

ALISA ZHULINA
CURRICULUM VITAE

Alisa Zhulina
Associate Professor
Department of Drama
Affiliated Faculty, Department of Russian and Slavic Studies
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Appointments

New York University

Associate Professor. Department of Drama. Tisch School of the Arts. 2025-present

Assistant Professor. Department of Drama. Tisch School of the Arts. 2018-2025

Affiliated Faculty. Department of Russian and Slavic Studies. 2017-present

Assistant Professor/Faculty Fellow. Department of Drama. Tisch School of the Arts. 2015-2018

Södertörn University (Sweden)

Visiting Research Scholar. Department of Culture and Learning. 2025-2026

Education

Harvard University

Ph.D. Comparative Literature, with a secondary field in Film and Visual Studies, 2015

M.A. Comparative Literature, 2011

B.A. History and Literature, *magna cum laude with highest honors*, 2009

École Normale Supérieure

Pensionnaire Étrangère, Paris, France, 2012-2013

French Language and Literature

Research and Teaching Fields

Comparative Literature; European Theatre History; Eastern European Performance; Modernism and Modern Drama; History of Economic Thought

Publications

Books

Theater of Capital: Modern Drama and Economic Life (Northwestern University, 2024).

*Reviewed in *Modernism/modernity*, *Modern Language Review*, *Modern Drama*, *Journal of Dramatic Theory and Criticism*, *Comparative Drama*, *Journal of the History of Economic Thought*, *Eugene O'Neill Review*.

*Forum on *Theater of Capital* in *Modern Language Notes* 139.5 (Comparative Literature issue) (2024) with essays on the book by Pannill Camp, Douglas Eacho, Rebecca Kastleman, Bruce Robbins, Sarah J. Townsend, and a response by the author.

*Colloquia on the book: book talk and discussion at the NYU Center for the Humanities with Rebecca Kastleman and Bruce Robbins; an evening of conversation at Iberian Nights, Yale University with Nuria Sánchez Matías, Julie Peters, and Marc Robinson.

*Discussed and reviewed in *On Tap: A Theatre & Performance Studies Podcast* by Pannill Camp, Brian Herrera, and Shayoni Mitra.

Peer-Reviewed Articles and Book Chapters

“Performing Girlhood, Riffing on *Lolita*: Fornés and Vogel Respond to Nabokov.” *Journal of American Drama & Theatre* 37.1 (2024).

“Almost Winning: Speculation, Temporality, and Casino Capitalism in Chekhov.” *Modernism/modernity* 29.1 (January 2022): 79-100.

“Performing Philanthropy: From Andrew Carnegie to Bill Gates.” *Performance Research* 23.6. (2018): 50-7.

“The Invisible Stage Hand, or Henrik Ibsen’s Theatre of Capital.” *Theatre Survey* 59.3 (2018): 386-408.

“Vladimir Nabokov and Alain-Robbe Grillet.” In *Vladimir Nabokov et la France*, ed. Yannicke Chupin, Agnès Edel-Roy, and Monica Manolescu (Strasbourg: Presses Universitaires de Strasbourg, 2017). 185-200.

“Stage Freight: Labor and the Representability of Capitalism in Gerhart Hauptmann’s *The Weavers*.” *Modern Drama* 57.3 (2014): 315-38.

Invited Articles and Book Chapters

“*The Wild Duck* and the Method of Immanent Critique: A Response.” *MLN* 139.5 (2024): 1132-48.

“Capitalism.” In *Ibsen in Context*, ed. Narve Fulsås and Tore Rem (Cambridge: Cambridge University Press, 2021), 99-105.

“The Tyrant and the Martyr: Recent Scholarship on Sovereignty and Theatre.” *Journal of the History of Ideas* 82.2 (2021): 329-49.

“Teaching Lolita in the Department of Drama.” In *Teaching Nabokov’s Lolita in the #MeToo Era*, ed. Elena Rakhimova-Sommers (Lanham, M.D.: Lexington Books, 2021), 73-86.

“Queen Sacrifice: The Feminine Figure of Power and Nabokov’s Strategy of Loss.” In *Nabokov’s Women: The Silent Sisterhood of Textual Nomads*, ed. Elena Rakhimova-Sommers (Lanham, M.D.: Lexington Books, 2017), 19-36.

“In the Dark: Sex, Lies, and Fake News in Sam Gold’s *Othello*.” *TDR: The Drama Review* 61.4 (2017): 128-33.

Book and Performance Reviews

Review of Evert Sprinchorn’s *Ibsen’s Kingdom*. *Modern Drama* 64.4 (2021): 518-20.

Review of Celine Song’s *The Seagull on The Sims 4*. *Theatre Journal* 73. 2 (2021): 227-29.

Review of *Chekhov’s Letters: Biography, Context, Poetics*. *Russian Review* 78.4 (2019): 656-58.

Review of Ayad Akhtar’s *Junk*. *Theatre Journal* 70.4 (2018): 557-60.

Review of Mike Nichols’ Broadway revival of Harold Pinter’s *Betrayal*. *Theatre Journal* 66.3 October 2014): 461-62.

Public-Facing Publications

“9 ½ Weeks Turns 40.” *Senses of Cinema* 116 (2026).

“A Portrait of Love and Family: A Review of *Letters to Véra* by Vladimir Nabokov.” *Atticus Review*, June 13, 2016.

“Disappearing Acts: Nabokov and the Theater of History.” *Los Angeles Review of Books*, March 13, 2013.

“Vladimir Nabokov, ‘Houdini of History’?” *Salon*, March 17, 2013.

Interview

“Alisa Zhulina on Early Modern Theater and Sovereignty.” *Broadly Speaking: A Companion Interview*. *Journal of the History of Ideas*. May, 2021.

Creative Research

Resident Playwright at Exquisite Corpse Company. Brooklyn, NY. 2017-2019.

Resident Playwright at New Perspectives Theatre Company. New York, NY. 2017-2022.

Full-length plays

Deepfake (full-length version)

Winner of Echo Theater Company's New Play Competition. 2025.
Staged Reading. Echo Theater Company. Los Angeles, CA. November 8, 2026.
Finalist. Lamoise New Works Festival. Moxie Theatre. San Diego, CA. 2025.
Finalist. Summer Playwrights Festival 17. The Road Theatre Company. 2026.
Semi-Finalist. Princess Grace Award. 2026.

Algorithm

An Audio Drama Podcast. Floor Five Theatre Company.
All major streaming platforms. 2021.
Finalist for the Blue Ink Playwriting Award. 2021.
Workshop production. Exquisite Corpse Company. Dixon Place. January 2017.

Killjoy

Production. Exquisite Corpse Company. The Parlour. New York. August 16-26, 2018.

Thea: A Sequel to Hedda Gabler.

Staged Reading. Athena Theatre Company. Dramatists Guild Foundation. New York, NY.
March 2018.

One-act plays

Deepfake (one-act version)

Winner of the One Act Slam. Break a Leg Productions. New York, NY. 2024.
Northport One-Act Play Festival. Northport, NY. September 28-29, 2024.
North Park Playwright Festival. San Diego, CA. October 26-27, 2024.
14th Annual Tri-State Theatre Festival. Spring Lake, NJ. March 7-9, 2025.
Collection of One Acts. Eden Prairie Players. September 12-14, 18-20, 2025.

Riptide.

Production. New Perspectives Theatre. Short Play Festival. New York. August. 2019.

Sublet.

Production. Festival de Teatro Alternativo. Bogota, Colombia. March 2019.
Production. Downtown Urban Arts Festival. New York. April 2018.
Production. New Perspectives Theatre. Short Play Festival. New York. August 2017.

Fellowships and Awards

Summer Provost's Global Initiative Faculty Fellowship. Paris, France. 2025.
Drama, Theatre and Performance Studies Working Group. NYU Center for the Humanities
Faculty Two-Year Grant. Co-founder. 2020-2022.
NYU Center for the Humanities Faculty Fellowship. 2019-2020.
Summer Provost's Global Initiative Faculty Fellowship. Florence, Italy. 2019.
Tisch Dean's Faculty Grant. 2017.
Modernist Studies Association Travel Grant. 2016.
Mrs. Giles Whiting Fellowship in the Humanities. 2014-2015.

Krupp Foundation Center of European Studies Dissertation Research Fellowship. 2013-2014.
École Normale Supérieure – Harvard Exchange Fellowship. 2012-2013.
Harvard University Certificate of Distinction in Teaching from the Bok Center. 2011.
V.M. Setchkarev Memorial Prize for a graduate essay on Russian Literature. 2010.
Thomas Temple Hoopes Prize for senior thesis. 2009.
Edward Chandler Cumming Prize for History and Literature senior thesis. 2009.
John Harvard Scholar. 2009.
Phi Beta Kappa. 2009.
Oliver-Dabney Prize in History and Literature. 2008.
Summer Research Grant from Minda de Gunzburg Center for European Studies. 2008.

Invited Talks (selected)

“*Theater of Capital.*” Book presentation. Lund University. Lund, Sweden. April 7, 2026.

“The Cost of Free Love in *Hedda Gabler.*” Södertörn University. Huddinge, Sweden. February 10, 2026.

“The Cost of Free Love in *Hedda Gabler.*” Sorbonne University. Paris, France. June 14, 2025.

“Love under Capitalism: The Case of Ibsen’s *Hedda Gabler.*” Stanford University. Stanford, CA. May 2, 2025.

“Chekhov’s Drama of Capital and Russia’s Rise of Financialization.” Harriman Institute. Columbia University. New York, NY. March 30, 2024.

“*Nadiya* and Ukrainian Contemporary Theatre.” Plenary Speaker. American Society for Theatre Research Conference (ASTR). Providence, RI. November 11, 2023.

“Chekhov and Casino Capitalism.” Yale Slavic Colloquium. Yale University. November 10, 2021.

“Anton Chekhov and the Spirit of Capitalism.” Chekhov in the World Symposium. NYU. Jordan Center for the Advanced Study of Russia. March 29, 2019.

“Ibsen and Money.” Center for Ibsen Studies. Oslo, Norway. May 4, 2018.

“The Spectacle of Speculation in Henrik Ibsen’s *Peer Gynt.*” Center for Ibsen Studies. Oslo, Norway. December 1, 2017.

“Chekhovian Finance: Success Theatre and Fake News in Modern Russia.” Jordan Center for the Advanced Study of Russia. May 6, 2017.

Conferences, Panels, Roundtables, and Symposiums Organized (selected)

“The Sociology of Dramaturgy of Documenting Post-Soviet Trajectories of East Europe.”
Roundtable. Association for Slavic, East European, and Eurasian Studies (ASEEES)
Convention. October 17, 2026. [Scheduled].

A Panel on Stanley Cavell’s Comedy of Remarriage. Sorbonne University. Paris, France.
June 17, 2025.

“Romani Performers and Social Mobility in Ostrovsky’s *Bespridannitsa*.” ASEEES Convention.
Philadelphia, PA. December 2, 2023.

“Re-Structuring: Policy and Performance Today.” An open symposium on the urgent
intersections of theatre, performance, and their supporting infrastructures. NYU Skirball.
May 6, 2022.

“Re-Opening?: Rethinking New York City’s Performance Infrastructures.” An open symposium
about the future of New York and the role of the performing arts. NYU Skirball.
October 1, 2021.

“Teaching Lolita in the Department of Drama.” ASEEES Convention. November 14, 2020.

“Rock the Boat: Specters of Marx at the Venice Biennale.” ASTR Conference. Arlington, VA.
November 9, 2019.

“Impotent Performance.” ASTR Working Session. Co-organizer. San Diego, CA.
November 14-17, 2018.

“Obscenity and Transcultural Performance.” Modernist Studies Association Conference.
Co-organizer. Columbus, Ohio. November 8, 2018.

“Off Script: Performance and Populism.” American Comparative Literature Association
Conference. Co-organizer. Los Angeles, CA. March 29-April, 2018.

“Finance Beyond Numbers: The Humanities after Neo-Liberalism.” Symposium co-organizer.
Jordan Center for the Advanced Study of Russia. May 6, 2017.

“What Can Theater Scholarship Learn from Theater? Methodology and a Collaborative Turn.”
Roundtable. Interdisciplinary Performance Studies. Yale University. April 19, 2016.

Teaching Experience

Assistant Professor. Department of Drama. NYU Tisch. 2018-2025

Comedy: History and Theory. Spring 2023, Spring 2024, Spring 2025

Contemporary European Drama, Spring 2021, Spring 2023, Fall 2024

Honors Seminar. Banned: Transgression and Censorship in the Theatre. Spring 2021

Honors Seminar: Love and Capitalism. Fall 2023, Spring 2024, Spring 2025

Honors Seminar: Theatre and Virtual Reality. Spring 2019

Independent Study. "New Ukrainian Drama and the post-Soviet transition." Spring 2021
Introduction to Theatre Studies. Spring 2019, Fall 2020, Fall 2021
Major Playwrights: Chekhov. Fall 2023, Fall 2024
Russian Theatre: Chekhov and Stanislavsky. Fall 2018, Spring 2020, Fall 2020, Fall 2021
Theatre of Capital, Spring 2020
Theatre and War. Fall 2018

Assistant Professor Faculty Fellow. Department of Drama. NYU Tisch. 2015-2018
Comedy of Manners: From Oscar Wilde to Sitcoms. January 2018
Honors Seminar: The Drama of Capital. Fall 2016
Honors Seminar: Feminism, Gender, and Sexuality in Performance. Spring 2017
Introduction to Theatre Studies. Fall 2015, Fall 2016, Fall 2017
Realism and Naturalism. Fall 2015, Spring 2016
Russian Theatre I: Chekhov and Stanislavsky. Spring 2017, Fall 2017
Russian Theatre II: From the Avant-Garde to Contemporary Performance. Spring 2018
Theatre of Capital. New Survey Course. Spring 2018
Theatre and War. New Course. Spring 2016, Spring 2017

NYU Gallatin MA Thesis Advised

Tatyana M. Carrillo. "The Adaptability and Longevity of Style: Montage in Anton Chekhov's Prose and Legacy." 2019-2020.

NYU Russian and Slavic Studies MA Thesis Co-Adviser

Maria Livadchenko. "The Configuration and Experience of Space in *Three Sisters*: Anti-Aesthetic of Statis." 2025.

Joshua Valdez. "Elusive Beauty: Toska and the 'Unlived' Lives of Chekhovian Realism as a Marker of Political and Cultural Divides between Russia and the West." 2023.

Undergraduate Honors Theses Advised

2024-2025. Luke Wisniewski. Honors Thesis on Chekhov. Title TBA.
2023-2024. Bianca Torrente. "Neurodiversity and the Arts: Why Implementing the Arts in Neurodivergent Settings Is Beneficial for All."
2022-2023. Chelsea du Toit. "The Anti-Capitalist Framework of Theatre of the Oppressed in South Africa."
2021-2022. Audrey Rogulski. "Soft Power on Stage: French-American Cultural Diplomacy and Representations in Contemporary Theater."
2021-2022. Jordan Flippo. "A Girl's Guide to Surviving a Horror Movie: The Representation of Femininity throughout Television and Film."
2020-2021. Diego Blanc Zoco. "Zooming In: Defining the Boundaries of Digital Live Performance."
2019-2020. Amanda Elise Lanza. "Forced into Hysterics: The 'Madwomen' of Arthur Miller's *The Crucible* and Tennessee Williams's *A Streetcar Named Desire*."
2019-2020. Kyndall Sillanpaa. "'You Get to Speak Poetry': How Western Acting Pedagogies Have Taught Actors to Chase the Rush of Personal Exploitation."
2019-2020. Essence John Johnson. "Metempsychosis: Examining the Transmigration of Black

Queerness as a Resilient Force of Possibility.”
2019-2020. Emma Reade Dorfman. “Apart, Together: Networked Spectatorship in a Virulent Age.”
2017-2018. Jared Free. “Echoes of Humanity: The Collapse of Non-Human Identity in *Neon Genesis Evangelion*.”
2017-2018. Maddie Cella. “Unknowable: The Nature of Truth in the Information Society.”
2017-2018. Eli LaCroix. “*Fantastick* Success: An Exploration of a Forty-Two-Year Run.”
2016-2017. Isabel Langen. “Violent Performance Art and the Elitist Revolution.”
2016-2017. Zennie Trieu. “Paragon of the People First, A Hero of His Household Second: The New Economic Existence of the Father Figure in Modern-Day Middle-Class America.”
2015-2016. Alexander Might. “Traditions of Whitewashing in Queer Art and Theatre.”

Academic Service

University

Graduate Program Committee. NYU. 2023-2025.

School

Academic Affairs Committee. NYU Tisch. Fall 2019-Spring 2022.

Department

Director of Theatre Studies. Department of Drama. 2022-2025. 2026-present.
Assistant Arts Professor Search Committee. NYU Tisch. 2019-2020.
Assistant Professor Search Committee. NYU Tisch. 2021-2022.
Assistant Professor Faculty Fellow Search Committee. NYU Tisch. 2022-2023.
Tisch Faculty Council. NYU Tisch. Alternate. 2019-2020.
Theatre Studies Committee. Department of Drama. NYU Tisch. 2017-2018; 2018-2019; 2020-2021; 2022-present.
Curriculum Committee. Department of Drama. NYU Tisch. 2016-2018. 2020-2021.
Faculty Meeting Secretary. Department of Drama. NYU Tisch. Fall 2017.

Service to the Profession

Book review editor. *Modern Drama*. June 2024-present.
Café Royal Cultural Foundation Judge (helped select grant winners in the category of the performing arts). 2021-2022.

Languages

Native: English, Russian

Near-native fluent: French

Advanced Reading Knowledge: German, Swedish, Latin.