

## **E. Patrick Johnson**

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School of Communication  
Northwestern University  
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### **Education**

- Ph.D. Louisiana State University, 1996. Speech Communication (Performance Studies); Certificates in English (African American Literature) and Anthropology (Social Linguistics)  
Dissertation: "Performance, Cultural Identity, and Feminist Practice in the Personal Narrative of an African American Domestic Worker."  
M.A. University of North Carolina at Chapel Hill, 1991. Speech Communication  
B.A. University of North Carolina at Chapel Hill, 1989. Speech Communication

### **Professional History**

Dean, School of Communication, Northwestern University, 2020 – Present  
Annenberg University Professor, Northwestern University, 2020 – Present  
Fellow, Academic Leadership Program, Northwestern University, 2018-2019  
Annenberg Visiting Scholar, Annenberg School for Communication, University of Pennsylvania, Fall 2017  
Chair, Department of African American Studies, Northwestern University, 2016 – 2019  
Director (Founder), Black Arts Consortium, Northwestern University, 2012 - 2020  
Carlos Montezuma Professor of Performance Studies, Northwestern University, 2012 - 2020  
Professor of Performance Studies and African American Studies, Northwestern University, 2007 - 2011  
Chair, Department of Performance Studies, Northwestern University, 2006 - 2011  
Associate Professor of Performance Studies & African American Studies, Northwestern University, 2003-2006  
Director of Graduate Studies, Department of Performance Studies, Northwestern University, 2003-2009;  
2014 - 2016  
Assistant Professor of Performance Studies, Northwestern University, 2000-2003  
Assistant Professor of English, Amherst College, 1995-2000  
Visiting Lecturer, Amherst College, 1994-1995  
Five-College Fellow, Amherst College, 1993-1994

### **PUBLICATIONS**

#### **Books**

*Honeypot: Black Southern Women Who Love Women*, Duke University Press, 2019.  
[Finalist for the Lambda Literary Award for LGBTQ Nonfiction]

*Black. Queer. Southern. Women—An Oral History*, University of North Carolina Press, 2018.  
[Stonewall Book Award Honor Book, Lesbian, Gay, Bisexual and Transgender Round Table of the American Library Association; Finalist for Publishing Triangle Judy Grahn Award for Lesbian Nonfiction; Finalist for the Lambda Literary Award for LGBTQ Studies]

*Sweet Tea: Black Gay Men of the South—An Oral History*, University of North Carolina Press, 2008. [Stonewall Book Award Honor Book, Lesbian, Gay, Bisexual and Transgender Round Table of the American Library Association]

*Appropriating Blackness: Performance and the Politics of Authenticity*. Duke University Press, 2003. [Winner of the Lilla A. Heston Award, Errol Hill Award and Finalist for the Hurston-Wright Legacy Award]

#### **Edited Books**

*Blacktino Queer Performance* (with Ramon Rivera-Servera). Duke University Press, 2016.

*No Tea, No Shade: New Writings in Black Queer Theory*. Duke University Press, 2016. [Finalist for the Lambda Literary Award (LGBT Anthology Category); Honorable Mention for the 2018 Herndon Book Award from the Society for Ethnomusicology Gender and Sexualities Task Force]

*Cultural Struggles: Performance, Ethnography, Praxis*. Edited collection of essays by Dwight Conquergood. University of Michigan Press, 2013.

*sol/black/woman: scripts, interviews, essays*. (with Ramon Rivera-Servera), Northwestern University Press, 2013. [Honorable Mention for the Errol Hill Book Award, American Society for Theatre Research]

*Black Queer Studies: A Critical Anthology*. (with Mae G. Henderson), Duke University Press, 2005.

#### **Edited Book Series**

*Black Performance and Cultural Criticism*. Book Series with Ohio State University Press. (2007 – Present)

*Love and Abolition: The Social Life of Black Queer Performance*, Alison Rose Reed, 2022.

*Black Dragon: Afro Asian Performance and the Martial Arts Imagination*, Zachary F. Price, 2022.

*Contemporary Black Women Filmmakers and the Art of Resistance*, Christina N. Baker, 2018.

*Reimagining the Middle Passage: Black Resistance in Literature, Television, and Song*, Tara T. Green, 2018.

*Conjuring Freedom: Music and Musicality in the Civil War's "Gospel Army,"* Johari Jabir, 2017.

*Mama's Gun: Black Maternal Figures and the Politics of Transgression*, Marlo David, 2016.

*Theatrical Jazz: Performance, Ase, and the Power of the Present Moment*, Omi Osun Joni L. Jones, 2015.

*When the Devil Knocks: The Congo Tradition and the Politics of Blackness in Twentieth-Century Panama*, Renee Alexander Craft, 2015.

*The Queer Limit of Black Memory: Black Lesbian Literature and Irresolution*, Matt Richardson, 2013.

*Fathers, Preachers, Rebels, Men: Black Masculinity in U.S. History and Literature—1820-1945*, ed. Timothy R. Buckner and Peter Castor, 2011.

*Secrecy, Magic, and the One-Act Plays of Harlem Renaissance Women Writers*, Taylor Hagood, 2010.

*Beyond Lift Every Voice and Sing: The Culture of Uplift, Identity, and Politics in Black Musical Theater*, Paula Marie Seniors, 2009.

*Prisons, Race, and Masculinity in Twentieth-Century U.S. Literature and Film*, Peter Caster, 2008.

*Mutha' Is Half a Word: Intersections of Folklore, Vernacular, Myth, and Queerness in Black Female Culture*, L. H. Stallings, 2007.

### Journal Articles

"Listening for the Quiet." *Mississippi Quarterly: The Journal of Southern Cultures*, 73.3 (2020): 275-277.

"Camp Revival or the Sissification of the Black Church." *Palimpsest: A Journal of Women, Gender, and the Black International*, 9.2 (Fall 2020): 30-33.

"The House that Race Built." *College Literature: A Journal of Critical Literary Studies*, 47.4 (Fall 2020): 678-681.

"In the Quare Light of the Moon: Poverty, Sexuality, and Makeshift Masculinity in *Moonlight*." *Western Journal of Black Studies* 43, no. 3-4 (Fall/Winter 2019): 70-79.

"Put a Little Honey in My Sweet Tea: Oral History as Quare Performance." *Women's Studies Quarterly* 44.3/4 (Fall/Winter 2016): 51-67.

"In Search of My Queer Fathers (In Response to Bishop Eddie Long)." *Cultural Studies <-> Critical Methodologies* 14.2 (April 2014): 124 -127.

"To Be Young, Gifted, and Queer: Race and Sex in the New Black Studies." *The Black Scholar* 44.2 (Summer 2014): 50 – 58.

"Pleasure and Pain in Black Queer Oral History and Performance." (with Jason Ruiz) *QED: A Journal of GLBTQ Worldmaking* 1.2 (Summer 2014): 160 – 170.

"After You've Done All You Can: On Queer Performance and Censorship." *Text and Performance Quarterly* 33.3 (July 2013): 212-213.

"A Revelatory Distillation of Experience." *Women's Studies Quarterly* 40.3 (2012): 311-314.

"From Page to Stage: The Making of *Sweet Tea*." *Text and Performance Quarterly* 32.3 (2012): 248-253.

"Queer Epistemologies: Theorizing the Self from a Writerly Placed Called Home." *Biography* 34.3 (2011): 429-446.

"Poor 'Black' Theatre." *Theatre History Studies* 30 (2010): 1 - 13.

"Stranger Blues: Otherness, Pedagogy, and a Sense of Home." *TriQuarterly* 131 (2008): 112-127.

"The Pot Calling the Kettle 'Black'." *Theatre Journal*, 57.4 (2005): 605-608.

"Specter of the Black Fag: Parody, Blackness, & Homo/Heterosexual B(r)others." *Journal of Homosexuality* 45.2/3/4 (2003): 217-234.

"Strange Fruit: A Performance About Identity Politics." *The Drama Review*, T178 (Summer) 2003: 88-116.

"Performing Blackness Down Under: The Café of the Gate of Salvation." *Text and Performance Quarterly* 22 (April 2002): 99-119. Reprinted in *21<sup>st</sup> Century African American Social Issues: A Reader*. Ed. Anita McDaniel and Clyde McDaniel. New York: Thompson Custom Printing, 2003.

“‘Quare’ Studies Or (Almost) Everything I Know About Queer Studies I Learned From My Grandmother.” *Text and Performance Quarterly* 21 (January 2001): 1-25. Reprinted in *Readings on Rhetoric and Performance*. Ed. Stephen Olbrys Gencarella and Phaedra C. Pezzullo. State College, PA: Strata, 2010. 233-257. *The Ashgate Research Companion to Queer Theory*. Ed. Noreen Giffney and Michael O’Rourke. Farnham, England: Ashgate Publishing Company, 2009. 451-469. *Sexualities and Communication in Everyday Life: A Reader*. Ed. Karen Lovaas and Mercilee Jenkins. Thousand Oaks, CA: Sage Publications, 2006. 69-86, 297-300. *Black Queer Studies: A Critical Anthology*. Ed. E. Patrick Johnson and Mae G. Henderson. Durham: Duke University Press, 2005. 124-157.

“Feeling the Spirit in the Dark: Expanding Notions of the Sacred in the African American Gay Community.” *Callaloo* 21.2 (Winter/Spring 1998): 399-416. Reprinted in *The Greatest Taboo: Homosexuality in Black Communities*. Ed. Delroy Constantine-Simms. Los Angeles: Alyson Publications, 2000. 88-109.

“Getting Past the Gate(s): Inclusion/Exclusion in the African American Theoretical Canon of Henry Louis Gates.” *Warpland: A Journal of Black Literature and Ideas* 2 (October 1996): 131-140.

“SNAP! Culture: A Different Kind of Reading.” *Text and Performance Quarterly* 15 (April 1995): 21-42.

“Wild Women Don’t Get the Blues: A Blues Analysis of Gayl Jones’ *Eva’s Man*.” *OBSIDIAN II: Black Literature in Review* 9 (Spring/Summer 1994): 26-46.

### **Book Chapters**

“Foreword: Wouldn’t Take Nothing for My Journey.” *Long Term: Essays on Queer Commitment*. Eds. Scott Herring and Lee Wallace. Duke University Press, 2021. vii – ix.

“Remember the Time: Black Queer Nightlight in the South.” *Queer Nightlife*. Eds. Ramon Rivera-Servera, Kareem Khubchandani, and Kemi Adeyemi. University of Michigan Press, 2021. 222-234.

“Foreword.” *Underground and Other Plays* by Lisa B. Thompson. Northwestern University Press, 2020.

“Put a Little Honey in My Sweet Tea: Oral History as Quare Performance.” *Imagining Queer Methods*. Eds. Amin Ghaziani and Matt Brim. New York University Press, 2019. 45-62.

“The Gospel According to the Gays: Queering the Roots of Gospel Music.” *Oxford Handbook of Music and Queerness*.” Ed. Fred Haus and Sheila Whiteley. Oxford University Press, 2019.

“Many Stories/One Body: Black Solo Performance from Vaudeville to Spoken Word.” *The Routledge Companion to Theatre and Performance*, Eds. Thomas DeFrantz, Kathy Perkins, Sandra Richards and Renee Alexander-Craft. Routledge, 2018.

“Introduction.” *No Tea, No Shade: New Writings in Black Queer Studies*. Ed. E. Patrick Johnson. Durham: Duke University Press, 2016. 1-26.

“Introduction: Ethnoracial Intimacies in Blacktino Queer Performance.” Co-authored with Ramon Rivera-Servera. *Blacktino Queer Performance*. Eds. E. Patrick Johnson & Ramon H. Rivera-Servera. Durham: Duke University Press, 2016. 1-18.

“Baldwin’s Theater.” *Cambridge Companion to James Baldwin*. Ed. Michelle Elam. Cambridge: Cambridge University Press, 2015. 85 – 99.

“Southern (Dis)Comfort: Homosexuality in the Black South.” *Creating and Consuming the U.S. South*. Eds. William A. Fink, David Brown, Brian Ward, and Martyn Bone. University Press of Florida, 2015. 97 – 116.

- “Foreword.” *The Delectable Negro: Human Consumption and Homoeroticism with U.S. Slave Culture*. Vincent Woodard. Eds. Justin Joyce and Dwight McBride. New York University Press, 2014. xi-xiv.
- “Black.” *Keywords for American Cultural Studies, Vol. 2*. Eds. Bruce Burgett and Glen Hendler. New York: New York University Press, 2014. 30-34.
- “Introduction.” *solo/black/woman: scripts, interviews, essays*. Eds. E. Patrick Johnson and Ramon Rivera-Servera. Evanston, Northwestern University Press, 2013. xv-xxiv.
- “Interview with Robbie McCauley.” *solo/black/woman: scripts, interviews, essays*. Eds. E. Patrick Johnson and Ramon Rivera-Servera. Evanston: Northwestern University Press, 2013. 59 – 69.
- “Interview with Rhodessa Jones.” *solo/black/woman: scripts, interviews, essays*. Eds. E. Patrick Johnson and Ramon Rivera-Servera. Evanston: Northwestern University Press, 2013. 18 – 26.
- “Introduction: Opening and Interpreting Lives.” *Cultural Struggles: Performance, Ethnography, Praxis*. Dwight Conquergood. Ed. E. Patrick Johnson. Ann Arbor: University of Michigan Press, 2013. 1 – 14.
- “Gays and Gospel: A Queer History of Sacred Music.” *Out in Chicago: LGBT History at the Crossroads*. Eds. Jill Austin and Jennifer Briers. Chicago: Chicago History Museum, 2011. 109 -125.
- “Afterword.” *Windy City Queer*. Eds. Kathie Bergquist. Madison: U of Wisconsin P, 2011. 237-238.
- “Foreword: The Journey From Bourgeois to Boojie.” *From Bourgeois to Boojie: Middle Class Performances*. Eds. Vershawn Young and Bridget Tsemo. Detroit: Wayne State UP, 2011. viii – xxii.
- “Border Intellectual: Performing Identity at the Crossroads.” *Performance in the Borderlands*. Eds. Ramon Rivera-Servera and Harvey Young. New York: Palgrave, 2011. 147 -160.
- “Scatter the Pigeons: Baldness and the Performance of Hyper-Black Masculinity.” *Blackberries and Redbones: Critical Articulations of Black Hair/Body Politics in Africana Studies*. Eds. Regina E. Spellers and Kimberly R. Moffitt. Hampton, V.A.: Hampton UP, 2010. 147 -156.
- “In the Merry Old Land of OZ: Rac(e)ing and Quee(r)ing the Academy.” *The Queer Community: Continuing the Struggle for Social Justice*. Ed. Richard Johnson, III. San Diego: Birkdale Publishers, 2009. 85-103.
- “Going Home Ain’t Always Easy: Ethnography and the Politics of Black Respectability.” *Out in Public: Reinventing Lesbian/Gay Anthropology in a Globalizing World*. Eds. Ellen Lewin and William L. Leap. Malden, MA: Blackwell Publishing, 2009. 54-70.
- “Queer Theory.” *The Cambridge Companion to Performance Studies*. Ed. Tracy C. Davis. Cambridge: Cambridge UP, 2008. 166-181.
- “Black Performance Studies: Genealogies, Politics, Futures.” *Performance Studies Handbook*. Eds. D. Soyini Madison and Judith Hamera. Thousand Oaks, C.A.: Sage, 2005. 446-463.
- “Performing Blackness Down Under: Gospel Music in Australia.” *Black Cultural Traffic: Crossroads in Performance and Popular Culture*. Eds. Harry Elam and Kennell Jackson. Ann Arbor, U of Michigan P, 2005.
- “Mother Knows Best: Black Gay Vernacular and Transgressive Domestic Space.” *Speaking in Queer Tongues: Gay Language Without Gay English?* William L. Leap & Tom Boellstorff. Eds. Champaign: U of Illinois P, 2004.

“Specter of the Black Flag: Parody, Blackness, & Homo/Heterosexual B(r)others.” *Queering Communication: Theory, Research, and Interventions*. Ed. Gust A. Yep. Binghamton, New York: Haworth Press, 2003. [reprint]

“SNAP! Culture: A Different Kind of Reading.” *Performance: Critical Concepts Vol. 4*. Phil Auslander. Ed. New York: Routledge, 2003. [reprint]

“Feeling the Spirit in the Dark: Expanding Notions of the Sacred in the African American Gay Community.” *The Greatest Taboo: Homosexuality in Black Communities*. Delroy Constantine-Simms. Ed. Boston: Alyson Press, 2001: 88-109. [reprint]

### **Plays**

*Sweet Tea—A Play*. Northwestern University Press, 2020.

### **Poetry**

“Out/Look from the Rearview Mirror.” *Outlook & The Birth of the Queer* 18 (Fall 2017): 23.

“The Scene in Wyoming.” *Callaloo* 23.1 (Spring 2000): 122-124.

### **Nonfiction**

“All in the Family: Queering the Projects.” *If We Have to Take Tomorrow*. Eds. Frank Leon Roberts & Marvin K. White. Los Angeles: The Institute of Gay Men’s Health. (2006): 41-46.

Liner Notes. *Black Gospel Down Under*. Compact Disc. Australia Broadcast Company, 2002.

“Coda” from “Black Quare Studies.” *Callaloo* 23.1 (Spring 2000): 120-121.

### **Film**

*Making Sweet Tea*—An experimental documentary film about the process of translating ethnographic material into aesthetic form. This is a collaboration with anthropologist John L. Jackson, Jr. Premiered in Chicago, September 2019.

### **Book Reviews**

Mignon Moore’s *Invisible Lives: Gay Identities, Relationships, and Motherhood*. *National Political Science Review* 16 (2014): x–x.

Michael Long’s *I Must Resist: Bayard Rustin’s Life in Letters*. *The Black Scholar* 42.3/4 (Fall-Winter 2012): 62-63.

Brock Thompson’s *The Un-Natural State: Arkansas and the Queer South*. *Teachers College Record*, 2011, – <http://www.tcrecord.org> ID Number: 16477. July 18, 2011.

### **Works in Progress**

*Quare—An Autobiography of the Mother Within*. An experimental memoir exploring race, class, gender, sexuality. Book Manuscript.

*Camp Revival: Queering Gender in the Black Church* {Tentative title}. Book manuscript on the camp aesthetic in the black church as an expression of non-normative gender expression.

### Academic Awards/Honors

Frederick Douglass Medal. Awarded by the Frederick Douglas Institute for African and African-American Studies at the University of Rochester for distinguished individuals whose scholarship and civic engagement honor Frederick Douglass's legacy, 2022.

Distinguished Scholar Award. Awarded by the National Communication Association for a distinguished career in communication research, 2021.

American Academy of Arts and Sciences Member. Inducted into this honor society for distinguished service to the academy, 2020.

Finalist for the Lambda Literary Award for LGBTQ Nonfiction, 2020.

Special Recognition Film. Awarded by CineOdyssey Film Fest for *Making Sweet Tea* documentary film, 2020.

Jury Award for Best USA Documentary. Awarded by Toronto International Nollywood Film Festival for *Making Sweet Tea* documentary film, 2020.

Best Documentary Feature-length Film; Audience Favorite Feature-length Film. Awarded by Footcandle Film Festival for *Making Sweet Tea* documentary film, 2020.

*Judges' Choice Award*. Awarded by the Longleaf Film Festival for *Making Sweet Tea* documentary film, 2020.

Best Documentary Audience Award. Awarded by the Kansas City International Film Festival for *Making Sweet Tea* documentary film, 2020.

*Best LGBTQ Film*. Awarded by the San Diego Film Festival for *Making Sweet Tea* documentary film, 2020.

Best Directors. Nominated by San Diego Black Film Festival for *Making Sweet Tea* documentary film, 2020.

Best Feature Documentary; Best Cinematography. Nominated by Southern States IndieFanFilmFest for *Making Sweet Tea* documentary film, 2019.

*Silver Image Award*. Awarded by the Association of American Retired Persons (AARP) for Positive Representation of LGBTQ People over Fifty, for *Making Sweet Tea* documentary film. Presented at the Chicago Reeling LGBTQ Film Festival, 2019.

Best Documentary Audience Award. Awarded by Out on Film Festival (Atlanta) for *Making Sweet Tea* documentary film, 2019.

*Judy Grahn Award for Lesbian Nonfiction Finalist*. Awarded by the Publishing Triangle for *Black. Queer. Southern. Women.—An Oral History*, 2019.

*Lambda Literary Award Finalist in the LGBT Studies Category*. Awarded by the Lambda Literary Foundation for *Black. Queer. Southern. Women.—An Oral History*, 2019.

Stonewall Book Award Honor Book. Awarded by the Lesbian, Gay, Bisexual and Transgender Round Table of the American Library Association for *Black. Queer. Southern. Women.—An Oral History*, 2019.

Herndon Book Award Honorable Mention. Awarded by the Society for Ethnomusicology Gender and Sexualities Task Force for *No Tea, No Shade: New Writings in Black Queer Studies*, 2018.

*Lambda Literary Award Finalist in the LGBT Anthology Category.* Awarded by the Lambda Literary Foundation for *No Tea, No Shade: New Writings in Black Queer Studies*, 2017.

*Provost Award for Faculty Excellence in Diversity and Inclusion.* Awarded by the Northwestern Provost's office, 2017.

*Oscar Brockett Award for Outstanding Teaching.* Awarded by the Association of Theatres in Higher Education, 2015.

*Errol Hill Award for Outstanding Scholarship in African American Theatre Studies Honorable Mention, 2014.* Awarded for *solo/black/woman: essays, scripts, and interviews*.

*Otto René Castillo Award for Political Theatre.* Awarded by the New York-based Castillo Theater to recognize the achievement of individuals and theatre companies who conceive, produce and foster the development of innovative and socially challenging theatre, 2014.

*Chicago Lesbian, Gay, Bisexual, and Transgender Hall of Fame.* Inducted by the City of Chicago for outstanding contributions to the LGBT community, 2010.

*Bert Williams Award for Best Solo Performance* in the play, *Sweet Tea: Black Gay Men of the South*. Awarded by the Black Theater Alliance in Chicago, 2010.

*Randy Majors Memorial Award.* Awarded by the Lesbian, Gay, Bisexual, and Transgender of the National Communication Association for outstanding contributions to lesbian, gay, bisexual, and/or transgender scholarship in communication studies, 2010.

*Leslie Irene Coger Award for Distinguished Performance.* Awarded by the Performance Studies Division of the National Communication Association, 2010.

*Esteem Outstanding Service Award.* Awarded by PrideIndex.com for outstanding service to the African American LGBT community, 2010.

Department of African American Studies Award for Outstanding Service by an Affiliate Faculty, 2009.

Stonewall Book Award Honor Book. Awarded by the Lesbian, Gay, Bisexual and Transgender Round Table of the American Library Association for *Sweet Tea: Black Gay Men of the South—An Oral History*, 2009.

Ellen Stone Belic Institute for the Study of Women & Gender Artist Fellow, Columbia College, Spring 2008. Fellowship to develop performance of "Pouring Tea: Black Gay Men of the South Tell Their Tales."

*Clarence Ver Steeg Award, 2007.* Awarded by the graduate school at Northwestern for outstanding mentoring of graduate students.

Department of African American Studies Award for Outstanding Service by an Affiliate Faculty, 2006.

*Martin Duberman Fellowship, 2005.* Awarded by the Center for Lesbian and Gay Studies (CUNY) to support research on *Sweet Tea: An Oral History of Black Gay Men of the South*.

Department of African American Studies Award for Outstanding Service by an Affiliate Faculty, 2004.

*Errol Hill Award for Outstanding Scholarship in African American Theatre Studies, 2004.* Awarded by the American Society for Theatre Research.



*Lilla A. Heston Award for Scholarship in Interpretation and Performances Studies*, 2004. Awarded by the National Communication Association.

*Hurston-Wright Foundation Literary Legacy Award Finalist*, 2004. Awarded by the Hurston-Wright Foundation, 2004 for *Appropriating Blackness: Performance and the Politics of Authenticity*.

Scholar-in-Residence, Southern Illinois University, September 8-13, 2003.

*Outstanding Research Award*, 2001. Awarded by the African American Communication and Culture Division and Black Caucus of the National Communication Association, for the essay, “‘Quare’ Studies Or (Almost) Everything I Know About Queer Studies I Learned From My Grandmother.”

*Gender Studies Humanities Center Faculty Fellow* 2001-2002. Seminar in Post-Millennial Gender. Competitive fellowship awarded by the Gender Studies Program at Northwestern University.

*Carolina Minority Postdoctoral Fellowship*, 1998-2000. Competitive research fellowship awarded by the Office of the Vice-Provost for Graduate Studies and Research at the University of North Carolina, Chapel Hill. Fellowship awarded to complete research for book manuscript, *Appropriating Blackness: Performance and the Politics of Authenticity*.

*Miner D. Crary Sabbatical Fellowship*, 1998-1999. Competitive fellowship administered by the Office of the Dean of the Faculty at Amherst College. Fellowship awarded to complete research for book manuscript, *Appropriating Blackness: Performance and the Politics of Authenticity*.

“Dr. E. Patrick Johnson Day.” Proclamation by the City of Hickory, North Carolina, July 20, 1996.

Five College Dissertation Fellowship for Minority Scholars, 1993-1994. Administered by Five Colleges, Inc., Amherst, Massachusetts.

Outstanding Graduate Student, Department of Speech Communication, UNC at Chapel Hill, 1991.

Lucia Morgan Graduate Student Award for Outstanding Achievement in Voice, UNC at Chapel Hill, 1991.

### Grants

*Black Arts Archive: The Problem of Translation, 2019-2021*. (\$225,000) Grant given by the Mellon Foundation for a Sawyer Seminar to curate a series of conversations about how to create and sustain black arts archives around the world. The seminar will host scholars and artists from Chicago, Jamaica, Puerto Rico, Haiti, the Bahamas, and South Africa.

Linzer Grant for Faculty Innovation in Diversity and Equity, 2018 – 2019. (\$8,000) Competitive research grant administered by the Provost Office of Diversity and Inclusion to produce 2 *Queens in a Kitchen: Performing Southern and South Side Culinary Arts Through TV*. Co-awarded with Aymar Christian.

*Sexuality Project at Northwestern Research Grant*, 2017 – 2018. (\$40,000) Competitive research grant administered by the Sexualities Project to complete the research for a documentary on black gay men of the South.

*Center for Interdisciplinary Research in the Arts Grant (CIRA)*, 2013 – 2014. (\$8000) Competitive research grant administered by the Northwestern University Graduate School to develop a performance based on the oral histories of black lesbians of the South.

*Northwestern University Research Grant, 2013-2014*. (\$4,000) Competitive research grant administered by the Northwestern University Graduate School to conduct research on black lesbian men in the South.

*Sexuality Project at Northwestern Research Grant, 2013 – 2014* (\$5900). Competitive research grant administered by the Sexualities Project to conduct oral histories on black lesbians of the South.

*Northwestern University Research Grant, 2012-2013.* (\$5,000) Competitive research grant administered by the Northwestern University Graduate School to conduct research on black gay men in the South.

*Sexuality Project at Northwestern Research Grant, 2012 – 2013* (\$31,000). Competitive research grant administered by the Sexualities Project to conduct oral histories on black lesbians of the South.

*Global Encounters: Comparative Perspectives in Performance and Scholarship Across Cultures Grant, 2008-2011.* (\$246,212) Grant given by the Mellon Foundation to encourage collaboration between university presses and academic departments. This grant will fund three projects: black women solo artists, Latino/a theatre, and the history of black theater and dance in Chicago since 1930, all leading to the publication of a book on each.

*Northwestern University Research Grant, 2006-2007* (\$3,500) Competitive research grant administered by the Northwestern University Graduate School to conduct research on black gay men in the South.

*Northwestern University Research Grant, 2004-2005.* (\$5,000) Competitive research grant administered by the Northwestern University Graduate School to conduct research on black gay men in the South.

*Northwestern University Research Grant, 2001-2002.* (\$7,500) Competitive research grant administered by the Northwestern University Graduate School to conduct research on gospel music in Australia.

*Williamson Trust Fund, 1999-2000.* (\$5000) Grant administered by the University of North Carolina at Chapel Hill to fund a conference on “Black Queer Studies in the Millennium” on April 7-8, 2000, at UNC-Chapel Hill.

*Amherst College Faculty Research Grant, 1997-1998.* (\$5000) Competitive research grant administered by the Office of the Dean of the Faculty. Grant awarded to complete research for book manuscript, *Appropriating Blackness: Performance and the Politics of Authenticity*.

*Pew Charitable Trust Curriculum Development Grant, 1996-1997.* (\$5000) Grant administered by the Five Colleges, Inc. to develop an introductory course in Performance Studies in the Five-Colleges, Amherst, Massachusetts.

*Amherst College Faculty Research Grant, 1995-1996.* (\$3,500) Competitive research grant administered by the Office of the Dean of the Faculty. Grant awarded to do research in Sydney, Australia on the a capella gospel group, The Café of the Gate of Salvation.

### **Selected Research and Academic Presentations (2009 – Present)**

“A Conversation with E. Patrick Johnson (with Evangelia Kindinger, and Anne Potjans).” Panel presentation given at Doing Southern Studies Today Conference, Humbolt University, Berlin, January 14, 2021.

“Oral History as Queer Performance: Black Queer Women of the South.” Keynote address given at Dynamics of gender, race and sexuality Conference, Gustave-Eiffel University, Paris, January 13, 2021.

“Quare Souths.” Panel presentation given at MLA Annual Convention, January 10, 2021.

“2020 Kessler Award Ceremony.” Testimonial speaker address for honoree, Dr. Roderick Ferguson, given at Center for LGBTQ Studies at CUNY’s Graduate Center, December 10, 2020.

“A conversation on Court Theatre’s 2021 production of Shakespeare’s *Othello*.” Live discussion given at the Court Theatre, University of Chicago, November 19, 2020.

“Black Queer Creativity: Ezili’s Mirrors, Honeypot, and The Lonely Letters.” Live discussion/panel presented at the Center for Ideas & Society, University of California, Riverside, November 12, 2020.

“*Making Sweet Tea* Q&A.” Live discussion given at Fringe! Film Fest 2020, October 25, 2020.

“*Making Sweet Tea*.” Documentary screening at NewFest: New York’s LGBTQ Film Festival, October 16 – 27, 2020.

“Making Sweet Tea Filmmakers & Creatives Fireside Chat.” Screening/discussion at Melanin Pride Festival, Boston, Massachusetts, October 17, 2020.

“Hands Up Atlanta: Black LGBTQ Narratives.” Live discussion given at the Alliance Theatre, Atlanta, Georgia, October 15, 2020.

“*Pauli Murray’s Proud Shoes: A Classic in African American Genealogy*.” Panel presentation given at the National Museum of African American History & Culture, Washington, D.C., October 15, 2020.

“Dialogue with the Dean, featuring Dr. John L. Jackson.” Live discussion given at School of Communication, Northwestern University, October 14, 2020.

“*Making Sweet Tea* Q&A with Dr. Miriam Petty.” Virtual screening/discussion given at Northwestern University, October 1, 2020.

“Saeed Jones presents *How We Fight for Our Lives* in conversation with E. Patrick Johnson.” Book discussion given at Cambridge Public Library, September 29, 2020.

“*Making Sweet Tea*.” Screening/talkback given at the Footcandle Film Festival, September 25, 2020.

“In Conversation: Lisa B. Thompson and E. Patrick Johnson.” Book launch conversation for *Sweet Tea—A Play* given for Northwestern University Press, September 16, 2020.

“Live Conversation with E. Patrick Johnson on *Making Sweet Tea*.” Live discussion given for Center for Humanities, Virginia Tech University, September 8, 2020.

“Honeypot: Black Southern Women Who Love Women.” Reading/lecture given for the Department of African and African American Studies, University of California, Berkeley, February 10, 2020.

“Honeypot: Black Southern Women Who Love Women.” Reading/lecture given for the Multicultural Center, University of California, Santa Barbara, February 6, 2020.

“Honeypot: Black Southern Women Who Love Women.” Inaugural School of Liberal Arts Dean’s Speaker Series, Tulane University, February 3, 2020.

“Honeypot: Black Southern Women Who Love Women.” Reading/lecture given for the Center for Race and Ethnicity, Stanford University, January 30, 2020.

“A Performative Reading of *Honeypot: Black Southern Women Who Love Women*.” Lecture given as a part of the Diasporic Dialogues Series, Department of African and African American Studies, University of Michigan, January 15, 2020.

“Black Queer Southern Women.” Lecture given at University of North Carolina-Greensboro. October 9, 2019.

“Are We Not Family? Sexuality, Citizenship and Politics in the New Black South.” Lecture given at Roanoke College, October 3, 2019.

“Oral History as Queer Performance: Black Queer Women of the South.” Lecture given at the University of Virginia. September 25, 2019.

“Multimodal Methodologies: The Case of *Sweet Tea*.” Keynote lecture given at University of Illinois, Urbana-Champaign Conference on Interdisciplinary Methodologies in Arts and Design Research, April 27, 2019.

“Black. Queer. Southern. Women.” Lecture given at Emory University, March 22, 2019.

“Are We Not Family? Sexuality, Citizenship and Politics in the New Black South.” Levi Watkins, Jr. Inaugural Lecture. Lecture given at Spelman College, March 21, 2019.

“The Beekeeper: Performing Black Women Who Love Women.” Lecture given at Grinnell College, March 12, 2019.

“Performing Black Southern Women Who Love Women.” Keynote Address delivered at the Southeastern Women’s Studies Association Conference, University of Mississippi, March 7, 2019.

“Are We Not Family? Sexuality, Citizenship and Politics in the New Black South.” Marion Thompson Wright Keynote Lecture, Rutgers University-Newark, February 16, 2019.

“My Soul Looks Back and Wonders: Black Lesbian Activism in the New South.” Presentation given at the American Studies Association Conference, Atlanta, GA, November 10, 2018.

“The Beekeeper: Performing Black Southern Women Who Love Women.” Lecture given at the University of Oregon, May 9, 2018.

“Future of the Field of Sexuality Studies.” Plenary speaker at the Race, Sex, Power 2018 Conference, Roosevelt University, Chicago, IL, April 7, 2018.

“Camp Revival: Queering Gender and Sexuality in the Black Church.” Lorenzo Dow Turner Distinguished Lecture in the Africana Studies Department, Davidson College, March 21, 2018.

“In the Quare Light of the Moon: Sexuality and Makeshift Masculinity in *Moonlight*.” Paper given at the American Studies Association Conference, Chicago, IL, November 10, 2017.

“From Field to Stage to Screen: Aesthetic Methodologies in the Making of Sweet Tea.” Lecture given for the Program in Women and Gender Studies, New York University, October 19, 2017.

“From Field to Performance: Adapting Oral History and Ethnographic Field Research for the Stage.” Lecture given at the Oral History Program, Columbia University, October 19, 2017.

“Oral History and/as Queer Performance.” Lecture given at the Annenberg School for Communication, September 12, 2017.

“Queering Oral History Methods.” Keynote address given at the Gumbo and Zydeco Conference, Louisiana State University, February 21, 2017.

“The Beekeeper: Performing Black Southern Women Who Love Women.” Lecture given at Tulane University, February 20, 2017.

“The Beekeeper: Performing Black Southern Women Who Love Women.” Hutchins Endowed Lecture given at the Center for the Study of the American South, January 25, 2017.

“‘I Had No Me Left’: Sexual Trauma and Oral History Performance.” Keynote performance/lecture given at the Lavender Languages and Linguistics Conference, Nottingham, UK, April 29, 2017.

“I Had No Me Left: Oral History and Performance.” Paper given at the Oral History Association Conference, Long Beach, CA, October 15, 2016.

“The Beekeeper: Performing Black Southern Women Who Love Women.” John Boswell Memorial Lecture given at William and Mary University, October 14, 2016.

“The Beekeeper: Performing Black Southern Women Who Love Women.” Lecture given at the CUNY Graduate Center, September 23, 2016.

“From the Projects to the Academy.” Paper given at the Association of Theatre in Higher Education Conference, Chicago, August 11, 2016.

“Voicing the ‘Other’.” Two-day workshop at the Voice and Speech Teachers Association (VASTA) Conference, Chicago, IL, August 9-10, 2016.

“Hemispheric Blackness.” Series of workshops at the Encuentro Hemispheric Institute of Performance and Politics Conference in Santiago, Chile, July 17 – 23, 2016.

“The Beekeeper: Performing Black Southern Women Who Love Women.” Lecture given at Yale University, April 25, 2016.

“‘I Had No Me Left’: Sexual Trauma and the Healing Paradox of Remembering Misery.” Paper given at the American Studies Association Conference, Toronto, CA, October 10, 2015.

“The Beekeeper: Performing Black Southern Women Who Love Women.” Keynote lecture given at the University of Waterloo, Waterloo, CA, October 8, 2015.

“Do You Get Down? Homosex in the U.S. Black South.” Paper given at the Black + Queer + Human Conference, University of Toronto, Toronto, CA, October 8, 2015.

“Histories and Futures of LGBTQ Theatre.” Paper given at the Association for Theatre in Higher Education Conference, Montreal, CA, July 31, 2015.

“Sweet Tea: Black Gay Men of the South.” Keynote address at the Colloquium for African American Research Conference, Liverpool, UK, June 27, 2015.

“From Field to Stage to Screen: Aesthetic Methodologies in the Making of Sweet Tea.” Keynote address given at the Theatre and Performance Conference, Central Lancashire University, Manchester, UK, June 18, 2015.

“From Field to Stage to Screen: The Making of Sweet Tea.” Keynote address given at the Visual and Performative Ethnographic Research: New Directions in the Humanities, Social Sciences and the Law Symposium, University of Pennsylvania, March 19, 2015.

“The Beekeeper: Performing Black Southern Women Who Love Women.” Keynote address at the Mapping the Afro-Imaginative Symposium, Department of African and African Diaspora Studies, University of Texas, Austin, March 5, 2015.

“Performing the Voice of Others: The Experience of Sweet Tea.” Paper given at the Black Vocality II Conference, Columbia College Center for Black Music Research, November 18, 2014.

“Honey, That’s Shade: The Politics of Appropriation Between Black Gay Men and Straight Women.” Paper delivered at the American Studies Association Conference, Los Angeles, November 6 – 9, 2014.

“Harvesting Honey: Performing Black Southern Women Who Love Women,” Keynote Address, Humanities Research Center and Department of Women and Gender Studies, Virginia Commonwealth University, October 30, 2014.

“Harvesting Honey: Performing the Oral Histories of Southern Black Women Who Love Women,” Lecture given at Washington University, Department of Theater and Gender Studies, October 27, 2014.

“From Field to Performance: Adapting Oral History and Ethnographic Field Research for the Stage,” Lecture given at the Art Institute of Chicago, September 25, 2014.

“Harvesting Honey: Performing Black Southern Women Who Love Women,” Inaugural George Bass Keynote Address, Department of Africana Studies, Brown University, April 7, 2014.

“Gathering Honey: Black Southern Women Who Love Women,” Lecture given at Spelman College, March 26, 2014.

“Southern (Dis)Comfort: Theorizing Black Southern Sexuality In/Through Performance,” Schwab Say Yes Keynote Address, Department of Communication Studies, University of North Carolina, Chapel Hill, February 19, 2014.

“Gathering Honey: Black Southern Women Who Love Women,” Lecture given at the Lavender University Lecture Series, Center on Halsted, Chicago, October 12, 2013.

“Are We Not Family? Sexuality, Citizenship, and Politics in the Black Community,” Keynote Address given at Jackson State University, Jackson, MS, October 10, 2013.

“Key Issues in Black Sexuality,” Black Sexual Economies: Transforming, Black Sexualities Research,” Washington University, St. Louis, September 27 – 29, 2013.

“Border Epistemologies: Autobiography, Literature, Performance,” Keynote Address at the College Language Association Convention, Lexington, Kentucky, April 12, 2013.

“Going Home Ain’t Always Easy: Performance and Ethics in the Black Gay South.” Lecture given for the “Humanities on the Edge Lecture Series,” University of Nebraska, March 14, 2013.

“Marlon Riggs’ *Tongues Untied* at 25.” Roundtable participant at the Cinema and Media Studies Conference, Chicago, March 5 – 9, 2013.

“Going South: Sex in the Black Gay South.” Paper presented at the Lavender Languages Conference, American University, Feb 15 – 17, 2013.

“Tea Time: Performance and the Making of Southern Gay History,” Nicholas Papadopoulos Endowed Lecture in Gay and Lesbian Studies, University of California, San Diego, January 2013.

“Black/tino: Ethnoracial Intimacies in Queer Performance,” paper delivered at the American Studies Association Conference, San Juan, Puerto Rico, November, 2012.

“Blackness and Performance.” Keynote delivered at the Black Diaspora and Germany Conference, Berlin, Germany, September 2012.

“After You’ve Done All You Can, You Just Stand: On Queer Performance and Censorship,” paper delivered at the “State of the Field of Performance Studies Conference,” Villanova University, June 2012.

“Queering Difference: Memory, Art, Politics.” Presentation given at the “We Who Feel Differently” Symposium. New Museum, May 2012.

“My Indifference: Transgressing Transgender Transnormativity.” Paper delivered at the Performance Studies: Memories and Futures Conference, Princeton University, December 2011.

“Camp Performance: Queering Gender in the Black Church.” Lecture given for the Women’s Studies Department at the University of California, Los Angeles, November 2011.

“My Indifference: Transgressing Transgender Transnormativity.” Lecture delivered at the University of Maryland, College Park, October 2011.

“In Search of Countess Vivian: Queering African American History.” Keynote delivered at the Queering African American Literature and Culture Conference, Penn State University, September 2011.

“Church Sissies: The Gospel According to Black Gay Men of the South.” Presentation given for the Department of Music, University of Chicago, April 2011.

“In Search of Countess Vivian: Queering African American History.” Keynote delivered at the University of Chicago, January 2011.

“The South As Sexual Space.” Paper delivered at the Queering the Countryside Conference, Indiana University, November 2010.

“My Indifference: Transgressing Transgender Normativity.” Paper delivered at the Queering the Middle Conference, University of Illinois, Urbana-Champaign, October 2010.

“Southern (Dis)Comfort: Homosex in the Black South.” Paper delivered at the Creating and Consuming the U.S. South Conference, Copenhagen, Denmark, August 2010.

“What is this ‘Black’ in Black Performance?” Paper delivered at the Black Theatricality Conference, Dartmouth College, April 2010.

“Going Home Ain’t Always Easy: Southern (Dis)Comfort and the Politics of Queer Historiography,” Lecture given for Department of African American Studies, Vanderbilt University, October 2009.

“The Sound of Blackness,” Presentation given at the Black Performance Theory Conference, New Haven, CT, May 2009.

“Cultural Studies and Racial Politics.” Plenary paper delivered at the Cultural Studies Association Conference, April 2009.

“Poor (Black) Theater.” Keynote Address given at the Mid America Theater Conference, Chicago, March 2009.

“Going Home Ain’t Always Easy: Southern (Dis)Comfort and the Politics of Queer Historiography.” Lecture given in American Studies, Fordham University, March 2009.

“The Making of Sweet Tea.” Keynote address given for the Human Rights Campaign, Ohio, Cincinnati, OH, February 2009.

### **Selected Professional Creative Scholarship**

“Sweet Tea: Black Gay Men of the South.” (Playwright and Performer)

World Premiere stage play co-produced by Jane M. Saks, the Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, Columbia College, Chicago and About Face Theater Company. Directed by Daniel Alexander Jones. May 7 – May 29, 2010. Viaduct Theater, Chicago, Illinois.

Performing Blackness Series for the John L. Warfield Center for the African & African American Studies at the University of Texas, Austin, September 9 – 12, 2010. Directed by Helga Davis.

Washington, D.C. Premiere, Signature Theatre, co-produced with Jane M. Saks. Directed by Rajendra Ramoon Maharaj. September 13 – October 9, 2011.

New York premiere at Dixon Place, July 18, 2012. Self-directed.

Florida premiere at the Mickee Faust Academy for Dramatic Arts. March 22-23, 2013. Self-directed.

North Carolina Premiere, Durham Arts Council, co-produced with Jane M. Saks and Project&. Directed by Joseph Megel. Feb 13 – 23, 2014.

Providence, Rhode Island Premiere. Rites and Reason Black Lavender Festival, Brown University. Directed by Joseph Megel. April 12, 2014.

Los Angeles, California Premiere, Towne Street Theatre, co-produced with Jane M. Saks and Project&, in association with Stella Adler Theater. Directed by Joseph Megel. April 29 – May 3, 2015.

Virginia Wirtz Wadsworth Center for the Performing Arts, Northwestern University, co-produced with Jane M. Saks and Project&. Directed by Joseph Megel. May 28 – June 7, 2015.

National Black Theater Festival, Winston Salem, NC, co-produced with Jane M. Saks and Project&. Directed by Joseph Megel. August 4 – 7, 2015.

“Put a Little Honey in My Sweet Tea.” (Adapted and Performed)

Coastal Carolina, October 17, 2019.

Roanoke College, October 3, 2019.

University of Maryland, College Park, April 26, 2019.

East Carolina University, February 11, 2019.

University of Kansas, February 20, 2018.

Tufts University, September 14, 2017.

University of Alabama, April 23, 2017.

“Pouring Tea: Black Gay Men of the South Tell Their Tales.” (Adapted and Performed)

Tarrant County Community College, April 5, 2019.

Westminster College, February, 2018.

Villanova University, April 2017.

Vanderbilt University, January 2017.

Lenoir Rhyne University, September 2016

Charleston Pride Festival, August 2016

Liverpool University, June 2015

Dayton University, April 2015

Oberlin College, April 2015

Prairie View A & M University, April 2015

Syracuse University, March 2015

Virginia Tech University, February 2015

Denison University, January 2015

University of Wisconsin, Milwaukee, November 2014

Virginia Commonwealth University, October 2014

University of North Carolina, Greensboro, April 2014



Morehouse College, March 2014  
 Williams College, March 2014  
 Association of Blacks in Higher Education Conference, March 2014  
 Harvard University, February 2014  
 Muhlenberg College, November 2013  
 University of Maryland, Baltimore County, November 2013  
 Jackson State University, October 2013  
 College of Charleston, September 2013  
 St. Lawrence University, September 2013  
 Clark County Public Library/UNLV, April 2013  
 University of North Carolina, Charlotte, February 2013  
 Wake Forest University, February 2013  
 Davidson College, February 2013  
 University of Michigan, January 2013  
 Franklin and Marshall College, January 2013  
 Lane Community College, January 2013  
 Vassar College, December 2012  
 College of Wooster, October 2012  
 Amherst College, October 2012  
 South Dallas Cultural Center, September 2012  
 University of North Texas, September 2012  
 Dickinson College, February 2012  
 University of Pittsburg, February 2012  
 University of Missouri, April 2011  
 Colorado College, March 2011  
 University of Northern Iowa, March 2011  
 Gettysburg University, March 2011  
 University of Chicago, February 2011  
 Dartmouth College, February 2011  
 Simmons College, February 2011  
 University of Massachusetts, Boston, February 2011  
 Wittenberg University, February 2011  
 Rice University, January 2011  
 Nashville Humanities Center Southern Festival of Books, October 2010  
 University of Mississippi, October 2010  
 Brown University, April 2010  
 Rutgers University, April 2010  
 Bradley University, March 2010  
 Mobile, Alabama Community Library, March 2010  
 Sonoma State University, March 2010  
 University of Virginia, February 2010  
 Bucknell University, February 2010  
 University of Virginia, February 2010  
 Massachusetts Institute of Technology, February 2010  
 University of Wisconsin, Madison, February 2010  
 Carleton College, February 2010.  
 Louisiana State University, January 2010  
 Black Gay Research Group Conference, January 2010  
 American Anthropological Association, Phil, PA, December 2009  
 National Communication Association, Chicago, November 2009  
 Chicago Humanities Festival, November 2009  
 Kutztown University, November 2009  
 Painted Bride Theater, Phil, PA, November 2009  
 University of Vermont, November 2009  
 Duke University, October 2009

Tulane University, October 2009  
 Southern Illinois University, October 2009  
 University of South Carolina, Upstate, October 2009  
 Vanderbilt University, October 2009  
 New York University, October 2009  
 Texas A & M University, October 2009  
 University of Texas, Austin, October 2009  
 University of Louisville, September 2009  
 Kennesaw University, September 2009  
 Cornell University, September 2009  
 Schomburg Library, New York, NY, July 2009  
 University of California, Santa Barbara, May 2009.  
 Vassar College, April 2009.  
 Michigan State University, April 2009.  
 University of Illinois, Urbana-Champaign, April 2009  
 University of Wisconsin, LaCrosse, April 2009.  
 Chicago Historical Museum, March 2009  
 Center for Lesbian and Gay Studies, CUNY, March 2009.  
 San Jose State University, February 2009  
 San Francisco State University, February 2009.  
 Bridgewater State College, February 2009.  
 Bryant College, February 2009.  
 Miami Ohio University, February 2009.  
 Southern American Studies Association, February 2009.  
 Indiana University, November 2008.  
 Evergreen State College, October 2008.  
 Ohio State University, October 2008.  
 University of North Carolina, September 2008.  
 Stanford University, May 2008.  
 University of Georgia, April 2008.  
 University of Maryland, April 2008.  
 Columbia College, March 2008.  
 DePaul University, March 2008.  
 University of Washington, Seattle, March 2008.  
 UCLA, February 2008.  
 Purdue University, February 2008.  
 Colgate College, February 2008.  
 University of Pennsylvania, February 2008.  
 Amherst College, February 2008  
 American Studies Association Convention, Philadelphia, October 2007  
 University of Utah, October 2007.  
 University of Illinois-Chicago, October 2007  
 Princeton University, March 2007  
 University of California, Berkeley, March 2007  
 Lewis and Clark University, March 2007.  
 University of Iowa, March 2007.  
 Yale University, February 2007.  
 Lavender Languages Conference, American University, February 2007.  
 Black Performance Studies Symposium, Northwestern University, October 2006.  
 Northern Plains Performance Festival, St. Cloud State University, March 2006.

“Bottom Rail Becomes the Top Riser.” Compilation of short stories, folktales, and poems. (Adapted and directed) Northwestern University, February 2004.

“Nevah Had A Cross Word.” Oral history of live-in domestic worker, Mary Rhyne. (Adapted and directed). Northwestern University, May 2003.

“Strange Fruit: A Performance About Identity Politics.” (Playwright, Director and Performer)  
 Southern Illinois University, September 2003.  
 Duke University, April 2003.  
 University of California, Santa Barbara, October 2002.  
 Stanford University, May 2002.  
 University of Chicago, Chicago, May 2002.  
 University of Massachusetts, Amherst, April 2002.  
 Purdue University, February 2002.  
 University of California-Berkeley, January 2002.  
 Emory University, November 2001.  
 University of Vermont, November 2000.  
 Northwestern University, October 2000.  
 Wesleyan University, April 2000  
 Black Queer Studies in the Millennium Conference, UNC-Chapel Hill, April 2000.  
 California State University, Los Angeles, November 1999.  
 American University, September 1999.  
 Trinity College, April 1999.  
 Bates College, March 1999.  
 Mt. Holyoke College, February 1999.  
 University of Texas at Austin, February 1999.  
 University of North Carolina at Chapel Hill, January 1999.  
 National Communication Association Conference, November 1998.

### Television/Radio Appearances

Momentum HHS Podcast. Interview with Darby Orcutt on the state humanities. September 15, 2020.  
<https://soundcloud.com/momentumhss/dr-e-patrick-johnson-scholar-and-artist>

“Who Yo People Is.” Podcast. Interview with Sharon Bridgforth on my work as an artist and scholar. February 17, 2020. <https://www.whoypeopleis.com/podcast/2020/2/10/episode-23-e-patrick-johnson>

“The State of Things.” North Carolina Public Radio. (WUNC) Interview with Frank Stasio on the publication of *Honeypot: Black Southern Women Who Love Women*. January 29, 2020.  
<https://www.wunc.org/post/honeypot-blending-creative-storytelling-and-oral-history-spotlight-queer-southern-black-women>

“Strange Fruit.” Podcast. Interview with Kaila Story and Jason Gardner on the publication of *Honeypot: Black Southern Women Who Love Women*. November 26, 2019. <https://wfpl.org/strange-fruit-the-importance-of-telling-lgbtq-stories/>

“Feast of Fun.” Podcast. Interview with Fausto Fernós and Marc Felion on the world premiere of *Making Sweet Tea* documentary film. October 17, 2019. <https://feastoffun.com/podcast/2019/10/17/fof-2793-making-sweet-tea/>

“Windy City Live.” Television Program. Interview with Val Warner and Ryan Chiaverini about the premiere of the documentary *Making Sweet Tea*. June 12, 2019.

“Left of Black.” YouTube. Interview with Mark Anthony Neal about the publication of *Black. Queer. Southern. Women*. February 13, 2019. <https://www.newblackmaninexile.net/2019/02/black-queer-southern-women.html?q=e.+Patrick+johnson>

“The State of Things.” North Carolina Public Radio. (WUNC) Interview with Frank Stasio about the publication of *Black. Queer. Southern. Women*. February 13, 2019. <https://www.wunc.org/post/black-queer-southern-women>

Fox32 News at Noon. Television. Interview with Sylvia Perez about the 10-year anniversary of *Sweet Tea*. October 11, 2018.

“It’s Been a Minute.” Podcast. Interview with Sam Sanders about “coming out.” October 9, 2018. <https://www.npr.org/2018/10/03/654062751/it-almost-destroyed-ellens-career-now-celebrities-are-playing-with-coming-out>

“What’s Left of Queer Theory Now?” Podcast. Interview with Deborah Thomas at the University of Pennsylvania Center for Research in Feminist, Queer, and Transgender Studies. November 18, 2017. <https://gsws.sas.upenn.edu/center/media/podcast/apc-podcast-1-e-patrick-johnson-whats-left-queer-theory-now>

“Imagine Otherwise.” Podcast. Interview with Cathy Hannabach about *Sweet Tea*. March 22, 2017. <http://ideasonfire.net/podcast/33-e-patrick-johnson/>

“Surprisingly Awesome.” Podcast. Interview with Rachel Ward about the “art of insult.” May 18, 2016. <https://gimletmedia.com/episode/13-insults/>

“Left of Black.” YouTube. Interview with Mark Anthony Neal about the production of *Sweet Tea-The Play* at the Durham Arts Council. February 7, 2014. <https://www.newblackmaninexile.net/2014/03/left-of-black-s4e23-staging-black-gay.html?q=e.+Patrick+johnson>

“The State of Things.” North Carolina Public Radio. (WUNC) Interview with Frank Stasio on the North Carolina premiere of *Sweet Tea-The Play*. February 12, 2014.

“Left of Black.” YouTube. Interview with Mark Anthony Neal about the production of *Sweet Tea* at Signature Theatre. September 27, 2011. <https://www.newblackmaninexile.net/2011/10/left-of-black-s2e8-w-e-patrick-johnson.html?q=e.+Patrick+johnson>

“NBC4 Midday Show.” Television. Interview with Barbara Harrison about the production of *Sweet Tea* at Signature Theatre. September 19, 2011.

“Michelangelo Signorile Show.” Sirius XM Radio. Interview with Michelangelo Signorile about Signature production of *Sweet Tea*. September 14, 2011.

“Eight Forty-Eight.” Chicago Public Radio. (WBEZ) Interview with Richard Steele about the stage play, *Sweet Tea*. May 21, 2010.

“Chicago Tonight.” Chicago Public Television. (WTTW) Interview with Carol Marin about *Sweet Tea* and its adaptation to a stage play. May 12, 2010.

“Feast of Fun.” Podcast. Interview with Fausto Fernós and Marc Felion on the world premiere of *Sweet Tea*, the play. May 10, 2010.

“Feast of Fun.” Podcast. Interview with Fausto Fernós and Marc Felion on the writing of *Sweet Tea*. September 14, 2009.

“The Gay Agenda.” Podcast. Interview with James Hips on the publication of *Sweet Tea*. March 11, 2009.

“The State of Things.” North Carolina Public Radio. (WUNC) Interview with Frank Stasio on the passing of Proposition 8 in California. November 18, 2008.

“The State of Things.” North Carolina Public Radio. (WUNC) Interview with Frank Stasio on the publication of *Sweet Tea*. September 26, 2008.

“Odyssey.” Chicago Public Radio. (WBEZ) Interview with Gretchen Helfrich (with Judith Halberstam and Esther Newton) on the history of drag. April 12, 2002.

“Black Gospel Down Under.” Radio documentary interview about the history of gospel music in Australia. Produced by and interview with David Busch for ABC Radio National, March 31, 2002.

Perth Radio, Australian Broadcast Company (ABC). Interview about Gospel in Australia. September 4, 1999.

“Gospel In Australia?” Feature segment on *The Arts Show*, ABC TV. Sydney, Australia, August 28, 1999.

Richard Glover 2BL, Drive. ABC Radio. Encore interview/performance with host Richard Glover. Sydney, Australia, August 27, 1999.

*The Music Show*, Radio National. Interview with host Andrew Ford about Gospel music in Australia, August 21, 1999.

Richard Glover 2BL, Drive. ABC Radio. Interview/performance with host Richard Glover. Sydney, Australia. August 19, 1999.

*Saturday Today*, TV (National). Interview/performance with *Today* host Frank Canu. Melbourne, Australia, August 21, 1999.

### TEACHING EXPERIENCE

**Undergraduate:** African American Folklore; African American Literary and Cultural Criticism; Black Gay Fiction; Black Popular Culture; Folklore and Oral Traditions; Modes of Performance; Performance of African American Literature; Performance of Non-Fiction; Performance and Popular Culture; Southern Literature; Sex and Religion in America: Spiritual Realism in African American Literature; Studies in Gender and Performance; Blacktino Queer Performance

**Graduate:** Black Performance Studies/Theory; Black Queer Studies; Black Feminist Theory; Performance Ethnography; Performance Theories and Methodologies; Performing Masculinities; Performance and Pedagogy; Postmodern Performance; Queer Performance; Black Caribbean Waters

### ADMINISTRATIVE SERVICE (NORTHWESTERN)

Provost Search Committee, 2020

Department of Theater MFA in Acting Director Search, 2019

Chair, Department of African American Studies, 2016 - 2019

Provost Committee on Faculty Excellence, 2015 - 2019

Advisory Board of the Institute for Sexual and Gender Minority Health and Wellbeing, 2016 – Present.

Arts Green Committee, 2015 – 2016

University Diversity Committee, 2014 – 2020

Gender and Sexuality Studies Black Feminist Theory Search Committee, 2015- 2016 (Chair)

Director of Graduate Studies, Department of Performance Studies, 2014 - 2016

Founder and Director, Black Arts Initiative, 2012 - Present

Communication Sciences and Disorders Search Committee, 2012 - 2013

Diaspora Performance Search Committee, 2011 – 2012 (Chair)

Theaters of the Americas Search Committee, 2010 -2011 (Chair)

Department of Communication Studies Rhetoric and Public Culture Search Committee, 2010 - 2011

Presidential Fellows Committee, 2010 -  
 Latino Studies Program Director Search Committee, 2009 - 2010  
 Internal Program Review Committee, Bienen School of Music, 2009  
 Chair, Department of Performance Studies, 2006 - 2011  
 Gender Studies Advisory Board, 2006-2019  
 School of Communication International Initiatives Committee, 2005 – 2007.  
 School of Communication Reappointment, Promotion, and Tenure Committee, 2004- (Chair 2005-'06 and  
 '06-'07; 2014 - 2017)  
 Department of African American Studies Postdoctoral Fellowship Committee, 2003-2004 (Chair)  
 Director of Graduate Studies, Department of Performance Studies, 2003-2009  
 School of Communication Program Review Committee, 2003-2004  
 Department of African American Studies Diaspora Search Committee, 2002-2003  
 Department of Communication Studies Rhetoric and Civic Culture Search Committee, 2002-2003  
 School of Communication Recruitment Advisory Committee, 2001-2003  
 Kreeger-Wolf Committee, 2001-2004  
 Executive Committee of Interdisciplinary Ph.D Program in Drama and Theatre, 2001-2004  
 Department of Theater 18<sup>th</sup> Century Theatre History Search Committee, 2001-2002  
 Department of English 20<sup>th</sup> Century Drama Search Committee, 2000-2001.  
 Consultant for hires in African American Studies, 2001-2002

#### CONFERENCE ADMINISTRATION

Convener, Black Arts International: Temporalities and Territories, Black Arts Initiative, October 9 – 14,  
 2017, Northwestern University.  
 Convener, *Black Arts United States: Institutions and Interventions*, Black Arts Initiative, June 4 – 6, 2015,  
 Northwestern University.  
 Co-Convener, *Creative Ethnography*, Center for Global Culture and Communication, Northwestern  
 University, July 2014.  
 Convener: *Black Arts Chicago: Moves and Movements*, Black Arts Initiative, May 29 – June 1, 2013  
 Co-Convener, *Black Feminist Performance*, Center for Global Culture and Communication, Northwestern  
 University, June 2011  
 Convener, *Performance and Excess*, Center for Global Culture and Communication, Northwestern  
 University, June 2007.  
 Organizer, *Black Performance Theory* Conference, Northwestern University, April 2007  
 Organizer, *Black Performance Studies: A Symposium*, Northwestern University, October 2006.  
 Organizer, *Black Queer Studies: A Symposium*, Northwestern University, January 2006.  
 Convener, *Transnational Flows of Performance: Identity in the Age of Globalization*, Center for Global  
 Culture and Communication, Northwestern University, June 2004.  
 Lavender Languages Conference Planning Committee, 2001-2010  
 Organizer, *Black Queer Studies in the Millennium Conference*, University of North Carolina at Chapel Hill,  
 April 4-7, 2000.

#### Manuscript Reviewer

Blackwell Publishers; Duke University Press; Indiana University Press; New York University Press; Ohio  
 State University Press; Routledge Press; Sage Publications; State University of New York Press; University  
 of Chicago Press; University of Illinois Press; University of Minnesota Press; University of Wisconsin  
 Press; Wayne State University Press; University of Michigan Press; University of North Carolina Press;  
 University of California Press; Palgrave

#### EDITORIAL SERVICE

Associate Editor, *James Baldwin Review*, 2013 - Present  
 Associate Editor, *Genders*, 2016 – 2019  
 Associate Editor, *The Black Scholar*, 2015 - Present  
 Associate Editor, *American Literature*, 2015 - 2016

Associate Editor, *Cultural Studies*, 2009 - Present  
Associate Editor, *Critical Studies in Media Communication*, 2007 - Present  
Series Co-Editor, *Black Performance and Cultural Criticism*, Ohio State University Press, 2006-Present  
Associate Editor, NCA Non-Serial Publications Program, 2006 – 2009  
Associate Editor, *Sexuality Research and Social Policy: Journal of NSRC*, 2006-2009  
Associate Editor, *Communication and Critical/Cultural Studies*, 2005 -  
Associate Editor, *Gay & Lesbian Quarterly*, 2004 - Present  
Associate Editor, *Text and Performance Quarterly*, 2000-Present  
Associate Editor, *Journal of American Folklore*, 2001-2003  
Associate Editor, *Journal of Homosexuality*, 2001-Present  
Associate Editor, *Sexualities*, 2005 - 2011  
Associate Editor, *Theatre Annual*, 2002-2006  
Associate Editor, *Melus*, 1998-2001; 2018 - Present

#### **PROFESSIONAL SERVICE**

External Reviewer, Department of Africana Studies, Boston College, 2018.  
External Reviewer, Institute for Research in African American Studies, Columbia University, 2015.  
National Council Member, American Studies Association, 2011 – 2014.  
External Reviewer. Ethnic Studies Department. University of Colorado, Boulder. 2013.  
Ford Foundation Fellowship Adjudicator. 2008 – 2013.  
Judge, Zora Neale Hurston/Richard Wright Literary Foundation Legacy Award (Non-Fiction Category), 2006 and 2018.  
American Studies Association Conference Planning Committee, 2006-2007  
Lilla A. Heston Outstanding Research Award Committee, National Communication Association, 2001-2003

#### **TENURE/PROMOTION EVALUATOR**

Barnard College; Duke University; Indiana University; New York University; Princeton University; Rutgers University; Southern Illinois University; Stanford University; University of California, Riverside; University of California, San Diego; University of California, Santa Barbara; University of Illinois, Chicago; University of Iowa; University of Kentucky; University of Massachusetts; The Ohio State University; University of Maryland; University of Michigan; University of Minnesota; University of North Carolina; University of Pennsylvania; University of Virginia; University of Southern California; University of Texas; University of Washington; Yale University; Columbia University; Georgetown University; Harvard University, Rutgers University, Newark

#### **PROFESSIONAL MEMBERSHIPS**

American Society for Theatre Research  
American Studies Association  
Association for Theatre in Higher Education  
Cultural Studies Association  
Mid America Theater Association  
Modern Language Association  
National Communication Association

#### **BOARD MEMBERSHIPS**

Victory Gardens Theatre, Chicago, IL, 2018 –

#### **Ph.D. ADVISING**

Dissertation Director (Completed)

- Renee Alexander, Associate Professor, Department of Communication Studies and International Studies, University of North Carolina at Chapel Hill, “The Art of Survival: The Congo Tradition of Portobelo, Panama” (June 2005);
- Marlon Bailey, Associate Professor of Gender Studies, Arizona State University, “Queering African Diaspora: Examining Black Gay Performance, Kinship, Exile and Displacement” (August 2005)
- Rashida Braggs, Associate Professor, Department of Africana Studies, Williams College, “The Fluidity of Jazz: Traversing Race and Nation in Postwar France” (June 2006)
- Coya Paz Brownrigg, Associate Professor of Theater, DePaul University, “Witnessing Lynching: Beyond the Black/White Binary” (June 2010)
- Michelle Campbell, Associate Professor of Theater, University of Dayton, “The Chicago Kings: My Life as Mick Mounter” (August 2005)
- Christine Dunford, Associate Professor/Director of the School of Theater and Music, University of Illinois, Chicago; Artistic Associate, Lookingglass Theater Company, “Deploying Nature: A Performance Ethnography of Community Gardens, Gardeners and Urban Change in a Chicago Neighborhood” (June 2009)
- Javon Johnson, Assistant Professor of Interdisciplinary Gender and Ethnic Studies, University Nevada, Las Vegas, “My Words Dance: Doing Race, Gender, and Sexuality in Slam and Spoken Word Communities in Chicago and Los Angeles” (December 2010)
- Jeffrey McCune, Associate Professor of Women’s and Gender Studies and African American Studies, Washington University, “Dancin’ on the Down Low, Re-mixing the Closet: Black Masculinity, Sexuality, and the Politics of Passing” (June 2006)
- Tamara Roberts, Associate Professor of Music, University of California—Berkeley, “Musicking at the Crossroads of Diaspora: Afro-Asian Musical Politics” (June 2009)
- Mark West, Independent Scholar, “Dalit Dissent: Caste Resistance and Labor Reform in Rural Nepal and India” (June 2009)
- Kortney Ziegler, Independent Scholar, “Sexy/Sinema, Perverse Performance: Scenes of Decolonial Kink in Black and Latina Visual Culture” (June 2011).
- Gregory Mitchell, Associate Professor of Women’s and Gender Studies, Williams College. “Packaging Desire: Commissioning Performances of Racialized Masculinity in Brazil’s Gay Sex Tourist Industry” (June 2012)
- Lisa Biggs, Assistant Professor of Africana Studies, Brown University, “Acting Right: The Role of Performance in Black Women’s Community Organizing from Behind Bars.” (June 2013)
- Elias Krell, Assistant Professor of Gender Studies, Vassar College, “Singing Strange: Transvocality in North American Music Performance,” (June 2014)
- Kareem Khubchandani, Assistant Professor of Theater and Gender Studies, Tufts University, “Queer *Ishtyle*: LGBTQ South Asian Performance Across Borders” (June 2014)
- Rhaisa Williams, Assistant Professor of Theater and Performance Studies, Washington University, “Unfit to Mother, Fit to be Free: Resistive Performances and Archetypes of Black Motherhood.” (August 2016)
- Shoniqua Roach, Assistant Professor of Women’s and Gender Studies, Brandeis University, “The Paradox of Black Freedom: Black Female Sexuality in Contemporary Performance, 1965-2000.” (August 2017)
- Emilio Amideo, Lecturer, L’Orientale University of Naples, “Sea Change: Linguistic and Sexual Fluidity in Contemporary Black Queer Narratives in English.” (January 2018)
- Julian K. Glover, Assistant Professor of Gender, Sexuality, and Women’s Studies and Dance and Choreography, Virginia Commonwealth University, “To Be Real: The Lives of Black Transwomen in the Ballroom Scene.” (August 2020)

(In Progress)

Justin Moore, Performance Studies  
 Gervais Marsh, Performance Studies (ABD)  
 Rikki Byrd, African American Studies (ABD)



## Dissertation Committee Member (Completed)

- Elaine Pena, Associate Professor of American Studies, George Washington University, "Worshipping la Virgen de Guadalupe: Developing Devotional Capital across the United States-Mexico Border." (June 2006)
- Mohammed Mohammed, Intel Corporation, Educational Development Division, "Performing Habasha Identity in Washington, D.C." (June 2006)
- Ebony Utley (Communication Studies), Associate Professor, Department of Communication, California State-Long Beach, "Transcendence: The Rhetorical Functions of the Gangsta Rapper's God" (June 2006)
- Jyoti Argade, Lecturer of Dance and Urban Studies, University of East London, "The Savage, the Prince, the Thief: The Transcultural Personas of the Film Star Sabu" (June 2009)
- Jennifer Tyburczy, Assistant Professor, UC-Santa Barbara, "Towards an Erotic Pedagogy: The Performance of Pleasure in the Museum and the Archive" (June 2009)
- Hollis Griffin (Radio, Television, Film), Assistant Professor of English, Dennison College. "Manufactured Feelings: Media Convergence and Gay Consumer Citizenship" (June 2010)
- Geoff Harkness (Sociology), Lecturer, Northwestern University-Qatar. "Situational Authenticity in Chicago's Hip Hop Underground" (June 2010)
- Racquel Gates, (Radio, Television, Film), Assistant Professor, CUNY-Staten Island, "Acting White: African American Invocations of Whiteness in Post Civil Rights Popular Culture" (December 2010).
- Chloe Johnston, Assistant Professor of Theater, Lake Forest College, "Paths of Risk and Resistance: Walking as an Interventionist Art" (June 2011)
- Derek Barton, Independent Scholar, "Staging Nature, Ecology, Performance, and Environments" (August 2012)
- Olateju Adesida, Artistic Director, Fehinty African Theatre Ensemble, Chicago, "Ceremonies: Yoruba Migrants Performing Identity," (December 2013).
- Mario LaMothe, Assistant Professor of African American Studies and Anthropology, University of Illinois, Chicago, On *Dedouble*: Haiti, Contemporary Dance, and Performances of Vodou and Voodoo," (June 2015)
- Andrew Brown, Assistant Professor, Department of Theater, Colby College, "Refuge in Performance: Queer Refugees and Belonging in South Africa." (August 2015)
- Colleen Daniher, Assistant Professor of Communication, San Francisco State University, "Troubling Acts: Racial Ambiguity and the Performances of North American Intimacies" (August 2015)
- Hilary Cooperman, Visiting Assistant Professor, Rollins College, "'They Built Their Wall Through My House': The Performance of Occupied Space in the West Bank Town of Beit Jala" (June 2015)
- Nikki Yeboah, "Performing 'Afrika': *Sankofa* and the Construction of Post-Colonial African Identity in Ghana" (December 2015)
- Kemi Adeyemi, Assistant Professor of Gender Studies, University of Washington, "Feeling Good in the Second City: How Queer Women of Color Take Pleasure in the Nightlife Economies of Chicago's Hipster Gentrification" (June 2016)
- Kantara Souffrant, Curator, Milwaukee Museum of Art, "Circling the Cosmograms: Feminist Art, Vodou, and Diasporic (Re)turns to Post-Quake Haiti" (June 2017)
- Justin Zullo, Independent Scholar, "'We Get Free!': Chicago Hip-Hop, Juvenile Justice, and the Embodied Politics of Movement" (June 2018)
- LaCharles Ward, Postdoctoral Fellow, University of Pennsylvania. "They Left Us Dead: Visual Culture, Anti-Black State Violence, and the Continued Disregard for Black Life" (June 2019)
- Mbogeni Mtshali, Independent Scholar, "Infidel(itie)s of Colour: Unruly Black Bodies, Modernity and Performance in Post-Apartheid South Africa" (June 2019)
- Misty DeBerry, Postdoctoral Fellow, MIT, "In Due Time: Performance, and the Psychic Life of Debt" (December 2019)

Mlondi Zondi, Postdoctoral Fellow, Wesleyan University, "Unmournable Void: Tending Toward the Dead and Dying in Contemporary Black Performance and Visual Art" (August 2020)

(In-Progress)

Chaunesti Webb, Performance Studies

Tarek Benchouia, Performance Studies

Keary Watts, Interdisciplinary PhD in Theatre and Drama

Weston Twardowski, Interdisciplinary PhD in Theater and Drama

Robert Biedrysky, Performance Studies