

Curriculum Vita

Catherine M. Cole

Professor of English and Dance
University of Washington
A101 Padelford Hall
Box 354330
Seattle, WA 98195-3765
colectat@uw.edu

EDUCATION:

- 1996 PhD, Interdisciplinary Program in Theatre and Drama, Northwestern University, with certificates in Women's Studies and African Studies
- 1990 Directing, Playwrights Horizons Theatre School, NYC
- 1989 Playwriting, Ensemble Studio Theatre, NYC
- 1986 A.B. Occidental College, Los Angeles, English major, Theatre minor

Directing Training: Frank Galati (Northwestern), Robert Moss (Playwrights Horizons), Travis Preston (Playwrights Horizons/CalArts), and Patrick Tucker (RSC)

Diversity, Equity, Inclusion + Access Training: People's Institute Undoing Racism (2021), Foundational Understandings with Diana Falchuck and Sonali Sangeeta Balajee (2018)

PROFESSIONAL INTERESTS: African Studies, Dance Studies, Disability Studies, Theater and Performance Studies

Select Courses Taught:

Undergraduate — African Theatre and Performance; Collaborative Innovation; Dance, Globalization, and Power; Introduction to Theatre; Introduction to Performance Studies; Human Rights and Performance; Postcolonial Theater; Race, Gender and Performance; Modern Drama; Theatre Appreciation; Contemporary South African Fiction; Transatlantic Literature and Culture--Atlantic Bonds, Legacies of Slavery, and the African Imaginary

Graduate seminars — African Theatre and Performance; Field Methods in Performance Studies; Graduate Colloquium; Human Rights and Performance; Methodology and Historiography; Performance in and from the Global South; Technologies of the Gendered Body

EDUCATIONAL EMPLOYMENT:

- 2016-Pres *Professor*, University of Washington (UW), appointments in English and Dance
- 2016-2022 **Divisional Dean of the Arts, UW**
- Led UW Arts Division: five academic departments, two museums, and a major performing arts presenter. With 128 full-time professors, lecturers, and artists-in-residence, the Division teaches over 75,000 student credit hours annually and offers 300+ public performances, exhibitions, lectures, and master classes. Arts Division's annual tuition revenue budget was

\$20M plus gift & grant funds, along with \$10M operating budgets of Meany Center and Henry Gallery

- Launched Arts and Creativity Initiative. Garnered with Co-PI Michelle Witt a \$600K Mellon grant in June 2019 to support this. See <https://arts.washington.edu/arts-and-creativity>
- Oversaw the hiring of 20 new faculty in the arts division from 2017-2022
- Launched Arts Facility Campaign in 2020 for \$15M in renovations, including a remodel of the Jacob Lawrence Gallery, a space devoted to education, social justice, and experimentation that honors the legacy of one of the 20th century's greatest artists, Jacob Lawrence, who taught at the University of Washington for fifteen years
- Initiated new research funding and curricular innovation opportunities for faculty, sponsored by philanthropic gifts and foundation grants.
- Made diversity, equity, inclusion, and access a divisional priority: provided comprehensive training for faculty search committees; sponsor unit-level trainings; required diversity statements, committees, and annual goals from each arts unit; and convened divisional-level retreats, trainings, and meetings of DEI+A representatives.
- Collaborated with advancement partners raising \$10-\$15M annually in gifts for UW arts.
- Oversaw renovation of the ArtsUW website: <https://arts.washington.edu/>

- 2013-2016 **Department Chair**, Department of Theater, Dance and Performance Studies, University of California, Berkeley
Key accomplishments: Secured \$1.7 million to move department offices and \$200K for a comprehensive facility master plan; guided department through a highly successful Academic Program Review, a transparent and inclusive revision of mission statement, multiple lecturer retirements and new hires, a successful senate faculty retention with offers from two Ivy League campuses, two senate faculty hires, and a series of retreats and community building events that have transformed TDPS into one of the most cohesive and visible units on campus. Dept. majors and minors grew by 58% in recent years. Served in leadership roles in attracting an increasingly diverse faculty and student population. Spearheaded 300% increase in summer session revenues. Leader for promoting equity and inclusion with proven track record of recruitment and retention of underrepresented minority graduate students and faculty. Responsible for oversight of annual budget of \$4.4M.
- 2010-2013 Director of Graduate Program in Performance Studies; nominated for Distinguished Faculty Mentor Award in 2011
- 2007-2016 *Professor*, Department of Theater, Dance and Performance Studies, University of California, Berkeley;
- 2005-2007 *Associate Director*, Multi-Campus Research Group in International Performance and Culture, University of California
- 2004-07 *Associate Director for Special Projects*, Interdisciplinary Humanities Center, University of California, Santa Barbara, UCSB

2001-07 *Associate Professor*, Department of Dramatic Art, UCSB; winner of UCSB Distinguished Teaching Award; Affiliated with the Departments of Comparative Literature, History and Women's Studies, UCSB

1997-2001 *Assistant Professor*, Department of Dramatic Art, UCSB

1996-97 *Visiting Assistant Professor*, School of Theatre, Florida State University

1996 *Lecturer*, Northwestern University, Summer Session

BOOKS

2020 *Performance and the Afterlives of Injustice*, University of Michigan Press

In the aftermath of mass state-perpetrated injustice, a façade of peace can suddenly give way. Unresolved pasts tend to return. In such circumstances, the voices and visions of artists—such as those featured in this book—can help us see what otherwise evades perception. This book considers key works by contemporary South African performing artists Brett Bailey, Gregory Maqoma, Mamela Nyamza, Robyn Orlin, Jay Pather, and Sello Pesa as well as choreographer Faustin Linyekula from the Democratic Republic of Congo. Their performances demonstrate that post-apartheid and postcolonial framings of change have exceeded their limits. What is needed are new analytics with greater agility and a capacity to handle the elliptical returns of history, the resurfacings of atrocities thought to be past, while also holding history's remains in dynamic tension with the promise of a future that is otherwise.

Honors: 2021 de la Torre Bueno® Special Citation, Dance Studies Association, for a book published in the English language that advances the field of dance studies.

Reviews: *Modern Drama*, *Theatre Survey*, *Theatre Journal*, *Research in African Literatures*, *TDR: The Performance Review*, *New Theatre Quarterly*, *Performance Research: A Journal of the Performing Arts*, *Canadian Journal of African Studies / Revue Canadienne des études africaines*, and another review is forthcoming in *African Studies Review*.

Book events:

- [National Humanities Center Virtual Book Club](#) (Feb 2021)
- [NYU Center for Ballet and the Arts](#) (March 2022)
- [Katz Distinguished Lecture in the Humanities](#), UW (Jan 2022)

2010 *Performing South Africa's Truth Commission: Stages of Transition*, Indiana University Press

South Africa's Truth and Reconciliation Commissions helped to end apartheid by providing a forum that exposed the nation's gross human rights abuses, provided amnesty and reparations to selected individuals, and promoted national unity and healing. The success or failure of these commissions has been widely debated, but this is the first book to view the truth commission as public ritual and national theater. Catherine M. Cole brings an ethnographer's ear, a stage director's eye, and

a historian's judgment to understand the vocabulary and practices of theater that mattered to the South Africans who participated in the reconciliation process. Cole looks closely at the record of the commissions, and sees their tortured expressiveness as a medium for performing evidence and legitimization a new South Africa.

Reviews: *Interventions: Journal of African Studies*, *Safundi: Journal of South African and American Studies*, *e-misférica*, *TDR/The Drama Review*, *Contemporary Theatre Review*, *Theatre Research International*, *L'Homme*, *Political and Legal Anthropology Review*, *Theatre Survey*, *Research in African Literatures*, and *Theatre Journal*.

2007 ***Africa After Gender?*** book co-edited with Takyiwaa Manuh and Stephan Miescher, Indiana University Press

Gender is one of the most productive, dynamic, and vibrant areas of Africanist research today. But what is the meaning of gender in an African context? Why does gender usually connote women? Why has gender taken hold in Africa when feminism hasn't? Is gender yet another Western construct that has been applied to Africa however ill-suited and riddled with assumptions? *Africa After Gender?* looks at Africa now that gender has come into play to consider how the continent, its people, and the term itself have changed. Leading Africanist historians, anthropologists, literary critics, and political scientists move past simple dichotomies, entrenched debates, and polarizing identity politics to present an evolving discourse of gender.

Reviews: *Research in African Literatures*, *American Historical Review*, *Humanities and Social Sciences Online*, *Contemporary Sociology*, *Canadian Journal of African Studies*

2001 ***Ghana's Concert Party Theatre***, Indiana University Press

Under colonial rule, the first concert party practitioners brought their comic variety shows to audiences throughout what was then the British Gold Coast colony. As social and political circumstances shifted through the colonial period and early years of Ghanaian independence, concert party actors demonstrated a remarkable responsiveness to changing social roles and volatile political situations as they continued to stage this extremely popular form of entertainment. Drawing on her participation as an actress in concert party performances, oral histories of performers, and archival research, Catherine M. Cole traces the history and development of Ghana's concert party tradition. She shows how concert parties combined an eclectic array of cultural influences, adapting characters and songs from American movies, popular British ballads, and local story-telling traditions into a spirited blend of comedy and social commentary.

Honors: Finalist, Herskovits Prize, African Studies Association

Honorable Mention, The Barnard Hewitt Award for Outstanding Research in Theatre History, American Society for Theatre Research

Reviews: *African Arts*, *Theatre Journal*, *Journal of Social History*, *Research in African Literatures*, *Theatre Survey*, and *L'Annuaire Théâtral: Revue Québécoise D'études Théâtrales*

REFEREED ARTICLES AND BOOK CHAPTERS

- Forthcoming “Performance Matters in Transitional Times,” *The Oxford Handbook of Transitional Justice*, edited by Jens Meierhenrich, Alex Hinton, and Lawrence Douglas, Oxford University Press
- 2023 “William Kentridge’s *The Head & the Load*: Theatrical Collage and the Color of Memory,” in *Entangled Performance Histories: New Approaches to Theater Historiography*, edited by Erika Fischer-Lichte, Małgorzata Sugiera, Torsten Jost, Holger Hartung, and Omid Soltani, Routledge, pp. 79-105.
- 2021 “Does Revenge Fall Softly? Yaël Farber’s *Molora*” in *Contemporary Women Playwrights: Into the Twenty-First Century*, edited by Leslie Ferris and Penny Farfan, University of Michigan Press, pp. 41-49.
- 2019 “The Multiple Selves of Gregory Maqoma’s *Beautiful Me*,” *Vuyani 20*; revised version of article published previously in *African Arts* (Winter 2011)
- 2018 “Statements Before and After Arrests: Performing at Law’s Edge in Apartheid South Africa,” in *Law and Performance*, edited by Austin Sarat, Lawrence Douglas, and Martha Umphrey (Amherst Series in Law, Jurisprudence, and Social Thought series), University of Massachusetts Press
- 2017 “John Collins, Highlife’s Accidental Archivist.” *Ghana Studies*, vol. 20. Special issue in honor of John Collins.
- 2017 “Time Slip: *Fiat Lux Redux/Remix* as University-Museum Social Practice,” in *Global Art and the Practice of the University-Museum*, edited by Jane Chin Davidson and Sandra Esslinger; partnership with UCLA Fowler Museum, New York: Routledge Press, Museum Studies Series. (Revised version of “Of California: The Yosemite of Higher Education,” published in *Boom: A Journal of California* in 2012.)
- 2016 “In the Theater of the Rule of Law: Performing the Rivonia Trial in South Africa, 1963-1964,” co-authored with Jens Meierhenrich, chapter in *Political Trials in Theory and History* edited by Jens Meierhenrich and Devin O. Pendas, Cambridge: Cambridge University Press.
- 2015 “Genocides at Home: Ishi, Again,” chapter in *Theatre and Human Rights after 1945: Things Unspeakable*, edited by Mary Luckhurst and Emilie Morin, Palgrave Macmillan, pp. 128-150.
- 2015 “Justice in Transition: South Africa Political Trials, 1956–1964,” chapter in *The Courtroom as a Space of Resistance: Reflections on the Legacy of the Rivonia Trial*, edited by Awol Allo. Edinburgh: Glasgow Law and Society Series, Ashgate Press; reprint of chapter from *Performing South Africa’s Truth Commission*
- 2015 “The Theater and the University: Two ‘Last’ (and Lasting) Human Venues,” *Theatre Topics*, vol. 25, no. 1.

- 2014 “Reverberations of Testimony: South Africa’s TRC in Art and Media,” in *Transitional Justice, Culture and Society: Beyond Outreach*. Edited by Clara Ramirez-Barat, International Center for Transitional Justice, New York: Social Science Research Council.
- 2014 “At the Convergence of Transitional Justice and Art,” Review essay for *International Journal of Transitional Justice* Volume 8.
- 2013 Introduction to Special issue of *TDR*, “Routes of Blackface,” co-edited with Tracy C. Davis, vol. 57, no. 2.
- 2012 “The Blanket of Reconciliation in South Africa,” for special issue on commemoration and reconciliation to be published in *Dissidences: Hispanic Journal of Theory and Criticism*, vol. 8, issue 4.
- 2012 “Of California: The Yosemite of Higher Education,” *Boom: A Journal of California* (Fall)
- 2012 “Wole Soyinka’s *The Beatification of Area Boy* as Neoliberal Kaleidoscope,” in *Neoliberalism and Global Theatres: Performance Permutations*, edited by Lara Nielsen and Patricia Ybarra, Palgrave Macmillan, 189-208.
- 2012 “American Ghetto Parties and Ghanaian Concert Parties: A Transnational Perspective on Blackface” in *Burnt Cork: Traditions and Legacies of Blackface Minstrelsy*, edited by Stephen Johnson, U of Massachusetts Press, pp. 223-253
- 2011 “Beautiful Me/We: Gregory Maqoma and Ubuntu,” *African Arts*. Winter, 2011, pp. 22-25.
- 2010 “History’s Thresholds: Stories from Africa,” in *Representing the Past: Essays in the Historiography of Performance*, edited by Charlotte Canning and Thomas Postlewait, University of Iowa Press, pp. 263-281.
- 2009 “Mediating Testimony: Broadcasting South Africa’s Truth and Reconciliation Commission,” in *Documentary Testimonies: Global Archives of Suffering*, edited by Bhaskar Sarkar and Janet Walker, Routledge, pp. 196-214.
- 2009 “Performance, Transitional Justice, and the Law,” in *Violence Performed: Local Roots and Global Routes of Conflict*, edited by Jisha Menon and Patrick Anderson, Studies in International Performance, Series Editors: Janelle Reinelt and Brian Singleton, Palgrave-Macmillan, pp. 170-193.
- 2009 Introduction with Leo Cabranes-Grant to co-edited special issue of *Theatre Survey* on “African and Afro-Caribbean Performance, *Theatre Survey*, 50.1 (May)
- 2008 “The REwind Cantata: South Africa’s Truth and Reconciliation in Repertoire” *Theater*, 38.3 (Fall): 84-109.
- 2007 “Performance, Transitional Justice, and the Law,” *Theatre Journal*, 59: 167-187.
- 2007 “‘Give Her Slap to Warm Her Up’: Gender and Popular Theatre in Ghana.” in *Africa After Gender?*, co-edited Catherine Cole, Takyiwaa Manuh and Stephan F. Miescher, Indiana University Press.
- 2006 “African Performance and the Postcolony,” *Theatre Survey*, 47.2: 199-207.
- 2005 “When is African Theatre ‘Black’?” in *Black Cultural Traffic*, edited by Harry Justin Elam, Jr. and Kennell Jackson, University of Michigan Press, pp. 43-58.
- 2004 “South Africa’s Truth Commission: A Transitional Stage.” In *African Drama and Performance*, edited by John Conteh-Morgan and Tejumola Olaniyan, Indiana University Press, 219-226
- 1997 “‘This is Actually a Good Interpretation of Modern Civilisation’: Popular Theatre and the Social Imaginary in Ghana, 1946-66,” *Africa*, special issue on audiences

- edited by Karin Barber, 67.3: 363-88.
- 1996 "Reading Blackface in West Africa: Wonders Taken for Signs," *Critical Inquiry* 23.1: 183-215
- 1993 "Sex and Death on Display: Women, Reproduction and Fetuses at Chicago's Museum of Science and Industry," *TDR: The Drama Review, A Journal of Performance Studies* 37.1: 43-60; winner of *TDR*'s 1993 Graduate Student Essay Contest.

EDITING

- 2011-pres Co-editor, *Transnational Theatre Histories* (book series) with Christopher Balme and Tracy C. Davis, Springer
- 2013 Co-editor with Tracy C. Davis, Special issue of *TDR*, "Routes of Blackface," *TDR*, vol. 57, no. 2.
- 2009 Co-editor with Leo Cabranes-Grant, Special issue of *Theatre Survey* on "African and Afro-Caribbean Performance," *Theatre Survey*, 50.1 (May)
- 2009-2011 Senior Editor, *Theatre Survey*, journal of the American Society for Theatre Research, won two awards from ASTR for editorial work plus an honorable mention from ATHE.
- 2007-09 Assoc. Editor, *Theatre Survey*
- 2006-pres Assoc. Editor, *Theatre Journal*
- 2002-pres Assoc. Editor, *African Expressive Culture* (book series), Indiana University Press

CREATIVE ACTIVITY

- 2012 Lead Curator, *Fiat Lux Redux: Ansel Adams and Clark Kerr*, exhibit September 2012 at the Bancroft Library, UC Berkeley
- 2012-13 "Take Five," a video documentary project and visual ethnography created in collaboration with filmmaker Nathan Kwame Braun for the exhibit *Fiat Lux Redux: Ansel Adams and Clark Kerr*, Bancroft Library, UC Berkeley
- 2012-13 Lead Curator, *Fiat Lux REMIX* project, On the Same Page, UC Berkeley.
Website: <http://fiatlux-onthesamepage.berkeley.edu/>
- 2012 *Always. Together*, a solo performance at Center Stage Theater, Santa Barbara, presented by Dramatic Women
- 2008 "Two," *Disability Studies Quarterly*, 28:4, Fall (prose poem);
<http://dsq-sds.org/article/view/136>
- 2004 *Five Foot Feat*, dance theatre piece co-created with Christopher Pilafian, North American Tour:
 - September, KickstART2 Festival, Roundhouse Theatre, Vancouver, Canada
 - September, Pigott Theatre, Stanford University, Palo Alto, CA
 - October Marjorie Luke Theatre, Santa Barbara, CA
 - December, Red Eye Theatre, Minneapolis, MN
- 2004 *Still Point*, a dance theatre piece created in collaboration with Valerie Huston; developed and presented as part of UCSB's Summer Theatre Lab
- 2004 *Just Duet*, dance piece choreographed by Valerie Huston, New Works Festival, Santa Barbara Dance Alliance, Center Stage Theatre, January
- 2003 *Just Duet*, Faculty Dance Concert, Hatlen Theatre, UCSB, October

- 2003 *There used to be water here*, a site specific performance installation created in collaboration with choreographer Stephanie Nugent, Site Pacific Festival, UCSB, September
- 2003 *Five Foot Feat*, New 42nd Street Studios, New York City, January (APAP)
- 2002 *Five Foot Feat*, Hatlen Theatre, Extra/ordinary Bodies Festival, UCSB, October
- 2002 *Five Foot Feat*, Durham Studio Theatre, University of California, Berkeley, “Making Theatre” program, September
- 2001 *Stage-shakers! Ghana’s Concert Party Theatre*, a video documentary produced in collaboration with Nathan Kwame Braun; distributed by Indiana University Press; project received sponsorship from the J. William Fulbright Foreign Scholarship Board
- 2001 *Five Foot Feat/Pirouette*, Center Stage Theater, MangoFest, Santa Barbara, October
- 2001 *Out on a Limb*, a full-length play, Dramatic Women and Center Stage Theater, Santa Barbara, February
- 1997 *passing girl; riverside -- An Essay on Camera Work*, documentary video created in collaboration with filmmaker Kwame Braun, Documentary Ed. Resources

ESSAYS, EDITORIALS, AND REVIEWS

- In press Commissioned review: “Afrovibes Foundation Festival 2022,” *Theatre Journal*
- 2021 “Re-Reading *The Archive and the Repertoire: Performing Cultural Memory in the Americas* by Diana Taylor,” *Contemporary Theatre Review* (31:1-2)
- 2020 Commissioned review: *Acts of Transgression: Contemporary Live Art in South Africa*, edited by Jay Pather and Catherine Boulle, *Theater: Yale’s Journal of Criticism, Plays & Reportage*, forthcoming.
- 2020 Commissioned review: “Holland Festival 2019,” *Theatre Journal* (72.2)
- 2018 Commissioned review: “Johannesburg Dance Umbrella: Thirty Years On,” *Theatre Journal* (48.4)
- 2017 Review: *Gesture and Power: Religion, Nationalism, and Everyday Performance in Congo*, by Yolanda Covington-Ward for *TDR: The Drama Review* (Winter)
- 2017 Foreword: “Sequins, Self and Struggle” special issue, *Safundi: The Journal of South African and American Studies* (18.2)
- 2016 Review: *Trickster Theatre: The Poetics of Freedom in Urban Africa*, by Jesse Weaver Shipley for *Studies in Theatre and Performance*
- 2014 Review: *Imagining the Edgy City: Writing, Performing, and Building Johannesburg* by Loren Kruger, for *Theatre Journal* (66.4)
- 2012 Review: *Acts of Activism: Human Rights as Radical Performance* by D. Soyini Madison, *Contemporary Theatre Review* (22.2)
- 2012 Photo Essay: “‘Fiat Lux,’ Ansel Adams and the University of California,” KQED Arts online, <http://www.kqed.org/arts/visualarts/article.jsp?essid=107969>
- 2012 Essay: “Picturing Our Future,” UC Berkeley Townsend Center Newsletter, Feb/March 2012
- 2011 Review: *At This Stage: Plays from Post-Apartheid South Africa*, by Greg Hofmann. *Safundi: The Journal of South African and American Studies* (12:3-4)
- 2011 Editorial: “The Art of the Long View: Seeing UC Futures,” *Daily Californian*, 22 August, <http://www.dailycal.org/2011/08/26/122395/>

- 2011 Feature: "Q & A: Catherine Cole on Future Planning for the UC," *State of the Arts*, UCIRA, April, <http://ucsota.wordpress.com/2011/04/22/catherine-cole-future-planning/>
- 2007 Review: *Bodies in Commotion: Disability & Performance*, edited by Carrie Sandahl and Philip Auslander. *Theatre Survey* 48.1: 173-174
- 2006 Review: *Post-Imperial Brecht: Politics and Performance, East and South*, by Loren Kruger. *Theatre Survey* 47(1): 121-123
- 2004 Review: *FonTomFrom: Contemporary Ghanaian Literature, Theater and Film*, edited by Kofi Anyidoho and James Gibbs. *African Theatre*, Indiana University Press, 157-159
- 2004 Review: *Imagining Medea: Rhodessa Jones and Theater for Incarcerated Women*, by Rena Fraden. *Theatre Journal* 56(4): 725-726
- 2001 Review: *The Drama of South Africa: Plays, Pageants and Publics Since 1910*," by Loren Kruger and *Africans on Stage: Studies in Ethnological Show Business*, edited by Bernth Lindfors. *Theatre Journal* 53(1): 179-181
- 1999 Review: *West African Popular Theatre*," edited by Karin Barber, John Collins, and Alain Ricard. *Research in African Literatures* 30(4): 215-218
- 1998 Review: *The Music and Scripts of "In Dahomey*," edited by Thomas L. Riis. *Nineteenth-Century Theatre* 26(1): 70-73

HONORS AND AWARDS

- 2021 **2021 de la Torre Bueno® Honorable Mention**, Dance Studies Association for a book published in the English language that advances the field of dance studies. Named after José Rollin de la Torre Bueno, this prize has recognized scholarly excellence in the field since 1973.
- 2010 Gerald Kahan Scholar's Prize from the American Society for Theatre Research as Editor of *Theatre Survey* for publishing "Between History and Memory: Auschwitz in Akropolis, Akropolis in Auschwitz" by Magda Romanska, 50(2), 2009.
- 2006 Local Hero Award, *Santa Barbara Independent*
- 2002 **The Barnard Hewitt Award for Outstanding Research in Theatre History, Honorable Mention**, American Society for Theatre Research, for *Ghana's Concert Party Theatre*
- 2002 **Herskovits Award, Finalist**, Best Scholarly Work on Africa Published in English, African Studies Association, for *Ghana's Concert Party Theatre*
- 2002 Olympic Torchbearer for the City of Santa Barbara/Goleta
- 2001 Video *Stage-Shakers: Ghana's Concert Party Theatre* (Indiana University Press) created in collaboration with Nathan Kwame Braun official selection, Annual Margaret Mead Film and Video Festival, American Museum of Natural History in New York City, November
- 2001 Santa Barbara *Independent* Award for original play *Out on a Limb*
- 2001 **Distinguished Teaching Award**, UCSB Foundation Academic Senate
- 1993 *The Drama Review* Graduate Student Essay Contest winner

PROGRAM GRANTS

- 2019-22 Co-Principal Investigator with Michelle Witt, **Andrew W. Mellon Foundation, \$600,000 grant** for the Arts and Creativity Initiative at the University of Washington (UW), which will build durable interdisciplinary relationships among faculty, develop new introductory arts curricula, cultivate the next generation of faculty arts leaders, and more fully integrate the Mellon Creative Fellows with each season of visiting artists at the Meany Center and with UW's undergraduate curriculum.
- 2018-19 Co-Principal Investigator with Michelle Witt, **Andrew W. Mellon Foundation, \$750,000 grant** to pilot a new Creative Fellowships Initiative to explore the nature of creative research at a top public research university. This interdisciplinary initiative advances the field of performing arts by supporting artists in the development of new work and by integrating the performing arts disciplines into the broader curriculum.
- 2015 Mellon Foundation / Cal Performances grant for graduate seminar "Performance in and from the Global South," UC Berkeley (\$18,700)
- 2014 UC Berkeley Instructional Improvement Grant for analytic work related to Academic Program Review (\$3,000)
- 2013 Mellon Foundation / Cal Performances, "Thinking Critically About Dance"; co-PI with Jenefer Johnson
- 2012 Townsend Center for the Humanities, Programming Grant, "Fiat Lux—Through Artists' Eyes" Panel (\$1,750)
- 2011 UC California Studies Consortium Grant & UC Humanities Research Institute (UCHRI) for "The Uses of the University in 2050," Co-PI Ann Bermingham, UCSB (\$10,000)
- 2011 Support for "The Uses of the University in 2050," Co-PI Ann Bermingham, UCSB Chancellor, Executive Vice Chancellor, and College of Letters and Science, Interdisciplinary Humanities Center (\$30,000)
- 2011 University of California Institute for Research in the Arts, grant for activities associated with "The Uses of the University in 2050," Co-PI with Ann Bermingham (\$5,000)
- 2011 Townsend Center Working Group, "Making UC Futures" (\$1,500)
- 2009 Arts Research Center, UC Berkeley, residency w Campo Santo, Spr. 2010 (\$8,K)
- 2008 Arts Research Center, UC Berkeley, artist residency with Pauline Malefane from South Africa (\$8,000), Co-PI with James Davis, Music Dept.
- 2008 University of California Institute for Research in the Arts, artist residency with Pauline Malefane from South Africa (\$5,000), co-PI with Ngugi wa Thiong'o's Center for Writing and Translation, UC Irvine
- 2008 American Society for Theatre Research, co-sponsorship grant to help support scholars coming from Africa to attend a conference on African and Afro-Caribbean Performance, Sept. 2008 (\$1,500)
- 2008 Townsend Humanities Center, Conference Support Grant, UCB (\$2,000)
- 2008 Conference on African and Afro-Caribbean Performance (September 2008): raised total of \$30,000 from sources such as the UC-wide Multi-campus Research Group in International Performance, the Multi-campus Research Group in African Studies, UC Berkeley's Departments of African American Studies, Anthropology, English, Film Studies, History, and Music

- 2007 Instructional Improvement Grant, UC Berkeley, to support purchase of videos of “Postcolonial Theater Class”
- 2007 Instructional Improvement Grant, UC Berkeley
- 2007 African and Afro-Caribbean Performance conference, Interdisciplinary Humanities Center, UCSB, Faculty Collaborative Award (\$3,000--declined)
- 2007 Nuestra Voz, visiting artist to participate in theatre and writing project with Isla Vista Teens, Interdisciplinary Humanities Center, UCSB Faculty Collaborative Award (\$2,000)
- 2006-07 Isla Vista Arts, including the programs I.V. LIVE, Magic Lantern Films, and Nuestra Voz, College of Letters and Science, Offices of the Chancellor, Executive Vice Chancellor, and Student Affairs, UCSB (\$156,000)
- 2005-06 I.V. LIVE, a course and weekly late-night performance series at UCSB’s Embarcadero Hall, Isla Vista, College of Letters and Science, Offices of the Chancellor, Executive Vice Chancellor and Student Affairs UCSB (\$43,000)
- 2005-06 Co-Convener, Performance Studies Research Focus Group, Interdisciplinary Humanities Center, UCSB (\$1,500)
- 2004-05 I.V. LIVE, a course and weekly late-night performance series at UCSB’s Embarcadero Hall, Isla Vista, College of Letters and Science, Offices of the Chancellor, Executive Vice Chancellor, and Student Affairs, UCSB (\$43,000)
- 2004-05 Co-Convener, Performance Studies Research Focus Group, Interdisciplinary Humanities Center, UCSB (\$1,000)
- 2003-04 Founder, I.V. LIVE, a course and weekly late-night performance series at UCSB’s Embarcadero Hall, Isla Vista, College of Letters and Science, Offices of the Chancellor, Executive Vice Chancellor, and Student Affairs, UCSB (\$21,000)
- 2003-04 Magic Lantern Film Series, Isla Vista, UCSB (\$15K)
- 2003-04 Design Charrette, Isla Vista Arts Complex, Office of the Executive Vice Chancellor (\$35,000)
- 2003-04 Founder, Performance Studies Research Focus Group, Interdisciplinary Humanities Center, UCSB (\$800)
- 2002-03 Co-Convener, African Studies Research Focus Group, Interdisciplinary Humanities Center, UCSB, (\$1,200)
- 2002-03 Founder, West African Performance Ensemble, a collaborative project with Nina Fales of Ethnomusicology, UCSB. College of Letters and Science, UCSB, (\$9,000)
- 2001-02 Co-Convener, African Studies Research Focus Group, Interdisciplinary Humanities Center, UCSB (\$1,200)
- 2001-02 “West African Performance Ensemble,” a collaborative project initiated with Nina Fales of Ethnomusicology, UCSB. Funded by: College of Letters and Science, Division of Social Science (\$2,500), and Division of Humanities and Fine Arts (\$7,500); Interdisciplinary Humanities Center Collaborative Project Grant (\$3,000)
- 2000-01 Co-Convener, African Studies Research Focus Group, Interdisciplinary Humanities Center, UCSB, (\$1,200)
- 2000-01 “Africa After Gender? An Exploration of New Epistemologies for African Studies,” co-convener with Stephan F. Miescher, History Dept., UCSB, Spring 2001; funded by University of California Humanities Research Institute/Centers

- 1999-00 Bridge Program Grant and UCSB's Interdisciplinary Humanities Cntr (\$15,000)
Co-Convener, African Studies Research Focus Group, Interdisciplinary
Humanities Center, UCSB (\$1,200)
- 1998-99 "Performance at the Crossroads of Culture," a series of performances promoting
diversity through the arts, co-organized with Ambi Harsha of Asian American
Studies, UCSB, Project Crossroads Grant, (\$5,000)
- 1998-99 Founder, African Studies Research Focus Group, Interdisciplinary Humanities
Center, UCSB, (\$1,200)

INDIVIDUAL RESEARCH GRANTS AND FELLOWSHIPS

- 2017 Freie Universität Berlin, International Research Center, Interweaving
Performance Cultures, (\$20,500)
- 2016-17 National Humanities Center Fellowship (\$39,775, declined)
- 2014 Arts Research Center Fellowship, UC Berkeley (\$1,000)
- 2013 College of Letters and Sciences, Research Grant in recognition of service to the
On the Same Page program (\$10,000)
- 2012 Arts Research Center Fellowship, UC Berkeley (\$2,000)
- 2011 Humanities Research Fellowship, UC Berkeley (PI, semester sabbatical leave)
- 2010 American Society for Theatre Research, Editorial Fellowship (declined)
- 2009 American Society for Theatre Research McNamara Publication Subvention Grant
(\$600)
- 2009-10 Senior Fellow at the Townsend Humanities Center, UC Berkeley (\$2,000)
- 2009-10 Faculty Research Grant, Academic Senate, UC Berkeley (\$8,587)
- 2006-07 National Humanities Center, Hurford Fellowship, \$41,000 (PI)
- 2004 National Endowment for the Humanities, \$5,000 (PI)
- 2004 Regents Humanities Faculty Fellowship, 33% sabbatical leave credit (PI)
- 2003-04 The Fund for U.S. Artists, a public-private partnership supported by the National
Endowment for the Arts, the U.S. Department of State, the Rockefeller
Foundation, and the Doris Duke Charitable Foundation. For performance of *Five
Foot Feat* at kickstART! International Festival in September 2004, \$9,000 (PI);
Total funds raised for tour, including matching funds from UCSB: \$50,000.
- 2003-04 Faculty Research Grant for "Stages of Transition: South Africa's Truth
Commission and Performance," IHC course release, \$4,500 (PI)
- 2003-04 University of California Institute for Research in the Arts, for North American
tour of *Five Foot Feat*, \$5,000 (PI)
- 2003-04 Faculty Research Grant, UCSB Academic Senate, for national tour of *Five Foot
Feat*, \$10,470 (Co-PI)
- 2002 Faculty Research Grant, "Stages of Transition: Performance in Post-Apartheid
South Africa," UCSB Academic Senate, \$6,055 (PI)
- 2002 "*Extra/ordinary Bodies: Dance Beyond Disability*," a festival of performances,
lectures and artists residencies; Humanities and Arts Grants Program,
- University of California Institute for Research in the Arts, Special Projects
Grant, \$10,000 (PI)
 - ELA Foundation, \$1,250 (PI); 4 Cost-Sharing Funds, Interdisciplinary
Humanities Center, UCSB, \$2,950 (PI)
 - UCSB Academic Senate, Special Humanities Grant, \$19,840 (PI)

- 2001 Instructional Development Mini-grant for procurement of musical instruments and curricular materials for West African Performance Ensemble, Office of the Associate Vice Chancellor, UCSB, \$1,000 (PI)
- 2000 Interdisciplinary Humanities Center, UCSB, Individual Research Grant for *Ghana's Concert Party Theatre*, \$1,000 (PI)
- 1999 University of California Regents' Junior Faculty Fellowship, \$10,332 (PI)
- 1996 Alice Berline Kaplan Center for the Humanities, Northwestern University, Graduate Affiliate, \$1,000 (declined)
- 1995 American Association of University Women, American Fellow, \$14,500
- 1995 Northwestern University Scholarship, \$1,620
- 1994 Harvard Theatre Collection, John M. Ward Fellowship in Dance and Music for the Theatre, \$1,500
- 1993 Hans E. Panofsky Research Award, African Studies, Northwestern, in support of summer field research in Ghana, \$1,200
- 1993 Morris Goodman Award for African Language Study, \$1,000
- 1992 Morris Goodman Award for African Language Study, \$1,000

KEYNOTE PRESENTATIONS AND ENDOWED LECTURES

- 2022 "Africa, the Great War, and William Kentridge's 'The Head & the Load': Theatrical Collage and the Color of Memory," African Studies Program, University of Wisconsin-Madison, April
- 2022 The Center for Ballet and the Arts, NYU, [special session](#) in honor of my book *Performance and the Afterlives of Injustice*" with choreographer Mamele Nyamza and scholar Mlondi Zondi, March 31
- 2022 Katz Distinguished Lecture in the Humanities, Simpson Center, UW, "Performance and the Afterlives of Injustice in South Africa," January 19.
- 2021 "Afriques: Utopies performatives," Cité internationale des arts, sponsored by CNRS and Université Paris 8, September
- 2021 Keynote address, University of Cape Town, Research Symposium of the Center for Theatre, Dance & Performance Studies and the Institute for Creative Arts, March
- 2021 National Humanities Center, Virtual Book Club, featured book *Performance and the Afterlives of Injustice*, February
- 2018 Keynote Panel on the UW Mellon Creative Fellowships, International Council of Fine Arts Deans, Seattle, October
- 2018 Keynote, African Theatre Association conference, Canterbury, UK, July
- 2018 Keynote, University of Pennsylvania Law School symposium "Law as Performance and Play: A Dialogue," sponsored by the Gruss Lecture, April 8
- 2017 Keynote Respondent, American Society for Theater Research "Extra/ordinary Body Conference," Atlanta, November
- 2015 Keynote, National University of Ireland, Galway, "Performing the Archives" Conference, July
- 2015 Keynote, Royal Holloway, University of London, "Sequins, Self & Struggle: Performance, Pageants and Publics in South Africa" Symposium, Southbank Center/St. Paul's Pavilion. July

- 2015 Keynote, Simon Fraser University, “Silence and Documentation” Conference, July
- 2015 *The Lamont Lecture* Seminar on Law and Performance, Department of Law, Jurisprudence & Social Thought, Amherst College, May
- 2014 Keynote, Association for Theatre in Higher Education, “Dream Activism and Pedagogies for a Changing America,” Scottsdale, AZ, July
- 2014 Keynote, London School of Economics, “Mandela, the Lawyer,” invited to appear on panel with George Bizos and Lord Joel Joffe, two members of the defense team for Mandela’s 1964 Rivonia Trial, June
- 2013 Keynote, University of Texas at Austin, Conference on Doctoral Programs in Theatre and Performance Studies, February
- 2012 *Richard Bauman Lecture in Performance and Ethnography*, Indiana University, Bloomington, October
- 2012 Keynote, BIARI—Brown International Advanced Research Institute, Summer 2012 “Theater and Civil Society,” June 18-20
- 2011 *Wallace Bacon Lecture*, Department of Performance Studies, Northwestern University, November

CONFERENCE PRESENTATIONS

- 2021 “From the Dust of the Zulu to Walking Like a Cat: Kinesthetic Double Consciousness in South African Dance,” Dance Studies Association, October
- 2021 “Free Speech, Hate Speech, and Live Art in South Africa,” African Literature Association, May
- 2020 “The Credibility of Performance and the Postcolonial Incredible,” Panel in honor of Tejumola Olanyan, African Studies Association, online, November
- 2019 Convener, Roundtable on “Contemporary African Performance Cultures: Breaking Form, Figuring Anew,” African Studies Association, Boston, November, Sponsored by the *African Studies Review*
- 2019 “Little in Common: Robyn Orlin and Embodied ‘Negotiations’ in Contemporary South Africa,” Dance Studies Association, August
- 2019 “Performance and the Afterlives of Injustice,” More Soon: A Symposium Honoring Joe Roach, Northwestern University and University of Chicago, April
- 2017 “South African Choreographic Reclamations: Jay Pather and Gregory Maqoma,” American Society for Theatre Research, Atlanta, November
- 2016 “Performative Afterlives of Injustice,” Rethinking Peace Studies Conference, Japan ICU Foundation, Tokyo
- 2016 “Cross Sector Pedagogy,” Cross Sector @ UC Berkeley conference, Arts Research Center, pre-conference to Open Engagement, April
- 2016 “Twenty Questions on Cultural Representations of Gendered Violence,” Conference on Gender, Violence and Anti-Violence, Princeton University, March 31-April 2
- 2015 Invited Presenter, Japan ICU Foundation, “Rethinking Peace Studies III: Dialogue,” Sri Lanka, November
- 2015 Invited Presenter and Closing Panelist, “Specters of Justice: The Aesthetics of Dealing with Violent Pasts,” University of Marburg, Germany, May
- 2014 “Between the Human and the Inhumane: Statements Before and After Arrests in South Africa,” American Society for Theatre Research, Baltimore, presented as

- part of the “Performance in/from the Global South” working group, which Cole also co-convened.
- 2014 Invited Panelist, State of the Profession Panel, American Society for Theatre Research, Baltimore
- 2014 Invited Panelist for special roundtable, College Art Association, The Art Association of Southern California's affiliated session on “California Public Education and the Promise of the Humanities,” Chicago, February
- 2013 Co-convenor of the “Performance in/from the Global South” Working Group, American Society for Theatre Research, Dallas, November
- 2013 “The Status of Verbatim Testimony in Post-conflict Theatre of Africa: Maria Kizito and Ubu and the Truth Commission,” at a conference on *The Rivonia Trial 50 Years On: the Courtroom as a Space of Resistance*, University of Pretoria, 18-20 June 2013
- 2012 “Pedagogical Predicaments: Meeting the Challenge of 21st Century Teaching,” American Society for Theater Research, Nashville, November 2
- 2012 “Trying to Remember, Trying to Forget: *Anowa* and *Ishi*—A Tale of Two Plays,” Gender, Creative Dissidence, and the Discourses of African Diaspora: A Colloquium in Honor of Ama Atta Aidoo, UCSB, May 26
- 2012 “The Uses of the University in 2050: A Report from the All-UC Faculty Charrette,” with Ann Bermingham, Int. Humanities Center UCSB, May 22
- 2012 “Reverberations of Testimony: Father Michael Lapsley and South Africa's Truth and Reconciliation Commission,” The Memory and Heritage in South Africa Workshop, Stanford University, May 10
- 2011 Plenary Session, “Wole Soyinka’s *The Beatification of Area Boy* as Neoliberal Kaleidoscope,” American Society for Theatre Research, November
- 2011 Invited Panelist, New Paradigms in Graduate Education, American Society for Theatre Research, November
- 2011 Special Panel on *Performing South Africa’s Truth Commission* featured at the Association for Theatre in Higher Education, August 12
- 2011 “One: A Meditation on Disability, Dance, and Loss,” *Confluences 6: Physicality and Performance*, University of Cape Town, South Africa, July 22
- 2011 Panelist, “Access/No Access” Think!Fest at the National Arts Festival, Grahamstown, South Africa, July 4
- 2011 “Wole Soyinka’s View of Citizenship in Structurally Adjusted Lagos: *The Beatification of Area Boy*,” *Art of Citizenship in African Cities* conference, Columbia University, May 6-7
- 2010 “American Ghetto Parties and Ghanaian Concert Parties: The Transnational Scope of Blackface,” *American Society for Theatre Research*, November 20
- 2010 “To Spite Our Face: Appendages, Adjuncts, Auxiliary Units and Rogues,” *Cultural Studies Association*, plenary session, March 20
- 2009 “Diagnostic Procedures for States of Denial: William Kentridge’s Art from the 1990s and Erik Ehn’s *Maria Kizito*,” Destination Health working group, *American Society for Theatre Research*, Puerto Rico, Nov 12
- 2009 “Mediating Testimony: Broadcasting South Africa’s Truth and Reconciliation Commission,” *Symposium: After Truth: Justice, TRC’s and Related Aftermaths*, New York University, Oct 22-23

- 2009 “The Postcolonial Incredible: Dramatizations from Nigeria and Rwanda,”
Revisiting Modernization conference, Institute for African Studies, University of
Ghana, July 27-31
- 2009 “Disability and Dance: Where Are We Now?” roundtable, *The Society of Dance
History Scholars Annual Conference*, Palo Alto June 22
- 2009 “Two” (performance poem), Society for Disability Studies, Tucson, AZ, June 18
- 2009 “Patient Histories: Poetry of a Diagnosis,” Literature and Pathology Conference,
University of California, Davis, May 23
- 2009 “The *REwind* Cantata: South Africa’s Truth and Reconciliation Commission in
Repertoire,” African Literature Association, Burlington, VT, April 17
- 2008 “Unsettling South Africa’s Negotiated Settlement,” Plenary Paper, American
Society for Theatre Research, Boston, November 7
- 2008 Co-Convener with Leo Cabranes Grant, Conference on African and Afro-
Caribbean Performance, University of California, Berkeley
- 2008 “Connecting Communities: Oral History and Performance,” Inaugural Hansen
Lecture in celebration of the Center for Oral History’s 40th Anniversary, Cal State
Fullerton, September 6
- 2008 “Two,” Dance under Construction Conference, Berkeley, May
- 2008 “Blackface in Ghana,” International Symposium, “Burnt Cork: Traditions and
Legacies of Blackface Minstrelsy,” University of Toronto, March 28-29
- 2007 “Representing the(ir) Past: The Researcher’s Identity in Question,” presented as
part of a symposium on Representing the Theatrical Past, American Society for
Theatre Research, November
- 2007 “South Africa’s Truth Commission in Repertoire, 2006-2007: Rewind, a
Cantata,” UC-IPC Conference, University of California, Irvine, October 26
- 2007 “The REwind Cantata: South African Truth and Reconciliation in Repertoire”
- 2007 “Should African Leaders Wear Tribal Dress?’: Clothing, Race and Ethnicity in
`South Africa in the 1960s,” International Federation for Theatre Research
Conference, Stellenbosch, South Africa, July
- 2006 “Memory Rites,” Performance Studies International, London, June 15-16
- 2005 “Archives and Repertoires of Revolution in South Africa,” Invited plenary
presentation, American Society for Theatre Research conference, Toronto,
November
- 2005 “Archive Fever in Remission,” Considering Calamity: An Interdisciplinary
Conference on Methods for Performance Research, Northwestern
University, September 30-October 1
- 2005 “Thinking about Gender After Africa,” The Thirteenth Berkshire Conference on
the History of Women, Claremont, CA, June 3
- 2005 “Health, Bodies, Boundaries: *Five Foot Feat*,” PSI, Brown University, April 2
- 2004 “Mothers of the Guguletu Seven: Spectacles of Violence in South Africa,”
American Society for Theatre Research, November 20
- 2003 “Nothing Could be Further from the Truth: The TRC in South Africa,” American
Society for Theatre Research, Las Vegas, November
- 2003 “The TRC as Ritual of Reconciliation in South Africa,” *Post-Ritual: An
International Interdisciplinary Conference*, UC, Santa Cruz, January
- 2002 “Theatres of Truth, Acts of Reconciliation: The TRC in South Africa,” African
Studies Association of the United Kingdom, Birmingham, UK, September

- 2002 "Off Kilter: The Axis of Performance," Women and Theatre Program, Association for Theatre in Higher Education (ATHE), July 22
- 2002 "Repossessing the Body through Disability: *Five Foot Feat*," Amputee Coalition of America Conference, Anaheim, July 13
- 2002 "Theatres of Truth, Acts of Reconciliation: The TRC in South Africa," International Federation of Theatre Research, Amsterdam, July 1
- 2002 "Performing Reconciliation in South Africa: Reflections on the TRC," African Literature Association, San Diego, April 6
- 2002 "Virtuosity and the Disabled Body: Performing *Five Foot Feat*," Disability Conference, Center for the Study of Women, ULCA, February 15
- 2001 "Africa After Gender? Findings from a Recent Conference," African Studies Association, Houston, November
- 2000 "Video, Text and Performance," Plenary Session, American Society for Theatre Research, New York City, November
- 1998 "Inscriptions of Power: The Metaphor of Authorship in Africa," Authorship Conference, Interdisciplinary Humanities Center, UCSB, November 6-7
- 1998 "Drag Is . . . Drag Ain't: Gender Play in Ghanaian Theatre," *24th Annual African Literature Association Conference*, Austin, Texas, March 28
- 1997 "Drag is . . . Drag Ain't: Gender and Other Troubles from the Motherland." *Association for Theatre in Higher Education '97*, Chicago, August 7
- 1997 "Modernity with a Critical Difference: Kobina Sekyi's *The Blinkards* and Akan Trio Plays of the 1960s." *23rd Annual Conference of the African Literature Association*, East Lansing, April 16
- 1997 "Technologies of Knowledge: Video, Performance Studies and Epistemologies of the Body." Delivered with Nathan Kwame Braun at *The Third Annual Performance Studies Conference*, Atlanta, April 10
- 1997 "Confessions of a Vampire: Videography and Oral History," *Words and Voices: Critical Practices of Orality in Africa and in African Studies*, Bellagio Follow-Up Conference, The International Institute, University of Michigan, Ann Arbor, March 23
- 1996 "Diaspora Longings and Mediated Perceptions: Images of African Americans in Ghanaian Popular Culture, 1930-1940," *39th Annual Meeting of the African Studies Association*, San Francisco, November 24
- 1996 "Scholarship, Documentary Filmmaking, and African Comedians: Reflections on the Collaborative Process," paper delivered with Nathan Kwame Braun, *Windy City International Documentary Festival*, Chicago, May 25
- 1996 "From Ananse to Opia: The Migration of a Ghanaian Trickster from Storytelling to Theatre," *Second Annual Performance Studies Conference* Evanston, March 21-24
- 1996 *African Studies Program*, Spring Symposium: "Politics of Performance-- Contemporary African Theater," University of Wisconsin-Madison, May 4
- 1995 "Tracking the History of Ghana's Itinerant Theatre," *American Society for Theatre Research Conference*, St. Louis, November 10
- 1995 "Concert Parties in Colonial Ghana: The Cultural History of a Hybrid," *38th Annual African Studies Association Conference*, Orlando, November 5

- 1994 "Reading Blackface in West Africa: Interpreting Familiar Signs in Unfamiliar Contexts," *Association for Theatre in Higher Education Conference*, Chicago, July 30
- 1994 "The Formation of Disciplinary Identities," closing address delivered with Shannon Jackson at "Identity Formations: An Interdisciplinary Conference," sponsored by *Committee for Interdisciplinary Research in the Arts*, Northwestern University, April 9
- 1993 "Mind Over Matter: The Woman's Building at the 1893 World's Columbian Exposition," *American Society for Theatre Research Conference*, New Orleans, LA, November 13
- 1993 "The Struggle of Memory Against Forgetting: Ama Ata Aidoo's *Anowa*," *19th Annual African Literature Association Conference*, Guadeloupe, April 18
- 1992 "The Struggle of Memory Against Forgetting: Ama Ata Aidoo's *Anowa*," *American Society for Theatre Research Conference*, Providence, November

INVITED LECTURES, SEMINARS, AND PRESENTATIONS

- 2023 Lecture hosted by the Cité Internationale des Arts, Paris. Entitled "Toward Global Black Cultural Studies in Theory & Practice: Reading Tejumola Olaniyan;" presented in the Paris seminar on the "[Arts in Africa and its diasporas: practices, knowledge, mobility](#)" organized by Christine Douxami, lecturer at the University of Besançon (IMAF), Sarah Fila-Bakabadio, lecturer at the University of Cergy-Pontoise (MONDA-CENA) and Julie Peghini (Paris 8 University / CEMTI)
- 2021 Guest presentation, University of Exeter (UK), Drama Department, August 23
- 2021 Panelist, "Jay Pather, Performance and Spatial Politics in South Africa," University of California, Irvine April 15
- 2019 Interviewed author Haben Girma, the disability rights attorney who became the first deafblind woman to graduate from Harvard Law School; author of memoir *Haben*. Third Place Books, Lake Forest Park, Seattle, October 7
- 2019 Panelist, "Collective Remembering and Forgetting in East Africa and South Africa," North American Taiwanese Studies Association, May 17
- 2019 Presentation on South African Transitional Justice, UC Berkeley, Haas School of Business MBA students, SIB class on South Africa, March
- 2018 Seminar presentation, "Performance and the Afterlives of Injustice: The Choreography of Faustin Linyekula (Congo) and Gregory Vuyani Maqoma (South Africa)," Department of African American Studies, UC Berkeley, Nov 9
- 2018 Panelist, *The Making of Antikoni*, Phoebe A. Hearst Museum of Anthropology and Department of Theater, Dance and Performance Studies, UC Berkeley, Nov 8
- 2018 Participant, International Research Center's closing conference, "Dynamics of Interweaving Performance Cultures," Berlin, June 21-24
- 2018 Invited Seminar, Dartmouth University, "Naming Names, Framing Frames: Faustin Linyekula and Gregory Maqoma," May 7
- 2018 Invited Presentation, *Critical Transitional Justice: A Transatlantic Initiative*, Amherst College, May 5
- 2018 Panelist, "Sweating Saris," Kelly Ethnic Cultural Center, UW, April 27
- 2018 Invited Lecture, Cornish College class HS122: Staging Disability at Cornish College of the Arts, April 13

- 2017 Invited Talk, “Mali, Music, and Masters of the Spoken Word,” Meany Visiting Artists Program, November 4
- 2017 Seminar presentation, Chamber Conference on The Routledge Companion to Theatre History, October
- 2017 Seminar presentation, “South African Choreographer Jay Pather: Crossing Over but Not Beyond,” Interweaving Performance Cultures Center, Freie Universität, Berlin, September 19
- 2016 Panelist, “Theaters of Uncertainty: The Seen and the Unseen in Politics and Everyday Life,” African Studies Association, December 1
- 2016 Lecture, “From STEM to STEAM: More than Hot Air?” Center for Performance Studies, University of Washington, October 25
- 2016 Participant, Symposium on Translocating Theatre Histories, Ludwig-Maximilians-University, Munich, Germany 19-21 August
- 2016 Lecture, “Statements Before and After Arrests: Performing at Law’s Edge in Apartheid South Africa,” University of California, Santa Barbara, May 19
- 2016 Presenter, Workshop on Big Ideas Courses, UC Berkeley, April 22
- 2016 Presenter, Lewis Center for the Arts, Princeton University, March 31
- 2016 Presenter, “Leading for Equity and Inclusion,” New Department Chairs seminar, UC Berkeley, March 28
- 2016 Presentation to Haas School of Business MBA students, UC Berkeley, SIB class on South Africa, March 6
- 2015 Lecture, “Statements Before and After Arrests: Performing at Law’s Edge in Apartheid South Africa,” Northwestern University, May 6
- 2015 Presentation to Haas School of Business MBA students, UC Berkeley, SIB class on South Africa, April 12
- 2014 Presenter, “Genocides at Home: Ishi, Again,” Conflux TDPS faculty colloquium, April 11
- 2014 Respondent, “Punctum,” a voiceless opera by Pulitzer prize-winning composer Caroline Shaw, performed with Opera Cabal and the Del Sol String Quartet, Townsend Center for the Humanities, UCB, April 10
- 2014 Seminar presentation, “Genocides at Home: Ishi, Again,” Arts Research Center, Berkeley, March 20
- 2014 Lecture, MBA Haas Seminar in International Business, spoke to group that was doing a trip abroad in South Africa, January
- 2013 Colloquium presenter, Center for African Studies, UC Berkeley, November
- 2012 Panelist, “Exhibiting South Africa: A Curatorial Workshop,” SFMOMA and the Yerba Buena Center for the Arts, November 30
- 2012 Guest lecturer, “Voices of Strength: Contemporary Dance and Theatre by Women from Africa,” Yerba Buena Center for the Arts “Late Night Out” Program, San Francisco, October 20
- 2012 Respondent, “Location/Translation: Art and Engagement from the Local to the Global,” Arts Research Center, Berkeley Art Museum, September 19
- 2012 Lecture, “Photographs from Futures Past,” Learning in Retirement lecture series, UC Berkeley, September 4
- 2012 Presenter, “Photographs of Futures Past: Ansel Adams, Clark Kerr and the University of California,” College of Letters and Science, Arts and Humanities donor event, April 5

- 2012 Presenter, "Fiat Lux: Ansel Adams' Photographic Vision of the University of California," Women's Faculty Club, March 8
- 2012 "Picturing the City of Intellect," Berkeley Institute of Design, February 21
- 2011 Campus Deans' Forum on the Future of Public Higher Education, December 6, on the theme of "Taxation, Citizenship, Protest and the Future of UC."
- 2011 Seminar on Wole Soyinka's *The Beatification of Area Boy* at the Centre for Humanities Research and Department of History, University of Western Cape, South Africa, July 18
- 2011 "For the Health of the Body Politic: Performing South Africa's Truth Commission," 8th Annual Human Rights Summit, San Francisco State University, May 3
- 2011 "Nigeria's Past, Global Futures: Wole Soyinka's Kaleidoscope of Structurally Adjusted Lives," Theater Arts and Dance, University of Minnesota, March 10
- 2011 "Trading Futures: Prospects for California's University," presentation to Faculty Forum, Interdisciplinary Humanities Center and Faculty Association, UCSB, February 17
- 2011 "Artists Alphabet" series with guest artist Gregory Maqoma, choreographer from South Africa, Department of World Arts and Cultures, University of California, Los Angeles, February 16
- 2011 "Nigeria's Past, Global Futures: Wole Soyinka's Kaleidoscope of Structurally Adjusted Lives," Drama Department, Stanford University, February 13
- 2010 Seminar: "Nigeria's Past, Global Futures: Wole Soyinka's Kaleidoscope of Structurally Adjusted Lives," The Townsend Center Working Group in Contemporary Art, UC Berkeley, December 8
- 2010 Scholarly residency in conjunction with production of *The Beatification of Area Boy: A Lagosian Kaleidoscope* and residency by Nobel Laureate Wole Soyinka, Duke University, October 21-22
- 2010 "Publishing Your First Journal Article: A Conversation with Editors," *Association of Theatre in Higher Education*, Los Angeles, August 4
- 2010 Seminar and scholarly residency in conjunction with touring production of South African show "Malora," *Duke University*, multiple departments, March
- 2009 Professionalization seminar in collaboration with Prof. Joseph Roach, "Surviving the Dissertation," *American Society for Theatre Research*, Puerto Rico, November
- 2009 Lecture, "Are the UC Budget Cuts Inevitable: No Condition is Permanent," *Save the University: A Teach-In on the UC Crisis*, University of California, Berkeley, September 23
- 2009 Presentation on current status of employment and placement for doctoral students, *Conference on Doctoral Programs in Theatre and Performance Studies*, University of Illinois, Urbana-Champaign, September 18
- 2009 Seminar on art video in progress, working title "The Body Doesn't Lie," for the *Townsend Humanities Fellows*, UC Berkeley, September 15
- 2009 Lecture on TV coverage of the Truth and Reconciliation Commission, *Witwatersrand Institute for Social and Economic Research*, Witwatersrand, South Africa, July 21.
- 2009 Introduction, *Dance Films that Address Representations of the Black Body*, *Dance Under Construction XI: Choreographing Politics/Politics of Choreography*, UCLA, Los Angeles, May 1

- 2009 Lecture on Disability and Arts in “Disability Health Science Humanities” class taught by Rosemarie Garland-Thomson and Sander Gilman, *Emory University*, Atlanta, March 4
- 2009 Introduction to “Full Radius Dance,” *Emory University*, Performing Arts Studio, Atlanta, March 4
- 2008 Invited talk, “South Africa’s Truth Commission in Repertoire: The REwind Cantata,” International Performance Multi-Campus Research Group, Lake Arrowhead, April 12
- 2008 “‘Nobody Knows the Truth of This Story’: Neglected Testimony from South Africa's Truth Commission,” *Emory University*, Institute of African Studies, *Emory University*, Atlanta, April 17
- 2008 Invited talk, “South Africa’s Truth Commission in Repertoire: The REwind Cantata,” Center for African Studies, UC Berkeley, April
- 2007 Professional Development Seminar, Grant and Fellowship Writing, American Society for Theatre Research Annual Conference, Phoenix, November
- 2007 Seminar, Duke University, Arts and Human Rights Class, Duke University, Duke Human Rights Initiative & Cultural Anthropology, April 13
- 2007 Seminar, National Humanities Center, North Carolina, History Writing Group, April 10
- 2007 Seminar, University of California, Multi-Campus Research Group on International Performance and Culture, Lake Arrowhead, March 2
- 2007 Seminar, Duke University, Concilium on Southern African, Durham, NC, February 22
- 2006 Lecture, University of California, Berkeley, Department of Theatre, Dance and Performance Studies, November 20
- 2006 Seminar, National Humanities Center, Seminar on Spectacle, North Carolina November 15
- 2006 Lecture, University of North Carolina, Chapel Hill, History Department, November 7
- 2006 Lecture, Huntington Library, Women’s Studies Seminar, “Women Disability and the Arts,” February 25
- 2006 Lecture, UCSB, Performance Studies Research Focus Group Symposium, February 22
- 2006 Seminar, University of Michigan, History and Anthropology Workshop, Ann Arbor, MI, February 17
- 2006 Keynote address, Santa Barbara County Arts Commission Annual Symposium, Santa Ynez, CA, February 2
- 2005 Lecture, Northwestern University, Center for Global Culture and Communication, Evanston, IL, June 20
- 2005 Lecture, Yale University, Yale Center for International and Area Studies, African Studies Colloquium Series, New Haven, CT, May 4
- 2005 Lecture, Brigham Young University, Africa Colloquium, sponsored by the David M. Kennedy Center for International Studies, Utah, February 10
- 2004 Keynote address, University of California System-wide Academic Advisors’ Conference, Santa Barbara, May
- 2002 Lecture/demonstration, UCLA Department of World Arts and Cultures, Los Angeles, November 26

- 2002 Seminar, UCSB Music and Social Studies Colloquium, November 20
- 2002 Lecture, Public Affairs Section, United States Embassy, Accra, Ghana, June 27
- 2002 Lecture and screening, National Theatre, Accra, Ghana, June 26
- 2002 Lecture, Market Theatre Laboratory, Johannesburg, South Africa, June
- 2002 Lecture and screening, Wits Institute for Social & Economic Research, University of Witwatersrand, Johannesburg, South Africa, June
- 2002 Lecture, Department of Drama and Performance Studies, University of Natal, Durban, South Africa, May
- 2002 Lecture, Music Department, University of Natal, Durban, May
- 2002 Seminar, Department of Historical Studies, University of Natal, Durban, May
- 2002 Screening, Graduate Program in Cultural and Media Studies, *University of Natal*, Durban, May
- 2002 Lecture, World Arts and Cultures, UCLA, Los Angeles May 8
- 2002 Seminar, Conversations for Change, Women's Studies, UCSB, March 15
- 2001 Interdisciplinary Humanities Center, UCSB, New Author Series, October 17
- 2001 Ethnomusicology Colloquium, UCSB, May
- 2000 Fowler Museum of Cultural History, UCLA, May 20
- 2000 Cultural Analysis Colloquium, UCSB, March 8
- 1998 Department of World Arts and Cultures, UCLA, June 10
- 1998 Institute for Advanced Study and Research in the African Humanities, Northwestern University, Seminar, April 16
- 1998 Interdisciplinary Humanities Center, New Faculty Lecture, UCSB, January 20
- 1997 Center for African Studies, University of Florida, Gainesville, March 26
- 1997 African American and African Studies Program, UCD, March 10
- 1997 Department of World Arts and Cultures, UCLA, March 3
- 1997 Department of Dramatic Art, UCSB, February 27
- 1997 Department of English and Journalism, Western Illinois University, February 21
- 1997 Dept. of Theatre, Film and Dance, Cornell University, January 24
- 1996 Program of African Studies, "Workshop on Media in Field Research," Northwestern University, May 24
- 1996 Institute for Advanced Study and Research in the African Humanities, Seminar on Improvisation and the Practice of Everyday Life, Northwestern University, May 1
- 1996 Anthropology Colloquium, Northwestern University, April 19
- 1996 African Studies Program, Wednesday Night Seminar, Indiana University, February 28
- 1996 The Humanities Center and the Center for African Studies, Stanford University, January 29
- 1996 Dept. of Ethnomusicology and Systematic Musicology, UCLA, January 23
- 1996 Interdisciplinary PhD in Theatre and Drama, Northwestern University, January 4
- 1995 United States Information Service, Accra, Ghana, July 25

GRADUATE ADVISING

Dissertations Directed

Completed

- Judy Bauerlein, *Feminist Solo Performance in the United States: A Genealogical Approach*, 2008, UCSB; Professor and Program Director, Theatre, California State University, San Marcos
- Jess Caldwell-O’Keefe, *Under Construction: Contemporary American Transgender Theatre*, June 2008, Theater, UCSB; formerly Associate Dean of Students, Boise State University; currently Senior Associate Dean of Students & Class Dean, Amherst College
- Jan Lewis, *“With the Hips from New York”*: *Jewish Women, Stereotypes, and the Twentieth-Century American Stage*, 2005, Theater, UCSB; Associate Professor and Department Chair, Theater Department, Wesleyan College
- Khai Thu Nguyen, *Sensing Vietnam: Melodrama of Nation from Colonialism to Market Reform*, May 2010, Performance Studies, UCB (co-directed with Shannon Steen); Associate Director, Consortium for Interdisciplinary Research, UC Berkeley
- Heather Rasche, *Actresses, Age, and Anxiety: A Study of Midlife Women in Performance*, 2006, Theater, UCSB; Lecturer in MFA Acting Program, Rutgers University, Mason Gross School of the Arts
- April Sizemore-Barber, Performance Studies, UC Berkeley, *Over the Rainbow? Constituting Queerness and Performing Nation in South Africa*, Performance Studies UCB, December 2013; Assistant Professor of the Practice, Georgetown University, Gender and Women’s Studies
- Marc Shaw, *Positive Influence: Harold Pinter and the In-Yer-Face Generation*, September 2008, Theater, UCSB; Associate Professor, Hartwick College
- Scott Wallin, UC Berkeley, *Madness in the Making: Psychosocial Disability and the Performativity of Theatrical Discourse*, Performance Studies, UCB, May 2014; Lecturer, UC Berkeley’s Writing Program
- Joshua Williams, “‘Don’t Tell the Hyena How Well You Can Bite’: *Performance, Race and Animality in East Africa*,” Performance Studies, UCB May 2017; Visiting Assistant Professor of English, Brandeis University

Dissertation Committees:

Completed

Shelby Lunderman, Drama, University of Washington (2020)

- Assistant Professor, Seattle University

Carlos Salazar, Drama, University of Washington (2020)

Paige Morgan Johnson, Performance Studies, UCB (2019)

- Assistant Professor, Theatre, Barnard College

Kimberly Skye Richards, Performance Studies, UCB (2019)

- Lecturer, University of British Columbia

Kellen Hoxworth, Theater and Performance Studies, Stanford University (2017)

- Assistant Professor, University of Buffalo

Selina Makana, Diaspora Studies, UCB (2017)

- Postdoctoral Fellow, Columbia University (2017-2020)
- Assistant Professor, History, University of Memphis

Heather Rastovac Akbarzadeh, Performance Studies, UCB (2016)

- Chancellor's Postdoctoral Fellow, UC Davis

Brandon Woolf, Performance Studies, UCB (2014)

- Clinical Associate Professor; Director, Program in Dramatic Literature

J. Finley, Diaspora Studies, UCB (2013)

- Assistant Professor, Middlebury College

Cecilia Lucas, Education, UCB (2013)

- Lecturer, UC Berkeley

Chia-Yi Seetoo, Performance Studies, UCB (2013)

- Associate Professor, Shanghai Theatre Academy

Aida Mbowa, Stanford University (2013)

- Director of Arts and Culture, None on Record, Kenya

Katie Horowitz, Rhetoric, UCB (2012)

- Associate Professor, Davidson College

Jasmine Johnson, Diaspora Studies, UCB (2012)

- Assistant Professor, Africana Studies, University of Pennsylvania.

Kate Kokontis, Performance Studies, UCB (2011)

- NOCCA, Louisiana Arts Conservatory

J. Riley Caldwell-O'Keefe, Theatre, UCSB (2011)

- Director of Center for Teaching and Learning, Amherst College

Torsten Sannar, Theater, UCSB (2011)

- Managing Director, Program Management and School Partnerships, Compass Education Group

Hillary Gravendyk, English, UCB (2009)

Jason Davids Scott, Theater, UCSB (2009)

- Faculty, School of Film, Dance and Theatre, Arizona State Univ.

Waichira Waigwa, Theater, UCSB (2006)

Michael Downey, Theater, UCSB (2005)

- Lecturer, Theatre Arts, Santa Barbara City College

Gretchen Icenogle, Theater, UCSB (2003)

Philip Zwerling, Theatre, UCSB (2003)

Erica Kylander-Clark, Theater, UCSB (2001)

External Examiner:

Tria Blu Wakpa, Ethnic Studies, UCB

Heeten Bhagat, University of Cape Town, Drama, South Africa, 2019

Jennifer Blayloch, Film and Media, UCB

Alexandra Dannah Budney, Rhetoric, UCB

Thea Gold, Performance Studies, UCB

Mark Fleishman, University of Cape Town, South Africa, 2012

Kellen Hoxworth, Stanford University, 2015

Carla Lever, University of Sydney, Australia 2016

Selina Makana, Diaspora Studies, UCB

Aida Mbowa, Stanford University, 2010

Gay Morris, University of Cape Town, 2010

Postdoctoral Scholars Mentored:

Amma Ghartey-Tagoe Kootin, PhD, Performance Studies, NYU; Mellon Fellow at UCB 2009-11; Currently Assistant Professor at the University of Georgia

Masters Theses Directed:

Judy Bauerlein, UCSB
Nicole Jones, UCSB
Adrienne MacLain, UCSB
Torsten Sanner, UCSB
Jason Davids Scott, UCSB

Master Theses Committees:

Kate Kokontis, Performance Studies, UCB, Fall 2007
Joy Tang, Folklore, UCB, Fall 2008

Honors Thesis Advising

Hannah Probst, Drama and Law, Societies and Justice, UW, 2019
Jonathan Trinh, UC Berkeley, 2014
Phil Lindo, "The Sonic Experience in Performance Studies," UC Berkeley, 2013

Undergraduate Honors and Prizes

Sophia Carey, Beinecke Scholarship, 2021
Hannah Probst, UW Mary Gates Research Scholarship, 2019
Annika Knapp, honors project, Drama, University of Washington, 2018
Danielle Poretz, John Gardner Fellowship, 2015-16, Faculty Advisor

CONSULTING:

2006-07 *REwind: A Cantata*, composed by Philip Miller from South Africa, a work based upon testimony from the Truth and Reconciliation Commission
1997 "Eyes of a Stranger," documentary video directed and produced by Lane Clark in collaboration with Laurie Winter, La-La Productions, Philadelphia.
1994 BBC World Service, "In Concert in Accra," a radio feature on the Ghanaian concert party

FIELDWORK:

February '23 Fieldwork in South Africa
March '18 Fieldwork in South Africa, Dance Umbrella
June-July '13 Fieldwork in South Africa
June-July '11 Fieldwork in South Africa
June-July '09 Fieldwork in South Africa and Ghana
June-July '07 Fieldwork in South Africa
Dec '06 Fieldwork in Cape Town, South Africa
June-Aug '06 Archival and field research in Johannesburg and Cape Town, South Africa
Aug-Sept '05 Archival and field research in Johannesburg and Cape Town, South Africa

- May-Jul '02 Pilot study in Durban and Johannesburg, South Africa in preparation for a book-length study; Follow-up visit to Ghana, West Africa to release book and video on the concert party.
- 1994-95 Fieldwork in Ghana, West Africa, on social history of the Ghanaian concert party; affiliated histories, archival research, and ethnographic research with intensive participation in Ghana Concert Parties Union and the Jaguar Jokers Concert Party, including performances in Twi at the National Theatre
- Jul – Aug 93 Pilot study in Ghana in preparation for dissertation research on concert parties

PROFESSIONAL ACTIVITIES AND SERVICE – NATIONAL

NATIONAL AND INTERNATIONAL SERVICE

- 2023 Manuscript referee (book): University of Michigan Press
- 2022 Academic personnel referee: University of Buffalo
- 2021 Manuscript referee (article): *Dance Research Journal*
- 2021 Academic personnel referee: University of Ghana, University of Warwick
- 2020 Manuscript referee (article): *Theatre Journal*
- 2017-21 Nominations Committee: African Studies Association
- 2019-20 Academic personnel referee: Dartmouth College; Stanford University
- 2018-19 Academic personnel referee: University of Cape Town, South Africa; William and Mary College; Keele University; Dartmouth College
- 2019 Manuscript referee (book): Indiana University Press
- 2018 Manuscript referee (article): *Theatre Survey*
- 2018 Book manuscript referee: Wits University Press, South Africa
- 2017 Academic personnel referee: Brown University; Stanford University
- 2017 Manuscript referee (2 books): Indiana University Press
- 2013-16 Vice President for Publications (elected), American Society for Theatre Research
- 2012-16 Member, Executive Committee, American Society for Theatre Research
- 2012-16 Chair, Publications Committee, American Society for Theatre Research
- 2016 Academic personnel referee: University of Maryland, Columbia University, University of Massachusetts Amherst, Arizona State University, University of California, Davis
- 2016 Manuscript referee (book): University of Michigan Press
- 2016 Academic personnel referee: Dartmouth University; Tel-Aviv University
- 2015 Manuscript review seminar, Northwestern University, Elizabeth Son's book, *Embodying Redress: Comfort Women, Performance, and the Transpacific Politics of Memory*
- 2015 Manuscript referee (book): Duke University Press
- 2015 Academic personnel referee: Texas A&M University
- 2015 Manuscript referee (article): *Dance Research Journal*
- 2015 Manuscript review seminar: Dickey Center for International Understanding, Dartmouth College, on Laura Edmondson's book *And the Empire Wept: The Performance of Trauma in Uganda, Rwanda and the DRC*

2015 Manuscript referee (articles): *Theatre Survey*; *Theatre Journal*

2014 Manuscript referee (book): Duke University Press

2014 Academic personnel referee: Stanford University; Northeastern University; University of Washington

2014 Manuscript referee (book): Intellect Books

2013 Convener, African Cultural Studies Working Group (Berkeley-Stanford), held workshops in January and May 2013.

2013-14 Member, Task Force on Working Conditions, American Society for Theatre Research

2013 Academic personnel referee: UCSB; University of Michigan

2012-13 Member, Graduate Student Paper Prize Committee, African Studies Association

2013 Manuscript referee (articles): *Theatre Journal*; *College Literature*

2013 Manuscript review (book): Fairleigh Dickinson University Press

2012-16 Chair, Publications Committee, American Society for Theatre Research

2012 Member, U.S. Student Fulbright National Screening Committee

2012 Tenure referee: Cornell University; Haverford College; University of Maryland; Macalester College

2012 Grant referee, SOAS University of London

2011 Manuscript referee (books): Indiana University Press; Witwatersrand University Press

2011 Grant referee, National Research Foundation, South Africa

2011-12 Member, Graduate Student Paper Prize Committee, African Studies Association

2011-12 Tenure referee: Cornell University; University of Arizona

2010-12 Member, Publications Committee, American Society for Theatre Research

2010-11 Member, Graduate Student Paper Prize Committee, African Studies Association

2010-11 Tenure referee: Georgetown University; York University; University of California, Riverside

2010-11 Conference Convener, "Performance and the Public Sphere: A Festschrift in Honor of Prof. Sandra L. Richards, University of California, Berkeley, June

2009-10 Tenure referee: Northwestern University; Duke University; Brown University Dartmouth College

2009 Referee (articles): *Women and Performance*; *Research in African Literatures*

2008-09 Tenure referee: UC San Diego, Utah State University, UC Riverside

2008-09 Board Member, ELA Foundation

2008 Referee (fellowships): National Endowment for the Humanities; National Humanities Center Fellowship Program

2007-08 Tenure Referee: Loyola Marymount, Georgetown University

2007 Referee (grants): National Humanities Center Fellowship; Austrian Science Fund

2007-09 Board Member, University of California Institute for Research in the Arts (UCIRA)

2007 Referee, ACLS/Mellon Dissertation Completion Fellowship Program

2006 Referee, National Humanities Center Fellowship Program

2006 Tenure referee, University of Michigan

2005 External reviewer, Department of Theatre, Dance and Performance Studies, University of California, Berkeley.

2003-06 Referee for *Theatre Journal*, *Discourses in Dance*, Indiana University Press, *Theatre Topics*, MacArthur Foundation, National Endowment for the Humanities,

Modern Drama, Africa Today, Theatre Topics, and The Public Historian, Research in African Literatures.

- 2003-06 Executive Committee Member (elected), American Society for Theatre Research
2003-04 Program Committee Member for 2004 Annual Conference of the American Society for Theatre Research, Las Vegas
1998-00 Vetted manuscripts for *Cultural Anthropology: Journal of the Society for Cultural Anthropology, Social Identities, and Theatre Topics*
1998-02 *Policy Board Member*, University of California Institute for Research in the Arts
1998-99 Program Committee Member for 1999 Annual Conference of the American Society for Theatre Research, Minneapolis
1998-99 Board of Directors Member, Performance Studies International; Chair, International/Diversity/Outreach Subcommittee
1998 Organizer, Performance Studies International Post-conference Retreat, March 14, 1998, New York City
1997 Community Advisory Committee Member, Urban Bush Women Summer Institute, "A New Dancer for a New Society," Florida State University, July
1995 Founder, Ghana Concert Party Archive at the International Centre for African Music and Dance, University of Ghana, Prof. J. H. Nketia, Director
1994 Conference Co-Convener, "Identity Formations: An Interdisciplinary Conference" Committee for Interdisciplinary Research in the Arts, Northwestern University, April 8-9
1994 Conference Organizer, "Media, Popular Culture and 'the Public' in Africa," convened by Arjun Appadurai, Karin Barber and Jean Comaroff, Institute for Advanced Study and Research in the African Humanities, Northwestern University and the University of Chicago Humanities Institute, April 29 - May 1

PROFESSIONAL ACTIVITIES AND SERVICE—UNIVERSITY OF WASHINGTON

- 2016-2022 Divisional Dean of the Arts
2018-2022 Member, Board of Deans and Chancellors
2020-2022 Co-leader, Opportunities in Leadership Program (training for new chairs)
2020-2022 Member, President appointed ADA & Accessibility Steering Committee
2020-2022 Member, University of Washington Press Faculty Committee
2021-2022 Member, Project Executive Committee, Art Building Renovation
2016-2021 Member, Leadership Team, UW ADVANCE Center for Institutional Change
2020-21 Chair, Review Committee, Dean of School of Education
2019 Referee, Royalty Research Fund
2018 Invited Speaker, ADVANCE Mentoring for Leadership, November 19
2018 Referee, Royalty Research Fund
2018 Presenter, A Chair's Role in the Stages of the Faculty Career - Early-Career Faculty, ADVANCE Center for Institutional Change, May 25

PROFESSIONAL ACTIVITIES AND SERVICE—UNIVERSITY OF CALIFORNIA, BERKELEY 2007-16

DEPARTMENTAL SERVICE:

- Chair, Department Chair of Theater, Dance and Performance Studies (3 Years)
- Head, Graduate Program in Performance Studies (3 years)
- Chaired Facilities Master Plan Steering Committee, multiple faculty and lecturer search committees, multiple academic personnel ad hoc committees
- Served on departmental committees for undergraduate curriculum, graduate admissions, graduate policy, equity and inclusion, public programming, digital media lab, academic personnel

UNIVERSITY-WIDE SERVICE:

- Academic Senate Liaison to African American St. Academic Program Review
- Center for African Studies, Executive Committee member
- Search Committee, Associate Director, Townsend Center for the Humanities
- Academic Senate representative: Senate-Administration Joint Committee on
- Campus Information Technology (JCCIT)
- Arts Council
- Cal Performances, Board of Trustees, Member
- Center for African Studies, Executive Committee, member
- Townsend Center for the Humanities, Advisory Board, Member
- Academic Accommodations Policy Board Member (joint committee of the campus Administration and the Academic Senate)
- Academic Senate, Student Diversity & Academic Development (SDAD) Committee, member
- Chancellor's Committee on Mandela Commemoration Events
- Member, Search Committee for Chair of Center for African Studies
- Training: took UC KEYS classes on the following topics:
 - Change Management, February 2013; Performance Management series (total of 4 classes), Mar-Apr 2013; Workplace Civility: Respect in Action, February 2013

PROFESSIONAL ACTIVITIES AND SERVICE – UCSB

2006	UCSB Advisory Board, Mellon Foundation's Sawyer Seminars Program
2005-06	Chair, Curriculum Committee, Department of Dramatic Art; led revision of entire undergraduate curriculum
2005-07	Founding Director, Isla Vista Arts, www.islavista-arts.org
2004-08	Associate Director for Special Projects, Interdisciplinary Humanities Center
2004-05	Chair, Search Committee, Asianist position, Dept. of Dramatic Art
2003-07	Founder and Co-Convener, Performance Studies Research Focus Group
2003-07	Faculty Representative, Student Advisory Committee, Arts and Lectures
2003-07	Member, Chancellor's Advisory Committee on Student Housing
2003-07	Faculty Advisor, I. V. LIVE
2001-07	Campus Fulbright Committee
2003-06	Faculty Representative, Americans with Disabilities Act Advisory Group
2003-05	Advisory Board Member, Center for Black Studies

2003-04 Vice-Chair, UCSB Academic Senate
 2003-04 Co-Chair, Isla Vista Action Group
 2003-04 Member, Program Review Panel, College of Letters and Science
 2003-04 Board Member, Center for the Interdisciplinary Study of Music
 2001-02 Executive Committee Member (Elected), College of Letters and Sciences
 2001-02 Search Committee, Museum Director + Dramatic Art, two positions: Playwriting and Asian Theatre

OTHER ACTIVITIES

2016-22 Board Member, ex officio, Meany Center for the Performing Arts, UW
 2013-16 Board Member, ex officio, Cal Performances, UCB
 2002-04 Board Member, Lit Moon Theatre Company, Santa Barbara, CA
 2002 Dramaturg for *Ayo's Journey*, an original play about the slave ship the Henrietta Marie, Center Stage Theatre, May
 1995 Acted in *The Wedding Day* (performed in Twi) Jaguar Jokers Concert Party, National Theatre, Ghana; televised on GBC, March 18
 1995 Acted in "*Onipa Nyi Aye; or Mankind is Ungrateful*" (performed in Twi) Jaguar Jokers Concert Party, National Theatre, Ghana; televised on GBC, July 22
 1990 Directed *Speaking in Tongues*, by Brian Duffy, Samuel Beckett Theatre, NYC
 1990 Directed *A Tax on the Public*, by Richard Keller, Playwrights Horizons and the Westbank Theatre Cafe, NYC
 1990 Directed *Mass Appeal*, by Bill C. Davis, Theater Barn, New Lebanon, NY
 1989 Directed *The Brute*, by Anton Chekhov, Actors Alliance, Nat Horne Theater, NYC
 1989 Directed, *Murder at the Vicarage*, by Agatha Christie, Theater Barn, New Lebanon, NY
 1988 Directed, *The Dark Room*, by Tennessee Williams, Actors Alliance, 18th Street Playhouse, NYC
 1989-1991 Investigative Associate, J.T. Mullen P.I., NYC.
 1989-90 Script Editor, *American Theatre Magazine*/Theatre Communications Group
 1987-88 Promotion Director, Chelsea House Publishers
 1986-87 Copywriter, Oxford University Press

MEMBERSHIP IN ORGANIZATIONS:

African Literature Association
 African Studies Association
 African Theater Association
 American Society for Theatre Research
 Association for Theatre in Higher Education
 Dance Studies Association