

*Curriculum Vitae*  
**KELLEN HOXWORTH**

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

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**University at Buffalo—State University of New York**, 2022-present                      Buffalo, NY  
Assistant Professor, Department of Theatre and Dance  
Affiliate Faculty, Department of Africana and American Studies  
Affiliate Faculty, Department of Global Gender and Sexuality Studies

**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**

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**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**

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**Monographs**

2024 [\*Transoceanic Blackface: Empire, Race, Performance\*](#). Northwestern University Press.  
“Performance Works” series, edited by Patrick Anderson and Nicholas  
Ridout. Expected May 15<sup>th</sup>.

**Editing**

In Process                      Co-editor with Douglas A. Jones Jr., Special issue of [\*TDR\*](#), “[Blackface Geographies](#).” Expected Fall/Winter 2025.

**Refereed Journal Articles**

In Process                      “Alice Childress’s Troubling Method: Theatrical Realism and the Cold War  
Politics of Rehearsing Racial Authenticity”

- 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 Chapters

- In Process “Intertheatrical Things,” in *Theatre Things: Material Theories and Histories*, edited by Eero Laine and Andrew Friedman (solicited; University of Michigan Press).
- 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).
- 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).

### Brief Essays, Biographical Introductions, Case Studies, and Reviews

- 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](#).
- 2023 “Mícere Gíthae Múgo,” 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).
- 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).
- 2023 “The Invented Choreographies of the Tomahawk Chop,” in [\*Dance in US Popular Culture\*](#), edited by Jen Atkins (Routledge), pp. 23-26 (solicited).
- 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.”
- 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](#).

## FELLOWSHIPS, GRANTS, HONORS, AND AWARDS

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### 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 (\$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
- 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)
- 2013 [Center for African Studies African Language Fellowship](#), Stanford University (\$3,000)

## INVITED LECTURES, SYMPOSIA, & PLENARY PRESENTATIONS

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- 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.

## CONFERENCE ACTIVITY

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### 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

- 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. 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

- 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. Modern Language Association (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, 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

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- 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.

## TEACHING EXPERIENCE

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### University at Buffalo:

Performing America	Fall 2022; Spring 2023
Writing About Performance	Fall 2022; Fall 2023
Performance Studies: Theories & Methods (Graduate Seminar)	Fall 2023
Black Theatre—Past and Present (Grad/Undergrad Seminar)	Spring 2023

### 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: 19 <sup>th</sup> , 20 <sup>th</sup> , and 21 <sup>st</sup> Century Performance	Spring 2018
Race, Gender, and Performance	Winter 2019

### Stanford University:

Performing Feeling (co-taught with Rebecca Chaleff)	Spring 2017
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## ADVISING & MENTORSHIP

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### Postdoctoral Scholars Mentored:

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

**Ph.D. Dissertations Chaired:**

- 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

**Master’s Thesis Committees:**

- 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:**

- 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

**SERVICE TO PROFESSION**

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- 2023-present Book Review Editor, *Theatre History Studies*
- 2023-present Helen Krich Chinoy Dissertation Fellowship Committee Member, American Society for Theatre Research
- 2023 Associate Book Review Editor, *Theatre History Studies*
- 2023 Article manuscript referee, *Research in African Literatures*
- 2023 Article manuscript referee, *Popular Music*
- 2022 Article manuscript referee, *Theatre Journal*

- 2022 Article manuscript referee, *American Quarterly*  
 2022 Article manuscript referee, *Journal of Dramatic Theory & Criticism*  
 2020-2021 Chair, Errol Hill Award Committee, American Society for Theatre Research  
 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*  
 2020-present Secretary, Performance Studies in/from the Global South Working Group, ASTR  
 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  
 2013-2014 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 & DEPARTMENT SERVICE**

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### **University at Buffalo – SUNY**

- 2022-present Theatre Curriculum Committee, Department of Theatre and Dance  
 2022-present Season Selection Committee Member, Department of Theatre and Dance  
 2022-present Graduate Committee Member, Department of Theatre and Dance  
 2022-present Theatre Committee Member, Department of Theatre and Dance  
 2023 Search Committee Member, Clinical Assistant Professor of Music Theatre, Department of Theatre and Dance  
 2022-2023 Equity, Diversity, and Inclusion Speaker Series Co-organizer, Department of Theatre and Dance  
 2022-2023 Department of Theatre and Dance Representative, Arts Collaboratory Council

### **Florida State University**

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



- 2022 Search Committee Member, Postdoctoral Fellowship, School of Theatre
- 2021 Search Committee Member, Postdoctoral Fellowship, School of Theatre
- 2021 Search Committee Member, Acting Faculty, School of Theatre
- 2020 Search Committee Member, Postdoctoral Fellowship, School of Theatre

**Dartmouth College**

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

**SELECTED PERFORMANCE & PRODUCTION EXPERIENCE**

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- 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 Aloes* 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:**

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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**

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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**

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American Society for Theatre Research (ASTR)  
Association for Theatre in Higher Education (ATHE)  
Mid-America Theatre Conference (MATC)  
Theatre & Performance Research Association (TaPRA)

## **LANGUAGES**

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

## REFERENCES

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### **Professor Catherine M. Cole**

Professor of Dance and English  
University of Washington  
050 Communications Building  
Box 353765  
Seattle, WA 98195-3765  
Email: colecat@uw.edu

### **Professor Laura Edmondson**

Professor of Theater  
Affiliate Faculty: African and African American Studies  
Affiliate Faculty: Women's, Gender and Sexuality Studies  
Dartmouth College  
6204 Hopkins Center  
Hanover, NH 03755  
Email: laura.edmondson@dartmouth.edu

### **Professor Douglas A. Jones, Jr.**

Associate Professor of African & African American Studies, English, and Theater Studies  
Duke University  
303 Allen Building  
Campus Box 90015  
Durham, NC 27710  
Email: douglas.a.jones@duke.edu

## ADDITIONAL REFERENCES

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### **Professor Jennifer DeVere Brody**

Professor of Theater and Performance Studies  
Affiliate Faculty: American Studies  
Affiliate Faculty: Feminist, Gender, and Sexuality Studies  
Affiliate Faculty: Modern Thought & Literature  
Stanford University  
450 Serra Mall  
Building 360, Room 361  
Stanford, CA 94305-2032  
Email: jbrody1@stanford.edu

### **Professor Jisha Menon**

Fisher Family Director of Stanford Global Studies  
Professor of Theater and Performance Studies  
Affiliate Faculty: Feminist, Gender, and Sexuality Studies  
Affiliate Faculty: Modern Thought and Literature  
Stanford University  
375 Santa Teresa Street  
Stanford, CA 94305-4004  
Email: jmenon@stanford.edu