

Curriculum Vitae

JASMINE JAMILLAH MAHMOUD

Assistant Professor
Department of Performing Arts & Arts Leadership
Seattle University
901 12th Avenue
Seattle, WA 98122

mahmoudjasmi@seattleu.edu
(206) 398 – 4995

PROFESSIONAL HISTORY

- 2018 – present Assistant Professor, Arts Leadership, Department of Performing Arts & Arts Leadership
Seattle University
- 2016 - 2018 Postdoctoral Fellow in Inequality and Identity, Program in American Culture Studies
Washington University in St. Louis

EDUCATION

- Ph.D. Performance Studies, Northwestern University, 2016
- Dissertation:* “Avant-Garde Frontiers in the Austere City: Political Economies of Artistic Placemaking
in the Post-Millennial United States”
- Certificate:* African American and Diaspora Studies
- Cognate Area:* Cultural Policy
- M.A. Arts Politics, Department of Art and Public Policy, New York University, 2008
- B.A. Government, Harvard University, 2005

PUBLICATIONS

Edited Manuscript

Co-editor (with Megan Geigner, Northwestern University, and Stuart Hecht, Boston College),
Makeshift Chicago Stages: A Century of Theater and Performance. Under contract with Northwestern
University Press.

Articles

- “Right to the Artistic City: Performing Engagements Beyond Austerity in Post-Collapse Chicago”
Revue Française d’Etudes Américaines (French Review of American Studies) 148 (2016): 84-97.
- “Brooklyn’s Experimental Frontiers: A Performance Geography”

TDR: The Drama Review 58:3 (August 2014): 97-123.

“Beyond Capitalist Value: Experimental persistence in the austere city”
Performance Research: A Journal of the Performing Arts 18: 2 (June 2013): 80-91.

“Black love? Black love!: All Aboard the presence of punk in Seattle’s NighTrain”
Women & Performance: a journal of feminist theory 22: 2-3 (November 2012): 315-323.

Book Chapters

“Space: Postdramatic Geography in Post-Collapse Seattle,” in *Postdramatic Theatre and Form*, edited by Michael Shane Boyle, Matt Cornish, and Brandon Woolf. London: Methuen Drama Bloomsbury, 2019: 48-65.

“An uncharted persistence: Alternative minoritarian theater in austere Chicago,” in *Theater and Cultural Politics for a New World*, edited by Chinua Thelwell. London: Routledge, 2017, 205-229.

Performance Review

“‘What a Body Can do’: A praxis session by Ben Spatz, Zihan Loo, Christine Germain, Donia Mounsef, Ira Murfin, Justin Zullo & Krista DeNio”
Performance Research: A Journal of the Performing Arts. 19:3 (August 2014): 150-151.

Public Scholarship and Art Criticism (selected)

“To Salvage an Archive” (an interview with Deanna Bowen)
Canadian Art, 6 June 2019.

“Tschabalala Self’s Avatars of Black Womanhood,”
Hyperallergic, 4 March 2019.

“Walking the Divergent City: On Euclid Avenue in St. Louis”
Urban Cultural Studies Blog, 3 March 2017.

“Touring the Divided City: How Neighborhoods United for Change transforms St. Louis into a journey toward equity”
The Common Reader, 11 November 2016.

FELLOWSHIPS, AWARDS, AND GRANTS

- 2019 Awardee, Endowed Mission Fund, Seattle University
- 2017 Awardee, Unsung Hero of Washington University in St. Louis (in recognition of teaching)
- 2016 Postdoctoral Fellow, American Culture Studies, Washington University in St. Louis
- 2014 Graduate Research Ignition Grant, School of Communication, Northwestern University
- 2013 Lilla A. Heston Memorial Scholarship for Distinguished Scholarly Work in Performance, Northwestern University
- 2013 Graduate Research Grant, The Graduate School, Northwestern University
- 2013 Dwight Conquergood Award for Excellence in Teaching, Department of Performance Studies, Northwestern University
- 2012 Graduate Affiliate, Alice Kaplan Institute for the Humanities

- 2012 Competition Winner, Black Theatre Association at the Association for Theatre in Higher Education (ATHE) Conference Emerging Scholar Debut Panel

PRESENTATIONS

Invited Talks

- 2020 Mellon Forum: “Displacement” in conversation with Nora Akawi (Cooper Union)
Staged Encounters: Embodiment, Architecture, and Urbanism
Princeton University, Princeton, NJ, February 25
- 2019 “Seattle Amongst *Avantgarde Geographies*”
Coffee & Concepts Series
University of Washington, Seattle, WA, November 22

Conference and Conference Panel Organization

- 2019 Session Organizer, “Minoritarian decolonial gesture and black feminist spatial practice as pedagogy: a workshop”
Performance Studies international (PSi), Calgary, Alberta, Canada, July 7
- 2016 Co-Curator, “Spectacular Labor”
Performance Studies Focus Group Pre-Conference
Association for Theatre in Higher Education (ATHE), Evanston & Chicago, IL, August 10-11
- 2015 Co-Curator, “Vital Memories”
Performance Studies Focus Group Pre-Conference
Association for Theatre in Higher Education (ATHE), Montreal, Quebec, July 29-30
- 2013 Co-Organizer, “In Bodies We Trust: Performance, Affect, & Political Economy”
Department of Performance Studies Graduate Student Conference, Northwestern University
Evanston, IL, October 11-13
- 2013 Session Co-Organizer, “Embodied Placemaking Panel I/II: political economies, contested pleasures & destination performance” and “Embodied Placemaking Panel II/II: memory, archives & tourism performance”
Association for Theatre in Higher Education (ATHE), Orlando, FL, August 1-4

Conference Papers and Performances

- 2019 “Attempting to Hear Black People Speak: Re-Witnessing *Torn Asunder*,”
American Studies Association (ASA), Honolulu, HI, November 9
- 2019 “Choreographies of #blacklivesmatter”
Performance Studies international (PSi), Calgary, Alberta, Canada, July 7
- 2018 “Rousing the Black Quotidian in Post-Bankrupt Detroit: Maya Stovall’s ‘Liquor Store Theatre’”
American Society for Theatre Research (ASTR), San Diego, CA, November 17
- 2018 “Re-sighting policy: choreographing a black sense of place in Ferguson with the Mirror Casket”
American Studies Association (ASA), Atlanta, GA, November 10

- 2018 “Towards an aesthetic urban ethnography: SIQ as decolonial Latinx theater practice in post-collapse Chicago”
American Association of Geographers (AAG), New Orleans, LA, April 11
- 2017 “Performing Anti-Racism: Teaching Black Theater and Performance in the era of Black Lives Matter”
Working Group: The Pedagogy of Extraordinary Bodies: Re-Interrogating the Theatre History Syllabus
American Society for Theatre Research (ASTR), Atlanta, GA, November 16
- 2017 “On ‘Black Lives, Black Words’ and transnational Black Worlds: a black sense of place on stage”
American Studies Association (ASA), Chicago, IL, November 12
- 2017 “Northwestlandia: whiteness, aesthetics, and frontier geographies in early 21st century Seattle and Portland”
Association for Theatre in Higher Education (ATHE), Las Vegas, NV, August 5
- 2017 “A spectacular effacement: theater within and without the 2012 Chicago Cultural Plan”
Association for Theatre in Higher Education (ATHE), Las Vegas, NV, August 4
- 2017 “Sighting Segregation: Black aesthetics and the materiality of art in Ferguson/St. Louis”
Material World of Modern Segregation Symposium
Washington University in St. Louis, April 21
- 2016 “Real Estate and the Lives, Deaths, and Afterlives of Collapsable Hole”
Working Group: Theatre and Real Estate
American Society for Theatre Research (ASTR), Minneapolis, MN, November 4
- 2016 “The Political Economy of Chicago Storefront Theaters in the early 21st century”
Association for Theatre in Higher Education (ATHE), Chicago, IL, August 13
- 2016 “Teaching about Black Lives Matter”
Association for Theatre in Higher Education (ATHE), Chicago, IL, August 12
- 2015 “Postdramatic geographies in post-collapse Seattle”
Working Group: Beyond the Postdramatic? The Stakes of Contemporary Performance
American Society for Theatre Research (ASTR), Portland, OR, November 7
- 2015 “An Isolated Alternative: Experimentation in Post-Collapse Seattle”
Association for Theatre in Higher Education (ATHE), Montreal, Quebec, August 1
- 2014 “Defying the frontier: geographies of the post-collapse minoritarian avant-garde”
Working Group: Avant-Gardes, Otherwise: Performance, Aesthetics, and Experimentation in the Undercommons
American Society for Theatre Research (ASTR), Baltimore, MD, November 20
- 2014 “Policy’s aesthetic: zoning the geographic stage in arts-hip North Brooklyn”
Association for Theatre in Higher Education (ATHE), Scottsdale, AZ, July 27
- 2014 “Right to the Artistic City: Austerity, Geography, and Culture in Chicago’s early 21st century”

- The Right to the City in the Era of Austerity (1973-2014): Perspectives on the Past, Present, and Future of Urban Democracy in the United States and Great Britain, Université Paris-Ouest Nanterre la Défense and Université Paris-Sorbonne, Paris, France, May 30
- 2013 “Beyond a neoliberal logic: the unadorned dissents of Occupy Theater”
American Studies Association (ASA), Washington, D.C., November 22
- 2013 “Project destination: Dorchester Projects and artistic placemaking Chicago’s Grand Crossing neighborhood”
Association for Theatre in Higher Education (ATHE), Orlando, FL, August 2
- 2013 “Neighborhood mythologies: artistic frontiers in the 21st century American city”
Performance Studies International (PSi) at Stanford University, Stanford, CA, June 28
- 2013 “In My Backyard: A Guided Tour” (group performance)
Performance Studies International (PSi) at Stanford University, Stanford, CA, June 27
- 2013 “A stage collapsed: post-recession Chicago theater under austere cultural policy”
Cultural Policy Studies, Cultural Studies Association (CSA), Chicago, IL, May 25
- 2013 “Culture despite austerity”
Presidential Plenary Panel, Cultural Studies Association (CSA), Chicago, IL, May 24
- 2012 “Furies on the Fringe: Experimenting with excessive blackness in *Othello’s Furies*”
Curtains Up Emerging Scholar Panel, Association for Theatre in Higher Education (ATHE), Washington, DC, August 4
- 2012 “Twice poor: an austere avant-garde performs”
Performance Studies International (PSi), Leeds, UK, June 30
- 2012 “Fireflies in Molasses” (solo performance)
Performance Studies International (PSi), Leeds, UK, June 29
- 2011 “Austerity Performs: experimental performance and post-recession cultural policy”
Social Theory, Politics and the Arts, Lexington, KY, October 14
- 2011 “Race and rhetoric to the top: black bodies, performance and education reform”
Radical Ecology: Black Technologies of Innovation & Intervention, Evanston IL, April 9
- 2011 “‘Cultural marbles rolling’: economic crisis, ‘non-arts’ policies and contemporary landscapes of avantgarde performance in Brooklyn”
Cultural Policy Studies, Cultural Studies Association (CSA), Chicago, IL, March 25

Invited On-Campus Presentations

- 2017 “Towards a Black Feminist Avant-Garde in Detroit: Maya Stovall’s *Liquor Store Theatre*”
Department of Women, Gender, and Sexuality Studies (WGSS) Fall Colloquium Series
Washington University in St. Louis, November 1
- 2016 “The black falsetto, and when artists live”
Americanist Dinner Forum, Washington University in St. Louis, September 30

- 2016 “Remaking and Reimagining Pilsen: TIF policy and artistic practice in Chicago”
Workshop on Politics, Ethics, and Society (WPES), Washington University in St. Louis,
September 23
- 2015 “Resisting the frontier in post-collapse Chicago: SIQ, TIF, and the remaking of Pilsen”
Rhetoric and Public Culture, Interdisciplinary Program in Theatre and Drama, Performance Studies,
and Screen Cultures Winter Colloquium, Northwestern University, Evanston, IL, February 28
- 2013 “Avantgarde Frontiers in the Austere City”
Alice Kaplan Institute for the Humanities Dissertation Forum, Northwestern University,
Evanston, IL, March 1
- 2011 “Fireflies in Molasses” (solo performance)
Summer Institute in Performance: Black Feminist Performance, Northwestern University,
Evanston, IL, June 20

Other Conference Participation

- 2017 Faculty discussant, “Race, Class, Space”
“The Spatial Turn” Graduate History Association Conference
Washington University in St. Louis, April 1
- 2016 Panelist, “Surviving the Dissertation”
ASTR Career Session, American Society for Theatre Research
Minneapolis, MN, November 4

TEACHING EXPERIENCE

Assistant Professor, Seattle University

Undergraduate:

- “Introduction to Arts Leadership”/ “Engaging the Arts in Seattle” (Fall 2019)
“Public Policy and Advocacy in the Arts” (Winter 2019, Winter 2020)

Graduate:

- “Fundamentals of the Arts Sector” (Fall 2019)
“Graduate Management Practicum” (Fall 2018, Winter 2019)
“Public Policy and Advocacy in the Arts” (Summer 2019)
“Social Justice” Program in Nonprofit Leadership (Summer 2019)
“MFA Summary Project” (Spring 2019)

Postdoctoral Fellow, American Culture Studies, Washington University in St. Louis

- “Black Lives Matter: Art, Theory, and Practice” (Fall 2017)
“Urban Ethnography in St. Louis” (Spring 2017, Spring 2018)
“Reading Culture: Performing Race in American Culture” (Fall 2016)

Instructor of Record, Department of Performance Studies, Northwestern University

- “Performance and Politics from Slavery to Ferguson: Acts of Black Citizenship” (Spring 2015)
“Performance, Culture, and Communication” (Fall 2014, Spring 2013, Winter 2013)

Workshops Led

- “Interview Workshop” (on qualitative methods, IRB, and ethnographic interview procedures)
Seattle University, Fall 2018, Spring 2019, Fall 2019
- “Narrativizing Place,” Medium Security Men’s Prison through the Prison Education Project
Washington University in St. Louis, May 2017
- “What a Body Can Do” (based on the book by Ben Spatz) with D. Soyini Madison
Northwestern University, June 2015

ADDITIONAL EDUCATION

- Participant, 2017 Mellon School of Theater and Performance Research:
“Research, Pedagogy, Activism,” Harvard University
- Participant, Center for Global Culture and Communication 2013 Summer Institute in Performance:
“Performance, Technology, and Biopolitics,” Northwestern University
- Participant, Center for Global Culture and Communication 2011 Summer Institute in Performance:
“Black Feminist Performance,” Northwestern University

OTHER PROFESSIONAL EXPERIENCE

Theater and Performance Experience

- Lead Deviser/Director *Performance and Politics from Slavery to Ferguson*, Black Arts United States: Institutions and Interventions, Black Arts Initiative 2015 Conference
- Performer *A City So Real* (an adaptation of *Never a City So Real* by Alex Kotlowitz) directed by D. Soyini Madison and Chloe Johnston, Block Museum, Evanston, IL, June 2013
- Producer *LetterToObama: Live from Chicago* at Experimental Station, November 4, 2012
- Musician *The Extinction Project* by Derek Barton, Krause Studio, Evanston, IL, May 24, 2012
- Consultant (wrote business plan for African American theater company), BrownBox, November 2010 – July 2011
- Musician performed on violin, keyboard and/or guitar with: Jasmine Jamillah, a folk blues group at dozens of NYC and Seattle venues, 2005 – 2010, and Lawn-dree, an all-female, Seattle-based soul rock group, 2009 – 2010
- Music Director *Hot Grits*, directed music performance for the black, female punk music play, Seattle, WA, 2008

Policy and Journalism Experience

- Listings Editor *Williamsburg Greenpoint News & Arts*, Brooklyn, NY, 2007 – 2011
- Co-Founder and Editor *The Arts Politic*, (including website design: theartspolitic.com), 2009 – 2010
- AmeriCorps VISTA Arts Corps, Seattle, WA, 2010
- Executive Assistant Brennan Center for Justice at NYU School of Law, New York, NY, 2005 – 2007
- Associate Editorial Chair *The Harvard Crimson*, Cambridge, MA, 2003

SERVICE

Service to the Profession

- Co-Curator, Performance Studies Focus Group (PSFG) at ATHE Postconference, 2019 - present

Book Awards Committee Member, American Alliance for Theatre and Education (AATE), 2019 - present
Reviewer, *Artivate* Journal, 2019
Assistant Editor, *Journal of Urban Cultural Studies*, 2017 – present
Co-Coordinator, BLACK MATTERS: Black Performance Theory 2017 convening hosted by Jeffrey McCune and Thomas F. DeFrantz at Washington University in St. Louis, 2017
Member-at-Large, Black Theatre Alliance, Association for Theatre in Higher Education, 2017 – 2019
Webmaster, Performance Studies Focus Group, Association for Theatre in Higher Education, 2016 – 2018
Member-at-Large, Performance Studies Focus Group, Association for Theatre in Higher Education, 2014 – 2016

Service to Seattle University

Faculty Curricula Lead, 2019-2020 Common Text: Ijeoma Oluo's *So You Want to Talk About Race*
Chair, Resource Development Committee, Department of Performing Arts & Arts Leadership
Co-Curator, Arts Leadership Book Club, 2019 – present

Service to Washington University in St. Louis

Curator, *Black Arts, Black Lives* series, 2017 – 2018
Mentor, Mellon Mays Undergraduate Fellow, 2017 – 2018
Moderator, “The Politics of Gentrification and Displacement from Portland, Oregon to St. Louis, Missouri”
St. Louis International Film Festival event screening of *Priced Out* and *Displaced & Erased*, and panel
co-sponsored by American Culture Studies at Washington University in St. Louis, November 4, 2017
Moderator, Breakfast discussion with Jon Else, author of *Truth South: Henry Hampton, and 'Eyes on the Prize,' the Landmark Television Series that reframed the Civil Rights movement*, April 20, 2017
Selection Committee, Harvey Undergraduate Scholars, American Culture Studies, 2016 - 2017
Respondent, Mellon Mays Undergraduate Fellowship Midwest Conference, October 22, 2016

Service to Northwestern University

Website Builder and Committee Member, Black Arts Initiative, 2012 - 2016
Chair, Northwestern University Ethnic Studies Graduate Student Colloquium, 2012 – 2013
Writer/Performer, Diversity Training Performance (a performance for incoming graduate students),
Northwestern University New Graduate Student Orientation, September 2011

Service to the Community

Press Corps Teaching Artist, Teen Tix, 2019- present
Advisor, The Future Ancient, 2019 - present
BASE (Building Art Space Equitably) Cohort Member, Seattle's Office of Arts & Culture, 2019 - 2020
Curator and Host, “Artivism 101,” Super Heroines Etc., St. Louis, MO, May 2017
Board Member, Arts Corps, Seattle, WA, 2014 - 2016

AFFILIATIONS

American Association of Geographies (AAG)
American Society for Theatre Research (ASTR)
American Studies Association (ASA)
Association for Theatre in Higher Education (ATHE)
Cultural Studies Association (CSA)
Performance Studies international (PSi)

REFERENCES

Iver Bernstein
Director, American Culture Studies
Professor, Department of History
Washington University in St. Louis
Campus Box 1126
1 Brookings Drive
St. Louis, MO 63130
(314) 935-5401
icbernst@wustl.edu

Joshua Chambers-Letson
Associate Professor, Department of Performance
Studies
Northwestern University
70 Arts Circle Drive, Room 5-153
Evanston, IL 60208
(847) 491-2256
jchambers@northwestern.edu

E. Patrick Johnson
Chair, Department of African American Studies
and Carlos Montezuma Professor of Performance
Studies
Northwestern University
70 Arts Circle Drive, Room 5-155
Evanston, IL 60208
(847) 467-2756
e-johnson10@northwestern.edu

D. Soyini Madison
Professor, Department of Performance Studies,
African American Studies, and Anthropology
Northwestern University
70 Arts Circle Drive, Room 5-154
Evanston, IL 60208
(847) 491-5372
dsmadison@northwestern.edu

Paige McGinley
Associate Professor, Performing Arts Department
and Program in American Culture Studies
Washington University in St. Louis
Campus Box 1108
1 Brookings Drive
St. Louis, MO 63130
(314) 935-6106
pmcginley@wustl.edu

Ramón H. Rivera-Servera
Associate Professor and Chair, Department of
Performance Studies
Northwestern University
70 Arts Circle Drive, Room 5-157
Evanston, IL 60208
(847) 491-3275
r-rivera-servera@northwestern.edu

Harvey Young
Dean, College of Fine Arts
Boston University
855 Commonwealth Avenue
Boston, MA 02215
(617) 353-3350
cfadean@bu.edu