cheng, Sarah. "Dramaturgy of the Technological Society." In *Media Archaeology and Intermedial Performance: Deep Time of the Theatre*, 278-282. Ed. Nele Wynants. Antwerp: Palgrave Macmillan, 2019.

Hentschker, Frank. *Ten Years, PRELUDE*. New York: Martin E. Segal Theatre Center Publications, 2016.

Bay-Cheng, Sarah, Jennifer Parker-Starbuck, and David Z. Saltz. "Taxonomy of Distortion: Along The Media Performance Continuum." In *Performance and Media: Taxonomies for a Changing Field*, 39-64. Ann Arbor: U of Michigan, 2015.

Modreanu, Cristina. "Distorsiuni performative: Temporary Distortion." *Performative Utopias: Radical Artists on the American 21st Century Stage*. Romanian: Editura Humanitas, 2014.

O'Malley, Michael. "Emphasizing the Center of Attention." In *Every Leader Is an Artist: How the World's Greatest Artists Can Make You a More Creative Leader*. McGraw Hill, 2012.

Parker-Starbuck, Jennifer. "Conclusion: Remembering Bodies, Becoming-Cyborg." In *Cyborg Theatre : Corporeal/Technological Intersections in Multimedia Performance*, 195. Antwerp: Palgrave Macmillan, 2011.

Salter, Chris. "The Projected Image: Video, Film, and the Performative Screen." In *Entangled: Technology and the Transformation of Performance*, 159. The MIT Press: Cambridge Massachusetts, 2010.

Bay-Cheng, Sarah. "Instance: Richard Foreman, The Gods Are Pounding My Head! (Aka Lumberjack Messiah) (2005), Deep Trance Behavior in Potatoland (2008)." In *Mapping Intermediality in Performance*, edited by Bay-Cheng Sarah, Kattenbelt Chiel, Lavender Andy, and Nelson Robin, 163-70. Amsterdam: Amsterdam University Press, 2010.

ACADEMIC JOURNALS

Wisker, Stephen. "My Voice Has an Echo in It by Temporary Distortion." *Theatre Journal* Volume 67, Number 4 (December 2015): 706-708.

Camp, Robert Quillen and Gavin Kroeber. "Postshow Theater and After the Show." *Yale's Theater Magazine*. 44.3 (2014): 18-65.

McGinley, Paige. "Next Up Downtown." *TDR: The Drama Review* 54.4 (Winter 2010): 11-38.

Svich, Caridad. "Haunted Nowhere: An interview with Kenneth Collins." *Contemporary Theatre Review*. 20.3 (2010): 381-384. Print. London, England.

McGinley, Paige. "Next Up Downtown: A New Generation of Ensemble Performance." *TDR: The Drama Review*. 54:4 (T208) Winter (2010): 11-38.

Cesare, Nikki and Mariellen Sandford. "To Avant or Not to Avant: Questioning the Experimental, the New, and the Potential to Shock in the New Garde." *TDR: The Drama Review*. 54:4 (T208) Winter (2010): 07-10.

Wehle, Philippa. "On the Road with Temporary Distortion." *TheatreForum* T33 (Summer/Fall2008): 3-9.

Bay-Cheng, Sarah. "Theatre Squared: Theatre History in the Age of Media." *Theatre Topics* Volume 17, Number 1 (March 2007): 37-50.

MAGAZINES (selected)

Shaw, Helen. "Gee, Officer: Why Are There So Few Plays About Cops?" *NY Magazine/Vulture* 15 July 2020.

Serratore, Nicole. "NYC Festival Wrap up." *American Theater Magazine* 25 Jan. 2015.
"They created such a rich, evocative space, I wanted to get lost in it. I stayed for three hours but wish I'd been there for all six."

Shaw, Helen. "Reviewing Shows in Under the Radar, COIL, and more." *TimeOut New York Magazine* 9 Jan. 2015. "Voice takes the concert experience and turns it into something private and luxe—the company is present, yet they've sublimed into holograms in front of us."

Tran, Diep. "Taylor Mac and Temporary Distortion: In for the Duration." *American Theater Magazine* 8 Jan. 2015. "The piece was born out of a desire to provide audience members with a front-seat view of a live performance; the six-hour run time came from wanting to play to as many people as possible."

Bent, Eliza. "International Attitudes." *American Theater Magazine*. Vol. 32 Issue 1 2015: 106-109.

La Rocco, Claudia. "Straight Acting." *Artforum*. 02 May 2014.

Arvers, Fabienne. "The shows not to be missed." *Les Inrockuptibles* 26 March 2014. Paris, France.

Barker, Jeremy. "Kenneth Collins." *Chance Magazine*. 3 (2014): 88-109.
"Collins has become widely regarded for the innovative visual aesthetic of the company's work."

La Rocco, Claudia. "Dig Your Own Hole." *Artforum*. 23 Sept. 2013.

Shaw, Helen. "Temporary Distortion artfully deconstructs the NYPD." *TimeOut New York Magazine* 19 Jan. 2012: 73. "Temporary Distortion just keep elevating their game. You could call that game sculptural video, or perhaps living set design, or maybe just multimedia ravishment. Whatever it is, their police-portrait Newyorkland passes their other, already high bar."

Wren, Celia. "Up, up and away? Not so fast!" *American Theater Magazine*. Vol. 28 Issue 5 2011: 32-35.
O'Neill, Matt. "Beautiful Haze." *TimeOff Magazine* issue 1514 16 Feb. 2011: 38. Brisbane, Australia.

Shaw, Helen. "J-Horror Chills Via Multimedia Theater." *TimeOut New York Magazine* 2 Nov. 2009. "Legitimately frightening... ravishing, cinematic video."

Ostertag, Bernhard. "Das Glühen am Horizont." *Vision Altstadt Magazin* Nr.2 (2009): 34-35. Salzburg, Austria.

Fitzgerald, Jason. "Newyorkland (Critic's Pick)." *Backstage* 17 Jan. 2012. "The coolness of the actors and the cinema-vérité-film style keep "Newyorkland" humble and impressively genuine."

NEWSPAPER FEATURES, INTERVIEWS, AND MENTIONS (selected)

Soloski, Alexis. "Ways to Leave Cabin Fever Behind." *New York Times* 10 July 2020: C2.

Miller, Melinda. "Artsbeat: Theater takes a bow, the BPO 'MmmBops' and Torn Space goes tonal." *The Buffalo News* 6 Jun. 2019.

Dabkowski, Colin. "Echoes of the past." *The Buffalo News* 18 Aug. 2016.

Dabkowski, Colin. "Torn Space Theater plans experimental theater festival." *The Buffalo News* 17 Dec. 2015.

Soloski, Alexis. "A Cold Month Is No Longer Dark." *New York Times* 2 Jan. 2015: C1.

Sellar, Tom. "These Five Experimental-Theater Festivals Have Never Heard of You, Either." *Village Voice* 26 Nov. 2014.

Dabkowski, Colin. "Silo City continues its artistic evolution with Motion Picture." *The Buffalo News* 22 Aug. 2013.

Hedli, Laura. "Trailers to Tempt the Theatergoer." *New York Times* 8 Jan. 2012: AR4.

Zinoman, Jason. "Why January Is the Coolest Month Onstage." *New York Times* 4 Jan. 2012: C1.

Zuckerman, Esther. "Newyorkland Wants To Get Into NYPD Cops' Heads Behind The Headlines." *Village Voice* 22 Jan. 2012.

Soloski, Alexis. "The COIL & Under the Radar Fests Meet Multimedia, 2012-Style." *Village Voice* 4 Jan. 2012.

Kennedy, Mark. "Theater festivals to warm up cold New York." *Asbury Park Press*. 1 Jan. 2012: E4.

Trueman, Matt. "Noises off: From Salesman to selling out." *The Guardian*. 8 June 2012.

La Rocco, Claudia. "An Auld Lang Syne Kicks Off an Artistic Diaspora." *New York Times* 30 June 2011: C1.

Berson, Misha. "Both sides of the thin blue line." *Seattle Times* 13 Nov. 2011: H1, H7.

Hunt, Stephen. "1970s cop films take centre stage." *Calgary Herald* 9 Nov. 2011: F3.

Zinoman, Jason. "To Bleed or Not to Bleed? Plays Explore the Scary." *New York Times* 27 June 2010: AR5.

Sorin, Etienne. "Ceux par qui le spectacle vient." *L'Express* 15 April 2010. Paris, France.

La Rocco, Claudia. "Recording Staged Works for All the World to See." *New York Times* 24 Jan. 2010: AR3.

Sellar, Tom. "The City's Best (And Not So Best) Progressive Theater." *Village Voice* 5 Jan. 2010.

Waldburg, Marie. "Dita liebt einen Grafen." *Bunte* 6 Aug. 2009.

Soloski, Alexis. "Voice Choice: Living Nightmare." *Village Voice* 20 Oct. 2009.

Nicoud, Anabelle. "Le road-movie en boîte." *La Presse* 19 Feb. 2009: 6. Montreal, Canada.

NEWSPAPER REVIEWS (selected)

Akbar, Arifa. "Lockdown Culture: Americana Kamikaze Review – Film Noir and Japanese Horror Chill Reality into a Dream." *The Guardian* 15 April 2020. "Their dialogue has an intensity that is strange at first but becomes magnetic... Americana Kamikaze feels both chilling and original."

Soloski, Alexis. "Music Emanating From a Box." *New York Times* 9 Jan. 2015: C5. "The company drew notice with a trilogy of plays that juxtaposed skillful video sequences... The video sprawled and soared and dazzled."

Sellar, Tom. "Wintry Mix: Will January's Theater Festivals Warm You Up?" *Village Voice* 14 Jan. 2015. "Best encapsulates New York theater's artistic psyche."

Escolano, Véronique. "Ils jouent six heures enfermé dans la boîte." *Ouest-France* 17 April 2014. "A claustrophobic "Lynchian" performance with the feel of a peep-show with a great electroacoustic score."

Zinoman, Jason. "The Officers' Workaday, Work-a-Night Lives, Far From Movie Glamour." *New York Times* 17 Jan. 2012: C7. "The hallmark of this company is a tight integration of style and substance."

Keogh, Tom. "Newyorkland digs deep into the world of cops." *Seattle Times* 18 Nov. 2011. "Newyorkland is a fascinating window into a cop's often isolating experiences."

Kaderlan, Alice. "Police theater takes viewers inside the brutal life of an officer." *Crosscut* 18 Nov. 2011. "An original and important evening of theater."

Kiley, Brendan. "Newyorkland." *The Stranger* 18 Nov. 2011. "Seamless and gorgeous."

Harper, James. "East side ghost story." *The Courier Mail* 18 Feb. 2011. (Australia) "Characteristic of Temporary Distortion's work is the extremely close integration of technology and live performance."

La Voix du Nord. "Bienvenue chez Nowhere: la grâce est fugace, on se perd à la chercher." *La Voix du Nord*. 13 Mar. 2010. Paris, France. "A young blonde woman... tears the darkness of the stage with her pure and piercing voice. The moment is a state of grace, like the one the characters have already experienced, and have been seeking to find ever since."

Zinoman, Jason. "Japanese-Style Horror, on Screen and Stage." *New York Times* 27 Oct. 2009: C8. "Refracting a Japanese ghost story through an American experimental sensibility, Temporary Distortion, integrating mind-blowing video images and theatrical tension, has created a nightmarish pop aesthetic that deserves your attention."

Rothschild, Thomas. "In Salzburg kommt das Kino ins Theater" *Rheinische Post* 30 July 2009. Salzburg. "Their initially astonishing immobility counters the movement euphoria of contemporary cinema."

Anzeiger, General. "Hypnotisches Gemurmel; Salzburgs "Young Directors Project" startet mit dem New Yorker Beitrag "Welcome to Nowhere?" *General-Anzeiger (Bonn)* 30 July 2009. Salzburg.

Schmidt, Christopher. "Lost Highway; Mystisches aus Amerika beim Salzburger Young Directors Project." *Süddeutsche Zeitung* 30 July 2009. Salzburg.

Friedl, Armin. "144 Stunden Trampen durch die USA." *Stuttgarter Nachrichten* 30 July 2009. Salzburg.

Mayer, Norbert. "Verloren in der Ödnis von Arizona." *Die Presse* 30 July 2009. Salzburg.

Michalzik, Peter. "Zwischen Kuss und Mittelstreifen; "Welcome to Nowhere": Ein Road Movie für die Bühne im Young Directors Project der Salzburger Festspiele." *Frankfurter Rundschau* 30 July 2009.

St-Hilaire, Jean. "On n'échappe pas à son passé." *leSoleil* 10 Sep. 2008: 44. Québec City, Canada.

Salino, Brigitte. "Découvrir Temporary Distortion." *Le Monde* 29 March 2008: 24. Paris, France. "Stands out as an experimental form of intimate theater for our time... There is no doubt about it: Kenneth Collins has his own style, a writing and directing style - in the tradition of filmmaker David Lynch."

Deutsch, Abigail. "Welcome to Nowhere (bullet hole road)." *Village Voice* 16 Oct. 2007. "Welcome to Nowhere captures beautifully the psychic haziness it takes on as a major theme."

Carlson, Jen. "Pencil this in." *Gothamist* 12 Oct. 2007. "Juxtaposes lushly photographed cinema with hypnotic live performance."

Cermatori, Joseph. "No Matter Where You Go, There You Are." *Brooklyn Rail* (October 2007): 69. "Welcome to Nowhere, with its centered, Zen deliberateness, is specifically intended to allow for moments of reverie like this... to extricate its audience, however temporarily, from the catastrophic speed, business, and acceleration of modern life."