

SHANNON JACKSON

Professor • Department of TDPS
Department of Rhetoric • University of California

101 Dwinelle Annex • Berkeley, CA 94705
Phone: (510) 642-3895 • E-Mail: shjacks@berkeley.edu

EDUCATION

- Ph.D. **Northwestern University**, Evanston, IL Sept 91—June 95
Thesis: Lines of Activity: Performance, Space, and Pedagogy at Hull-House
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

AWARDS

- +2012 ATHE Notable Book Award
+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

- +2012 Institute for International Studies Faculty Program Grant
+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 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)

ACADEMIC EMPLOYMENT HISTORY

+2010-2013	Budget Committee, Member/Chair 2010-2013: With the Vice Provosts 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.
+2010-ongoing	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; successfully hired new staff member; 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.
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 committees, 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.
2010-2016	Richard and Rhoda Goldman Professor of the Arts and Humanities; Chancellor’s Professor

- 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.
- 2005-ongoing **Professor**, Rhetoric, Theater, Dance, and Performance Studies; Affiliated Faculty Art Practice; Women, Gender, and Sexuality Studies
- 2000-2005 **Associate Professor**, Rhetoric and Theater, Dance and Performance Studies
- 1998-2000 **Assistant Professor**, Dramatic Art
- 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

PUBLICATIONS

Books

- The Builders Association: New Media for ‘Old’ Theatre (with Marianne Weems), contracted with M.I.T. Press.
- 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, April 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: U of Michigan P, 2000; Paperback Reprint, 2001). Honorable Mention, John Hope Franklin Prize for Best Book, American Studies Association.

Journal Essays

- +“Just-in-Time: Precarity, Affect, and the Labor of Performance,” The Drama Review, (Fall 2012).
- +“Working Publics,” Performance Research (Spring 2011).
- “Concentrating Creativity: An Exploration of Informal and Formal Arts Districts,” Karen Chapple, Shannon Jackson, Ann Martin, City, Culture and Society, (Spring 2011).
- “Toward an Integrated Epistemology,” co-authored with Karen Chapple, Journal of Environment and Space Planning (Spring 2010)
- “Performing Literature and Performance Studies,” Performance Research (March 2009)
- “Theatre...Again,” Art Lies: Special Issue on Theatre, 60 (Winter 2008)
- “Social Practice,” Lexicons: Special issue of Performance Research (January 2007). Reprinted in documenta 12 magazines, 2007.
- “Caravans Continued: Remembering Dwight Conquergood,” The Drama Review: 50th Anniversary Issue 50.1 (Spring 2006).
- “Performing Show and Tell: On the Disciplinary Problems of Mixed-Media Practice,” The Journal of Visual Culture, 4.2 Special Issue: “Show and Tell: The State of Visual Culture Studies,” edited by Martin Jay, August, 2005.
- “Resist Singularity,” Theatre Survey, Special Issue: “What is the single most important thing we can do to bring theatre history into the new millenium?,” edited by Jody Enders, 45.2 Fall 2004.
- “Partial Publicities and Gendered Remembering,” Cultural Studies, 17.5 (September 2003).
- “Why Modern Drama is Not Culture: Disciplinary Blind Spots” 44.1 Modern Drama (Spring 2001); reprinted in Modern Drama: Defining the Field; reprinted in Performance: Critical Concepts (see below).

- “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, Eds. Stephen Genracrella and Phaedra Pezzullo (Strata Publishing, 2010).
- “Pedagogy and White Privilege: Nadine Gordimer in Performance” Theatre Topics: Special Issue "Pedagogy/Performance" 7.2 (Fall 1997): 117-38.
- “Civic Play-Housekeeping: Gender, Theatre, and American Reform,” Theatre Journal: Special Issue "Enacting American" 48.3 (Fall 1996): 337-61. Kahan Prize, ASTR
- "Representing Rape: Model Mugging's Discursive and Embodied Performances," The Drama Review (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 (Winter 1993): 21-43.
- "Performing the Performance of Power in Beckett's Catastrophe," The Journal of Dramatic Theory and Criticism (Spring 1992): 23-41.

Essays in Catalogues

- + “Why Not More Love,” *More Love: Ackland Art Museum* (Ackland Art Museum, 2013).
- + "Living Takes Many Forms," commissioned essay for *Living as Form: Socially-Engaged Art from 1992 to 2011*, Ed. Creative Time Books (Cambridge: M.I.T. Press, 2012)
- +*“What is the “social” in Social Practice: Comparing Experiments in Performance,” *Mercusol Biennial Catalogue on Art and Critical Pedagogy*, 2011. Reprint/translation into Portuguese from *Social Works*.
- + "Elmgreen and Dragset's Theatrical Turn," *Elmgreen and Dragset: Performances 1995-2011*, Edited by Performa 11, (Walter Koenig, 2011).
- + "Performativity and Its Addressee," *Walker Art Center's Scholar's On-line Catalogue on Performativity: Permanent Collection*, Walker Art Center, 2012
- + "A Rite to Heal," commissioned essay on Marc Bamuthi Joseph's "red, black, and Green: a blues," *MAPP International Productions* (2011).
- +* "Welfare Melancholia: Elmgreen and Dragset's Ambivalent Media," revised essay and reprint for *Celebrity: The One and the Many*, (ZKM Publications, 2011). Adapted from portion of *Social Works*.

Essays in Edited Collections

- +*“Postdramatic Labour in the Work of the Builders Association’s *Alladeen*,” The Political and the Postdramatic, Ed. Karen Juers-Mumby (Palgrave Macmillan, in press). Adapted from portion of *Social Works*.
- + "Kleenex Citizens and the Politics of Disposability in France," Scales of Production: Performance and Internationalism, Ed. John Rouse and Peter Lichtenfels (London: Palgrave, spring 2013). [peer-reviewed]
- + "Life Politics/Life Aesthetics: Environmental Performance in *red, black, & GREEN: a blues*," Politics of Space: Theatre and Topology, Edited by Erika Fischer-Lichte and Benjamin Wihstutz (London and New York: Routledge, 2012).
- + “When ‘Everything Counts’: Experimental Performance and Performance Historiography,” Representing the Past: Essays in Performance and Historiography, Eds. Canning and Postlewait, (Iowa UP, Fall 2010) [peer reviewed]
- “When Is Art Research?,” Scholarly Acts, eds. Lynette Hunter and Shannon Riley, (London: Palgrave Macmillan, 2009).
- “Rhetoric in Ruins” Contesting Performance, eds. Jon McKenzie and Heike Roms, (Palgrave Macmillan, 2009) [peer-reviewed]

- “Queer Politics and Domestic Democracy,” Ed. Carol Nackenoff, et al, Jane Addams and the Practice of Democracy: Multidisciplinary Perspectives on Theory and Practice, (Urbana: University of Illinois P, January 2009); reprinted in Jane Addams: Re-Reading the Canon, Ed. Maurice Hamington (Penn State University Press, 2010). [both peer reviewed]
- “What is the “social” in Social Practice: Comparing Experiments in Performance,” Cambridge Handbook of Performance Studies, Ed. Tracy Davis (Cambridge UP 2008). [peer-reviewed]
- “Settling: Die Pädagogik der Performance in Hull-House,” Persistenz und Verschwinden ed. by Michael Göhlich, Caroline Hopf, Daniel Tröhler, Wiesbaden (VS Verlag für Sozialwissenschaften, 2008).
- “Institutional Genealogies of Performance Studies,” Sage Handbook of Performance Studies Ed. Madison et al (New York: Sage, December 2005).[peer reviewed]
- “Touchable Stories and the Infrastructural Imagination,” Rememberings: Performance and Oral History, Ed. Della Pollock (St. Martin’s Press, October 2005). [peer reviewed]
- “Professing Performance: Disciplinary Genealogies,” reprinted in The Performance Studies Reader, Ed. Henry Bial (London: Routledge, 2004); 2nd Edition, (2010).
- “Why Modern Drama is Not Culture: Disciplinary Blind Spots,” reprinted in Performance: Critical Concepts, ed. Philip Auslander (New York: Routledge, 2003) and in Modern Drama: Defining the Field, Eds. Richard Knowles, Joanne Tompkins, W.B. Worthen (Toronto: U of Toronto P, 2003)
- “Theatricality’s Proper Objects: Genealogies of Performance and Gender,” Theatricality, Eds. Tracy Davis and Tom Postlewait (Cambridge: Cambridge UP, 2003; request to reprint and translate into Hungarian) [peer reviewed]
- “Performance at Hull-House: Museum, Micro-fiche, Historiography,” Exceptional Spaces: Essays in Performance and History, Ed. Della Pollock (Chapel Hill: U of North Carolina P, 1998) 261-93.[peer reviewed]

Commentary, Reviews, Interviews Entries, Performance Texts

- +”Interview: Mierle Laderman Ukeles, Tom Finklepearl, and Shannon Jackson,” *Ballet Book: Work and Choreography* by Miere Laderman Ukeles, 2013.
- +“Living Across Art Forms: Creative Time Lecture,” *Casco Office of Art, Design, and Theory*, 2012. [reprinted lecture]
- +Interviewed by Felicia Lee for “Socially-Engaged without Preaching,” *New York Times* (Fall 2012)
- +“Bad at Sports’ Interviews Shannon Jackson,” podcast, Fall 2012.
- +“Multiple Dates: Stage Presence in Performance Series,” *Art Practical* (Summer 2012)
- +“The Varieties of Curatorial Experience,” *The Task of the Curator*, Eds. Lucian Gomoll and Shelby Graham, MACS Publication (2012).
- +“Shannon Jackson in conversation at ‘Open Engagement’” Interview by Betty Marin, Open Engagement Catalogue, (May 2012)
- +“Social Works: Christina Linden interviews Shannon Jackson,” *Art Practical* (April 2011); reprinted in *VIZ*, UCSC Art Museum Publications, 2012.
- +“Double Play,” review of MoMA panel on “Audience Experiments,” *Artforum* (June 1, 2010) by Nikki Columbus; <http://artforum.com/diary/id=25761>
- +“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” *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*, 75:1 (Winter 2005/06).
- “Tourism in Performance: Review of Jane Desmond’s Staging Tourism,” *American Quarterly* (Fall 2002).
- "Edith de Nancrede," *Encyclopedia of Chicago Women's History*, Ed. Chicago Women's History Conference (Indianapolis; Indiana UP, 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): 223-4.
- "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," *More Monologues by Women for Women, Vol. II*, Ed. 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. Michael Payne (New York: Blackwell, 1996).

KEYNOTES, NAMED LECTURES, VISITING POSITIONS, AND CONFERENCE PLENARIES

- +Annual Spencer Lecture in Drama, “Curating People: Drama and Other Time-Based Arts,” Harvard University (April 2013).
- +Keynote, for “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, for “How Are We Performing Today?: Annual Symposium, Museum of Modern Art, New York, November 2012.
- +Keynote, “Public Aesthetics: How Can Art Support Its Public?,” University of Zurich, October 2012.
- +“Performance and the Museum,” Plenary Lecture, Whitney Biennial and Artists Space, May 2012.
- +“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
- +“Theaters and Galleries,” School of Humanities Spring Lecture, Texas Tech University, April 2012
- +“Reality’s Referents: Forms of the Real Across the Arts,” Keynote, Monsters of Reality: An International Symposium on New Documentary Theatre, University of Oslo, March 2011.
- +“Arts and Infrastructures in Public Practice,” Keynote, Light It Up: Optimizing Public Practice, Arizona State University (October 2011).

- + "Living Takes Many Forms," Featured Speaker, Creative Time Summit (September 2011)
- + "Theaters and Galleries: Medium-Specificity and Crossmedia Performance," 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)
- + "Re-skilling: Performativity Across Artistic and Social Sectors," Double Keynote: Interdisciplinary Media Arts, Trondheim University, Norway (April 2011)
- + "The Performance Turn: Disciplined Interdisciplinary," Double Keynote: Interdisciplinary Media Arts, Trondheim University, Norway (April 2011)
- + "Shaped Supports," Plenary, ASTR/CORD Joint Annual Meeting, Seattle (November, 2010)
- + "Performing Publics," Invited Plenary, Performance Studies International, Toronto, June 2010.
- + "Disciplinary Displacements (in Public Places)," Invited Plenary, Cultural Studies Association, Berkeley, CA March 2010.
- + "Performing Literature and Performance Studies," Keynote: Performing Literature symposium, University of Leeds, U.K. June 2007
- + "State of the Profession," Invited Plenary Panel, American Society for Theatre Research, Toronto, November 2005.
- + "Performance and the Professorial Managerial Class," Plenary Speaker, American Society for Theatre Research, 2002.
- + "Ambivalent Incarnations: The Hull-House Labor Museum and Its Contexts," Plenary Speaker, American Society for Theatre Research, New Orleans, 1993.

INVITED SPEAKER: Lectures, Symposia, Seminars

- + "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," 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 Social Work, 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-Berkeley, 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," The State of Performance Studies Symposium, 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, 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

- + "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

- +—Head of Graduation Admissions Committee, 2011; Second Round Committee member, 2012, 2013
- +—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 Advisor, Undergraduate Curriculum Committee, 2006-2008
- Head Graduate Advisor, 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 (TDPS)
- Executive Committee, Doctoral Program in Performance Studies, 1998-ongoing.
- Graduate Admissions Committee, DA/Performance Studies, 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

- +—Dissertation Retreat Committee Member, 2011
- +—Chair's Advisory Committee, 2009/10
- 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

- +—Director, Arts Research Center, June 2010-ongoing.
- +—Chair, The Budget Committee, July 2012-June 2013.
- +—Member, Steering Committee, Mellon-funded Global Urban Humanities at Berkeley
- +—Member, A & H Humanities Council, January 2013-ongoing
- +—Member, A & H Arts Council, July 2012-ongoing
- +—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, 2009/10.
- Member, Dwinelle Hall/Annex Space Planning Committee, 2007-ongoing
- Member, Lower Sproul Plaza and Environs Program Committee, 2007-ongoing.
- Trustee, Cal Performances Board of Trustees, 2006-2010.
- 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

Systemwide

- +—UC Institute for Research in the Arts, Executive Policy Board, 2009-ongoing
- UCB Member, UC Faculty Welfare Committee, 2005-2006
- Member, Co-Director in last year, Multi-Campus Research Group, “International Theatre and

Performance,” 2006-2008 in Beckett's *Catastrophe*," The Journal of Dramatic Theory and Criticism (Spring 1992): 23-41.

PROFESSIONAL SERVICE

Professional Evaluation

- +—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-ongoing.
- +—YBCA-You Advisory Council: Evaluator for new audience engagement program.
- +—Selection Committee: *Des Voix Found in Translation*, French/US Exchange in Contemporary Playwriting, sponsored by French Consul General (2011)
- +—Manuscript Evaluator, Theater Journal, 2013
- 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 Evaluator: Brown University (2004), University of Wisconsin-Madison (2005), 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), Cornell University (2004, 2007), 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), Stanford University (2011), Brown University (2011) U of Wisconsin, Milwaukee (2011), Kings College, London (2011), University of Michigan (2011), Harvard University (2012), EHSSS (2013).

Conference Planning and Administrative Leadership (on and off campus)

- +—Symposium Co-Planner, “Spiralling Time,” international symposium of artists, curators, and scholars

- exploring time-based art in China and Taiwan.
- +—Faculty Organizer, Avenali Lecturer Stan Lai, Mini-Residency. 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.
 - +—Workshop Co-Planner, “Creative Time Summit: West” a keyword-based workshop and live-streaming of the Creative Time Summit, involving artists, students, and faculty from UCB, CCA, and the surrounding Bay Area arts community
 - +—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 art work.
 - +—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
 Organization of American Historians
 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
 Berkshire Society for Women Historians
 National Communication Association
 Chicago Women’s History Conference
 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
 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

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 Senior Thesis

+Elena Wagoner (2012), Rhetoric, "Cultural Policy and Theatre in Neoliberal Brazil"
 +Alisha Eastep, Rhetoric, "The Vagina Monologues Now: Performance and the Digital Sphere." (2010/2011)
 Elizabeth Spackman (2000), Philosophy, "Testimony and Survival in the work of Rhodessa Jones and the Medea Project"

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) “Screens Against the Current: Migration Aesthetics in Time-Based Art.”
- +Nina Billone, Performance Studies, (Ph.D, 2010) Javitz Fellow, Assistant Professor, Duke University, “In the System: The Penal-welfare System and Performance”
- +M. Shane Boyle, (Ph.D. 2012) Performance Studies, Social Science Research Council Fellow; Postdoctoral Fellow, Harvard University, Stanford 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), “Food and the Politics of Performance,” Assistant Professor of Theatre, Reed College.
- +Emine Fisek, Performance Studies, (Ph.D 2010) Chancellor's Dissertation Fellow, Post-Doctoral Fellow, The Johns Hopkins 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.”
- +Julia Jarcho, (Ph.D. 2013) Rhetoric, “Negative Theatrics: Modernism and Theatricality,” Assistant Professor, English, New York University
- 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 World: Gender and the Spatial Field in 20th century Performance, Drama, and Photography.”
- 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.
- Lara Shalson (Ph.D. 2008), Performance Studies, Chancellor's Dissertation Fellow, Lecturer (Tenure track) English and Theater, King's College London, “Performing Endurance”
- Monica Stufft (Ph.D. 2008), Performance Studies, Assistant Professor of Theater and English, University of San Diego, “U.S. Theatre as Cultural Front in the early 20th Century”

Primary Dissertation Advisor (In Process)

Sima Belmar, "Talking and Dancing"

Ashley Ferro-Murray, Performance Studies, Tactical Choreography and New Media

Karin Shankar, Performance Studies, Political Economies of Culture in India

Ragini Srinivasan, Rhetoric, Ambassadorial Rhetorics between India and the United States

Brandon Woolf, Performance Studies, Cultural Policy and Performance in Germany
 Hentyle Yapp, Performance Studies, minor china: Affect and the Market in Chinese Art, Dance, and Performance

Masters 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"

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 Committee Member (completed)

+Brooke Belisle, Rhetoric, (PhD. 2012) ACLS Postdoctoral Fellow, "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"
 +Joy Crosby, Performance Studies (Ph.D. 2012), 18th century Theatre and Ritual
 Heather Crow, (Ph.D. 2006), Assistant Professor of Conceptual Studies, University of Wisconsin, Milwaukee, Performance Studies, "Possessions: Animation
 +Elizabeth Ferrell, History of Art (Ph.D. 2012) "Ring around the Rose: Jay De Feo and the Fillmore Circle."
 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, University of Stockholm; Post doctoral fellow; Performance Studies, Mourning and Melancholia in 20th century European Theatre
 +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. Assistant

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
 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”
 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
 +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.

Orals Committee Completed/Dissertation Committee Member (ongoing)

+Krista Brune, Spanish and Portuguese, Translation and Public Intellectuals
 +Christopher Fan, English, Modernism and Immersion
 +Laura Richard, History of Art
 +Stephanie Sherman, Performance Studies
 +Iulia Sprinceana, Spanish and Portuguese, Translation and Performance
 +Rachel Vandergriff, Music, Music and its Institutions
 +Scott Wallin, Performance Studies, Disability and Performance
 +Hyaesin Yoon, Rhetoric, Memory and Post-coloniality

Orals Committee Member (service completed)

Dale Carrico, Rhetoric, Theatre and Rhetoric
 Charles Legere, English, Poetry and Pedagogy
 Sarah Dennis, Art History, 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
 +Kim Silva, (MA 2011), San Francisco Art Institute
 +Sarah Wilbur, (Ph.D. in process), World Arts and Culture, UCLA
 +Lily Alexander, (Ph.D. in process), Visual Studies, UCSC