

Curriculum Vitae

Stephanie Leigh Batiste

Associate Professor of Black Studies and English
University of California at Santa Barbara
Santa Barbara, CA 93106
sbatiste@english.ucsb.edu

EDUCATION

Ph.D., American Studies, The George Washington University, January 2003

M. Phil., American Studies, George Washington University, January 1999

A.B., *Cum Laude*, Sociology, concentration in African American Studies, Theater, Princeton University, 1994

PUBLICATIONS & PERFORMANCES

MONOGRAPHS

Darkening Mirrors: Discourses of Imperialism in Depression Era African American Performance.

Duke University Press, December 2011.

<http://www.dukeupress.edu/Catalog/ViewProduct.php?productid=14917>

Darkening Mirrors argues that within African American culture during the Depression Era, African American theater became a key site for the negotiation of national, transnational, and racial identities. Exploring African American engagements with modernism, gender identity, exoticism, primitivism, orientalism, expansion, and discourses of ethnography and anthropology, *Darkening Mirrors* participates in a shift in African American theatrical and post-colonial studies from descriptive catalogues and a focus on oppression to the cultural analysis of black cultural production and contemplation of African American agency, resistance, and complicity with power. *Darkening Mirrors* focuses on performative ontologies to assert a black gaze in the first instance and reimagine black subjectivity and ways of being as both bound up in forces of oppression and also fundamentally self-focused and self-defining.

Winner, Modern Language Association William Sanders Scarborough Prize 2012 for Outstanding Study of African American Literature or Culture published in 2011.

Honorable Mention, Book Prize, Association for Theater in Higher Education, 2012.

Reviewed in *American Literature*, *American Literary History*, *Theater Journal*, *Journal of American History*, *Journal of American Culture*, *The Journal of African American History*, *New Theater Quarterly*, *Modern Drama*, *Hemispheric Institute E-Misferica*, *Theater Research International*, *Interventions*, *New West Indian Guide*, *East County Magazine*

Fallings Resurrections and the SpacesBetween: Affect and Black Performance in Millennial Los Angeles – Monograph in preparation.

CREATIVE WORK

“Small things” poem, *Foundry*, University of California Humanities Research Institute, April 2020

“Covid19¹⁹” poem, *Foundry*, University of California Humanities Research Institute, April 2020

“Muddled” poem, *Foundry*, University of California Humanities Research Institute, April 2020

“Cut” poem, *Foundry*, University of California Humanities Research Institute, April 2020

Young Love Found and Lost: six poems in a circle

Towne Street Theater, Stella Adler Theater, Los Angeles, CA, April 2019.

Young Love Found and Lost: six poems in a circle

Towne Street Theater, Stella Adler Theater, Los Angeles, CA, October, 2018

Blue Gold & Butterflies, a play

Creation Residency, Bootleg Theater, Los Angeles, CA, June 4-23, 2018.

“Fray,” poem, UCSB Current, April 2018

http://www.news.ucsb.edu/2018/018886/spontaneous-overflow#stephanie_bastiste

“Losing One,” poem, UCSB Current, April 2018

http://www.news.ucsb.edu/2018/018886/spontaneous-overflow#stephanie_bastiste

Close/Bye, a play. *BLST Review: a journal of undergraduate research*. Eds. Shana Redmond and Jeffrey Stewart, Department of Black Studies, University of California, Santa Barbara, Issue 3, Fall 2015. <http://blst-review.squarespace.com/>

“*Stacks of Obits*,” Literary Dramaturgy by Stephanie Batiste, with Brian Granger, in Clyde Woods, Ingrid Banks, Gaye Johnson, et al. *Black California Dreamin': The Crises of California's African-American Communities*, Center of Black Studies Research, UCSB, 2013. <http://escholarship.org/uc/item/63g6128j>.

Stacks of Obits: a performance piece, *Women and Performance: a journal of feminist theory* 29, (2005): 105-125.

ARTICLES & ESSAYS

Guest Editor, *The Black Scholar* 50th Anniversary Volume, no 1., *Going Imperial*, *The Black Scholar* 50.1 Taylor & Francis, Feb 2020

"*Intellect Art Culture: Legacies of The New Negro*," Introduction: a Forum on Jeffrey Stewart's Biography of Alain Locke, Taylor & Francis, Feb 2020

Interview with Jeffrey Conrad Stewart Author of *The New Negro: The Life of Alain Locke*, *The Black Scholar* 50.1, Taylor & Francis, Feb 2020

Guest Editor, *Black Performance II: Knowing and Being*, Journal Special Issue, *The Black Scholar* 49:4, Taylor & Francis, Dec 2019

Introduction, *Black Performance II: Knowing and Being*, Journal Special Issue, *The Black Scholar* 49:4, Taylor & Francis, Dec 2019

Guest Editor, *The Black Scholar*, Special Issue on Black Performance: Subject and Method, 49:3 Fall 2019.

“My’s Silent Scream: Memory, Traumatic Time, and the Embodiment of the Black Surreal in Rickerby Hinds’s *Dreamscape*,” *The New Centennial Review*, Fall 2018.

“Dream. Work... :: Fantasy, Desire, and the Creation of a Just World (or Killmonger’s Step-Children),” Southern California Library Newsletter <http://www.socallib.org/reading-wakanda/dream-work> in <http://www.socallib.org/reading-wakanda/articles/>, November 2018.

“Interview with John Jennings, Featuring Alternate and Draft Panels from *Kindred: The Graphic Novel Adaptation*,” with Stephanie Batiste, Mary Anne Boelskey, and Shireen K. Lewis, *The Black Scholar*, 48:4, Winter 2018

“Intimate Visualities: Intimacy as Social Critique and Radical Possibility in Kyle Abraham and Carrie Schneider’s *Dance Response Project’s I am Sold and Blood on the Leaves*,” *International Journal of Screen Dance*, Volume 9, June 2018. <http://screendancejournal.org/article/view/6400#.XBPwhSd7nUI>

“Performance,” Essay, *Keywords in African American Studies*, Erica Edwards, Roderick Ferguson, Jeffrey Okbar, eds., New York University Press, 2018, 136-141.

Guest Editor, *Black Theater and Performance as History, Culture, and Identity*, *The Black Scholar*, Archival Issue Online, May 2017.

“Teaching While Black,” Essay, *thefeministwire*, online journal, February 6, 2017. <https://thefeministwire.com/2017/02/teaching-while-black/>

“Close/Bye: Staging [State] Intimacy & Betrayal in Student Performance of Literature” Book Chapter. Olivia N. Perlow, Durene I. Wheeler, Sharon L. Bethea, Barbara M. Scott, eds. *Black Women’s Liberatory Pedagogies: Resistance, Transformation, and Healing Within and Beyond the Academy*, Palgrave MacMillan, 2017, 181-194.

“Omi Osun Joni L. Jones, *Theatrical Jazz: Performance, Ase, and the Power of the Present Moment*.” Review. Columbus: The Ohio State University Press, 2015” Book Review. *American Studies*, Volume 55, Number 1, 2016, pp. 171-172.

“Farah Jasmine Griffin, *Harlem Nocturne: Women Artists and Progressive Politics During World War II*, New York: Basic Civitas Books, 2013, 264 pp.; \$26.99 hb.” Book Review. *The Black Scholar*. Fall 2016, Vol. 46, No. 3, 64-66.

“*Suzan-Lori Parks in Person: Interviews and Commentaries*. Eds. Suzan-Lori Parks, Philip C. Kolin, and Harvey Young. Abingdon, Oxon; New York: Routledge, 2014.” Book Review. *Theater Survey*, 2015.

Consultant, with Grisha Coleman and collaborators, *Echo: System* Performance website and brochure, 2013. <http://daraghbyrne.me/echosystem/>
<http://daraghbyrne.me/echosystem/>
<http://echo-system.net/?actionstation-2/overview/>

“Soyica Diggs Colbert, *The African American Theatrical Body: Reception, Performance, and the Stage*.” Book Review, *Modern Drama*, October 2013.

“Erin D. Chapman, *Prove it on Me: New Negroes, Sex, and Popular Culture*,” Book Review, *The Black Scholar*, Winter 2013, Volume 43:4, 152-154.

“Swimming with the Kingfish: Grief, Loss, and Transformation in Rodney King,” Critical Essay, *Los Angeles Review of Books*, September 2013.

“AQUANOVA: Collapsing time in the lives of Bridgforth’s **delta dandi**,” in *Solo/Black/Woman: performing global traditions and local interventions*, E. Patrick Johnson and Ramon Rivera Servera, eds., Northwestern University Press, November 2013.

“Affect-ive Moves: Violence, space, and the body in RIZE’s krump dancing,” in *The Oxford Handbook of Dance and the Popular Screen*, Melissa Blanco-Borelli, ed., Oxford University Press, December 2013.

“Dunham Possessed: Ethnographic Bodies, Movement, and Transnational Constructions of Blackness,” *The Journal of Haitian Studies*. Vol. 13, No. 2, Fall 2007, 8-22.

“Hip Hop and This One-Woman Show,” in *Homegirls, Make Some Noise!: Hip Hop Feminisms Anthology*, Gwendolyn D. Pough, Elaine Richardson, Rachel Raimist, and Aisha Durham, eds., New York, Parker Publishing, March 2007.

“We Are the Way Things Are!,” in *Diversity Revisited/ A Reflection. A Summary of Diversity Revisited/ A Conversation on Diversity in the Arts Convening*, The African American Cultural Center of Greater Pittsburgh and the Association of Performing Arts Presenters. August 2005. www.africanaculture.org

Entry: James Weldon Johnson’s *Black Manhattan*, *Encyclopedia of the Harlem Renaissance*, Taylor and Francis/Routledge, March 2004, 131-133; 485-487.

Entry: Claude McKay’s *Negro Metropolis*, *Encyclopedia of the Harlem Renaissance*, Taylor and Francis/Routledge, March 2004, 485-487.

Role of “Shrinking,” *Yo Mama* by Heather Scarlett Arnet, 2003, Three Rivers Arts Festival, Pittsburgh, PA 2003. Review: <http://www.post-gazette.com/ae/20030615yomama0615aep4.asp>

“Epaulettes and Leaf Skirts, Warriors and Subversives: Black National Subjectivity in *Macbeth* and *Haiti*,” *Text and Performance Quarterly*, Volume 23, Number 2, April 2003, 154-185.

"Forging Partnerships, Creating Contexts: African American History at the U.S. National Park Service," with Michele Gates Moresi and Marguerite Carnell Rodney. *Cultural Resource Management*. Vol. 20, No. 2, 1997, 44-45.

PERFORMANCES

Role of Jae, *Bruising for Besos*, feature-length Independent Film, *ADERISA* Productions, Ventura, CA. July 2014.

Role of Addie, “April 4, 1968 [The Day We Forgot How to Dream]” by James Still, Launchpad, UCSB Department of Theater and Dance, UCSB, August 2015.

Monologue, *Adventures of a Black Girl In Search of God* by Djanet Sears, *Pop-Up Performances* curated by Domnica Radulescu, Association for Theater in Higher Education, Montreal, Canada, August, 2015.

Director, *CLOSE/BYE*, staged reading, UCSB MultiCultural Center, June 2015.

Role of Treniesha, “Eden Falls” by Brian Granger. Launchpad. UCSB Interdisciplinary Humanities Center, May 2015.

Stacks of Obits. performance. University of Duisburg Essen, Germany, July 10, 2014.

PI, Producer, Co-Director, Performer, *Stacks of Obits: a performance piece*, Multi-Cultural Center, UCSB, Santa Barbara, CA, April 2010.

Review: Alison Reed (2011): *Mapping Memory in Stacks of Obits: a performance piece*, *Women & Performance: a journal of feminist theory*, 21:2, 283-285.

<http://dx.doi.org/10.1080/0740770X.2011.607604>

“*Inheritance*,” Performed at University of Texas at Austin with Lisa B. Thompson and Uri McMillan, Austin Texas, April 14, 2013.

Director, *Caressing Cane, an adaptation of Jean Toomer’s Cane*, UCSB MultiCultural Center, Winter 2013.

Director, *CANE, an adaptation of Jean Toomer’s Cane*, UCSB MultiCultural Center, Winter 2011.

Role of “Iris,” *Relativity* by Cassandra Medley, Sloan Award Winning Drama, Kuntu Repertory Theater, Pittsburgh, PA, 2007.

People’s Choice Award for Best Actress,

Onyx Award for Best Supporting Actress, African American Council for the Arts Onyx Awards, June 2007.

Reviews: <http://www.pittsburghcitypaper.ws/gyrobase/Content?oid=oid%3A24864>

<http://www.post-gazette.com/stories/ae/theater-dance/stage-review-shades-of-gray-illuminate-blackwhite-issues-in-relativity-479532/?print=1>

“Cultural Formations of Dance in *Rize*,” with Marlon Bailey, Black Performance Theory, Northwestern University, Chicago, May 2007.

“*Stacks of Obits: Affective Responses to Street Murder*,” CAUSE Opening Event, Carnegie Mellon University, September 2006.

Stacks of Obits, Calhoun College and The Department of African American Studies, Yale University, April 2006.

Stacks of Obits, Committee on Black Performing Arts, Stanford University, May 2005.

Stacks of Obits, Women and Theater Program of ATHE National Meeting, Toronto, July 2004.

Review: <http://www.womenandtheatre.com>, newsletter, 2004, p.5.

“*Stacks of Obits: Affective Responses to Street Murder—Empathy and Violence*” (Culture in [Cities] in Culture), Ege University, Izmir, Turkey, May 2004.

Role of “Narrator,” *Lysistrata*, Lysistrata Project, The Quiet Storm, Pittsburgh PA, March 2003.

Stacks of Obits, American Studies Association National Meeting, Hartford, October 2003.

Role of “Sadie,” *Morning Star* by Sylvia Regan, 1940, Staged Reading, Theater at the Little Café, Arlington, VA, 1999.

Assistant Director, *Why We Have A Body* by Claire Chafee, Directed by Stacy Wolf, GWU Theater Department, 1997.

AWARDS

Outstanding Faculty Mentor Award, Council of Graduate Students, Department of English, 2019.

Interdisciplinary Humanities Center Collaborative Research Grant, “Timely Intersections” Conference, 2018.

Participating Investigator, “Scripts for Postindustrial Urban Futures: American Models, Transatlantic Interventions,” the Volkswagen Foundation, University of Duisburg-Essen, Essen Germany, 2018.

Bootleg Theater Creation Residency, Artist Residency, Bootleg Theater, Los Angeles, CA, 2018.

Humanities’ Dean’s Public Humanities Program, “Embodying the Present Moment,” 2017.

Interdisciplinary Humanities Center Collaborative Research Grant, “Embodying the Present Moment,” 2017.

Radcliffe Seminar for Advanced Study, Performance of American Cultures, Harvard University, 2017.

UC Consortium for Black Studies in California MRPI, Co-PI, Site Lead. 2015-2018.

Faculty Research Grant, Center for Black Studies Research, Fall 2015.

Academic Senate Distinguished Teaching Award, Nominee 2015.

Errol Hill Prize, American Society for Theater Research 2014--Contributor, *Solo Black Woman, Solo/Black/Woman: performing global traditions and local interventions*, E. Patrick Johnson and Ramon Rivera Servera, eds., Northwestern University Press, November 2013.

UC President’s Faculty Fellowship in the Humanities, UCHRI, 2013-2014
<http://uchumanitiesforum.org/2013/05/02/new-faculty-fellows-for-2013-14/>

Honorable Mention, Outstanding Book Award, Association for Theater in Higher Education, 2013.

Williams Sanders Scarborough Book Prize for Outstanding Study of African American Literature or Culture published in 2011, Modern Language Association, 2012.

Regents Humanities Faculty Fellowship, UCSB, 2012.

Outstanding Faculty Award, Residence Hall Association/Office of Residential Life, UCSB, 2010.

Office of Equal Opportunity & Sexual Harassment/Title IX Compliance, *Stacks of Obits*, UCSB, 2010.

Interdisciplinary Humanities Center, *Stacks of Obits*, 2010.

Interdisciplinary Humanities Center, Black Performance Series, 2009.

Faculty Career Development Award, University of California at Santa Barbara, 2008.

Best Actress, Role of Iris, Peoples’ Choice Award, *Relativity* by Cassandra Medley, African American Council for the Arts (ACTAA) Pittsburgh, PA 2007.

Onyx Award for Best Supporting Actress, Role of Iris, ACTAA Onyx Awards, *Relativity* by Cassandra Medley, Pittsburgh, PA 2007.

Course Release, Center for Africanamerican Urban Society and Economics (CAUSE), Carnegie Mellon University, 2007.

Falk Research and Faculty Development Fellowship, Carnegie Mellon University, 2006.

Research Grant, Center for Africanamerican Urban Society and Economics (CAUSE), Carnegie Mellon University, 2006.

Research Institute for the Comparative Study of Race and Ethnicity (RICSRE) Faculty Fellowship, Stanford University, 2004-2005.

Berkman Fellowship for Faculty Development, Carnegie Mellon University, 2005.

Falk Research and Faculty Development Fellowship, Carnegie Mellon University, 2004.

Research Grant, Center for Africanamerican Urban Society and Economics (CAUSE), Carnegie Mellon University, 2004.

Research Grant, Center for Africanamerican Urban Society and Economics (CAUSE), Carnegie Mellon University, 2003.

Berkman Fellowship for Faculty Development, Carnegie Mellon University, 2003.

Nomination for Best Dissertation to the American Studies Association, The George Washington University, 2003.

Graduate Teaching Assistantship, Colombian School of Arts and Sciences, GWU, 2000-2001.

Letitia Woods Brown Memorial Research/Teaching Assistantship, The Smithsonian Institution and The George Washington University, 1998-2000.

Presidential Merit Fellowship, The George Washington University, 1995-1998.

Omohundro Fellowship in Early American History, Ethnicity in the Trans-Atlantic Diaspora, Gilder-Lehrman Institute, 1998.

PRESENTATIONS

INVITED PRESENTATIONS

Remembering Toni Morrison, A panel organized by Santa Barbara Poet Laureate Sojourner Kinkead Rolle, Santa Barbara Public Library, Santa Barbara, CA

“Off Pop: Black Urban Culture and the Possibility of Transformation,” U.S.-American Culture as Popular Culture,” The German Association of American Studies, Hamburg, Germany, June 2019

“Transitive Affect and the Performative Politics of Witness,” City Scripts Group, University of Duisburg-Essen, Essen, Germany, June 2019

“Cosmic Transfer in Embodiments of Communal Grief and Haunting in Southern California Krump,”
Department of American Studies, University of Duisburg-Essen, Essen Germany, June 2019

“Artist Interview with Alicia Graf Mack, Calvin Royal III, and Unity Phelan,” Race, Ballet, and American
Dance, 2019 International Colloquium for the Study of Dance and Performance Studies, UCSB April 2019

“Existential Protest: Minute Movement in Black Critiques of American Domestic/ities” Race, Ballet, and
American Dance, 2019 International Colloquium for the Study of Dance and Performance Studies, UCSB
April 2019

“Acceleration,” Black Performance Theory, Arizona State University, Tempe, AZ, April 2019.

“Centrifugal Looping” Genealogies and Futures of Black Aesthetics Symposium, University of Maryland,
College Park, MD, April 2019.

“Research and Inquiry: Queries Towards a Future of Argumentation” comments, Closing Event, Consortium
for Black Studies in California, UCLA, Los Angeles California, November, 2018.

“Feeling Temporality: Trauma and the Black Surreal,” The Department of English and the Zabel Lecture
Series, University of Minnesota, Minneapolis MN, April 2018.

“Empowering the Disempowered,” Queens at the Table: A Conference of Ideas and Actions Empowering the
Feminine, Bootleg Theater February 23-24, 2018

Conference Organizer/Senior Advisor, Performance of American Cultures Radcliffe Seminar, Harvard
University, July 2017.

Moderator, Los Angeles premier of Netflix presentation of Roger Guenveur Smith’s *Rodney King*, A Spike
Lee Joint on the 25th Anniversary of the L.A. Uprising, Hammer Museum, Los Angeles, May 2017.

Group Leader, Participant, “Ego-Trippin’” at “Black Matters,” Black Performance Theory Working Group,
University of St. Louis, St. Louis, MO, April 2017.

Respondent, Manuscript Workshop for Professor Kai Green, Distinguished Professor E. Patrick Johnson,
Held at UCSB, April 2017.

Senior Expert, 2017 Ruhr Phd Forum In American Studies, Ruhr University Alliance-Bochum
University, Tu Dortmund, And The University Of Duisburg-Essen, Dortmund & Essen, Germany, January
2017.

“Respondent” Graduate Fellows Research Panel, Fellows Meeting, UC Irvine, Consortium for Black Studies
in California, Irvine CA, November 2016.

“Passing Solo” Theatrical Talkback, Towne Street Theatre: LA’s Premier Black Theatre Company, Stella
Adler Theater, Hollywood, CA, October 2016.

“Black Imperialism,” ‘African Americans and US Imperialism, A Century After The Invasion Of The
Dominican Republic,’ Panel, Association for the Study of African American Life and History, 101st Annual
Meeting, Richmond, VA, October 2016.

“Afrofuturism,” Panel, Launch Pad and The Multi Cultural Center, UCSB, May 2016

“Ingenuity of Performance in Re-Imagining Blackness,” Inaugural Lecture, Critical Crossings Series, University of Michigan, Ann Arbor, April 2016.

“Feeling Temporality: Trauma and the Black Surreal/*Dreamscape*” Critical Crossings Series, University of Michigan, Ann Arbor, April 2016.

“In Response::*In Response*,” Theatrical Talkback, Towne Street Theatre: LA’s Premier Black Theatre Company, Stella Adler Theater, Hollywood, California, April 2016.

“*Stacks of Obits*,” Class Visit, Old Dominion University, Norfolk, VA, February 2016.

“Ingenuity and Performance: African American Performance and the Making of Meaning,” University of Pittsburgh, Pittsburgh, PA, January 2016.

“Embodiment and Epistemology in Bunraku” Guest Lecturer, University of Pittsburgh, Pittsburgh PA, January 2016.

Keynote Graduation Address, “It’s a Future Thing,” Campbell Hall, Black Graduation, UCSB, June 2015.

Artist Interview, Educational program for UM Ann Arbor UMS *The Watershed & When The Wolves Came In*, Public interview with the Artist MacArthur Award Winner Kyle Abraham, Ann Arbor MI, March 2015

“Corporeality, Race, and Appropriation: Theoretical Trajectories in Darkening Mirrors.” Class visit, Dr. Ninotchka Bennahum, Theater and Dance UCSB, February 2015.

“Black Radical Histories, Subjectivity in Performance.” Class visit, Dr. Gaye Teresa Johnson, Department of Black Studies, October 2014.

“Violence and the Body of Memory: Talkback Roger Guenvuer Smith’s *Rodney King*.” *Grand Performances*, Downtown Los Angeles, July 2014.

Keynote, “‘Luxuriant, Savage, and Ominous with Shadows,’ American Modernism and Black Power in African American Performance of Shakespeare’s *Macbeth*,” Shakespeare Lectures, University of Duisburg Essen, Germany, July 10, 2014.

“Trauma and Transcendence in Rickerby Hinds’ *Dreamscape*,” Interdisciplinary Humanities Center, UCSB, May 2014.

Theatrical Talkback, “Arroz Con Mango,” By Kristie Soares and Kristina Ruiz, Multi-Cultural Center, UCSB, May 2014.

Theatrical Talkback, *Rodney King* by Roger Guenvuer Smith, MCC, UCSB, May 2014.

Theatrical Talkback, *Blackballin’* by Rickerby Hinds, UCR, April 2014.

Keynote Address, “Resurrections in *Dreamscape*: A Practical Aesthetics of the Black Surreal,” University of Pittsburgh, Pittsburgh, PA, April 2014.

“Dark Reflections of Power: Black Performance of Expansion and the End of Subversion. The Case of Expansion,” CAUSE Speakers Series, Carnegie Mellon University, Pittsburgh, PA, February 2014.

“Performance Methodology in Katherine Dunham’s Interdisciplinary Ethnographies of Diaspora,”
Department of English, State University of New York, Buffalo, NY, November 2013.

“Tentacles, Flesh and the Possibility of Human Interpenetration: Attraction and Revulsion in Octavia Butler’s
Dawn,” Stanford University, Department of Theater And Dance, October 2013.

“Diagnoses of Entitlement: Whiteness, Race and Murder,” Zimmerman Case Teach-In, UCSB, August 2013.

Keynote Address, “Dark Reflections of Power: Culture, Complicity, and the End of Subversion,” The George
Washington University, April, 2013.

“Darkening Mirrors: Images of Black Imperial Performance,” Center for New Racial Studies, UCSB,
February, 2013.

“Reflection and Recognition: Representation and Identity in Black Performance.” Chicana/a Studies
Colloquium, University of California, Santa Barbara, May 2012.

“Black Performances of Blackness,” MultiCultural Center, University of California, Santa Barbara, March
2012.

“Fallings, Resurrections, and the Spaces Between,” Northwestern University, Chicago, January 2012.

“Hope, Race, and the Pitfalls of Transnational Aid,” American Studies Colloquium, University of Southern
California, October 2012.

Keynote Address, “When Death is All Over You,” Performance as Public Practice Annual Symposium on
Black Performance, University of Texas at Austin, September 2011.

Guest Performer, Role of “Gurl,” delta dandi by Sharon Bridgforth, Performance Studies Summer Institute,
Northwestern University, Chicago, June 2011.

Keynote Address, “*delta dandi*: subjectivity and history in performance,” Northwestern Summer Institute in
Performance, Evanston, IL, June 2011.

“Transnationalism and the Development of US Black National Subjectivities in Performance Culture,”
Reimagining the Hemispheric South, Hemispheric South/s Research Initiative, UCSB, January 2011.

“Sounds Around Minstrelsy,” Black Performance Theory National Conference, Yale University, November 2009.

“*Looking for Langston*: The Queer Harlem Renaissance and the Reconstruction of Time” Film Series, University of
California at Santa Barbara, April 2008.

“Get Krump: Space, Violence and the Body in Urban Dance,” Race and Space Colloquium, University of California
at Santa Barbara, Santa Barbara, November 2007.

“Interview with Grisha Coleman, Creator of Echo::System,” Carnegie Mellon University, School of Art, Podcast,
August 2007. <http://www.cfa.cmu.edu/includes/labA6r.php?file=11¤t=Audio>

Keynote Address, "Allusion, Culture, and the Body," *Allusions Conference*, Duquesne University, Pittsburgh, PA, April 2007.

"Dunham Possessed: Ethnographic Bodies, Movement, and Transnational Constructions of Blackness," University of California at Santa Barbara, Santa Barbara, January 2007.

Closing Remarks, *Black Performance*, Northwestern University, Chicago, October 2006.

"The Fabulous Josephine!," presentation, slideshow, discussion, August Wilson Center for African American Culture, Pittsburgh, April 2006.

"Image Identity Camera: thinking through race and film," Speak Your Mind Series, Carnegie Mellon University, February 2006.

Chair and Moderator, Creative Forum, "Women of a New Tribe" Exhibit, August Wilson Center For African American Culture, Pittsburgh, December 2005.

Keynote Address, "Darkening Mirrors: Structures of Identity in African American Performance Cultures," The Duquesne University, Pittsburgh, November 2005.

"Performance and Contradictions of Black National Citizenship." Stanford University, Department of African and African American Studies, April 2005.

"Performing Identities and Performing Power." The Stanford Humanities Center Workshop/RICSRE Network "How Do Identities Matter?," Stanford University Humanities Center, November 2004.

Respondent, Diversity Re-Visited, Convening of the African American Cultural Center, National Performing Arts Conference, Pittsburgh, June 2004.

"Family, Memory, and Loss," Professional Theater Talkback for *Topdog/Underdog* by Suzan-Lori Parks, The City Theatre Company, Pittsburgh, March 2004.

"Revolution and Diaspora in the Federal Theater Performance of *Haiti*." Women and Theater Program National Conference, University of California at Irvine, Irvine, CA, August 2002.

"Primitive Selves, Dangerous Others: Domestic and International Subjectivities in 1930s Black Theater." Center for African American Studies, University of California at Los Angeles, March 2002.

"Epauettes and Leaf Skirts: The Federal Theater Voodoo Macbeth," University of Washington, Seattle, January 2002.

"Primitive Blackness: Transnational Selfhood and Black U.S. National Power," Department of English, Carnegie Mellon University, Pittsburgh, PA, January 2002.

Emcee/performer, Women and Theater Program, National Conference. Association of Theater in Higher Education, University of Illinois at Chicago, August 2001.

"Voodoo Revolution: Transnational Subjectivities in the Negro Federal Theatre," Cal State Monterey Bay, March 2001.

“Primitive Selves, Dangerous Others: Domestic and International Subjectivities in 1930s Black Theater.” Department of Ethnic Studies, University of Washington at Seattle, January 2001.

CONFERENCES

Presenter, “Jessie Fauset’s Restaging the Veil: Performance, Play, and Structures of Black Consciousness,” Modern Language Association National Conference, Seattle WA, January 2020.

Presenter, “Resistance Through Performing Black Feminism and Desire: 20 Years of Lisa B. Thompson’s *Single Black Female*,” American Studies Association, Honolulu HI, November 2019

Co-Curator and Convenor, Curated by Ninotchka Bennahum, “Race, Ballet and American Dance, 2019 International Colloquium for the Study of Dance and Performance Studies,” UCSB, April 2019.

Conference planner and Convenor, “Timely Intersections” with Christina McMahon, UCSB, February 2019.

Chair, Commentor, and moderator, (replacing Brian Herrera), “Entanglements of Blackness and Brownness in the Aesthetic Production of the Americas,” American Studies Association National Meeting, Atlanta, GA November 2018.

Chair, Commentor, Moderator, “Everyday Utopias Special Session,” American Studies Association National Meeting, Atlanta, GA November 2018.

Conference Organizer, “In the Black Radical Tradition... A Symposium and Commemoration of Black Studies at 50” Conference in Black Studies & Research Symposium for the Consortium for Black Studies in California, Culminating collaborative conference with the Center for Black Studies Research and the Department of Black Studies. April 2018.

Presenter, “Krump Time,” Congress on African Diaspora Dance, Semi-Annual National Conference, Duke University, Durham NC, February 2018.

Conference Organizer, Events and Artist Residency: “Embodying the Present Moment” Sharon Bridgforth and Omi Osun Joni L. Jones. Master Class and Community Outreach program, UCSB MCC Lounge, October 2017.

Events Co-Sponsorships/Fundraising: Center for Black Studies Research, Graduate Division, Dean of the Humanities, MultiCultural Center, Interdisciplinary Humanities Center, Consortium for Black Studies in California.

Panel Organizer, Chair & Comments, “Mediated Bodies, Performative Possibilities,” American Studies Association National Meeting, Chicago, IL, November 2017.

Organizer, Chair, Presenter, “Afrofuturism: Alternative Spectacular Embodiments in Black Performance,” Roundtable, ATHE, Las Vegas, NV August 2017.

Presenter, “From Stage to File,” ATHE, Las Vegas, NV August 2017.

Organizer, Performance of American Cultures Radcliffe Seminar, Harvard University, July 2017.

Co-Planner, Performance of American Cultures Radcliffe Seminar, Harvard University, July 2017

Actor, Role of Tildy in *Plumes* by Georgia Douglass Johnson; Role of Mrs. Scott in *Doctor Scott* by Aaron Scully, "History Matters: Celebrating Historic Plays by African American Women," ATHE, Chicago, IL, August 2016.

Chair, "Antiracist Work, Work!: Struggling, Surviving, and Thriving on Black Musical Theater." ATHE, Chicago, IL, August 2016.

Chair, "The Work of Theatrical Jazz Aesthetic(s): Pedagogy, Theory, Justice," ATHE, Chicago, IL, August 2016.

"Introduction to Keynote Speaker Gabrielle Foreman," *Slavery, Captivity, and Freedom*, Organized by Rose McLean, Jeannine DeLombard, James Brooks, Multi-Disciplinary Conference, UCSB IHC, May 2016.

Chair, Panel Organizer, "Millennial Urban: Living Just Enough for the City," American Studies Association, Toronto, Canada, October 2015.

"Performance and American Cultures, NYU Book Series," ATHE, Montreal Canada, August 2015.

"Kinetic Affect: Communal Grief and Haunting in Southern California Krump," Black Arts International, Northwestern University, June 2015.

"Kinetic Affect: Violence Joy and Transfer in Southern California Krump" American Studies Association National Meeting, Los Angeles, CA, November 2014.

Panel Organizer, "Gesture, Transfer, and Kinetic Affects in Black Performance" American Studies Association National Meeting, Los Angeles, CA, November 2014.

"Literary Models of Black Performative Identity: the Mask and the Veil," Panel: This Debt We Pay, American Studies Association National Meeting, Washington, DC, November 2013.

"Tentacles, Flesh and the Possibility of Human Interpenetration: Attraction and Revulsion in Octavia Butler's *Dawn II*," Post-Natural, Annual Meeting of Society for Literature, Science, and the Arts, Notre Dame, South Bend, IN, October 2013.

"Tentacles, Flesh and the Possibility of Human Interpenetration: Attraction and Revulsion in Octavia Butler's *Dawn I*," Congress on Research in Dance (CORD), Tactical Bodies: Choreography of Non-Dancing Subjects, UCLA, Los Angeles, California, April 2013.

"Trauma and Truth: Affective Communities in /Twilight Los Angeles/s L.A. Riots" Modern Language Association Annual Meeting, Boston, MLA, January 2013.

"Fallings Resurrections and the SpacesBetween: *Dreamscape*," Working Group in Everyday Life, American Society for Theater Research National Meeting, Nashville, TN, November 2012.

Supervisor, Introduction, "Performance as Methodology," "Bodies in Space II: Flow/s," Graduate Theory Conference, Hemispheric South/s Research Initiative, Santa Barbara, CA, May 2012.

"Black Performances of Hemispheric Nationhood," Caribbean Crossroads, University of California at Santa Barbara, February 2012.

“Visual Technologies and Visions of Power,” Comments, Chair, “Before and Behind the Lens: Ethnicity, Power and Memory in Early 20th Century Photography,” American Studies Association National Meeting, Baltimore, MD, October 2011.

Supervisor, Introduction, “Elements of Performance: Theory and Embodiment,” “Bodies in Space,” Guerilla-style Graduate Conference, Hemispheric South/s Research Initiative, Santa Barbara, CA, May 2011.

“Westworlds,” Black Performance Theory National Working Group, Santa Barbara, CA, May 2011.

Organizer, “BPT 2011:: Hemispheres and Souths,” Black Performance Theory, National Meeting, Santa Barbara, CA, May 2011

“Introduction, Illeana Rodriguez” Keynote Speaker, Reimagining the Hemispheric South, Hemispheric South/s Research Initiative & Chicano Studies Institute, Santa Barbara, CA, January 2011.

Co-Organizer, Reimagining the Hemispheric South, Hemispheric South/s Research Initiative & Chicano Studies Institute, Santa Barbara, CA, January 2011.

“Subjectivity in Transnational Perspective: Otherness and Recognition,” State of African American and African Diaspora Studies, Schomburg Center for Research in Black Culture, New York City, New York, January 2011.

“Embodied Knowledge: Conduit to Theory.” Association for Theater in Higher Education National Conference, Los Angeles, CA, August 2010.

Chair, Commentor, “Waging War, Shaping Identity: Exploring Ethnic and Racial Formation during the First and Second World Wars,” American Studies Association National Meeting, Washington, DC, 2009.

Session Organizer, Form and Genre in Black Performance, Association for Theater in Higher Education National Conference, Denver, Colorado, July 2008.

“Black American Primitivisms in 1930s Performance,” Participant, Contributor, Primitivist Modernism and Diasporic Americas, European American Studies Association, Oslo, Norway, May 2008.

Chair, Commentor, “Soul Vibrations: Performing Race in the 1970,” American Studies Association, Philadelphia, PA, October 2007.

Discussant, “Performing Social Protest,” Women and Theater Program National Conference, New Orleans, Louisiana, August 2007.

Panel Chair, Commentor, “New Genealogies,” Women and Theater Program National Conference, “Displacements :: Genealogies, Generations & Geopolitics,” Chicago, August 2006.

“Streets Speak Memory: Life Writing Los Angeles,” Multi Ethnic Society of Europe and America Annual Meeting, University of Navarra, Pamplona, Spain, May 2006.

Panel Chair, “Racing the Nation: Race and Globalization in Cultural Studies,” A Conference Celebrating 20+ Years of Literary and Cultural Studies, Carnegie Mellon University, May 2006.

“Strategies of Resistance: Hip Hop Female Solo Performance,” Association for Theater in Higher Education National Meeting, San Francisco, July 2005.

Moderator, "Making Waves: Bridging Performances of Disparate Feminisms through Embodied Activism," Women and Theater Program/Lesbian Gay Bisexual Transgender National Conference, San Francisco, July 2005.

Moderator, "Bodies of Evidence II," Women and Theater Program/Lesbian Gay Bisexual Transgender National Conference, San Francisco, July 2005.

"No Storm in the Weather: Domestic Bliss and African American Performance." American Studies Association National Meeting, Atlanta, November 2004.

"Appropriating Resistance in *Stormy Weather's* Stagework." RICSRE Faculty Fellows Forum, Stanford University, December 2004.

Session Coordinator, Presenter, "Hip Hop and this One-Woman Show," Defeating Fear: Strategies of Feminism, Learning and Resistance in Dangerous Times. Women and Theater Program of ATHE National Meeting, Toronto, July 2004.

"Dramas of Property as the Performance of Resistance: The Possibilities of Radicalism in the Negro Federal Theater's *Big White Fog* and *Mississippi Rainbow*." Organization of American Historians, Boston, March 2004.

"Luxuriant, Savage and Ominous with Shadows': American Modernism in African American Performance," Modern Language Association, San Diego, December 2003.

Panel Chair, "Localizing Cultural Studies," Cultural Studies Association Inaugural Conference, Pittsburgh, June 2003.

"High Modernism and the Specter of the Folk in *Yamekraw*," Cultural Studies Association Inaugural Conference, Pittsburgh, June 2003.

"White-face Yellow-face Black-face, Brown: Fetishes of Race, Color, Identity, and Power in the Swing *Mikado*" CMU, University of Pittsburgh Bi-Annual Cultural Study of Theater, Conference, Pittsburgh, April 2003.

"Sisterhood, Nation, and the Ambivalence of Diaspora in *The Devil's Daughter*." American Studies Association National Meeting, Houston, November 2002.

"Swing Dancing, Imperial Fantasy; Dancing the Negro *Mikado*" MLA National Conference, Washington DC, December 2000.

"body/character/text: Staging Race and Sexuality in Claire Chaffee's *Why We Have A Body*, a paper, play, and discussion." Performing Unnatural Acts, Queer Ethnic Studies Working Group, University of California at Berkeley, November 1999.

"Visual Horror, Visual Repentance: Millennial Narratives of World War II on the Silver Screen." Visual Cultures Symposium, GWU, April 1999.

"Taming the Yellow Peril:" The Negotiation of Race through Gender Constructions in American Film, 1942-1957." American Studies Association Annual Meeting, Seattle, November 1998.

"Voice from Many Margins: Alternative Identity in Harriet Wilson's *Our Nig*." South Central Women's Studies Association Annual Conference, Houston, March 1998.

SELECTED EVENTS ORGANIZED

Conference: “Timely Intersections” Co-organized with Christina McMahon, Theater and Dance, February 2019

Conference: “Race Ballet and American Dance” co-curated in support of Organizer Ninotchka Bennahum Theater and Dance, April 2019.

Conference: “In the Black Radical Tradition...” A Symposium and Commemoration of Black Studies at 50. 3-days of keynotes, mentoring events, and research panels. Organizer & Collaborator, April 2018, planned in coordination with Diane Fujino and the Center for Black Studies Research.

Lecture: Professor Noliwe Rooks, Cornell University, Co-Organizer, May 2018.

“Histories of Black Rock and Concert by Ife Mora,” Collaborator, MCC, February 2018.

“Misty Copeland: Trailblazing Black Ballet,” Collaborator, TBA

Conference, “Embodying the Present Moment,” Master class and creative conference with Omi Osun Joni L. Jones and Sharon Bridgforth, October 2017.

Lecture “Dat Black Man Mermaid Lady/Home,” UCSB MCC Theater, October 2017.

Graduate Luncheon, *Theatrical Jazz and Aesthetic Scholarship*, Omi Osun Joni L. Jones and Sharon Bridgforth, October 2017.

“Futures of Black Studies: New Archives and Imaginaries,” panel discussion on Black Studies at UCSB, MCC, Spring, 2017

Film screening *Bruising for Besos* Directed by Adelina Anthony, MCC. Film screening of Santa Barbara premiere, Spring 2017.

Graduate Reading Group and Dissertation Development in Race & Ethnicity, 2015-2017.

“Life Over Death: An Interactive Performance Presentation,” Alex Avila, MA in Theater, Community Activist, Poet, Designer, Lecture and undergraduate student luncheon, 2017.

Undergraduate Luncheon with Alex Avila, Center for Black Studies Research, February, 2017.

“Buttoned Up: Performance, Poetry Slams, and a Search for Black Women in the Digital Archive,” Professor Javon Johnson, San Francisco State University, Award-winning poet, October 2016.

Spoken Word and Slam Poetry Creative Writing workshop with Professor Javon Johnson, MCC, October 2016.

Evelyn Louise Crawford and MaryLouise Patterson, *Letters From Langston: From the Harlem Renaissance to the Red Scare and Beyond*. Author visit by the Editors, Interview, and play performance, February, 2016.

Research presentation by Ella Baker Fellow and Visiting Professor Sherie Randolph, 2016.

Black Studies Colloquium, 2015-2016.

Nancy Davis Bellamy, Artist and Community Leader visit by Actor, Writer, Theater Director of TowneStreet Theater, L.A.'s Premier Black Theater Company, 2015.

Dr. Prof. Barbara Buchenau, University of Duisburg Essen, Germany, *City Scripts: The North American City*, 2015.

Undergraduate Student honors study of Alison Hedge Coke's *Blood Run*, 2015.

EMPLOYMENT

Affiliated Faculty, Comparative Literature, University of California, Santa Barbara, 2015-present.

Affiliated Faculty, Department of Theater and Dance, University of California, Santa Barbara, 2013-present.

Acting Chair, Department of Black Studies, University of California, Santa Barbara, 2011-2012.

Associate Professor, Department of Black Studies, University of California at Santa Barbara, 2009-present.

Associate Professor, Department of English, University of California, Santa Barbara, 2009-present.

Assistant Professor, Department of Black Studies, University of California, Santa Barbara, 2007-2009.

Assistant Professor, Department of English, University of California, Santa Barbara, 2007-2009.

Assistant Professor of Literary and Cultural Studies, Department of English, Carnegie Mellon University, 2002-2007.

Faculty Fellow, Research Institute for the Comparative Study of Race and Ethnicity, Stanford University, 2004-2005.

Visiting Researcher, Center for African American Studies, University of California at Los Angeles, 2001-2002.

Research Assistant, Project Supervisor, Afro American Communities Project, National Museum of American History, Smithsonian Institution, Washington DC, 1998-2002.

Lecturer, American Studies Department, The George Washington University, 2000.

Researcher, National & Historical Parks Public History Project (Monticello, Colonial Williamsburg, Gettysburg, National Holocaust Museum, National Museum of American History) George Washington University, 1998-2000.

Teaching Assistant, American Studies Department, The George Washington University, "American Culture and Civilization, Part II," 1999

Teaching Assistant, American Studies Department, GWU, "American Culture and Civilization, Part I," 1998.

Teaching Assistant, American Studies Department, GWU, "American Social History," 1998.

US. National Park Ranger, Arlington House, Robert E. Lee Memorial, U.S. National Park Service, Arlington VA, 1998.

Consultant, U.S. National Park Service, Frederick Douglass National Memorial, Washington, DC, 1996-1997.

SPECIAL APPOINTMENTS

Series Editor, *Performance and American Cultures*, New York University Press. Co-Editors Robin Bernstein, Harvard University, and Brian Herrera, Princeton University.

Co-PI, Consortium for Black Studies in California, MRPI Grant, 2015-2018

Director, Hemispheric South/s Research Initiative, Department of English, 2010-present.

TEACHING

Research and teaching areas include:

Race and Racism; Black Performance; Black Cultural Studies; African American Literature and Culture; Performance Studies; Harlem Renaissance; Afro-Futurism; Black Transnationalisms; American Studies; Cultural Theory; African American Film; Culture, Imperialism, and Post-Coloniality.

Courses offered:

- Senior Thesis
- Performance of Literature: Adaptation and Critical Embodiment, Race and Gender in American Literature.
- Black Feminist Speculative Poetics
- Black Southern California
- Sensorium Noir, Theory and Method in Black Cultural Studies
- Survey African American Literature, 20-21st Century, Introduction, Large Lecture format (lower division)
- Survey of Early African American Literature 19th-20th Century:: Movements and Migrations: Introduction to African American Literature, Large Lecture, (lower division)
- Black Performance Studies: Theories of Performance and Identity
- Topics in Black Performance: “Afrofuturism”
- 20th/21st Century African American Literature Seminar (Graduate)
- Reimagining the Hemispheric South: Theory and Literature (upper div)
- Performance of Literature (upper div)
- Topics in Black Performance Studies (upper div)
- Introduction to Black Performance Studies: Stage, Screen, Body (upper div)
- Transnationalism and Embodiment in Black Performance (ugrad/grad experimental format)
- Performances of Affect and Space (ugrad/grad)
- Black Women Writers (upper div)
- Harlem Renaissance Literature and Culture I: Performance and Transnationalism (upper division)
- Harlem Renaissance Literature and Culture II: Arts and Expressions (upper div)
- Performances of Space and Ethnicity (Undergraduate/Graduate)
- American Freedom in African American Women’s Literature (Freshman Seminar)
- Black Feminist Theory/Black Women Writing Freedom (Graduate)
- Performance Theory and Culture (Graduate)
- Diaspora and Transnationalism in African American (Expressive) Culture. (Graduate)
- Literary Theory and African American Literature. (Graduate Independent Study)
- Image, Identity, Camera: African Americans and Film. (Undergraduate Senior Seminar)
- Introduction to Race and Representation: African Americans in American Culture. (Undergraduate)
- Race and American Literature. (Undergraduate Independent Study)
- Harlem Renaissance Modernism, Literature, and Culture (Undergraduate/Graduate)
- African American Folklore and the Folk (Undergraduate)
- African American Culture, Activism, and Identity 1900-1949

ACADEMIC AND PROFESSIONAL SERVICE

- Tenure Review, UC Berkeley
- Tenure Review,
- Chancellor's Long Range Planning Committee on Enrollment, UCSB
- Reviewer, Oxford Bibliographies
- UCSB Search committee for UC Librarian
- Reviewer, MELUS
- Reviewer *American Quarterly*
- Tenure Review, University of Cincinnati
- Reviewer, *The Black Scholar*
- Reviewer, *Theory and Event*, Peer-Reviewed Scholarly Journal, 2017
- Planner, Scholar Artist visit: Javon Johnson, Lecture, "Buttoned Up: Performance, Poetry Slams, and a Search for Black Women in the Digital Archive," Girvetz 1004, AND Writing workshop, "Poetic Bodies," MCC, October 2017.
- Sponsor, facilitator, HS/s Graduate Student Research and Writing Group, 2016-2017
- Organizer, "Futures of Black Studies: New Archives and Imaginaries," Multicultural Center, UCSB, Santa Barbara, April 2017
- Director, Hemispheric South/s Research Initiative, 2011-present
- Tenure Review, Dartmouth College, Faculty for the Arts and Humanities, 2017.
- Black Studies faculty meetings and Faculty retreat (participation during English Department service year)
- Programs Convener, Site Lead 2016-17 prep year. Consortium for Black Studies in California, (2017-2018 program year).
- Review of Fellowship Applications, Consortium for Black Studies in California, UCMRPI, 2015, 2016, 2017
- Ad-Hoc Reviewer, Personnel Review Committee, College of Creative Studies, UCSB, 2017.
- Search Committee Chair: Department of English Robert and Liisa Erickson Endowed Chair in Latinx/Chicanx Literature and Culture.
- Search Committee: Chair of Black Studies; Assistant Professor of Black Studies, 2015-2016
- Colloquium Committee Chair, Department of Black Studies, 2015-16
- Undergraduate Committee Chair, Department of Black Studies, 2015-16
- Reviewer, *Theater Journal*, 2015
- Reviewer *Journal of Dance Research*, 2015
- Reviewer, *Canadian Journal of African Studies*, 2015
- ONDAS Advisory Board, US Department of Education Title V Grant, 2015-16, 2016-17
- Member, Black Performance Theory Working Group
- Editorial Board, *The Black Scholar*, University of Washington, Seattle, 2014-present.
- Reviewer, *Journal of American History*
- Manuscript Reviews-
 - New York University Press 2015, 2016, 2017, 2018, 2019, 2020
 - Routledge University Press, 2019
 - Fordham University Press, 2014
 - Ohio State University Press, 2013
 - Duke University Press, 2012
 - Northwestern University Press, 2012
 - Indiana University Press, 2012
 - Rutgers University Press, September 2011, 2013
- Search Committee, LARE, Department of English, 2011-2012
- Tenure Review, University of Michigan, Theater and Dance, 2012
- Tenure Review, University of North Carolina, Chapel Hill, Department of Dramatic Art, 2012

- Black Studies Graduate Emphasis Proposal Committee 2011-2012
- Ford Foundation Fellowships Review Committee, 2011, 2012
- Graduate Student Discussion Series, Department of English, UCSB, Fall 2011
- Member, Chancellor's Committee on Culture, Climate, and Inclusion, 2010-2014
- Reader, *Meridians: Feminism, Race, Transnationalism*, on-line peer-reviewed journal, 2009-present.
- Reader, *Frontiers: A Journal of Women Studies*, on-line peer-reviewed journal, 2009- present.
- Member, Performance Studies RFG, 2010-present
- Organizer/Presenter, Black Performance Series, 2009-present
- Faculty Affiliate, UC Center for New Racial Studies, 2010-present.
- Board Member, Center for Black Studies Research, 2009-2011, Clyde Woods, Director.
- ACGCC Faculty Affiliate, Department of English, UCSB, 2007-present
- Conference Supervisor, "Bodies in Space," HS/s Graduate Theory & Research conference, May 2011
- Conference Organizer, "BPT 2011::Hemispheres and Souths," National Meeting, May 2011
- Conference Co-organizer, Reimagining the Hemispheric South, International Convening, January 2011
- Director, Hemispheric South/s Research Initiative, 2010-2011
- Member, Ad-hoc PPPF Search Committee
- Chair, Curriculum Committee, Black Studies 2010-11
- Judge, Graduate Teaching Award with Associate Dean Carol Genetti, 2010
- Graduate Committee, English, 2009-2010
- Promotion and Tenure review, Cornell University, 2009
- Black Studies Development Committee, UCSB, 2007-2008
- Black Studies ABD Fellowship Committee, UCSB, 2007-2008
- Black Studies Personnel Committee, UCSB, 2007-2008
- Black Studies Student Affairs Committee, UCSB, 2007-2008
- "What's Hot and What's Not," Graduate Student Discussion Series, Department of English, UCSB, Fall 2007.
- Vice President for Outreach and Development, Board of Directors, Women in Theater Program (WTP) of ATHE, 2006-2008
- Judge, Jane Chambers Playwriting Contest, 2006, 2007
- Co-editor, *Making Connections: A Journal for Teachers of Cultural Diversity*, Clarion College, Butler, PA, 2006-2007
- Committee for cross-disciplinary Africana Studies Minor, CMU, 2006-2007
- Center for Arts and Society, CMU, 2003-2004, 2006-2007
- Academic Advising, BA, MA, PhD programs, CMU, 2002-2007
- Literary and Cultural Studies Departmental Committee, 2002-2007
- Programming Committee; Design Committee, Executive Board, August Wilson Center for African American Culture, Pittsburgh, PA. 2003-2007
- Conference Planner, Women and Theater Program of ATHE National Meeting, Toronto, July 2004.
- Member-at-Large, Board of Directors, Women and Theater Program of ATHE, 2003-2006.
- CMU Department of English Graduate Committee, 2005-2006
- Hiring/Interviewing Committee, Literary and Cultural Studies and Rhetoric, 2003-2007.
- Graduate Admissions Committee LCS; 2003-2007
- Conference Organizer, Cultural Study of Theater Conference, CMU and University of Pittsburgh, 2003.
- Organizing Committee for National Meeting, Performance and Music of the Americas Caucus, American Studies Association, 2002, 2003.
- Conference Organizer, Visual Cultures Symposium, GWU, April 1999.