

## **PANNILL CAMP – CURRICULUM VITAE**

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Assistant Professor of Drama, Washington University in St. Louis  
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### **EDUCATION**

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- Ph.D. in Theatre and Performance Studies, Brown University, 2009.
- A.M. in Theatre and Performance Studies, Brown University, 2001.
- B.A in Writing, Rhetoric and Culture, University of Puget Sound, 1999.

### **UNIVERSITY TEACHING POSITIONS**

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Assistant Professor of Drama, Performing Arts Department. Washington University in St. Louis. Fall 2009-Present.

Postdoctoral Fellow, Humanities Center at Harvard University. Department home: History of Art and Architecture, 2008-2009.

### **FELLOWSHIPS AND AWARDS**

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- Faculty Research Grant, Humanities Center, Washington University in St. Louis, for *Arts of Brotherhood: Eighteenth-Century French Freemasonry in Performance*. Awarded 2015.
- Joukowsky Family Foundation Outstanding Dissertation Award, for *Le Premier Cadre: Theatre Architecture and Objects of Knowledge in Eighteenth-Century France*. Awarded May 2009.
- Postdoctoral Fellowship, Humanities Center at Harvard, 2008-2009.
- Graduate Fellow, The Cogut Center for the Humanities at Brown University, 2007-08.
- Dissertation Fellowship, Brown University, 2006-07.
- Weston Award for Theater Directing, 2000-2001. Brown University Weston Family endowment for the creative arts.

### **BOOKS**

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#### **Published:**

*The First Frame: Theatre Space in Enlightenment France* (Cambridge University Press, 2014)

This book explains a transformation in French theatre architecture during the second half of the eighteenth century that helped lay down the theoretical and practical foundations of modern theatre space. Examining dramatic theory, early experimental

science, architecture theory, and visionary theatre designs, *The First Frame* argues that theatre architecture reform in France helped draw the representational frames of theatre and scientific experimentation into spatial and discursive alignment. Theatre architects replaced Baroque perspective illusion with the supposedly transparent space of physical optics in the late eighteenth century, just as experimental physics lecturers began to cite dramatic theory and adopt theatrical staging techniques. Thus theatre architecture reform was also part of a broader cultural phenomenon that bears implications for the way we understand modern scientific knowledge production.

### **In Progress:**

#### *Arts of Brotherhood: French Freemasonry in Performance*

This project examines a wide spectrum of performances linked to the fraternal society of freemasonry in Enlightenment France. Intricate rituals gave structure to French Masonic lodge activity during the eighteenth century, but other, less esoteric performance forms also introduced masonry to a curious public. After several publications exposed the dialogues, choreography, and symbols of masonic rites in the 1740s, comic plays promoted and ridiculed freemasonry on the popular stages of Paris; masonic hymns incorporated *vaudeville* tunes from the *opéra-comique*; and artists including François Félix Nogaret, who would become France's theatre censor in 1795, staged "adonhiramite" plays for elite audiences in court settings before the Revolution. Bringing Enlightenment freemasonry under the lens of performance history allows one to reconcile two settled but disjointed historical claims: first, the links that historians of early modern culture have established between masonry's cherished myths and symbols on the one hand, and occult Renaissance learned traditions including alchemy, Neo-Platonism, and "Egyptian" hermeticism on the other, and second, the notion that freemasonry enacted a new and distinctly modern mode of sociability defined by cosmopolitanism and democratic values.

### ARTICLES

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#### **Peer Reviewed Journals:**

"Stage Arts of Brotherhood: Sentimental Dramaturgy and Eighteenth-century Franc-maçonnerie," *Philological Quarterly*. In press, April 2015.

"Le coup d'œil du spectateur: Spectatorial Function and Stage Space in French Theatre Design, 1760-1784," *Journal for Eighteenth-Century Studies*, 32:3, October, 2009, pp. 493-513.

"Theatre Optics: Enlightenment Theatre Architecture in France and the Architectonics of Husserl's Phenomenology," *Theatre Journal* 59.4. December 2007, pp. 615-33.

"The Trouble with Phenomenology," *Journal of Dramatic Theory and Criticism* V. XIX. Fall 2004, pp. 79-97.

**Other:**

“*Belle Horreur:*’ Hubert Robert’s Architectural Fantasies and the Paris Opera Fire of 1781,” *Performance Research* 18.1, February 2013, pp. 56-63.

BOOK CHAPTERS

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**Published:**

"The Stage Struck Out of the World: Theatricality and Husserl's Phenomenology of Theatre: 1905-1918," in *Performance and Phenomenology: Traditions and Transformations*, edited by Maaïke Bleeker, Eirini Nedelkopoulou, and Jon Sherman. Forthcoming from Routledge, April 2015.

"A Critique of Historio-scenography: Space and Time in Joseph-François-Louis-Grobert's *De l'exécution dramatique*," in *Theatre/Performance Historiography: Time, Space, Matter*, edited by Michal Kobialka and Rose Marie Bank. Forthcoming from Palgrave Macmillan, April 2015.

“Ocular Anatomy, Chiasm, and Theatre Architecture as a Material Phenomenology in Early Modern Europe,” in *The Anatomical Theatre Revisited*. Maaïke Bleeker editor. (Amsterdam University Press, 2008).

**Forthcoming:**

"Technologies of Performance," *The Cultural History of Theatre, Vol. 4: Enlightenment*. Edited by Mechele Leon. Series editors, Tracy C. Davis and Christopher Balme. Bloomsbury Press. Invited chapter contribution. Expected publication 2016.

REVIEWS

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Book Review: *Dramatic Battles in Eighteenth-Century France: philosophes, anti-philosophes and polemical theatre*, by Logan J. Connors. *Theatre Journal*, 2014.

Book Review: *Perform, Repeat Record: Live Art in History*, edited by Amelia Jones and Adrian Heathfield. *TDR* Spring, 2014.

Book Review: “*Magic Flutes and Enchanted Forests: The Supernatural in Eighteenth-Century Musical Theater* by David J. Buch.” *TDR/The Drama Review* 54:4, Winter, 2010, pp. 229-31.

Performance Review: “Paris Beckett Festival 2006-07” *Theatre Journal* 59.3. September 2007.

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## PRESENTATIONS

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### **Invited:**

Seminar Presenter, Eighteenth-Century Seminar, Newberry Library Center for Renaissance Studies. "Masonic Ritual as Philosophy in Early Eighteenth-Century France." April 25, 2015.

Lecture, Department of French and Italian, Northwestern University. "The Adonhiramite Plays of François-Félix Nogaret." April 27, 2015.

Invited Presenter, "Theatricality and Performance," Symposium convened by Brown University and the Freie Universität Berlin, Providence, RI, March 13-14, 2009.

### **Conference Presentations:**

"Stage Arts of Brotherhood" Plenary Talk at American Society for Theatre Research (ASTR) Conference, Baltimore. November 2014.

"Irruption and Awakening: The Adoniramite Plays of François Félix Nogaret" American Society for Eighteenth-Century Studies (ASECS), Williamsburg, VA. March 2014.

"Arts of Brotherhood" Working Session Presentation, ASTR Conference, Dallas. November 2013.

"Stage Arts of Brotherhood" Consuming Passions Conference, hosted by Washington University Romance Languages, September 2013.

"The Poetic Spaces of Performance Non-Events" Performance Studies International (PSi) 19, Stanford, CA. June 2013.

"'Belle Horreur: Hubert Robert's Architectural Fantasies and the Paris Opera Fire of 1781'" ASECS, San Antonio, TX. March 2012.

"'Belle Horreur: Hubert Robert's Architectural Fantasies and the Paris Opera Fire of 1781'" Association for Theatre in Higher Education Conference (ATHE), Chicago. August 2011.

"Drama and Experimental Physics in France: Unity in the Discrete," American Society for Eighteenth-Century Studies 2011 Conference, Vancouver

"The Parterre Returns to its Feet: Intervisible Spectators in the French Revolution" ASTR Conference, Seattle. November 2010.

Co-convenor for Working Session: “Destination and Detour: Theatre’s Travels in the Long Eighteenth-Century” American Society for Theatre Research (ASTR) Conference, San Juan, Puerto Rico. November 2009.

“Theatrical Vistas of Paris: De Wailly and Peyre’s 1769 Design for the Théâtre Français” ATHE, New York. August 2009.

“Paradox and Rationalism in Le fils naturel: Diderot’s Dramatic Theory of the 1750s” ACLA, Cambridge, MA. March 2009.

“Optics and the Displacement of Nation in Eighteenth-Century French Theatre Architecture Reform” American Society for Theatre Research (ASTR), Boston. November 2008.

“Is Theory History? The Theatrical Architectonics of Husserlian Phenomenology as Case Study” ATHE, Chicago. August 2006.

“Theaters of the Ocular Episteme: Ocular Anatomy and the Western Theater Building.” Conference: The Anatomical Theater Revisited, University of Amsterdam Theater Department, Amsterdam. April 2006.

“Chiasm and the Question: Formal Attributes of Theatrical Knowing.” Conference: IAPL (International Association of Philosophy and Literature), Helsinki. June 2005.

## THEATRE DIRECTING

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*Kairos*, staged reading of student written play in the Hotchner Festival, Fall 2014.

*Radio Free Emerson* by Paul Grellong. Washington University in St. Louis PAD production. Spring 2012.

*The Father* by August Strindberg. Brown University Production Workshop. Fall 2004.

*Dracula* by Mac Wellman. Brown University Mainstage Production. Spring 2001.

*The Wild Duck* by Henrik Ibsen. Brown University Production Workshop. Fall 2000.

## DRAMATURGY AND NEW PLAY DEVELOPMENT

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Research Assistant, David Henry Hwang’s *Yellow Face*, new play debuted at the Mark Taper Forum, Center Theater Group, Los Angeles, June 2007.

Dramaturg, Paul Grellong’s *Radio Free Emerson*, new play debuted at the Sandra Feinstein Gamm Theater, Pawtucket, Rhode Island, June 2007.

## SERVICE

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Chair, Colloquium Committee, Performing Arts Department, 2014 to present.

Graduate Admissions Committee, 2011-12 and 2014-5.

Steering Committee for Washington University's affiliate relationship with the Folger Library, 2014-present (with Joe Loewenstein).

Reader for dissertation by Amanda Lee, PhD candidate in Romance Languages, defense Fall 2014.

Appointed Faculty Representative to the Newberry Library Center for Renaissance Studies, fall of 2011 to present.

Co-organizer of PAD's interdisciplinary symposium on Reperformance, Fall 2012.

Qualifying Exam Committee, Theatre History, for Nick Tamarkin, PhD student in Comparative Literature, Spring 2012.

Reader for dissertation by David Chapman, PhD candidate in Music, defense Spring 2013.

Reader for master's thesis by Amanda Beresford, master's student in Art History, "The Performance of Art: Modern Painters and Dance 1917-1925."

Advisor for Senior Honors Thesis, Rachel London, 2011-2012.

Program Committee Member, ASTR (American Society for Theatre Research) 2011 Conference, Montréal.

Qualifying Exam Committee, Theatre History, for D. J. Kaiser, PhD candidate in Comparative Literature, Spring 2010.

Advisor for Senior Honors Thesis, Sally Wippman, "Reclaiming the Courtesan," 2010-2011.

Committee Member for Senior Honors Thesis, Jonathan Levinson, "The Evolution of the Audience-Performer Relationship through the YouTube Era," 2010-2011.