

Curriculum Vitae

Catalina Florina Florescu, Ph.D.

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

Education and Credentials

Ph.D., Comparative Literature, Purdue University, West Lafayette, IN, 2007

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 Studies and Literary Study

M.A., Comparative Literature, Purdue University, West Lafayette, IN, 2003

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

University of Bucharest, Romania, 1998

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

Work Experience

Pace University, Manhattan, New York (2014-present)

Courses taught (and created):

LIT 211 (online): American Family Drama

AMS 202 (learning community): Intro to American Studies (taught with Timothy Anderson, fall 2018; Kristen Michelson, spring 2019)

* **INT 299 W (honors, learning community)**³ 21st Century Dramatic Texts as Inter-Cultural Dialogue⁴ (taught with Reginald Flowers, expert in Theater of the Oppressed)

* **LIT 211G (honors, learning community)** Worlds in Lit: Immigration and Englishes (taught with Mignonette Chiu, spring 2018; M. Milks, spring 2019)^{5 6}

LIT 211 W: Women in Literature: Theater of Resistance⁷

¹ Cited in [Journal of the History of Medicine and Allied Sciences](http://www.jhmas.oxfordjournals.org), 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): <https://search.proquest.com/docview/304824227>

³ 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)

⁴ Awarded grant, the Pace Path for Innovation, "Legacies: Moving Forward," fall 2017

⁵ Awarded grant, the Pace Path for Innovation, "Civic Action," spring 2018

⁶ Immersive Theater of Immigration, a one-day festival directed by Ana Margineanu, supported by "Civic Action" grant

LIT 303: Introduction to Cultural Studies
LIT 211: The Individual and Society
LIT 212: Romanticism and the Modern World
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

Honors and Awards

Recipient of AFCN Prize for developing a new, commissioned play in collaboration with Teatrul de Stat Constanța. Title of the play (in Romanian): “Am aflat... acum” (to be staged in spring, 2019), Director: Iulian Enache

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

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

The Path Pace Innovation Award. Title of the project: “Civic Action,” for Learning Community Course “Worlds in Lit: Immigration & Englishes,” Pace University, Manhattan Campus, Spring 2018

Recipient of the President Friedman and Provost Sukhatme’s Faculty-Student Research Grant, Pace University, Project: “Overlapped Semantics of Survival after Communism and War,” Pace U, 2017 <https://ugresearch.blogs.pace.edu/category/summer-2017/casey-pidcock/>

Recipient of the President Friedman and Provost Sukhatme’s Faculty-Student Project: “Sharing Englishes & Social Media,” Pace U, 2017, Undergraduate Research Grant for the 2017-2018 academic year, Pace University
<https://ugresearch.blogs.pace.edu/category/summer-2017/chloe-richards/>

The Path Pace Innovation Award. Title of the project: “Legacies: Moving Forward,” for Learning Community Course INT LC 299 Honors: 21st Century Dramatic Texts as Inter-Cultural Dialogue, Pace University, Manhattan Campus, Fall 2017

MLA Forum Executive Committee, LLC Romanian, 2017-2020
<https://www.mla.org/About-Us/Governance/Elections/Results-of-the-2016-MLA-Elections>

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

⁷ I teach this course differently than my predecessors, i.e., by focusing exclusively on women in theater, #MeToo, and Time’s Up movements

Reader and Judge, The Stanley Drama Award Competition, Wagner College, 2014-2016



Modern Language Association — International Bibliography Fellowship, 2010-2013 (Photo: with Dr. Rosemary G. Feal, then Executive Director, MLA Awards Ceremony, Chicago, 2014)

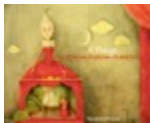
PRF Research Grant, Comparative Literature Department, Purdue University, “The Acquisition of the Body’s Language(s): An Interdisciplinary Study in Literature, Art, and Bioethics,” 2006-2007

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

Purdue Research Foundation, Summer Grant, Purdue University, 2004

Publications

Authored Books



(forthcoming) *The Rebelled Bodies Plays*, **Cover image:** Iulia Şchiopu, *Russian Doll* (painting), 2019, NoPassport Press, ed. Caridad Svich. **Blurbs** and **Foreword** TBA

Events:

Mia

Reading & Discussion: “Nothing to Hide,” Romanian Cultural Institute in New York, 2017; **Invited talk:** “The Interplay of Ekphrastic Readings of Femininity Post-Mastectomy,” Harvard University, 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:** Staged reading directed by Handan Ozbilgin, NYC, 2019, Cast TBA; **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

Suicidal Dog and Laika

Staged reading directed by Marcy Arlin, with Tibor Feldman, Kathryn Kates, Tony Naumovski, Amelia Fowler, Frank Camacho and Christian Baskous, 2018; Clips: <https://youtu.be/DLUdF9Dtq90> (Act 3, excerpt); <https://www.youtube.com/watch?v=SiBIVUWHjmk> (Act 2)

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>

Romanian Cultural Institute in Berlin: “Playing a Game Called History,” 2018

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

Staged reading directed by Olga Levina, Jersey City Theater Center, Merseles Studios

<https://www.jctcenter.org/event/1823149-jctc-play-reading-suicidal-jersey-city/>

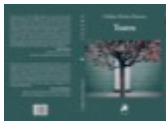
Staged reading directed by Olga Levina, Romanian Cultural Institute NYC, April 5th 2019. Cast: Sam Yazbeck, Natalia Volkodaeva, Tara Henderson, Michael Bernardi, Leo Grinberg, Russ DiBello, and Oliver Fisherman, link TBA

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, more info TBA



(forthcoming) *Vecinele* (in Romanian) (play). Editura LiterNet, ed. Răzvan Penescu. **Cover**: Vlad Bâscă. **Foreword**: Mircea Morariu, 2019, link TBA



Teatru. Editura Tracus Arte. București, Romania (2018) (in Romanian). **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:

Goethe Institute Interview: [http://blog.goethe.de/dlite/archives/597-Trupul-are-o-poveste-care-se-termin.html?fbclid=IwAR1uKG-](http://blog.goethe.de/dlite/archives/597-Trupul-are-o-poveste-care-se-termin.html?fbclid=IwAR1uKG-iCr6ZpYdCeHsiajCbUmegphpi0GGkSxnGldBZdIjZP1XhEHtQrQc)

[iCr6ZpYdCeHsiajCbUmegphpi0GGkSxnGldBZdIjZP1XhEHtQrQc](http://blog.goethe.de/dlite/archives/597-Trupul-are-o-poveste-care-se-termin.html?fbclid=IwAR1uKG-iCr6ZpYdCeHsiajCbUmegphpi0GGkSxnGldBZdIjZP1XhEHtQrQc)

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

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

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

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

Elle Magazine Interview: <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-university-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>

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

Mini-recenzie: <https://bombitaluivladmusatescu.blogspot.com/2018/07/catalina-florina-florescu-teatru.html?m=1>

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 University; Indiana University; University of Chicago



The Night I Burned My Origami Skin (poems/creative writing), Anaphora Literary Press, December, 2017. **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>



Of Silences in Munch, Beckett, Hopper, and Hanson (A Monograph) (literary criticism; art criticism; philosophy of being; performance studies; interdisciplinary writing) LAP LAMBERT Academic Publishing, Germany, 2017



Transnational Narratives in Englishes of Exile (exile/immigration in literature and film; Englishes; cultural studies; interdisciplinary studies; transnational literatures; diaspora literature; activism; translation); 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 Balasescu; 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, University 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://ceeres.uchicago.edu/content/ceeres-voices-catalina-florescu-transnational-narratives-englishes-exile-maria-sabina-draga>

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



Disjointed Perspectives on Motherhood (literary criticism; comparative feminism; motion picture). Lexington Books, Rowman and Littlefield Publishing Group, Lanham, MD, 2013.

Endorsed by: Erica Johnson, Pace University; Fiona Giles, The University of Sydney; Natalie Edwards, The University of Adelaide. With an **Introduction** by Marilyn Francus, West Virginia University

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

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

<http://www.tandfonline.com/doi/abs/10.1080/00497878.2014.922027?journalCode=gwst20&#.WdYNDYdr5CA.mailto>



Inventing Me/Exerciții de retrăit (in Romanian). (non-fiction/memoir). Editura Scrisul Românesc, Craiova, Romania, 2011

Press release: Biblioteca Judeteana Alexandru si Aristia Aman, Craiova, July, 2011

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

<http://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](https://www.academia.edu/34077427/Despre_cartea_mea_de_memorie_editorial)

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



Transacting Sites of the Liminal Bodily Spaces (literary criticism; medical humanities; attitudes toward death). Cambridge Scholars Publishing, London, U.K., 2011, 195 pages. 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-](https://locatorplus.gov/cgi-bin/Pwebrecon.cgi?DB=local&v1=1&ti=1,1&Search_Arg=101609083&Search_Code=0359&CNT=1&SID=1)

[bin/Pwebrecon.cgi?DB=local&v1=1&ti=1,1&Search_Arg=101609083&Search_Code=0359&CNT=1&SID=1](https://locatorplus.gov/cgi-bin/Pwebrecon.cgi?DB=local&v1=1&ti=1,1&Search_Arg=101609083&Search_Code=0359&CNT=1&SID=1)

Book Chapters

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

(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

“Introduction” and “Mise en abîme with my Immigrants.” *Transnational Narratives in Englishes of Exile*. Lexington Books, Rowman and Littlefield Publishing Group, Lanham, MD, 2017, **Library of Congress Link:** <https://lccn.loc.gov/2017954204>

“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, **Library of Congress Call Number:** PS374.C5 C525 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, **Library of Congress Call Number: PN1995 .S5354 2015, Cited in the Oxford UP bibliography on Romanian cinema:**

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

“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. **Library of Congress Call Number: RA418 .B5795 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

Critical Essays & Creative Articles

“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 at Pace NYC Campus

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 Performances/ Readings/ Posters

(*Guest speaker*) Invited talk at New York Public Library. Title and more info TBA, fall 2019

Staged Reading of *Mia*, a play about breast cancer and femininity. Directed by Handan Ozbilgin, LaGuardia Performing Center for the Arts, May 17th. More info TBA

(*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. More info TBA

Staged Reading of *Suicidal Dog and Laika*, a political parable. Directed by Olga Levina, Romanian Cultural Institute, April 5th. New York. More info TBA

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

"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>

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 Ovidus University; actors: Iulian Enache, Laura Iordan Adrian & Georgiana Rusu.

Theater Debut. Casa Avramescu, Tulcea, 22 June 2018; Invited guests: Nona Rapotan, literary critic; Petru Țincoacă, 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.

Suicidal Dog and Laika, Staged Reading directed by Marcy Arlin. TheaterLab, New York City, 24 April 2018; Cast: Cast: Man- Tibor Feldman; Woman - Kathryn Kates; Dog - Tony Naumovski; Laika - Amelia Fowler; Priest - Frank Camacho; Lawyer - Christian Baskous; **Clip:** <https://youtu.be/DLUdF9Dtq90> (Act 3, excerpt)
<https://www.facebook.com/events/350963795381486/>

(*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>

“Ce rămâne după viață?” Spectacol-lectură, Muzeul Literaturii Române, București, 16 octombrie, 2017

Social media:

https://www.facebook.com/events/365862370505868/?acontext=%7B%22ref%22%3A%2222%22%2C%22feed_story_type%22%3A%22376%22%2C%22action_history%22%3A%22null%22%7D&pnref=story

Editorial: <https://bookhub.ro/ce-ramane-dupa-viata-impresii-dupa-spectacol-2/>

”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

“Romanian Theater post Communism,” MLA, Seattle, 2020

“*Mia*, a Play by Catalina Florina Florescu,” ALA, Annual Convention, Boston, 2019

“Of Trains that Do not Stop but Tease our Train Stations, or a Reflection on Matei Vişniec’s *Occidental Express*,” MLA, Chicago 2019⁸

“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, 2018⁹

“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, 2017¹⁰

“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

⁸ Panel Selected to be part of the Presidential Address on “Textual Transactions.”

⁹ Panel Selected to be part of the Presidential Address on “States of Insecurity.”

¹⁰ 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

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. Jaqueline 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

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

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

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

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

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

University Scholarly Presentation Support Fund, Pace University, 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, PA, 2009

Modern Language Association: Travel Grant, MLA, San Francisco, CA, 2008

American Comparative Literature Association: Travel Grant, ACLA, Long Beach, CA, 2008

Additional Professional Experience

Theater Curator, New Plays Festival, Jersey City Theater Center, 2019

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

Author Central: <http://www.amazon.com/Catalina-Florina-Florescu/e/B005DUTDMS>

LinkedIn: www.linkedin.com/in/drflorescu

Facebook: <https://www.facebook.com/CatalinaFlorinaFlorescu/?pnref=lhc>