

AALAC WORKSHOP GRANT APPLICATION

Project Title: "A Semester in Harlem: Developing a Multidisciplinary Learning Community On-Site"

Proposed Workshop Dates:

Lead AALAC Faculty: Tina Campt, Chair of Africana Studies, Barnard College
Hiram Perez, Asst. Professor of English, Vassar College

Participating and Prospective AALAC Faculty

1. Jacqueline Brown, Visiting Assoc. Prof. of Africana Studies, Barnard College
2. Tina Campt, Chair of Africana Studies, Barnard College
3. Lisa Collins, Co-Chair of Africana Studies, Vassar College
4. Aimee Meredith Cox, Asst. Prof. of African & African American Studies, Fordham University
5. Eve Dunbar, Assoc. Dean of Faculty, Vassar College
6. Sarita Gregory, Asst. Prof. of Political Science, Vassar College
7. Kim F. Hall, Lucyle Hook Prof. of English and Prof. of Africana Studies, Barnard College
8. Keith Harris, Visiting Assoc. Prof. of Film Studies, Vassar College
9. Nguyen Tan Hoang, Asst. Prof. of English and Film, Bryn Mawr College
10. Maja Horn, Asst. Prof. of Spanish and Latin American Cultures, Barnard College
11. Elizabeth Hutchinson, Assoc. Prof. of Art History, Barnard College
12. Kiese Laymon, Co-Chair of Africana Studies, Vassar College
13. Molly McGlennen, Asst. Prof. of English and Native American Studies, Vassar College
13. Monica Miller, Assoc. Prof. of English, Barnard College
14. Donna Murch, Visiting Assoc. Prof. of Africana Studies, Barnard
15. Hiram Perez, Asst. Prof. of English, Vassar College (workshop liaison)
16. Paul Scolieri, Asst. Prof. of Dance, Barnard College
17. Tyrone Simpson, Assoc. Prof. of English, Vassar College
18. Gustavus Stadler, Assoc. Prof. of English, Haverford College

Prospective Speakers

1. Nicole R. Fleetwood, Assoc. Prof. of American Studies, Rutgers University
2. Steven G. Fullwood, Archivist, Schomburg Center for Research in Black Culture
3. Jay Garcia, Assoc. Prof. of Comparative Literature, New York University
4. Sharifa Rhodes-Pitts, Author of *Harlem Is Nowhere*

Workshop Proposal Submitted To: Jon Chenette, Dean of Faculty, Vassar College

Proposed Workshop Liaison: Hiram Perez, Vassar College
(hiperez@vassar.edu)

*Workshop Proposal:**"A Semester in Harlem: Developing a Multidisciplinary Learning Community On-Site"*

The Mellon 23 Faculty Workshop, "Africana/Diaspora Studies in the 21st Century," convened on May 15, 2009, at Barnard College, to plan for a consortium of black studies programs from small East coast colleges. An outcome of that meeting was the seminar "Gay Harlem," taught concurrently at Vassar and Barnard Colleges, in the Spring of 2011. Over the course of one semester, students from both colleges joined to review archival holdings at the Schomburg Center, conduct a walking tour of Harlem, and share a meal at Miss Maude's Spoonbread Too, a historic soul food restaurant. Students collaborated on a mapping project of gay Harlem using a wikischolars site facilitated by educational technologists at Columbia University. The success of the class depended on access to resources from both institutions and to the on-site experience that allowed students collectively to interact both with historical and living communities. Building on the earlier workshop and the "Gay Harlem" seminar, we now propose a more ambitious interactive curriculum joining faculty and students from several liberal arts colleges to study *in* and *with* Harlem. Host locations include the Schomburg, the Maysles Cinema, the Studio Museum of Harlem, and the Rebooth Temple Christ Conscious Church.

Our project is modeled on the semester abroad, emphasizing the richly cosmopolitan character of Harlem's neighborhoods. Faculty participants share as a learning objective commitment to understanding the effects of globalization in local contexts, especially in how it impacts a historically disenfranchised urban community. Residents of Harlem share histories of mass displacement, domestically and internationally, whether it be the "Great Migration" of African Americans from the US South to the industrial North or (im)migration from the Global South to what Saskia Sassen terms the "global city." Educational principles at the core of our initiative include the practice of public scholarship; collaborative, "go to the source" learning; and a shared conviction in the importance of providing students with opportunities that integrate research with daily life. The model of public scholarship requires participating faculty to reconceptualize their research and pedagogy in terms of reciprocal partnership with the lay public and knowledge professionals of a local community. Faculty from Barnard, Bryn Mawr, Haverford, and Vassar, as well as invited guests already practicing a scholarship of engagement in Harlem, join efforts to develop innovative, democratic pedagogies that advance the public good and honor the values of a liberal arts education.

Participants will meet at the Schomburg's American Negro Theatre over two days to plan a variable-content program, adaptable from year to year. One day is devoted to content (including visual culture, political economy, urban geography, social movements, the black church, immigration, gender and sexuality, comparative racializations, sound cultures, and performance) and the second day to coordinating logistics for multiple institution collaboration. Continued program development, especially in the form of new opportunities for team-teaching across institutions, comprises a major follow-up activity, in addition to planning a special issue of a journal, and creating new public scholarship curriculum and opportunities for civic engagement at each of our home institutions.

Preliminary Budget*Travel for Participants*

Roundtrip train fare, Philadelphia-NYC: $\$236 \times 2 = \472.00

Roundtrip train fare, NYC-Poughkeepsie: $\$31.50 \times 7 = \220.50

Roundtrip airfare, LA-NYC: \$361

Lodging

Accommodations, one night at Aloft Harlem: $\$369 \times 9 = \3321.00

Catering

Meals, \$1,200.00

Event Space Rental

American Negro Theatre (The Schomburg Center), 2 days: \$2,000

Walking Tour of Harlem

Walking Tour (with Michael Henry Adams): \$600

Staff costs

Part time staff for logistics, \$2,000

Student assistant, \$500

Stipends

Organizer stipend, Tina Camp: \$500

Organizer stipend, Hiram Perez: \$500

Honoraria

Speakers, \$2500.00

Other Administrative Costs

Conference packets, \$100

Copying, postage, \$100

TOTAL: \$14,374.50

TINA MARIE CAMPT

January 2012

Department of Women's Studies
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ACADEMIC APPOINTMENTS

- 2011-present Professor of Africana Studies and Women's, Gender and Sexuality Studies, Barnard College-Columbia University
2010-2011 Professor of Women's Studies, History and German, Duke University
2002-2010 Associate Professor of Women's Studies, Duke University
(Secondary Appointments: Departments of History and German)
1996-2002 Assistant Professor of Women's Studies, University of California, Santa Cruz
(Secondary Appointment: Department of History)
1993-96 Lecturer ("Wissenschaftlicher Mitarbeiter") in Women's Studies, Institute for Social Pedagogy, Department of Education, Technical University of Berlin, Germany

ADMINISTRATIVE POSITIONS

- 2011-present Director of Africana Studies, Barnard College-Columbia University
2009-2010 Director of Graduate Studies, Women's Studies Program, Duke University
2005-06 Interim Director, Women's Studies Program, Duke University
2004 (fall) Interim Director, Women's Studies Program, Duke University
2003-06 Director of Graduate Studies, Women's Studies Program, Duke University

EDUCATION

- 1996 Ph.D. in History, Cornell University
1990 M.A. in History, Cornell University
1986 B.A. in History, Vassar College

PUBLISHED WRITINGS

Books

- 2012 *Image Matters: Archive, Photography and the African Diaspora*, Duke University Press (February).
2005 *Other Germans: Black Germans and the Politics of Race, Gender and Memory in the Third Reich*, University of Michigan Press (paperback).
2004 *Other Germans: Black Germans and the Politics of Race, Gender and Memory in the Third Reich*, University of Michigan Press (hardcover).

Edited Collections

- 2009 *Small Axe: A Caribbean Platform for Criticism*, Special Section: "Reconstructing Womanhood: A Future Beyond Empire - A Symposium Honoring Hazel V. Carby," Saidiya Hartman and Tina Campt eds., vol. 13: 1, no. 28.
2008 *Feminist Review*, Special Issue: "Gendering Diaspora," Tina Campt and Deborah A. Thomas, eds., vol. 90.
2004 *Der Black Atlantic*, Tina Campt and Paul Gilroy, eds., Haus der Kulturen der Welt.
2003 *Callaloo*, Special Issue: "Contested Black Voices: Critical Readings of the Black German Experience," Tina Campt and Michelle Wright, eds., vol. 26, no. 2, Spring.

Refereed Journal Publications

- 2011 "What's the 'trans' and where's the 'national' in transnational feminist practice? - A Response" *Feminist Review* 31, e130-e135.
2009 "Family Matters: Race, Gender and Belonging in Black German Photography," *Social Text* 98, vol. 27: 1, 83-114.

Lisa Gail Collins

Associate Professor in Art History, Department of Art
Co-Director of Africana Studies Program

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Education

University of Minnesota

Minneapolis, MN, September 1992-October 1998

- Ph.D., October 1998, Program in American Studies
- Graduate Minor in Studies in Africa and the African Diaspora
- Graduate Minor in Feminist Studies
- Dissertation: "'Revolutions in Vision': African-American Women, Aesthetics, and Visual Politics"

Dartmouth College

Hanover, NH, September 1985-June 1989

- B.A. Art History; minor in Anthropology

Faculty Appointment

Vassar College, Department of Art and Program in Africana Studies (1998-present)

- Also affiliated with American Culture, Urban Studies, and Women's Studies Programs
- Teaching Fields: African American visual art and material culture; interdisciplinary African American history; feminist thought; twentieth-century social and cultural movements in the United States
- Courses Teaching (tenured 1 July 2005):

Introductory: Images, Objects, and African Americans (Art History/Africana); Politics of Art/Art of Politics in the U.S. (Art History/American Culture); Introduction to the History of Art II (Art History); Introduction to Women's Studies (Women's Studies)

Intermediate: African American Arts and Artifacts (Art History/Africana); African American Women's History (Africana/Women's Studies); Civil Rights Movement in the U.S. (Africana/American Culture)

Advanced: Creativity and Politics During the Jazz Age and the Great Depression (Art History/Africana); Vision and Critique in the Black Arts and Women's Art Movements (Art History/Africana/Urban Studies/Women's Studies); Artists' Books from the Women's Studio Workshop (Art History/American Culture/Women's Studies); African American Migrations (Africana/Urban Studies); Gender and the Civil Rights Movement (Africana/American Culture/Women's Studies)

Publications

- Research Interests: intersections between African American art, social, and cultural history; visual and material culture of slavery; folklore and vernacular art of the African Diaspora; creativity and grief; art and activism

Books, Catalogs, and Encyclopedias

- *New Thoughts on the Black Arts Movement*. New Brunswick, NJ: Rutgers University Press, 2006. (co-edited with Margo Natalie Crawford, with an afterword by Houston A. Baker, Jr.)
- *Arts, Artifacts, and African Americans: Context and Criticism*, a volume in The New York Public Library's on-line series "Schomburg Studies on the Black Experience." Ann Arbor: ProQuest/Chadwyck-Healey, in association with the Schomburg Center for Research in Black Culture, 2006. Republished in *Cultural Life: Schomburg Studies on the Black Experience*, eds. Howard Dodson and Colin Palmer, 221-319. East Lansing: Michigan State University Press, 2007.

- *Encyclopedia of African-American Culture and History: The Black Experience in the Americas*. 2nd edition, 6 vols. NY: Macmillan Reference USA, 2006. (editor-in-chief Colin Palmer; associate editors Lisa Gail Collins, Marcyliena Morgan, Robert Reid-Pharr, Faith Smith, and James Sweet)
- *Art by African-American Artists: Selections from the 20th Century: A Resource for Educators*. NY: Metropolitan Museum of Art, in association with Yale University Press, 2003.
- *African-American Artists, 1929-1945: Prints, Drawings, and Paintings in the Metropolitan Museum of Art*. NY: Metropolitan Museum of Art, in association with Yale University Press, 2003. (exhibition catalog co-authored with Lisa Mintz Messinger, with an essay by Rachel Mustalish)
- *The Art of History: African American Women Artists Engage the Past*. New Brunswick, NJ: Rutgers University Press, 2002.

Articles, Essays, and Reviews

- "Historic Retrievals: Confronting Visual Evidence and the Documentation of Truth." In *Black Venus 2010: They Called Her 'Hottentot,'* ed. Deborah Willis, 71-86. Philadelphia: Temple University Press, 2010.
- "Economies of the Flesh: Representing the Black Female Body in Art." In *La rébellion du Deuxième Sexe: L'histoire de l'art au crible des théories féministes anglo-américaines (1970-2000)*, ed. Fabienne Dumont. Dijon, France: Les presses du reel, 2010. (Translation)
- "Activists Who Yearn for Art That Transforms: Parallels in the Black Arts and Feminist Art Movements in the United States." *Signs: Journal of Women in Culture and Society* 31:3 (Spring 2006): 717-752. Special issue on New Feminist Theories of Visual Culture.
- "The Arts of Loving." In *Women and Religion in the African Diaspora: Knowledge, Power, and Performance*, eds. R. Marie Griffith and Barbara Dianne Savage, 199-221. Baltimore, MD: Johns Hopkins University Press, 2006.
- Review of *No Space Hidden: The Spirit of African American Yard Work*, by Grey Gundaker and Judith McWillie. *Journal of Southern History* 73:1 (February 2007): 202-203.
- Review of *Creating Their Own Image: The History of African-American Women Artists*, by Lisa E. Farrington, *H-Net Reviews for H-AfrArts*, a discussion network on expressive cultures of Africa, 2006.
- "Alison Saar." In *Encyclopedia of African-American Culture and History: The Black Experience in the Americas*, 1995-1996. 2nd edition. NY: Macmillan Reference USA, 2006.
- "A Child's Eye, an Artist's Mind, and a Man's Heart: Romare Bearden's 'Profile/Part I: The Twenties' Series." *Masters of African American Art*, The Anyone Can Fly Foundation's on-line journal, www.anyonecanflyfoundation.org, 2004.
- "Jacob Lawrence." In *African American Lives*, eds. Henry Louis Gates, Jr. and Evelyn Brooks Higginbotham, 518-520. NY: Oxford University Press, 2004.
- "Visualizing Culture: Art and the Sea Islands." *International Review of African American Art* 19:1 (Spring 2003): 52-59.
- "Economies of the Flesh: Representing the Black Female Body in Art." In *Skin Deep, Spirit Strong: The Black Female Body in American Culture*, ed. Kimberly Wallace-Sanders, 99-127. Ann Arbor: University of Michigan Press, 2002.
- "Visible Roots and Visual Routes: Art, Africanisms, and the Sea Islands." *Rutgers Art Review* 19 (2001): 75-99.
- Catalog entry on "Camille Norment" for *Freestyle*. The Studio Museum in Harlem, New York, NY 2001.
- "Brown Crayons and Black Dolls: The Art of Coming of Age." *Exposure* 33:1-2 (Fall 2000): 43-52.
- "Visual Troubles and Creative Interventions." Catalog essay for *Re/Righting History: Counternarratives by Contemporary African-American Artists*. Katonah Museum of Art, Katonah, NY 1999.
- Catalog entries on "David Hammons" and "Ellen Gallagher" for *Refining the Imagination: Tradition, Collecting, and the Vassar Education*. Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY 1999.

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PROFESSIONAL

Associate Professor, Department of English
Vassar College
Specialization in late-19th and 20th century African American Literature and Culture

Forthcoming manuscript: *Black Regions of the Imagination: African American Writers Between the Nation and the World* (Temple University Press)

Courses Taught (selected): African American Literature—Origins to Present; Harlem Renaissance; Citizen Girls; Black Woman as Novelist; Black Feminism; African Americans in the Age of Globalization; Introduction to British and American literature—Beginnings to 1830s; Postmodernism/Postmodernity; American in the World; Race: Science and Controversies; The Blues in/and Black Fiction

EDUCATION

The University of Texas at Austin, 1998-2004
Doctoral Degree English Literature, August 2004

Dissertation: *The Crossroads of Race: Racial Passing, Policing, and Legal Mobility in Twentieth-Century American Literature and Culture.*

Masters Degree in English Literature, May 2000

The Pennsylvania State University, 1994-1998
University Park, PA
Bachelors Degree in English (with high honors)

SELECTED ACADEMIC PUBLICATIONS

Journal and Book Articles

“‘Committed to Page’: Reimagining Hip Hop’s ‘Woman Question’ Through Fiction.” *African American Review* (accepted with revisions)

“Hip Hop (feat. Women Writers): Reimagining Black Women and Hip Hop Through Street Fiction.” *The Living Canon: Theory and Pedagogy in Contemporary African American Literature.* eds. Lovalerie King and Shirley Moody. Indiana University Press. (Forthcoming)

“Black is a Region: Segregation and Literary Regionalism in Richard Wright’s *The Color Curtain*.” Reprinted in *Representing Segregation: Toward an Aesthetic of Living Jim Crow, and Other Forms of Racial Division.* Brian Norman & Piper Williams, eds. SUNY Press, 2010. 185-200.

“Ghost Stories at the Mississippi Archives.” *Crossroads: A Southern Culture Annual.* Ted Olson, ed. Mercer University Press, 2009. 137-144.

“Black is a Region: Segregation and Literary Regionalism in Richard Wright’s *The Color Curtain*.” *African American Review* 42.1 (Spring 2009): 109-119.

“The Multiple Frames for a Dynamic Diaspora in Richard Wright’s *Black Power*.” *Papers on Language and Literature.* 44.4 (Fall 2008): 354-364.

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Lucyle Hook Chair
Professor of English & Africana Studies
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Education:

University of Pennsylvania, Ph.D. English (1990)
Hood College 1983, B.A., Political Science/English, *magna cum laude* (1983)

Recent Employment:

2007 –present	Lucyle Hook Chair; Professor of English and Africana Studies
2007-2011	Director of Africana Studies, Barnard College (Visiting Professor of English & Acting Director of Africana Studies, 2006-07)
2001-2007	Thomas F.X. Mullarkey Chair of Literature, Fordham University (Visiting, Spring 1997)
Fall, 2004	Visiting Faculty, Folger Shakespeare Library "Culinary Cartographies: Reading Race and Gender in the Early Modern Black Atlantic"
1989-2000	Assistant, then Associate Professor (1995) of English, Georgetown University

Publications—Books & Edited Collections:

Things of Darkness: Economies of Race and Gender in Early Modern England (Ithaca and London: Cornell University Press, 1995). *Choice Outstanding Academic Book 1996*

Othello: Texts and Contexts (New York: St. Martin's Press, 2006)

Scholar/Feminist Online. Special issue, "Rewriting Dispersal: Africana Gender Studies." Christine Cynn and Kim F. Hall. 7.2 (Spring 2009). <<http://www.barnard.edu/sfonline/africana/index.htm>>

Publications--Selected Articles:

"Sugar and Status in Shakespeare," *Shakespeare Jahrbuch* special issue, "Eating Culture on Stage: Shakespeare's Food" (2009).

"Use Words, Not Your Body": The hunger that has no name," *Women and Performance: a Journal of Feminist Theory* 18:2 (2008): 169-180.

"'Extravagant Viciousness': Slavery and Gluttony in the Works of Thomas Tryon" in *Writing Race in the Atlantic World*, ed. Philip Beidler and Gary Taylor. (New York: St. Martin's/Palgrave Press, 2005): 93-112.

"Othello and the Problem of Race" in *Blackwell Companions to Shakespeare: The Tragedies*, ed. Richard Dutton and Jean Howard. (London: Blackwell, 2003): 357-74.

"Object Into Object?: Some Thoughts on the Presence of Black Women in Early Modern Culture" In *Early Modern Visual Culture: Representation, Race, and Empire in Renaissance England*, ed. Peter Erickson and Clark Hulse. (Philadelphia: University of Pennsylvania Press, 2000): 346-79.

"'These Bastard Signs of Fair': Literary Whiteness in Shakespeare's Sonnets," in *Post-Colonial Shakespeares*, ed. Ania Loomba and Martin Orkin (London: Routledge, 1998): 64-83.

"Culinary Spaces, Colonial Spaces: The Gendering of Sugar in the Seventeenth Century" in *Feminist Readings of Early Modern Culture: Emerging Subjects and Subjectivities*, ed. Valerie Traub, Lindsay Kaplan, and Dymrna Callaghan (Cambridge: Cambridge University Press, 1996): 168-90.

Guess Who's Coming to Dinner?: Colonization and Miscegenation in *The Merchant of Venice*," *Renaissance Drama* n.s (1992): 87-111. Reprinted in *The Merchant of Venice: Contemporary Critical Essays* ed. Martin Coyle. (London and Basingstoke: Macmillan): 92-116.

Selected Grants, Academic and Professional Honors:

ACLS Fellowship (2003-04); John Carter Brown Library Long term Fellowship (2003,declined); Folger Library Mellon Fellowship (2003, declined); National Humanities Center Fellowship (2003, declined); Folger Institute Grant-in-Aid for "Food and Food Theory," Faculty Seminar (1997); 1996-97 NEH/Newberry Fellowship; Folger Shakespeare Library Short Term Fellowship (1996); NEH/Folger Fellowship (1996 declined); Oregon State Center for the Humanities Fellowship (1996 declined); Ford Foundation Postdoctoral Fellowship held at Columbia University (1991-92); Mellon Fellowship for Dissertation Study (1988-89); Mellon Fellowships in the Humanities (1983-85)

Selected Papers and Conferences:

"Good Husbands and 'Suitable Females': Gender and the Politics of Husbandry in Early Modern Jamaica," given 4/09 as the inaugural Vilus lecture for the Feminist Lecture Series at the Center for Women's Studies at the University of Wisconsin-Milwaukee.

"Sugar and Status in Shakespeare," given 3/09 for the Phyllis Rackin Lecture at the University of Pennsylvania.

"Writing *Othello* in a time of War," given 6/08 at the Lincoln Parish Library, Ruston, Louisiana.

"Foreign Encounters with Domestic Economies," given 2/07 as the keynote address for the graduate student conference, "Strange Currencies: Dynamic Economies in the Early Modern World."

"Form, Space and Anglo-Caribbean Migrations" given 10/05 for a semi-plenary panel, "Migrations" at the annual meeting of the North American Conference on British Studies.

"An Object in the Midst of Other Objects," the Kreeger Wolf lecture given 4/04 for the Women's Studies Department at Northwestern University.

"Strange and Severe mastership": Plantation aesthetics in the early modern Caribbean" given 03/03 for the conference *Technologies of Memory: The Atlantic Axis in the Early Modern Period*, at the University of Michigan and 02/03 for the African American Intellectual Culture series at Clark University.

"Early Modern Literary Criticism and Race: A Genealogy" given 4/00 for the Shakespeare Teaches Teachers program at BAM (Brooklyn Academy of Music) also given 3/01 for BAM and CCNY.

Selected Professional Service & Activities:

Editorial Board, *Shakespeare Encyclopedia*, Greenwood Press (2007-09)

co-teacher (with Joyce Green McDonald) in the NEH Summer Institute on World Literature (week on Shakespeare) held at Grambling State University (summer 2008)

consultant, *Shakespeare in American Life*. Three hour radio documentary produced by Richard L. Paul and the Folger Shakespeare Library (Release date: 4/15/2007).

"The Language of Food," Thirty-minute interviews on food and culture for the "Fordham Conversations" series at WFUV Public Radio; rebroadcast on 13 October 2007.

represented ACLS fellowship winners at the ACLS annual meeting (May 2003).

Member, Executive Committee, Modern Language Association Shakespeare Division, (elected, 1997-2001)

Keith M. Harris
Curriculum Vitae
 Department of English
 Department of Media and Cultural Studies
 University of California, Riverside

Education

Ph.D.: New York University, Department of Cinema Studies New York, NY 10003, (212) 998-1600. May 2002.

Research Interests and Teaching Interests

African American and African Film, Black Visual Culture, Queer Theory, Gender and Racial Performativity, Hermeneutics, Ethical Theory

Select Courses Taught

Graduate: "Semiotics, Cinema, Film Theory," "Contemporary Documentary and Cultural Theory," "Racial Performativity," "The Male Nude in Photography and Film," "Primitivism and Film," "Masculinity and Film"

Undergraduate: "Melodrama and Genericity," "Foundations of African American Arts and Culture," "African American Literature and Film Adaptation," "African American Visual Culture," "International Silent Cinema," "Film and Gender," "African Cinema," "Major Authors: Pedro Almodovar"

Academic Appointments

Visiting Associate Professor, Academic Year 2011-2012. Department of Film, Vassar College, Poughkeepsie, NY. Courses include film history courses, film theory, Cultural Studies, African and African American Cinema, and Visual Culture.

Associate Professor, Fall 2006-Present. Department of English and Film and Visual Culture Program, University of California, Riverside. Courses include film history courses, film theory, Cultural Studies, African and African American Cinema, and Visual Culture.

Assistant Professor, Fall 2002 to Spring 2007. School of Interdisciplinary Arts, Department of African American Studies and Film Studies, Ohio University, Athens Ohio.

Publications

"Killer of Sheep," in *Fifty Key American Films*, edited by Sabine Haenni (Routledge, 2009).

"That Nigga's Crazy: Richard Pryor, Racial Performativity, and Cultural Critique," *The Richard Pryor Reader*, edited by Audrey McClusky (Indiana University Press, 2008).

"Boyz, Boyz, Boyz: New Black Cinema and Black Masculinity," in *The Persistence of Whiteness*, edited by Daniel Bernardi (Rutgers, 2008).

"Clockers (Spike Lee 1995): Adaptation in Black," in *The Spike Lee Reader*, edited by Paula Masood (Temple University Press, 2008).

"In the Life on the Down Low: Where's a Black Gay Man to Go?" (2008) <http://www.beyondmasculinity.com>

"That's my sister, baby, and she's a whole lotta woman': Pam Grier and Black Star Intertextuality," in *Beyond Blackface: Africana Images in US Media*, edited by Akil Houston (Kendall/Hunt Publishing Co., 2007).

"Stand up, boy!': Sidney Poitier, 'boy' and Filmic Black Masculinity," in *Gender and Sexuality in African Literatures and Film*, edited by Ada Azodo (Africa World Press), 2007.

Boys, Boyz, Boies: An Ethics of Black Masculinity in Film and Popular Media (Routledge), 2006.

"How does it feel?': D'Angelo and the Visualization of the Black Male Body," in *Wide Angle*, Special Issue on Black Masculinity in Film, Summer 2004.

Guest Editor, *Wide Angle*, Special Issue on Black Masculinity in Film, Summer 2004.

Honors and Awards

Center for the Study of Ideas and Society Conference Grant Recipient (Academic Year 2009-2010), for the conference, *The Corpus of Corpus: AIDS, Art, and (Counter) Public Health* (January 22-23, 2010, Riverside, CA).

Center for the Study of Ideas and Society Fellow, University of California, Riverside, Winter 2009.

Research Fellow, *Jacob's Pillow Dance*, Becket, Massachusetts, Summer 2006.

National Endowment for the Humanities, African Cinema Institute, Dakar, Senegal, Summer 2005.

Invited Lectures and Presentations

Guest Performer/Reader, March 19, 2010. *Sex and Work: Newo-Benshi/Performance and Literary Labor*, COMPACTSpace, Los Angeles, CA.

Guest Speaker, March 26 and March 28, 2010. Panel: **Hollywood Directors (Black Directors and Black Cinema/White Directors and Black Cinema at Black Cinema Now Conference**, Institute of African American Affairs, New York University.

Guest Lecture, June 22, 2008. **Monsters, Myths, and Metaphors: Disney, Gargoyles and the Multicultural Aesthetic** at the Annual American Library Association Conference (ALA) in Anaheim, California.

Guest Performer/Reader, May 1, 2008. **Corpus 6 Reading** at the Deutsch Seminar Room at the Fowler Museum, University of California, Los Angeles. Poetry performed/read "The Neighbor's Son," "Company," "The End," "Boyhood Lost," and "A Father's Demise."

Guest Lecture, April 28, 2006. **Media and Visual Culture: Reading the Black Male Body** at Wheelock College, "In the Life Down Low: Where's a Black Gay Man to Go?"

Guest Lectures, November 14-18, 2005, **Film Theory Lectures**, Estonian Academy of Arts, Institute of Art History, Tallin, Estonia.

Guest Lecture, May 19, 2005, **Friends of the Athens Public Library**. Lecture entitled, "That Nigga's Crazy": Richard Pryor, Racial Performativity and Cultural Critique"

Guest Lecture, November 7, 2003. **Black Cinema Revisited** at New York University, "Burdens of the Beast: Visualizations of the Black Male Body."

Guest Lecture, February 13, 2003, **Friends of the Athens Public Library**. Lecture entitled, "Is Black Film Dead?"

Guest Lecture, April 8, 2002. **Yale University, Department of Film Studies**. Lecture entitled "Boyz, Boyz, Boyz: New Black Cinema and Black Masculinity."

Conferences and Presentations

Presenter and Panel Organizer, February 26, 2010. **The Sidney Poitier International Conference and Film Festival**, February 23-24, 2010, **School of English, College of the Bahamas**. Nassau, The Bahamas. Paper entitled "'Stand up, Boy': Sidney Poitier, 'boy' and Filmic Masculinity."

Discussant, May 22, 2009. **Feminisms and Intersectionalities in the 21st Century**, University of California, Riverside. Panel: Archive, Affect and the Everyday: Queer Diasporic Re-Visions.

Moderator, May 21, 2009. **Feminisms and Intersectionalities in the 21st Century**, University of California, Riverside. Panel: Feminist Film-Making: Theorizing Praxis and Visions of Radical Intersectionality.

Respondent, March 9, 2008. **Society of Cinema and Media Studies Annual Conference**, Philadelphia, PA. Panel: The Shadow and the Act: Blackness, Visuality and Aesthetics.

Presenter, November 4, 2005. **American Studies Association Annual Conference**, Washington, DC. Paper entitled "Cinematic Entrails: *Belly* and the Geography of the Beast."

Presenter, June 5, 2003. **Inscriptions in the Sands: An Arts and Culture Conference and Festival: The Sixth International Literature and Humanities Conference** at Eastern Mediterranean University in The Turkish Republic of Northern Cyprus, Famagusta. Paper entitled, "'How does it feel' in the *Belly*: Music, Image and the Visualization of the Black Male Body."

Conference Organizer and Presenter, May 2-3, 2003. **Commemorative Symposium: Black Cinema Aesthetics: Issues in Contemporary Black Film**, Ohio University, Athens, Ohio.

Presenter, April 13, 2002. **Northeast Modern Language Association (NEMLA) Annual Convention**, Toronto, Canada. Panel: "African-American Homoeroticism Across Genres I: Revolutionary Praxis in Texts from the Harlem Renaissance to the Present." Paper entitled "'How does it feel': D'Angelo, Homoeroticization and the Visualization of the Black Male Body."

Presenter, April 6, 2001. **Real-to-Reel: Black Life in the Cinema**. Symposium: "Hustlin' Race, Pimpin' Blackness: Selling the Soul/s of Black Folk." University of North Carolina at Chapel Hill, April 5-7, 2001. Paper entitled "'How does it feel': D'Angelo, *Belly*, and the Visualization of the Black Male Body."

Presenter, October 15, 2000. "Beats, Bytes, and the Big Screen" Festival screening the African-American image in contemporary American media at the **Ritz Cinema, London England (October 15-24)**. Paper entitled "Blaxploitation: Then and Now."

Presenter, April 6, 1998. "Signifyin' Stars: Reading the Performance of Women of Color," at the **Society for Cinema Studies (SCS) 1998 Conference** in San Diego, California. Paper entitled "'That's my sister, baby and she's a whole lotta woman': Pam Grier and Black Star Intertextuality."

Panel Chair and Presenter, November 7, 1997. "The Alterity of Horror: The Horror of Alterity." at the **Eighteenth Biennial Ohio University Film Conference**. Paper entitled "The Horror of Blackness: *Candyman*, *Tales from the Hood* and Horror as Racial Allegory."

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EDUCATION

Cornell University, Ithaca, NY
Ph.D., in Romance Studies, May 2005
M.A., in Romance Studies, January 2003
New York University, New York, NY
M.A., in Performance Studies, August 2002
Smith College, Northampton, MA
B.A., *cum laude* and High Honors in Latin American Literature, May 1998

PROFESSIONAL APPOINTMENTS

Barnard College, Department of Spanish and Latin American Cultures, New York, NY
Assistant Professor, Fall 2006 to Present
FLACSO (Latin American Social Science Institute), Santo Domingo, Dominican Republic
Research Associate, June 2005-2006

PUBLICATIONS

Articles – Refereed Journals

- "Bringing Sex Close to Home: Teaching Latin American/Caribbean Gender and Sexualities."
Media Essay. *Transformations: The Journal of Inclusive Scholarship and Pedagogy*. April 2011.
- "Messy Moods: Nostalgia and Other Nagging Feelings in Oscar Hijuelos's Novel *The Mambo Kings Play Songs of Love*." *Latino Studies Journal*, Vol. 7, Issue 4, 2009.
- "The Dominican Diaspora in Waddys Jáquez's P.A.R.G.O." *Studies in 20th and 21st Century Literature* (special issue on "Theater and Performance in Nuestra América"), Vol.32, No. 2, 2008.
- "Queer Caribbean Homecomings: The Collaborative Art Exhibits of Nelson Ricart-Guerrero and Christian Vauzelle." *GLQ* (special double issue on "Queer/Migration") Vol.14, Nos. 2/3, 2008.
- "Bolero Bad Boys: Luis Rafael Sánchez's Novel *La importancia de llamarse Daniel Santos*." *Latin American Literary Review*, Issue #67, January/June 2006.

Chapter – Books

- "Queer Dominican Moves: In the Interstices of Colonial Legacies and Global Impulses." In *Development, Sexual Rights and Global Governance*. Ed. Amy Lind. New York: Routledge, 2010.
- "Diplomado en Estudios de Performance." *Pedagogía de la performance: Programas de cursos y talleres*. Ed. Valentín Torrens. Diputación de Huesca, 2008 (Translation forthcoming in 2011).

PRESENTATIONS

Invited Speaker

- "The Rhetoric of Revolution in the Dominican Republic." Roundtable participant *Unsettled: Past and Present of Caribbean Revolutions*. The Caribbean Working Group at the Center for the Study of Ethnicity and Race (CSER), Columbia University, April 26, 2011.
- "Diaspora(s), Gender, Sexuality" An Africana Studies Panel Discussion. Barnard College, January 24, 2011.
- "Who Killed Oscar Wao? Migration, Masculinity, and Other Dominican Matters." Talk. Forum on Migration, Barnard College, October 14, 2009.
- "Caribbean Identity in Dominican Visual and Performance Art." Talk. *perforMar: Acciones en vivo*. Centro Cultural de España, Santo Domingo, April 30, 2009.

- "Away: Femmes et Diaspora, Créativité et Dialogue Interculturel." Roundtable participant in conjunction with the UNESCO art exhibit "Away". UNESCO, Paris, March 7, 2007.
- "Between Colonial Legacies & Global Impulses: Contemporary Queer Dominican Cultures." Talk. Barnard Center for Research on Women, Barnard College, February 14, 2007.
- "Affective/Effective Acts: Shame and Surveillance in Contemporary Dominican Visual and Performing Art." Queer Studies Colloquium, Cornell University, April 27, 2005.

Papers Read

- "Dissensus in Dominican Culture." Caribbean Studies Association, Curacao, May 30-June 3, 2011.
- "Tiger Tales: Dominican Masculinities between Tradition and Modernity." *Beyond Don Juan: Rethinking Iberian Masculinities*. NYU, March 31-April 1, 2011.
- "Selfless Bodies? The Performance Art of Regina José Galindo." MLA Annual Meeting, Los Angeles, January 6-9, 2011.
- "The Currencies of Queer in the Dominican Republic." Just Economies of Desire/Desiring Just Economies. Institute for Cultural Inquiry, Berlin, June 24-26, 2010.
- "Queer Cosmopolitan Travels/Travails: Rita I. Hernández and Rey Andújar Write Home." Seminar Queer Cosmopolitanisms. ACLA Annual Meeting, New Orleans, April 1-4, 2010.
- "Hilma Contreras Speaks Out: Topographies of Silence during the Trujillato (1931-1960)." Seminar Sounds of Silence: Silence and Speech in Cultural, Political, and Ethical Contexts. ACLA Annual Meeting, Cambridge, March 26-29, 2009.
- "Queer Caribbean Homecomings." GLQ Salon: Queer/Migration. Cultural Studies Association (U.S.), New York, May 22-24, 2008.
- "Traveling Light, Overweight Baggage, and Homecoming Queens: Some Thoughts on Queer Cultural Criticism in the Hispanic Caribbean." Latin American Studies Association, Montreal, September 5-8, 2007.
- "Un silencio vibrante: Hilma Contreras' Counter-Narratives." Latin American Studies Association, Puerto Rico, March 15-18, 2006.
- "Queer Dominican Epistemologies." Conference on the History of the Dominican LGBTIR Movement, FLACSO, Facultad Latinoamericana de Ciencias Sociales, Dominican Republic, February 23, 2005.
- "Gestures, Movements, Glances: Performance and the Ephemeral in the Writing of Caribbean Women Writers." Asociación Internacional de Literatura Femenina Hispánica, Santo Domingo, Dominican Republic, October 24-27, 2002.

TEACHING AND CURRICULUM DESIGN EXPERIENCE

Columbia University

- "Theories of Sexuality in the Americas." Graduate Seminar. Department of Iberian and Latin American Cultures. Columbia University, Spring 2011.

Barnard College

- "Caribbean Sexualities." Seminar, Africana Studies, Spring 2012.
- "Race and Performance in the Caribbean." Seminar, Africana Studies and Theatre, Barnard College, Spring 2008, 2009, 2011.
- "Introduction to Caribbean Societies." Africana Studies, Barnard College, Fall 2009, Fall 2011
- "Latin(o) American Art in New York City." Spanish and Latin American Cultures, Barnard, Fall 2009.
- "Gender and Sexuality in Latin American Cultures." Spanish and Latin American Cultures, Barnard College, Fall 2007 and Spring 2009.
- "Global Literature: The Caribbean Diaspora." First-Year Seminar, Barnard College, Spring 2006 and Fall 2007.
- "Introduction to the Study of Hispanic Cultures." Spanish and Latin American Cultures, Barnard College, 2007 and 2008.
- "Literature of the Spanish Caribbean." Spanish and Latin American Cultures, Barnard College, Fall 2006, Fall 2008, Spring 2012.

September 2011

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EDUCATION

Ph.D. (2000) and A.M. (1997) Harvard University, Cambridge, MA. Department of English and American Literature and Language.

A.B., (1992) Dartmouth College, Hanover, NH. *Magna cum laude*, Phi Beta Kappa. Double major in English Literature and Classical Studies. Honors graduate in English.

PROFESSIONAL EXPERIENCE IN HIGHER EDUCATION

Barnard College, Associate Professor of English, 2010- present.

Barnard College, Assistant Professor of English, 2001- 2010.

Barnard College, Andrew W. Mellon Post-Doctoral Fellow, Department of English, 2000-01.

PUBLICATIONS AND CREATIVE WORK

Slaves to Fashion: The Black Dandy and the Styling of Black Diasporic Identity. Durham: Duke University Press (October 2009). 2nd printing, September 2010. Winner of the 2010 William Sanders Scarborough Prize for the best book in African American literature and culture, *Modern Language Association*. Shortlist, 2010 *Modernist Studies Association Book Prize*.

Affirmative Actions: How to Define Black Culture in the 21st Century (in progress). Examines very contemporary black literature and culture from five vantage points (the novel, contemporary art, documentary film, museums/archives, and politics) in order to assess the consequences of thinking of black identity as "post-black" or "post-racial." (In progress).

Fyra nyanser av brunt: Blackness, Brownness, Diaspora and Belonging (in progress). A multi-genre investigation of Afro-Swedishness and its relation to theories of diaspora and diasporic belonging. (In progress).

"Taking the Temperature of *True North*." *Gender on Ice. The Scholar and Feminist Online*, 7.1 (Fall 2008). Eds. Lisa Bloom, Elena Glasberg, and Laura Kay.
<www.barnard.edu/sfonline> (refereed online journal)

"Introduction: Zoromania." *Jumpin' at the Sun: Reassessing the Life and Work of Zora Neale Hurston. The Scholar and Feminist Online*, 3.2 (Winter 2005). Ed. Monica L. Miller.
<www.barnard.edu/sfonline> (refereed online journal)

"W.E.B. Du Bois and the Dandy as Diasporic Race Man." *Callaloo* special issue on Black Literary Masculinities 26 (3) (Summer 2003): 738-765.

"August 11, 1955: 'The Whole Matter Revolves Around Self-Respect for my People,' Zora Neale Hurston Denounces the Brown vs. Board Supreme Court Decision on Segregation." *The New Literary History of America*. Eds. Werner Sollors and Greil Marcus. Harvard University Press, September 2009. 852-856.

"The Black Dandy as Bad Modernist." *Bad Modernisms*. Eds. Rebecca Walkowitz and Douglas Mao. Durham: Duke University Press, December 2005. 179-205.

ACADEMIC AND PROFESSIONAL HONORS AND GRANTS

Fellowships and Honors

Gladys Brooks Junior Faculty Excellence in Teaching Award, Barnard College, 2008.

Schomburg Center for Research in Black Culture, Scholars-in-Residence Fellowship, 2004-2005. New York Public Library, New York, NY. \$25,000 for the year.

Andrew W. Mellon Career Enhancement Fellowship, Woodrow Wilson Foundation, 2004-05. \$25,000 for the year.

American Association of University Women (AAUW) American Post-Doctoral Fellowship, 2004-2005. Awarded, but declined.

Andrew W. Mellon Post-Doctoral Fellowship, Barnard College, 2000-2001. \$30,000 for the year.

SELECTED CONFERENCE AND PROFESSIONAL PRESENTATIONS

"*Slaves to Fashion: A Cultural History of Black Dandyism*." 3rd Annual William W. Cook Lecture, Dartmouth College, Hanover, NH May 2011.

"Ecstatic Skin." Museum of Arts and Design, panel on Global Africa Exhibit, New York, NY, May 2011.

"*'Fyra nyanser av brunt'*: Blackness, Brownness, Diaspora, Belonging." Collegium on African American Research, Black States of Desire Conference; Paris, France, April 2011.

"'We Off That': The 'New' New Black Literary Aesthetic." Americanist Colloquium, Yale University, New Haven, CT, December 2010. Invited lecture.

"Gender and Diaspora." Mellon 23 Faculty Workshop, Vassar College, Poughkeepsie, NY, May 2010.

"'Dorian Gray' in Black and White: Yinka Shonibare's Wildean Wit." Gay and Lesbian Studies Program, Bowdoin College, Brunswick, ME, December 2009. Invited lecture.

"The New 'New Black Literary Aesthetic': 'Reneging' (on?) Contemporary Black Identity." American Studies Association, Washington, DC, November 2009. Organizer of panel, "The New Black/American: The Cultural Politics of National/Racial Identity in the Obama-era."

"Queer Archives of Masculinity." Center for the Study of Gender and Sexuality, New York University, New York, NY, March 2009. Presentation and conversation with Jane Shaw, Oxford University.

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- “The Opening of Kobena, Cecilia, Robert, Linda, Juana, Hoang, and the Others.” In *Porn Archives*. Eds. Tim Dean and David Squires. Albany: State University of New York Press. (under review)

TEACHING

Bryn Mawr College (2008-Present)

- College Seminar: The Race for Cyberspace
- Introduction to Film
- The Politics of Pleasure: Asian American Film, Video, & New Media
- Topics in Film Studies: Bent Is Beautiful: Queer Cinema
- Topics in Film Studies: Global Queer Cinema
- Topics in Film Form: Found Footage Film
- Video Practices

University of California, Berkeley (2003-2008)

- Digital Video: The Architecture of Time (Instructor)
- Advanced Digital Video (Instructor)
- Introduction to Film for Non-Majors (Teaching Assistant)
- History of Avant-Garde Film (Teaching Assistant)
- History of the Silent Film (Teaching Assistant)
- The Craft of Writing: Film Section (Instructor)

INVITED LECTURES AND PRESENTATIONS

- Guest Speaker, “‘Wer’ Aesthetics and the Remaking of Thai Kinship in Tanwarin Sukkhapisit’s *Insects in the Backyard* (2010).” Queer Places, Practices, and Lives: A Symposium in Honor of Samuel Steward, Ohio State University, Columbus, OH, 2012
- Guest Speaker, Camp/Anti-Camp, Hebbel am Ufer, Berlin, Germany, 2012
- Guest Speaker, “Bottomhood Is Powerful.” Revisionen und Repolitisierungen von Gender und Medien. Internationaler Workshop Ruhr-Universität, Bochum, Germany, 2011
- Guest Speaker, “A Politics of the Behind: Queer Asian American Visual Arts.” Department of Women’s and Gender Studies, Wellesley College, 2011
- Guest Artist, Hebbel am Ufer, Berlin, Germany, “Dong Xuan Festival,” 2010
- Guest Speaker, “Found Fantasies.” Department of Women’s and Gender Studies, Rutgers University, New Brunswick, NJ, 2010

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PROFESSIONAL EXPERIENCE

Fall 2008-Present Bryn Mawr College, Assistant Professor of English & Film Studies

EDUCATION

2008 Ph.D., Rhetoric, Designated Emphasis in Film, University of California, Berkeley

1996 M.F.A., Studio Art, University of California, Irvine

1993 B.A., Art and Art History, University of California, Santa Cruz

PUBLICATIONS

Book Manuscript

- *A View from the Bottom: Asian American Masculinity and Sexual Representation.* Durham: Duke University Press. (forthcoming)

Articles

- "[GAM4GAM4SEX]." In "Objects of Media Studies," Ed. Amelie Hastie. *Vectors: Journal of Culture and Technology in a Dynamic Vernacular* 2.1 (2006). Ephemera Issue. www.vectorsjournal.org.
- "Theorizing Queer Temporalities: A Roundtable Discussion." With Carolyn Dinshaw, Lee Edelman, Roderick A. Ferguson, Carla Freccero, Elizabeth Freeman, Judith Halberstam, Annamarie Jagose, Christopher Nealon, and Nguyen Tan Hoang. In *GLQ* 13.2-3 (Winter 2007).

Book Chapters

- "The Resurrection of Brandon Lee: The Making of a Gay Asian American Porn Star." In *Porn Studies*. Ed. Linda Williams. Durham: Duke University Press, 2004.
- "I Got This Way from Eating Rice: Gay Asian Documentary and the Re-Education of Desire." In *Resolutions 3: Video Praxis in Global Spaces*. Eds. Erika Suderburg and Ming-Yuen S. Ma. Minneapolis: University of Minnesota Press. (in press)
- "Tony Leung's 'Gorgeous Ass': Asian Masculinity in Jean-Jacques Annaud's *The Lover* (1992)." In *TransAsian Screen Cultures*. Eds. Chris Berry and Zhen Zhang. Hong Kong: Hong Kong University Press. (under review)

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EDUCATION

2002 Ph.D. English, Columbia University, New York, NY

PUBLICATIONS, PEER REVIEWED ARTICLES

"*Alma Latina*: The American Hemisphere's Racial Melodramas," *The Scholar & Feminist Online* 7.2 (Spring 2009).

"Two or Three Spectacular Mulatas and the Queer Pleasures of Overidentification," *Camera Obscura* 67 (Spring 2008): 112-143.

"You Can Have My Brown Body and Eat It, Too!" *Social Text* 84/85 (2005): 171-191.

"If You White, You Write: Teaching Race Consciousness," *Transformations: The Journal of Inclusive Scholarship and Pedagogy* 16:1 (2005): 83-102.

PUBLICATIONS, NON-PEER REVIEWED ARTICLES

"Homes Built Upon the Sand: Teaching Sex Beyond the Safety Zones," *Transformations: The Journal of Inclusive Scholarship and Pedagogy* 21:2 (Fall 2010/Winter 2011): 14-24.

PUBLICATIONS, BOOK CHAPTERS

"Gay Cowboys Close to Home: Ennis Del Mar on the Q.T." in Stacy, Jim, ed., *Reading Brokeback Mountain: Essays on the Story and the Film* (Jefferson, NC: McFarland, 2007): 71-87.

"How to Rehabilitate a Mulatto: The Iconography of Tiger Woods" in Nishime, LeiLani, Shilpa Dave, and Tasha Oren, eds., *East Main Street: Asian American Popular Culture* (New York: NYU Press, 2005), 222-245.

• Reprinted in Jean Wu and Thomas Chen, *Asian American Studies Now: A Critical Reader*, New Brunswick, NJ: Rutgers UP, 2009).

PUBLICATIONS, REVIEWS

Review of Paul Justman's documentary *Standing in the Shadows of Motown* in *Cineaste* (Summer 2003).

PUBLICATIONS, NEWSLETTERS

"The Black Gay and Lesbian Archive (BGLA)" *CLGBTH: Committee on Lesbian, Gay, Bisexual & Transgender History* 23:2 (Fall 2009): 4.

PUBLICATIONS, EDITED

Guest Editor: "Teaching Sex," Special Issue of *Transformations: The Journal of Inclusive Scholarship and Pedagogy* 21:2 (Fall 2010/Winter 2011).

WORK-IN-PROGRESS

The (White) Love That Dare Not Speak Its Name (book manuscript)

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Education

Ph. D. Duke University, Department of English, 1997.
B.A. Yale University, 1988.

Current Positions

Associate Professor of English (tenured), Haverford College, July 2004-present.
Co-Editor-in-Chief, *Journal of Popular Music Studies*, July 2010-present.

Publications: Book

Troubling Minds: The Cultural Politics of Genius in the United States, 1840-1890.
Minneapolis: University of Minnesota Press, 2006. Reviewed favorably in *The Henry James Review*, *American Literature*, and *American Periodicals*.

Publications: Edited Journal Issue

Social Text 102 (March 2010), special issue on *The Politics of Recorded Sound*. Finalist, Best Historical Research on General Recording Topics, 2011 Awards for Excellence of the Association for Recorded Sound Collections.

Publications: Selected Articles

"Warhol as Recording Artist," under consideration at *Criticism* for special issue on Andy Warhol.
"Strategic Naivete," *Journal of Popular Music Studies* 23:2 (June 2011).
"Introduction: Breaking Sound Barriers" and "Never Heard Such a Thing: Lynching and Phonographic Modernity," *Social Text* 102 (Spring 2010).
"Queer and Disorderly," *Social Text* 100 (Fall 2009).
"Queer Guy for the Straight 'I,'" *GLQ: A Journal of Gay and Lesbian Studies* 11:1 (January 2005).
"Poe and Queer Studies," *Poe Studies/Dark Romanticism* 31:1 (December 2000).
"Ejaculating Tongues: Mather, Poe, and the Jewish Penis" in Tracy Fessenden, et al., eds., *The Puritan Origins of American Sex* (New York: Routledge, 2000).
"Louisa May Alcott's Queer Geniuses" in *American Literature* 71:4 (December 1999).
"Magawisca's Body of Knowledge: Nation-Building in *Hope Leslie*" in *The Yale Journal of Criticism* 12:1 (Spring 1999). Reprinted in *Nineteenth Century Literary Criticism* 98 (2001).

Conference Papers, Invited Talks, Chaired Panels

Over forty since 1993.