

JAYE AUSTIN WILLIAMS Curriculum Vitae

Lewisburg, PA 17837

Office: 570-577-3553

jaw054@bucknell.edu

<https://www.bucknell.edu/AfricanaStudies>

www.jayeastinwilliams.com

EDUCATION

Ph.D., Drama and Theatre, University of California, Irvine (Joint Program with UC San Diego), 2013

M.F.A., Dramatic Writing, New York University, 2008

B.S., Theater, Skidmore College, 2004

EMPLOYMENT/VISITING LECTURESHIPS & TEACHING POSITIONS

Assistant Professor and C. Graydon and Mary E. Rogers Faculty Research Fellow specializing in Performance Studies, Bucknell University, Fall 2017 – Spring 2020

Assistant Professor of Theatre Arts, California State University, Long Beach, Fall 2015-Spring 2017.

Visiting Lecturer/Guest Director, Chapman University, Orange, CA, to direct Lynn Nottage's *Intimate Apparel*, Fall 2016 (see also below under "Selected Theatre Experience...")

Visiting Lecturer, Doc-Netzwerk "Perspektiven in der Kulturanalyse: Black Diaspora, Dekolonialität und Transnationalität" (Doctoral Network on Perspectives in Cultural Analysis: the Black Diaspora, Decolonisation and Transnationalisms), hosted by the Universität Bremen, Summer 2016

Chancellor's ADVANCE Postdoctoral Fellow in Drama, UC Irvine, 2014-2015

Visiting Assistant Professor, Department of Drama, University of California, Irvine, 2013-14

Lecturer, Program in African American Studies, University of California, Irvine, 2014

Instructor, Department of Drama, University of California, Irvine, 2012-13

Graduate Student Instructor, Department of Drama, University of California, Irvine, 2009-12

Visiting Teaching Artist, Department of Theatre, Middlebury College, 2006

Visiting Teaching Artist, Department of Theatre Arts, Gallaudet University, 2005

Visiting Teaching Artist, Department of Performing and Media Arts, Cornell University, 2003

SELECT THEATRICAL EXPERIENCE ENGAGING AFRICAN, AFRICAN AMERICAN AND AFRICANA THEMES

Director, *Intimate Apparel*, by Lynn Nottage, Chapman University, Waltmar Theatre, Fall 2016.

Director, *A Cool Dip in the Barren, Sabaran Crick*, Kia Corthron, Cal State Long Beach, Studio Theatre, Spring 2016.

Director, *The Liquid Plain*, by Naomi Wallace, Robert Cohen Theatre, UC Irvine, Jan/Feb 2015, (California and University Premiere)

Director, *The Trial of Dedan Kimathi*, By Ngũgĩ wa Thĩong'o and Micere Githae Mugo, Xmpl Theatre, UC Irvine, March 2014 (American Premiere)

Director, *American King Umps: A Midsummer Night's Melodrama on the Tragedy of Slavery*, Interstate Firehouse Cultural Center (IFCC), Portland, Oregon, 2014

Director, *The Colored Museum* by George C. Wolfe, University of California, Irvine, 2011

Director, *In the Blood* by Suzan-Lori Parks, Middlebury College, 2006

Director, *for colored girls....* by Ntozake Shange, Gallaudet University, 2005

Director, *Topdog/Underdog* by Suzan-Lori Parks, Hangar Theatre, 2003 (Regional Premiere)

SELECT THEATRICAL EXPERIENCE ENGAGING AFRICAN, AFRICAN AMERICAN AND AFRICANA THEMES (Cont'd.)

Director, *Proof* by David Auburn, Hangar Theatre, 2002 (Regional Premiere)
Director, *Having Our Say* by Emily Mann, Hangar Theatre, 2001
Playwright, *Ghosting*, The Public Theatre, 2008
Playwright, *A Not So Quiet Nocturne*, Manhattan Theatre Club, 1998; Cherry Lane Theatre, 2001
Playwright, *American Dreams*, New York Theatre Workshop, 1996; The Public Theatre, 1998
Playwright, *Passion Play: A Parable*, Artists In Search Of...Inc., 1994; Theatrework Santa Fe, 1998

AWARDS AND HONORS

Mellon Foundation Humanities Summer Research Teaching Lab Grant employing five student researchers to develop a new course “Radically Rethinking August Wilson for the 21st Century,” Summer 2019
Mellon Foundation Bridge to Retirement Faculty Diversity Grant, Bucknell University, 2018-2020.
C. Graydon and Mary E. Rogers Faculty Fellowship, Bucknell University 2017-2020.
<https://www.bucknell.edu/about-bucknell/provost/awards-and-honors/ended-and-named-chairs-professorships-and-fellowships.html>
Chancellor’s ADVANCE Postdoctoral Fellowship, UC Irvine, 2014-2015 (Accepted)
<http://drama.arts.uci.edu/jaye-austin-williams-chancellors-post-doctoral-fellow>
Mellon Foundation Humanities Postdoctoral Fellowship, Massachusetts Institute of Technology (MIT), 2014 (Declined)
Commencement Speaker, Black Baccalaureate Ceremony, UC Irvine, June 2015
<https://outofnowhereblog.wordpress.com/2015/09/05/black-achievement-in-the-face-of-diversity/>
Commencement Speaker, Graduate Hooding Ceremony, UC Irvine, June 2013
<https://www.google.com/search?client=safari&rls=en&q=jaye+austin+williams+student+commencement+speech&ie=UTF-8&oe=UTF-8>
Visiting Teaching Fellowship, Faculty of Languages and Literatures, Universität Bremen, 2013
Peterson Community Spirit Scholarship, Claire Trevor School of the Arts, UC Irvine, 2012
Faculty Mentor Program Diversity Fellowship, Graduate Division, UC Irvine, 2010
Distinguished Achievement in Playwriting, Kennedy Center American College Theatre Festival, Lorraine Hansberry Competition, Kennedy Center, 2008
Dalio Family Foundation Scholarship, Department of Dramatic Writing, NYU, 2008
Certificate of Merit, Kennedy Center Regional American College Theatre Festival, 2008
Artist-in-Residence, Hangar Theatre Lab Company, Ithaca, NY, 2003
Artist-in-Residence, Cherry Lane Theatre, NYC, 2002
Artist-in-Residence, Tribeca Performing Arts Center, 2000
NEA/TCG, Career Development Program for Directors, 1999
Artist-in-Residence, Theatrework, Santa Fe, 1998
Van Lier Playwriting Fellow, Manhattan Theatre Club, 1997
Artist-in-Residence, Breadloaf School of English, Middlebury College, 1997

PUBLICATIONS

FORTHCOMING:

“Alienated Flesh at the Place of Trauma and Death: Unearthing the Black (Queered) Un-human in Suzan-Lori Parks’ One-Character Short Play, *Pickling*,” in *The Palgrave Handbook of Queer and Trans Feminisms in Contemporary Performance*, Anna Renee Winget, anticipated 2019.

PUBLICATIONS (Cont'd.)

FORTHCOMING (Cont'd.):

“On the Trap[pings] of 'Censorship' Discourse and the 'Civil' Circumvention of Rupture,” in *Out of Sight: Art and the Dynamics of Circulation and Suppression*, Chris Miles, Karen Kleinfelder and Catha Paquette, Eds., Bloomsbury Publishing, anticipated 2020.

PUBLISHED:

“Radical Black Drama-as-Theory: The Black Feminist Dramatic on the Protracted Event-Horizon,” *Theory & Event*, Special Issue on Black Feminism & Afro-Pessimism, Tiffany Willoughby-Herard and Shadee Malakou, Eds., Johns Hopkins University Press, Winter 2018.

“A Paradoxical Stroll Down Harlem’s Memory Lane,” Oxford University Press, Spring 2017.

“Apollo Theater.” In *Oxford Bibliographies in African American Studies*. Ed. Gene Jarrett. New York: Oxford University Press, imminent, Summer 2016.

<http://www.oxfordbibliographies.com/view/document/obo-9780190280024/obo-9780190280024-0020.xml?rsk=uw5Rkh&result=4>

“On the Table, Crumbs of Freedom and Fugitivity: A 21st Century (re) Reading of Lynn Nottage’s *Crumbs from the Table of Joy*,” *A Critical Companion to Lynn Nottage*, Buckner, Jocelyn L., Ed., Routledge, May 2016.

“Staging (Within) Violence: A Conversation with Frank Wilderson and Jaye Austin Williams,” Special Issue: *Rhizomes 29: Black Holes: Afro-Pessimism, blackness and the discourses of Modernity*,” Dalton Anthony Jones, Ed., May 2016.

<http://rhizomes.net/issue29/wilderson/index.html>

“A Review of *Suzan-Lori Parks in Person* by Philip C. Kolin and Harvey Young, Eds.” *Text & Presentation 2014*, McFarland, Jan. 2015.

PUBLIC SCHOLARSHIP:

“Thinking About Hollywood: Breaking the Entertainment Barrier,” *On the Issues Magazine*, 2010.

http://www.ontheissuesmagazine.com/2010spring/2010spring_Williams.php

“Liberian Women Forge a Real-Life Lysistrata,” *On the Issues Magazine*, 2010.

http://www.ontheissuesmagazine.com/2010winter/2010winter_Williams.php

“Affinity,” *On the Issues Magazine*, 2008.

<http://www.ontheissuesmagazine.com/july08/cafe.php#Williams9308>

“On Theater After 9/11,” *National Diversity Forum*, Alliance for Inclusion in the Arts, 2003

<http://inclusioninthearts.org/projects/national-diversity-forum/opinion-pieces/jaye-austin-williams/>

“Ngene’s Voices,” *Eyes of Desire: A Deaf Gay & Lesbian Reader*, edited by Raymond Luczak, New York: Alyson Publications, 1993.

IN PROGRESS:

Staging (Within) Violence: Slavery, The Post-‘Colony and Modernity on the University Stage.

Kia Corthron in Concert: Selected Plays and Critical Engagements, under review, Routledge.

Jasmine: A Novel, New York: HarperCollins Publishers, under review.

CONFERENCES/PRESENTATIONS

- Presentation, 10th Anniversary Symposium for *Red, White & Black: Cinema and the Structure of U.S. Antagonisms* by Dr. Frank B. Wilderson, III, Gender, Sexuality and Feminist Studies, Duke University, Spring 2020.
- “Parsing the Landmines of “Wake Work”: Apprehending the Nuances of Answering Christina Sharpe’s Call in *In the Wake: On Blackness and Being*,” American Comparative Literature Association (ACLA), Chicago, IL, Spring 2020.
- “Alienated Flesh at the Place of Trauma and Death: Unearthing the Black Un-human in Suzan-Lori Parks’ One-Character Short Play, *Pickling*,” Cultural Studies Association Annual Conference, Tulane University, New Orleans, Spring 2019.
- “Critical Conversation: An Interview with Jaye Austin Williams and Bryan Vandevender,” Humanities Center Series, Bucknell University, January 2019.
- “Alienated Flesh *qua* the Anti-/Supra-Cosmopolitan at the Place of Trauma and Death: Unearthing the Black (Queered) Un-human in Suzan-Lori Parks’ One-Character Short Play, *Pickling*,” Minor Cosmopolitanisms Conference, Universität Potsdam, HKW, Haus der Kulturen der Welt, Berlin, Germany, Winter 2018.
- “Rhodessa Jones’ *Medea* Project for Incarcerated Women and the Unthought Realm of Black Liberation in the Present Moment,” Hamilton College Lecture, Fall 2018.
- “Medea’s Black Cast: On the Limits of Filial and Social Dishonor,” Pacific Ancient and Modern Language Association (PAMLA) Conference, Western Washington University, Bellingham, WA, Fall 2018.
- “Parsing the Landmines of Wake Work: Apprehending the Nuance of Christina Sharpe’s Call,” New Directions Symposium: Black Climates in an Age of Crisis,” University of Rochester, Spring 2018.
- “Radical Black Drama-as-Theory: Beyond the Event Horizon,” Humanities Faculty Symposium Series, Humanities Center, Bucknell University, February 2018.
- “Black Scholars in (always already) Public Turbulence” Social Sciences Colloquium entitled, *Public Intellectual Practice in a Volatile Climate*, Spring 2018.
- “Toward a Pedagogy of Black Disorder,” American Studies Association (ASA) Annual Meeting, Chicago, November 2017 (Panel Chair).
- “Staging (Within) Violence: The Inextricability of Slavery from (Black) Postcoloniality, and Antagonism from their Dramatic Performances, African Gender and Expressive Arts Speaker Series, Northwestern University, May 2017.
- Keynote Address: “Arts-in-Critical-Motion: The “Danger” of Thoughtful Art(s) in an Age of Dangerous (Un)thinking,” Sonoma State University, The Society and Cultural Undergraduate Research Forum (SCURF) and the Department of Anthropology, May 2017.
- “The Subtext Uttered: Exposing ‘The Theatre’ as Metonymic Anathema to Black Dramatic Critique,” in the seminar, “Black Matter: The Times and Spaces of Black Movement, Black Thought, and Black Creation,” American Comparative Literature Association (ACLA) Annual Meeting, Harvard University, Cambridge, MA, March 2016.
- “Black Shell: Counter-Corrective Dreaming in Playwright Kia Corthron’s *Breath, Boom*,” President’s/Chancellor’s Postdoctoral Fellowship Retreat, UCLA Arrowhead Retreat, April 2015.
- “*The Trial of Dedan Kimathi*: A Documentary,” lecture and presentation, Retirement Celebration and symposium honoring Micere Githae Mugo, co-author, with Ngũgĩ wa Thĩng’o, of *The Trial of Dedan Kimathi*, University of Syracuse, March 2015.
- “Alienated Flesh: Excavating Dereliction and Inaudible Loss in Suzan-Lori Parks’ One-character Short Play, *Pickling*,” Comparative Drama Conference, Baltimore, MD, March 2015.
- “Chancellor’s ADVANCE Postdoctoral Fellowship: My Research and Practice Year in Review,” Lecture and a Panel discussion with former Dissertation Panelists and Collaborators: Drs. Frank Wilderson, Jared Sexton, Ngũgĩ wa Thĩng’o and Prof. Sheron Wray, Spring 2015

CONFERENCES/PRESENTATIONS (Cont'd.)

- “Deaf Theatre and Performance: A Critical Examination,” Keynote Speech, Launch for *TransScripts* Special Issue on Disability, May 2014
- “Black Shell: Counter-Corrective Dreaming in Playwright Kia Corthron's *Breath, Boom*,” The Futures of Black Studies Conference, Universität Bremen, Germany, April 2014
- “The Making of *The Trial of Dedan Kimathi*,” An Interdisciplinary Panel Discussion, School of Social Sciences, UC Irvine, March 2014
- “On the Table, Crumbs of Freedom: A 21st Century Reading of Lynn Nottage's *Crumbs from the Table of Joy*,” Comparative Drama Conference, Baltimore, MD, April 2014 and Collegium for African American Research, Atlanta, 2013
- “Deaf Theatre and Performance,” Multicultural Spring, Drama Department, University of California, Irvine, 2012
- “Examining Lynn Nottage's *Crumbs from the Table of Joy*,” “Cross-Cultural Women Playwrights and Performance Artists,” Drama Department, University of California, Irvine, 2012
- “Examining Lynn Nottage's *Ruined*,” Multiethnic U.S. Performance and Cultural Politics, Drama Department, University of California, Irvine, 2012
- “A Dis-Embodied Display: Directing George C. Wolfe's *The Colored Museum* in the 21st Century,” “UC and Africa” Symposium, University of California, Irvine, 2012
- “Black Shell: Counter-Corrective Dreaming in Kia Corthron's *Breath, Boom*,” “Eyes on the Mosaic” Graduate Student Conference, University of Chicago, 2012
- “Foundling Fathers: Kia Corthron and Suzan-Lori Parks on Independence and Emancipation,” “Thinking Afro-Pessimism” Symposium, University of California, Irvine, 2012
- “Frantz Fanon in Conversation with Haile Gerima's *Bush Mama*,” Film and Racial Antagonism, Program in African American Studies, University of California, Irvine, 2011
- “Alienated Flesh at the Place of Trauma: Unearthing the Un-human in Suzan-Lori Parks' *Pickling*,” “On Becoming Human” Symposium, University of California, Irvine, 2011
- “Race and Theory in Staging George C. Wolfe's *The Colored Museum*,” Undergraduate Program in Arts and Humanities, University of California, Irvine, 2011
- “On Directing George C. Wolfe's *The Colored Museum*,” Osher Lifelong Learning Institute, University of California Irvine, 2011
- “Black Shell: Counter-Corrective Dreaming in Kia Corthron's *Breath, Boom*,” American Theatre in Higher Education Conference, Los Angeles, CA, 2010
- “Suzan-Lori Parks' Lincoln: An Interrogation Revisited,” Modern Language Association Annual Convention, Philadelphia, 2009
- “Rethinking Plato's Allegory of the Cave,” University of California International Performance & Culture Multi-Campus Research Group, 2009
- “Colorblind? Or Blind to the Breadth of Our Color,” Conference on Black Theatre, Indiana University, 2008
- “Sisters Outside: Professional Theatre Women,” Mid-Atlantic Theatre Conference, Chicago, 2004

SERVICE

BUCKNELL (Present)

Committee for Academic Freedom and Tenure (CAFT) 3-year Appointment, Spring 2019, to begin 2019-2020.

Lavender (LGBTQ+) Graduation Faculty Reflection Speaker, Spring 2019.

“The Fraternity Diversity Conundrum,” Biff Hoffman Memorial Keynote Speaker, Chi Phi Fraternity, Bucknell University, Spring 2019.

Spring Break Civil Rights Trip to Atlanta and Alabama, in Conjunction with the Multicultural Student and Women's Resource Centers, Winter 2019.

SERVICE (Cont'd.)

BUCKNELL (Present) (Cont'd.)

Black Student Union Open Forum and Guest Speaker, 7th Street House, Spring 2019.
First Year Common Reading – *Antigo Nick* by Anne Carson – Session: “Reading *Antigo Nick*
Beyond Resistance: Whither Blackness in Either the Play or the Law? Fall 2018
Mentoring/Advising – Currently advise 20 students, 16 freshmen; a senior thesis student and an
Honors thesis student
Advisory Board Member, Center for the Study of Race, Ethnicity and Gender (CSREG)
Advisory Board Member, The Griot Institute for the Study of Black Life and Culture
Advisory Board Member, Program in Africana Studies
Pre-show discussion Moderator, South Carolina-based Ranky Tanky, Weis Center for the Performing
Arts, Bucknell University, Fall 2017.
Search Committee for New Faculty in Africana Studies (Critical Black Thought/Black Critical
Theory), Fall 2017; Fall 2018.

EXTERNAL

Consultant, Los Angeles Black Theatre Festival, Leelee Jackson, Producer, Fall 2019; ongoing.
External Committee Member, Doctoral Dissertation Defense, Wind Dell Woods, UC Irvine,
Conferred Spring 2018.
External Chair, MFA Thesis Committee, Cal State Long Beach, Theatre Arts, Conferred Spring 2018.
Curator, Mini-symposium featuring student papers and a conversation with the original musical
Director, Fred Carl, in connection with the production of *The Bubbly Black Girl Sheds Her
Chameleon Skin* at California State University, Long Beach, Spring 2017.
Curator, Mini-Symposium featuring student papers and a conversation with the Playwright: “A Cool
Dip in the Exponential Implications of Water,” in connection with the production of
A Cool Dip in the Barren Sabaran Crick, by Kia Corthron, Spring 2016
Search Committee for Dept. Chair position, CSULB, 2015-2016.
MFA Thesis Chair, CSULB, Theatre Arts, 2015-2016; 2016-2017.
MFA Thesis Committee, CSULB, Theatre Arts, 2016-2017.
“On the Objectification of the Black Body,” Guest Speaker, Black Student Union,
Cross-Cultural Center, UC Irvine, Feb. 2015
Moderator, Women’s Caucus, Black Afrika Conference, Black Student Union, UC Irvine, Jan 2015
LGBTQ Mentor, UCI Counseling Center, 2010-13
Panel Chair, “Derrida Today” Conference, UCI Claire Trevor School of the Arts, 2012
Production Consultant, V-Day UCI, *The Vagina Monologues*, Eve Ensler, 2012
Production Consultant, UCI Cross-Cultural Center, *for colored girls...*, Ntozake Shange, 2011
Production Consultant and Script Editor, DeafVision Filmworks, NYC, 2011
Production Consultant, UCI Drama Department, *The Wiz*, William F. Brown, 2010
Tutor for Learning Disabled Teens, Orange County, CA, 2010-present

CONTRIBUTIONS TO PROFESSION

PEER REVIEWS:

Monograph, Routledge Taylor & Francis Group, Winter 2020.
Peer Reviewer, Essay, *Journal of Dramatic Literature and Criticism*, Fall 2019.
The MacArthur Foundation, Evaluator, MacArthur Fellows Program, Summer 2019.
Johns Hopkins University Press, for the *African American Review*, Summer 2019; Summer, Fall 2018.
Oxford University Press, for *Oxford Bibliographies*, Spring 2017; Fall 2018.

LANGUAGES

American Sign Language: fluent manual and receptive;
Spanish: advanced oral and written;
French: intermediate oral and written

CERTIFICATIONS

Fourth Degree Black Belt, Fuku-Shidojin (Instructor Certificate, NY Aikikai) Aikido
Second Degree Black Belt, Goju-Ryu Karate

PROFESSIONAL AFFILIATIONS

PRESENT:

Member, National Center for Faculty Development & Diversity (NCFDD)
Member, Pacific Ancient and Modern Language Association (PAMLA)
Member, African American Intellectual History Society (AAIHS)
Member, American Studies Association (ASA)
Member, American Comparative Literature Association (ACLA)
Member, Modern Language Association (MLA)
Member, American Society of Theatre Research (ASTR)
Member, Association of Theatre in Higher Education (ATHE)
Member, Stage Directors and Choreographers Society (SDC)

PAST:

Member, Theatre Communications Group, NYC
Member, Professional Directors Company, New York University
Member, New York Theatre Workshop
Alumnus, Lincoln Center Theatre Directors Lab, NYC
Adjudicator, New York State Council on the Arts
Associate Artistic Director, Hangar Theatre, Ithaca, NY
Board Member, NY Association of Women in Arts and Media
Selection Panelist/Adjudicator, New York Foundation for the Arts
Artistic Affiliate, Cherry Lane Theatre, NYC