

I am a second-year MA student in theatre and performance at SUNY Buffalo on track for conferral of my degree by February 2, 2021. My work concerns the outer limits of science fiction and fact, focusing on performance in Martian settlements of the near future in both my research and solo practice. This work collectively explores exoplanet exploitation, the loss of liveness in the communication gaps between planets, global catastrophe on Earth and off, and, more broadly, the sad or depressing aspects of the future. I began these inquiries in my time as the Founding Artistic Director of Baltimore Annex Theater from 2008-2018, where I produced nearly 50 plays and directed 20. In my time there, I factored in my love for history, mathematics, and sci-fi into each season. In 2016, I wrote and directed *Flatland*, based on the novella by Edwin A. Abbott, for the Annex Theater. This work of early Science-Fiction from the 1880s explored higher and lower Euclidean dimensions. Translating this into a multi-disciplinary stage piece left me with many questions about the relationship of science and performance, and, in 2018, I set out on my present solo work and research track in an attempt to answer some of these questions.

My thesis, "Interplanetary Interventions: Performative Possibilities for Reconsidering Colonization on Mars," investigates Mars as a site for real and imagined performance. I analyze the afrofuturist performances of D. Denenge Duyst-Akpem, the Proletkult Theatre's 1921 adaptation of Alexander Bogdanov's martian utopia, *Red Star*, and the NASA Curiosity Rover's current post-human performance on Mars. I argue these works evidence the varying ways performance interventions can create potentially revolutionary epistemes to counter colonialist agendas set forth by government and corporate organizations. Additional research endeavors engage with science fiction in performance, work that exemplifies what Reynaldo Anderson and Charles E. Jones call "Afrofuturism 2.0" and work which blurs disciplinary lines between mediated and live experiences.

I am additionally working with two research groups: Performance Studies international's stream, "Ends," and a working group in Performance Philosophy on "Science Fiction and Performance." In the "Ends" group, I am working alongside fourteen other international performance scholars on a collaboratively authored book concerning how performance, as a methodology and practice, copes with endings. We examine this project from three critical perspectives: global and collective processes of mourning, ecological endings, and endings in institutions. In the "Science Fiction and Performance" working group, I am engaged with three other international scholars to explore the theoretical and practical connections between science fiction and performance theory. We look at ways of thinking science-fictionally, study contemporary social and cultural moods and attitudes that constitute what Csiscery-Ronay Jr. (2008) called science-fictionality, explore performative futures within current science fiction methodologies, and think about possibilities of science fiction's performative utterances.

My ongoing solo performance work, *Deep Time Network* (ongoing), is a spoken word piece which takes the format of a fake radio program in which I tell blue-collar tragedies of the future in poetic form with musical accompaniment and connective monologues. As COVID-19 forced live performing artists to reimagine how they present and engage with their work, I took the time to rethink my creative methodologies for *Deep Time Network*. I spent the first several months livestreaming my creation process twice a week on *Twitch*, and as the piece developed, I collaborated with several performance artists in the Buffalo area to envision a 24 hour streaming performance festival called *On Air*. This festival, scheduled for March of 2021, will be the official opening of this next episode of *Deep Time Network*, and it is paradigmatic of my interest in the gray areas of collaborative-solo, mediated-live, and future-present.

My most recent collaboration, *Fun Right Now* (2020), began as a series of exploratory experiments in Zoom as a new artistic medium with a fluctuating group of artists. After three

months of experimentation, media and performance artists Stephanie Barber, Lindsey Griffith, Michael Spears, and I developed a script which took several interesting visual and dramatic ideas and synthesized them into a performance piece. *Fun Right Now* explores the absurdity of human relationships in an age of restricted interaction and the ways in which our digital media shape our understanding of ourselves and others. Other recent collaborations include *Transmission Self Divine* (2019) with Robyn Horn and Phil Wackerfuss and *Into the Deep Ground* (2019) with Emily Powrie and Jonathan Doroski. In the former, the three of us developed a dance and vocal piece evoking an imagined futuristic Shaker religious ritual. In the latter, we created a multi-sensory journey through a Lovecraftian world, where blindfolded participants had to smell and feel their way through a story to find a way out of their phenomenological purgatory or hell.