

JOSHUA WILLIAMS

Department of Theatre, Dance & Performance Studies
Tufts University
jdmwilliams@gmail.com
jdmwilliams.com

ACADEMIC EMPLOYMENT

- 2023-present:** **Visiting Scholar** – Department of Theatre, Dance & Performance Studies, Tufts University
- 2020-2023:** **Visiting Assistant Professor** – Departments of English and Theater Arts, Brandeis University
- 2018-2020:** **Assistant Professor Faculty Fellow** – Department of Drama, New York University Tisch School of the Arts
- 2016-2018:** **Preceptor of Expository Writing** – Harvard College Writing Program

EDUCATION

- 2017:** **PhD in Performance Studies** with a Designated Emphasis in Critical Theory – University of California, Berkeley; qualifying exam fields: critical theory, modernist and avant-garde theatre, and African performance; dissertation entitled *Don't Show a Hyena How Well You Can Bite: Race, Performance and the Animal Subaltern in Eastern Africa*
- 2009:** **MA with Distinction (Highest Honors) in Comparative Literature** – School of Oriental and African Studies (SOAS), University of London
- 2007:** **AB, Summa Cum Laude, in Comparative Literature** with certificates in African Studies and Creative Writing – Princeton University

MONOGRAPH

- In Preparation:** *The Animal Subaltern: Performing Race and Species in East Africa*

ARTICLES, BOOK CHAPTERS & TRANSLATIONS

- 2026 (expected):** Translations of Ebrahim Hussein's *Mashetani*, *Ngao ya Jadi*, *Jogoo Kijijini* and *Arusi* forthcoming from Oxford University Press
- 2024 (expected):** Translation of Penina Muhando's *Nguzo Mama* in an anthology of plays by African women playwrights, edited by Asimwe Deborah GKashugi and Robert Vorlicky, forthcoming from the University of Michigan Press
- 2022:** "Kenyan Contemporary Art and the Time of the Posthuman," *Antennae* 57 71-85
- 2021:** With Natalia Duong and Rishika Mehrishi, "An Elephant's Exquisite Corpse: Spectral Matters in Lynn Nottage's *Mlima's Tale*," *Journal of Dramatic Theory and Criticism* 36:1 (2021) 117-136
- 2021:** "Dr. See-Through and His Kin: East African Theatre in the Interregnum," in *Theatre After Empire*, ed. Megan Geigner and Harvey Young (New York: Routledge, 2021) 15-29
- 2020:** With Una Chaudhuri, "The Play at the End of the World: Deke Weaver's *Unreliable Bestiary* and the Theatre of Extinction," in *The Cambridge Companion to Theatre and Science*, ed. Kirsten Shepherd-Barr (Cambridge: Cambridge University Press, 2020) 70-84

- 2018: "And With Them Came Devils: Ebrahim Hussein, *Mashetani* and the Poetics of Doubt," *African Theatre 17: Contemporary Dance*, ed. Yvette Hutchison and Chukwuma Okoye (Melton, UK: James Currey, 2018) 153-162
- 2017: "The Lifelike Dead: Staging the Non-Human in Colonial Nairobi," *Theatre Journal* 69:3 (September 2017) 321-337
- 2016: "Going Ape: Simian Feminism and Transspecies Drag," *Performance Research* 21:5 (October 2016) 68-77

ESSAYS & REVIEWS

- 2021: "The Smell," *Theatre Topics* 31:2 (July 2021) 195-198
- 2021: "Mercies and Infelicities," *Journal of Dramatic Theory and Criticism* 35:2 (Spring 2021), Special Section: "#PerformativeX," 145-148
- 2019: "If You're Listening," a response to Lynn Nottage's *Mlima's Tale*, Westport Country Playhouse
- 2019: Indefinite Article on Daniel Fish's *White Noise*, NYU Skirball
- 2019: "Laura Edmondson, *Performing Trauma in Central Africa: Shadows of Empire* (Review)," *Modern Drama* 62:2 (Summer 2019) 231-234
- 2016: "Animal Speculation," *Los Angeles Review of Books*
- 2016: "Superhero Africa: Review of Roye Okupe's *Legend of Wale Williams*," *Brittle Paper*
- 2016: "Branden Jacobs-Jenkins, *War* (Review)," *Theatre Journal* 68:1 (March 2016) 119-121
- 2016: "Puppets and Politics in South Africa," *HowlRound*
- 2015: "Lourdes Orozco, *Theatre & Animals* and Una Chaudhuri and Holly Hughes, eds., *Animal Acts: Performing Species Today* (Review)," *Theatre Survey* 56.3 (September 2015) 240-242
- 2015: "The Lions and the Hunters," *Africa is a Country*
- 2015: "'Our' 'Common' 'Humanity,'" *The Johannesburg Salon* 8
- 2014: "Mary Zimmerman, *The Jungle Book* (Review)," *Theatre Journal* 66.2 (May 2014) 276-278
- 2012: With Omar Ricks, "Why Doesn't it Cause an Uproar: Theater and/as Genocide," *ASTR Online*

EDITING

- 2021-present: **Performance Review Editor**, *Theatre Journal*

FELLOWSHIPS & GRANTS

- 2023-present: ACLS Fellowship
- 2013-2017: Research Affiliation – Wangari Maathai Institute for Peace and Environmental Studies, University of Nairobi
- 2015-2016: Hellman Fellowship – U.C. Berkeley
- 2015-2016: U.C. Berkeley Townsend Center for the Humanities Dissertation Fellowship
- 2014-2015: U.C. Berkeley Program in Critical Theory Dissertation Fellowship
- 2014-2015: U.C. Berkeley Institute of International Studies Simpson Fellowship
- 2011-2015: Annual U.C. Berkeley Department of Theater, Dance & Performance Studies Hickman Travel Grants

- 2010–2015:** Mellon-Berkeley Graduate Fellowship
- 2013:** U.C. Berkeley Center for African Studies Rocca Dissertation Grant
- 2012:** U.C. Berkeley Arts Research Center Fellowship
- 2012:** U.C. Berkeley Center for African Studies Rocca Pre-Dissertation Grant
- 2011:** U.C. Berkeley Center for Race & Gender Graduate Student Grant
- 2005–2007:** Mellon Mays Undergraduate Fellowship – Princeton University

AWARDS & HONORS

- 2016–2017:** Harvard University’s Derek Bok Center for Teaching and Learning Excellence in Teaching Awards (Fall 2016, Spring 2017 and Fall 2017)
- 2017:** Creative Arts Initiative Residency at the University of Buffalo
- 2016:** Rhinebeck Writers’ Retreat
- 2016:** U.C. Berkeley Department of Theater, Dance & Performance Studies Mark Goodson Prize for Distinguished Theatrical Talent
- 2015:** CAP 21 Writing Residency
- 2014:** U.C. Berkeley Department of Theater, Dance & Performance Studies Graduate Student Leadership Award
- 2012:** U.C. Berkeley Department of Theater, Dance & Performance Studies Mark Goodson Prize for Distinguished Theatrical Talent
- 2007:** Harold Willis Dodds Achievement Prize, for general excellence and community work at Princeton University
- 2007:** Samuel Shellabarger Fellowship Prize, for an outstanding thesis submitted to Princeton’s Program in Creative Writing
- 2007:** Robert and Lynn Fagles Prize, for the most outstanding creative writing or translation thesis submitted to Princeton’s Department of Comparative Literature
- 2007:** Named “a star of tomorrow” in *New York Magazine*’s June 4th, 2007 feature on young writers
- 2007:** Inducted into the Phi Beta Kappa Society

LECTURES & INVITED TALKS

- 2018:** “Ionesco’s *Rhinoceros*” – English 355: Contemporary Drama 1945-Present (Prof. Takeo Rivera), Boston University
- 2014:** “An Empire of the Lifelike Dead: Staging the Animal Subaltern at the Coryndon Memorial Museum” – Department of Theater, Dance & Performance Studies, U.C. Berkeley
- 2014:** “What is ‘The Human’ in ‘Human Rights?’” – Theater 119: Human Rights and Performances (Prof. Catherine Cole), U.C. Berkeley
- 2014:** “Animals Foreign and Domestic: Performing Non-Human Others in Colonial Kenya” – Center for African Studies, U.C. Berkeley
- 2014:** “The Politics of Animality in Kenyan Cultural Production, 1933-1991” – Wangari Maathai Institute for Peace and Environmental Studies, University of Nairobi

CONFERENCE PRESENTATIONS

- 2021:** “Kenyan Contemporary Art and the Time of the Posthuman” – Performance Studies in/from the Global South Working Group – American Society for Theatre Research (ASTR), San Diego
- 2021:** **Seminar Co-Organizer** – “Mistaken Identities: Passing and the (In)Human” – American Comparative Literature Association (ACLA), Virtual
- 2019:** **Co-Convener** – Performance Studies in/from the Global South Working Group – American Society for Theatre Research (ASTR), Arlington
- 2018:** **Co-Convener** – Performance Studies in/from the Global South Working Group – American Society for Theatre Research (ASTR), San Diego
- 2018:** “Angels and Apes: The White Savior Feminisms of Diann Fossey and Jane Goodall” – Association for Theater in Higher Education (ATHE), Boston
- 2017:** **Co-Convener** – Performance Studies in/from the Global South Working Group – American Society for Theatre Research (ASTR), Atlanta
- 2016:** “The Ghost in the Gun is the Bullet: Julius Nyerere, Ebrahim Hussein and the (Anti-) Politics of the Uncanny” – African Studies Association (ASA), Washington D.C.
- 2016:** **Plenary Paper** – “Going Ape: Simian Feminism and Transspecies Drag” – American Society for Theatre Research (ASTR), Minneapolis
- 2016:** “An Empire of the Lifelike Dead: Staging the Animal Subaltern at the Coryndon Memorial Museum” – International Federation for Theatre Research (IFTR), Stockholm
- 2016:** “Routes of Insurgency: Protest & Place-Making in (Post-)Colonial Kenya” – Modern Language Association (MLA) Drama Division, Austin; and Global South Working Group, American Society for Theatre Research (ASTR), Portland
- 2015:** “Species of Blackness: Race, the Posthuman and Rhino Man” – “Humanism and its Prefixes,” U.C. Berkeley Department of Rhetoric
- 2015:** “Remembering Water: Julius Nyerere, Ebrahim Hussein and the (Anti-)Politics of the Uncanny” – Performance Studies Working Group – American Theatre in Higher Education (ATHE), Montréal
- 2014:** **Plenary Paper** – “Remains of the Wild: Pre- and Non-Human Figures of the (Post-) Colonial in the Nairobi National Museum” – American Society for Theatre Research (ASTR), Baltimore
- 2014:** “Ghosts in Revolutionary Time: Julius Nyerere, Ebrahim Hussein and the (Anti-)Politics of the Uncanny” – African Literature Association, University of the Witwatersrand
- 2013:** “Terrible Bones: Tendaguru 1906-1907” – LAND, Gordon Institute for the Performing and Creative Arts, University of Cape Town
- 2012:** Theatre & Ecology Working Group – American Society for Theatre Research (ASTR), Nashville
- 2012:** “The Prop Man is a Gunsmith; the Actors are Insurgents: Labor, Embodiment and the Problem of the Real in the Kenyan Peasant Theatre, 1976-1982” – African Theatre Association (AfTA), University of Cape Town; and Performance Studies International (PSi 18), University of Leeds

- 2012: “Cold War Clowns: Peter Brook, Teatro Campesino and the Crypto-Radicalism of the Western Left, 1965-1979” – Theatre, Globalization & the Cold War, Ludwig-Maximilians-Universität
- 2011: “Specters of the Future / Futures of the Specter: Liberation and Apocalypse in Contemporary Afrofuturist Film” – Association for the Study of the Arts of the Present (ASAP/3), Pittsburgh

WORKSHOPS & SYMPOSIA

- 2019: **Organizer and Moderator** – “Animals of the Jury,” a roundtable response to *Twelve Angry Animals* – Tisch School of the Arts, NYU
- 2019: **Respondent** – Min Hyoung Song, “Everyday Denial and Climate Lyricism” – Mahindra Humanities Center, Harvard
- 2019: **Invited Speaker** – “Visual Cultures of Human Rights” – Feminisms Unbound, Consortium for Graduate Studies in Gender, Culture, Women and Sexuality, MIT
- 2019: **Invited Speaker** – “The Theater Doesn’t Need Us: Performance and the Posthuman,” with Manuela Infante, Annie Dorsen and Alexandra Ripp – Baryshnikov Arts Center, New York
- 2017: Mellon School of Theater and Performance Research, Harvard University
- 2015: **Presenter and Organizer** – “New Naturalisms” – Animal Futures Working Group, U.C. Berkeley Program in Critical Theory
- 2014: **Participant and Organizer** – “Acting the Goat: Critical Perspectives on Art and Animality” – Symposium, U.C. Berkeley
- 2014: “Textual Intimacies: Performing, Translating and Teaching Ionesco’s *Rhinoceros*” – Symposium, U.C. Berkeley
- 2014: “Archives of the Non-Racial” – Johannesburg Workshop in Theory and Criticism (JWTC) and the University of California’s Seminar in Experimental Theory – Traveling workshop in South Africa
- 2013: Berkeley-Stanford Graduate Symposia on African Cultural Studies – Stanford & U.C. Berkeley
- 2012: Global Theater and Performance Research Workshop – U.C. Santa Barbara

UNDERGRADUATE TEACHING

- Brandeis** English 16B (Puppets, Robots and Other Automata)
- 2020-2023:** English 32A (21st-Century Global Fiction)
English 42B (Animals and Literature)
English 62B (Contemporary African Literature)
English 111B (Postcolonial Theory)
English 131B (Decolonial Pedagogy)
English 186A (The Literature of Objects)
Theater Arts 150A (Global Theater)
- NYU Tisch** Theater 500 (Introduction to Theater Studies)
- 2018-2020:** Theater 718 (Major Playwrights: Ngũgĩ wa Thiong’o and Ebrahim Hussein)
Theater 740 (African Theater and Performance)
Theater 750 (Filthy Beasts on the World Stage)
Theater 801 (Honors Seminar – Monsters)

Harvard Expos Studio 10 (Introduction to Expository Writing)
2016–2018: Expos 20 (Black Autobiography)
U.C. Berkeley Theater 171 (Play Production)
2012–2016: Theater 98/198 (New Play Practicum)
 Theater 25AC (Race and Ethnicity in U.S. Theater)
 Theater 10 (Introduction to Acting)

SELECTED CREATIVE WORK

2019–present: **Co-Writer**, with Julian Pham, *Kaneko’s Owl* (dir. Julian Pham)
2018–present: **Writer**, *Ornithology* – Ensemble Studio Theater / Sloan Commission
2012–present: **Co-Writer**, with Amma Ghartey-Tagoe Kootin and Khalil Sullivan, *At Buffalo* – University of Colorado, Boulder; New York Musical Theatre Festival (dir. David Mendizábal); CAP 21; University of Buffalo; Rhinebeck Writers’ Retreat; Creative Arts Initiative; TED; MAP Fund; Apples & Oranges Arts Theater Accelerator
2020: **Writer**, “Shelter,” *Imagined Theatres 4* – “Emergency”
2017–2019: **Writer**, *Foreign Bodies*, dir. Whitney Mosery – Habitat Theater Directors Lab; Princeton University
2019: **Dramaturg**, *12 Angry Animals* (Phantom Limb Company) – NYU Tisch
2017: **Co-Writer**, with Marica Petrey, *Zoey and the Wind-Up Boy* (dir. Marica Petrey) – Radix Troupe, Oakland
2016: **Writer**, *The Lunatics*, dir. Jim Kleinmann – Best of PlayGround 20, San Francisco
2016: **Dramaturg**, *Cinco Palmas*, made by Martha Herrera-Lasso González and Juan Manuel Aldape Muñoz – U.C. Berkeley
2015: **Assistant Director**, *Die Name Wat Ons Gee* – Barrydale Puppet Parade, South Africa
2015: **Writer**, *The Bonapartes*, dir. Whitney Mosery – Ars Nova’s ANT Fest
2014: **Director**, *Rhinoceros*, written by Eugène Ionesco, translated by Martin Crimp – U.C. Berkeley
2012–2013: **Writer**, *In The House We Haven’t Built* – U.C. Berkeley readings
2013: **Writer**, *Lizzie with Gardenias*, dir. Steven Anthony Jones – PlayGround San Francisco Monday Night PlayGround at Berkeley Rep
2013: **Writer**, *Paleontology* – Contemporary Drama Working Group New Play Reading Series
2013: **Writer**, *In Holding*, dir. Barbara Oliver – PlayGround San Francisco Monday Night PlayGround at Berkeley Rep
2011: **Director**, *Kinjeketile*, by Ebrahim Hussein – U.C. Berkeley
2010–2011: **Assistant Dramaturg**, *I Dream of Chang & Eng*, by Philip Kan Gotanda, dir. Peter Glazer – U.C. Berkeley
2010: **Writer-Director**, *Zoey in the Snow* – U.C. Berkeley
2008: **Writer-Performer**, with Arka Mukhopadhyay and Abhijit Pakrashi, *The Wasteland 2.0* – 1 Shanthi Road Studio/Gallery, Bangalore, India
2007–2008: **Co-Writer**, with Julia Cain, *Four Rooms Waking* – Princeton University (dir. Julia Cain); Capital Fringe Festival (dir. Ronee Penoi)
2007: **Writer**, *Valentine at Bellevue*, dir. Whitney Mosery – Theatre Intime, Princeton NJ

- 2006:** **Filmmaker**, *Kelele* – Princeton University African Film Festival
- 2006:** **Director**, *Much Ado About Nothing*, by William Shakespeare – Princeton Shakespeare Co.
- 2005:** **Writer-Director**, *Wonderland Salvage* – Theatre Intime, Princeton NJ
- 2005:** **Writer**, *underground*, dir. Joseph Cermatori – Princeton University
- 2004:** **Director**, *Othello*, by William Shakespeare – Princeton Shakespeare Co.
- 2003:** **Writer**, *Travelers in Twos and Threes*, dir. Ruby Pan – Theatre Intime, Princeton NJ

SERVICE & COMMUNITY WORK

- 2019-2020:** **Committee Member**, NYU Tisch Department of Drama Committee on the Theater Studies Curriculum
- 2012-2016:** **Co-Director**, U.C. Berkeley Department of Theater, Dance & Performance Studies New Play Reading Series
- 2012-2016:** **Co-Organizer**, U.C. Berkeley Townsend Center for the Humanities Contemporary Drama Working Group
- 2015-2016:** **Organizer**, 2015-2016 U.C. Berkeley Critical Theory Animal Futures Working Group
- 2015:** **Graduate Student Representative**, U.C. Berkeley Department of Theater, Dance & Performance Studies ad hoc committee on departmental move to new space
- 2014-2015:** **Graduate Student Representative**, U.C. Berkeley Department of Theater, Dance & Performance Studies Executive Committee
- 2012-2013:** **Advisory Board Member**, U.C. Berkeley On The Same Page program
- 2012-2013:** **Co-Organizer**, U.C. Berkeley Department of Theater, Dance & Performance Studies Graduate Speakers Series
- 2011-2013:** **Head Steward**, UAW 2865, the U.C. graduate student union
- 2010-2012:** **Graduate Student Researcher** for Prof. Catherine Cole
- 2010-2012:** **Department Delegate**, U.C. Berkeley Graduate Assembly

LANGUAGE ABILITY

Fluency in English, Spanish and Swahili; basic reading proficiency in Hindi, French and Portuguese

SOCIETY MEMBERSHIPS

American Society for Theatre Research (ASTR); International Federation for Theatre Research (IFTR); Association for Theatre in Higher Education (ATHE); African Studies Association (ASA); Modern Language Association (MLA); Association for the Study of the Arts of the Present (ASAP); American Comparative Literature Association (ACLA)