

## Milton Loayza

119 W Oneida St • Oswego NY 13126 • (267) 736 2908  
milton.loayza@oswego.edu

### Education

**Ph.D., Theatre, May 2008.**

*CUNY Graduate Center*

Dissertation title: "The Plays of Ricardo Monti and the Production of Space."

Dissertation Committee: Jean Graham-Jones (director), David Savran, Gloria Waldman.

**M.A., Theatre, 2002**

*CUNY Brooklyn College*

**B.A., English, Isaac Fellow, 1998**

*CUNY City College of New York, Isaac Fellow.*

### Languages

Spanish—native speaker/writer

French—fluent speaker/reader, competent writer.

### Teaching experience

*Visiting Assistant Professor, Adjunct Assistant Professor, Department of Languages and Literature, SUNY Oswego.*

#### **Latin American and Spanish Drama**

- *Contemporary Spanish Theatre*, Fall 2018.
- *Modern Spanish Drama*, Spring 2011, Fall 2014
- *Survey of Spanish Literature: Nineteenth and Twentieth Century*, Spring 2014.
- *Latin American Theatre and Gender in the Twenty First Century*, Fall 2013, 2017.
- *Cortazar's Short Fiction*, interdisciplinary course (Literature, History, Performance), Fall 2011.
- *19th Century Spanish Drama*, Fall 2011.
- *Golden Age Spanish Drama*, Spring 2010.
- *Honors Program: "In Search of Meaning: Latin American Metatheatre"* Spring 2009.

#### **Literature**

- *Indigenist Literature in Latin America*, Summer program in Ecuador, 2012 and 2013.
- *Survey of Latin American Literature from Modernism to today*, Summer program in Ecuador, 2012 to 2013.
- *Latin American and Spanish Literature*, Spring 2010, Syracuse University.
- *Introduction to Spanish Language Literature*, Fall 2009, Syracuse University.
- *Nobel Prize Literature in Spanish*, Fall 2009, Syracuse University.

#### **Language and Culture**

- *Theatre/Buenos Aires: a Global City, culture and performance*, Spring 2011-2018.
- *Santiago de Chile: Performance and Festival*, Fall 2018.
- *Elementary French*, Spring 2014.
- *All levels of Spanish Language and Culture*, 2008-2018.

## **Theater and Public Speaking**

**Adjunct Lecturer, SUNY Oswego, department of Communications.**

- *Public Speaking and Critical Thinking (two sections)*, 2007-2008.

**Adjunct Lecturer, CUNY campuses, Theatre department.**

- *Introduction to Theatre*, two sections, 2005-2006, College of Staten Island.
- *Introduction to Theatre*, Spring 2003, City College

**Adjunct Lecturer, CUNY campuses, department of Communications.**

- *Public Speaking*, two sections, 2001-2002. Borough of Manhattan Community College.
- *Public Speaking*, two sections, 2000-2001. York College.

## **Areas of expertise**

Latin American theatre, performance and globalization, performance theory, left political theory, Performance and philosophy, ecocriticism.

## **Research and Publications**

### **Articles**

- "What is Refugee?" (co-author), *Performance Philosophy Journal* 4.1 (2018)  
<http://www.performancephilosophy.org/journal/article/view/198>
- "The Anthro(s)cenography of Ricardo Monti's *Marrathon*" *Journal of American Drama and Theatre* 29.2 (2017)
- "Planes of Immanence: Deleuzian Assemblage as a Mode of Thought in the Plays of Ricardo Monti," *Journal of Dramatic Theory and Criticism* 30.2 (2016)
- "*Grotesco criollo*," *Routledge Encyclopedia of Modernism (REM)*, Ed. Stephen Ross. London: Routledge, 2015.
- "Armando Discépolo," *Routledge Encyclopedia of Modernism (REM)*, Ed. Stephen Ross. London: Routledge, 2015.
- "David Viñas's Theory of Grotesco and the Glocal Scene of Habitus Production," *Journal of Dramatic Theory and Criticism* 23.2 (2009): 111-30.—Special issue on global dramatic theories:
- "Strobe-light Consciousness and Body Technology in Antonin Artaud's Theatre." *Body, Space and Technology Journal* 1.1 (2000).  
<http://people.brunel.ac.uk/bst/vol0101/miltonloayza.html>

### **Book Reviews**

- "*Moving Forward, Looking Back: Trains, Literature, and the Arts in the River Plate*, by Sarah M. Misemer, NJ: Associated University Presses, 2010. *Symposium* 65.3 (2011): 228-30.
- "*Past Performance: American Theatre and the Historical Imagination*, by Roger Betchel, PA: Bucknell University Press, 2007". *Theatre Survey* 51.1 (2010): 166-69.

### **Performance Review**

- "*Harina and Guardavidas* by Teatro Doble Ve; and *Narciso* by Manuela Infante, New York Latino Stage Fest 2008 (Performance review). *Theatre Journal* 61.1 (2009): 311-15.

### **Conference Papers**

- "Migrating Into the Scientific Bunker and the Future Beyond: Three Latin American Plays of the Millenium." *International Federation of Theatre Research* conference, Belgrade, 2018.
- "The Philosopher in the camp." *Performance Studies International* conference, Hamburg, Germany, 2017.
- "Rafael Spregelburd's *Spam*: Signifying the 'perfect crime' of Global money." Latin American Studies conference, New York, 2016.
- "Invisible Bodies and Negative Theatrical Space as Mediums of Meaning Production in *¿Estás ahí?* by Javier Daulte." Kentucky Foreign Language Conference, 2015.
- "The Reciprocity of Distance in Amapola Prada's *Revolution*," Hemispheric Institute Encuentro, Montreal, 2014.
- "Response to Amapola Prada's *Revolution*," Theatre as Theory conference, Brooklyn, 2013.
- "In Search of Planes of Immanence: Deleuzian assemblages and the Diagram in Ricardo Monti's Plays." Mid Atlantic Theatre Conference, St. Louis, 2013.
- "Untaming the Viewer's Space in *El pasado es un animal grotesco*, by Mariano Pensotti," IFTR/FIRT Conference, Santiago de Chile, 2012.
- "Doing and Undoing Masculinity in the Performance of *Ella*, by Susana Torres Molina, Symposium on Masculinity and Performance, NYC 2010.
- "Props as Grotesco Performatives in Ricardo Halac's *Segundo Tiempo*," Theatre Symposium, Winston-Salem, 2008.
- "Allegory and Strategies of Emergence in Two Plays by Ricardo Monti," ASTR conference, Phoenix/AR, 2007.
- "*Marathón*'s Tectonics: Towards an Ethics of the Scenic Stage," (paper and poster), FIRT conference, Helsinki, 2006.
- "An Invitation to Theatrical Transformation: *Visit* by Ricardo Monti," *Transformations and Mutations: Romance Languages Conference for Graduate Students*, Durham, Duke University, 2005.
- "Grotesco Criollo: Historical Redemption in the Mirror of the Argentine Stage." *ATHE conference*, Toronto, 2004.
- "The Immaculate Conception of the Mestizo in Ricardo Monti's *Asuncion*," *The Hemispheric Institute Seminar*, New York, 2003.
- "'It Is Enough That We Have Been Conquered': Colonial Utopia and Ceremonial Affliction in the Nahua Performances of *The Last Judgment*, 1531-1539." *ASTR conference*, New York, 2000.
- "Producing Liminal Time: Body Technology in Artaud's Theatre." *Liminality and Performance Conference* (Brunel University). London, 2000.
- "Phenomenal Disruption: The Theatergoer in Garcia Lorca's *The Public*. *Association of Theatre in Higher Education* conference, Washington D.C, 2000.

### **Professional Affiliations**

- Performance Studies International (PSi).
- International Federation of theatre Research (IFRT/FIRT)
- Hemispheric Institute of Latin American Performance and Politics.
- American Society for Theatre Research (ASTR).

## **Theatre**

### **Directing/acting**

- El Duende, *Maria of Buenos Aires* by Piazzola/Ferrer, Atlanta Opera 2017 and 2019; NYC Opera, 2018; Eugene Opera, 2018; New Orleans Opera, 2017; Anchorage Opera, 2016; Grand Rapids Opera, 2016; Syracuse Opera, 2014.
- *Tango and Borges*, concert with dialogue adapted from Jorge Luis Borges's writings, Syracuse, Oswego, Geneva, 2017-2018.
- *Scenes of Imagination*, adapted from William Blake poems, and Chinese, Balinese stories, La Casita Cultural Center, Syracuse 2015.
- *Don't Blame Anyone*, adapted from short stories by Cortazar, with video by Barry Steele, Point of Contact Gallery, Syracuse 2013, Sheldon Hall, Oswego 2014.
- *Nurse Cora*, performance adaptation from Cortazar (Argentina) New Masculinities Festival, New York 2012.
- *Are You Prof. Friedman* by Julio Recalde (Ecuador), Trans. Milton Loayza, ArtRage, world premiere, Syracuse 2011.
- Doña Blanca, *Asuncion* by Ricardo Monti (Argentina), Red House Arts Center, U.S. premiere, Syracuse 2010.
- Iriondo, *Ella* by Susana Torres Molina (Argentina), Red House Arts Center, U.S. premiere, Syracuse 2010.
- Pastor Marius, *The Road to Mecca*, Athol Fugart, Oswego Theatre, 2009.
- Martin, *La Culpa la Tuvo el Tranvia*, by Cristina Merelli (Argentina), Lyric theatre, Latin American Theatre Today conference (LATT), Blacksburgh, Virginia. 2008.
- *Visit*, by Ricardo Monti, New Perspectives Theatre, New York, 2004.
- *The Mammels of Tiresias*, by Guillaume Apollinaire, Martin Segal Center, New York, 2003.
- *The Cenci*, by Antonin Artaud, Martin Segal Theatre, New York, 2002.
- Coripheus, *Antigona Furiosa*, by Griselda Gambaro (Argentina), Martin Segal Theater, New York 2000.
- Lautaro, *September 11*, by Guillermo Reyes (Chile/US), New Perspectives Theatre Company, U.S. premiere, 1993.

### **Film acting**

- President of Panama, *King Lee* (film), directed by Jonathan Case, Syracuse 2012.

### **Theatre projects with campus community**

- *Yocasta: una tragedia*, by Mariana Percovich, SUNY Oswego, 2018.
- *Climate Change Theatre Action*, (part of international event) SUNY Oswego 2015, 2017.
- *365 days/365 plays, Week 50* (national event), by Suzan Lori-Parks, Oswego, 2006.

### **Workshops**

- Mask and action, Syracuse, 2012
- Theatre of the everyday, Syracuse, 2011.
- Theatre of the Oppressed, Syracuse, 2011.
- "Viewpoints" and "Doing by Doing", Quito, Ecuador 2011.

### **Other artistic projects**

Recording of tango songs, including original musicalization of poem by Sor Juan Ines de la Cruz, Buenos Aires/Syracuse 2015.

### **Honors and awards**

- NEH scholarship to participate in Summer Seminar in Latin American Theatre, Buenos Aires 2015.
- MAGNET Humana President Dissertation Fellowship. CUNY Graduate Center, (2005-2006).
- ICATS (International Center of Advanced Theatre Studies) half-scholarship, University of Helsinki, (2004).
- MAGNET Humana President Fellowship, CUNY Graduate Center, (1998-2002).
- Cohn and Lortell Travel and Theatergoing Award to Argentina, Theatre Studies Department, CUNY Graduate Center, (2000).

### **Professional experience**

Study abroad course designer and faculty leader, 2010-2015.

- Designed courses with travel component to Buenos Aires and Santiago de Chile.
- Designed Summer course and program of activities in Quito, Ecuador.
- Acted as faculty leader during travel of students for study and activities in Ecuador and Argentina.

Production Assistant, *El Hotel*, by Teatro La Maria (from Chile), SUNY Oswego 2018.

Founder, artistic director of Autopista del Sur Theatre Group, Syracuse 2010.

- Producing, directing, acting: Latin American plays.

Assistant producer, *Theatre Abroad program/Monti project*, Martin Segal Center, 2004.

- Brought playwright Ricardo Monti to attend evening presenting the author to New York's theatre community.
- Engaged Labyrinth Theatre Company and New Perspectives Theatre to stage scenes from Monti's plays.

Research assistant to Prof. Marvin Carlson, 2002.

- Initiated liaison with Art History department towards digitizing slide collection and worked on creating image database for the Theatre Studies department.

Research Assistant to Prof. David Savran, 2003.

- Assisted in proof-reading of publisher's copy of *Masculinity Reader*.
- Managed mailings, and emailed responses in relation to ASTR conference taking place at the Graduate Center.

Contributions to *Emergency Gazette for Theatre Matters* (edited by Yelena Gluzman) (New York 2001-2003):

- Translations, manifestos, short plays, reviews and essays.

Editor of *The Green Room*, a newsletter at the CUNY Graduate Center, for the Doctoral Theatre Students Association (1999-2001).

### **Service**

Faculty adviser for Argentine Tango Club

Faculty adviser for Sigma Delta Pi Spanish Honorary Society

## **References**

Prof. Jean Graham-Jones, (Dissertation Adviser)  
Ph.D. Program in Theatre  
Prof. Jean Graham-Jones  
The CUNY Graduate Center,  
365 Fifth Avenue,  
New York, NY 10016  
Office: 212-782-8873  
[JGraham-Jones@gc.cuny.edu](mailto:JGraham-Jones@gc.cuny.edu)

Prof. Gail Bulman, Chair  
Language, Literature and Linguistics  
340 HB Crouse Hall  
Syracuse University  
Syracuse, New York 13244  
Office: 315-443 2175  
[Gabulman@syr.edu](mailto:Gabulman@syr.edu)

Prof. Georgina Whittingham  
Modern Languages and Literature  
Marano Campus Center  
Oswego State University  
Oswego, NY 13126  
Office: 315-3122467  
[Georgina.Whittingham@oswego.edu](mailto:Georgina.Whittingham@oswego.edu)