

Curriculum Vitae

JASMINE JAMILLAH MAHMOUD

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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”

Cognate Area: Cultural Policy; *Certificate:* African American and Diaspora Studies

Committee: Ramón H. Rivera-Servera (chair), Joshua Chambers-Letson, Harvey Young

M.A. Arts Politics, Department of Art and Public Policy, New York University, 2008

B.A. Government, Harvard University, 2005

PROFESSIONAL HISTORY

2016 - present Postdoctoral Fellow in Inequality and Identity, Program in American Culture Studies
Washington University in St. Louis

PUBLICATIONS

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 Chapter

“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 (selected)

“Showing Up For Black Women, Black People, and Black Protest: Sabaah Folayan and Damon Davis’s ‘Whose Streets’”

Center for the Humanities Blog, Washington University in St. Louis, 8 November 2017.

“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

- 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

Conference and Conference Panel Organization

- 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

- 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 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

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

- “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

Proposed Courses

- Arts and Society
Methods in Arts Leadership Research

Introduction to Public Humanities
Critical Approaches to Race, Gender, and Sexuality in Arts Management
Arts for Social Change

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

Arts Leadership and Management Experience

Board Member Arts Corps, Seattle, WA, 2014 – 2016
Chair Festa (Arts Corps annual fundraiser), 2016
Event Manager Festa (Arts Corps annual fundraiser), 2015
Co-Founder and Editor *The Arts Politic*, (including website design: theartspolitic.com), 2009 – 2010
AmeriCorps VISTA Arts Corps, Seattle, WA, 2010

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
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

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 – present
Webmaster, Performance Studies Focus Group, Association for Theatre in Higher Education, 2016 – present
Member-at-Large, Performance Studies Focus Group, Association for Theatre in Higher Education, 2014 – 2016

Service to Washington University in St. Louis

Curator, *Black Arts, Black Lives* series, 2017 – present
Mentor, Mellon Mays Undergraduate Fellow, 2017 – present
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

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

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