

Curriculum Vitae
KELLEN HOXWORTH

Assistant Professor, Department of Theatre and Dance, University at Buffalo
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ACADEMIC EMPLOYMENT

University at Buffalo—State University of New York, 2022-present Buffalo, NY
Associate Professor, Department of Theatre and Dance (2026-present)
Director of Graduate Studies, Department of Theatre and Dance (2025-present)
Assistant Professor, Department of Theatre and Dance (2022-2026)
Affiliate Faculty, Department of Africana and American Studies (2023-present)
Affiliate Faculty, Department of Global Gender and Sexuality Studies (2024-present)
Affiliate Faculty, Department of History (2024-present)

Florida State University, 2019-2022 Tallahassee, FL
Assistant Professor, School of Theatre

Dartmouth College, 2017-2019 Hanover, NH
Andrew W. Mellon Postdoctoral Fellow, Department of Theater

Stanford University, 2017 Stanford, CA
Instructor, Department of Theater & Performance Studies

EDUCATION

Stanford University Stanford, CA
Ph.D., Theater & Performance Studies, 2017
Graduate Certificate, African Studies, 2017

University of Pittsburgh Pittsburgh, PA
M.A., Theatre Arts, 2012

Washington University in St. Louis St. Louis, MO
B.A., English Literature, Drama (minor), 2008

PUBLICATIONS

Monographs

2024 [*Transoceanic Blackface: Empire, Race, Performance*](#). Northwestern University Press.
“Performance Works” series, edited by Patrick Anderson and Nicholas Ridout.
• *Honorable Mention, 2025 John W. Frick Book Award, American Theatre and Drama Society*

Reviewed by Marlon Ariyasinghe in [Theatre Research International 50, no. 1 \(2025\): 94-95](#)

Reviewed by Danielle Bainbridge in [Theatre Survey 66, no. 1 \(2025\): 123-125](#)

Reviewed by Joanna Dee Das in [Dance Chronicle 48, no. 1 \(2025\): 158-162](#)

Reviewed by Sandra Graham in [Choice 62, no. 6 \(2025\)](#)

Reviewed by Megan Lewis in [Theatre Journal 77, no. 1 \(2025\): 141-142](#)

Reviewed by Sarah Meer in [American Literary History 37, no. 4 \(2025\): 1139-1142](#)
 Reviewed by Camille Owens in [TDR 70, no. 1 \(2026\): 188-193](#)
 Reviewed by Brian Roberts in the [Journal of American History 112, no. 3 \(2025\): 554-555](#)
 Reviewed by Marlis Schweitzer in [Nineteenth Century Theatre & Film 52, no. 1 \(2025\): 116-119](#)

Special Journal Issues Edited

2026 “Blackface Geographies,” [TDR 70, no. 1: 60-187](#). Co-edited with Douglas A. Jones.

Peer-Reviewed Journal Articles

- Under review “On the Origins of ‘Genealogies of Performance’: Genesis, Genealogy, and Unwanted Inheritances of the Racial Past,” *Theatre Survey* 69, no. 1 (2028), special issue on “Genealogies & Performance”
- 2026 “An Expansive ‘Us’: W.E.B. Du Bois’s ‘Pan-Negro’ Theatrical Vision,” [Journal of American Drama and Theatre, 38, no. 2](#); special issue on “100 Years of Du Bois: ‘Principles of a Real Negro Theatre’ and ‘Criteria of Negro Art’.”
- 2026 “Blackface Geographies,” [TDR 70, no. 1: 60-72](#); special section on “Blackface Geographies.” Co-authored with Douglas A. Jones.
- 2026 “On the Margins of Black Minstrel History: The Georgia Minstrels and Charles B. Hicks from Macon to Melbourne,” [TDR 70, no. 1: 73-94](#); special section on “Blackface Geographies.” Co-authored with Arminda Thomas.
- 2025 “Alice Childress’s Troubling Method: Theatrical Realism and the Cold War Politics of Rehearsing Racial Authenticity,” [Theatre Journal, vol. 77, no. 2: 213-38](#).
- *Honorable Mention, 2026 Association for Theatre in Higher Education Outstanding Article Award*
- 2021 “Performative Correctness; or, the Subject of Performance and Politics,” [Journal of Dramatic Theory and Criticism, vol. 36, no. 1: 107-12](#); special section on “#Performative X.”
- 2020 “The Jim Crow Global South,” [Theatre Journal, vol. 72, no. 4: 443-67](#); special issue on “Africa and the Global South.”
- 2020 “Football Fantasies: Neoliberal Habitus, Racial Governmentality, and National Spectacle,” [American Quarterly, vol. 72, no. 1: 155-79](#).
- 2019 “Minstrel Scandals; or, The Restorative White Properties of Blackface,” [TDR, vol. 63, no. 3: 8-19](#).
- 2017 “Strains of the Enlightenment: Making Belief in American Secularism and African Difference in *The Book of Mormon*,” [Modern Drama, vol. 60, no. 3: 364-86](#); special issue on “Affect.”
- 2017 “The Many Racial Effigies of Sara Baartman,” [Theatre Survey, vol. 58, no. 3: 275-99](#).
- *2018 American Society for Theatre Research Errol Hill Award*

Book Contributions

- 2026 “Intertheatrical Things,” in [Theatre Things: Material Theories and Histories](#), edited by Eero Laine and Andrew Friedman (University of Michigan Press), pp. 93-101. Solicited.
- 2023 “Fin-de-siècle Black Minstrelsy, Itinerancy, and the Anglophone Imperial Circuit,” in [The Palgrave Macmillan Handbook on Theatre and Migration](#), edited by Yana Meerzon and S.E. Wilmer (Palgrave Macmillan), pp. 675-686. Solicited.

- 2023 “Micere Githae Mũgo,” in [*The Routledge Anthology of Women’s Theatre Theory and Dramatic Criticism*](#), edited by Catherine Burroughs and J. Ellen Gainor (Routledge), pp. 445-452. Solicited.
- 2024 George Freedley Memorial Award Special Jury Prize
- 2023 “Mojisola Adebayo,” in [*The Routledge Anthology of Women’s Theatre Theory and Dramatic Criticism*](#), edited by Catherine Burroughs and J. Ellen Gainor (Routledge), pp. 493-499. Solicited.
- 2024 George Freedley Memorial Award Special Jury Prize
- 2023 “The Invented Choreographies of the Tomahawk Chop,” in [*Dance in US Popular Culture*](#), edited by Jen Atkins (Routledge), pp. 23-26. Solicited.
- 2022 “Racial Impressions, Capital Characters: Dave Carson Brownfaces the Empire,” in [*Mimetic Desires: Impersonation and Guising across South Asia*](#), edited by Harshita Mruthinti Kamath and Pamela Lothspeich (University of Hawai’i Press), pp. 42-64. Solicited. Peer reviewed.

Short Essays

- 2025 “Authorship, Authority, Authenticity, Archive: The Case of Alice Childress’s Trouble in Mind,” [*Theatre Journal Online* 77, no. 2.](#)

Book and Performance Reviews

- 2026 Review of Rhae Lynn Barnes, *Darkology: Blackface and the American Way of Entertainment*. *Theatre Journal* 78, no. 3: 437-38.
- 2026 Review of Danielle Roper, *Hemispheric Blackface: Impersonation and Nationalist Fictions in the Americas*. *New West Indian Guide* 100, no. 3-4: 64-65. Solicited.
- 2025 Review of Chinua Thelwell, *Exporting Jim Crow: Blackface Minstrelsy in South Africa and Beyond*, [*Theatre Research International* 50, no. 1: 99-100.](#) Solicited.
- 2025 Review of Simon Gikandi and R.N. Sandberg (eds.), *Global Theatre Anthologies: Ancient, Indigenous and Modern Plays from Africa and the Diaspora*, [*African Studies Review*, vol. 68, no. 1: 1-2.](#) Solicited.
- 2023 Review of *Death and the King’s Horseman* by Wole Soyinka, directed by Tawiah M’Carthy, Stratford Festival, [*Theatre Journal*, vol. 75, no. 2: 228-30.](#)
- 2021 Review of Laura L. Mielke, *Provocative Eloquence: Theater, Violence, and Antislavery Speech in the Antebellum United States*, [*TDR*, vol. 65, no. 1: 195-96.](#) Solicited.
- 2018 Review of Christian DuComb, *Haunted City: Three Centuries of Racial Impersonation in Philadelphia*, [*Modern Drama*, vol. 61, no. 4: 591-94.](#) Solicited.
- 2018 Review of Faedra Chatard Carpenter, *Coloring Whiteness: Acts of Critique in Black Performance*, [*Contemporary Theatre Review*, vol. 28, no. 1: 137-38.](#) Solicited.
- 2015 Review of Stephen Johnson (ed.), *Burnt Cork: Traditions and Legacies of Blackface Minstrelsy*, [*Theatre Survey*, vol. 56, no. 2: 236-38.](#)
- 2014 Review of “Disastronautics: How to Do Things with Worlds” by Jon McKenzie and Ralo Mayer, [*Performance Research*, vol. 19, no. 3: 112-13.](#)

WORKS IN PROGRESS

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|---------------|---|
| Book | <i>Performing African on the African American Stage</i> |
| Book | <i>Revisionary Blackness: Radical Theory, Textual Mediation, and the Political Possibilities of Black Drama</i> |
| Special Issue | “Genealogies & Performance,” <i>Theatre Survey</i> 69, no. 1 (2028) |

- Interview “‘Blackface beyond the sign of the blackface mask’: Kellen Hoxworth on ‘love and theft,’ intertheatricality, and Bob Dylan’s ‘sonic historiography,’ in *A World Unknown: New Perspectives on Bob Dylan and the Blues*, edited by David Polanski and Rob Reginio (Intellect). Solicited.
- Review Chandra Owensby Hopkins, *Southern Stages: Space and Memory in US Performance*. *Theatre Journal*. Solicited.

INVITED LECTURES, SYMPOSIA, PODCASTS, & PLENARY PRESENTATIONS

- 2026 Interviewee. [“The C.O.W.S. w/ Dr. Kellen Hoxworth: Minstrel Shows & The Global Culture of White Supremacy.”](#) The Context of White Supremacy Podcast. February 1.
- 2026 Interviewee. [“Transoceanic Blackface: Empire, Race, Performance.”](#) New Books Network Podcast. January 20.
- 2024 Lecture presenter. “The Long Road to Research.” Stanford University Theater & Performance Studies. First Friday Series. October 4.
- 2024 Interviewee. [“On Transoceanic Blackface.”](#) The G19 Collective New Book Forum. November 2024.
- 2024 Episode presenter and co-host with Amy B. Huang. “The Time and Place of Performance.” C19 Podcast. September 23.
- 2024 Presenter. “Innovative Scholarship in TAPS.” Stanford University Department of Theatre & Performance Studies. First Friday Series. May 31.
- 2024 Lecture presenter. “Ngũgĩ wa Thiong’o and Mĩcere Gĩthae Mũgo: *The Trial of Dedan Kimathi*.” Global Stages 2, Professor J. Ellen Gainor. Cornell University Department of Performing and Media Arts. March 21.
- 2021 Symposium panelist with comedian and documentarian Hari Kondabolu. “Global Circulations of Brownface and Brown Voice.” Carolina Asia Center, Asian American Center, & Carolina Union, University of North Carolina at Chapel Hill. “From Dave Carson to Apu: Global Circulations of Brownface and Brown Voice” Symposium. November 15.
- 2021 Lecture presenter. “Dave Carson’s Brownface Empire.” Carolina Asia Center, University of North Carolina at Chapel Hill. “From Dave Carson to Apu: Global Circulations of Brownface and Brown Voice” Symposium. November 15.
- 2021 Symposium panelist. University of Connecticut Law School and the Center for Biotechnology and Global Health Policy at the University of California, Irvine School of Law. [“Reckoning and Reconciliation: Art, Architecture, and Culture in Contested Sites and Bodies” Symposium](#). February 19.
- 2016 Plenary Session: “Transoceanic Blackface; or, The Silver Belt Jig.” Transcriptive Objects and Things Panel. American Society for Theatre Research (ASTR) Conference. Minneapolis, MN. November 4.

CAMPUS AND DEPARTMENTAL TALKS

- 2025 “Overlapping Africas on the African American Stage.” Scholars@Hallwells. Humanities Institute. University at Buffalo — SUNY. January 31.
- 2020 “The Jim Crow Global South.” Florida State University. Africa Talks. February 28.

- 2017 “*Othello* Travestied; or, the Global Amalgamation Waltz.” Stanford University. Department of Theater & Performance Studies. First Friday Series. February 3.
- 2016 “The Silver Belt Jig.” Stanford University Department of Theater & Performance Studies. Graduate Student Research Panel. February 11.
- 2015 “The Freed Slave.” Stanford University Department of Theater & Performance Studies. First Friday Series. May 20.

FELLOWSHIPS, GRANTS, HONORS, AND AWARDS

External

- 2026 Honorable Mention, [ATHE Outstanding Article Award](#), Association for Theatre in Higher Education, “Alice Childress’s Troubling Method: Theatrical Realism and the Cold War Politics of Rehearsing Racial Authenticity”
- 2025 Honorable Mention, [John W. Frick Award](#), American Theatre and Drama Society, *Transoceanic Blackface: Empire, Race, Performance*
- 2018 [Errol Hill Award](#), American Society for Theatre Research, “The Many Racial Effigies of Sara Baartman” – in recognition of outstanding scholarship in African American theater, drama, and/or performance studies
- 2018 [Harry Ransom Center Research Fellowship in the Humanities](#), supported by the Alfred A. and Blanche W. Knopf Fellowship, The University of Texas at Austin (\$2,000)
- 2017 [Mellon Postdoctoral Fellowship](#), The Leslie Center for the Humanities, Dartmouth College
- 2017 [Post-Doctoral Fellowship](#), Center for Humanities Inquiry, Amherst College (declined)
- 2016 [Thomas Marshall Graduate Student Award](#), American Society for Theatre Research
- 2016 [Mellon School for Theater and Performance Research](#), “Theaters Sacred and Profane,” Summer Seminar, Invited Participant
- 2011 Theater History Focus Group Emerging Scholars Award, Association for Theatre in Higher Education

Internal

- 2025 [HI Faculty Fellowship](#), Humanities Institute, University at Buffalo—State University of New York (\$9,000)
- 2024 Pre-Tenure Sabbatical, Department of Theatre and Dance, University at Buffalo—State University of New York
- 2022 Graduate Student Teaching Award nomination, Office of the Provost, Florida State University
- 2021 [Arts & Humanities Program Enhancement Grant](#), Office of Research Development, Florida State University (\$6,500) – in support of “Global Blackface” symposium
- 2020 [First Year Assistant Professor Grant](#), Office of Research Development, Florida State University (\$20,000)
- 2020 Inclusive Teaching and Mentoring Award nomination, Office of the Provost, Florida State University
- 2019 [Small Grants Program Project Completion Grant](#), Office of Research Development, Florida State University (\$2,177)
- 2017 [Andrew W. Mellon Postdoctoral Fellowship](#), Leslie Center for the Humanities, Dartmouth College

- 2017 [Post-Doctoral Fellowship, Center for Humanistic Inquiry](#), Amherst College (declined)
- 2016 [Digital Humanities Research Fellowship](#), Center for Spatial and Textual Analysis, Stanford University
- 2015 [Pigott Scholars Program Fellowship](#), Stanford University (\$3,000)
- 2015 [Graduate Research Opportunity Award in Modern British History & Culture](#), Stanford University (\$3,000)
- 2015 [Center for South Asia Research Fellowship](#), Stanford University (\$3,000)
- 2014 [Center for African Studies Graduate Student Research Fellowship](#), Stanford University (\$3,000)
- 2013 [Center for African Studies African Language Fellowship](#), Stanford University (\$3,000)

EDITORIAL WORK

Editorial

- 2026 Co-editor of special section of *TDR* 70, no. 1, “Blackface Geographies.” Seven essays.
- 2023-present Book Review Editor, *Theatre History Studies*
Volume 47 (in process). Fifteen reviews.
Volume 46 (in process). Fifteen reviews.
Volume 45 (2027). Fifteen reviews.
Volume 44 (2026). Sixteen reviews.
- 2023 Associate Book Review Editor, *Theatre History Studies*
Volume 43 (2024). Eleven reviews.

Peer Review—Books

- 2026 Book proposal referee, Routledge
- 2026 Book manuscript referee, University of Illinois Press
- 2024 Book manuscript referee, Michigan State University Press
- 2021 Book proposal referee, Routledge

Peer Review—Grants

- 2026 External grant reviewer, Social Sciences and Humanities Research Council of Canada

Peer Review—Articles

- 2026 *European Journal of Cultural Studies*
- 2025 *South Atlantic Review*
- 2025 *Theatre Journal*
- 2025 *Journal of Dramatic Theory & Criticism*
- 2025 *Theatre Survey*
- 2025 *Journal of the Society of American Music*
- 2025 *Journal of American Drama and Theatre*
- 2024 *Research in African Literatures*
- 2023 *Research in African Literatures*
- 2023 *Popular Music*
- 2022 *Theatre Journal*
- 2022 *American Quarterly*
- 2022 *Journal of Dramatic Theory & Criticism*

- 2020 *Theatre Journal*
- 2020 *Open Cultural Studies*, special issue on “B(l)ack Futures — Flat Time in Black Performance”
- 2020 *Journal of Sport & Social Issues*

CONFERENCE ACTIVITY

Conferences and Symposia Organized

- 2022 Co-organizer with Douglas A. Jones, Jr. “Global Blackface” Symposium. Duke University. November 11-12.
- 2022 Co-organizer with Douglas A. Jones, Jr., and Host. “Global Blackface & Global Minstrelsy” Symposium. Florida State University School of Theatre. February 26.

Panels Organized and/or Chaired

- 2026 Chair and co-convenor: “Minor Performances of the Long Nineteenth Century.” C19 Conference. Cincinnati, OH. March 13.
- 2020 Chair: “Genre Regeneration: Shifting Characteristics of Dramatic Modalities.” Theatre History Symposium. Mid-America Theatre Conference (MATC). Chicago, IL. March 7.
- 2018 Chair: “Political Theater and the Spectacle of Power.” Annual Meeting of the African Studies Association. Atlanta, GA. November 30.
- 2018 Convener: “White/Women/Performance: Fractured Intersections in Trumpian Times.” Association for Theatre in Higher Education (ATHE) Conference. Boston, MA. August 5.
- 2015 Co-convenor with Laura Edmondson and Jisha Menon: “Performance Studies in/from the Global South” Working Group. ASTR Conference. Portland, OR. November 7.
- 2014 Co-convenor with Catherine M. Cole, Megan Lewis, and Jisha Menon: “Performance Studies in/from the Global South” Working Group. ASTR Conference. Baltimore, MD. November 22.
- 2013 Convener: “Sports Play/Sports Performance.” ATHE Conference. Orlando, FL. August 4.

Research Papers Presented

- 2026 “The African Princess on the African American Stage.” C19 Conference. Cincinnati, OH. March 13.
- 2026 “Family Dissemblances: Performance Genealogies and Racial (Be)Longing.” Family Resemblances. Modern Language Association (MLA) Conference. Toronto, ON. January 11.
- 2025 “Performance Genealogies, Diaspora, and the Transmission of Race.” Generating Scholarly Genealogies. ASTR Conference. Denver, CO. November 7-8.
- 2025 “Blackface Geographies.” Whose Real? / Who’s Real. Association for Theatre in Higher Education. Online. July 31.
- 2024 “Antitheatricalisms of African Performance.” Anxieties of Influence: Transhistorical Ecologies of Antitheatricality. ASTR Conference. Seattle, WA. November 16.
- 2024 “Sedgwick and Her Sisters.” New Works in Performance Studies: Envisioning the Future of the Field through Three Recent Performance Studies Monographs. ATHE Conference. Atlanta, GA. August 3.

- 2023 “Alice Childress’s Troubling Method: Theatrical Realism and the Cold War Politics of Performing Racial Authenticity.” Hope for Tomorrow: Black Women and the Pathways to Futurity Working Group. ASTR Conference. Providence, RI. November 12.
- 2021 “Fin-de-siècle Black Minstrelsy and the Anglophone Imperial Circuit.” Performance Studies in/from the Global South Working Group. ASTR Conference. San Diego, CA. October 28.
- 2020 “*Othello* Travestied.” Articles-in-Progress Session. MATC. Chicago, IL. March 8.
- 2020 “The Jim Crow Global South.” Theatre History Symposium. MATC. Chicago, IL. March 6.
- 2019 “The Jim Crow Global South: Minstrelsy’s Repertoires as Colonial Discourse.” Performance Studies in/from the Global South Working Group. ASTR Conference. Arlington, VA. November 7.
- 2018 “Vital Energies and the Transoceanic Trace of Race: *Kaatje Kekkelbek*; or ‘Jim Crow’ Among the Hottentots.” Political Theater and the Spectacle of Power. Annual Meeting of the African Studies Association. Atlanta, GA. November 30.
- 2018 “Scriptive Blackface and Eighteenth-Century Minstrelsy.” Arousing the Bodies of Pre-1850 Performance Working Group. ASTR Forum at La Jolla. San Diego, CA. November 15.
- 2018 “Racial Impressions, Capital Characters: Dave Carson Brownfaces the Empire.” Impersonation in South Asia Symposium. Annual Conference on South Asia. Madison, WI. October 11.
- 2018 “The ‘Girls’ of the Period: White Womanhood and Racial Innocence on the Transoceanic Stage.” White/Women/Performance: Fractured Intersections in Trumpian Times. ATHE Conference. Boston, MA. August 5.
- 2017 “Surveying/Surveilling the Databodies of Theater History: Visualizing Nineteenth-Century Performance Networks.” Digital Defense for Artists, Scholars, & Activists Working Group. ASTR Conference. Atlanta, GA. November 17.
- 2017 “The Many Genealogies of Sarah Baartman.” Performing Time. MLA Conference. Philadelphia, PA. January 5.
- 2016 “Sly Bureaucracy: Power and Archival Practice in the Global South.” Paper Works/Paper Fails: On Performance and Bureaucracy. ATHE Conference. Chicago, IL. August 12.
- 2016 “‘The Inimitable Dave’: Performing Colonial Mimicry, Mimesis, and Inimitability Under the Raj.” Collage Panel. Association for Asian Performance (AAP) Conference. Chicago, IL. August 10.
- 2015 “The Many Racial Effigies of Sarah Baartman.” Performance Studies in/from the Global South Working Group. ASTR Conference. Portland, OR. November 7.
- 2015 “The Other Other Question: Stereotype, Discrimination, and the Performance of Post-Apartheid South Africa.” African and Caribbean Theatre & Performance Working Group. International Federation for Theatre Research (IFTR) Conference. Hyderabad, India. July 6.
- 2014 “Transoceanic Blackface, 1848.” Performance Studies in/from the Global South Working Group. ASTR Conference. Baltimore, MD. November 22.
- 2013 “Re-Thinking Sports Fandom: Neoliberal Governmentality, Biopolitics, and Fantasy Sports.” Sports Play/Sports Performance. ATHE Conference. Orlando, FL. August 4.

- 2013 “‘The Countee Cullen Cruller’: Siting (Post-)Racial Consumption in Tracy Letts’ *Superior Donuts*.” Play(s), Production, and Performance. Performance Studies international (PSi) Conference. Stanford, CA. June 27.
- 2013 “Signature Performances, Performative Signatures: The ‘Strange’ Case of Leo Núñez and Juan Carlos Oviedo.” Performance Studies and Contemporary Sports. Canadian Association for Theatre Research (CATR) Conference. Victoria, BC. June 1-4.
- 2012 “(Un-)Binding African American Female Performance: The Plays of Regina Taylor.” Refiguring American Mythologies. ATHE Conference. Washington, DC. August 4.
- 2012 “Tour(ist)ing Post-Apartheid South African Theatre: Representation, Decipherability, and the Works of Brett Bailey, Yaël Farber, and Mpumelelo Paul Grootboom in International Production.” Intercultural Translation. PSi Conference. Leeds, UK. July 1.
- 2011 “Re-Colonising the Mind? Playing on ‘Universal’ Classics in Post-Apartheid South Africa.” Economies of African Performance Working Group. ASTR Conference. Montreal, QC. November 18.
- 2011 “Settling Differences: Locating and Challenging the Foundational Structures of the Standard Bank National Arts Festival in Grahamstown, 1996-2010.” Emerging Voices in Theatre History: Theatre History Group Debut Panel. ATHE Conference. Chicago, IL. August 12.

SERVICE TO PROFESSION

American Council of Learned Societies

- 2026-2027 Reviewer, Mellon/ACLS Dissertation Innovation Fellowship
- 2025-2026 Reviewer, Mellon/ACLS Dissertation Innovation Fellowship
- 2024-2025 Reviewer, Mellon/ACLS Dissertation Innovation Fellowship

American Society for Theatre Research

- 2024-2025 Chair, Helen Krich Chinoy Dissertation Fellowship Committee
- 2020-present Secretary, Performance Studies in/from the Global South Working Group
- 2022-2024 Helen Krich Chinoy Dissertation Fellowship Committee Member
- 2020-2021 Chair, Errol Hill Award Committee
- 2021 ASTR Field Conversation Panelist, “Qualifying Comprehensivity: Repetition and PhD Candidacy,” San Diego, CA
- 2018-2020 Errol Hill Award Committee Member
- 2017-2018 Mentoring Committee Member
- 2015-2016 Graduate Student Caucus President ex officio
- 2014-2015 Graduate Student Caucus President / Representative to the Executive Committee
- 2013-2014 Graduate Student Caucus Vice President / Representative to the Annual Conference Committee
- 2011-2013 Graduate Student Caucus Chair of the Conference Assistance Committee

Other Field Service

- 2021 Consultant, *Theatre Histories: An Introduction, fourth edition*

INSTITUTIONAL SERVICE

University at Buffalo – SUNY

2025-present Member, PhD Excellence Oversight Committee, College of Arts and Sciences
 2025-present Member, Faculty Senate Academic Freedom & Responsibility Committee
 2024-2026 Faculty Senator
 2022-2023 Department of Theatre and Dance Representative, Arts Collaboratory Council

Florida State University

2020-2022 Senator, United Faculty of Florida – FSU Chapter
 2021-2022 William Johnston Building Gallery Committee Member, College of Fine Arts

DEPARMENTAL SERVICE

University at Buffalo – SUNY Department of Theatre and Dance

2025-present Director of Graduate Studies
 2025-present Executive Advisory Committee
 2025-present Curricular Development Committee
 2022-present Graduate Committee Member
 2022-present PhD Admissions Committee Member
 2022-present Theatre Committee Member
 2024-present Steig Olson Scholarship Committee Member
 2025-2026 Faculty Advisor, “Rethinking Resistance: Art, Performance, and Translocal Imagination” Working Group
 2026-present,
 2022-2024 Season Selection Committee Member
 2023 Search Committee Member, Clinical Assistant Professor of Music Theatre
 2022-2023 Theatre Curriculum Committee
 2022-2023 Equity, Diversity, and Inclusion Speaker Series Co-organizer

Florida State University School of Theatre

2020-2022 Faculty Council Member
 2020-2022 Faculty Advisor, Alpha Psi Omega Honors Society
 2019-2022 MA/PhD Program Committee Member
 2019-2022 Theatre Studies Area Committee Member
 2019-2022 BA Committee Member
 2020-2021 Graduate Curriculum Redesign Committee Chair
 2022 Search Committee Member, Postdoctoral Fellowship
 2021 Search Committee Member, Postdoctoral Fellowship
 2021 Search Committee Member, Acting Faculty
 2020 Search Committee Member, Postdoctoral Fellowship

Dartmouth College Department of Theater

2018-2019 Selection Committee Member, Frost/Dodd Student Play Contest & Festival

Stanford University Department of Theater & Performance Studies

2015-2016 Departmental Graduate Student Representative
 2015 Search Committee Member, Assistant Professor of Design/Tech
 2014 Search Committee Member, Assistant Professor of Theatre and Performance Studies
 2013-2017 Founder and Coordinator, “Live on Screen” Event Series

TEACHING EXPERIENCE

Department of Theatre and Dance, University at Buffalo:

Theatre & Adaptation	Spring 2027
Black Theatre—Past and Present (Grad/Undergrad Seminar)	Fall 2025; Spring 2023
Performance Scholarship	Spring 2026
Performance Studies: Theories and Methods (Core Graduate Seminar)	Fall 2025; Fall 2023
Performing America: Race, Gender, Class (Undergraduate)	Spring 2023; Fall 2022
Writing About Performance (Undergraduate)	Fall 2023; Fall 2022

School of Theatre, Florida State University:

African and Caribbean Theatre & Performance (Grad/Undergrad Seminar)	Spring 2021
Performance Theory (Core Graduate Seminar)	Spring 2020; Spring 2022
Research & Bibliography (Core Graduate Seminar)	Fall 2020; Fall 2021
World Theatre History II (Core Undergraduate Course)	Spring 2020; Spring 2021; Spring 2022
World Theatre History I (Core Undergraduate Course)	Fall 2019; Fall 2020; Fall 2021

Department of Theater, Dartmouth College:

Postcolonial African Drama	Winter 2018
Race, Gender, and Performance	Winter 2019
Theater & Society III: 19 th , 20 th , and 21 st Century Performance	Spring 2018
Theater & Society I: Classical and Medieval Performance	Fall 2018

Department of Theatre & Performance Studies, Stanford University:

Performing Feeling (co-taught with Rebecca Chaleff)	Spring 2017
Law and Drama (teaching assistant for Branislav Jakovljevic)	Fall 2015
The Ethics of Anonymity (teaching assistant for Harry J. Elam, Jr.)	Winter 2016
Transnational Sexualities (teaching assistant for Jisha Menon)	Spring 2016
Undergraduate Performance Project: <i>The Tempest</i> (teaching assistant for Amy Freed)	Winter 2017
Undergraduate Performance Project: <i>Oh, What a Lovely War!</i> (teaching assistant for Leslie Hill and Helen Paris)	Winter 2016
Writing & Oral Communication (tutor in the Hume Center for Writing and Speaking)	Spring 2014-Spring 2017

Department of Theatre Arts, University of Pittsburgh

Introduction to Theatre Arts (teaching assistant for Claire Syler)	Fall 2011, Spring 2012
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ADVISING & MENTORSHIP

Postdoctoral Scholars Mentored:

2021-2022	Yizhou Huang, Theatre Studies, Florida State University
	• <i>Currently tenure-track faculty at Barnard College</i>
2020-2021	Amy B. Huang, Theatre Studies, Florida State University
	• <i>Currently tenure-track faculty at Bates College</i>

Ph.D. Dissertations Chaired:

- In Process Rajendra Ramoon Maharaj, Title TBD, PhD in Theatre and Performance Studies, University at Buffalo – State University of New York
- 2022 Mike Franz, “‘The Best There Ever Was, The Best There Ever Will Be’: Michael Jordan, Kobe Bryant, LeBron James, and Performances of Surrogation in NBA Basketball,” PhD in Theatre and Performance Research, Florida State University
- *Currently on faculty at the University of Mississippi*

Ph.D. Dissertation Committees:

- In Process Rezvan Shabennejadian, Title TBD, PhD in Theatre and Performance Studies, University at Buffalo – State University of New York
- In Process Troy Coleman, Title TBD, PhD in Theatre and Performance Studies, University at Buffalo – State University of New York

Master’s Thesis Committees:

- 2027 Kambrea Lagrosa, Title TBD, MA in Theatre and Performance Studies, University at Buffalo – State University of New York
- 2027 Joshua Wilde, Title TBD, MA in Theatre and Performance Studies, University at Buffalo – State University of New York
- 2022 Lauren Abel, “Circus Subjects: Genderful Bodies in Aerial Motion,” MA in Theatre and Performance Research, Florida State University
- 2021 Elaine Smith, “Theatre and Anxiety: From Society to the Stage,” MA in Theatre Studies, Florida State University
- 2020 Mackenzie Bounds, “Repossessing Spectatorship in Immersive Theatre and Virtual Reality,” MA in Theatre Studies, Florida State University

Undergraduate Honors Thesis Committees:

- 2021 Callista Payne, “‘White Women, Popular Culture, and the Legacy of *Uncle Tom’s Cabin*,’” BA in History, Florida State University
- 2020 Beth Slade, “Theatre Congregation: Breaking Down the Bicameral Relationship between Actor and Audience,” BA in Theatre, Florida State University
- 2019 Bridget Nievinski, “Understanding Symbolic Reparation and Reconciliation through Theatrical Representations of the 1994 Genocide in Rwanda,” BA in Modern Languages & Linguistics - French, Florida State University

Graduate Comprehensive Examination Committees:

- 2026 Rezvan Shabennejadian, PhD in Theatre and Performance Studies, University at Buffalo – State University of New York
- 2025 Troy Coleman, PhD in Theatre and Performance Studies, University at Buffalo – State University of New York
- 2025 Kuhle Mbawu, PhD in Theatre and Performance Studies, TBD, University at Buffalo – SUNY (chair)
- 2021 Hannah Fazio, PhD in Theatre and Performance Research, “Solo Performance Art in the Americas, 1960-2020,” Florida State University
- 2021 Teresa Simone, PhD in Theatre and Performance Research, “Theories of Nationalism,” Florida State University
- 2020 Mike Franz, PhD in Theatre and Performance Research, “Sports and Performance,” Florida State University

Directed Independent Studies:

- 2021 Rebecca Curran, PhD in Theatre and Performance Research, "Postcolonial Theory," Florida State University
- 2021 Hannah Fazio, PhD in Theatre and Performance Research, "Solo Performance Art in the Americas, 1960-2020," Florida State University
- 2020 Teresa Simone, PhD in Theatre and Performance Research, "Theories of Nationalism," Florida State University
- 2020 Mike Franz, PhD in Theatre and Performance Research, "Sports and Performance," Florida State University

SELECTED PERFORMANCE & PRODUCTION EXPERIENCE

- 2023 Dramaturg, *The Road to Mecca* by Athol Fugard, Z Space, San Francisco, CA, directed by Timothy Near, June 4 – June 30.
- 2018 Dramaturg, *A Doll's House, Part 2* by Lucas Hnath, Repertory Theatre of St. Louis, St. Louis, MO, directed by Timothy Near, October 10 – November 4.
- 2018 Dramaturg, *A Lesson from Aloys* by Athol Fugard, Z Space, San Francisco, CA, directed by Timothy Near, June 7 – June 29.
- 2016 Dramaturg, "Master Harold" ... and the Boys by Athol Fugard, Aurora Theater, Berkeley, CA, directed by Timothy Near, June 17 – July 31.
- 2015 Performer ("Nurse"), *fox mirror forest*, devised and directed by Rebecca Chaleff and Rebecca Ormiston, Stanford University, November 12-14.
- 2015 Performer ("Roger"), *The Balcony* by Jean Genet, The Collected Works at the San Francisco Mint, directed by Michael Hunter & Jamie Lyons, February 5-21.
- 2014 Dramaturg, *Breakfast with Mugabe* by Fraser Grace, Aurora Theater, Berkeley, CA, directed by Jon Tracy, November 7 – December 20.
- 2014 Director, *A Kingdom, a Country or a Wasteland, in the Snow* by Lola Arias, Stanford University, November 5-8.
- 2014 Director, *Mud* by María Irene Fornés, Stanford University, February 12-14.
- 2011 Director, *bedtime stories* by Charles Mee, University of Pittsburgh, October 26-30.
- 2010 Directing Intern, *Dollhouse* by Rebecca Gilman, Guthrie Theater, Minneapolis, MN, directed by Wendy C. Goldberg, May 22 – July 11.
- 2010 Directing Intern, *Who's Afraid of Virginia Woolf?* by Edward Albee, Jungle Theater, Minneapolis, MN, directed by Bain Boehlke, April 27 – May 30.
- 2010 Assistant Director, *Sister Kenny's Children* by Doris Baizley, History Theatre, St. Paul, MN, directed by Ron Peluso, January 1 – February 14.

PROFESSIONAL INTERESTS

Affect Theory; African Theatre and Performance; African American and Black Diasporic Performance; Caribbean Theatre and Performance; Cultural Studies; Gender and Sexuality Studies; Performance Historiography; Performance Studies; Postcolonial Studies

TEACHING INTERESTS

African Theatre & Performance; Black American Theatre & Performance; Black British Theatre & Performance; Black Performance Theory; Caribbean Theatre & Performance; Performance Theory; Performance in/from the Global South; Race, Gender, and Performance; Sports and/as Performance; World Theatre History

PROFESSIONAL ASSOCIATIONS

American Society for Theatre Research (ASTR)
American Theatre and Drama Society (ATDS)
Association for Theatre in Higher Education (ATHE)
C19: The Society of Nineteenth-Century Americanists
Mid-America Theatre Conference (MATC)

LANGUAGES

Intermediate reading, writing, and speaking proficiency in French
Intermediate reading proficiency in Spanish