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Matthew Wilson Smith

Professor
Department of Theater & Performance Studies
Department of German Studies
Program in Modern Thought & Literature

Stanford University

Theater & Performance Studies
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Academic Employment

Stanford University

Chair, Department of Theater & Performance Studies, 2019-2022
Professor, Departments of German Studies and Theatre & Performance Studies, 2018 – present
[hired as Associate Professor September 2013]
Professor, Program in Modern Thought & Literature, 2019-present

Cornell University

Associate Professor, Department of Comparative Literature, 2011-2013

Boston University

Associate Professor, Department of English, 2009-2012
Assistant Professor, Department of English, 2002-2009

Harvard University

Faculty Member, Mellon School of Theatre and Performance Research, 2011

Columbia University

Visiting Assistant Professor, Department of English and Comparative Literature,
2004-2005

Johannes Gutenberg University, Mainz

Instructor, American Studies Department, 2000-2001

Fellowships and Awards

Stanford Humanities Center, Donald Andrews Whittier Fellow (2018-19)

Roberta Denning Fund for Humanities and Technology, Project Grant (2017-2018)

Cornell Society for the Humanities, Faculty Fellow (2012-2013)

Boston University Center for the Humanities, Junior Faculty Fellow (2005-2006)

Education

Ph.D., Columbia University, English and Comparative Literature (Theatre Subcommittee), 2002
Dissertation: "From the Aesthetic State to Virtual Reality: The *Gesamtkunstwerk* in an Age of Mass Culture" (awarded Distinction)
Co-sponsors: Andreas Huyssen and Martin Meisel

M.A., Columbia University, English and Comparative Literature (Theatre Subcommittee), 1997
Thesis: "Dreaming the State: The Reconciliation of Individual and State in Kleist's *Prinz Friedrich von Homburg*"

M.A., University of Chicago, 1995
Thesis: "From Mirror to Shadow: The Relationship of Language to Form in the *Cenci* Dramas of Percy Bysshe Shelley and Antonin Artaud"

B.A., Brown University, 1993 (*Departmental Honors, Magna Cum Laude, Phi Beta Kappa*)

Books

The Nervous Stage: Nineteenth-century Neuroscience and the Birth of Modern Theatre (New York and Oxford: Oxford University Press, 2017)
(Finalist for 2017 George Freedley Memorial Award of the Theater Library Association. Reviewed in *Comparative Drama*, *Theatre History Studies*, *The Modern Language Review*, *Theatre Journal*, *The Lancet Psychiatry*, *Modern Drama*; *CHOICE*; *Times Higher Education*; *Nineteenth-century Literature*, and *The British Society for Literature and Science*; further information below)

The Total Work of Art: From Bayreuth to Cyberspace (New York and London: Routledge, 2007)
(Reviewed in *Modernism/Modernity*, *Opera Quarterly*, *Modern Drama*, *Studies in Musical Theatre*, *The Art Book*, and *Twentieth Century Literature*; further information below)

Edited Books

Co-editor (with Richard Begam), *Modernism and Opera* (Baltimore: Johns Hopkins UP, 2016)
(Shortlisted for the 2017 MSA Book Prize for an Edition, Anthology, or Essay Collection. Reviewed in *The Year's Work in English Studies*, *Theater Survey*, *Comparative Literary Studies*, *Canadian Review of Comparative Literature*, *Modern Language Review*; *Modernism/Modernity*, *CHOICE*, and *New Theater Quarterly*; further information below)

Editor, *Georg Büchner: The Major Works*, Norton Critical Edition (New York: Norton, 2012)
(Reviewed in *TDR: The Drama Review*; further information below)

Edited Journal Issues

Co-editor (with Branislav Jakovljević) *TDR* Special Issue: “Performing against the Catastrophe” (forthcoming)

Editor, *Opera Quarterly* Special Issue: “Wagner and the Left” (Spring-Summer 2014)

Co-editor (with Alan Ackerman), *Modern Drama* 50th Anniversary Issue 50:4 (Winter 2007)

Articles and Book Chapters (Peer-Reviewed)

“Postface,” *The Gesamtkunstwerk as a Synergy of the Arts*, ed. Massimo Fusillo and Marina Grishakova (Brussels: Peter Lang, 2021) 271-276

“Wagner and Neuroaesthetics,” *Transformative Aesthetics*, ed. Erika Fischer-Lichte and Benjamin Wihstutz (London and New York: Routledge, 2017) 129-144

“Georg Büchner, J.M.W. Turner, and the Materiality of the Senses,” *Georg Büchner: Contemporary Perspectives*, ed. Robert Gillett, Ernest Schonfield, and Daniel Steuer (Boston and Leiden: Brill, 2017) 344-353

“Restoration Dramas: Hofmannsthal’s *The Great World Theatre of Salzburg* and Cocteau’s *Antigone*,” *The Cambridge Companion to 1922*, ed. Jean-Michel Rabaté (New York: Cambridge University Press, 2015) 183-195

“*Tannhäuser* und das demokratische Gefühl im Amerika des Gilded Age,” *Tannhäuser—Werkstatt der Gefühle*, ed. Clemens Risi, Bettina Brandl-Risi, Anna Papenburg, and Robert Sollich (Freiburg: Rombach, 2014) 201-210

“Certain Sensations Past: A Hysterical Glossary,” *Nineteenth-century Theater and Film* Special Issue: “The Global Nineteenth Century,” ed. Katherine Biers and Sharon Marcus 41:2 (Winter 2014) 122-129

“Victorian Railway Accident and the Melodramatic Imagination,” *Modern Drama* Special Issue: “Melodrama,” ed. Matthew Buckley 55:4 (Winter 2012) 497-522

“Gesamtkunstwerk and Glitch: Robert Lepage’s *Ring* across Media,” *Theater* Special Issue: “Digital Dramaturgies,” ed. Miriam Felton-Dansky and Jacob Gallagher-Ross 42:2 (2012) 65-77

“Liquid Walls: The Digital Art of Tamiko Thiel,” *PAJ: A Journal of Performance and Art* 32:3 (September 2010) 25-34

“American Valkyries: Richard Wagner, D. W. Griffith, and the Birth of Classical Cinema,” *Modernism/Modernity* 15:2 (April 2008) 221-242

“Laughing at the Redeemer: Kundry and the Paradox of *Parsifal*,” *Modernist Cultures* Special Issue: “Modernism and Opera,” ed. Richard Begam (Winter 2007) 5-25

“Schlemmer, Moholy-Nagy, and the Search for an Absolute Stage,” *Theater* 32:3 (Fall 2002) 87-101

“Bayreuth, Disneyland, and the Return to Nature,” *Land/Scape/Theater*, eds. Una Chaudhuri and Elinor Fuchs (Ann Arbor: University of Michigan Press, 2002) 87-102; rpt. Martin Puchner, ed., *Modern Drama: Critical Concepts* 3 (London and New York: Routledge, 2007) 349-71

“*The Wild Duck*: A Play of Play,” *Modern Drama* 45 (Spring 2002) 9-22; rpt. *Drama Criticism* 30 (Detroit, MI: Gale Cengage, 2008)

“Joseph Urban and the Birth of American Film Design,” *Architect of Dreams: The Theatrical Vision of Joseph Urban*, ed. Arnold Aronson (New York: Wallace Gallery/Columbia University Press, 2000) 48-55

“*Angels in America*: A Progressive Apocalypse,” *Theater* Special Issue: “The Apocalyptic Century,” ed. Elinor Fuchs 29:1 (Fall 1999) 152-165

Articles and Book Chapters (Non-Peer-Reviewed)

“Total Theatre, Total Art, Total Market,” *Scene Shifts*, ed. Sara Arrhenius, Magnus Berg, and Magnus Florin (Stockholm: Albert Bonnier, 2011) 174-180 [also appearing in Swedish translation in the same volume as “Alltheater, Allkonst, Allmarknad”]

“Orson Welles,” *The Routledge Companion to Directors’ Shakespeare*, ed. John Russell Brown (New York and London: Routledge, 2008) 493-508

Encyclopedia Entries

Entries for *The Cambridge Wagner Encyclopedia*, ed. Nicholas Vazsonyi (Cambridge and New York: Cambridge UP, 2013)

“Scenography” (12,000 word entry) and “Scenery,” *Oxford Encyclopedia of Theatre and Performance* (Oxford: Oxford University Press, 2003) 1193, 1196-1209

Book and Production Reviews

“John Muse, *Microdramas: Crucibles for Theater and Time*,” *Theater Journal* 72:2 (June 2020) 263-264

“Melissa Trimingham, *The Theatre of the Bauhaus: The Modern and Postmodern Stage of Oskar Schlemmer*,” *Modern Drama* 55:1 (Spring 2012) 162-164

“A. M. Gibbs, *Bernard Shaw: A Life*,” *Modern Drama* 51:2 (Summer 2008) 300-2

“Martin Puchner, *Poetry of the Revolution* and W. B. Worthen, *Print and the Poetics of Modern Drama*,” *Theatre Survey* 48:1 (May 2007) 202-6

“Michal Grover-Friedlander, *Vocal Apparitions: The Attraction of Cinema for Opera*,” *Opera Quarterly* 22:1 (2006) 170

“Benjamin Bennett, *All Theater Is Revolutionary Theater*,” *German Quarterly* 79:2 (2006) 284-85

“The Weight of History: Max Frisch’s *Andorra* at the Lucille Lortel” *Theater* 33:1 (Winter 2003) 77-78

Selected Talks

Keynote Speaker, “Gesamtkunstwerk from Interart to Intermedia,” Revisiting the Avant-Garde Total Work of Art, University of Leuven, Leuven, Belgium (scheduled May 2022)

“Virtually Real Presence: On VR and the Gesamtkunstwerk,” German Studies Association, Portland, OR (October 2019)

“The Idea of Virtual Reality,” Stanford Humanities Center 40th Anniversary Celebration, (May 2019)

“Virtual Oblivion,” American Comparative Literature Association, Los Angeles, CA (March 2018)

“The Rise of the Neural Subject,” Department of German Studies Speaker Series, Berkeley, CA (March 2018)

Keynote Speaker, “Wagner, Neuromancer,” NYU Interdisciplinary Arts Conference, Berlin, Germany (June 2017)

“The Speechless One Who Knows: On the Melodramatic Roots of Modernism,” Duke University, Durham, NC (April 2016)

“Nineteenth-century Neuroaesthetics: Georg Büchner, Richard Wagner, Johannes Müller, Hermann von Helmholtz,” Vanderbilt University, Nashville, TN (September 2015)

“Not I: In Praise of the Repertoire,” Mellon School of Theatre and Performance Research, Harvard University, Cambridge, MA (June 2015)

“*Objectivity* and Aesthetic Formalism,” Modern Language Association, Chicago, IL (January 2014)

Keynote Speaker, “*Woyzeck* and the Theatre of Sensation,” Büchner Heute / Büchner Today, University of London, London, UK (November 2013)

“*Wozzeck* and the Theatre of Sensation,” Science, Mind, and Language Conference, Cornell University, Ithaca, NY (February 2012)

“Gesamtkunstwerk and Glitch,” Modern Language Association, Seattle, WA (January 2012)

“From Gestures to Nerves: Percy Shelley, Georg Büchner, and the Birth of Modern Theatre,” Stanford University Division of Literatures, Cultures, and Languages, Stanford, CA (December 2011)

“Comparative Literature as *Verfremdungseffekt*; or, From Wagner to Disney and Back Again,” Cornell Comparative Cultures and Literature Forum, Ithaca, NY (November 2011)

“Gesamtkunstwerk and Glitch: Robert Lepage’s *Ring* across Media,” Cornell Musicology Colloquium, Ithaca, NY (November 2011)

"The Legibility of Affect in the *Cenci* Dramas of Shelley and Artaud," Modernist Studies Association, Buffalo, NY (October 2011)

"*Tannhäuser* und das demokratische Gefühl im Amerika des Gilded Age," Wagner-Concil 2011, Bayreuth, Germany (August 2011)

"Opera Production after Postmodernism: Willy Decker's *Moses und Aron* at the 2009 Ruhrtriennale," *Opera Quarterly* Annual Conference, Tufts University, Medford, MA (April 2011)

"On the Twin Births of Neuroscience and Theatrical Modernism," Modernist Seminar, Harvard Humanities Center, Cambridge, MA (November 2010)

"The Total Artwork in the Age of Digital Reproduction," German Studies Association, Oakland, CA (October 2010)

"Gesamtkunstwerk: Bayreuth – Bauhaus – Cyberspace," Design Forum Dessau Lecture Series, Faculty of Design, Dessau, Germany (May 2010)

"Liquid Walls: Actors and Spectators in the Digital Art of Tamiko Thiel," Actors and Spectators Conference, Wissenschaftskolleg zu Berlin, Berlin, Germany (May 2010)

"*Woyzeck* and The Theatre of Sensation," American Comparative Literature Association, New Orleans, LA (April 2010)

"*Woyzeck*, the Nervous System, and the Modernist Stage," Modernist Studies Association, Montreal, ON (November 2009)

"Virtual Crossings and Virtual Borders: The Digital Art of Tamiko Thiel," DAAD Weekend in German Studies, Cornell University, Ithaca, NY (September 2009)

"Shipwreck and the British Melodramatic Imagination, 1815-1850," American Comparative Literature Association, Cambridge, MA (March 2009)

"The Anchor of Hope: Shipwreck Melodramas and Victorian Empire," Modern Language Association, San Francisco, CA (December 2008)

"The Anchor of Hope: Shipwreck Melodramas and Victorian Empire," Tertulia Junior Faculty Colloquium, Boston, MA (November 2008)

"Laughing at the Redeemer: Kundry and the Paradox of *Parsifal*," Modernist Studies Association, Long Beach, CA (November 2007)

"Hollywood Valkyries: Richard Wagner, D. W. Griffith, and the *Gesamtkunstwerk*," Department of American Studies, Stockholm University, Stockholm, Sweden (March 2007)

"Technologies of Embodiment in Wagner's Festival Theatre," Modern Language Association, Washington, DC (December 2005)

"Performing *The Lindbergh Flight*: Brecht and Mass Media," Modernist Studies Association, Chicago, IL (November 2005)

"The Horned Mouse: Disney's Debt to Wagner," invited talk, American Studies University Seminar at Columbia University, New York, NY (April 2005)

“Becoming Uncomfortable with Andy Warhol,” Performance Studies International, Providence, RI (March 2005)

“The Mechanics of Wagner’s Festival Theatre,” Columbia Historical Musicology Colloquium, New York, NY (February 2005)

“Las Vegas and the Total Work of Art,” American Society for Theatre Research, Las Vegas, NV (November 2004)

“Andy Warhol and the *Gesamtkunstwerk*,” Modernist Studies Association, Vancouver, BC (October 2004)

“Andy Warhol, Postmodern Dandy,” American Comparative Literature Association, Ann Arbor, MI (April 2004)

“Mass Culture and the *Gesamtkunstwerk*,” Tertulia Humanities Colloquium, Boston, MA (April 2003)

“Performativity after Lyotard,” Philosophy, Interpretation, and Culture, Binghamton, NY (April 2003)

“On the Womb of Virtual Space,” American Society for Theatre Research, Philadelphia, PA (November 2002)

“Andy Warhol and the *Gesamtkunstwerk*,” Paradigma Conference, Mainz, Germany (June 2001)

“Bayreuth/Disneyland: Naturemachines,” American Studies Graduate Students’ Conference, Mainz, Germany (November 2000)

“On Praising Folly and Rethinking the Avant-Garde: Questions after Adorno,” The Center for Media, Culture, and History and The Department for Cinema Studies, New York University, New York, NY (March 2000)

Plenary Speaker, “Bayreuth/Disneyland: Naturemachines,” American Society for Theatre Research, Minneapolis, MN (November 1999)

“Ibsen's *The Wild Duck*: A Play of Play,” National Communication Association, Chicago, IL (November 1999)

“Ibsen's *The Wild Duck*: A Play of Play,” Association of Theatre in Higher Education, Toronto, ON (July 1999)

“Beneath the Debris of History: Syberberg's *Parsifal* as an Allegory of Myth,” Lyrica Conference on Word-Music Relations, Northern Arizona University (October 1998)

“What Is a ‘Theological’ Stage?: Reflections on Derrida, Artaud, and *The Second Shepherd's Play*,” Conference on Religion and Literature, Valparaiso University (April 1998)

Reviews of My Work

- Sarah McCarroll, "The Nervous Stage," *Comparative Drama* 55:1 (Spring 2021) 119-121
- Macy Jones, "The Nervous Stage," *Theatre History Studies* 39 (2020) 253-255
- Martina Kolb, "The Nervous Stage," *The Modern Language Review* 115:2 (April 2020) 431-433
- Mia Levenson, "The Nervous Stage," *Theatre Journal* 72:1 (March 2020) 116-118
- Matthew Levay et al., "Modern Literature," *The Year's Work in English Studies* 97 (2018) 889-1030 [review of *Modernism and Opera* appears on 892-893, 984]
- Alan Street, "Modernism and Opera," *Theater Survey* 60:30 (September 2019) 475-477
- Kelley Swain, "Sense and Sensitivity" [review of *The Nervous Stage*], *The Lancet Psychiatry* 6:8 (August 2019) 645-646
- Joseph Nelson, "Modernism and Opera," *Comparative Literary Studies* 56:2 (2019) e-20-e-24
- Jonathan W. Marshall, "The Nervous Stage," *Modern Drama* 61:4 (Winter 2018) 602-204
- Catherine Nolan, "Modernism and Opera," *Canadian Review of Comparative Literature* 45:3 (September 2018) 500-504
- Marta Ferrer, "The Nervous Stage," *The British Society for Literature and Science* (October 2018) Online
- Robert Lawson-Peebles, "Modernism and Opera," *Modern Language Review* 113:3 (July 2018) 637-638
- Michael Meeuwis, "The Nervous Stage," *Nineteenth-century Literature* 72:1 (June 2018) 135-137
- Matthew Broome, "The Nervous Stage," *Times Higher Education* (March 2018)
- D. B. Wilmeth, "The Nervous Stage," *CHOICE* (March 2018)
- Susan Rutherford, "Modernism and Opera," *New Theatre Quarterly* 34:1 (February 2018) 96
- J. J. Leary-Warsaw, "Modernism and Opera," *CHOICE* 54 (June 2017)
- Allan Hepburn, "Modernism and Opera," *Modernism/Modernity* 24:2 (April 2017) 414-415
- Branislav Jakovljevic, "Georg Büchner: The Major Works," *TDR: The Drama Review* 57:3 (Fall 2013) 182
- Nicholas Vazsonyi, "The Total Work of Art: From Bayreuth to Cyberspace and Modernism after Wagner," *Modernism/Modernity* 18:1 (January 2011) 196-99
- David Roberts, "The Total Work of Art: From Bayreuth to Cyberspace," *Opera Quarterly* 26:1 (Winter 2010) 175-77

Joy Calico, “*The Total Work of Art: From Bayreuth to Cyberspace*,” *Modern Drama* 51:1 (Spring 2008) 160-62

Laura Pollard, “*The Total Work of Art: From Bayreuth to Cyberspace*,” *Studies in Musical Theatre* 2:2 (2008) 211-213

Veronica Davies, “*The Total Work of Art: From Bayreuth to Cyberspace*,” *The Art Book* 15:2 (May 2008) 75-76

Alan Ackerman, “The Urge for Totality” [review of *The Total Work of Art*], *Twentieth Century Literature* 53:2 (Summer 2007) 224-31

Joan Templeton, “Survey of Articles, 2002-2004” [review discusses “*The Wild Duck: A Play of Play*”], *Ibsen News and Comment* (2004) 27

Jonathan Kalb, “More Big Fat Reference Books!” [review of *The Oxford Encyclopedia of Theatre and Performance*, with particular mention of my “Scenography” essay], HotReview.org

Christopher Baugh, “*Land/Scape/Theater*” [review notes my contribution], *NTQ* 20:2 (May 2004) 200

Advisory Services

Member, Editorial Board, *Modern Drama*

Submissions Reader, Routledge, Northwestern University Press, Oxford University Press, University of California Press, *PMLA*, *Modernism/Modernity*, *Theatre Topics*, *Contemporary Literature*, *Forum Modernes Theater*, etc.

Selected Administrative Service at Stanford

Chair, TAPS (2019-2022)

DEI Coordinator, TAPS (2021-2022)

Member, Arts Faculty Leadership Task Force (2020-21)

Member, Arts Planning Committee (2020-21)

Director of Graduate Studies, TAPS (2017-18)

Director of Undergraduate Studies, German (2013-15; 2017-18)

Director, Ph.D. Minor in the Humanities (2015-2017)

Member, TAPS Mid-tenure Review Committee (Diana Looser) (2017-18)

Member, Dissertation Fellowship Competition Committee (2016-17)

Chair, Hiring Committee (“Associate Professor of Theatre Practice”), TAPS (2016-17)

Chair, Hiring Committee (“Design and/or Digital Media”), TAPS (2015-16)

Member, Hiring Committee (Visiting Assistant Professor), German (2015-2016)

Member, DLCL Tenure Review Committee (Mirilia Librandi-Rocha) (2015-2017)

Member, DLCL Graduate Affairs Committee (2015-2016)

Member, DLCL Tenure Review Committee (Marton Dornbach) (2014-15)

Member, TAPS Tenure Review Committee (Jisha Menon) (2014-15)

Member, TAPS Reappointment Committee (Helen Paris & Leslie Hill) (2014-15)

Service Work for Theatre

Pre-performance Speaker, “Brecht, Ethics, and *The Seven Deadly Sins*,” Bing Concert Hall, Stanford, CA (2014)

Post-performance Speaker, “*The Blue Flower*,” American Repertory Theatre, Cambridge, MA (2010)

Post-performance Speaker, “Brecht and Auden’s *Duchess of Malfi*,” Red Bull Theatre, NYC (2010)

Judge, KCACTF Region 1 Dramaturgy Prize (2009)

Program Notes Author, “Brecht’s *Edward II*,” Red Bull Theatre, NYC (2008)

Selected Theatrical Work and Awards

Actor, The Cardinal Inquisitor, Brecht’s *Life of Galileo*, dir. Rush Rehm, Stanford University (2015)

Assistant Director, Harold Pinter’s *Ashes to Ashes*, Theater Philosophicum, Mainz, Germany (2001)

Playwright, *Arachnid*, The Ontological-Hysteric Theater, New York City (1999)

Playwright, *Wild Wind*, Henry Street Settlement Experimental Theater, New York City (1999)

Playwright, *Eyes of Glass*, ASCAP Performance Space, New York City (1998)

Greenwall Foundation New Works Grant (1997)

Admitted to BMI Lehman-Engel Musical Theatre Workshop (Librettist Division) (1996)

New Works Commission from The Music-Theatre Group (1995)

Playwright, *Miravai*, Eugene O’Neill Musical Theater Conference, Waterford, CT (1993)

Writer in Residence, Eugene O'Neill Musical Theater Conference (1993)