

Curriculum Vitae

Catalina Florina Florescu

E-mail: fflorescu@pace.edu

<http://www.catalinaflorescu.com/>

Education

(2017) Ph.D., Comparative Literature, Purdue U, West Lafayette, Indiana

Dissertation: *Transacting Sites of the Liminal Bodily Spaces*^{1 2}

Committee: Thomas Adler and Elizabeth K. Mix (co-chairs); Keith Dickson and Floyd Merrell

Areas of Expertise: Comparative Contemporary Literature (emphasis on medical humanities and comparative theater), Cultural and Literary Studies

(2013) M.A., Comparative Literature, Purdue U, West Lafayette, Indiana

Thesis: *The Ontological and Epistemological Significance of Silence in the Works of Edward Hopper, Edvard Munch, Samuel Beckett, and Duane Hanson*

Committee: Elizabeth K. Mix and Sandor Goodhart

Areas of Expertise: Literary Theory; Cultural Studies; Theater; the Arts

(1998) U of Bucharest, Romania

B.A., Romanian Literature and Language; minor, American Literature & Culture

Work Experience

(2019–present) **Jersey City Theater Center**, Jersey City, New Play Development Curator, New Plays Festival: Stage Readings³; Coordinator for *The Lighthouse Project* (JCTC and St. Peter’s University)

(2014–present) **Pace U**, Manhattan, New York (2014–present)

Courses taught (and created):

INT 299 (*learning community, writing enhanced*): **Writing for Actors, Acting for Writers** (paired with Christopher Brandt, Medicine Show Theatre Ensemble); * **LIT 211** (*learning community, writing enhanced*): **Tragic and Comic Visions** (paired with American Studies, Johnny Draggo, spring 2020); * **ENG 110** (*learning community, writing enhanced*) **Man Trouble** (paired with Women’s and Gender Studies, Marisa Tramontano, fall 2019); **LIT 211** (*online, writing enhanced*): **American Family Drama** **AMS 202** (*learning community*): **Intro to American Studies** (paired with English Department, Timothy Anderson, fall 2018); **AMS 102** (*leaning community, Global Pathways students*) **Intro to American Studies** (paired with English as a Second Language, Kristen Michelson, spring 2019); ***INT 299 W** (*honors, writing enhanced, learning community*)⁴ **21st Century Dramatic Texts as Inter-Cultural Dialogue**⁵

¹ Cited in *Journal of the History of Medicine and Allied Sciences*, Oxford Journals, 64.4 (2009), www.jhmas.oxfordjournals.org

² Archived in the *Medical Humanities Dissertations: History of Medicine and Health Care*: <https://search.proquest.com/docview/304824227>

³ https://www.nj.com/hudson/2019/05/jctc-concludes-spring-season-with-a-new-play-festival.html?fbclid=IwAR3fd_AeRs-KkgELbd_LGRiuwzzXwLTCZ86VblxZelc95AXx9XN3mwUPHnw

⁴ An asterisk next to a course means I developed new courses and invited faculty from other departments to join me. For 21st Century Dramatic Texts as Inter-Cultural Dialogue, I teamed up with Dr. Cosmin Ion Chivu (Performance Arts General Education). For Immigration and Englishes, with Dr. Mignonette Chiu (Women’s and Gender Studies)

⁵ Awarded grant, the Pace Path for Innovation, “Legacies: Moving Forward,” fall 2017

(paired with Performing Arts General Education, Reginald Flowers, expert in Theater of the Oppressed); * **LIT 211G** (*honors, writing enhanced, learning community*) **Worlds in Lit: Immigration and Englishes** (paired with Women's and Gender Studies, Mignonette Chiu, spring 2018; M. Milks, spring 2019)^{6 7}; **LIT 211 W** (*writing enhanced*): **Women in Literature: Theater of Resistance**⁸; **LIT 303** (*writing enhanced*): **Introduction to Cultural Studies**; **LIT 211** (*writing enhanced*): **The Individual and Society**; **LIT 212** (*writing enhanced*): **Romanticism and the Modern World** (*writing enhanced*); **ENG 120: Exile in Literature, Cinema & Visual Arts**; **ENG 201: The Movies: From Literature to Cinema**; **ENG 201: The Arts: Visual Arts, Drama, Dance & Music**; **ENG 201: Writing in the Disciplines**; **ENG 110: Composition**⁹

Premieres (P) and Stage Readings (SR)^{10 11}

(P, 2021), *Suicidal Dog and Laika*, London, Kibo Productions, director Leo Băcică (rescheduled)

(SR, 2020), *Chalk*, Valdez Last Frontier Theatre Conference, Anchorage, Alaska (postponed)

(P, 2020), *Moss*, The Players Theater, Short Plays Festival, New York¹²

(SR, 2020), *La Tiza*, Finding Home event, Gypsy House Café, Denver, Colorado

(P, 2020), *Ghiocei și mult clor*, Venue TBA, Bucharest, director Ioana Păun

(P, 2020), *Mia*, New York, HERE Arts Center, Pace & LPAC collaboration, director Handan Ozbilgin

*(SR, 2019), *Suicidal Dog and Laika*, “Testimony in Practice” series, U Birmingham, UK, director, Leo Băcică

*(P, 2019), *Am aflat... acum*, Trupa de teatru amatori a Colegiul Național de Arte “Regina Maria”, Centrul Multifunctional Educativ pentru Tineret Jean Constantin, Constanța, Romania, director Iulian Enache (in Romanian)

(SR, 2019) *Suicidal Dog and Laika*, ICR NYC, USA, director Olga Levina

*(SR, 2019), *Mia*, LaGuardia Performing Arts Center, New York, USA, director Handan Ozbilgin

⁶ Awarded grant, the Pace Path for Innovation, “Civic Action,” spring 2018

⁷ Immersive Theater of Immigration, a one-day festival directed by Ana Mărgineanu, supported by “Civic Action” grant

⁸ I teach this course differently than my predecessors, i.e., by focusing exclusively on women in theater, #MeToo and Time's Up Movements

⁹ **Students' projects:**

Jesus Hopped the 'A' Train: <https://www.youtube.com/watch?v=GTugttfN40>

Fun Home: <https://www.youtube.com/watch?v=vxiZmGcDtmg>

Mafia, adapted for *Marie Antoinette*: <https://www.youtube.com/watch?v=RZWVO6Pf60I>

One Scene, Three Takes: <https://www.youtube.com/watch?v=RoI0IzQ9Ks>

Theater of Immigration for Non-Actors: <https://www.youtube.com/watch?v=bQsq5bSL36M>

Theater of Immigration for Non-Actors: <https://www.youtube.com/watch?v=PUberyEkriE>

Sweat, Final Project: <https://www.youtube.com/watch?v=obvct0V4pxQ>

The Humans, Final project: <https://www.youtube.com/watch?v=uH0DBGkVYM0>

Mia, Final Presentation: <https://www.youtube.com/watch?v=FEgDoH5mtw>

Next to Normal, Final Presentation: <https://www.youtube.com/watch?v=j6l1Q2x1q90>

Hir, I Do Not Have Friends: <https://www.youtube.com/watch?v=tZZmrBhO7QY>

Next to Normal, Game: <https://www.youtube.com/watch?v=BpKsH8govuc>

The Machine of Rhythm: <https://www.youtube.com/watch?v=gNX1jSDdTyA>

Marie Antoinette, puppet: <https://www.youtube.com/watch?v=0oIqghqMcWs>

Meg's Monologue from *Mia*: <https://www.youtube.com/watch?v=OxZuke7dGAs>

Theater of Immigration for Non-Actors: <https://www.youtube.com/watch?v=xb5leehCfr0>

¹⁰ Marked with an asterisks means that a recording of the play's stage reading may be shared upon request.

¹¹ Info about my plays: <https://newplayexchange.org/users/30111/catalina-florina-florescu>

¹² <http://stagebiz.com/catalina-florina-florescu-brings-moss-to-sex/>

*(SR, 2019), *Suicidal Dog and Laika*, Finnish Institute of Culture, London, UK, director, Leo Băcică
 (SR, 2019) *Suicidal Dog and Laika*, New Jersey Theater Center, Jersey City, USA, director Olga Levina
 (SR, 2018) *Suicidal Dog and Laika*, TheaterLab, NYC, USA, director Marcy Arlin
 (SR, 2018) *Ce rămâne după viață?*, Muzeul Național al Literaturii Române, Bucharest, Romania, director Alexandru Nagy (in Romanian)
 (SR, 2018) Scenes from *Mia*, “Nothing to Lose,” Romanian Cultural Institute, NYC, USA, director Rania Rashoodi

Honors and Awards

(2019) Recipient of an AFCN grant for developing a play and a project about cancer. In collaboration with Ioana Păun

(2019) 2nd prize for “Am aflat... acum” (in Romanian), National New Comedy Competition, 14th Edition, Teatrul de Comedie, București¹³

(2019) Award for Excellence in Teaching, 2018-2019, English Department, Pace U

(2019) Setter Leadership Awards Nominee 2018-2019, Schimmel Theater, Pace U

(2019) Recipient of an AFCN prize for developing a commissioned play in collaboration with Teatrul de Stat Constanța. Title (in Romanian): “Am aflat... azi”; Director: Iulian Enache¹⁴

(2018) Recipient of Faculty-Student Research Grant, Project: “Reloading Classical Music: The Benefits of Music for College Students,” Pace U

(2018) Recipient of Faculty-Student Research Grant, Pace U, Project: “Theater Education and Disability Studies,” Pace U

(2018) The Path Pace Innovation Award. Title of the project: “Civic Action,” for Learning Community Course “Worlds in Lit: Immigration & Englishes,” Pace U

(2017) Recipient of the President Friedman and Provost Sukhatme’s Faculty-Student Research Grant, Pace U, Project: “Overlapped Semantics of Survival after Communism and War”¹⁵

(2017) Recipient of the President Friedman and Provost Sukhatme’s Faculty-Student Project: “Sharing Englishes & Social Media,” Undergraduate Research Grant for the 2017-2018 A.Y., Pace U¹⁶

¹³ <https://www.agerpres.ro/comunicate/2019/05/28/comunicat-de-presa-teatrul-de-comedie--316167>

¹⁴ https://www.facebook.com/sebi.patrunjei/posts/10213480361471979?comment_id=10213480923086019¬if_id=1557164880695787¬if_t=feedback_reaction_generic
https://adevarul.ro/cultura/teatru/de-ziua-dorului-1_5cdb1021445219c57ea09b81/index.html

¹⁵ <https://ugresearch.blogs.pace.edu/category/summer-2017/casey-pidcock/>

¹⁶ <https://ugresearch.blogs.pace.edu/category/summer-2017/chloe-richards/>

(2017) The Path Pace Innovation Award. Title of the project: “Legacies: Moving Forward,” for Learning Community Course INT LC 299 Honors: 21st C Dramatic Texts as Inter-Cultural Dialogue, Pace U

(2016) MLA Forum Executive Committee, LLC Romanian, 2017-2020¹⁷

(2016) Recipient of the President Friedman and Provost Sukhatme’s Faculty-Student Research Grant, Pace University, Project: “Reinvented Emotions: An Interdisciplinary Project,” Pace U

(2014-2015) Reader and Judge, The Stanley Drama Award Competition, Wagner College

(2010-2013) Modern Language Association — International Bibliography Fellowship

(2006-2007) PRF Research Grant, Comparative Literature Department, Purdue U, “The Acquisition of the Body’s Language(s): An Interdisciplinary Study in Literature, Art, and Bioethics”

(2005-2006) Puskas Fellowship Award, Comparative Literature Department, Purdue U, “Carved in the Flesh: Discourses of Spatiality and the Bioethics of Medicine”

(2004) Purdue Research Foundation, Summer Grant, Purdue U, 2004

Publications: Authored Books (A)

(forthcoming, 2023) **Pentru că nu pot fi singură /Because I Cannot Be Alone**, bilingual edition of plays: Vecinele¹⁸/*The Neighbors*; Ghiocci și mult clor /*Snowdrops and Chlorine*; Creta/*La Tiza*; Harta t/erorilor/*Map of T/Errors*; Am aflat ... acum/*I just Found out Today*; Verde crud/*Moss* (an adaptation); Despachetez/*Unpack*; Femeia care tot uita să se nască /*The Woman Who Kept Forgetting to Birth Herself*; Salutări din țara plină de patiserii și biserici /*Greetings from the Land of Pastries and Churches*; Viol/*R(ape)* (notes for a choreography); Pasiune/*Chakra* (radio play); Repetiție/*Rehearsing Lines*; Ana/*Ann*. Publisher TBA.

(under contract, forthcoming, 2022) **Female Playwrights and Intersectionality in Contemporary Romanian Theater** (pedagogical, interdisciplinary theatrical criticism; translation), New York/London: Routledge, Francis and Taylor Group. Foreword and Epilogue TBA. Featured playwrights: Saviana Stănescu; Elise Wilk; Alexa Băcanu; Mihaela Drăgan; Domnica Rădulescu; Cristina Bejan; Stela Giurgeanu; Mihaela Michailov; Alexandra Badea; Carmen Francesca Banciu; and Cătălina Florina Florescu.

¹⁷ <https://www.mla.org/About-Us/Governance/Elections/Results-of-the-2016-MLA-Elections>. In 2019, I had to step down from this position.

¹⁸ *Vecinele*. ISBN: 9789731221397; Editura LiterNet, ed. Răzvan Penescu. Cover: Vlad Băscă. Foreword: Mircea Morariu, 2019 <https://editura.liternet.ro/carte/362/Catalina-Florescu/Vecinele.html>

(under contract, forthcoming, 2021) ***Animals Doubling/Opposing Humans in Contemporary Theatre*** (Applied pedagogy and drama therapy; games; activities; criticisms) Cambridge Scholars Publishing, London, U.K. Featured plays: *The Goat or, Who Is Sylvia?* (Notes toward a Definition of Tragedy); *Suicidal Dog and Laika*; *Holy Crab!*; *Schrödinger's Cat*; *Marie Antoinette*; *Equus*; and *Rhinoceros*; Blurbs and Intro TBA.

(2019) ***The Rebelled Body Plays***¹⁹

ISBN: 9780359513079

Cover image: Iulia Şchiopu, *Russian Doll* (painting), TOC: “Mia”; “Suicidal Dog and Laika”; and “Three as in Tri-Angle, or the Aftertastes of Life.” NoPassport Press, ed. Caridad Svich. Blurbs by Ana Mărgineanu, Reginald Flowers, Andrei Şerban, Olga Levina, Richard St. Peter; Tjaša Ferme; Cristina Modreanu; Oana Chivoiu; and Vassiliki Rapti.

Library of Congress Call Number: <https://lccn.loc.gov/2018487029>

Book launch series:

23 January, New York Public Library:

<https://www.nypl.org/events/programs/2020/01/23/theater-warped-political-bodies>

<https://www.youtube.com/watch?v=hgQK915ojnE>

24 January, Seminary Co-Op, Chicago: <https://www.semcoop.com/event/catalina-florina-florescu-rebelled-body-plays-mihaela-campion>

9 February, Radio Romania Cultural: <https://radioromaniacultural.ro/audio-lansarea-cartii-the-rebelled-body-plays-de-catalina-florescu-la-chicago/?fbclid=IwAR1tuXi1BAeNpclIsumBZAJfI9k4Rd9c3BuiEUTKjT9ioPUuJiCBOFIvE>

16 February, Romanian Times: <https://www.romaniantimes.com/index.php/chicagoil/1820-lansare-de-carte.html?fbclid=IwAR1YydISg7yRm-6LCPfdwKKHWIP2ByEZYLSjF4XfqRfbwAsSgc-GjwQvZIM>

27 March, Purdue University:

https://www.cla.purdue.edu/academic/sis/p/complit/documents/documents/event-fliers/cmpl-event_florescu-03.27.20.pdf (postponed)

7-8 April, Workshops, Bradley University (link TBA), a residency sponsored in part by Richard and Gretchen Iben Endowment for distinguished theater artists

Fall, date TBA, Metropolitan State University of Denver, workshop (postponed)

Events

(for *Mia*²⁰:

Reading & Discussion: “Nothing to Hide,” Romanian Cultural Institute in New York, 2017; **Invited talk:** “The Interplay of Ekphrastic Readings of

¹⁹ The plays are taught by Professor Scott Kanoff, Chair of Theater Program, and by Professor Amy Scott, Chair of Women’s Studies, Bradley University

²⁰ Taught by Handan Ozbilgin, Directing & Acting Course, LaGuardia Performing Arts Center; the bilingual version is studied at the University of Bucharest, American Studies, Contemporary American Drama and Social Change, a course taught by Diana Benea in her course. <https://sites.google.com/a/lls.unibuc.ro/contemporary-american-drama-and-social-change-fall-2016/>. The play is also taught by Professor Matthew C. Roudane in his Modern Drama, a course taught at Georgia SU.

Femininity Post-Mastectomy,” Harvard U, 2017; **Special event** (Sponsored by Women’s and Gender Studies and Office for Student Success): **“The Art and Theater of Femininity”** with invited guest, Thedra Cullar-Ledford, Pace U, 2018; **Performance: Stage reading**, Directed by Handan Ozbilgin, NYC, 2019, Cast: Tony Naumovski; Defne Halman; Rebecca Posner; Renee Airaal and Fanis Gkikas; <https://www.linkedin.com/pulse/mia-what-i-have-learned-breast-cancer-catalina-florina-florescu-phd/?published=t>; **Special event** (Sponsored by the Office for the Dean of Students, Student Development and Campus Activities and the English Department): **“Womxn’s HER/Story Month: Reclaiming the Female Body”** with talks from *Mia* and *Behind the Sheet*, Florescu and Simpson, playwrights, and Handan Ozbilgin, director, Pace U, 2019; **Special Talk: 30 Minutes of Mia** at New York U Educational Theater and Drama Therapy Forum: Theater and Health, April 2019; **Mia, or One Story of the Ill Body and the Transformative Force of the Theater**, Romanian Cultural Institute in Vienna; **Mia comes to Romania**, Talk via Skype with students enrolled in their 3rd year American Studies major, U of Bucharest, prof. Diana Benea, November 2019; **World Premiere**, Directed by Handan Ozbilgin, HERE: Arts Center, Fall 2020

(for) *Suicidal Dog and Laika*:

Stage reading, TheaterLab, Directed by Marcy Arlin, with Tibor Feldman, Kathryn Kates, Tony Naumovski, Amelia Fowler, Frank Camacho and Christian Baskous, 2018; **Teaching/Performing: Scenes from Immersive Theater of Immigration, possible via a “Civic Action” grant**. Event directed by Ana Mărgineanu; with: Edna Lee; and Imran Sheikh; and Wei Yi, 2018: <https://www.youtube.com/watch?v=fNPSCa30fog&feature=youtu.be>; **Playing a Game Called History**, Romanian Cultural Institute in Berlin, 2018; **Stage reading**, Directed by Olga Levina, Jersey City Theater Center, Merseles Studios, April 3rd; Cast: Sam Yazbeck, Natalia Volkodaeva, Tara Henderson, Michael Bernardi, Seth Michael Jambor, Russ DiBello, and Oliver Fisherman; **Stage reading**, Directed by Olga Levina, cast as above, Romanian Cultural Institute NYC, April 5th 2019; **Interview post event**: https://youtu.be/ACHNeXC_JzY; **Rehearsed reading part of Romanian-Finnish Encounters: A European Journey through Cultures**. Directed by Leonard Băcică of Kibo Productions; Cast: Ioana Goga; Elena Harding; Elena Vasilache; and Maria Alexe. Ioana Goga (Narrator); Elena Harding (Lawyer), Elena Vasilache (Man), Maria Balasoiu (Woman), Andreea Paduraru (Priest), Maria Alexe (Dog), Beatrice Ragea (Laika)²¹
Act 2: <https://youtu.be/fTpGAUwHOVg>;
Stage reading, U of Birmingham: <https://www.eventbrite.co.uk/e/staged-reading-of-suicidal-dog-laika-tickets-81925020943>
World premiere, Director Leo Băcică, London, fall, 2020 (postponed)

²¹ <http://www.icr-london.co.uk/article/romanian-finnish-encounters-a-european-journey-through-culture.html>

(for) *Three as in Tri-Angle, or the Aftertastes of Life*:

Discussion and activities: Pushing the Limits of Gender Roles through Performance, Canadian Language Museum, Toronto, Canada, 8th April, <http://www.languagemuseum.ca/news/apr-8-%20pushing-limits-gender-roles-through-%20performance>; **Lectură dramatică** (Romanian version), Directed by Alexandru Nagy, Muzeul National al Literaturii Romane: <https://bookhub.ro/ce-ramane-dupa-viata-impresii-dupa-spectacol-2/>; **Workshop** and Q&A with students at South Louisiana Community College, fall 2020

(2018) *Teatru*²²

ISBN: 9786066649285

Editura Tracus Arte. București, Romania. **Introduction** by Oana M. Chivoiu. **Foreword** by Cristina Modreanu. **Afterward** by Nona Rapotan. **Endorsed** by Andrei Șerban and Domnica Rădulescu; **Cover** by Hajdu Tamás

Publicity/Press:

Hora: http://horainamerica.com/2020/02/13/piese-americe-de-teatru-traite-si-simtiteromaneste/?fbclid=IwAR1k8pTSIGjyep_jEFeO5Uw3N5TkdhjIPqyZm470JB4qp0sZXqU99CNJzmE

Goethe Institute Interviu: <http://blog.goethe.de/dlite/archives/597-Trupul-are-o-poveste-care-se-termin.html?fbclid=IwAR1uKG->

Recenzie, Mircea Morariu: <https://yorick.ro/teatrul-catalinei-florina-florescu/>

Bookaholic intervii: <https://www.bookaholic.ro/catalina-florina-florescu-nu-stiu-cine-as-fi-devenit-daca-as-fi-ramas-in-tara-interviu.html>

Cărturești Interviu: <https://blog.carturesti.ro/catalina-florina-florescu-cuvintele-trebuie-respectate-si-folosite-ca-atare/>

Romanian TV NY Interviu: Mirela Roznoveanu (journalist); Cătălin Stelian-Shanks (actor): <https://youtu.be/Rng4roOzcE0>

Elle Magazine Interviu: <https://www.elle.ro/people/interviu-cu-catalina-florina-florescu-autoarea-volumului-teatru-606870/>

Adevărul Interview: https://adevarul.ro/cultura/carti/scriitoarea-catalina-florina-florescu--profesoara-pace-universy-new-york-In-ultimul-an-liceu-murit-mama-cancer-m-a-salvat-teatrul-1_5b2b6991df52022f755e2ace/index.html

Verbs Describes Us Clip:

<https://www.youtube.com/watch?v=1HrHE2vukZc&feature=share>

²² Theater Debut. Cărturești-Carusel, Bucharest, 30 June 2018. Invited guests: Nona Rapotan, literary critic; Cristina Modreanu, theater critic; actors: Ioana Predescu, Katia Pascariu & Rareș Florin Stoica

Theater Debut. Teatrul de Stat Constanța, 25 June 2018 – Festivalul “Miturile Cetății.” Invited guests: Marina Cap-Bun, Ph.D., Professor Ovidiu University; actors: Iulian Enache, Laura Jordan Adrian & Georgiana Rusu

Theater Debut. Casa Avramescu, Tulcea, 22 June 2018; Invited guests: Nona Rapotan, literary critic; Petru Țincoca, journalist; actors: Irina Naum & Cristi Naum

All for Theater at the U.S. Embassy, Bucharest, 19 June 2018; Invited guests: Alexandru Nagy, actor & director; M.A. students enrolled in American Studies: Alexandra Dulgheru; Bianca Hoge; Roxana Mocanu; Bianca Stoian; Bănescu Marian; and Vlad Neagu

Radio France Internationale Romania Interview: https://youtu.be/yNAq_SHBRRQ

Mini-recenzie: <https://bombitaluivladmusatescu.blogspot.com/2018/07/>

Book Launches: Casa Avramide, 22 June 2018, Tulcea; Teatrul de Stat Constanța, 25 June 2018 – Festivalul “Miturile Cetății”; Cărturești (Carusel), Bucharest, 30 iunie 2018;

Readings: “All for Theater” hosted by the U.S. Embassy in Bucharest, 19 June 2018

<http://www.tracusarte.ro/teatru/833-teatru-catalina-florina-florescu-9786066649285.html>

U.S. Libraries: New York U; Indiana U; U of Chicago

(2017) ***The Night I Burned My Origami Skin*** (poems)

ISBN: 9781681143859

Anaphora Literary Press. **Endorsed** by: Christine Hamm, author of *Echo Park*; Charlie Samuya Veric, author of *Boyhood: A Long Lyric*; and Frank Morrelli, author of *No Sad Songs*. With a **Foreword** by Kirsten Miles, National Director of the Tupelo Press 30/30 Project

Public Reading: 04/13, Symposia Bookstore, Hoboken, NJ; **Showcased** at the 2018 Poets House Showcase, New York, NY; and the 70th Anniversary Philadelphia Writers’ Conference, Philadelphia, PA **Author reading poems:**

https://www.youtube.com/watch?v=DTFbJM_BZ5g&index=1&list=UUra7jQXJvN6AIgILDzXOX0A

Library of Congress link: <https://lccn.loc.gov/2017954204>

Book Review: <https://readersfavorite.com/book-review/the-night-i-burned-my-origami-skin>

(2017) ***Of Silences in Munch, Beckett, Hopper, and Hanson (A Monograph)***

(literary criticism; art criticism; philosophy of being; performance studies)

ISBN: 9783330336926; LAP LAMBERT Academic Publishing, Germany

Free copy available here:

https://www.academia.edu/33658548/Of_Silences_In_Munch_Hopper_Beckett_and_Hanson_A_Monograph

(2017) ***Transnational Narratives in Englishes of Exile*** (exile/immigration in literature and film; Englishes; cultural studies; interdisciplinary studies; transnational literatures)

ISBN: 978 498539456; Lexington Books, Rowman and Littlefield Publishing Group, Lanham, MD. **Endorsed** by: Floyd Merrell, Purdue U; Julie Rak, U of Alberta; Lenutsa Giukin, SUNY Oswego; Alexandru Bălășescu; Felicity Hand Cranham, Universitat Autònoma de Barcelona, Noemi Marin, Florida Atlantic U; Lavinia Stan, St. Francis Xavier U; With a **Prologue** by Dr. Margarita Georgieva; and with an **Epilogue** by Dr. Maria Hadjipolycarpou; **Cover:** *La dérive des continents* by Antoine Josse (painting)

Publicity event: MLA Book Exhibit, New York, 2018
Book launches: CEERES of Voices, U of Chicago, IL, March 23rd, 2018

The Harriman Institute, Columbia U, April 20th, 2018

<http://harriman.columbia.edu/event/romanian-voices-transcultural-dialogue>

Interview:

<https://www.youtube.com/watch?v=c3ausfm35NI&app=desktop+https%3A%2F%2Fceeres.uchicago.edu%2Fcontent%2Fceeres-voices-catalina-florescu-transational-+narratives-englishes-exile-maria-sabina-draga>

Library of Congress Link: <https://lccn.loc.gov/2017958987>

(2013) ***Disjointed Perspectives on Motherhood*** (literary criticism; comparative feminism; motion picture)

ISBN: 9780739183175; Lexington Books, Rowman and Littlefield Publishing Group, Lanham, MD, 2013. **Endorsed** by: Erica Johnson, Pace University; Fiona Giles, The U of Sydney; Natalie Edwards, The U of Adelaide. With an **Introduction** by Marilyn Francus, West Virginia U

Publicity event: MLA Book Exhibit, Chicago, IL, 2014

Library of Congress Call Number: PN56.5.M67 D57 2013 OVERFLOWA5S

Listed on Women's Studies Journal:

<https://www.tandfonline.com/doi/abs/10.1080/00497878.2014.922027?journalCode=gwst%2020&#.WdYNDYdr5CA.mailto>

(2011) ***Inventing Me/Exerciții de retrăit*** (non-fiction; memoir)

ISBN: 9876063810131; Editura Scrisul Românesc, Craiova, Romania

Press release: Biblioteca Județeană Alexandru și Aristia Aman, Craiova, July, 2011

<http://reteauliterara.ning.com/profiles/blogs/lansare-de-carte-la-craiova>

<https://www.totpal.ro/catalina-florina-florescu-%E2%80%9Einventing-me-%E2%80%93-exercitii-de-re-trait%E2%80%9D/>

Review: "Directia superioara a spiritului creator" by N.N. Negulescu, Constelatii diamantine 2.3 (7) 2011

Editorial: https://www.academia.edu/34077427/Despre_cartea_mea_de_memorie_editorial

U.S. Libraries: New York University; Indiana University; University of Chicago

(2011) ***Transacting Sites of the Liminal Bodily Spaces*** (literary criticism; medical humanities; attitudes toward death)

ISBN: 9781443826938; Cambridge Scholars Publishing, London, U.K.

Electronic version accessible at <http://search.ebscohost.com/>

Library of Congress Call Number: PN56.B62 F56 2011

Social Media Site: <https://www.facebook.com/Dr.CatalinaFlorinaFlorescu/>

National Institute of Health ID: NLM ID: 101609083, Link:
<https://www.ncbi.nlm.nih.gov/nlmcatalog/101609083>

National Library of Medicine Call Number: 2013 G-172, Link:
<https://locatorplus.gov/cgi-bin/Pwebrecon.cgi?SC=Author&SA=Florescu%2C%20Catalina%20Florina%2E&PID=040FQ96ZwRSej7MKii0BF4sI&BROWSE=1&HC=1&SID=2>

Publications: Book Chapters (B)

(forthcoming) “2 Sisters, 2 Stories: Breast Cancer, Femininity, and Body Ownership.” *Ludics: Toys, Games, and Play from Antiquity to the Present*, eds. Vassiliki Rapti and Eric Gordon, Palgrave Macmillan

(forthcoming) “La Tiza (A One-Act Play).” *Voices on the Move: Writing by and about Refugees*. Eds. Roxana Cazan and Domnica Radulescu. Solis Press, UK, 2020

“Unsent Letters, 1992-2020.” *Breasts across Motherhood: Lived Experiences and Critical Examinations*, eds. Patricia Drew and Rosann Edwards, Demeter Press, 2020

“Introduction” and “Mise en abîme with my Immigrants.” *Transnational Narratives in Englishes of Exile*. Lexington Books, Rowman and Littlefield Publishing Group, Lanham, MD, 2017

“Ruins and Memorials: Challenging Absence Architecturally in New York City.” *The City since 9/11: Literature, Film, Television*. Ed. Keith Wilhite. Fairleigh Dickinson UP, March 2016

“Scrabble Cancer Project: To Mom, Forever (Notes from an Ongoing Diary).” *Looking for the Enemy: The Eternal Internal Gender Wars of Our Sisters*. Eds. Monique Ferrell and Julian Williams. Dubuque: Kendall Hunt Publishing Company, 2015

“Police, Adjective: A Journey and a Halt straight to the Center of Words.” *Small Cinemas in Global Markets: Genres, Identities, Narratives*. Ed. Lenuta Giukin. Lanham, MD: Rowman and Littlefield Publishing Group. 51-66. 2014

“Nomad/Romanglish.” *Between History and Personal Narrative: East-European Women’s Stories of Migration in the New Millennium*. Eds. Maria-Sabina Draga Alexandru, Mădălina Nicolaescu, Helen Smith. Berlin: LIT Verlag, 2013

“Mother-less: Joan Didion’s Blue Nights and David Lindsay-Abaire’s Rabbit Hole.” *Disjointed Perspectives on Motherhood*. Ed. Catalina Florina Florescu. Lanham, MD: Lexington Books, 2013

“The Secret Passage.” Illustrator Rachel Tobias
<https://www.amrtastudios.com/narrative/Lafayette—Our Cancer Year>. E-book:
<http://www.purdue.edu/discoverypark/oncological/about/cancer-stories.php>, Purdue U, 2011

“Performing Memories: Communism as Rhizome.” *Romanian Culture in the Global Age*. Eds. Rodica Mihăilă and Dana Mihăilescu. U of Bucharest P, 2010

“Ne Habeas Corpus in Brian Clark’s *Whose Life Is It Anyway?* and Alejandro Amenábar’s *The Sea Inside*,” *The Patient: Essays in the Medical Humanities*. Eds. Harold Schweizer and Kimberly R. Myers, Bucknell UP, 2010

“Of Genes, Mutations, and Desires in Moacyr Scliar’s *The Centaur in the Garden* and Franz Kafka’s *The Metamorphoses*.” *The Body in Medical Culture*. Ed. Elizabeth Klaver, SUNY, 2009

“The Double Rhetoric in William Shakespeare’s *Othello* and *Richard II*.” *Fuzy Spaces*. Eds. Sibel Sayili and Natasa Momcilovic. Purdue UP, Department of Foreign Languages and Literatures, 3-9. 2002

Publications: Critical Essays & Creative Articles (C)

“Chalk: A Monologue,” *Crevice*, 2019: https://crevice.ro/chalk-a-monologue/?fbclid=IwAR3INDFBef087-Guxl38QdCUQkzaQYWgZmdozpSyk-HZgha5tDlnz_3m3r4

“The Night that Forgot to Become Day,” *The Esthetic Apostle*, Summer 2018 edition.
<https://www.estheticapostle.com/the-night-that-forgot-to-become-day>

“Animalitate/Creepology” and “Coasta Evei/Eve’s Rib.” *Levure littéraire. Magazine international d’information et d’éducation culturelle - International Magazine for information and cultural education*. 14 (2018). <http://levurelitteraire.com/catalina-florina-florescu/>

“Looking Away,” *The RSAA Journal*, 1.1 (2018). <http://thersaa.org/journal-current-issue>

“Andrei Șerban Metamorphosing *The Sea Gull*,” *Scena*, 38 (2017) <http://revistascena.ro/en/in-out-en/andrei-serban-metamorphosing-the-sea-gull/>

“Everybody Wants to Be like Me: Sameness and Difference in Bernard Pomerance’s Play *The Elephant Man*.” *Le Comparatisme comme approche critique/Comparative Literature as a Critical Approach*. ed. Anne Tomiche, Paris, Classiques Garnier. 2017
https://www.classiques-garnier.com/editions-tabmats/AteMS04_tabmat.pdf

Ebony Bones by Iulia Pană, transl. by Adrian G. Sahlean. *The RSAA Journal*, 1.1 (2017)
<http://thersaa.org/journal-current-issue>

“Four Short Literary Incisions” (“Or How I Have Started to Write about Things that Did not Let Me Sleep”). Hektoen International (Hektoen Institute of Medicine). 5.4 (2013)

“There Is Something about Deception: The Crude Perspective in Neil LaBute’s Play *Fat Pig*.” Texas Theatre Journal. 6.1 (2012)

“Identity, Hospital, and Cancer: The Story of Lucy Grealy.” Journal of International Women’s Studies. 13.1(2012)

“The X-Rayed Memory of a Cancerous Breast.” DisClosure: A Journal of Social Theory. College of Arts and Science. U of Kentucky. 21 (2012): 80-82

“Into the Silence of the Objects: Analyzing Beckett’s Nothingness.” Babilónia: Revista Lusófona de Línguas, Culturas e Tradução. 10-11 (2012)

“My Blue Escape, My Otherness of Being.” Touchstone Magazine. English Department, Kansas State U. 44 (2012): 26-27

“Who Is Not Sylvia? A Character Analysis of Stevie from Edward Albee’s *The Goat, or, Who Is Sylvia?*” The AnaChronisT. 16 (2011)

“Violated Intimacy or Procreation non Sequitur in Cristian Mungiu’s Film *432*.” Otherness: Essays and Studies. The Center for Studies in Otherness. 2.2 (2011)

“Impossible Returns through Joy Kogawa’s Novel *Obasan*.” Issue: Multilingual Realities in Translations. Reconstruction: Studies in Contemporary Culture. 11.1 (2011)

“Reinventing Demeter through Persephone’s Suffering and Altruism.” The Problems of Literary Genres. 54.1 (2011)

(I Am) Still Here—Performing Memory Using Mobile Devices,” Journal of Contemporary Thought. 33 Summer (2011)

“An Analysis of Athol Fugard’s ‘*Master Harold*’ ... and the Boys,” Encyclopedia of General Themes in Literature. Ed. Jennifer McClinton-Temple, New York: Facts on File, Inc., 2011

“Narrating and Performing the Pain of the Other in Paula Vogel’s *The Baltimore Waltz* and Bryony Lavery’s *Last Easter*.” CLCWeb: Comparative Literature and Culture. 12.3 (2010)

“Disappeared.” EAPSU: A Journal of Critical and Creative Work. 7 (2010): 78-89

“Miasma and/as Uncontrolled Political Discourses.” Atenea: A Bilingual Journal of the Humanities and Social Sciences. 30.1-2 (2010)

“End of Season Liquidation Sale.” Hektoen International. 2.3 (2010)

“The Atrophy of *Esse Est Percipi* in Neil Jordan’s *The End of the Affair*.” Language, Literature and Cultural Studies / Langue, littérature et études culturelles. 2.2 (2009)

“Questioning Two Canonical Concepts of ‘Self’ and ‘Authenticity’ in Pedro Almodóvar’s Film *All about My Mother*.” University of Bucharest Review: A Journal of Literary and Cultural Studies. U of Bucharest, 10.1 (2008): 136-141

“*Ars Moriendi*, the Erotic Self, and AIDS.” Media/Culture Journal. 11.3 (2008)

“Selective Lobotomy: Of Politically (In)Correct Issues in David Wojnarowicz’s Artworks.” Artciencia. 9.4 (2008)

“The Dance of Life Accompanied by the Music of Death in Yasmina Reza’s Plays and Novels.” Journal of Drama Studies: An International Journal of Research on World Drama in English. 1.2 (2007)

“Verbal and Visual Rhetorics of Cancer: Defying Cancer in Margaret Edson, Audre Lorde, and Jo Spence’s Works.” Journal of International Women’s Studies. 8.1 (2006)

“Betrayed Hopes, Wounded Bodies: Whose Reality Matters in David W. Hwang’s *M. Butterfly* and Tony Kushner’s *Angels in America*?” American. 4.1 (2006)

“Teaching Plan for Samuel Beckett’s *Krapp’s Last Tape*,” Theatre Pedagogy Papers, MATC, The Mid-America Theatre Conference, CD-ROM, 2006

Faculty Service and Accolades at Pace NYC Campus

2019 WEC Awards Ceremony, Advisor for Isabella Crotti, winner, for a piece titled “The Untold Stories of Female Immigrants: An Analysis of Life As A Female Immigrant through Zhu Yi’s *Holy Crab*” (Course taught: LIT 211W, Women in Literature, Fall 2018)

2019 WEC Awards Ceremony, Advisor for Jameson Lowenstein, winner, for a piece titled “*Dear Evan Hansen*: A Massacre of Queer Family Dynamics” (Course taught: 21st Century Dramatic Texts as Inter-Cultural Dialogue, Fall 2018)

World Theater Day Bakeoff Celebration, Topic: Diversity, a program organized in collaboration with Denise Santiago, Director of the Office of Multicultural Affairs, 27 March 2019, Pace University

Advisor for Emily Peguero, Faculty-Student Research Grant, Pace University, Project: “Reloading Classical Music: The Benefits of Music for College Students,” Pace University, summer 2018

Advisor for Sophie MacArthur, Faculty-Student Research Grant, Pace University, Project: “Theater Education and Disability Studies,” Pace University, summer 2018

2018 WEC Awards Ceremony, Advisor for Danielle Matilla, winner, for a piece titled “Globalization Leads to Oppression of National Individuals” (Course taught: LIT 211G, Worlds in Literature: Immigration & Englishes, Spring 2018)

2018 WEC Awards Ceremony, Advisor for Ethan Coniglio, winner, for a piece titled “*The Humans* by Stephen Karam at Nichols Private School,” (Course taught: INT 299W, 21st Century Dramatic Texts as Inter-Cultural Dialogue, Fall 2017)

2018 WEC Awards Ceremony, Advisor for Elizabeth Bell, winner, for a piece titled “Wollstonecraft and Edgeworth: Women in Society,” (Course taught: LIT 212 R, Romanticism & the Modern World, Spring 2018)

2018 WEC Awards Ceremony, Advisor for Julia Walton, winner, for a piece titled “Exploring the Implications of Being Human: The Manifestation of Dehumanization,” (Course taught: INT 299W, 21st Century Dramatic Texts as Inter-Cultural Dialogue, Fall 2017)

2018 WEC Awards Ceremony, Advisor for Brian Frank, winner, for a piece titled “Feminist Themes in Romantic Artwork and Literature,” (Course taught: LIT 212 R Romanticism & the Modern World, Spring 2018)

“Teaching Empowerment Using Female Romantic Writers,” Femmepowerment Conference, Pace University, April 6, 2018

Sneak Preview: https://www.youtube.com/edit?o=U&video_id=r3gApkc24H4

Research Faculty by the Discipline, Dyson College of Arts and Sciences, Pace U, Manhattan campus, 2017-2018: http://appsrv.pace.edu/dyson/media/pdf/research/English_NYC.pdf

Advisor for Casey Pidcock, “Cautionary Letters (of War and Communism),” part of Pace President Krislov’s inaugural student exhibit, 25 October, 2017

<https://ugresearch.blogs.pace.edu/category/summer-2017/casey-pidcock/>

Advisor for Chloe Richards, the Provost’s Undergraduate Research Grant Title of the Project: “Sharing Englishes and Social Media,” academic year 2017-2018

<https://ugresearch.blogs.pace.edu/category/summer-2017/chloe-richards/>

Creator of an honors, learning community course, Immigration and Englishes, spring 2018

Advisor for Casey Pidcock, Pace Undergraduate Student and Faculty Research Program, Student Engagement and Retention Specialist in the Division for Student Success, Title of the Project: “Overlapped Semantics of Survival after Communism and War,” summer 2017

Invited talk, “Writing in Exile.” May Day: A Pace University “Teach-In.” Manhattan Campus, 2017

2017 WEC Awards Ceremony, Advisor for Charlotte McPherson, winner, for a piece titled “Amir: An Individual from *Disgraced* by Ayad Akhtar,” (Course taught: LIT 211, The Individual & Society, fall 2016)

2017 WEC Awards Ceremony, Advisor for Mukta Oberoi, winner, for a piece titled “New Encounters: Reflections on Fatal Migration by Josh Begley,” (Course taught: LIT 211, The Individual & Society, fall 2016)

2017 WEC Awards Ceremony, Advisor for Brandon Amato, winner, for a piece titled “Culture, Art, & Activism in Lucy R. Lippard’s ‘Trojan Horses: Activist Art and Power,’ Fredrick C. Harris’ ‘The Next Civil Rights Movement?’, and the horror film *Get Out* directed by Jordan Peele,” (Course taught: LIT 303, Intro to Cultural Studies, spring 2017)

2017 WEC Awards Ceremony, Advisor for Stephanie Harp, winner, for a piece titled “Two Women in Dialogue: Mary Wollstonecraft and Maria Edgeworth,” (Course taught: LIT 212, Romanticism and the Modern World, spring 2017)

Advisor for Roxana Saravia, The Dean’s List Celebration for Honors Students, Manhattan Campus, 2017

Creator of a new honors, interdisciplinary, learning community course, “21st Century Dramatic Texts as Inter-Cultural Dialogue,” fall 2017

Student and Faculty Research Days, The Office of Sponsored Research, Division for Student Success, and Pforzheimer Honors College, LIT 212, Romanticism and the Modern World. Title of the project: *Walking with H.D. Thoreau*, 2017

Advisor for Annabelle Krupcheck, Pace Undergraduate Student and Faculty Research Program, Student Engagement and Retention Specialist in the Division for Student Success, Title of the Project: *Reinvented Emotions: An Interdisciplinary Project*, summer 2016
<https://ugresearch.blogs.pace.edu/category/summer-2016-3/annabelle-krupcheck/>

Student and Faculty Research Days, The Office of Sponsored Research, Division for Student Success, and Pforzheimer Honors College, ENG 201, Writing in the Disciplines, The Arts. Title of the project: *A Humument*, 2016

Invited Talks and Other Events

(*Guest speaker*) *The Rebelled Body Plays*, Bradley University, 7-8 April 2020, Peoria (postponed)

(*Guest speaker*) World Theater Day at My Alma Mater, Purdue U, 27 March 2020, W Lafayette
https://www.cla.purdue.edu/academic/sis/p/complit/documents/documents/event-fliers/cmpl-event_florescu-03.27.20.pdf (postponed)

(*Guest speaker*) *The Rebelled Body Plays*, with Mihaela Campion, 24 January 2020, The Seminary Co-Op, Chicago
<https://www.semcoop.com/event/catalina-florina-florescu-rebelled-body-plays-mihaela-campion>

(*Guest speaker*) Invited talk at New York Public Library. Theater of the Wrapped Political Bodies, 23 January 2020, New York City

<https://www.nypl.org/events/programs/2020/01/23/theater-warped-political-bodies>

Special Talk: 30 Minutes of *Mia*, New York University Educational Theater and Drama Therapy Forum: Theater and Health, April 2019

(*Guest speaker*) Pushing the Limits of Gender Roles through Performance, a talk followed by activities based on *Three as in Tri-Angle, or the Aftertastes of Life*, a play about masculinities and metatheater, Canadian Language Museum, Toronto, Canada, April 8th

<https://www.facebook.com/events/380482405864997/>

<http://www.languagemuseum.ca/news/apr-8-pushing-limits-gender-roles-through-performance>

Womxn's **HER**/Story Month: Reclaiming the Female Body, an event at Pace University sponsored by the Dean for Students Office and the English Department. With invited guests, Charly Evan Simpson and Handan Ozbilgin. March 6th 2019, Pace University, New York

<https://www.facebook.com/events/2029535387343834/>

Playing a Game Called History, a talk based on my play, *Suicidal Dog and Laika*, Romanian Cultural Institute, Berlin, Germany, July 6th 2018

<http://www.icr.ro/berlin/dialogos-5-jocul-de-a-istoria-de-catalina-florina-florescu>

<https://www.icr.ro/berlin/dialogos-5-jocul-de-a-istoria-de-catalina-florina-florescu/de>

(*Guest Speaker*) Romanian Voices in Transcultural Dialogue, the Harriman Institute. Columbia University, New York, 20 April 2018

<http://harriman.columbia.edu/event/romanian-voices-transcultural-dialogue>

Poetry Reading with Christine Hamm, Symposia Bookstore, Hoboken, NJ, 13 April 2018

https://calendar.google.com/calendar/event?eid=M3E3YzhzMnU5MG82NXFydXY2Nmhl1aG83bWUgcThrMGN0dmJjOThhcTJuaHZ2ZHBqZGRvaW9AZw&ctz=America/New_York

Thedra Cullar-Ledford, Catalina Florescu and guests in a bold dialogue about the art and theater of femininity, Dyson Women's Initiative Leadership and GWS at Pace NYC, April 11th, New York

<https://www.facebook.com/events/2015311628791955/>

Sneak preview: https://www.youtube.com/edit?o=U&video_id=i8DV5rXyeUY

Dramatic Translations with a Twist, SRS Annual Conference, Romania 100: Looking Forward through the Past," Bucharest, Romania, June, 2018 (With students from U of Bucharest)

<https://www.facebook.com/events/1579733305406342/>

(*Guest Speaker*) Back to Shame, A Talk about Reproduction, Violated Rights, and the Traditional Family, The Workshop on Gender and Transformation in Europe at NYU at the Center for European and Mediterranean Studies, NYU, February, 2018

<https://gendertransformationeurope.wordpress.com/>

Poetry reading from my volume of poems, *The Night I Burned My Origami Skin*. Association of Writers and Writing Programs. Annual Conference, Tampa, FL 2018

I, You series from *The Night I Burned My Origami Skin*:

https://www.youtube.com/watch?v=DTFbJM_BZ5g&index=1&list=UUra7jQXJvN6AIgILDzX0X0A

(*Guest Speaker*) About Immigration and Englishes, CEERES of Voices, U of Chicago, IL, March, 2018

<https://ceeres.uchicago.edu/content/ceeres-voices-returns-fall>

(*Guest Speaker*) The Inter-Play of Ekphrastic Readings of Femininity Post-Mastectomy, Mahindra Humanities Center, Harvard University, 9 November 2017

<http://mahindrahumanities.fas.harvard.edu/content/interplay-ekphrastic-readings-femininity-post-mastectomy>

<https://college.harvard.edu/interplay-ekphrastic-readings-femininity-post-mastectomy>

Sneak preview: <https://www.youtube.com/watch?v=S5r69DIL840>

Nothing to Hide/Nimic de ascuns, Reading from my play *Mia*, Romanian Cultural Institute, New York City, NY, October 6th, 2017 (Invited guest, Rania Rashoodi)

Social media:

http://www.icrny.org/675-Nothing_to_Hide.html

<http://icr.ro/new-york/nimic-de-ascuns-o-seara-despre-curajul-de-a-se-vindeca>

<https://www.agerpres.ro/comunicate/2017/09/26/comunicat-de-presa-icr-new-york-20-18-39>

Breast Poster and Cancer Poster. Scrabble Cancer Project. An Evening at MoMA. New York City Regional Arts in Healthcare Groups and Access Programs at Museum of Modern Art, NY, 2012

Breast Poster and Cancer Poster. Scrabble Cancer Project. Think Art Conference, Commonwealth Art Gallery, College of Fine Arts, Boston University, 2011

The Secret Passage, LaLa Gallery and Studio. Cancer, Culture, and Community Project, Lafayette, Indiana (based on the original short autobiographical story "Rodica Has a Hole." Text: Catalina Florina Florescu; Graphic interpretation: Rachel Tobias), 2011

Three as in Tri-Angle, or the Aftertastes of Life, A reading of my play (passages), Theme: Masculinities. Urban Stages Theater, 2010

This Blood which Is My Water. Panel: "Original Prose Reading," English Association of the Pennsylvania State Universities. Fall Conference: A River Runs through Us: Exploring the Poetics of Space. Lock Haven, 2010

Scholarly Conferences and Presentations

(organizer) Taking Stock: Romanian Culture 1989-2019, MLA, Seattle 2020

“*Mia*, a Play by Catalina Florina Florescu,” Staging Academia: Campus Controversies in American Drama, American Literature Association, Annual Convention, Boston, 2019

“Breasts or no Breasts: About *Mia*, My Play,” Theatre and Health Forum, New York University, April 2019

“Of Trains that Do not Stop but Tease our Train Stations, or a Reflection on Matei Vişniec’s *Occidental Express*,” MLA, Chicago 2019²³

“Romanian academic and cultural presence in the US.” With Ileana Olrich (Arizona SU). Shaping the Field of Romanian Studies: American & Romanian Scholars at Work. Full panelists: Sam Beck (Cornell U); László Fosztó (Romanian Institute for Research on Minorities Issues); David Kideckel (Central Connecticut SU); Vintilă Mihăilescu (U of Bucharest); Steven Sampson (Lund U). Panel organizer: Iuliu Raţiu. SRS Annual Conference, Romania 100: Looking Forward through the Past,” Bucharest, Romania, June, 2018

“Dramatic Translations with a Twist.” With students from U of Bucharest, Roxana Mocanu, Bianca Stoian, Vlad Neagu, Marian Banescu, Bianca Hoge, Alexandra Dulgheru, SRS Annual Conference, Romania 100: Looking Forward through the Past,” Bucharest, Romania, June, 2018

*(respondent) “Freedom of Words, Words of Freedom.” Herta Müller and the Romanian Language, Culture, and Politics, MLA, New York, 2018²⁴

“Children Left Behind: The Empty Road in Teodora Mihai’s *Waiting for August*.” 10th Annual Romanian Studies Conference, Indiana Bloomington, 2017

“Communism as Entangled Parables in Herta Müller’s Novella *The Passport*.” MLA, Philadelphia, 2017

*“Post-scriptum: The Digital Nomad.” MLA, Philadelphia, 2017²⁵

“Teaching Herta Müller.” Transitions and Transactions III: Literature and Journalism. Pedagogies in Community Colleges. The Borough of Manhattan Community College, New York, 2016.

“Medicine, Make Me Immortal!,” ACLA, Harvard U, 2016

“The Impossible Return in Stere Gulea’s film *Weekend with Mama*,” MLA. Austin, Texas, 2016

²³ Panel Selected to be part of the Presidential Address on “Textual Transactions”

²⁴ Panel Selected to be part of the Presidential Address on “States of Insecurity”

²⁵ Panel selected to be part of the Presidential Address on “Boundary Conditions” by Kwame Anthony Appiah

“Elasticity or the Sentimental Phenomenology of Skin and Love in Sarah Ruhl’s *Clean House*,” ACLA, Seattle, 2015

“A Woman’s Inhumane, Torturous Death in Cristian Mungiu’s *Beyond the Hills*.” MLA, Vancouver, Canada, 2015

“Minor Romanian Literature and Cinema.” MLA, Vancouver, Canada, 2015

“Teaching Monstrosity: Embracing Sympathy,” Transitions and Transactions: Literature and Creative Writing Pedagogies, Borough of Manhattan Community College, The City U of New York, 2014

“States of Nomadism and the Recreation of the Immigrant Self.” ACLA, New York U, 2014

“About Memory in Sarah Ruhl’s Play *Dead Man’s Cell Phone*.” CityWide: A Multimodal Conference of Theater and Performance. CUNY Graduate Center, 2013

“Everybody Wants to Be like Me: Sameness and Difference in Bernard Pomerance’s Play *The Elephant Man*,” ILCA Annual Congress. L’Université Paris-Sorbonne, France, 2013

“(I Am) Still Here- Performing Memory Using Mobile Devices.” ACLA, U of Toronto, Canada, 2013

“Nomad/Romanglish.” Europeanization and Globalization. Lucian Blaga U, Sibiu, Romania. 2012

“Scrabble Cancer Project: To Mom, Forever (Notes from an Ongoing Diary).” ACLA, Brown U, 2012

“Violated Intimacy or Procreation non Sequitur in Cristian Mungiu’s Film *432*.” MLA, Los Angeles, 2011.

“Le Corps Perdu/Le Corps Continué in the Works of Félix Gonzales-Torres.” ACLA, New Orleans, 2010

“Performing Memories: Confessions after Communism.” MLA, Philadelphia, 2009

“Of Genes, Mutations, and Desires in Moacyr Scliar’s *The Centaur in the Garden* and Franz Kafka’s *The Metamorphoses*.” ACLA, Harvard U, 2009

“Pain as Dark Comedy in Paula Vogel’s *The Baltimore Waltz*.” ACLA, Long Beach, 2008

“Questioning Two Canonical Concepts, of ‘Self’ and ‘Authenticity’ in Pedro Almodóvar’s *All about My Mother*.” Writing the Self—Modes of the Self-Portrayal in the Cultural Text. U of Bucharest, Romania, 2008

“Carved in the Body’s Memories: The Theater of Cruelty as Presented in Jean Genet’s *The Balcony* and Eugène Ionesco’s *Rhinoceros*,” 47th M/MLA. Milwaukee, 2005

“The Bodymind: A Visual Approach.” The Semiotic Society of America. Purdue U, 2006

“Ne Habeas Corpus in Brian Clark’s *Whose Life Is It Anyway?* and Alejandro Amenábar’s *The Sea Inside*.” The Patient: A Symposium. Bucknell U, 2006

“Collapsing Worlds before and after Communist Regime in Lucian Pintilie’s *Balanța* and Nae Caranfil’s *Filantropica*.” MLA, Philadelphia, 2006

“‘Scenes’” of Imprisonment through the Misuse and/or Abuse of Language: A Reading of Athol Fugard’s *Master Harold’ and the Boys*, *The Blood Knot*, and *A Lesson from Aloes*.” ACLA, Penn State U, 2005

“Back into the Chrysalis: Desperately Seeking Meaning—A Comparative Approach of Luigi Pirandello’s *Henry IV* and Samuel Beckett’s *Krapp’s Last Tape*.” ACLA, U of Michigan, 2004

“I Sense the Scent of a Trapped Being: Duane Hanson’s Sculptures.” Popular American Association, New Orleans, 2004

“I have Taught Others All My Life, Now My Body Teaches Me about Cancer: A Reading of Margaret Edson’s *Wit*.” M/MLA. St. Louis, 2004

“Trapped in the Word: A Comparative Approach to Silence in Samuel Beckett’s *Endgame* and William Shakespeare’s *Richard II*.” The Southern Annual Comparative Literature Convention, U of Austin, 2003

“The Double Rhetoric in René Magritte’s Paintings.” SW/Texas PCA/ACA. Albuquerque, 2003

(Cont.) Teaching

Stevens Institute of Technology, Hoboken, NJ (2011; 2014; 2017)

CAL 103: Freshman Writing & Communication

HLI 220: Images of Science in Literature

HLI 318: Caribbean Literature and Culture

HLI 413: Literature by Women in English from 14th Century until Today

Wagner College, Staten Island, NY (2012-2016)

ENG 111 H (Honors) Non-Western Women’s World Literature; ENG 110: Contemporary American Drama; ENG 101: College Writing

Metropolitan College of New York, Manhattan Campus, NY (2011-2013)

“Critical Thinking and Writing through the Study of Literature & Social Studies”

Hudson County Community College, Jersey City, NJ (2010-2012)

“Composition I” & “Composition II”

St. Peter’s University, Jersey City, NJ (2010-2011)

“Composition 102” & “Composition 104”, and “Special Topics in Literature: Immigration”
Rutgers University, New Brunswick, NJ (2007-2008)

“Expository Writing”

Purdue University, West Lafayette, IN (2005-2007)

Research Assistant, Comparative Lit Program

Purdue University, West Lafayette, IN (2001-2007)

Teaching Assistant, Latin 101, 102 & Mythology, Foreign Literatures & Languages Department

References

Work: Dr. Erica Johnson, Chair, English Department, Pace University, ejohnson@pace.edu

Dr. Ann Hurley, Wagner College, ahurley@wagner.edu

Dr. Sue Maxam, Assistant Vice President for Undergraduate Education, Pace U,
smaxam@pace.edu

Dr. Eugene Richie, Professor of Creative Writing, Pace U, erichie@pace.edu

Research: Dr. Lenuta Giukin, SUNY Oswego, lenuta.giukin@oswego.edu

Dr. Jennifer Musial, New Jersey City University, jmusial@njcu.edu

Dr. Sharon Decker, Chair, Centenary College, deckers@centenarycollege.edu

Dr. Jacqueline Brady, Associate Director of Freshman English, Kingsborough CC
Jacqueline.Brady@kbcc.cuny.edu

Dr. Elizabeth Mix, Associate Professor of Art, Butler University, emix@butler.edu

Theater: Olga Levina (Artistic and Co-Founder of Jersey City Theater Center); Ana Margineanu (Director, PopUp Theatrics Founder); Handan Ozbilgin (Director, Rough Draft Festival Organizer); Dr. Oana Chivoiu (Professor, South Louisiana CC); Marcy Arlin (Director, Founder of Immigrants’ Theatre Project)

Education*: Dr. Keith M. Dickson, Purdue University, kdickson@purdue.edu, Dr. Thomas Adler (retired), Dr. Elizabeth Klaver (Southern Illinois U), Dr. Floyd Merrell (retired). *NB: For my education endorsements, please contact Brandi J. Plantenga, Program Assistant, bplante@purdue.edu

Travel grants

U Scholarly Presentation Support Fund, Pace U, Book Launch Chicago, 2020

Modern Language Association: Travel Grant, MLA, Chicago, IL, 2019

U Scholarly Presentation Support Fund, Pace U, MLA, Philadelphia, 2019

U Scholarly Presentation Support Fund, Pace U, U of Chicago, Book Launch, 2018

U Scholarly Presentation Support Fund, Pace U, MLA, Philadelphia, 2017

U Scholarly Presentation Support Fund, Pace U, ACLA, Harvard U, 2016

U Scholarly Presentation Support Fund, Pace U, MLA, Vancouver, 2015

Modern Language Association: Travel Grant, MLA, Chicago, IL, 2014

American Comparative Literature Association: Travel Grant, ACLA, New Orleans, LA, 2010

Modern Language Association: Travel Grant, MLA, Philadelphia, 2009
 Modern Language Association: Travel Grant, MLA, San Francisco, 2008
 American Comparative Literature Association: Travel Grant, ACLA, Long Beach, 2008

Additional Professional Experience

Blogger, Adevărul (in Romanian): <https://m.adevarul.ro/blogs/catalina.florina.florescu>
 Blogger, Museum of Motherhood, Manhattan, New York, <http://www.mommuseum.org/blog/>,
 April 2012-2013
 Examiner & Grader, SECE Exam, Stevens Institute of Technology, Jan 2011-May 2011
 Certified Online Rater, ETS (Educational Testing Services), CAHSEE Program, Jan-May 2008
 Research Assistant, Purdue Research Foundation, Comparative Literature, Purdue U, 2006-2007
 Research Assistant, Puskas Fellowship, Comparative Literature, Purdue U, 2005-2006
 Co-Editor of Refractions, Proceedings of the Annual Graduate Students' Conference, Purdue U,
 2004
 Teaching Assistant, Purdue U (2001-2005), Latin 101, Latin 102 and Greek Mythology

Language skills

Romanian, English, and Latin (highly proficient)
 French (advanced reading)

Professional Sites

Amazon Author Central: <http://www.amazon.com/Catalina-Florina-Florescu/e/B005DUTDMS>
 LinkedIn: www.linkedin.com/in/drflorescu
 Facebook: <https://www.facebook.com/CatalinaFlorinaFlorescu/?pnref=lhs>
 National New Play Network: <https://newplayexchange.org/users/30111/catalina-florina-florescu>
 International Drama Curriculum: https://www.facebook.com/International-Drama-Curriculum-106005740899504/?modal=admin_todo_tour