

CURRICULUM VITAE

Associate Professor Tim Fitzpatrick

Honorary Associate Professor
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Tim Fitzpatrick began his academic career in Italian, and in the 1980s co-founded what is now the Department of Performance Studies. He served for ten years as Head of various Schools in the Faculty of Arts: School of Society, Culture and Performance (2000-2004); School of Languages and Cultures (2005-2006); School of Social and Political Sciences (2008); School of Letters, Art and Media (2009-2010), before retiring briefly in 2011.

He was asked by the Provost to take on the role of Head of Discipline in Architecture for 2012-13, and continues to teach and conduct research in performance studies and theatre history. His most recent work centres on the role which Elizabethan playwrights played, through their playtexts, in the organisation of performances; on the architecture of the Elizabethan public playhouses; and on historical rehearsal practices.

IMPACT: A 1:1 replica of his theoretical reconstruction of the second Globe playhouse was constructed in 2016 as the Auckland Popup Globe, playing to sellout houses and an extended season. A range of scholarly publications based on this enterprise is currently in the planning stage. See: <https://www.facebook.com/PopupGlobe/>

PUBLICATIONS

BOOKS

- 2011 *Playwright, Space and Place in Early Modern Performance: Shakespeare and Company* Farnham/Burlington, Ashgate Publishing: 2011, 314pp.
- 1995 *The Relationship of Oral and Literate Performance Processes in the Commedia dell'Arte: Beyond the Improvisation/Memorisation Divide*, Lewiston/Queenston/Lampeter, Edwin Mellen Press: 1995, 468 pp.
- 1990 Editor, *Performance: From Product to Process*, Sydney, Frederick May Foundation: 1990, 253 pp.

CHAPTERS IN BOOKS

- 2000 10 entries on Italian directors and theatre companies in G. Moliterno, ed., *Encyclopedia of Contemporary Italian Culture*, London, Routledge
- 1998 'Reception and Reader-Response Theory' entry in *A Dictionary of Semiotics*, ed. Paul Bouissac, Oxford, OUP, 1998, pp. 533-6
- 1996 'The "lost" techniques of the Commedia dell'Arte: Extra-daily or Everyday?', in S. Kiernan, ed., *Altro Polo: Italian Studies in memory of Frederick May*, Sydney, Frederick May Foundation, 1996, pp. 108-24
- 1990 'The Dialectics of Space-Time: Dramaturgical and Directorial Strategies for Performance and Fictional World', in T. Fitzpatrick, ed., *Performance: From Product to Process*, Sydney, Frederick May Foundation: 1990, pp. 49-111

Introduction, in T. Fitzpatrick, ed., *Performance: From Product to Process*, Sydney, Frederick May Foundation: 1990, pp. vii-ix

REFEREED ARTICLES

- 2015 ‘“The Two Doors’ Traffic of our Stage”: Developing and Testing “Spatial” Readings’, *Cahiers Élisabéthains*, Vol 88:1 (Autumn 2015), Manchester University Press, 169-180. <http://dx.doi.org/10.7227/CE.88.1.12>
- 2011 ‘Pursuing Hollar’s Sketch of the Second Globe Playhouse’, *Performing Arts Resources*, 28: 32-39.’
- ‘From archaeological remains to onion dome: At the upper limits of speculation’, *Shakespeare*, 7:4, 432-451, DOI: [10.1080/17450918.2011.625445](https://doi.org/10.1080/17450918.2011.625445)
- 2009 (with Daniel Johnston) “Spaces, Doors and Places in Early Modern English Staging”, *Theatre Notebook*, 63 (1), 2-19.
- 2007 ‘The Visual Semiotics of Elizabethan Public Playhouses.’ *International Yearbook of Aesthetics* 10: 29-44.
- 2006 ‘Performance in the City: London and Italy.’ *Literature and Aesthetics* 15:2: 91-100
- ‘Popular Performance Processes and their Historical ‘Reconstruction’.’ *About Performance* 6: 123-141
- 2004 ‘Reconstructing Shakespeare’s Second Globe using CAD design tools.’ *Early Modern Literature Studies* March (online refereed journal <http://www.shu.ac.uk/emls/emlshome.html>) <http://extra.shu.ac.uk/emls/si-13/fitzpatrick/index.htm>
- 2002 ‘Playwrights with Foresight: staging resources in the Elizabethan playhouses’ *Theatre Notebook*, Vol 56, No. 2 (Summer 2002), pp. 85-116.
- 2000 (with W. Millyard) ‘Hangings, Doors and Discoveries: Conflicting Evidence or Problematical Assumptions?’ *Theatre Notebook*, Vol 54, No. 1 (Spring 2000), pp. 2-23
- 1999 (with R. Emerson) ‘Reconstructing the spatial dynamics of ‘lost’ theatre spaces; Shakespeare’s second, first and third Globe Theatres’, *PaPER (People and Physical Environment Research)* 53-54, 1999, pp. 42-57
- ‘Stage Management, Dramaturgy and Spatial Semiotics in Shakespeare’s Dialogue’, *Theatre Research International* Vol. 23, No. 1 (Spring 1999), pp. 1-23
- 1996 ‘The Fortune Contract and Hollar’s Original Drawing of Southwark: Indications of a Smaller First Globe’, *Shakespeare Bulletin*, 14: 4 (Fall 1996) pp. 5-10
- 1995 ‘Shakespeare’s Exploitation of a Two-door Stage: *Macbeth*’, in *Theatre Research International*, Vol. 20, no. 3, Autumn 1995, pp. 207-30
- 1993 ‘Un modello di rappresentazione come interazione’, in *La comunicazione teatrale*, eds Massimo Canevacci & Alfonso de Toro, Rome, Edizioni SEAM: 1993, pp. 207-214
- 1991 (with S. Batten) ‘Watching the Watchers Watch: Some Implications of Audience Attention Patterns’, *Gestos*, 12: November 1991, pp. 11-31

- 1989 Giovan Battista Fagiuoli e la Commedia all'improvviso: Due Manoscritti nella Biblioteca Riccardiana di Firenze', *Biblioteca Teatrale*, 12: 1989, pp. 61-84
- 'Models of Visual and Auditory Interaction in Performance', *Gestos*, 9: April 1990, pp. 9-22
- 'Un modelo de la representación como interacción', in Fernando de Toro, ed., *Semiótica y teatro latinoamericano*, Buenos Aires, Galerna/IITCTL, 1990: pp. 133-145
- 1987 'Análisis de textos dramáticos y de espectáculos: hacia un modelo teórico', *Semiosis*, 19: July-December 1987, pp. 191-211
- 1986 'Playscript analysis, performance analysis—towards a theoretical model', *Gestos*, 2: 1986, pp. 13-28
- 'The interpretation and documentation of performance: the case of comedy', *Sydney Association for Studies in Society and Culture, Working Papers I*: 1986, pp. 55-74
- 1985 'Segmentation of *Commedia dell'Arte* Performance: the Scenarios of Flaminio Scala', *Renaissance Drama Newsletter, Supplement Five*, Graduate School of Renaissance Studies, University of Warwick: 1985, pp. 1-28
- 'Strategies of Antithesis: the Opening of *Sei personaggi in cerca d'autore*', *Yearbook of the British Pirandello Society*, 5: 1985, pp. 20-42
- 1983 '*Macbeth* in Performance', *Sydney Studies in English*, 8: 1982-3, pp. 89-99 (co-authored with Derek Peat, equal contributions)
- 1978 'Does Ilse Die at the end of *I Giganti della Montagna*?', *Altro Polo*, a volume of Italian Studies in memory of Frederick May, Sydney, May Foundation: 1978, pp. 125-139
- 1977 'The Role of Practical Work, or Towards a Critical Method', *Australian Theatre Studies*, I: 1977, pp. 41-43

REFEREED ARTICLES FORTHCOMING

NON-REFEREED ARTICLES

- 1995 with Sawczak, K., 'Accidental Death of a Translator: the Difficult Case of Dario Fo', in *About Performance 1: Translation and Performance*, Sydney, Centre for Performance Studies, pp. 15-34 (co-authored, equal contributions)
- 1994 Review article on Richard Andrews, *Scripts and Scenarios: The Performance of Comedy in Renaissance Italy*, and John Rudlin, *Commedia dell'Arte*, *Australasian Theatre Studies*, 25

PUBLISHED AND REFEREED CONFERENCE PAPERS

- 2009 "Stage Directions and Spatial Mapping on the Elizabethan Stage". In "Being There: After." Proceedings of the 2006 Annual Conference of the Australasian Association for Theatre, Drama and Performance Studies, ed. Ian Maxwell. Online refereed publication in collaboration with Sydney eScholarship and Sydney University Press
- 2006 'Patronage and Theatre Design: The First Globe and its modern Reconstruction.' Pp142-55 in *Patronage, Spectacle and the Stage*, eds. Irene Eynat-Confino and Eva Sormova, Prague, Prague Theatre Institute (refereed proceedings of International Federation for

Theatre Research Conference on Scenography: June 18-22, 2003, **Theatre Institute, Prague).**

- 1989 'Flaminio Scala's Prototypical Scenarios: Segmenting the Text/Performance', in Domenico Pietropaolo, ed., *The Science of Buffoonery: Theory and History of the Commedia dell'Arte*, Toronto, Dovehouse: 1989 (Univ. of Toronto Italian Studies 3), pp. 177-198
- 1985 'Pirandello e il surreale', in *Pirandello e la drammaturgia tra le due guerre*, Agrigento, Centro Nazionale di Studi Pirandelliani: 1985, pp. 305-321

CONFERENCE PAPERS

- 2014 Goldsmiths College, University of London, 5th–7th November: Repeat! The Logics of Exercises, Trainings, Tests and Rehearsals: "Chaos, Cowardice, Authority and Role-Play on Singapore Airlines Flight 006"
- 2013 Perth Medieval and Renaissance Group Conference, Perth Australia November, Plenary Session: "Text, context, intertext: Shaping the Play".
- 2012 International Shakespeare Congress, Stratford, August 2012: "Textual and reconstructed stage doors, and (vicious) hermeneutic circles"
- 2011 International Federation for Theatre Research, Theatre Architecture Working Group: Prague July 2011: "Architecture: Words Making Meanings with Space".
- 2010 International Shakespeare Congress, Stratford, August 2010: "The two doors' traffic of our stage: reconstructive testing and textual readings".
- 2010 International Federation for Theatre Research, Theatre Architecture Working Group: Munich July 2010: "Places for playing tennis, baiting bears and making theatre in 16th-century London"
- 2009 NEER Colloquium, *Preparing to Perform*, Sydney Australia, July 2009, "Spatial Conventions as Distributed Knowledge on the Early Modern English Stage".
- 2006 Australasian Drama Studies Association, Sydney Australia, July 2006, "Stage Directions and Spatial Mapping on the Elizabethan Stage".
- 2006 FIRT Congress Helsinki Finland August 7-12, 2006 "Shakespeare and Company: writing locally for the Globe (global?) stage".
- 2005 Maryland FIRT-IFTR Theatre Historiography Working Group, 26 June—2 July 2005, University of Maryland, "Popular performance processes and their historical 'reconstruction'"
- 2003 'Between Patronage and Commercialism: theatre, stage and 'set' design in the Elizabethan public playhouses', PATRONAGE, SPECTACLE, AND THE STAGE: International Conference on Scenography: June 18 - 22 2003, Theatre Institute, Prague
- 1999 'The Redrawings of Wenzel Hollar's Sketch of the Second Globe', Museum of London Archaeological Service Conference, May 1999
- 1998 'Stage Management, Dramaturgy and Spatial Semiotics in Shakespeare's Dialogue', Australian and New Zealand Shakespeare Assoc. Conference, Brisbane, July 1998

- ‘Reconstructing Shakespeare’s Second Globe: Modelling, Computer-Aided Design and Video technologies’, Theatre History Conference UNSW, September 1998
- ‘Reconstructing the Spatial Dynamics of ‘Lost’ Theatre Spaces: The Second, Third and First Globes’ *People and Physical Environment Research* Conference Sydney, December 1998
- 1996 ‘*Othello* on a two-door stage’, Australasian Drama Studies Association Conference, ANU Canberra, December 1996
- ‘The playhouse, the stage, the staging, the meaning’, Australian and New Zealand Shakespeare Association Conference, UNSW Sydney, January 1996
- ‘Three fixes on the First Globe’s Stage’, World Shakespeare Congress, LA, April 1996
- 1995 ‘Shakespeare’s stage-management system: theatre history, text-editing and critical implications’, Theatre History Conference, UNSW, May 1995
- ‘The ‘lost’ Techniques of the *Commedia dell’Arte*: Extra-daily or Everyday?’ FIRT Congress, Montreal, May 1995
- ‘The Framing of *The Shrew* on Shakespeare’s Stage: Up-Down, In-Out’ AULLA Congress, UNE, February 1995
- 1992 “‘Think globally, act locally” or “Think literately, act orally””? The place of theory in reversing the poles and bridging the gaps’, ADSA Conference, University of Wollongong, 1992
- 1991 ‘Lontano e *Sei personaggi in cerca d’autore*: emigrazione (forzata), assimilazione (parziale), alienazione (totale)’, Pirandello Congress, Flinders Univ. Adelaide, April 1991
- ‘Exporting Advanced Production Techniques to Europe: the *Commedia dell’Arte* and its Impact’, May Foundation Conference, Sydney, July 1991
- ‘How and why you might want to videotape performance—and what you can do with it’, ADSA Conference, UNSW 1991
- ‘Mask Theatre Performance’ (workshop-demonstration with Paul Dwyer), ADSA Conference, UNSW 1991
- 1990 ‘The *Commedia dell’Arte* as Prototypal Workshop’, ADSA Conference, Bathurst 1990
- 1989 ‘The Word Made Flesh: Narrative and Enactment in Western Theatre’, AULLA Congress, Sydney, February 1989
- ‘Product and Process: Observing, Documenting and Analysing Rehearsal and Performance’, XI International Federation of Theatre Researchers World Congress, Stockholm, June 1989
- ‘Models of Reception or Models of Interaction?’, IITCTL Conference, Kiel (West Germany), June 1989
- 1986 ‘Controlled Acting in the *Commedia dell’Arte*’, Frederick May Foundation Conference on Italian Culture and Italy Today, Sydney, August 1986.
- 1985 ‘Segmentation of *Commedia dell’Arte* Performance: the Scenarios of Flaminio Scala’, Graduate School of Renaissance Studies, University of Warwick, May 1985.

- ‘Teaching Pirandello in an Australian Context’, Conference of the British Pirandello Society, University of Warwick, May 1985
- 1984 ‘Pirandello e il surreale’, Agrigento, Centro Nazionale di Studi Pirandelliani, 1984.
- 1983 ‘Playscript analysis, performance analysis—towards a theoretical model’, International Theatre Semiotics Conference, Spanish Cultural Institute, Rome 1983
- 1981 ‘Improvisation and the *Commedia dell’Arte*’, (paper-demonstration) ADSA Conference, Armidale, 1981
- 1980 ‘Trance, Ritual and Theatre in the works of Luigi Pirandello’, XX AULLA Congress, Newcastle, 1980
- 1979 ‘Space in Pirandello’s Trilogy on the Theatre’, AULLA Congress, Brisbane, 1979
- 1977 ‘Pirandello, Brecht and the *Commedia dell’Arte*’, AULLA Congress, Wellington, 1977
- ‘The Role of Practical Work, or Towards a Critical Method’, Australian Drama Studies Conference, UNSW, 1977

FUNDED RESEARCH AWARDS

- 2009 ARC grant application for \$90,000 dollars over three years to investigate historical rehearsal processes in Italy, England, France and Germany between the sixteenth and nineteenth centuries. Involves co-investigators from Sydney, UNSW, Oxford.
- 2008 University of Sydney Strategic Bridging Grant, \$15,000: Rehearsal without a Director: Rethinking Theatre History
- 2006 University of Sydney Research and Development Grant, \$25,000: Performance Preparation Processes: 16th and 17th century London and Italy
- 1991-2 ARC Large Grant of \$65,000 (co-chief investigator, with Professors G. McAuley and T. Threadgold) for: Documentation and analysis of rehearsal, production and reception processes in the theatre
- 1991-2 ARC Small Grant of \$16,000 for: The scenarios of the *Commedia dell’Arte*: creation of, and analysis by, computerised database
- 1998-9 ARC Small Grant of \$24,000 for: A stage-management system and spatial semiotic encoded in Elizabethan plays

VISITING APPOINTMENTS

- 1999 University of Rome Exchange, Dipartimento di Italianistica, lectures on *Commedia dell’Arte* and Theatre History methodological problems
- 1999 University of Milan, Istituto di Storia dello Spettacolo, lectures on Theatre History: documentation and the lack thereof in Elizabethan theatre and the *Commedia dell’Arte*
- 1993 University of Rome Exchange, Istituto della Storia dello Spettacolo, participated in Dott. Roberto Ciancarelli’s course on the *Commedia dell’Arte*.
- 1985 University of Rome Exchange, Dipartimento di Italianistica, participated in Modern Italian Theatre course with Professor Franca Angelini.

CREATIVE WORK: TRANSLATIONS FOR PROFESSIONAL THEATRE PRODUCTIONS

- 1986 Translator and Dramaturg, Luigi Pirandello, *A Fault-line (Non si sa come)*, Professional production (1986, Seymour Theatre Centre) directed by Richard Lawton
- 1984 Translator and Adaptor: S.U. Television Services production of Dario Fo's *Abbiamo tutte la stessa storia* under the title *Herstory*
- 1981 Translator and Dramaturg, Dario Fo, *Every Burglar has a Silver Lining (Non tutti i ladri vengono per nuocere)*, and Anon., *La Venexiana*. Professional production (1981, Seymour Theatre Centre) directed by Mick Rodger

The templates for chapters in edited books are shown below, for print books, electronic books, and books with DOIs (either print or electronic), respectively: Author, A. A. (Year). Title of chapter. In B. B. Editor (Ed.), Title of book (pp. xxx–xxx). Here information on both the whole book and the chapter is provided. This allows the reader to retrieve the book and to know who is responsible for both the whole book and the chapter in question. If there are no page numbers in the electronic book, omit that portion of the reference. Edited books are valuable in that the individual chapters are generally authored by specialists. Sometimes the chapters were originally published as journal articles, and are reprinted because of their enduring importance. In other cases, the editors have asked authors with differing perspectives to state their points of view on a single topic. These multiple "takes" on a single subject can be crucial in looking at a topic's broader perspective. Be careful, though. A reference to a chapter in an edited book must include the author, date and title of the chapter, followed by the word "in", followed by a full reference for the book in which it's published, and finally the page numbers of the chapter. Editor(s) are distinguished from authors by adding the word "editor" for a single editor and "editors" for multiple editors. (An editor is different from an author: the author writes a single chapter, then the editor gathers the chapters together to form a book.)