

## **Dr Rob Baum**

Director of Centre for Drama and Theatre Studies  
Senior Lecturer, Centre for Drama and Theatre Studies  
Convenor, International Dance Therapy Institute of Australia

## **Contact Details**

### **Staff Profile**

BA Dance (UC Riverside), BA Theatre (U Alaska), AM Theatre and Dance (Brown), Ph.D Dramatic Arts (UC Santa Barbara)

### **Background**

Rob's eclectic writing explores critical absences in gender, race and identity politics and disability discourse, in dance, culture, literature and performance. Her major ongoing research project concerns somatization of trauma and post-traumatic stress disorder, and their innovative treatment; her current book project examines Jewish identity and the Holocaust.

### **Creative work**

Rob has received a number of artist grants and distinctions for performance, playwriting and poetry, including UC Regents Creative Research Grants, Brown University Council on the Arts, two Singapore National Artists Grants, and prizes in Irene Ryan Playwriting Competitions, Great Alaska Playrush, and Anchorage Daily News Creative Writing Contests. Her latest play, *Every Woman's War*, was stage read at the International Magdalena Women's Festival (The National Museum, Singapore, 2006), and her poetry has recently appeared in *The Aroostook Review*, *Box-Car*, *Nashim*, and *Women's Studies Quarterly*.

### **Community work**

Rob is the Director of Integrate Stretch, a performance collective for people with mixed abilities, including cognitive, physical and sensorial disabilities. In 2006 they presented the contemporary performance *Why Can't You See Me?* and a sound-movement collage in collaboration with *The Swiss Australian Collectables*. Rob also works with the frail elderly, dementia and trauma populations.

### **Publications**

#### **Books**

*Female Absence: Women, Theatre & Other Metaphors*. Brussels: PIE-Peter Lang, 2003.

#### **Book Chapters**

"Chasing Horses, Eating Arabs." *Islamic Masculinities*. London: Zed Books, 2006. 105-118.

"From Elks to Aliyah." *Cast Out: Queer Lives in Theater*. ed. Robin Bernstein. Ann Arbor, Michigan: University of Michigan Press, 2006. 195-204.

"Crossing the Lines of Gender and Color: Viewers Respond to *Fires in the Mirror*." *Race Gender Media: Considering Diversity Across Audiences, Content and Producers*. ed. Rebecca Ann Lind. Boston: Allyn & Bacon, 2003. 84-91.

"Eskesta in Israel." *Performing Democracy: International Perspectives of Urban Community-Based Performance*. eds. Susan C. Haedicke and Tobin Nellhaus. Ann Arbor: University of Michigan Press, 2001. 292-301.

"Salomé: Re/dressing Wilde on the Rim." *The Victorian Comic Spirit: New Perspectives*. ed. Jennifer A. Wagner-Lawlor. Hampshire, England: Ashgate, 2000. 205-218.

"Iphigenia Obscene: The (Dis)appearance from Aulis." *(Dis)Placing Classical Greek Theatre*. eds. Savas Patsalidis and Elizabeth Sakellaridou. Thessaloniki: University Studio Theatre, 1999. 385-403.

"Not Funny: Metaphor, Dream & Decapitation." *Enjoyment: From Laughter to Delight in Philosophy, Literature, The Fine Arts, and Aesthetics*. ed. Anna-Teresa Tymieniecka. *Analecta Husserliana, The Yearbook of Phenomenological Research*. Dordrecht, Netherlands: Kluwer Academic Publishers, 1998. 105-126.

"Mad Messiah: Censorship and Salvation in Bulgakov's *Flight*." *Themes in Drama Series*. Cambridge: University of Cambridge Press, 1992. 137-149.

**Refereed Journal Articles include:**

"Given Time—Helen Payne's Workshop on 'Authentic Movement.'" *Moving On: Dance-Movement Therapy Association of Australia Quarterly*. Vol. 6/1 (2007): 25-27.

"Looking backward, dancing forward: a student's encounter with the practice of dance movement therapy." *Arts in Psychotherapy*. Issue 34 (2007): 249-255.

"This World is White and Flat and Infinitely Slow: Reflections on the Arctic." *Reconstruction: Studies in Contemporary Culture*. Special Edition: Eco-Cultures: Culture Studies and the Environment. Vol. 7, No. 2 (March 2007): 13 pages.  
<http://reconstruction.eserver.org/072/baum.shtml>

"Circumspection: Signs of G-d on Jews' Bodies." *Journal of Theatre and Religion*. Vol. 5, No. 2 (Fall 2006): 73-90.  
[http://www.rjournal.org/vol\\_5/no\\_2\\_index.html](http://www.rjournal.org/vol_5/no_2_index.html)

"Navigating the Narrative Space of Women: Gender and Sick Humour." *Gender Forum Special Issue on Space: Gender Roomours I/14* (2006): 1-12.  
[http://www.genderforum.unikoeln.de/spacel/article\\_baum.html](http://www.genderforum.unikoeln.de/spacel/article_baum.html)

"Oedipus' Body & The Riddle of the Sphinx." *Journal of Dramatic Theory and Criticism* (Fall 2006): 47-59.

"Deconstruction of Jewish Identity in the Third Reich: *Nazisprache und Geopolitik*. *National Identities*. No 2. (June 2006). 95-112.

"From *Herland* to *Outland*: The Changing Anatomies of Gender Dystopia." *Imagining the Future: Utopia and Dystopia*. *Arena Journal New Series*. No. 25/26 (2006). 265-277.

"Case Study: *The Color Purple* on the Whiteboard." *Academic Exchange Quarterly*. Vol. 9/1 (Spring 2005): 217-221.

"Women Engraved: A Short Exploration of the Play *Every Woman's War*." *Theatron: World Theatre Today* (Spring 2005): 54-64.

"Death to the Female Cyborg in *Long Kiss Goodnight*." *Transcultural Studies: A Series in Interdisciplinary Research*. Vol. 1 (2005): 155-168.

"After the Ball is Over: Bringing *Cinderella* Home." *Cultural Analysis*. Vol. 1, 2000. 71-86, and *responsa*.  
[http://socrates.berkeley.edu/~caforum/volumel/voll\\_article5.html](http://socrates.berkeley.edu/~caforum/volumel/voll_article5.html)

"Forgetting Women: The Half Li(f)e of Fascist Memory." *Utah Foreign Language Review*. Vol. X/1 (March 2000): 27-43.

- "Painting the Missing Bride of Galilee." *Ariel: A Review of International English Literature*. Special Issue: Queer Postcolonialism. Vol. 30/2 (April 1999): 177-201.
- "Utter Holiness: Sarah's Laughter and Judaic Performativity." *Journal of Theatre and Drama*. Vol. 4 (1999): 37-54.
- "Accessory to Murder: A Lesbian Masquerade." *Atlantis, Revue d'études sur les femmes*. Special Issue: "Sexualities and Feminisms." Vol. 23.1 (Fall 1998): 100-110.
- "Travesty, Peterhood, & the Flight of a Lost Girl." *New England Theatre Review*. Vol. 9 (1998): 71-97.
- "Transformative Geographies in West African Female Initiation Ceremonies." *Journal of Research Methodology and African Studies*. Vol. 1/1 (December 1996): 35-81.

### **Peer-Reviewed Book Reviews**

- "Charlotte Salomon: Life or Theatre?" (Michael Steinberg and Monica Bohm-Duchen, eds.) *Journal of Genocide Research* 9/1 (2007): 2136-240.
- "The Bombing of Auschwitz: Should the Allies Have Attempted It?" (Michael J. Neufeld and Michael Berenbaum, eds.) *Journal of Genocide Research* Vol. 8/3 (2006): 367-370.
- "Visual Culture and the Holocaust" (Barbie Zelizer, ed.). *Journal of Genocide Research* Vol. 8/3 (2006): 364-366.
- "The Holocaust in American Life." (Peter Novick). *Journal of Genocide Research* Vol. 5/1 (2003): 167-170.
- "Resisting the Holocaust" (ed. Ruby Rohrllich, ed.). *Journal of Genocide Research* Vol. 4/3 (2002): 468-471.
- "Hitler's Professors: The Part of Scholarship in Germany's Crimes Against the Jewish People" (Max Weinreich). *Journal of Genocide Research*. Vol. 4/3 (2002): 465-467.
- "The Meeting: An Auschwitz Survivor Confronts an SS Physician" (Bernhard Frankfurter, trans. Susan E. Cernyak-Spatz). *Journal of Genocide Research*. Vol. 3/3 (2001): 478-481.