

Curriculum Vitae
KELLEN HOXWORTH

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

- University at Buffalo**, 2022-present Buffalo, NY
Assistant Professor, Department of Theatre and Dance
- 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 & Performance Studies, 2012
- Washington University in St. Louis** St. Louis, MO
B.A., English Literature, Drama (minor), 2008

PUBLICATIONS

Monograph

Under Review *Transoceanic Blackface: Empire, Race, Performance*. Northwestern University Press.
“Performance Works” series, edited by Patrick Anderson and Nicholas
Ridout.

Refereed Journal Articles and Book Chapters

- Forthcoming “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 (solicited; University
of Hawai‘i Press; November 2022).
- Forthcoming “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 (solicited; Palgrave Macmillan; expected
2022).

- 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

Brief Essays, Encyclopedia Entries, Case Studies, Editorials, and Reviews

- Accepted “Mícerē Gíthae Mũgo,” in *The Routledge Anthology of Women’s Theatre Theory and Dramatic Criticism*, edited by Catherine Burroughs and J. Ellen Gainor (solicited; Routledge: expected 2023).
- Accepted “Mojisola Adebayo,” in *The Routledge Anthology of Women’s Theatre Theory and Dramatic Criticism*, edited by Catherine Burroughs and J. Ellen Gainor (solicited; Routledge: expected 2023).
- Accepted “The Invented Choreographies of the Tomahawk Chop,” in *Dance in US Popular Culture*, edited by Jen Atkins (solicited; Routledge; expected 2023).
- 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*, [*Theater 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](#).

FELLOWSHIPS, GRANTS, HONORS, AND AWARDS

External

- 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
- 2017 [Post-Doctoral Fellowship, Center for Humanistic 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

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

INVITED LECTURES, SEMINARS, SYMPOSIA, AND PRESENTATIONS

- 2021 Lecture presenter. “Global Black Minstrelsy and the Anglophone Imperial Circuit.” New York University. Tisch School of the Arts. December 13.
- 2021 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 Seminar 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.
- 2019 Lecture presenter. “Racial Impressions, Capital Characters.” Florida State University. School of Theater. February 25.
- 2017 Lecture presenter. “Transoceanic Blackface, Imperial Whiteness.” Dartmouth College. Leslie Center for the Humanities. February 7.
- 2016 Lecture presenter. “The Many Racial Effigies of Sara Baartman.” Florida State University. School of Theatre. December 6.

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” Symposium. Florida State University School of Theatre. February 26.

Panels Organized and/or Chaired

- 2020 Panel Chair, “Genre Regeneration: Shifting Characteristics of Dramatic Modalities.” Theatre History Symposium. Mid-America Theatre Conference (MATC). Chicago, IL. March 7.
- 2018 Panel Chair, “Political Theater and the Spectacle of Power.” Annual Meeting of the African Studies Association. Atlanta, GA. November 30.
- 2018 Panel Convener, “White/Women/Performance: Fractured Intersections in Trumpian Times.” Association for Theatre in Higher Education (ATHE) Conference. Boston, MA. August 5.
- 2015 Co-convener with Laura Edmondson and Jisha Menon, “Performance Studies in/from the Global South” Working Group. American Society for Theatre Research (ASTR) Conference. Portland, OR. November 7.
- 2014 Co-convener 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 Panel Convener, “Sports Play/Sports Performance.” ATHE Conference. Orlando, FL. August 4.

Papers Presented

- 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. Washington, D.C. 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. Modern Language Association (MLA) Conference. Philadelphia, PA. January 5.
- 2016 Plenary Session: “Transoceanic Blackface; or, The Silver Belt Jig.” Transcriptive Objects and Things. ASTR Conference. Minneapolis, MN. November 4.
- 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, Yael 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.

CAMPUS AND DEPARTMENTAL TALKS

- 2020 “The Jim Crow Global South.” Florida State University. Africa Interest Network. 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.

TEACHING EXPERIENCE

University at Buffalo:

- Performing America: Race, Gender, Class, and American Identities Onstage Fall 2022
 Writing About Performance Fall 2022

Florida State University:

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

Dartmouth College:

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

Stanford University:

- Performing Feeling (co-taught with Rebecca Chaleff) Spring 2017

Guest Lectures:

Florida State University:

- 2020 “The Freed Slave.” FSU Honors Program Colloquium, Professor Annette Schwabe, October 8.

Dartmouth College:

- 2018 “Race Goes Pop: Blackface Minstrelsy and the Globalization of Popular Performance.” Music and the Racial Imagination, Dr. Francesca Inglese, April 16.
 2018 “*M. Butterfly*: Staging Others, Theatres of Difference.” Humanities 2, Professor Andrea Tarnowski, February 5.

ADVISING & MENTORSHIP

Postdoctoral Scholars Mentored:

- 2021-2022 Yizhou Huang, Theatre Studies, Florida State University

Ph.D. Dissertations Chaired:

- Pending:* 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,” Theatre Studies, Florida State University

Master's Thesis Committees:

- 2022 Lauren Abel, "Circus Subjects: Genderful Bodies in Aerial Motion," Theatre Studies, Florida State University
- 2021 Elaine Smith, "Theatre and Anxiety: From Society to the Stage," Theatre Studies, Florida State University
- 2020 Mackenzie Bounds, "Repossessing Spectatorship in Immersive Theatre and Virtual Reality," Theatre Studies, Florida State University

Undergraduate Honors Thesis Committees:

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

Graduate Comprehensive Examination Committees:

- Pending:* Rebecca Curran, PhD School of Theatre, "Postcolonial Theory"
- 2021 Hannah Fazio, PhD School of Theatre, "Solo Performance Art in the Americas, 1960-2020"
- 2021 Teresa Simone, PhD School of Theatre, "The Nation and Its Bodies: Theories of Nationalism"
- 2020 Mike Franz, PhD School of Theatre, "Sports and Performance"

Directed Independent Studies:

- 2021 Rebecca Curran, PhD School of Theatre, "Postcolonial Theory"
- 2021 Hannah Fazio, PhD School of Theatre, "Solo Performance Art in the Americas, 1960-2020"
- 2020 Teresa Simone, PhD School of Theatre, "The Nation and Its Bodies: Theories of Nationalism"

SERVICE TO PROFESSION

- 2020-2021 Chair, Errol Hill Award Committee, American Society for Theatre Research
- 2020-pres Secretary, Performance Studies in/from the Global South Working Group, ASTR
- 2021 ASTR Field Conversation Panelist, "Qualifying Comprehensivity: Repetition and PhD Candidacy," ASTR Annual Conference, San Diego, CA
- 2021 Book proposal referee, Routledge
- 2020 Article manuscript referee, *Theatre Journal*
- 2020 Article manuscript referee, *Open Cultural Studies*, special issue on "B(l)ack Futures – Flat Time in Black Performance"
- 2020 Article manuscript referee, *Journal of Sport & Social Issues*
- 2018-2020 Errol Hill Award Committee Member, American Society for Theatre Research
- 2017-2018 ASTR Mentoring Committee Member, American Society for Theatre Research

- 2015-2016 ASTR Graduate Student Caucus President ex officio, American Society for Theatre Research
- 2014-2015 ASTR Graduate Student Caucus President / Representative to the Executive Committee, American Society for Theatre Research
- 2013-2104 ASTR Graduate Student Caucus Vice President / Representative to the ASTR Annual Conference Committee, American Society for Theatre Research
- 2011-2013 ASTR Graduate Student Caucus Chair of the Conference Assistance Committee, American Society for Theatre Research

UNIVERSITY & DEPARMENT SERVICE

Florida State University

- 2022 Search Committee, Postdoctoral Fellowship, School of Theatre
- 2021-2022 William Johnston Building Gallery Committee Member, College of Fine Arts
- 2021 Search Committee, Postdoctoral Fellowship, School of Theatre
- 2021 Search Committee, Acting Faculty, School of Theatre
- 2020 Search Committee, Postdoctoral Fellowship, School of Theatre
- 2020-2022 Faculty Council Member, School of Theatre
Faculty Advisor, Alpha Psi Omega Honors Society, School of Theatre
Senator, United Faculty of Florida – FSU Chapter
- 2019-2022 MA/PhD Program Committee Member, School of Theatre
Theatre Studies Area Committee Member, School of Theatre
BA Committee Member, School of Theatre

Dartmouth College

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

SELECTED PERFORMANCE & PRODUCTION EXPERIENCE

- 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 Director, *A Kingdom, a Country or a Wasteland, in the Snow* by Lola Arias, Stanford University, November 5-8.
- 2014 Dramaturg, *Breakfast with Mugabe* by Fraser Grace, Aurora Theater, Berkeley, CA, directed by Jon Tracy, November 7 – December 20.
- 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 British Theatre & Performance; Black 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

African Studies Association (ASA)
American Society for Theatre Research (ASTR)
Association for Theatre in Higher Education (ATHE)
Mid-America Theatre Conference (MATC)

LANGUAGES

Reading, writing, and speaking proficiency in French
Reading proficiency in Spanish