

EDUCATION

- Ph.D. **Northwestern University**, Evanston, IL Sept 91—June 95
Thesis: Lines of Activity: Performance, Space, and Pedagogy at Hull-House
Dissertation Fellow: Spencer Foundation, NEH (declined), NU Alumnae (declined)
University Scholar, 1994-5
Graduate Certificate in Women's Studies, 1993
University Assistantship 91/92 and 92/93
- M.A. **Northwestern University**, Evanston, IL Sept 90 — June 91
Thesis: Representing Rape: Model Mugging's Discursive and Embodied Rituals
University Fellowship, 90-91
- B.A. **Stanford University**, Stanford, CA Sept 85 — June 89
Modern Thought and Literature; Honors in Humanities
Thesis: A Performance Phenomenology: Problems of Self, Play and Character
Golden Award: Most Outstanding Thesis in the Humanities, 1989
Golden Award: Most Outstanding Artist in Drama, 1989
Golden Grant in Humanities and Arts, 1988
Phi Beta Kappa; President's Award for Academic Achievement

ACADEMIC EMPLOYMENT HISTORY

- 2015-ongoing **Associate Vice Chancellor for the Arts and Design:** Responsible for creating new operations and collaborations across all departments, centers, presenting organizations, and initiatives in the arts and design for the entire campus. Facilitates communication platforms, research initiatives, curricular innovation, multi-unit fundraising, public engagement, facilities planning, and local and global partnerships in the arts and design across the campus and with regional and international organizations.
- 2010-2017 **Director, Arts Research Center, UCB:** Highlights: Tripled membership of affiliated faculty; revised ARC fellows program; established ARC research groups; doubled programming budget through extramural grants; hired two new staff members; established a series of brown bag lunches, charrettes, salons, and working sessions; created blog and enhanced online presence for ARC; inaugurated freshman arts seminars; devised ARC internship team; tripled symposia/conference programming; increased private donation; enhanced ARC's national/international profile.
- 2013-2015 **Faculty Assistant to the Vice Provost:** Responsible for conceiving, executing, and evaluating a year-long bi-weekly training program and three half-day workshops. With the office of workforce development and key administrative staff each week, the program educates Department Chairs in budgeting, human resources, risk management, infrastructural improvement, course development, fund-raising, revenue generation,

search and hiring processes, personnel evaluation, and more.

- 2010-2013 **Budget Committee, Member/Chair 2010-2013:** With the Vice Provost and Chancellor, responsible for evaluating all appointments, merits, promotions, and retentions across the entire campus; responsible for evaluating and recommending new search authorizations for all campus departments; responsible for devising and upholding academic personnel policies and new initiatives related to campus budgets and faculty welfare. With the VP, developed and implemented new campus guidelines for assessing “creative activity” of faculty and facilitated campus feedback process on evaluation in book-based disciplines.
- 2006-2010 **Chair, Department of Theater, Dance, and Performance Studies** (on leave 2008/09), **UCB:** Highlights: Secured \$1.2 million for rehabilitation of theatre technology; revised undergraduate curriculum; secured campus funding for rehabilitation of interior and exterior of Dwinelle Annex; created new committee structures, communication systems, and scheduling mechanisms; successful recruitment of three new faculty and four new staff members; hosted three high profile artist residencies, securing over \$100,000 in additional funding (including a Creative Work Fund grant); secured two philanthropic bequests for more than \$500,000; increased major numbers by thirty percent; maintained 100 percent placement record for all completed PhDs.
- 2008-09 **Visiting Professor**, Université de Paris 8, “Création Pratiques Publics” Maison des Sciences de l’Homme Paris Nord; Erasmus Mundus, “Le Spectacle Vivant,” Université Libre-Bruxelles.
- 1998-ongoing **Assistant Professor, Associate Professor, Professor, Goldman Professor, Hadidi Professor**, Rhetoric; Theater, Dance, and Performance Studies; Affiliated Faculty, History of Art; Affiliated Faculty, Art Practice; Affiliated Faculty, Women, Gender, and Sexuality Studies; Executive Committee, Berkeley Center for New Media.
- 1995-98 **Assistant Professor** of English and of Literature, Harvard University, Affiliated Faculty, Committee on Drama, Committee on Special Concentrations
- 1991-94 **Lecturer, Graduate Instructor, Summer Faculty, Assistant Master**, Northwestern University

BOARD MEMBERSHIPS

- National Advisory Board, Imagining America, 2018-ongoing
- Executive Leadership Committee, Alliance for the Arts in Research Universities, 2018-ongoing
- Board of Trustees, UC-Berkeley Foundation (2015-ongoing)
- Board of Trustees, Oakland Museum of California, 2015-ongoing
- Board of Trustees, Cal Performances, 2006-2018
- Board of Trustees, Berkeley Art Museum/Pacific Film Archive, 2010-ongoing
- Commissioner, Civic Arts Commission of the City of Berkeley, 2015-ongoing
- Board Member, The English Institute, 2014-2017
- Advisory Board, Headlands Center for the Arts, 2016-ongoing

—Advisory Board, Blade of Grass Foundation, 2014-2016

—Advisory Board, The Crucible, 2014-2017

AWARDS

2014/15	John Simon Guggenheim Fellowship Award
2012	ATHE Notable Book Award (for <u>Social Works</u>)
2011	Distinguished Service Award, Division of Arts and Humanities, UCB
2007	Featured Book of the Year, Comparative Drama Association
2005	Honorable Mention, Joe A. Callaway Book Prize for Drama or Theatre
2005	Winner, Outstanding Book Award in Theatre Practice and Pedagogy, Association of Theatre in Higher Education
2005	Winner, Heston Book Award for Outstanding Scholarship in Performance Studies, National Communication Association
2001	Honorable Mention, John Hope Franklin Prize for Best Book, American Studies Association
1997	Winner, Gerald Kahan Prize for Best Essay published by an Untenured Scholar, American Society for Theatre Research
1993-4	Lilla A. Heston Memorial Award, Northwestern University
1992	Randolph Edmond Young Scholar Award, Black Theatre Network
1991	Graduate Debut Competition Award, National Communication Association

FELLOWSHIPS AND GRANTS

2015	UC Humanities Research Institute: Socially-Engaged Art (with UCSD)
2013	Pedar Sather Research Grant, Nordic “Time Zones”
2013	Chancellor’s Community Partnership Grant (ARC/Berkeley Cultural Trust)
2013	Institute for International Studies Faculty Program Grant, renewed
2012	Institute for International Studies Faculty Program Grant (“Time Zones”)
2011	UCIRA Implementation Grant, ART + TIME
2011	UCIRA Implementation Grant, ART + NEIGHBORHOOD
2011	Townsend Mellon G.R.O.U.P. Grant (ARC's Allied Arts)
2010	Creative Work Fund, Irvine and Haas Foundation (TDPS/Philip Kan Gotanda)
2009	Lincoln Land Institute Research Grant: “ Bay Area Arts Districts” (with Karen Chapple)
2008/09	Erasmus Mundus Research Fellowship “Le Spectacle Vivant”
2007/08	BILD Grant: Interactive Theatre and Staff Diversity with Campus Equity Office and TDPS
2007/08	Berkeley “Futures” Grant with Karen Chapple
2007	LEF Foundation Grant with the The Builders Association
2007	ARC Artist in Residence Grant with The Builders Association
2007	UCIRA “Demonstration” Grant with The Builders Association
2007	San Francisco Foundation (with Touchable Stories and ARC)
2006-7	Walter and Elise Haas Fund (with Touchable Stories and ARC for the Berkeley/Richmond Project)
2007	UCIRA “Open Classroom” Grant
2006-7	Townsend GROUP Course Grant with Touchable Stories

2006	GROUP Apprenticeship Grant
2006/08	ARC Artist-in-Residence Grant (with Touchable Stories for the Berkeley/Richmond Project)
2005-6	Townsend Mellon Working Group, Principal Convener
2004-5	Townsend Mellon Initiative Grant for Associate Professors
2002	Course Development Grant, Art Research Center, UC-Berkeley
1997-8	Junior Faculty Fellowship, Radcliffe, Harvard University
1995-8	Post-Doctoral Fellowship in American Culture, Society of Fellows, University of Michigan (declined)
1994-5	Spencer Foundation Dissertation Fellowship
1994-5	National Endowment for the Humanities Dissertation Fellowship (declined)
1994-5	Northwestern Women's Alumnae Dissertation Fellowship (declined)

PUBLICATIONS

Books

The Builders Association: Media and Performance in Contemporary Theater, with Marianne Weems (Cambridge: MIT Press, 2015).

Social Works: Performing Art, Supporting Publics (New York and London: Routledge, 2011). ATHE Notable Book Award.

Professing Performance: Theatre in the Academy from Philology to Performativity (London and New York: Cambridge University Press, 2004). Featured Book of the Year, Comparative Drama Association, 2007; Lilla Heston Award for Outstanding Book in Performance Studies, NCA, 2005; Outstanding Book Award in Theatre Practice and Pedagogy, ATHE, 2005; Honorable Mention, Joe Callaway Prize for Drama or Theatre, 2006.

Lines of Activity: Performance, Historiography, and Hull-House Domesticity (Ann Arbor: University of Michigan Press, 2000; Paperback Reprint, 2001). Honorable Mention, John Hope Franklin Prize for Best Book, American Studies Association.

Editor: Journals, Collections, and Website

Co-Editor, "Nordic Time Zones: Time-based Art in the Northern Landscape," International Journal of Aesthetics and Philosophy of Culture 2, no. 2 (2017).

Editor and Co-Author, In Terms of Performance, Online Glossary of Keywords in Contemporary Art and Performance, designed in collaboration with Paula Marincola (Philadelphia, PA: Pew Center for the Art & Heritage, 2017).

Co-Editor and Author, "Time Zones: Durational Art and Its Contexts," with Julia Bryan-Wilson, Representations 136 (Fall 2016).

Co-Editor and Author, Public Servants: Art and the Crisis of the Common Good, with Johanna Burton and Dominic Willsdon (Cambridge: MIT Press, 2016).

Guest Editor, "Valuing Labor in the Arts," Special Double-Issue of Art Practical (April/May 2014).

Journal Essays

"Context as Critique: On Experiences that May or May Not Be Theater," Forum Modernes Theater (forthcoming).

- “Sur la diversité de la performance du genre” (“The Varieties of Gendered Performance”), Horizons/Théâtre (forthcoming).
- “Time Based Art in a Global Context: Special Issue Introduction,” International Journal of Aesthetics and Philosophy of Culture 2, no. 2 (2017).
- “Durational Art and Its Contexts: Introduction,” with Julia Bryan-Wilson, Representations 136 (Fall 2016): 1-20.
- “Visual Activism in Visual Culture,” The Journal of Visual Culture Studies 15 no. 1, ed. by Jennifer Gonzalez, Julia Bryan-Wilson, and Dominic Willsdon (April 2016): 173-176.
- “The Way We Perform Now,” Dialog 7-8 (July-August 2015): 39-53. Reprint and translation into Polish.
- “The Way We Perform Now,” Dance Research Journal 46 no. 3 (December 2014): 53-61. Reprint and translation into Polish.
- “Introduction” and “Common Measure in Kind,” Special Issue: Valuing Labor in the Arts, Art Practical (April/May 2014). Editor of Special Issue.
- “Just-in-Time: Precarity, Affect, and the Labor of Performance,” The Drama Review 56 no. 4 (Winter 2012): 10-31.
- “Working Publics,” Performance Research 16 no.2 (Spring 2011): 8-13.
- “Concentrating Creativity: An Exploration of Informal and Formal Arts Districts,” co-authored with Karen Chapple and Ann Martin, City, Culture and Society 1 (Spring 2011): 225-234.
- “Arts, Neighborhoods, and Social Practices: Toward an Integrated Epistemology,” co-authored with Karen Chapple, Journal of Environment and Space Planning 29 (Spring 2010): 478-490.
- “Rhetoric in Ruins: Performing Literature and Performance Studies,” Performance Research 14 no.1 (March 2009): 6-16.
- “Theatre...Again,” Special Issue: Theatre, Art Lies 60 (Winter 2008): np.
- “Social Practice,” Lexicons: Special issue, Performance Research (January 2007). Reprinted in documenta 12 Magazine, 2007.
- “Caravans Continued: Remembering Dwight Conquergood,” The Drama Review: 50th Anniversary Issue 50 no.1 (Spring 2006): 28-32.
- “Performing Show and Tell: On the Disciplinary Problems of Mixed-Media Practice,” Special Issue: Show and Tell: The State of Visual Culture Studies, ed. by Martin Jay, The Journal of Visual Culture 4 no.2 (August 2005): 163-177.
- “Resist Singularity,” Special Issue: What is the single most important thing we can do to bring theatre history into the new millenium?, ed. by Jody Enders, Theatre Survey 45 no.2 (November 2004): 241-246.
- “Partial Publicities and Gendered Remembering: Figuring Women in Culture and Performance,” Cultural Studies 17 no.5 (September 2003): 691-713.
- “Why Modern Plays are Not Culture: Disciplinary Blind Spots,” Modern Drama 44 no.1 (Spring 2001): 31-51. Reprinted in Modern Drama: Defining the Field (Toronto: University of Toronto Press, 2003) and in Performance: Critical Concepts in Literary and Cultural Studies (New York and London: Routledge, 2003).
- “Professing Performance: Disciplinary Genealogies,” The Drama Review 45.1 (Spring 2001); reprinted in The Performance Studies Reader (see below)
- “Performing White, Writing Performance,” The Drama Review 42.1 (March 1998): 49-65. Reprinted in Readings on Rhetoric and Performance: Readings with Strata Publishing, ed. by Stephen Genracrella and Phaedra Pezzullo (State College, PA: Strata Publishing, 2010).
- “Pedagogy and White Privilege: Nadine Gordimer in Performance,” Special Issue: Pedagogy/Performance, Theatre Topics 7.2 (Fall 1997): 117-38.
- “Civic Play-Housekeeping: Gender, Theatre, and American Reform,” Special Issue: Enacting American,

Theatre Journal 48.3 (Fall 1996): 337-61. Kahan Prize, ASTR.

“Representing Rape: Model Mugging’s Discursive and Embodied Performances,” The Drama Review 37 no.3 (Fall 1993): 110-41.

“Rooms of Re-collection: Adrienne Kennedy’s Post-Modern Art of Memory,” Theatre Annual (Spring 1993): 73-83.

“Audition and Ethnography: Performance as Ideological Critique,” Text and Performance Quarterly 13 no.1 (Winter 1993): 21-43.

“Performing the Performance of Power in Beckett’s *Catastrophe*,” The Journal of Dramatic Theory and Criticism 6 (Spring 1992): 23-41.

Essays in Catalogues

“Pedagogical Publics,” in Schoolhouse and the Bus: Mobility, Pedagogy, and Engagement: The Schoolhouse and the Bus: Mobility, Pedagogy and Engagement: Two Projects by Pablo Helguera and Suzanne Lacy, edited by Pilar Riano-Alcala (Amherst, MA: Amherst College Press, forthcoming).

“Trusting Publics,” in Atlas, Plural, Monumental: Paul Ramirez Jonas, edited by Dean Daderko, Karen Kelly, and Barbara Schroeder, 71–109 (New York: Dancing Foxes Press, 2017).

“Social Works: performance, aesthetics, and support,” in The 8th Shenzhen Sculpture Biennale: We have never participated (2016). Reprint from Social Works (New York and London: Routledge, 2011).

“Utopian Operating Systems: Theater’s Ways of Working,” in Entry Points: The Vera List Field Guide on Art and Social Justice, ed. by Carin Kuoni and Chelsea Haines, 214-229 (New York: New School, 2015).

“Staging Institutions: Andrea Fraser and the Experiential Museum,” in Andrea Fraser: A Retrospective, ed. by Sabine Breitwieser and Tina Teuffel (Salzburg, Austria: Museum der Moderne, 2015).

“Counter-Carnival in a Performance-Friendly World,” in En Mas’: Carnival and Performance Art of the Caribbean, ed. by Claire Tancons and Krista Thompson, 46-57 (New York: ICI Press, 2015).

“Public Treasure,” in Over the Water: Paul Ramirez Jonas, ed. by Leigh Markopoulos and Marina McDougall, 25-31 (San Francisco: The Exploratorium’s Center for Art and Inquiry, 2015).

“Sharon Hayes,” in SFMOMA: On-line Catalogue, ed. by Judy Bloch and Suzanne Stein, 316-317 (San Francisco: San Francisco Museum of Modern Art, 2014).

“Seven Windows,” in The Best Things in Museums Are the Windows, ed. by Harell Fletcher, 18-24 (San Francisco: The Exploratorium’s Center for Art and Inquiry, 2014).

“Elmgreen and Dragset’s Theatrical Turn,” in BIOGRAPHY (Oslo, Norway: Astrup Fearnley Museet, 2014). Reprint from Celebrity: The One and the Many, ed. by Peter Weibel and Andreas Beutin (Karlsruhe, Germany: ZKM Publications and Berlin: Walter König Verlag, 2011).

“Why Not More Love,” in More Love: Art, Politics, and Sharing since the 1990s, ed. by Claire Schneider, 207-215 (Chapel Hill, NC: Ackland Art Museum, 2013).

“Living Takes Many Forms,” in Living as Form: Socially-Engaged Art from 1992 to 2011, ed. by Nato Thompson, (Cambridge: MIT Press, 2012).

“What is the “social” in Social Practice: Comparing Experiments in Performance,” in Fourth Mercosul Biennial: Art and Critical Pedagogy, ed. by Pablo Helguera and Monica Hoff, 45-55 (Porto Alegre, Brazil: Fundação Bienal du Mercosul, 2011). Reprint/translation into Portuguese from Social Works (New York and London: Routledge, 2011).

“Elmgreen and Dragset’s Theatrical Turn,” in Elmgreen and Dragset: Performances 1995-2011, ed. by Performa 11, 11-28 (Berlin: Walter König Verlag, 2011). Reprinted in BIOGRAPHY (Oslo, Norway: Astrup Fearnley Museet, 2014).

“Performativity and Its Addressee,” Walker Art Center’s Scholar’s Getty On-line Catalogue: Permanent

Collection, Walker Art Center (2012).

“A Rite to Heal,” commissioned essay for Marc Bamuthi Joseph's *red, black, and GREEN: a blues*, MAPP International Productions (2011).

“Welfare Melancholia: Elmgreen and Dragset's Ambivalent Media,” in Celebrity: The One and the Many, ed. by Peter Weibel and Andreas Beutin, 332-349 (Karlsruhe, Germany: ZKM Publications and Berlin: Walter König Verlag, 2011). Revised and reprinted from portion of Social Works (New York and London: Routledge, 2011).

Essays in Edited Collections

“Performative Curating Performs,” in Empty Stages, Crowded Flats. Performativity as Curatorial Strategy, ed. by Florian Malzacher and Joanna Warsza (London and Berlin: House on Fire, Alexander Verlag, and Live Art Development Agency, 2017).

“Social Turns: In Theory and Across the Arts,” in Points of Convergence: Alternative Views on Performance, ed. by Marta Dziwiewska and André Lepecki, 45-62 (Warsaw, Poland: Museum of Modern Art, 2017). Reprint from Routledge Companion to Art and Politics (New York and London: Routledge, 2014).

“Social Turns: In Theory and Across the Arts,” in Routledge Companion to Art and Politics, ed. by Randy Martin, 104-113 (New York and London: Routledge, 2014).

“Postdramatic Labour in the Work of The Builders Association's *Alladeen*,” in Postdramatic Theatre and the Political: International Perspectives on Contemporary Performance, ed. by Karen Jürs-Mumby and Jerome Carroll, and Steve Giles, 165-188 (London and New York: Bloomsbury, 2014). Revised and reprinted from a portion of Social Works (New York and London: Routledge, 2011).

“Kleenex Citizens and the Politics of Disposability in France,” Scales of Production: Performance and Internationalism, ed. by John Rouse and Peter Lichtenfels, 237-253 (London: Palgrave Macmillan, 2013).

“Life Politics/Life Aesthetics: Environmental Performance in *red, black, & GREEN: a blues*,” in Politics of Space: Theatre and Topology, ed. by Erika Fischer-Lichte and Benjamin Wihstutz, 276-298 (London and New York: Routledge, 2012).

“When ‘Everything Counts’: Experimental Performance and Performance Historiography,” Representing the Past: Essays in Performance and Historiography, ed. by Charlotte Canning and Thomas Postlewait, 240-260 (Des Moines: Iowa University Press, 2010).

“When Is Art Research?,” in Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies, ed. by Lynette Hunter and Shannon Riley, 157-163 (London: Palgrave Macmillan, 2009).

“Rhetoric in Ruins: Performance Studies, Speech, and the ‘Americanization’ of the American University” in Contesting Performance: Global Sites of Research, ed. by Jon McKenzie and Heike Roms, 71-88 (London: Palgrave Macmillan, 2009).

“Queer Politics and Domestic Democracy,” in Jane Addams and the Practice of Democracy: Multidisciplinary Perspectives on Theory and Practice, ed. by Marilyn Fischer, Carol Nackenoff, and Wendy Chmielewski, 143-163 (Urbana: University of Illinois Press, 2009). Reprinted in Feminist Interpretation of Jane Addams: Re-Reading the Canon, ed. by Maurice Hamington (University Park, PA: Penn State University Press, 2010).

“What is the ‘social’ in Social Practice: Comparing Experiments in Performance,” in Cambridge Handbook of Performance Studies, ed. Tracy Davis, 136-150 (Cambridge, UK: Cambridge University Press, 2008).

“Settling: Die Pädagogik der Performance in Hull-House,” in Persistenz und Verschwinden, ed. by

Michael Göhlich, Caroline Hopf, and Daniel Tröhler, 143-158 (Wiesbaden: VS Verlag für Sozialwissenschaften, 2008).

- “Institutional Genealogies of Performance Studies,” Sage Handbook of Performance Studies, ed. by D. Soyini Madison and Judith Hamera, 73-86 (London: Sage Publications, 2005).
- “Touchable Stories and the Infrastructural Imagination,” Rememberings: Performance and Oral History, ed. by Della Pollock, 45-66 (New York: Palgrave Macmillan, 2005).
- “Professing Performance: Disciplinary Genealogies,” in The Performance Studies Reader, ed. by Henry Bial, 15-24 (London: Routledge, 2004; Second Edition, 2007; Third Edition, 2015). Reprint from Professing Performance (London and New York: Cambridge University Press, 2004).
- “Why Modern Plays are Not Culture: Disciplinary Blind Spots,” reprinted in Performance: Critical Concepts in Literary and Cultural Studies, ed. Philip Auslander (New York: Routledge, 2003); and in Modern Drama: Defining the Field, ed. by Richard Knowles, Joanne Tompkins, and W.B. Worthen (Toronto: University of Toronto Press, 2003).
- “Theatricality’s Proper Objects: Genealogies of Performance and Gender,” in Theatricality, ed. by Tracy Davis and Tom Postlewait (Cambridge, UK: Cambridge University Press, 2003). Request to reprint and translate into Hungarian.
- “Performance at Hull-House: Museum, Micro-fiche, Historiography,” in Exceptional Spaces: Essays in Performance and History, ed. by Della Pollock, 261-293 (Chapel Hill: University of North Carolina Press, 1998).

Commentary, Reviews, Interviews, Entries, Performance Texts

- “Creative Cartographies: A Roundtable Discussion on Artistic Approaches to Cultural Mapping,” in Artistic Approaches to Cultural Mapping: Activating Imaginaries and Means of Knowing, edited by Nancy Duxbury, W.F. Garrett-Petts, and Alys Longley (London: Routledge, forthcoming).
- “The Inside-Out Museum/The Inside-Out University: A Conversation between Walter Hood and Shannon Jackson,” Boom: A Journal of California (Fall 2016).
- “The Builders Association: Shannon Jackson & Marianne Weems in Conversation,” Culturebot, (January 2016).
- “The Future Conditional: UC Berkeley at Art COP21,” Berkeley News (December 2015).
- Interview with Gavin Kroeber, “After the Show,” Special Issue, Theater 44 no. 3 (2014): 31-65.
- “ARC’s Best Practices,” Toolkit for Emerging Arts Professionals (June 2014).
- “Interview: Mierle Laderman Ukeles, Tom Finklepearl, and Shannon Jackson,” Ballet Book: Work and Choreography by Mierle Laderman Ukeles (2013).
- “‘Bad at Sports’ Interviews Shannon Jackson,” podcast, Fall 2012. Transcribed and reprinted for “Labor, Work, Action,” special issue of Transmission (2013).
- “Living Across Art Forms: Creative Time Lecture,” Casco Office of Art, Design, and Theory (2012). Interviewed by Felicia Lee for “Socially-Engaged without Preaching,” New York Times (Fall 2012).
- “Multiple Dates: Stage Presence in Performance Series,” Art Practical (Summer 2012).
- “Shannon Jackson in conversation at ‘Open Engagement,’” Interview by Betty Marin, Open Engagement Catalogue (May 2012).
- “The Varieties of Curatorial Experience,” and “The Task of the Curator,” Collections 7 no.4 (2011).
- “Social Materials: Storefront Art in Central Market,” Art Practical (July 2011).
- “Social Works: Christina Linden interviews Shannon Jackson,” Art Practical (April 2011). Reprinted in VIZ (Santa Cruz: University of California, Santa Cruz Art Museum Publications, 2012).
- “Double Play: Review of MoMA panel on ‘Audience Experiments,’” by Nikki Columbus, Artforum (June 2010).

- “Winning the Race: The Impact of Arts Districts in the Bay Area,” (2009) White Paper circulated at Lincoln Land Institute, in the offices of Mayor Gavin Newsom, and represented to N.E.A. Chairman Rocco Landesman.
- “Public Spectres,” Townsend Center ‘Point of View,’ October 2009. Longer version posted on Christopher Newfield’s blog: utotherescue.blogspot.com.
- “A Theory 4 All Seasons: Comment,” The Drama Review (March 2009).
- Interviewed by Laura Sydell for “The Builders Association’s *Continuous City*,” National Public Radio, November 2008.
- Interviewed Kim Martineau for “Real or Phony, Miscarriage Art Generates Yale Drama,” Hartford-Courant (April 23 2008).
- Interviewed by Mary Pols for “Academy Awards and the Writers Strike,” Contra Costa Times, January 2008.
- “Shannon Jackson Interviews Marianne Weems,” California Magazine, text and podcast (November 2007).
- Interviewed by Susan Saulny, “He Can Act, but Can He Debate? Untested Thompson Faces Rivals for First Time,” New York Times, October 9, 2007.
- Interviewed by Rob Hurwitt, “UC Berkeley goes face to Facebook in *Continuous City* workshops,” San Francisco Chronicle, October 2, 2007.
- Interviewed by Sam Hurwitt, “Tenuous Connections,” East Bay Express, September 4, 2007.
- “Chair’s Notes” Theater, Dance, and Performance Studies Newsletter and brochures (ongoing).
- “Social Practice: Art and Human Environments,” in Townsend Center Newsletter (Fall 2006).
- Scholarly contributor to on-line education tool: “Urban Experience in Chicago: Hull-House and Its Neighborhoods, 1889-1963” [<http://www.uic.edu/jaddams/hull/urbanexp/>]
- Scholarly contributor to on-line education tool: “Urban Archaeology Chicago: The Hull-House Settlement and University of Illinois at Chicago” [<http://www.arch.uic.edu/urbanarch/>]
- “Reading the Material Theatre: Review,” Letters in Canada 75 no.1 (Winter 2005/06).
- “Tourism in Performance: Review of Jane Desmond’s *Staging Tourism*,” American Quarterly (Fall 2002).
- “Edith de Nancrede,” in Encyclopedia of Chicago Women's History, ed. by Chicago Women's History Conference (Indianapolis: Indiana University Press, 2001).
- “Very Popular Culture: Review of *Rank Ladies* and *Ziegfeld Girl*,” Women’s Review of Books (October 1999): 21-22.
- “Review: Elin Diamond’s *Unmaking Mimesis*,” Theatre Journal (Spring 1999): 223-224.
- “Performance: two books under review,” Theatre Journal (Fall 1997): 377-79.
- “Theatre and Community,” Radcliffe Quarterly (Spring 1997): 27.
- “On Deaths and Character, Theater and Theory,” Boston Book Review (February 1997): 33-4.
- “White Noises,” in More Monologues by Women for Women, Vol. II, ed. by Tori Haring-Smith, (New York: Heinemann, 1996). Reprinted in new and unabridged form in The Drama Review (March 1998): 76-83.
- “bell hooks,” A Dictionary of Cultural and Critical Theory, ed. by Michael Payne (NYC: Blackwell, 1996).

KEYNOTES, NAMED LECTURES AND FEATURED PLENARIES

- Keynote, “Choreographing Infrastructure,” If I Can’t Dance: Social Movement, Amsterdam, (November 2018)
- Keynote, “Art Effects/Neoliberal Affects,” Art and Social Communities, House of Nordic Ministers,

- Copenhagen, (October 2018)
- Keynote, "Performance and Public (Re) Assembly," at "Cause & Affect: Inciting Change through Performance," University of California, Santa Barbara (May 2018).
- Keynote, "Public (Re) Assembly and Crisis Dramaturgy," Systemic Crisis in European Theatre, London (April 2018).
- Keynote, "Civic Re-Enactment and Public Re-Assembly," at "Cultures of Participation," Aarhus University, Denmark (April 2018).
- Keynote, "Performance and Public (Re) Assembly," The Illiberal Art of Performance, ALALAC Workshop, Amherst College, MA (April 2018).
- Keynote, "Vocabularies of Assembly, Assembling Vocabulary," Platform for Artistic Research Sweden (PARSE) Annual Conference, University of Gothenburg (November 2017).
- Keynote, "Exclusive Access: On the dynamics and vocabularies of art and care," Platform for Artistic Research Pavilion, 57th Venice Biennale (June 2017).
- Invited Plenary, "Envisioning Equity in the Arts," Oakland Book Festival (May 2017).
- Featured Speaker, "Public (Re)Assembly," Social Practice Lab Lecture Series, Franklin Humanities Institute, Duke University (April 2017).
- Featured Speaker, "Civic (Re) Enactment," The Future of Reenactment Symposium, Duke University (April 2017).
- Theorist-in-Residence, "Keyword Exchange: Contemporary Art and Performance: Workshop, Symposium, Pop-Up Pedagogy," TateEx Platform, Tate Modern Museum, London (October 2016).
- Speaker and Curator, "Collaborative Research Platforms in Socially-Engaged Art," Open Engagement, Oakland Museum of California (April 2016).
- Keynote, "Context as Critique: On Experiences that May or May Not be Theater," "Theatre as Critique," Goethe University Frankfurt (March 2016).
- Keynote, "Turning Tables: The Relational Construction of Form and Authorship in Cross-Arts Collaboration" "Mediations of Authorship in Postdramatic Mediaturgies," RITCS & Collège Erasme, Brussels (March 2016).
- Invited Plenary, "Assembly Required: New Media, New Dramaturgies," Under the Radar/Culturebot Roundtable, The Public Theatre (January 2016).
- Keynote, "Performing Together," "Ensemble/Togetherness in the Performing Arts Symposium," Paris VII (December 2015).
- Featured Speaker, "Performance and its Allies," Rutgers University (October 2015).
- Keynote, "Art and Social Turns: X Apartments," Onassis Cultural Center/Goethe Institute, Athens, Greece, May 2015.
- Plenary Keynote, "The Public University as Public Art," The Future of the Humanities in the Public University, SUNY-Buffalo, April 2015.
- Keynote, "Caring Antagonisms in Socially-Engaged Art," Arts&Care, Sorbonne, Paris (December 2014).
- Keynote, "Performance...in Time," Arts, Temps, et Performance, Sorbonne, Paris (December 2014).
- Keynote, "Rules of Engagement," Unruly Engagements: Social Practice in Contemporary Art, Cleveland Institute of Art (November 2014).
- Keynote, "Drama and Other Time-Based Arts," Annual meeting: Theatre and Performance Research Association, London (September 2014).
- Keynote, "The Way We Perform Now," Annual Meeting: Consortium of the Humanities Centers and Institutes, Hong Kong (June 2014).
- Featured Speaker, "Performance and the Social," Around Performance Series, Museum of Modern Art, Warsaw (March 2014).
- Keynote, "The Varieties of Gendered Performance," Genres et Création dans l'Histoire des Arts Vivants,

CNRS, EHESS (December 2013).

Keynote, “Rhetoric as/of Art,” Bay Area Art Graduate Student Conference, sponsored by Stanford’s Art History Department and the San Francisco Contemporary Jewish Museum (November 2013).

Annual Spencer Lecture in Drama, “Curating People: Drama and Other Time-Based Arts,” Harvard University (April 2013).

Keynote, “The Politics of the Social in Contemporary Art,” Tate Modern Museum (February 2013).

Invited Plenary, “The Social Turn in Art,” Contemporary Art Historians Annual Plenary, College Art Association (February 2013).

Keynote with Judith Butler, *How Are We Performing Today?: Annual Symposium*, Museum of Modern Art, New York (November 2012).

Keynote, “Public Aesthetics: How Can Art Support Its Public?,” *reArt:theUrban*, University of Zurich (October 2012).

Plenary Lecture, “Performance and the Museum,” Whitney Biennial and Artists Space (May 2012).

Keynote, “Art Works/Social Works,” Keynote, “Open Engagement: Annual Conference on Socially-Engaged Art,” Portland, Oregon (May 2012).

Distinguished Visiting Scholar, Queen Mary University, Seminars and Lectures, including “Precarity and Performance” (May 2012).

Keynote, “Reality’s Referents: Forms of the Real Across the Arts,” *Monsters of Reality: An International Symposium on New Documentary Theatre*, University of Oslo (March 2011).

Keynote, “Arts and Infrastructures in Public Practice,” *Light It Up: Optimizing Public Practice*, Arizona State University (October 2011).

Featured Speaker, “Living Takes Many Forms,” Creative Time Summit (September 2011).

Featured Speaker, “Theaters and Galleries: Medium-Specificity and Crossmedia Performance,” Inaugural Mellon School of Theater, Harvard University (June 2011).

Distinguished Visiting Scholar, Mainz International Theater Program, “Social Works and Performance: Two-Day Seminar,” University of Mainz (May 2011).

Double Keynote, “Re-skilling: Performativity Across Artistic and Social Sectors,” *Interdisciplinary Media Arts*, Trondheim University, Norway, April 2011.

Double Keynote, “The Performance Turn: Disciplined Interdisciplinary,” *Interdisciplinary Media Arts*, Trondheim University, Norway (April 2011).

Plenary Speaker, “Shaped Supports,” ASTR/CORD Joint Annual Meeting, Seattle (November 2010).

Invited Plenary Speaker, “Performing Publics,” *Performance Studies International*, Toronto (June 2010).

Invited Plenary Speaker, “Disciplinary Displacements (in Public Places),” Cultural Studies Association, Berkeley, CA (March 2010).

Keynote, “Performing Literature and Performance Studies,” *Performing Literature symposium*, University of Leeds, U.K. (June 2007).

Invited Plenary Panel, “Performance and the Professorial Managerial Class,” Plenary Speaker, American Society for Theatre Research (November 2002).

Plenary Speaker, “Ambivalent Incarnations: The Hull-House Labor Museum and Its Contexts,” American Society for Theatre Research, New Orleans (November 1993).

INVITED SPEAKER: Lectures, Symposia, Seminars

“Words Matter: New Narratives on Art and Climate,” Tippet Rise Art Center, Fishtail, Montana, (September 2018)

“Global Play: A Conversation with Isaac Julien,” FOG Design + Art, San Francisco (January 2018).

- “Public (Re) Assembly: A Lecture by Shannon Jackson,” Yale University (November 2017).
- “How do Artists Create More Inclusive Systems of Power?” panel discussion for “Does Art Have Users?” San Francisco Museum of Modern Art (September 2017).
- Research Seminar, “The Terms of Exclusion,” Platform for Artistic Research Sweden (PARSE), University of Gothenburg (May 2017).
- “The Arts and Public Service,” San Francisco Museum of Modern Art (May 2017).
- “The Power of Art and Creativity,” Battery Powered, The Battery, (October 2016).
- “SFMOMA 101: Bay Area Performance,” San Francisco Museum of Modern Art (October 2016).
- “Dialogue on the work of Trinh Minh-ha,” BAMPFA, (September 2016).
- “Hito Steyerl’s Mediated Politics” panel discussion for “How Not To Be Heard: Hito Steyerl’s Subversive Strategies,” Minnesota Street Project (June 2016).
- “Dialogue on the work of Namwali Serpell,” Museum of the African Diaspora (June 2016).
- “Time to Choose: A Dialogue with Charles Ferguson,” BAMPFA (March 2016).
- “On Art, Science, and Disciplinarity,” LASER-Leonardo, New York, (January 2016).
- “Environmental Art Activism,” ArtCOP21, Arts Engagement at COP21, Paris, (December 2015).
- “Jane Addams Hull House,” Chicago Humanities Festival (November 2015).
- “Views on Ideal Theatre Training in Schools,” Wuzhen Theatre Festival, China (October 2015).
- “Andrea Fraser and the Experimental Museum,” Wattis Institute, California (September 2015).
- “Alexandra Bachzetsis:” Visiting Theorist, Rauschenberg Residency, Captiva Island (July 2015).
- “Curating People,” York University, Toronto, Canada (April 2015).
- “Creativity is a Public Good,” Osher Life-Long Living Center (March 2015).
- “The Way We Perform Now,” University of Iowa (March 2015).
- “The Gray Zone in Visual and Performing Arts,” Opening Salon, Performatik: Performance Art Biennial, Brussels, Belgium (March 2015).
- “Andrea Fraser and the Ethics of Wealth,” Ethics of Wealth Series, Stanford University (May 2014).
- “Urban Place and Art-Making,” San Francisco Museum of Art (May 2014).
- “New Media for Old Theater: Excavating the Work of The Builders Association,” Washington University (November 2013).
- Public Interview, “After the Show,” Segal Theatre Center (November 2013).
- “Harrell Fletcher’s’ Walking Windows,” The Exploratorium (October 2013).
- “Bringing ‘Time Zones’ to the Nordic Landscape,” University of Bergen (October 2013).
- “Restoration, Re-Staging, Re-enactment,” Pew Center for Art and Heritage (October 2013).
- “Art, Performance, and Social Practice,” University of Southern California (October 2013).
- “Vocabularies and Terms in Aesthetics and Politics,” A Way of Working: Theater Gates, The New School (September 2013).
- “Staging Institutions: Andrea Fraser and the ‘Experiential’ Museum,” Lecture Series with Fraser Retrospective, Ludwig Museum, Cologne (June 2013).
- “Curating People: Drama and Other Time-Based Arts,” Hot Topics Series, Yale University (April 2013).
- “Working with Social Works,” Blaffer Art Museum, Houston (November 2012).
- “Théâtres et Galleries,” L’Institute Acte, Sorbonne, Paris (October 2012).
- “Soutenir,” Laboratoire du Geste, Sorbonne, Paris (October 2012).
- “Presence,” Inaugural Plenary of The Kitchen L.A.B., New York (September 2012).
- “The Third Eye: International Perspectives on Post-dramatic Theater in Germany and Norway,” 10th Anniversary International Ibsen Festival, Oslo (August 2012).
- “Inside/Outside: Materialization of the Social,” Tate Modern, London (July 2012).
- “Why the Public Sector Makes Me Cry,” BIARI Series on Civic Arts, Brown University (June 2012).

- “Equity in Place-Making,” Emerging Arts Professionals, Yerba Buena Center for the Arts (June 2012).
- “Performance: Changing Contexts, Changing Practices,” Philadelphia Exhibitions (May 2012).
- “Social Works and Beyond,” UCLA’s Center for Performance Studies (May 2012).
- “Theaters and Galleries,” School of Humanities Spring Lecture, Texas Tech University (April 2012).
- “Theaters and Galleries,” Museum of Contemporary Art, Los Angeles (April 2012).
- “Why the Public Sector Makes me Cry,” King’s College London, March 2012
- “Life Aesthetics,” Theatre and Media Working Group, University of Chicago (March 2012).
- “Social Works and Public Spectres,” University of Wisconsin, Madison (March 2012).
- “Performance, Precarity, and Social Engagement,” Cooper-Union School of Art Interdisciplinary Public Lecture Series (January 2012).
- “The Varieties of Performance Experience,” Readings from *Social Works* and *Radical Prototypes*, The Kitchen, New York (January 2012).
- “Ritual and Participation in Dean Moss’s *Nameless Forest*,” Invited Interlocutor for Smart Night Out, Yerba Buena Center for the Arts (January 2012).
- “Pedagogy as Aesthetics,” Closing Symposium, Mercosul Biennial 8 “Essays in Geopolitics” (November 2011).
- “Theaters and Galleries,” University of Minnesota (September 2011).
- “Social Art Works: Social Turns and Reciprocal Systems,” Berkeley Center for New Media (September 2011).
- “Art, Pedagogy, and Participation: Summary Speaker” Critical Pedagogy and Participation Symposium, Museum of Modern Art, New York (July 2011)
- “Social Works: Inter-Arts Workshop,” Freie Universitat, Berlin (May 2011)
- “Social Turns and Contemporary Art,” Freie Universitat, Berlin (May 2011)
- “Performative Turns in Socially-Engaged Art,” University of Oslo (April 2011)
- “Interdisciplinary Arts Research,” University of Stockholm (April 2011)
- “Kleenex Citizens in France: Performance and Activism,” University of Stockholm (April 2011).
- “Lines of Activity Past and Present,” School of SocialWork, University of Washington (November 2010).
- “Social Works and Social Practices,” Public Lecture plus Studio Visits, California College of the Arts, (October 2010).
- “Audience Experiments in the Age of the Spectacle,” MoMA, New York (May 2010).
- “Le Découpage de Savoir,” Université de Paris VIII (April 2010).
- “Private Briefing of N.E.A. Chairman Rocco Landesman: San Francisco’s Urban Revitalization” (March 2010). <http://www.arts.gov/news/news10/california-schedule.html>
- “What Makes Performance Possible,” Townsend Discovery Fellow speaker with Judith Butler (February, 2010).
- “Future of the Forum: Social Media and the Public Sphere,” Berkeley Center for New Media (December 2009).
- “Welfare Melancholia: The Public Works of Michael Elmgreen and Ingar Dragset,” Contemporary Art Working Group, UC-Berkeley (October 2009).
- “Performance Art Roundtable,” California College of the Arts (October 2009).
- “What Makes Performance Possible?” with Judith Butler, NEH Lectures, Colorado College (October 2009).
- “Theatricality’s Medium-Specificity,” University of Tel Aviv (May 2009).
- “Art as Research: The Builders Association,” Princeton University (April 2009).
- “Unfederated Theatre: Paul Chan’s Waiting for Godot,” Center for Community Innovation Lecture Series, UC-Berkleey (April 2009).
- “Le Découpage de Savoir,” Collège Belgique, Palais des Academies, Bruxelles (March 2009).

- “Supporting Acts: Experiments Across the Visual Arts,” Universität Frankfurt Am Main (December 2008).
- “Les généalogies des ‘Performance Studies,’” Université Libre de Bruxelles (December 2008).
- “L’oeuvre de The Builders Association,” Université Libre de Bruxelles (December 2008).
- “Les généalogies des ‘Performance Studies,’” Maison des Sciences de l’Homme Nord (November 2008).
- “L’oeuvre de The Builders Association,” Maison des Sciences de l’Homme Nord (November 2008).
- “Les généalogies des ‘Performance Studies,’” Université de Nice-Sophia Antipolis (November 2008).
- “Performance et Performativité,” Université de Nice-Sophia Antipolis (November 2008).
- “L’oeuvre de The Builders Association,” Université de Nice-Sophia Antipolis (November 2008).
- “Social Practice and Systemic Aesthetics,” Cambridge Handbook of Performance Studies Symposium, Warwick, U.K. (October 2008).
- “Embodiment and Digital Performance,” DMAX Embodiment Symposium, Berkeley Art Museum (June 2008).
- “Social Practice and Stage Management,” Intervene! Interrupt!: Rethinking Art as Social Practice, UC-Santa Cruz (May 2008).
- “Social Practice: Comparative Performance Experiments” Southern Illinois University (March 2008).
- “Institutions and Performance Studies,” State of Performance Studies, UCLA (February 2008).
- “Tech Support: Infrastructural Performance in the work of The Builders Association,” Northwestern University (October 2007).
- “Performance, Performativity, Technology,” UCIRA: Art and Technology, Berkeley, May 2007
- “Support” Keywords Symposium in Internationalism and Performance, University of Warwick (May 2007).
- “Settling: Pedagogies of Performance at Hull-House” *Persistenz und Verschwinden*, University of Erlangen-Nuremberg, Germany (April 2007).
- “Counter and Encounter: Social Practices from the 60s to the Present,” University of Munich (April 2007).
- “Author Meets Critic: Plenary Discussion of Professing Performance” Comparative Drama Association (March 2007).
- “Performance Studies Meets Visual Studies,” University of CA, Davis (March 2007).
- “Kleenex Citizens: Student Protest in France, March 2006” Internationalism and Performance Multi-Campus Research Group, UCLA (March 2007).
- “Art as Research/Research as Art,” State of the Arts conference, UCIRA, Santa Barbara (May 2006).
- “Performance, Systems, and Infrastructural Aesthetics” University of Roehampton, UK (October 2005).
- “Drama’s Infrastructure,” Cambridge Drama Seminar, Cambridge University, UK.
- “Performativity, Performance, and the Infrastructural Imagination,” series in Performativity, Space, and Place, Bristol University, UK (October 2005).
- “Performance, Discipline, Art Practice,” University of Aberystwyth, Wales, UK (October 2005).
- “Mapping Performance” invited symposium with scholars responding to Professing Performance from different international perspectives, Leeds University, UK (October 2005).
- “Art in the Academy,” Townsend Center, UC-Berkeley (September 2005).
- “Performativity and Performance Studies,” History of Consciousness, UC-Santa Cruz (May 2005).
- “When Is Art Research?” UC Performance Research Group, UC-Davis (May 2005).
- “Parenting and being a Professor,” UCB Graduate Women’s Caucus (March 2005).
- “Touchable Stories and the Infrastructural Imagination,” University of Minnesota (February 2005).
- “The Infrastructural Politics of Performance,” Cornell University (November 2004).
- “Performing Show and Tell: On the Disciplinary Problems of a Transmedia Practice,” Show and Tell: The State of Visual Culture Studies, UC-Berkeley (April 2004).

- “Racial Performativity and Anti-Racist Theatre,” Provost Lectures, Bowling Green State University (February 2004).
- “Professing Performance,” Theatre and Film department, Bowling Green University (February 2004).
- “American Studies and Performance Studies: Hull-House Case Study,” Mini-seminar in American Culture Studies, Bowling Green University (February 2004).
- “Art as Research,” When is Art Research? UC-Berkeley (February 2004).
- “Racial Performativity and Anti-Racist Performance: A Meditation in Three Scenes,” Performing Hybridity: symposium, University of British Columbia (October 2003).
- “Performance and Social Ethics,” Performing the People, the People Performing, University of Illinois, Chicago (September 2003).
- “Jane Addams and Cultural Reform,” Corporate Culture in the Progressive Era, American Studies visitor lecture, University of California, Berkeley (April 2003).
- “Studying Performance,” L&S speaker series, University of California, Berkeley (October 2002 and September 2003).
- “The Visual and the Performative,” symposium sponsored by the History of Art, University of California, Berkeley (October 2002).
- “Literacy and Oral Performance: Institutional Genealogies” Reading Literacy: symposium, Harvard University (April 2002).
- Institutional Genealogies,” Coordinator of Two-week Graduate Seminar, University of Pittsburgh (February 2002).
- “Moving Words to Moving Pictures: Experiments in Performance,” Words and Pictures, Chicago Humanities Festival (November 2001).
- “Theatricality’s Proper Objects,” Theatricality: symposium, Northwestern University (September 2001).
- “Why Modern Drama Is Not Culture: Institutional Blindspots in Literature, Theatre, and Cultural Studies,” Modern: Drama Symposium, University of Toronto (May 2000).
- “Theory/Practice...again,” Liveness: symposium, New York University (April 2000).
- “Professing Performance: Disciplinary Genealogies in Literature, Theatre, and Cultural Studies,” Stanford University Speakers Series (April 2000).
- “At Proscenium’s Edge: Theatre for the 21st Century,” Discover the Arts at Cal (December 1999).
- “Queer Domesticity and the Performance of Everyday Life at Hull-House,” English Department, University of Chicago (November 1999).
- “Professing Performance: Disciplinary Genealogies,” Symposium on Theatre, Media, Performance Studies, Northwestern University (October 1999).
- “Lines of Activity: Hull-House Performance and the Production of Locality,” Legacies of Hull-House, Institute for the Humanities, University of Illinois (September 1999).
- “Somehow the House Seems All Upset: Gender in Performance at Hull-House,” Chicago Humanities Festival: He/She (November 1998).
- “Somehow the House Seems All Upset: Performance, Historiography, Hull-House,” Department of Rhetoric, University of California, Berkeley (October 1998).
- “Lines of Activity: Performances at/of Hull-House,” Mary Ingram Bunting Institute, Cambridge, MA (May 1998).
- “Carving Out a Career,” Spencer Foundation, Harvard University (February 1998).
- “Narrative in Performance” Superintendent Seminar for Professional Educators, School of Education, Harvard University (July 1997).
- “On Teaching Performance Studies,” Amherst College, sponsored by Five-College Program in Performance Studies (May 1996).
- “Feminism and Cultural Studies,” Program in Women’s Studies, Harvard University (April 1996).

- "The Buried Child," Invited Humanist, American Repertory Theatre (March 1996).
 "Acting and Auditioning," Jones Residential Arts College, Northwestern University (October 1992).
 Lecture based on ethnography of Chicago theatre.

CONFERENCE PRESENTATIONS/ROUNDTABLES

- "On the Opportunities and Limits of Creative Incorporation," American Society for Theatre Research, San Diego (November 2018).
 "Global Urban Humanities at Berkeley," American Studies Association, Atlanta (November 2018).
 "Virtuosity: In Terms of Performance," Association for the Study of Arts of the Present Annual Conference (ASAP/9), Oakland (October 2017).
 "Remembering that the University is a 'Place': On Placemaking and Institutional Leadership in the Arts and Design," for leadership panel "Top Down—Bottom Up: Institutional Leadership in Placemaking and Placekeeping," Alliance for the Arts in Research Universities National Conference, Northeastern University, Boston (November 2017).
 "Art and California: Proximity, Place, and the Public Research University," Invited panel chair and moderator, Alliance for the Arts in Research Universities National Conference, Northeastern University, Boston (November 2017).
 "Transdisciplinary Practices: The arts in research universities," Invited panel chair and moderator, Alliance for the Arts in Research Universities National Conference, Virginia Tech (November 2015).
 "Creative Class and Urban Communities," Performance Studies International, Shanghai (July 2014).
 "The Social, the Relational, and the Participatory: A Re-evaluation," Invited panel of Contemporary Art Historians Focus Group, College Art Association, New York (February 2012).
 "Twitter's Neighbors: The Arts in San Francisco's Urban Plan," Working Session, American Society of Theatre Research, Montreal (November 2011).
 "Acting In/Stalled," Performance Studies International, Utrecht, Netherlands (May 2011).
 "Rimini Protokoll's Mobile Theatres," College Art Association, New York (February 2011).
 "Supporting Acts," Association of Theatre in Higher Education, Los Angeles (August 2010).
 "The Builders Association," Fresh Print Series, Association of Theatre in Higher Education, Los Angeles, July 2010
 "Katrina's Aesthetics," International Federation of Theatre Research, Munich (2010).
 "Welfare Melancholia: The Public Works of Michael Elmgreen and Ingar Dragset," Socialist Imaginary Seminar, ASTR, Puerto Rico, November 2009.
 "Mierle Laderman Ukeles and the Infrastructural Politics of Performance," Performance Studies International, Copenhagen, August 2008.
 "When 'Everything Counts': Space and Performance Historiography" ASTR-Symposium on Performance Historiography symposium, Arizona, November 2007.
 "Queer Welfare," Performance Studies International, New York, November 2007.
 "What is the 'social' in Social Practice?" Seminar on Collaboration and the Avantgarde, American Society of Theatre Research, November 2006
 "Systemic Pain and Relational Aesthetics," Performance Studies International, London, June 2006
 "The Ph.D. in Theatre: Trends and Challenges," invited panel, Association of Theatre in Higher Education, San Francisco, July 2005.
 "A Federated Avantgarde," International Federation of Theatre Research, University of Maryland, June 2005.
 "Disciplines in Pain: Roundtable on Performance Studies and Visual Studies," Performance Studies

- International, Brown University, April 2005.
- “When Everything Counts: Scholarship in Theatre Studies and Performance Studies,” Performance Studies International, Brown University, April 2005.
- “Topdog’s Family Values,” American Society for Theatre Research, November 2004.
- “Theatre Studies, Performance Studies, Anti-Theatricality: Invited roundtable on disciplinary definition,” Association of Theatre in Higher Education, August 2004.
- “Touchable Stories and the Infrastructural Imagination,” Organization of American Historians, March 2004.
- “Professing Performance” National Communication Association, November 2003
- “Feminist Performance History: Roundtable,” American Society for Theatre Research, Toronto, November 2002
- “Performance and Performativity: Roundtable,” Association of Theatre in Higher Education, San Diego, August 2002.
- “Research and Publications Panel,” Association of Theatre in Higher Education, San Diego, August 2002.
- “Performance Post 9/11: Roundtable,” Association of Theatre in Higher Education, San Diego, August 2002.
- “Realizing a Discipline: Institutional Genealogies,” Seminar Coordinator, American Society for Theatre Research, San Diego, November 2001.
- “Theatricality Revisited: Modernist Legacies, Disciplinary Blindspots,” Modernist Studies Association, Houston, October 2001.
- “The New Student,” Featured Seminar, Association for Theatre in Higher Education, Chicago, August 2001.
- “Hull-House Performance: Cultural Histories of Social Reform,” Organization of American Historians, Los Angeles, April 2001.
- “Feminist Historiography Roundtable,” Association for Theatre in Higher Education, Washington D.C., August 2000.
- “Touchable Stories and the Infrastructural Imagination,” Performance Studies International, Arizona, March 2000.
- “Queer Domesticity: The Performance of Everyday Life at Hull-House,” Modern Languages Association, Chicago, December 1999.
- “Gender and Performance Historiography,” National Communication Association, Chicago, November 1999.
- “Writing “lines of activity”: Queer Domesticity and the Performance of Everyday Life at Hull-House,” American Studies Association, Montreal, October 1999.
- “Professing Performance: Disciplinary Genealogies,” Performance Studies International, Wales, April 1999.
- “State of the Profession: Emerging Scholars,” Association for Theatre in Higher Education, San Antonio, August 1998.
- “Public Pentimento and Gendered Remembering: Playing Chicago,” Modern Languages Association: Drama Division, Toronto, December 1997.
- “Sounding White Privilege, Publicizing White Sounds,” American Studies Association, Washington D.C., October 1997.
- “State of the Profession,” Plenary Speaker, American Society for Theatre Research, San Antonio, November 1997.
- “Laboring Bodies,” Women and Theatre Conference, Chicago, August 1997.
- “Performance Activisms: Alternative Playgrounds,” Rethinking Marxism, University of

- Massachusetts-Amherst, December 1996.
- "Performance and Deterritorialization: Gender, White Privilege, Pedagogy," American Society for Theatre Research, Pasadena, 1996.
- "Pedagogy and White Privilege: Performing Nadine Gordimer," Speech Communication Association, San Diego, 1996.
- "Performance and the Animate Past: A Particular History of the Nation," Association for Theatre in Higher Education, New York City, 1996.
- "Theatre Studies/Performance Studies/Literary Studies: A Migratory History," Performance Studies Association, Chicago, 1996.
- "Municipal Play-Housekeeping: Gender, Performance, and Urban Reform," Association for Theatre in Higher Education, San Francisco, 1996.
- "Refracting Selves: Locating Autobiographical Acts," Speech Communication Association, New Orleans, 1994.
- "From the Fingerprint's Perspective: Performance, Labor, and the Historical Fetish," Association for Theatre in Higher Education, Chicago, 1994.
- "Progressive 'Reformance': Heterochrony, Heteroglossia, and Hull-House Historiography," Association for Theatre in Higher Education, Chicago, 1994.
- "Interspatiality: Toward a Theory of Performance Historiography," Mid-American Theatre Conference, Minneapolis, 1994.
- "Memory and Performance: An Interpretive Turn in Feminist Historiography," Speech Communication Association, Miami, 1993.
- "Hull-House Cultural Practice: Performance Legacies and Progressive Paradoxes," Speech Communication Association, Miami, 1993.
- "Drama and Adaptation: Representing the Voices," Association for Theatre in Higher Education, Philadelphia, 1993.
- "A Cultural Semiotics of Casting," American Society for Theatre Research, 1992.
- "Making Ethnography and the Audition Like a Performance," Speech Communication Association, Chicago, 1992.
- "Staging a Scrapbook: Adrienne Kennedy's Rooms of Re-collection," Association for Theatre in Higher Education, Atlanta, 1992.
- "Rooms of Re-collection: Adrienne Kennedy's Postmodern Art of Memory," The Black Theatre Network, Detroit, 1992.
- "The Performance of Power in Beckett's *Catastrophe*," Mid-American Theatre Conference, Kansas City, 1991.

UNIVERSITY SERVICE

Harvard University

- Faculty Council, appointed untenured humanist, 1996-7
- Performance Studies Series Coordinator, Center for Literary and Cultural Studies
- Committee on Degrees in Literature; Literature Curriculum Committee; Tutorial Board
- Committee on Dramatics
- Committee on Special Concentrations
- Hoopes Prize Committee, 1996, 1997
- Appointed Faculty, Institute for Advanced Training, American Repertory Theatre
- Search Committee for joint junior position in Afro-American Studies and English

- Search Committee for senior professor of Drama in English, Non-Voting Member
- Spencer Lecture Committee, Department of English
- Visiting Lecturers Committee, Department of English
- Mellon Faculty Mentorship Program
- Radcliffe Partnership Program
- Ad-Hoc Committee member on undergraduate curriculum in Cultural Studies
- Senior Common Room, Adams House

University of California, Berkeley

Theater, Dance, and Performance Studies

- Chair, Tenure Review Committee, 2017
- Chair, Tenure Review Committee, 2016
- Chair, Mid-Career Review Committee, 2014
- Member, Graduate Admissions Committee, 2016
- Graduate Placement Director, 2013-2014
- External Relations Committee, 2013-2015
- Personnel Committee, 2013-2015
- Head of Graduation Admissions Committee, 2011, 1998-2008
- Acting Head Graduate Advisor, Performance Studies, (Spring/Fall 2011)
- Department Chair, Theater, Dance, and Performance Studies, 2006-2010 (on leave 2008/09)
- Co-director, Berkeley Dance Project, Spring 2008.
- Chair, TDPS Search Committee, Assistant Professor in Dance Studies/Practice, 2007/08.
- Chair and/or Member Events Committee, 2006-2010.
- Member, Production Committee, 2006-2010
- Member and/or Chair, Undergraduate Curriculum Committee, 2006-2008
- Director of Graduate Studies, Performance Studies, 1998-2008.
- NRC Facilitator, Performance Studies 2006/07
- Chair, TDPS Search Committee Open Rank in Performance Studies, 2006/07
- Principal Faculty Sponsor, Artist Residency with The Builders Association 2007
- Summer Chair, Theatre, Dance, Performance Studies, 2004, 2005, 2006
- Chair, TDPS Search Committee for Tenure-track Professor of Dance, 2003.
- Recruitment/Hiring Review Committees, TDPS/American Studies 2002, Film/Dramatic Art, 1999
- Faculty Mentor, Wymore, Catanese, Steen, de Kosnik, Marino (TDPS)
- Executive Committee, Doctoral Program in Performance Studies, 1998-ongoing.
- Member, Graduate Admissions Committee, Performance Studies, 1998-ongoing.
- PS Graduate Executive Committee, 1998-ongoing
- Search Committee, African-American Theatre, TDPS, 2001-02.
- Search Committee (interim chair), Directing, Dramatic Art, 1999-2000, 2000-01
- Faculty Advisor, Townsend Working Group in Performance Studies, 2000-01, Townsend Working Group in Dance Studies, 2005-ongoing
- Chair, CTA Visitors, Outreach, Artsbridge, Cross-campus coordination, 1999-00
- Undergraduate Curriculum Committee, Dramatic Art and Dance, 1998-2000
- CTA Production and Performance Planning Committee, 1999-00 (3-PAC)
- Library Committee, Dramatic Art and Dance, 1998, 1999
- Affirmative Action Grievances Committee, Dramatic Art and Dance, 1999
- CTA Public Relations, Newsletter, Website Committee, 1999
- Acting Head Graduate Advisor, Doctoral Program in Dramatic Art, Fall 1998

Rhetoric

- Graduate Student Instruction Coordinator, 2016-ongoing
- Placement Director, 2013/2014
- Dissertation Retreat Committee Member, 2011
- Chair's Advisory Committee, 2009-2011
- Principal Faculty Sponsor, Touchable Stories Artist Residency, 2006/07.
- Committee on Graduate Curriculum Revision, 2005-06
- Rhetoric Grievances Advisor, 2005-06
- Rhetoric Graduate Admissions, 2004-5
- Faculty Mentor, Esmeir (Rhetoric)
- Rhetoric Affirmative Action Advisor, 2004-5
- Rhetoric/Film Search Committee in Avant-Garde Film, 2004-5.
- Undergraduate Curriculum Committee, Rhetoric, 2003-4
- Rhetoric Search Committee for Early Modern/Rhetoric of Science, 2002
- Rhetoric/Film Search Committee in American Film History, Film, 2002
- Promotion Review Committees, Rhetoric 2003, 2000.
- Affirmative Action Chair, Rhetoric, 2002-3

Campus

- Associate Vice Chancellor of the Arts and Design, 2015-ongoing (addendum available)
- Director, Arts Research Center, June 2010-2017.
- Member, Creative Curriculum Committee, 2015-2017
- Member, Promotion Review Committee, History of Art, 2016.
- Member, Global Curriculum Committee, 2015-2017
- Assistant to the Vice Provost for the Faculty, 2013-2015
- Chair, The Budget Committee, July 2012-June 2013.
- Member, Steering Committee, Mellon-funded Global Urban Humanities at Berkeley, 2013-ongoing
- Member, A & H Humanities Council, January 2013-2014
- Member, A & H Arts Council, July 2012-2014
- Member, Divisional Council of Academic Senate, July 2012-June 2013
- Member, WASC Steering Committee
- Member, The Budget Committee, July 2010-June 2012.
- Phi Beta Kappa Ceremony Speaker, May 2011.
- Member, Year-long Planning Committee, Values Institute, 2010/2011.
- Berkeley-Taipei Forum, Moderator, International University Relations, Taipei, September 2010
- So-Cal Campaign Moderator, “Creativity and Right Brain Thinking,” University Relations, Santa Monica, October 2009
- Executive Committee Member/Strategic Planning, Berkeley Center for New Media, 2007-ongoing.
- Humanities Representative, Beatrice Bain Executive Board, 2010/11.
- Trustee/Chancellor’s Representative, Board of Trustees, Berkeley Art Museum/Pacific Film Archive, 2010-ongoing
- Member, Dwinelle Hall/Annex Space Planning Committee, 2007-ongoing
- Member, Lower Sproul Plaza and Environs Program Committee, 2007-ongoing.
- Member, Facilities Committee, Cal Performances Board of Trustees, 2006-2010.
- Member, Long-Range Planning Education and Outreach Committee, Cal Performances Board of Trustees, 2007-2010.

- Co-Chair, Artistic Advisory sub-Committee, Cal Performances Board of Trustees, 2007-2010.
- Member, Hearst Gym Program Committee, 2006-ongoing
- Member, Dean’s Ad-Hoc Committee on Development in Arts and Humanities, 06/07.
- Member, Executive Committee, Consortium for the Arts, 2006-2009.
- Member, Arts Advisory Committee, Berkeley Art Museum, 2006-ongoing.
- Chair, Dean/BC-appointed Ad-Hoc Committee for Evaluating Arts Faculty, 2006.
- Townsend Mentor/Counterpart for Associate Professor Fellow, Linda Rugg, 2006
- Principal Convener, Strategic Working Group: “When Is Art Research?” Townsend Center, 2005/06.
- Member, Townsend Discovery Selection Committee, 2005
- Member, Chancellor’s Advisory Committee on Dependent Care, 2004-2010.
- Member, Ad-Hoc Strategic Task Force on Campus Childcare, 2008
- Member, Academic Senate Faculty Welfare Committee, 2003-2009.
- Core Faculty, Arts Research Center, 1999-ongoing
- Una Lecture Committee, 2001, 2002, Avenali Lecture Committee, 2004, Townsend Center
- Bancroft Faculty Advisory, Rare Books after 1815 Committee, 2002-ongoing.
- Advisory Committee for Beatrice Bain Research Group in Gender and Sexuality, 1998-ongoing
- Seminar Coordinator: “Laurie Anderson,” Consortium for the Arts, Fall 1999
- Faculty Consultant, Oral Communication Education, Haas School of Business
- Summer Fellow, Seminar in American Cultures, 1999
- Campus Advisory Committee on the Creative Arts, 1999
- Ad-Hoc Promotion Evaluator, 2002, 2003, 2004, 2005

System-wide Service

- Member, UCB Representative, University Committee on Academic Personnel (UCAP), 2013-2014
- Board Member, UC Institute for Research in the Arts, Executive Policy Board, Proposal Evaluator, 2009-2014
- Member, UCB Representative, UC Faculty Welfare Committee, 2005-2006
- Member, Co-Director, 2007-08, Multi-Campus Research Group, “International Theatre and Performance,” 2006-2008

PROFESSIONAL SERVICE

Professional Evaluation

- Selection Committee, Open Spaces Artist Grants, Kenneth Rainin Foundation (2017/2018)
- Chair, External Review Committee 2017, Department of Theatre Program Review, Brown University
- External Review Committee 2016, Department of English, Linguistics, and Theater, National University of Singapore
- Convening Participation and Evaluator, Performing Arts in Universities, Mellon Foundation, April 2016
- Nominator/Evaluator, Macarthur Foundation, 2007, 2014, 2015, 2017, 2018
- Jury Committee, Bay Area Now 7, (Visual Art Category) Yerba Buena Center for the Arts, 2014
- Jury Committee, Headlands Center for the Arts (Performance Category), 2013
- Advisor/Evaluator, Stockholm Art as Research Platform, new joint program with three performing arts universities in Stockholm, Sweden, 2013.
- Proposal Evaluator, European Research Council, Cultural Division, 2013
- Prize Council, Socially-Engaged Artist of the Year Award, Vera List Center for Art and Politics, The New School, 2011-ongoing.

- Nominating Committee, Alpert Award in Outstanding Theatrical Practice
- MAPP Advisor, The America Project, 2011.
- YBCA-You Advisory Council: Evaluator for new audience engagement program, 2011-2015.
- Jury Committee: *Des Voix Found in Translation*, French/US Exchange in Contemporary Playwriting, sponsored by French Consul General (2011)
- Manuscript Evaluator, Theater Journal, 2013
- Manuscript Evaluator, Cambridge UP, Routledge, Palgrave Macmillan
- Editorial Board, Text and Performance Quarterly, 2004-2009.
- Editorial Board, American Theatre and Drama, 2003 ongoing.
- Editorial Board, Cultural Studies, 2000- 2010.
- Editorial Board, Theatre Topics: Journal of Dramaturgy, Pedagogy, and Performance Studies, 1999-ongoing.
- Judge, Theory and Criticism Graduate Debut Panel, Association for Theatre in Higher Education, 2004-2008, 2010.
- Selection Committee, National Endowment for the Humanities, D.C. 2005
- Judge, Gerald Kahan Prize, American Society for Theatre Research, 1998, 1999, 2000, 2001.
- Judge, Randolph Edmonds Prize, Black Theatre Network, 1998-2002
- Proposal Evaluation of Women and Theatre division of ATHE, 1998.
- Manuscript Evaluator, 1995-ongoing, University of California Press, University of Minnesota Press, Wesleyan University Press, University of Michigan Press, University of Wisconsin Press, Cambridge University Press, Routledge, Palgrave Macmillan, Massachusetts Institute of Technology Press, Theatre Journal, Theatre Survey (and as editorial board member listed above)
- External Review Committee 1998, Department of Theatre Program Review, Colorado College
- External Review Committee 2007, World Arts and Cultures Department, UCLA
- External Review Committee 2011, English, Theater, and Linguistics, Singapore University
- Tenure/Promotion/Hiring Evaluator: Brown University (2004, 2011, 2017), University of Wisconsin-Madison (2005), University of Wisconsin, Milwaukee (2018); Harvard University (2003, 2004, 2005, 2005, 2010), Yale University (2005), University of Michigan (2006), College of William and Mary (2005). Columbia University (2006), CUNY Graduate Center (2005), Northwestern University (2003, 2005, 2006, 2008), University of Texas, Austin (2006), UCLA (2006), UC-Santa Barbara (2006), University of North Carolina, Chapel Hill (2005,. 2006), Rutgers University (2006), University of Notre Dame (2006), Bates College (2007), Stanford University (2007, 2011, 2017), Cornell University (2004, 2007, 2018), UC-Davis (2007, 2009), UC-Irvine (2008, 2008), Barnard/Columbia (2008), UCLA (2009), University of Arizona (2010), University of Minnesota (2010), Trinity College, Dublin (2011), U of Wisconsin, Milwaukee (2011), Kings College, London (2011), University of Michigan (2011), Harvard University (2012), EHSSS (2013), Temple University (2013), Queen Mary University, London (2014), Ramapo College (2014), University of Chicago (2014), SUNY-Buffalo (2015), Harvard University (2015).

Conference Planning and Public Service (on and off campus)

- Lecture Series Organizer, Arts + Design Mondays @ BAMPFA Co-curated by the Arts, Technology and Culture Colloquium; the Arts Research Center; Berkeley Center for New Media; College of Environmental Design; Graduate School of Journalism; Jacobs Institute for Design Innovation; the Program in Critical Theory; Regents' Lectureship Program; the Doreen B. Townsend Center for the Humanities; and the Departments of Art Practice and English (2016-ongoing).
- Lecture Series Co-Organizer, Arts + Design Wednesdays/Thursdays @ BAMPFA, a weekly open classroom for students and community, created in collaboration with multiple campus partners and art

- venues, (2015-ongoing).
- Co-Convener, “The Arts and Public Service: A Gathering,” Co-hosted by SFMOMA and UC-Berkeley, San Francisco, (June 2017).
 - Moderator and Event Organizer, “Urban Ghosts: The Future Of Artists, Place and Displacement in The American City in partnership with the Division of Equity and Inclusion at UC Berkeley (January 2017).
 - Symposium Organizer, “Minding Time: Celebration of “Time Zones” in Print, Exhibition, and Online,” (November 2016).
 - English Institute Conference Team, “Time,” University of Chicago (September 2017)
 - Symposium Organizer, CROSS SECTOR, on arts collaboration across sectors, with speakers from Minnesota Street, OMCA, SFMOMA, For-Site, Headlands Center, SFAC, Betti Ono, Open Engagement, Queens Museum, A Blade of Grass, Creative Capital, and many others (April 2016)
 - Lecture Series Organizer, Art, Technology, and Global Circulations Year-long series in collaboration with ARC and Berkeley Center for New Media (2015/2016)
 - Lecture Series Co-Organizer, “Thinking through the Arts + Design at Berkeley: Architecture of Life,” Weekly series during the Spring 2016 semester, Berkeley Art Museum/Pacific Film Archive.
 - Symposium Organizer, “ReVisions in Time,” Arts Research Center (November 2015)
 - English Institute Conference Team, “Figure,” Yale University (September 2015)
 - Symposium Organizer, Questioning Aesthetics, Arts Research Center (March 2015): In celebration of the new Encyclopedia of Aesthetics, including 14 speakers from a range of art and design fields.
 - Lecture Series Organizer, Art, Technology, and Activism: On the Anniversary of the Free Speech Movement. Year-long series in collaboration with ARC and Berkeley Center for New Media
 - Symposium and Practicum Organizer: Valuing Labor in the Arts, an exploration of the economic underpinnings of the contemporary cultural sector, with participation from sixteen artists and scholars who thematize economics and labor in their art and writing practice.
 - Think Tank Organizer: Nordic Time Zones, 20-person think tank on history of experimental art practice in Norway, Oslo, March 2014
 - Symposium Organizer: Living Time: Art and Life after “Art-into-Life,” an international symposium with scholars, artists, and curators exploring past and contemporary art movements in Russia, Serbia, Poland, China, the United States, Brazil, Norway, Denmark, and more. (February 2014)
 - Think Tank Organizer: “Measuring” Impact in the Arts, 20 person think-tank of arts administrators and scholars on the potentials and perils of new ‘impact’ research methods. (January 2014)
 - Workshop Organizer, Creative Time Summit: Bay Area; with California College of the Arts, October 2013.
 - Symposium Planner, “Re-imagining the Urban: Bay Area Connections Across Art and Public Space,” 200-person symposium including artists, scholars, urban planners, and community activists, September 2013.
 - Symposium Co-Planner, “A Way of Working: Theaster Gates,” Vera List Center for Art and Politics, The New School, September 2013
 - Symposium Co-Planner, “Spiraling Time,” international symposium of artists, curators, and scholars exploring time-based art in Latin America. (April 2013)
 - Faculty Organizer, Avenali Lecturer Stan Lai, Mini-Residency (March 2013). Planned and/or hosted a series of events with several departments involving UCB alum and distinguished artist, Stan Lai.
 - Symposium Co-Planner, “Temporal Shifts,” international symposium of artists, curators, and scholars exploring time-based art in China and Taiwan. (March 2013)
 - Workshop Co-Planner, “Creative Time Summit: Bay Area, with California College of the Arts” a keyword-based workshop and live-streaming of the Creative Time Summit, involving artists, students, and faculty from UCB, CCA, and the Bay Area arts community (October 2012)

- Symposium Organizer, Making Time: on film, dance, theatrical, and visual art experimentation in time-based art, invoking artists, choreographers, scholars, curators, and video makers who speak from different positions on the making and evaluation of hybrid art practice, April 2012.
- Symposium Organizer, ART/CITY: on the role of the arts in vitalization urban neighborhoods and civic engagement, involving city leaders, urban planners, public artists, and community organizers, March 2012.
- Workshop Co-Planner, “Occupy as Form,” a keyword-based workshop and think tank involving artists, students, and faculty from UCB, CCA, UCD, YBCA, and the surrounding Bay Area arts community
- Symposium Organizer, Situated: Time-Based Arts and Neighborhood Ecologies, Arts Research Center +coordinated symposium on expanded art and social engagement with visiting artists, scholars, curators, and Berkeley faculty, October 2011.
- Brown Bag Lunch Series Organizer: Arts Research Center coordinated Fall lunch series, pairing selected visitors with Berkeley faculty, Fall 2011.
- Civic Retreat Organizer, Central Market Arts, Arts Research Center coordinated retreat and reflection for civic leaders, non-profit leaders, and arts organizations about the role of the arts in San Francisco's Central Market neighborhood, September 2011.
- Program Committee, American Society for Theatre Research, 2011. Selected roster of plenary speakers and working sessions from 150 submitted proposals.
- Symposium Organizer, "Curating People" (Spring 2011), Arts Research Center coordinated on the mutual redefinition of visual and performing arts and on the role curators play in supporting experimental artwork.
- Symposium Organizer (Spring 2011), "Conjoined Histories: Race, Disability and American Popular Culture," Arts Research Center coordinated conference in response to the nonprofessional premiere of Philip Kan Gotanda's *I Dream of Chang and Eng*.
- Faculty Sponsor, Artistic Residency with Philip Kan Gotanda. Coordinated grant-writing and event-organization in support of producing of Gotanda's new play, directed by UCB professor Peter Glazer.
- Co-sponsor, BILD project on Staff Diversity; co-sponsored with the administrators in staff diversity a BILD grant to support the creation of an Interactive Theatre Workshop to promote reflection and action on issues diversity issues in the campus work environment. (See Grants section)
- Co-Principal Investigator, Symposium Co-Coordinator: Arts/Neighborhoods/Social Practice. Awarded a 2007/08 Berkeley “Futures” grant to support research and collaboration with the Center for Community Innovation to join empirical investigation into community development with art-based investigations into a coordinated research plan for the study of the role of art in community development. Sponsored a January 2008 conference that drew over 100 participants from the greater Bay Area in addition to UCB faculty and students (see Grants section).
- Principal Faculty Sponsor: Continuous City with The Builders Association, 2007. Raised funds from foundations and eleven units on campus to support a major collaboration with faculty and students from TDPS, Art Practice, School of Information, CNMAT and more. (see Grants section).
- Symposium Coordinator: Continuous Bodies: Performance, Space, Technology, a 20-person symposium of international scholars and artists gathered to explore digital art, space, and performance in a contemporary globalizing society.
- Curatorial Facilitator: Assisted in planning and organizing graduate and undergraduate student participation in supporting Yerba Buena Center for the Arts and their installation of “William Pope.l’s Black Factory” Spring 2007

- Principal Faculty Sponsor: *The Berkeley/Richmond Project* Faculty director of an Arts Research Center sponsored community arts project in Richmond, California with Touchable Stories. The project is a site-specific installation based upon 100 oral histories and working in collaboration with seven Bay Area artists, 17 graduate and undergraduate interns, and dozens of community collaborators, 2007/2008. (See grants section).
- Multi-Campus Research Group Co-Director on “Internationalism and Performance”: Co-director for a five-year research project involving faculty from six UC campuses. Conferences, retreats, symposia, co-authored publications all planned and sponsored by research funds from the Office of the President.
- Symposium Organizer, *Asia: By Means of Performance*. Berkeley symposium sponsored by the multi-campus research group on Internationalism, Theatre, and Performance and eight other UCB units, with faculty specialists from throughout the UC-system, September 2007. [accidentally counted in last review?]
- Conference Chair, Program Committee, “American” “Society” “Theatre” “Research.” Responsible for organizing evaluation, selection, invitations, and scheduling for plenary speakers and seminar participants for conference celebrating the 50th Anniversary of the American Society for Theatre Research, November 2006. 400 participants, speakers, and registrants in attendance.
- Committee Member: American Society for Theatre Research “New Initiatives” committee on Research and Diversity, 2005/2007.
- Lecture Series Coordinator, Strategic Working Group: “When Is Art Research?” Townsend Center, directed seminar for faculty selected from programs in music, film, architecture, art practice, English, dance, digital arts, and theatre. Organized 13 panels and speaking events under “Art as Research” in 2005-06 with ten other UCB units and Bay Area arts/educational organizations.
- Program Committee/Organizer: “Space and Place,” October 2005, American Studies Association. Conference-wide planning committee for the annual meeting of the American Studies Association to be held in Washington D.C. Assisted in all aspects of conference planning, proposal evaluation, and panel construction as a committee member under ASA President Karen Halttunen.
- Conference Co-Organizer: “Performing the People, the People Performing: Hull-House Theatre and Dance,” September 2003, Hull-House Museum, University of Illinois, Chicago. Planned a series of lectures, exhibits, and workshops on the past and contemporary relationship between performance and social change in Chicago as part of the anniversary of the founding of Hull-House.
- Conference Co-Organizer, “Responding to the World: a symposium on Homebody/Kabul,” April 2002: a series of workshops and invited lectures that addressed the role of the arts, post-September 11, and the issues investigated in Tony Kushner’s new play, Berkeley Repertory Theatre.
- Conference Co-organizer, “Artists/Intellectuals/Institutions,” February 2002. Planned and moderated panels for an interdisciplinary symposium that addressed the institutional status of the arts in higher education, Consortium for the Arts, UC-Berkeley
- Principal Faculty Sponsor, Tim Miller residency, February-March 2001. Planned lectures, workshops, rehearsals, classroom visits, performances, housing, and transportation for three-week intensive visit with performance artist, Tim Miller.
- Conference Co-Organizer, Women and Theatre Program, Member-at-Large, 1998-2000; Executive Committee, Two-year Conference Planner and Co-ordinator for Absent-Minded Histories: Past Perfect, Future Conditional, July 1999 and Practically Visionary: Re-placing Woman July 2000. Panel Chair, “Inter-ring Disciplines: Academic Citizenship,” 1999. Responsible with Vice President for conceptualization and organization of three day conferences in 1999 and 2000,

- including speaker invitations and format for plenary panels, breakout sessions, workshops, and cabaret performances. Supplemental participation at yearly executive and planning meetings in January; hosted 2000 planning meeting in Berkeley.
- Principal Faculty Sponsor, Rhodessa Jones residency, Fall Semester, 1999. Planned and administered undergraduate course, graduate seminar, public lecture series, and performance for visiting artist, Rhodessa Jones.
 - Conference Co-Organizer, American Society for Theatre Research: 1997 Conference Planning Committee: Seminar Organizer; Proposal Evaluation Committee; Organizing Chair of plenary panel on "The State of the Profession: 1997."
 - Performance Studies Association: Second Annual Conference, Planning Committee and Proposal Evaluation Committee, 1996.
 - Association for Theatre in Higher Education: Performance Studies Focus Group, Member-at-Large, 1996.
 - Speech Communication Association: Performance Studies Focus Group, Research Committee 1995, Nominating Committee 1996 and 1997.
 - Advisory Committee: Five-College Consortium Initiative on Performance Studies, Amherst, Massachusetts.
 - Advisory Board, Arts Curriculum Revision: Theatre, Boston Public Schools.
 - Advisory Board, 1996-97, Ruby Slipper Productions, Boston.

ADAPTOR/DIRECTOR/PERFORMER (selected)

White Noises Solo auto-critical performance on issues of memory, gender, and white identity.

- Retrospective video documentation of performance included in "Black Is, Black Ain't" curated by Hamza Walker at The Renaissance Society, April-June 2008; exhibition traveled to contemporary art museums in Detroit and St. Louis 2009. (See text publications and reprints above).
- University of California, Berkeley, American Cultures, October 2000
 - Cornell University, "Doing Memory: Legacies of Imperialism," March 2000
 - Tufts University, Performing Race and Gender, April 1998.
 - Miami University of Ohio, Colloquium on Race, April 1998.
 - Wheaton College, Women's History Month, March 1998.
 - Boston University, plus talk on Race/Autobiography/Performance, March 1997.
 - Ruby Slipper Productions, December 1996.
- Institute of Contemporary Art Boston, "New Histories: Symposium on personal narrative and critical practice," November 1996
- Mobius Experimental Artists Center of Boston, "New Works," April 1996
- Harvard University, Loeb Experimental Theatre, February 1996
- Brown University, sponsored by the department of Theatre, November 1995
- Amherst College, sponsored by Five-College Program in Performance Studies, October 1995
- First Annual Performance Studies Conference, Performing Identities, March 1995
- Bailiwick Theatre, Women's Solo Performance, February, 1995
- Black Theatre Network, Breaking Barriers: Celebrating Women Making Theatre, July 1994
- Center for Interdisciplinary Research in the Arts, Identity Formations, April 1994
- "Memoryscape," Mary and Leigh Block Gallery, August 1993

Vagina Monologues (staged reading directed by Maya Roth, graduate student in Dramatic Art), Berkeley cameo.

Rachel's Voice: Bladerunner (voiceover for video project by Domietta Torlasco, graduate student in Rhetoric/Film), Berkeley cameo.

"A Door Set Wide: Aspects of Jane Addams," 1994 Illinois Humanities Festival: "Crime and Punishment," Illinois Humanities Council. Dramaturg and performer in commissioned play on Jane Addams's role in the founding of the juvenile court. Written and directed by Bernard Sahlins, founder of Second City theatre.

"The Museum Shop," From the Border, Block Gallery, Spring 1993. Performance and object installation on the commodification of cultural difference.

The Smell of Death and Flowers, Northwestern University, Summer 1992. Adaptor and director of ensemble performance of Nadine Gordimer's short fiction.

Beyond the Pale: a new work based on Chicago's ghost stories, Heartland Studio, Caravan Productions, Chicago, Spring 1992. Dramaturg, performer, and assistant director of ensemble production.

Cassandra: from the writings of Christa Wolf, Northwestern University, Spring 1991. Adapter, director, and performer of solo work.

"Their Last Supper," AIDS Interfacings, Block Gallery, Spring 1991. Installation.

Catastrophe by Samuel Beckett, Stanford Summer Theatre Festival, 1989. Director.

The Successful Life of 3 by Maria Irene Fornes, Stanford Summer Theatre Festival, 1989. Director.

(plus numerous roles as a performer in a variety of productions conceived by others)

MEMBERSHIPS

Performance Studies International
 College Art Association
 American Studies Association
 Modernist Studies Association
 Modern Languages Association
 Association for Theatre in Higher Education
 American Society for Theatre Research
 The English Institute
 Women and Theatre Program
 National Communication Association
 Black Theatre Network

SAMPLE COURSES

Northwestern University

Analysis and Performance of Literature
 Ensemble Adaptation
 Gender and Performance Theory
 The Immigrant Experience: History, Story, Song

Harvard University

Introduction to Literature and Cultural Studies
 Introduction to Literary Analysis
 Performance Theory

Feminist Theatre
 20th Century American Theatre
 Beckett, Pinter, Genet, Churchill

University of California, Berkeley

Oral Argument and Performance
 Theories of Interpretation
 Thinking Through the Arts + Design at Berkeley: Architecture of Life (with de Monchaux)
 Thinking Through the Arts + Design at Berkeley: Curation Across Disciplines (with Boas, Siegel)
 Introduction to Drama and Performance Theory
 Narrative Adaptation and Solo Performance
 Rhetoric of Drama: Modern Drama
 Rhetoric of Drama: Gender Theory and Performance
 Rhetoric of Drama: Theatre and Social Change
 Rhetoric of Performance: Introduction to Performance Studies
 Introduction to Doctoral Studies
 Performance Theory: Genealogies of Performance Art, Anthropology, and Speech
 Performance Theory: Gender and Sexuality
 Performance Theory: Disciplinary Genealogies and Experimental Critical Writing
 Memory, Performance, Historiography
 Performance Research Methods: Archives of the Free Speech Movement and the Omaha Magic Theatre
 Performance Research Methods: Oral History, Fieldwork, and post-9/11 Performance
 Bodies, Space, Text: Seminar and Practicum in Theatre for Social Change
 Theory Across the Arts: Interdisciplinary Scholarship and Transmedia Art Practice (co-taught with Profs. Whitney Davis and Charlie Altieri)
 Performance: The Body and the Social (co-taught with Prof. Judith Butler)
 Social Practices: Art and Human Environments
 City, Arts, and Public Spaces (with Teresa Caldeira)
 Thinking Through Arts and Design @Berkeley: The Architecture of Life (with Nicholas de Monchaux)
 Thinking Through Arts and Design @Berkeley: Curation Across Disciplines (with Natasha Boas)

ADVISING

Harvard University

Undergraduate Senior Thesis Advisor

Julie Kim, English, "The Archival Performance of Theresa Hak Kyung Cha's Dictée" (Winner Hoopes Prize for outstanding honors thesis in the Humanities)
 Roland Tan, English, "Bodies and Communities in Contemporary Gay Male Drama: On Tony Kushner's Angels in America and Tim Miller's My Queer Body"
 Elizabeth Kivowitz, English, "Narrative, Morality, and Celebrity: Jane Austen into Film"
 María Padilla, Literature, "Ariel Dorfman's Death and the Maiden: A Comparative Analysis of Production and Reception in Chile and the United States"
 Katrina Szish, English, "Anything Goes When Checkerboard Meet Polka Dots: Fashion and Identity in Contemporary Culture"
 Rachel Cohen, Special Concentrations, "Dance as Metaphor"

Graduate Dissertation Committee

Jennifer Burton, English "Creative Expectations: Hope as a Literary and Political Tool in American Prose and Performance from World War 1 Until the Crash"

University of California, Berkeley

Undergraduate Advisor in Arts Education, Programming, and Arts Administration Internships

ARC Programming Internship Supervisor

Nick Randhawa, (2014-2015)

Sophia Fish (2015-2016)

Maya Mathura (2012-2013)

Chancellor Grant/Berkeley Cultural Trust Arts Administration Interns (2013-2014)

Yising Grace Chou

Lauren Eales

Blythe Greig-Berg

Jessica Ju

Nancy Liao

Kelly Leilani Main

Erin Rose Price

Natalie Sanchez

Kathleen Yarnold

Mary Zhou

Chancellor Grant/Berkeley Cultural Trust Arts Administration Interns (2014-2015)

Alex Liu

Bing Tsai

Fook Yip

Kristine Nodalo

Laura Weinthal

Lillian Cheng

Samantha Sanchez

Sanjana Surkund

Seoyoung Yoon

Thao Nguyen

Mary Zhou

Berkeley Cultural Trust Arts Administration Interns/No Grant (2015-2016)

Dorene Zhou

Nelie Sithong

Maleah Fekette

Alyson Lee

Mary Tan

Elizabeth Klingen

Janae Spinato

Heyun Jeong

Lingjie Qiao

Madison Ivory Alan-Lee

Devenni Hernandez
Kristine Nodalo

C.R.E.A.T.E. Faculty Advisor (2014-2016)

Ani Chivchyan
Alex Liu
Kristine Nodalo
Seoyoung Yoon
Madison Alan-Lee

G.R.O.U.P./ARC Allied Arts Administration and Research Internships (2011-2012)

Jashen Edwards
Megan Lowe
Ariela Alberts
Preeti Talwai
Keith Watts
Rio Vander Stahl
Anjelica Colliard
In Hye Joe
Paul Paraoczai
Alexandria Greenwald
Yvonne Eadon

Undergraduate Senior Thesis

Sarah Goldwasser (2017), Rhetoric, "Theater and Society"
Elena Wagoner (2012), Rhetoric, "Cultural Policy and Theatre in Neoliberal Brazil"
Alisha Eastep, (2011) Rhetoric, "The Vagina Monologues Now: Performance and the Digital Sphere."
Elizabeth Spackman (2000), Philosophy, "Testimony and Survival in the work of Rhodessa Jones and the Medea Project"

Graduate Supervisor in ARC Programming and Arts Administration Internships

Takeo Rivera (2011-2012)
Laura Richard (2011-2013)
Megan Hoetger (2014-2015)
Kate Mattingly (2014-2016)
Lyndsey Ogle (2015-2017)
Tonika Sealy-Thompson (2016-2018)

Primary Dissertation Advisor (Completed)

Patrick Anderson (Ph.D. 2005), Performance Studies, Associate Professor of Communication Studies, UC-San Diego. UC Diversity Dissertation Fellow; "So Much Wasted: The Performance of Self-Starvation in Clinical, Protest, and Experimental Art Performance."
Todd Barnes, Rhetoric, (Ph.D. 2010), Assistant Professor, Ramapo College, "Immanent Shakespeares: Authority and Pedagogy in Theatre and Film"
Nilgun Bayraktar, Performance Studies, (Ph.D. 2011) Postdoctoral Fellow, Bogazici University, "Screens Against the Current: Migration Aesthetics in Time-Based Art."
Sima Belmar, (Ph.D. 2015) "Easier Said... Then Done: Talk in Contemporary U.S. Dance;" Lecturer,

UC-Berkeley

- Nina Billone, Performance Studies, (Ph.D, 2010) Javitz Fellow, Assistant Professor, Duke University, “In the System: The Penal-welfare System and Performance”; Visiting Assistant Professor, Georgetown
- M. Shane Boyle, (Ph.D. 2012) Performance Studies, Social Science Research Council Fellow; Postdoctoral Fellow, Harvard University, Stanford University, Lecturer (tenure track) Queen Mary University, “The Ambivalence of Resistance: Performance and the German New Left of the 1960s”
- Renu Cappelli (Ph.D. 2007), Performance Studies, Postdoctoral Fellow, I-Humanities, Stanford University. “Inadmissible Presence: Objecthood, Spectacle, and the Theatricality of Race.”
- Carrie Gaiser Casey, (Ph.D. 2010) Performance Studies, Lecturer, St. Mary's College, “On Her Toes: Recasting Feminist Ballet History”
- Reid Davis (Ph.D. 2006), Performance Studies, Assistant Professor, St. Mary’s College, CA. “Wrists and Fists: Cinema Sissies, Haunted Theatres, and the Performance of Queer Childhood.”
- Catherine Ming T’ien Duffly, Performance Studies (PhD. 2011), Assistant Professor of Theatre, Reed College. “Food and the Politics of Performance,”
- Emine Fisek, Performance Studies, (Ph.D 2010) Chancellor’s Dissertation Fellow, Post-Doctoral Fellow, The Johns Hopkins University, Assistant Professor of Western Languages and Literatures, Bogazici University, “Aesthetic Citizenship: Immigration and Francophone Performance”
- Mark Feldman (Ph.D. 2005), Rhetoric, Post-doctoral fellow, Stanford University. “Animal Bodies, Animal Texts: Zoos and Naturalist Fiction, 1890-1916.”
- Ashley Ferro-Murray, Performance Studies, “Choreography in the Digital Era: Dancing the Cultural Differences of Technology”
- Julia Jarcho, (Ph.D. 2013) Rhetoric, Assistant Professor, English, New York University “Negative Theatrics: Modernism and Theatricality.”
- Jennifer Johung (Ph.D. 2008) Performance Studies, Associate Professor of Art History, University of Wisconsin, Milwaukee, “Replacements: From the Hut to the Network”
- Laura Levin (Ph.D. 2005), Performance Studies, Chancellor’s Dissertation Fellow; Associate Professor of Theatre, York University. “Performing Ground: Gender and the Spatial Field in 20th century Performance, Drama, and Photography.”
- Kate Mattingly, (Ph.D. 2017) Performance Studies, Dance Criticism after Dance Studies
- Elizabeth Patterson (Ph.D. 2007), Rhetoric, Assistant Professor of Digital Media, SUNY-Stony Brook; Visiting Assistant Professor, Northwestern University, Townsend Dissertation Fellow, “Visionary Machines.”
- Kelly Rafferty, Performance Studies, (Ph.D. 2010) California Institute of Regenerative Medicine Fellow; Assistant Professor, Arizona State University, “Connective Tissues: Bio-Art Performance”
- Bradley Rogers, Rhetoric, (Ph.D 2010) Post-Doctoral Fellow, University of Toronto, ACLS Fellow/Assistant Professor, Theater, Duke University, “The Discourse of Integration and the Problem of Context: Rethinking Musical Performance Theory”
- Ariel Osterweis Scott (Ph.D. 2011) "Virtuosity, Race, and Popular Culture in the Dance of Desmond Richardson," Assistant Professor of Dance, Wayne State University; Assistant Professor of Dance, Cal Arts.
- Lara Shalson (Ph.D. 2008), Performance Studies, Chancellor’s Dissertation Fellow, Lecturer (Tenure track) English and Theater, King’s College London, “Performing Endurance”
- Karin Shankar, Performance Studies, “Witnessing the Contemporary: Performance and Art in New Dehli,” Mellon Postdoctoral Fellow, Creative Time; Assistant Professor of Performance Studies, The New School
- Ragini Srinivasan, Rhetoric, “After New India: Diasporas, Anglophonisms, Returns,” AAUW Dissertation Fellow; Assistant Professor of English, University of Nevada-Reno; Assistant Professor of

English, University of Arizona.

Monica Stufft (Ph.D. 2008), Performance Studies, "U.S. Theatre as Cultural Front in the early 20th Century," Assistant Professor of Theater and English, University of San Diego.

Brandon Woolf, (Ph.D. 2014) Performance Studies, "Theater and Cultural Policy in post-EU Germany," Lecturer, Freie Universitat, Berlin; Visiting Assistant Professor of Theater, New York University.

Hentyle Yapp, Performance Studies, Postdoctoral fellow/Assistant Professor, Gender Studies, Pomona College "minor china: Affect and the Market in Chinese Art, Dance, and Performance," Assistant Professor of Dance and Cultural Policy, New York University.

Primary Dissertation Advisor (In Process)

Megan Hoetger, Performance Studies, Kurt Kren, Film, Performance, Event

Lyndsey Ogle, Performance Studies, Community Art and Red/Blue Politics in the United States

Christian Nagler, Performance Studies, Performance and Economics

Randi Evans, Performance Studies, Dance, Visual Art, Social Engagement

Megan Alvarado Saggese (co-advisor), Rhetoric, Sound and Media in Latin American Art and Performance

Masters/MFA Thesis Advising

Nadia Mahdi, (M.A. 2000) Performance Studies, "Theories of Acting in Historical Perspective"

Rae Perigoe (M.A. 2003), Performance Studies, "Standpoint Ethnography: Dwight Conquergood's Performance Studies Fieldwork"

Adriano Shaplin (M.A. 2003), Performance Studies, "You're Nobody 'Til Somebody Kills You: Hip-Hop as a Collective Institution for Grieving"

Michelle Baron (M.A. 2007), Performance Studies, "Queer Funerals"

Jessica Holt, (M.A. 2007) Performance Studies, "Liminality, Play, and the 'Adolescent Performative:' Embodying the Plays of Paula Vogel"

Leslie Dreyer, (M.F.A. 2015) Art Practice, Bay Area Gentrification and the Arts

Gabriella Willenz, (M.F.A. in process)

Post-Doctoral or Visiting International Student Advisor

Johan Petri, (2012/2013) Fulbright Fellow, Stockholm, Performance Studies

Angela Marino Segura, (2011, 2011/2012) Chancellor's Post-doctoral Fellow; Assistant Professor, Theater, Dance, and Performance Studies, 2012

Maria Elena Rodriguez (2009-10) University of Trondheim, Norway

Katrin Beushausen, (2009-10) Freie University, Berlin

Telory Davies, Ed Roberts Post-doctoral Fellowship (2004), "Performing Disability: Redefining Ability in Contemporary American Dance and Theater"

Orals/Dissertation/MFA Committee Member (completed)

Brooke Belisle, Rhetoric, (PhD. 2012) ACLS Postdoctoral Fellow, SUNY, "The Panoramic in New Media and Cinematic Art."

Gretchen Case, (Ph.D 2006) Performance Studies, Postdoctoral Fellow in Medical Humanities, Duke University, "Medical Scarring and the Performance of Memory"

Heather Crow, (Ph.D. 2006), Assistant Professor of Conceptual Studies, University of Wisconsin, Milwaukee, Performance Studies, "Possessions: Animation

Leslie Dreyer, (M.F.A.) Art Practice, "Social Practice and Bay Area Gentrification."

Christopher Fan, English, Modernism and Immersion

- Elizabeth Ferrell, History of Art (Ph.D. 2012) “Ring around the Rose: Jay De Feo and the Fillmore Circle.” Assistant Professor of Art History, Miami University of Ohio.
- Katie Gough (Ph.D. 2005), Performance Studies, “Bleeding Regions: Performance and Politics in the ‘Backwaters’ of the Atlantic”, Lecturer (Tenure Track) of Theatre, Television, and Film, University of Glasgow
- Beth Hoffman (Ph.D. 2008), Performance Studies, Assistant Professor of English, George Mason University, British Drama and Culture
- David Jacobsen (Ph.D. 2011), Classics, Drama and Audience in Ancient Greece; Assistant Professor, Tufts University.
- Sara Kaplan, (Ph.D. 2006) Ethnic Studies, Assistant Professor, University of Illinois; Assistant Professor, Georgetown University. Violence and the Production of Black Womanhood. Assistant Professor, UC-San Diego.
- Sandra Lim, (Ph.D. 2002) English, “Expanding the Lyric Terrain: The New York School of Poets in the Context of the Visual and Performing Arts,” M.F.A. candidate, Iowa Writing Program.
- Kristina M. O. Hagstrom (Ph.D 2006), Lecturer/Head of Research, Stockholm Academy of Drama; Mourning and Melancholia in 20th century European Theatre; Head Researcher, University of Goteborg
- Amy Jamjgochian, Rhetoric, (Ph.D. 2010) "Queer Rhetorics in the 19th Century British Novels"
- Eve Meltzer (Ph.D. 2003), Rhetoric, Mellon Post-doctoral fellow, Stanford University. Associate Professor, Visual Culture, New York University “Art After Words.”
- Melissa Mueller, (Ph.D. 2002) Classics, “Speaking Through Objects: Reciprocity and Gender in Euripides,” Assistant Professor of Classics, University of Texas, Austin
- Joy Crosby, Performance Studies (Ph.D. 2012), 18th century Theatre and Ritual, Assistant Professor, University of Calgary.
- Laura Richard, History of Art (Ph.D. 2015), “In Situ and On Location: The Early Works of Maria Nordman,” Lecturer, History of Art and Visual Culture, UCSC; Lecturer and Staff, SFAI.
- James Salazar (Ph.D 2003), Rhetoric, “Bodies of Reform: The Rhetoric of Character in Gilded-Age America,” Assistant Professor of English, Temple University
- Erik Schneider (Ph.D. 2007) Rhetoric, Rhetorics of Time and Subjectivity in the American West
- Michael Schreyach (Ph.D. 2005), Getty Fellow, History of Art, “Towards Pragmatic Painting: Jackson Pollock’s Reflexive Potential”
- Stephanie Sherman, (Ph.D. 2016) Performance Studies, “Dance and Art in 20th Century Mexico.”
- Sandra Weathers Smith (Ph.D. 2001) History, “Spectators in Public: The Performance of Modern Life in Early-Twentieth Century New York’s Black, Yiddish, and Bohemian Theatrical Communities,” Post-doctoral Fellow, University of California, Berkeley
- Iulia Sprinceana, (Ph.D. 2014) Spanish and Portuguese, Translation and Twentieth Century Spanish Theatre, Assistant Professor, Center College, Kentucky.
- Rachel Vandergriff, (Ph.D. 2014) Music, “Music and its Institutions.”
- Scott Wallin, (Ph.D. 2014) Performance Studies, Disability and Performance, Lecturer, UC-Berkeley
- Hallie Wells, (Ph.D. 2018) Anthropology, “Slam in Madagascar.”
- Emily Wilcox, (Ph.D 2011) Anthropology, Dance and Socialist China, Acting Assistant Professor of Chinese Studies and Culture, College of William and Mary; Assistant Professor of Chinese Studies, University of Michigan.
- Hyaesin Yoon, (Ph.D. 2014) Rhetoric, Memory and Cloning in the Age of Biotechnology.

Orals Committee Completed/Dissertation Committee Member (ongoing)

- Krista Brune, Spanish and Portuguese, Translation and Public Intellectuals
- Ellen Feiss, History of Art, Labor and Art in the U.S.

Michelle Potts, Rhetoric, Activist Photography and Self-Starvation in Mexico
Giancarlo Salinas, Rhetoric, Transgender Identity in Peru
Hallie Wells, Anthropology, Spoken Word and Slam in Madagascar

Orals Committee Member (service completed)

Dale Carrico, Rhetoric, Theatre and Rhetoric
Charles Legere, English, Poetry and Pedagogy
Sarah Dennis, History of Art, Institutional Critique in the work of Louise Lawler
Katherine Drabinski, Rhetoric, Sexuality and Technology
Julie Napolin, Rhetoric, Rhetorics of Popular Music
Colleen Pearl, Rhetoric, Trauma and Rhetoric
Tim Wood, English, The Epic in American Literary Criticism

Committee Member at other Colleges and Universities

Jan Davis (Ph.D. 2005), UCSB, Dramatic Art, Jewish Female Performance
Nancy Meyer (MA 2006), California College of the Arts, Curatorial Practices
Sara Thacher (MA 2008), California College of the Arts, Social Practices
Rae Quigley (MA 2008), California College of the Arts, Visual Studies
Raphaelle Doyon (Ph.D 2008), Paris 8, Etude Theatrale, Eugenio Barba; Maitre de Conference, Paris 8
Kim Silva (MA 2011), San Francisco Art Institute
Camille Louis (Ph.D. 2016), University of Paris VIII
Elena Perez Rodriguez (Ph.D. completed), Norwegian University of Science and Technology
Sarah Wilbur (Ph.D. 2015), World Arts and Culture, UCLA
Julie Potter (MA 2016), Institute for Curatorial Practice in Performance, Wesleyan University
Lily Alexander (Ph.D. in process), Visual Studies, UCSC
Xenia Moseley (M.A. Social Practice, 2017), California College of the Arts
Charlotte Myrvold (Ph.D. 2017), Oslo School of Architecture and Design