

MICHAEL JAMES RAU
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CURRICULUM VITAE

EDUCATION

- M.F.A. 2008 Columbia University. New York, NY.
Theater Directing
Thesis: He Lives by Mending: O'Neill's *The Great God Brown* in Performance.
- B.A. 2005 Wesleyan University. Middletown, CT
Theater and American Studies

UNIVERSITY APPOINTMENTS

- 2018-Present Assistant Professor, Theater and Performance Studies. Stanford University
Affiliate faculty, Stanford Institute for Human Centered AI.
Fall 2026 by courtesy, Department of Electrical Engineering
- 2016-2018 Assistant Professor, Department of Theater & Dance. Texas State University.
- 2013-2014 Visiting Artist, Department of Music. New Jersey City University.
- 2011 Visiting Artist, Department of Theater. Wesleyan University.
- 2009-2013 Adjunct Faculty, Steinhardt School of Music. New York University.
- 2008 Guest Director, Steinhardt School of Music. New York University.

RELEVANT PROFESSIONAL EXPERIENCE

- 2013-2015 Program Director. Kennedy Center Directing Intensive
- 2013 Program Director. Directors Center, Directing Intensive at the Strand Theater.
- 2012 Program Director. Directing Shakespeare Laboratory. Horse Trade Theater.
- 2008-present Artistic Director. Wolf 359, a narrative technology theater company

PROFESSIONAL THEATRICAL PRODUCTIONS

SELECTED DIRECTING WORKS

2015 *temping*

Created by Michael Yates Crowley, Asa Wember and Michael Rau
The Elinor Bunin Film Center, Lincoln Center, NYC,
Included as part of the 53rd New York Film Festival

Immersive theater for one audience member using a laser printer, Microsoft Excel
and an email client to tell the story of a temp's first and last day at work.

Remounted:

2015 The University of Maryland,
2016 The Future of Storytelling Festival, NYC,
2017 The American Repertory Theater, Cambridge MA,
2019 Mediating Performance Experiences, University of Ottawa, Canada
2020 Dutch Kills Theater Company and the Wild Project, NYC
2021 Ann Arbor Summer Festival, Ann Arbor MI
2022 Edinburgh Festival Fringe, The Assembly
2023 Electric Dreams, Adelaide Fringe, Adelaide, Australia
2023 Edinburgh Festival Fringe, The Assembly
2024 Edinburgh Festival Fringe, The Assembly.
2025 Welt/Bühne Festival, Residenztheater, Munich, Germany

Featured twice in *The New York Times*

<https://www.nytimes.com/2020/10/20/theater/temping-workplace-drama.html>

<https://www.nytimes.com/2020/11/15/theater/temping-pandemic-phone-call.html>

Selected as one of the best productions of the Edinburgh Festival Fringe in 2022 and 2024 by *The Guardian* and *the Telegraph*.

2025 *Orpheus Orchestra Opus Onus*

By Kate Soper
Performed as part of *Dudamel Conducts Stravinsky, Glass & Soper*
New York Philharmonic
David Geffen Hall, Lincoln Center, New York City

The New York Times named the production among the “Best Classical Music of 2025, So Far”

<https://www.nytimes.com/2025/06/18/arts/music/best-classical-music-opera-of-2025-so-far.html>

2023 *Memory Room 302*

Created by Sara Walsh, Michael Rau and Derek VanHeel
Performed at the ArtPrize Festival, Grand Rapids, Michigan
Voted “Top 5 ArtPrize projects” in Performance (out of 837)

2021 *The Block Association*

By Michael Yates Crowley
Premiered at the 2021 Humana Festival of New Plays, Actors Theatre of Louisville, KY

- 2019 *The Homes We Build*
By Katie Green and Michael Rau
Performed at Twin Alchemy Lab, Austin Texas
- Remounted:
2020 Electric Dreams Festival Online. London England. (digital edition)
“One of the Top 5 Online Shows that Don’t Suck” -Submarine Magazine
2020 Reimagine Festival Online.
- 2020 *A field*
By Michael Rau
TELEPHONE: An International Arts Experiment by the Satellite Collective
A performance/audio piece included as part of an online global game of telephone.
- 2020 *The Romance of the Rose* —Canceled due to COVID
by Kate Soper
Peak Performances. Montclair, New Jersey
- 2019 *Fragments and Dialogues*
by Kate Soper
Seattle Symphony, Seattle, Washington.
- 2019 *Kate Soper and Friends*
By Kate Soper
The New York Festival of Song, DiMenna Center, NYC
- 2019 *Blue Spiral*
by Nadine Mozon
Performed at International Congress of the Performing Arts, Morelia, Mexico
- 2018 *The Group*
Created by Michael Rau and Katie Green.
Produced by Twin Alchemy Laboratory.
Performed at “Reimagine End of Life” Festival, NYC
- Remounted:
2019 BlackboxCPH, Copenhagen, Denmark
2019 Austin, Texas
2019 Reimagine Festival, San Francisco
2022 IFOL, Dillendorf, Germany
- 2018 *Uma Sonata Familiar*
Devised by Coletivo Teatro, directed by Michael Rau and Nitza Tenenblat
Patti Strickl Harrison Auditorium, San Marcos, TX.
- 2017 *Correspondance*
by Michael Rau
The Music/Video Exchange Austin/Angiers
Austin Film Society Screening, Austin TX.
- 2011 *Song of a Convalescent Ayn Rand Giving Thanks to the Godhead in the Lydian Mode*

by Michael Yates Crowley and Michael Rau.
Performed at Dixon Place, NYC.

Remounted:

2012 CATCH 52 at the Bushwick Starr, NYC.

2012 IRT Theater, NYC.

2013 The Public Theater, Joe's Pub NYC.

2015 The American Repertory Theater, Oberon Cambridge, MA.

2014 *Mistrovská díla* (Masterpieces; almost a lecture),
based on the Gertrude Stein's "What Are Master Pieces and Why Are so Few of Them"
Libretto adapted by Petr Kotik in collaboration with Michael Rau.
Music composed by Petr Kotik
Ostrava Opera Days, Ostrava, Czech Republic

Remounted:

2014 Paula Cooper Gallery NYC.

2014 *Somewhere*
by Michael Rau
TELEPHONE: An International Arts Experiment by the Satellite Collective
Online and performed at Jimmys No. 43, NYC.
Live performance/video installation as part of the global art game of telephone

2013 *Aida*
by Giuseppe Verdi.
Opera Santa Barbara. Santa Barbara, CA.

2013 *David's Redhaired Death*
by Sherry Kramer
One Old Crow Productions at La Sala, Brooklyn, NY.
Incorporated circus performers, aerialists and walls of video projection.

2012 *Political Acts/Political Ads.*
Text by Marco Armet
Selected to be part of the IMPACT 2012, Directors Weekend.
Performed at Culture Project, NYC.
Theatrical investigation using the images and text of wearethe99percent.tumblr.com.

2011 *Absent*
created by Michael Rau and Jeremy Paul.
Commissioned by the Ingenuity Festival.
Performed on the Detroit-Superior Bridge, Cleveland, Ohio.
A "scripted space" that took participants through the bridge's decommissioned subway track, and through several built environments, while the participants received audio instructions via headphones.
Named one the "Best of the Fest" by the Cleveland Plain-Dealer.

2009 *Righteous Money*
by Michael Yates Crowley,

Premiere: Ars Nova, New York City.

One man show with live video and digital projections exploring the financial crisis.

Remounted:

- 2010 Theater Bielefeld (Bielefeld, Germany);
- 2010 Voices of Change Festival (Berlin, Germany);
- 2010 59E59th Street Theaters (New York City, USA.);
- 2010 Pleasance at Edinburgh Fringe Festival (Edinburgh, UK.),
- 2011 SchlossTheater Moers (Moers, Germany.);
- 2011 Project Arts Center (Dublin, Ireland.)
- 2012 3LD Performing Arts Center (New York City, USA.);
- 2012 Ringlokschuppen (Mülheim, Germany.)

2010 *Was Übrig Bleibt*

by Thomas Bradshaw.

Performed at TAM Zwei, Theater Bielefeld, Germany.

German language premiere of Thomas Bradshaw's *The Bereaved*.

Remounted:

- 2010 Voices of Change Festival in Berlin

2009 *The Bestiaire*.

Original opera performance adapted from the art songs.

Featuring Ravel's *Histoires Naturelles*, Poulenc's *Le Bestiaire*, and the songs of Chabrier.

Performed at the Bushwick Starr, NYC.

2009 *Evanston: A Rare Comedy*

by Michael Yates Crowley.

Performed at PS122, NYC.

Remounted:

- 2009 HERE Arts Center, NYC.

2008 *The Bird*

adapted from Anton Chekhov's *The Seagull*, by Michael Rau.

Performed at The Bushwick Starr, NYC.

2007 *The Ted Haggard Monologues*

by Michael Y. Crowley.

Performed at The Collective:Unconscious, NYC

Selected by New York Magazine as a "Critics Pick."

Remounted:

- 2008 Theater am Alten Markt, Bielefeld Germany

2008 *The Great God Brown*

adapted from Eugene O'Neill play, by Michael Rau

Performed at Columbia Stages, MFA Thesis, Riverside Theater, NYC.

Selected for the Prague Quadrennial 2011, USITT Showcase in Set and Lighting Design.

2007 *Gypsy Moth*

by Kelley Girod,
Performed in the Schapiro Theater, Columbia University December,

Remounted:

2007 The Tank, NYC,
2008 Kraine Theater NYC,

PERFORMER:

- 2020 Guest Performer, Dial-A-Poem 2.0 by Anonymous Aardvark Collective, Online.
- 2019 Guest Performer,
Nassim by Nassim Soleimanpour. Stanford Live, Bing Concert Hall

ASSISTANT DIRECTING

- 2015 *Lazarus*
by Enda Walsh and David Bowie
Associate Director for Ivo van Hove
New York Theater Workshop
World Premiere
- 2012 *Shonboat*
by Jerome Kern and Oscar Hammerstein.
Associate director for Francesca Zambello.
The Lyric Opera of Chicago.
- 2012 *Aida*
by Giuseppe Verdi.
Associate director for Francesca Zambello.
Glimmerglass Festival.
- 2011 *A Blizzard on Marblehead Neck*
music by Jeanine Tesori, lyrics by Tony Kushner.
Assistant director for Francesca Zambello.
The Glimmerglass Festival, Cooperstown, NY.
World Premiere.
- 2011 *Carmen*
by Georges Bizet.
Assistant director for Anne Bogart.
The Glimmerglass Festival, Cooperstown, NY.
- 2008 *I Capuleti e i Montecchi*
by Vincenzo Bellini.
Assistant director for Anne Bogart.
Glimmerglass Opera, NY, Cooperstown NY.
- 2008 *Cardenio*
by Charles Mee Jr.
Assistant director for Les Waters.

The American Repertory Theater, Cambridge, MA.
World Premiere.

2007 *Appomattox*
music by Philip Glass and lyrics by Christopher Hampton.
Assistant director for Robert Woodruff
San Francisco Opera.
World Premiere.

2007 *The Spanish Play*
by Yasmina Reza.
Assistant director for John Turturro.
Classic Stage Company.
US Premiere.

2007 *Crime and Punishment*
adapted by Marilyn Campbell.
Assistant director for Michael Halberstam.
Writers Theater at 59e59.

NEW PLAY DEVELOPMENT SELECTED DIRECTING WORKS

2025 *The Block*
by Michael Yates Crowley.
New Works Festival. The Paramount Theater, Aurora Illinois.

2025 *We Never Lived Here*
by Katie Green and Michael Rau
Worlds in Play Festival. Monticello, Illinois.

2023 *The Rope Trick*
by Steven San Luis.
MFA Thesis Workshop, New York University, NY

2023 *Orpheus Orchestra Opus Onus*
by Kate Soper
New Works Festival, Smith College, MA

2022 *Government Wedding*
by Michael Yates Crowley
New York Theater Workshop, Adelphi Residency, NYC

2022 *Passing in Belgrade*
by Samer Al-Saber
The Magic Theater, San Francisco

2019 *Block Association Project*
by Michael Yates Crowley
Playwrights Realm, Beyond the Realm Festival, NYC

- 2019 *The Romance of the Rose*
by Kate Soper
The Tank / Peak Performances, Montclair New Jersey
- 2017 *The Romance of the Rose*
by Kate Soper
Opera America / Women Composer Residency, NYC.
- 2016 *Laura and the Sea*
by Kate Tarker,
Staged at the National Playwright's Conference
Performed at the Eugene O'Neill Theater Center, Waterford, CT.
- 2016 *School Shooting IV: A Love Story*
by Michael Yates Crowley,
New York Theater Workshop, Mondays at 3:00 readings
- 2016 *Wild Places*
by Joanna Garner,
Groundswell ATX/Rude Mechanicals
The Off Center, Austin Texas.
- 2016 *God is Dead, Let's Make Love*
by Kate Tarker,
Lark Roundtable Reading, New York City.
- 2016 *Laura and the Sea*
by Kate Tarker,
Salt Lake City Acting Company Lab. Salt Lake City, Utah.
- 2015 *StartDown*
by Eleanor Burgess,
Keneda-Alliance Theater Award Winner, National New Play Network MFA Showcase,
Kennedy Center, Washington DC.
- 2015 *Thumbprint*
by Kamala Sankaram and Susan Bergenfield,
Semi-Staged Opera performed at New Dramatists, NYC
- 2013 *Evanston: A Rare Comedy*
by Michael Yates Crowley.
National Playwright's Conference at the Eugene O'Neill Theater Center, Waterford, CT.
- 2010 *21st Century Bachelor Party*
by Sara Plath.
Staged reading for The Lark Play Development Center, NYC.
- 2007 *Love in the Time of Reagan*
by Tom Diggs.
Staged reading for Dramatists Guild at Lincoln Center, NYC.

- 2006 *Still Waiting*
by Alexandra Collier.
Staged reading for New York Theater Workshop, NYC.
- 2005 *Straight On Till Morning*
by Kelley Girod,
Staged reading for Primary Stages, New Works Festival, NYC.

SCHOLARLY AND CREATIVE GRANTS

Funded External Grants:

Schmidt Sciences Humanities and AI Virtual Institute (HAVI) Development Award, “Improving Motion Modeling with Dance Expertise for Archiving and Analysis” Schmidt Sciences. \$20,000. (Submitted November 2025. Funded January 2026)

Google Artists and Machine Intelligence 2021 Research Award Recipient, “Digital Performers Using AI” Google. \$20,000. (Submitted July 2021. Funded December 2, 2021)

Funded Internal Grants:

ArtsCatalyst Grant, “Jen Silverman Visit” Stanford University Office of the Vice President for the Arts. \$700. (Submitted October 2024. Funded January 3 – March 15, 2025)

Faculty Creative Project Seed Grant, “Orchestra Orpheus Opus Onus” Stanford University Office of the Vice President for the Arts. \$20,000. (Submitted May 2023. Funded September 24-June 2025)

Burt McMurtry Arts Initiative Grant. “The Future of Digital Performance Making: A Convening,” Stanford University Office of the Vice President for the Arts. \$5000. (Submitted November 2021. Funded December – July 2022)

HAI Seed Grant. “Digital Performers Using AI” Stanford Institute for Human Centered AI (HAI), Stanford University. \$75,000. (Submitted August 2020, Funded November 2020-December 2021)

Ethics, Society and Technology Hub, “Stagecast: A Digital Theater Tool”, Stanford University, \$25,000. (Submitted July 2020, Funded September 2020-August 2021).

COVID-19 Creative Community Response Grant “Intersections Podcast.” Vice President for the Arts, Stanford University. \$600. (Submitted April 2020, Funded May 2020-September 2020).

Mohr Visiting Artist Fellowship to bring Theater-Maker Haruna Lee, Awarded February 2020. Stanford University, Office of the Arts.

Stanford University Humanities Center International Visitorship to bring Professor Nitza Tenenblat from the University of Brasilia. Awarded. October 2018. Delayed due to COVID.

Mohr Visiting Artist Fellowship to bring Scenic Designer Sara Walsh, Awarded April 2019.

Teaching and Learning Innovation Grant, “Site Specific Theater and Location-Based Technology. Information Technology, Texas State University, \$5,000.00. (Submitted: March 1, 2017, Funded: June 1, 2017 - December 1, 2017).

Research Enhancement Program Grant, “Collaborative Devising Strategies in Brazil” Texas State University, \$8,000.00. (Submitted: October 5, 2016, Funded: June 1, 2017 - August 30, 2017).

AWARDS

- 2026 ATHE-ASTR Excellence in Digital Scholarship Award for the MIME platform
- 2019 Opera Beyond: Finnish National Opera, Finalist for “The Memory Room”
- 2011 Prague Quadrennial: Festival Selection for The Great God Brown. USA Pavilion. Selected for both set design and light design.
- 2008 Opera America Director/Designer Competition, Noteworthy Production, Four Saints in Three Acts.
- 2007 The undergroundzero festival: Artistic Excellence Prize, Direction of The Ted Haggard Monologues.

FELLOWSHIPS

- 2026 Creative Futures Fellowship, Stanford University’s Office of the Vice President for the Arts
- 2024 Digital Theater Fellowship, Akademie für Theater und Digitalität, Dortmund, Germany
- 2024 Stochastic Labs Fellowship, Berkeley California
- 2016 Usual Suspect Fellowship, New York Theater Workshop, NYC.
- 2014 Likhachev Fellowship, St. Petersburg, Russia.
- 2010 Lincoln Center Directors Lab. New York NY,
- 2008 National Conference Grant, Theater Communications Group.
- 2008 Shubert Fellowship, Columbia University, School of the Arts, Assistant for Robert Woodruff on world premiere opera Appomattox.
- 2007 Shubert Fellowship, Columbia University, School of the Arts, Assistant for Les Waters on world premiere of Cardenio.
- 2007 Directing Fellow, University Playwrights Workshop, The John F. Kennedy Center for the Performing Arts, Washington DC.
- 2006. Directing Fellow, John F. Kennedy Center for the Performing Arts, Washington DC.

The Kennedy Center, Washington DC.

2006 Willard Fellowship, Columbia University School of the Arts.

RESIDENCIES

2025 The Ammerman Center for Arts and Tech Commission, Connecticut College.
(Declined due to scheduling)

2017 ForwardSlashStory, Columbia Digital Storytelling Lab, Bintan, Indonesia.

2016 ForwardSlashStory, Columbia Digital Storytelling Lab, Playa Guinchoes, Costa Rica.

2016 Salt Lake City Acting Company SLACLAB Salt Lake City, Utah,

2015 New York Theater Workshop Adelphi University Summer Residency, Long Island NY.

2014 The Orchard Project, Hunter NY.

2014 E|MERGE Interdisciplinary Collaborative Residency, Earthdance, Plainfield, MA.
2008-10 Artist-in-Residence. Tribeca Performing Arts Center. New York City, NY.
Two year residency with Michael Yates Crowley.

2008 Production Development Residency, One Year Lease. Papingo, Greece.
Two month devising residency, for production based on Anton Chekhov's The Seagull.

SCHOLARLY/CREATIVE WORKS IN PRINT

Refereed Articles

2025. Broadwell, Peter, Michael Rau, and Simon Wiles. "Stylistic Analyses of Human Pose in Theatrical Performances: Computational and Historical Frameworks." *Anthology of Computers and the Humanities 3, Computational Humanities Research 2025*, ed. Taylor Arnold, Margherita Fantoli, and Ruben Ros, 1481–1492. <https://doi.org/10.63744/GxQbSDPPyqyL>. Peer-reviewed conference proceedings paper.

2020 Yana Meerzon and Michael Rau, "temping: On Technological Immersion, Surveillance and Existential Angst in One-to-One Performances: Yana Meerzon and Michael Rau in Dialogue," *Critical Stages/Scènes critiques, The IATC journal/Revue de l'AICT* – June/Juin 2020: Issue No 21.

Non-Refereed Articles

2014. Will Davis and Michael Rau, "How Do We Make It? Directors and the New Theater Landscape," *HowlRound*, March 23.

PLENARIES, KEYNOTES AND INVITED CONFERENCE TALKS

- 2026 “Why I Work With (and Against) AI in the Theater” Aesth:ethics. Akademie für Theater und Digitalität, Dortmund, Germany. Online Talk. June 3.
- 2026 “Making Connections, Breaking Systems; Hamlet.ai and the Theater” Laboratoire International de Recherche sur l’Image et la Scénographie, Institut de Recherche en Études Théâtrales. IRET Sorbonne nouvelle. Online talk. May 29.
- 2025 “Artistic Collaboration with AI: One Dead-End and Three Promising Paths” Plenary talk. Generative Acts. American Society for Theater Research (ASTR). Denver, Colorado. November 8.
- 2026 “The Director’s Signature: Computational and Historical Perspectives on Theatrical Stylometry via Pose and Action Recognition,” Center for Spatial and Textual Analysis (CESTA), Wallenberg Hall, Stanford University. February 5.
- 2025 “AI and the Future of Theater” Keynote Speaker. NextGenAI, Teatro di San Marco, Naples, Italy, October 12.
- 2025 “Distant Viewing, Close Reading: Computer Vision in the Theater.” Keynote Speaker. Association of Nordic Theater Scholars, Lithuanian Culture Research Institute. Vilnius, Lithuania. September 27.
- 2025 “Act II-New Tech and New Stage; Futures in Play: AI and Impact in Theatre” Ars Electronica Conference. Linz, Austria. September 6.
- 2025 “Between Human and Algorithm” Worlds in Play Conference. Allerton Park and Conference Center. Monticello Illinois. August 3-8.
- 2025 “Shaping Narratives in the Digital Age” ResidenzTheater, State Theater of Bavaria. Germany. June 3.
- 2025 “Stage Directions: Navigating Theater’s AI future” Fachhochschule Dortmund. University of Applied Sciences and Art. Dortmund, Germany. April 16.
- 2025 “Pose Detection in the Theater: Implications and Futures” KiU Talks. Fulldom. Dortmund U, April 17.
- 2025 “Decoding Directorial Style | Using Pose & Action Estimation to Analyze Theater Performances” Stanford HAI Seminar. Gates Building. Stanford University. January 22.
- 2021 “AI and the Performing Arts”, Research at the Intersection of Human Science and Information Technologies for Creativity, Collaboration, and AI, Facebook and Media X at Stanford University. August 25.
- 2019 Comunicação Digital e Novas Mídias, University of Sao Paulo, Sao Paulo, Brazil, August 29.
- 2019 Methodologies and Explorations for Digital Theater, University of Brasilia, Brasilia. August 20.
- 2017 Directing in the Digital Age: A Framework. University of Brasilia, Brasilia, Brazil. June 28,

- 2016 What Live Performance Can Teach Us About VR; or Five Meditations on Creating Immersive Experiences, Books In Browsers Conference, San Francisco CA. November 4.
- 2016 The Economics of Creating Personalized Experiences at Scale, Future of Storytelling Festival NYC. October 8.
- 2016 Temping with Wolf359, StoryCode at Lincoln Center, NYC, May 23.
- 2012 “Keynote Performance: Righteous Money,” Bodies On Stage, 21st Annual Conference of the German Society for Contemporary Theater and Drama in English, Mülheim, Germany. June 6-10.

CONFERENCE PAPERS, ROUNDTABLES

- 2026 “AI and Embodiment,” Panel Discussion. AI + Live Arts Summit, UCLA, Leonard Nimoy Theater. May 8.
- 2025 “The Director’s Signature: Stylometry of Theater Choreography via Pose and Action Estimation.” Digital Humanities Conference 2025. Lisbon, Portugal. July 23.
- 2025 “Stanford and the Arts” Open Minds, Chicago. Stanford Alumni Association. April 3-5
- 2024 “Training the New Opera Director” New Opera Dialogues, Frankfurt, Germany. November 2.
- 2024 “AI-Illuminating Stages: Casting Light on the Intersection of Artificial Intelligence and the Performing Arts” Association for Theater in Higher Education (ATHE), Atlanta, GA. United States, August 1.
- 2024 “Machine Intelligence for Motion Exegesis (MIME): Applying Pose Estimation and Related Technologies to Analyze Archival Performance Recordings.” Reimagining Annotation for Multimodal Cultural Heritage. Université Rennes 2, Rennes, France. Feb 8.
- 2023 “AI Authorship and Computer Driven Performance,” Electric Dreams Conference, Adelaide University, Adelaide, Australia. February 20.
- 2022 “AI, Pose Detection and the Arts.” Association for Theater in Higher Education (ATHE), Detroit, MI, July 30
- 2022 “The Stanford StageCast Project,” Session A - Digital Performance, Telematic/Experimental; Harnessing a 21th Century Approach to the Performing Arts, Technology, Practice, Education and Research. The Hong Kong Academy for Performing Arts, Online/Hong Kong. January 22.
- 2021 “Developing Video Streaming Technologies for Live Theater: The Stanford StageCast Project,” RE:ATHE, Association for Theater in Higher Education (ATHE), Online/Austin TX, United States, August 7
- 2021 Arts-Tech Salon Showcase: Human Centered AI and the Stanford Arts, Online.
- 2019 “Github as a Methodology for Archives,” Archives for Digital Performance in the Age of Planned Obsolescence, Scene Changes: Performing, Teaching and Working through Transitions, Association for Theater in Higher Education (ATHE), Orlando Florida, United States, August 10.

- 2019 “The Viewpoints and Robotic Performance,” Performing Robots Conference, PSI and Spring Festival, Utrecht, Netherlands, May 25
- 2019 Artist Roundtable, Mediating Performance Experiences, University of Ottawa, Ottawa, Canada, April 26.
- 2019 Gestural Translations, Musical Frames, Graduate Music Symposium, Stanford University, CA, April 27.
- 2018 “Bridging the Digital Divide, Scholar-Artist Roundtable,” Association for Theater in Higher Education (ATHE), Theatres of Revolution: Performance, Pedagogy and Protest, Boston MA, United States, August 2.
- 2018 “Collaborations Across Continents: Models of Intercultural Performance Collaboration,” Association for Theater in Higher Education (ATHE), Theatres of Revolution: Performance, Pedagogy and Protest, Boston MA, United States, August 2.
- 2017 “Spectacle for One, creating an immersive theater piece for solo audience members,” Association for Theater in Higher Education (ATHE), Spectacle: balancing education, theory, and praxis, Las Vegas, NV, United States. August 3.
- 2015 “Memory and Devising; Devising Opera at New York University: using American Cultural Memory to Connect Students to 19th Century German Lieder,” Association for Theater in Higher Education (ATHE), Je me souviens, I remember, Montreal Canada. July 30.
- 2015 “Temping,” Subverting Academia & Subversive Academics, An Interdisciplinary Symposium, University of Maryland, College Park, MD, March 7.
- 2014 “Observing, Creating, Revising; Collaborative Roles and the Director/Dramaturge Relationship,” Best Practices for Teaching Beginning Directing Pre-Conference. Association for Theater in Higher Education (ATHE), Dream Acts: Performance as Refuge, Resistance, and Renewal, Scottsdale Arizona, July 23-26.
- 2013 “The Problems of Perspective and Relationship: The Stage Adaptations of William Faulkner's novel As I Lay Dying,” From Page to Stage: Perspectives on Theatricality in Historical, Philosophical and Literary Discourses. Vanderbilt University, Nashville TN, March 14-16.
- 2016 The State of the (Interactive) Art, 54th New York Film Festival, Lincoln Center, NYC October 3.
- 2016 Immersive Approaches: Storytelling that Surrounds You, The Brown Institute for Media Innovation and the Magnum Foundation, Columbia University NYC, April 28.
- 2016 Storytelling with Code, RailsConf, Kansas City, MO, May 4.
- 2016 Storytelling with Code, NYC.RB, Pivotal Labs, NYC, January 12.
- 2015 Text and Adaptation, University of Brasilia, Brasilia, Brazil, August 19.
- 2014 Directing and New Play Development, Hollins University, Roanoke, VA, June 30.
- 2013 Opera on the Go: Verdi's Aida. Faulkner Gallery at Santa Barbara Library, Santa Barbara, CA, February 20.

- 2013 Gallerytalk: Larger than Life: Opera, Divas, and Theatrical Biography. Gallery Players, Brooklyn NY. March 30.
- 2010 American Expressionism and Sophie Treadwell's *Machinal*, Wesleyan University, Middletown CT. March 20.
- 2010 International Touring, Edinburgh Festival Fringe & Summer Play Festival. Edinburgh, Scotland, Panelist on the topic of international theater touring, July 15.
- 2009 Contemporary Theater in New York, Voices from undergroundzero festival, Bielefeld, Germany, Panelist on New York downtown theater, October 13.

MASTERCLASSES

- 2022 Narrative Forms and Solo Audience Members, University of Washington, Department of Theater, Seattle, Washington. April 15.
- 2022 Immersive Participatory Live Performance, University of Florida, School of Theater and Dance, AI and Art Program, February 11.
- 2021 Arts/Tech Salon
Catie Cuan and Rashaad Newsom, Human Centered AI, Stanford University. May 13.
- 2019 The Viewpoints,
University of Sao Paulo, Department of Theater, Sao Paulo, Brazil, June 29.
Masterclass on Viewpoints for undergraduate acting students
- 2019 Liquid Characters and Poetic Doors, July 18.
The Wilma Theater, Philadelphia, PA.
Masterclass on Brazilian Theater techniques
- 2018 Designing for Conversation,
Columbia University Digital Storytelling Lab, NYC September 19.
Masterclass for Lance Weiler's "AI and Storytelling" class.
- 2018 Collaboration for Directors,
Columbia University School of the Arts, NYC, September 21.
Masterclass for Moara Passoni's "Non-Fiction Filmmaking" class.
- 2013-15 Collaboration Weekend
Columbia University, NYC
Substituting for Anne Bogart, I created a four day intensive for all first year MFA students that focused on collaboration. Culminated with a presentation of 10 fully staged scenes.
- 2015 Novo Formas do Teatro Musical
Escola Superior de Artes Celia Helena, São Paulo, Brazil, August 14.
Masterclass on new musical theater forms
- 2014 Directors and Style,

- The Orchard Project, Saratoga Springs, July 15.
Masterclass
- 2013 Towards a New Theater,
Columbia University, NYC, October 18.
Masterclass on the changing theater industry for Gregory Mosher's "Innovation and Change in the Theater Industry"
- 2013 Masterclass on Opera Directing, March 20.
University of California, Santa Barbara. Santa Barbara, CA.
- 2008 Masterclass: Glimmerglass Opera, Young Artist Program,
The Viewpoints and Opera. August 25.
Led members of the Young Artist Program through a series of Viewpoints exercises and ensemble-building skills that incorporate opera and classical voice.

POSTERS

- 2023 "AI-Assisted Performance Analysis: Deep Learning for Live and Archival Theater"
Michael J. Rau, Peter Broadwell, Simon Wiles, Vijoy Abraham, Theater and Performance Studies and the Center for Interdisciplinary Digital Research, Stanford University. Digital Humanities Conference 2023: Collaboration as Opportunity, Graz, Austria. July 10-14.

MEDIA APPEARANCES

- 2025 "Can Theater Artists Work Inside the AI Industry?" By Lily Janiak. The San Francisco Chronicle. December 27, 2025.
- 2025 "The Future of Live Performance" Russ Altman. The Future of Everything Podcast. March 21.
- 2021 "Singular Error: Why the Concept of the Visionary Director Needs Revision." By Lyn Gardner. The Stage. September 13.
- 2020 "Temping is a Workplace Drama for One. You're Hired." By Alexis Soloski, The New York Times, October 20, 2020. A1.
- 2019 "Considering Death and Grief Through the Lens of Role-Playing in The Group (Q&A)" By Kathryn Yu, No Proscenium Magazine. June 11.
- 2019 Mixing Real Life and Digital Personas with Block Association Project, by Kathryn Yu No Proscenium Magazine. Feb 24.
- 2018 Sandbox, Columbia University Digital Storytelling Lab Podcast
"Designing Immersive Theater for One with Michael Rau"
- 2016 "Six Secrets for Creating A Truly Immersive Experience," by Seth Porges, Forbes Magazine, Published June 9, 2016

SCHOLARLY PUBLICATIONS ABOUT MY WORK

Fuchs, Barbara. Theater of Lockdown: Digital and Distanced Performance in a Time of Pandemic. Methuen Drama. 2021. Chapter 7: Reinhabiting the City and Beyond.

Ball III, James R. "Inhabiting Empathy: Locating the Verfremdungseffekt in an Era of Immersion" *The Brecht Yearbook*. 2017. Vol 41, pg. 270-289

TEACHING

Directing Courses

Stanford University (2018-Present)

TAPS 170A/370A, The Director's Craft (fall 2018, 2019, 2022)

TAPS 101P / 371P, Theater and Performance-Making (spring, fall 2019, fall 2021, 2022, 2023, 2025)

TAPS 170B/372, Theater Lab: Acting and Directing, formerly The Actor Director Dialogue (Spring 2023, winter 2026)

TAPS 174/374, Digital Theater-Making: Creative Code and Performance (2020)

TAPS 122P, Anton Chekhov (winter 2019)

TAPS 122P, Branden Jacobs Jenkins and *Everybody* (winter 2020)

TAPS 122P, *StageCast* (winter 2021)

TAPS 122P, *Julius Caesar* (Winter 2023)

TAPS 122P, *Witch* (winter 2025)

TAPS 376, Projects in Performance (2019, 2020, 2021, 2022, 2023, 2025)

Interdisciplinary Courses

CS 349, EE 192T, Video and Audio Technology for Live Theater in the Age of COVID (2020)
An interdisciplinary computer science course focused on building new technology for streamed live performance, (co-taught with Keith Winstein, Tsachy Weissman, and Sadjad Foloudi)

ARTSINST 11Q, ENGLISH 11Q, FILMEDIA 11Q, MUSIC 11Q, TAPS 11Q - Arts in the Metropolis (winter 2026)

Quarter-length class investigating the cultural history of the performing arts in New York City, culminating with a week-long trip to NYC with the class.

Production Mentorships

2022 Pali / Altaf, adapted and directed by Suhaila Meera. Stanford University Mainstage Production. I served as the directing mentor, attending each rehearsal until opening night. I coached the director throughout the entire process, providing consistent feedback on working with the designers, student actors, and staff.

Dissertation Projects

Thao Phuong Nguyen, "Race, Gender, Sexuality, and the Social Choreography of Rape," Theater and Performance Studies, Stanford University 2022. External Reader.

Matthew C. Stone, "Failure as Chance: Christoph Schlingensiefel's Inoperative Avant-Garde in the Age of Neoliberal Crisis," Theater and Performance Studies, Stanford University, 2021. External Reader.

Honor Thesis Projects

Jeevanjot Singh Kapur. "Modified Digital Forum Theater Theater: A Novel Approach for Improving Communication and Reducing Acculturative Family Distancing in Immigrant Families," May 15, 2022. Theater and Performance Studies, Stanford University. Honors Advisor.

2022 Department of Theater and Performance Studies Award for Excellence in Scholarship

2022 Sherifa Omada Edoga Prize for Work Addressing Social Issues

2022 Robert M. Golden Medal for Excellence in the Humanities and Creative Arts.

Chloe Chow. "With nothing to remember, is there nothing left to grieve?": Directing Asian American Melancholia in next to normal," May 15, 2023. Theater and Performance Studies, Stanford University. Honors Advisor.

2023 Louis Sudler Prize in the Arts,

2023 The Sherifa Omada Edoga Prize for Work Addressing Social Issues.

Katie Dragone. "The Founder Stage: Motivations of Non-Profit NYC Theater Company Founders and the Milestones of Startup Phase" May 15, 2023. Theater and Performance Studies, Stanford University. Honors Advisor.

ACADEMIC PRODUCTIONS AT STANFORD UNIVERSITY DIRECTOR

Theater

2025 *Witch*
by Jen Silverman
Stanford University, Elam Theater.

2023 *Julius Caesar*
by William Shakespeare
Stanford University, Memorial Auditorium,
Produced in collaboration with COLLEGE program

2023 *Mrs. Warren*
adapted by Michael Rau from George Bernard Shaw's "*Mrs. Warren's Profession*,"
Developmental Stage, Piggott Theater, Stanford University

2021 *StageCast, Experiments in Art and Technology*
Written by Mike Lew, Kate Tarker, Kelley Girod and Michael Yates Crowley
Performed by Gelsey Bell, Mariel Roberts and Josh Modney alongside Stanford student performers.

Online

2020 *Everybody*
by Branden Jacobs Jenkins
Stanford University, Roble Studio Theater

2019 *The Seagull*
by Anton Chekhov
Stanford University, Piggott Theater

COURSES TAUGHT AT OTHER UNIVERSITIES

Texas State University (2016-2018)

MFA Directing Studio 1 (fall 2017)
An introductory course for MFA directors, focusing on working with actors.

MFA Directing Studio 3 (fall 2016, fall 2017)
Advanced Directing Course focusing on staging/interpretation.

Director-Designer Collaboration (spring 2016)
Workshop with MFA designers and directors on collaborative design meetings using Ming Cho Lee's design collaboration model.

Conceptualization and Composition (fall 2016, fall 2017)
Newly developed course that uses artistic strategies borrowed from visual arts and critical design theory to help directors and designers interpret a play, an opera and a data-set.

Directing 1 (fall 2016)
An approach to the fundamentals of directing, using global perspectives of theater-making, focusing on Germany, Brazil, China and the US.

Acting / Directing Styles (spring 2017)
Practical scene work using Euripides, Goethe, Chekhov, Moliere, and Marivaux scenes to examine style and interpretation.

Acting & Movement/Singing Courses

New Jersey City University, Sole Instructor (2013-2014)
Opera Workshop (Undergraduate & Masters) (fall 2013, fall 2014)
Mixed level course teaching theater fundamentals to opera students. Focused on basic acting exercises and text analysis.

New York University, Sole Instructor (2009-2013)

Solo Performance (Masters)(fall 2009, fall 2010, fall 2011, fall 2012)
Acting techniques for opera singers, including speech and movement with a focus on solo performance, (arias, art-song and monologues), using Stanislavski's Method and the Viewpoints.

Scene Study (Masters) (spring 2010, spring 2011, spring 2012, spring 2013)
Scene study with a focus on partner work, trios, duets. Included an introduction to directing, and advanced Viewpoints work.

Performance Opera Workshop-(Masters) (spring 2013)
Created collaborative course with music director and vocal coaches to mimic professional opera production. Culminated in a fully-staged evening of opera scenes.

Song Analysis-New York University (Masters) (spring 2009 spring 2010)
Basic text analysis and acting exercises for musical theater, and classical voice students. Introduction to creating character, and techniques from Katie Mitchell.

Business Skills (Masters) (spring 2013)
Developed a new course in audition technique, career planning and management, and hosted guest lecture series to prepare students for their professional careers in opera.

Advanced Private Acting Coaching-(Undergraduates, and Masters) (spring 2011, fall 2012)
Private coaching sessions in the preparation of material for performance in the student's graduating recital. Work is focused on interpretation, style, and research understand the cultural and historical context of the arias/songs/texts.

ACADEMIC PRODUCTIONS AT OTHER UNIVERSITIES

2018 *Ragtime*
by Lynn Ahrens and Stephen Flaherty
Texas State University, Patti Strickl Harrison Theater.

Austin Critics Table Award for Best Production
Austin American Stateman's "Favorite Show of 2018"

2017 *Five Women Wearing the Same Dress*
by Alan Ball,
Texas State University, Mainstage Theater.

2012 *Machinal*
by Sophie Treadwell.
The Atlantic Conservatory at the Atlantic Theater Company.

2011 *Melancholy Play*
by Sarah Ruhl.
Wesleyan University Theater Department. CFA Theater.

OPERA

2012 *Die Fledermaus*
by Johann Strauss II. Conducted by Grant Wenaus.
Performed at the Frederick Lowe Theater. New York University.

2011 *Cendrillon*

by Pauline Viardot. Conducted by Grant Wenaus.
Performed at the NYU Black Box Theater, NYU.

- 2009 *Coffee Cantata/Down in the Valley*,
by JS Bach and Kurt Weill.
Performed at the Players Theater. New York University.
Double bill of a fully staged Bach Cantata, and the Kurt Weill One-Act opera.

Devised Chamber Opera

The following productions were based on the song cycles of classical composers. The music and song were adapted into chamber operas with the cast using the song material to develop the characters and storyline.

- 2012 *Frauenliebe und Leben*,
based on the Robert Schumann song cycle.
Music directed by Jessica Chow. Performed at the Provincetown Playhouse.
New York University. Fall Reading Series.
- 2010 *Brahms Liebeslieder*,
based the songs from Brahms Liebeslieder.
Music Directed by Grant Wenaus. Performed at the Provincetown Playhouse, NYC.
New York University, Fall Chamber Opera.
- 2008 *The Italian Songbook*,
based songs of Hugo Wolf's Italienisches Liederbuch.
Music Directed by Grant Wenaus. Performed at the Gallatin Theater.
New York University, Fall Chamber Opera.

OTHER TEACHING

Directing Courses

Kennedy Center Directing Intensive, in association with the National New Play Network
Kennedy Center, Washington DC.

(Masters Students and Undergraduates) (Summer 2015)

Created a week-long series of theory discussions and practical exercises on
playwright/director collaboration. Composition exercises focusing on storytelling, working with actors, and
developing new plays.

Theater, Text and Form: Contemporary Theater Making

BARCO, São Paulo, Brazil

(Masters Students, and Working Professionals) (Summer 2015)

A week-long workshop of contemporary theater-making, focusing on music, text, interpretation, and
ensemble training.

Viewpoints

University of Brasília, Brasília, Brazil

(Undergraduates and Masters Students) (Summer 2015)

A week-long workshop of Viewpoints techniques.

The Directors Center: (Masters Students and Working Professionals),

Centerstage, Baltimore MD (Summer 2014)

A nine-day directing intensive concentrating on directorial craft and theory. Focusing on models for play-making and devising, career planning and composition exercises in visual storytelling.

Snow Camp: Directing Intensive

(Masters Students and Working Professionals) (Winter 2013)

The Strand Theater, Baltimore MD.

Nine-day directing intensive concentrating on directorial craft and theory.

Lead Teaching Artist: Directing Shakespeare Lab: Horse Trade Theater. (spring 2011)

Coached directors and actors through a variety of approaches to staging Troilus and Cressida.

Science/Art/Technology Courses

STEM TO SHTM, Science Humanities, Technology, Engineering and Mathematics, Stanford Summer Research Program, Stanford Compression Forum, Electrical Engineering Department, Stanford University

2022 – Biofeedback in Performance, Group Lead

2020 – Live Performance Digital Streaming

2019 – Virtual Reality, Scent and Interactive Performance

UNIVERSITY / PROFESSIONAL SERVICE

2025 - Present Director of Undergraduate Studies, Theater and Performance Studies

2018 - 2023 Artistic Director of Theater and Performance Studies Department

Duties include:

Weekly meetings with Production Staff (Design meetings/prep)

Monthly season planning meetings

One-on one meetings with guest directors, faculty and staff about the season

Host and lead theater rededication ceremonies

Monitor the production budget, and ensure production costs remain within the budget

Reading 15-20 plays/projects in consideration for season selection

Quarterly VPA Arts-Planning Meetings

Attend at least four rehearsals per production in the 6 show season.

Coordination meetings with Stanford Live, Music Department, Vice President for the Arts office, Stanford Center for New Plays.

Developing external partnerships with TheaterWorks, Berkeley Rep, SF Playhouse and more.

Curating and helping visiting artists navigate Stanford/TAPS department

Supervision of production process and staff

2024 Artist-in-Residence Reappointment Committee

2023	Production Manager Hiring Committee Co-Chair
2022	Dance Lecturer Hiring Committee
2021	Design Lecturer Hiring Committee (Scenic, Lights, Video and Sound)
2021	Acting Lecturer Hiring Committee
2021	Dance Lecturer Hiring Committee
2021	ACT/TAPS MFA Committee
2020	WeSeeYouWAT Committee
2020-2023	Faculty Senate Committee on Libraries
2020-2022	COVID Arts and ReSTART Planning Committee
2018-present	Undergrad Theater-Making Admissions Evaluator
2020-present	COVID Production Subject Matter Expert (COVID Arts Planning)
2019-present	Arts+Tech Faculty Committee
2020	Denning Visiting Artist Juror for Stanford Arts
2019	Aleta Hayes Senior Lecturer Committee
2019	Search Committee for Scenic Design Instructor, Chair, Stanford University
2019	PhD Practice Track Curriculum Revision, Chair, Stanford University
2019	Search Committee for Technical Director, Stanford University
2018	Search Committee for Senior Lecturer in Costume Design, Stanford University
2017	Research Enhancement Program Grant Evaluator,
2016-2018	Common Theme Committee Member, Texas State University,
2017-2018	Search Committee, Theater History Position, Texas State University
2016-2017	Search Committee; Performance and Production Position, Texas State University
2017	Interim Head of Directing, Spring Semester, Texas State University
2016	Respondent for KCATF Region 7 SDC Fellowship
2014-2015	Respondent for KCATF Region 4 SDC Fellowship
2010-2013	Created, organized and led a series of masterclasses for each NYU opera workshop. Guests include: Sandra Eddy, Katrina Thurman, Michael Heaston, Lyubov Petrovna, Leigh Holman, Ellie Gisler.

DEPARTMENTAL SERVICE TALKS

2020 Course Design Institute – My First Year Experience, Center for Teaching and Learning, Stanford University

2020 Center for Teaching and Learning, Experiments in Learning “How Students Learn Directing by Making”, Stanford University,

2011 Talk: “Introduction to Strauss & Die Fledermaus” NYU School of Music Program Meeting.

2011 Talk: “Devising and Creating Opera,” NYU School of Music. Program Meeting.

2010. Talk: “Acting and the Future of Opera,” Classical Voice Division, NYU School of Music. Program Meeting.

OTHER PROFESSIONAL MEMBERSHIPS

2025-Present American Society for Theater Research (ASTR)

2019-Present Society for Stage Directors and Choreographers

2014-Present Association for Theater in Higher Education (ATHE)

2013-2016 American Guild of Musical Artists (AGMA)

LANGUAGES (of reading and/or speaking competence)

English (native), French, German, Portuguese