

## CONTRIBUTORS

**JOSHUA CHAMBERS-LETSON** is Associate Professor of performance studies at Northwestern University. He is the author of *After the Party: A Manifesto for Queer of Color Life* (2018) and *A Race So Different: Law and Performance in Asian America* (2013). With Tavia Nyong'o, he is the editor of José Esteban Muñoz's *The Sense of Brown*, forthcoming from Duke University Press (2020). His essays have circulated in both academic and art venues, and with Ann Pellegrini and Tavia Nyong'o, he is a coeditor of the Sexual Cultures series at NYU Press.

**SOYICA DIGGS COLBERT** is the Vice Dean of Faculty and Idol Family Professor of the College of Arts and Sciences at Georgetown University. She is the author of *The African American Theatrical Body: Reception, Performance and the Stage* (2011) and *Black Movements: Performance and Cultural Politics* (2017). Colbert coedited *The Psychic Hold of Slavery: Legacies in American Expressive Culture* (2016). She is currently working on a forthcoming book project, "Becoming Free: An Intellectual Biography of Lorraine Hansberry."

**NICHOLAS FESETTE** is an Assistant Professor of Theater at Oxford College of Emory University, where he also serves as Director of the Theater Program. His research interests include theater and performance practice, critical prison studies, trauma theory, and adaptation. His book project, "Cagecraft: Performance, Race, and Trauma in Carceral America," examines modern and contemporary performances in order to understand how the US prison system itself performs racist and classist violence. This writing draws in part on his experience working as a volunteer artist with the Phoenix Players Theatre Group inside Auburn Correctional Facility, a maximum-security prison in upstate New York. He earned his PhD at Cornell University.

**PATRICIA HERRERA** is Associate Professor of Theater affiliated with American Studies and Women, Gender, and Sexuality Studies

programs at the University of Richmond. Her teaching and research focus on contemporary theater and performance, with an emphasis on social justice, Latinx cultural production, transnationalism, and identity politics. She is the author of *Nuyorican Feminist Performance: From the Café to Hip Hop* (2020). Since 2011 Dr. Herrera has engaged with the greater Richmond community on a public humanities project, “Civil Rights and Education in Richmond, Virginia: A Documentary Project,” which has led to the production of a digital archive (*The Fight for Knowledge*) as well as three community exhibitions at the Valentine Museum (*Made in Church Hill* [2015], *Nuestras Historias: Latinos in Richmond* [2017], and *Voices from Richmond’s Hidden Epidemic* [2020]) and a series of six documentary plays about gentrification, educational disparities, HIV/AIDS, segregation, and Latinos in Richmond. Her writing appears in *Aztlán: A Journal of Chicano Studies*, *Theatre Topics*, *Café Onda: The Journal of the Latinx Theatre Commons*, *Public: A Journal of Imagining America*, *Chicana/Latina Studies: The Journal of MALCS*, *African American Review*, and *Transformations: The Journal of Inclusive Scholarship and Pedagogy*.

**JASMINE JOHNSON** is Assistant Professor of Africana Studies at the University of Pennsylvania. Her interdisciplinary research and teaching are situated at the intersection of diaspora theory, dance and performance studies, ethnography, and black feminism. Her work has been published by *The Black Scholar*, *TDR/The Drama Review*, *ASAP Journal*, *Dance Research Journal*, *African and Black Diaspora: An International Journal*, *Theatre Survey*, and elsewhere. Johnson has been awarded fellowships from the Ford Foundation, the National Endowment for the Humanities, and the Schomburg Center for Research in Black Culture. She is a Founding Board Member for the Collegium for African Diaspora Dance and a Board Director for the Dance Studies Association.

**DOUGLAS A. JONES JR.** is Assistant Dean of Humanities at Rutgers University. He is the author of *The Captive Stage: Performance and the Proslavery Imagination of the Antebellum North* (2014). His essays on (African) American literature and performance cultures have appeared or are forthcoming in *American Literary History*, *Early American Literature*, *J19: The Journal of Nineteenth-Century Americanists*, *TDR/The Drama Review*, and elsewhere. Most recently, he edited the “Slavery’s Reinventions” special issue of *Modern Drama* (Winter 2019).

**MARIO LAMOTHE** is Assistant Professor of Black Studies and Anthropology at the University of Illinois at Chicago, where he is also

a Faculty Affiliate in Gender and Women's Studies and Museum and Exhibition Studies. He received a doctorate in Performance Studies from Northwestern University. Mario's research focuses on embodied pedagogies of Caribbean arts and expressive cultures and the intersections of queer lifeworlds and social justice in Haiti. A performance artist, his work has appeared in *e-misfèrica*, *Conversations across the Field of Dance Studies*, *Women and Performance*, *The Journal of Haitian Studies*, and *The Routledge Companion to African American Theatre and Performance*.

**JISHA MENON** is Associate Professor of Theatre and Performance Studies at Stanford University and director of the Stanford Center for South Asia. She also serves as the Denning Faculty Director of the Stanford Arts Institute and the Faculty Director of the Centre for South Asia. She is author of *The Performance of Nationalism: India, Pakistan, and the Memory of Partition* (2013) and coeditor, with Patrick Anderson, of *Violence Performed: Local Roots and Global Routes of Conflict* (2009) and with Milija Gluhovic of *Performing the Secular: Religion, Representation, and Politics* (2017).

**TAVIA NYONG'O** is Professor of African American Studies, American Studies, and Theater and Performance Studies at Yale University. He is the author of two award-winning books, *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (2009) and *Afro-Fabulations: The Queer Drama of Black Life* (2018). His new work concerns speculative genders and sexualities in the African diaspora. He coedits the Sexual Cultures book series at NYU Press and is a long-serving member of the *Social Text* collective.

**TINA POST** is Assistant Professor in the English Department at the University of Chicago, where she is also affiliated with Theater and Performance Studies and the Center for Race, Politics, and Culture. Her first book project, "Deadpan," examines expressionlessness and affective withholding in a range of black cultural and artistic sites. Her scholarly work has appeared in *Modern Drama*, *TDR/The Drama Review*, and the *International Review of African American Art* and is forthcoming in *ASAP Journal*. Her creative work can be found in *ImaginedTheatres.com*, *Stone Canoe*, and *The Appendix*.

**ELIZABETH W. SON** is Associate Professor in the Department of Theater at Northwestern University. Her research focuses on the interplay between histories of gender-based violence and transnational Asian

American performance-based art and activism. She is the author of the award-winning *Embodied Reckonings: "Comfort Women," Performance, and Transpacific Redress* (2018). As a Mellon/ACLS Scholars and Society fellow, she is working on her next book, "Possessing History," which examines the interrelationships between Korean diasporic women's experiences of social and political violence, place, and performance.

**SHANE VOGEL** is Ruth N. Halls Professor of English at Indiana University. He is the author of *Stolen Time: Black Fad Performance and the Calypso Craze* (2018) and *The Scene of Harlem Cabaret: Race, Sexuality, Performance* (2009). His research has been supported by fellowships from the National Endowment for the Humanities, the American Council of Learned Societies, and the Fox Center for Humanistic Inquiry at Emory University. He is coeditor of the *Minoritarian Aesthetics* series from New York University Press.

**CATHERINE M. YOUNG** studies the politics of representation in popular US entertainments, including vaudeville, circus, and musicals. She is particularly interested in how interspecies performances shaped modern racial categories and gender normativity in the early twentieth century. Her book on transatlantic animal performance during the vaudeville era is forthcoming. Catherine is a Lecturer in the Princeton Writing Program, Princeton University.

**KATHERINE ZIEN** is Associate Professor in the Department of English at McGill University. Her pedagogy and research focus on theater and performance in the Americas. Her book, *Sovereign Acts: Performing Race, Space, and Belonging in Panama and the Canal Zone* (2017), investigates performances of imperialism, race, and nation-state sovereignty in the Panama Canal Zone. She is currently working on a project to examine theater and militarization during Latin America's Cold War.