It seems hard to believe that it has been two years since we packed up and moved to downtown Evanston. While we were a bit anxious about moving away from campus and into such a corporate setting, we have become accustomed to the great views and the close proximity to shopping and restaurants. This will all come to an end as we pack up once more to move back to the newly renovated Annie May Swift Hall this summer. The most exciting aspect of our return back to AMS, of course, is the acquisition of a new flexible teaching studio. The Alvina Kraus Teaching Lab will provide us with much needed space to teach our performance classes, host lectures, and occasionally stage performances.

The last two years have been very productive for the department as we have hosted three conferences, 18 guest speakers, 14 productions, and hired two new faculty. If we did all this while in a “swing space,” imagine what we’ll accomplish once we’re back on our home turf. I’m very proud of all of the accomplishments of our faculty, students, and staff, many of which you’ll read about in the pages of this issue of the newsletter. I believe it speaks to our commitment to performance—and all of the work and “play” that it entails. That commitment is what makes our department unique and attractive to so many around the world.

Along with the move back to AMS, we have a robust slate of performances and lectures scheduled for next year, including a Black Women’s Solo Performance series, an Issues in Asian American Performance lecture series, as well as a faculty/student forum led by Professor Tracy Davis. Thus, the momentum we started at 1800 Sherman will be carried back “home” with us to AMS. What a difference two years makes!

P.S. Don’t forget to check out our new website.

—E. Patrick Johnson

The Department of Performance Studies has received approval from the School of Communication to offer eight new courses at the undergraduate and graduate levels. Included are both newly created courses and courses that cover subjects previously offered in “topics” courses. The courses are as follows:

PERF_ST 334-0 Human Rights and Radical Performance. Developed by D. Soyini Madison, this course will examine how various social movements, local communities, and individual activists from specific regions around the world employ performance as a means toward political empowerment and social justice, particularly as it relates to visions and struggles for radical change—defined here as regime change and democratic socialism—and human rights. The course will encompass two main components: (1) performance as theory, method, and event in the arts of resistance; (2) human rights as ideology and praxis within indigenous histories, imaginaries, and contexts.

PERF_ST 310-0 Literature and Performance of Women of Color. Developed by D. Soyini Madison, this course will examine selected literary expressions by Native, Latina, African, and
Faculty News

Professor Mary Zimmerman has been named the Jaharis Family Professor of Performance Studies, School of Communication.

Visiting Assistant Professor Anthony Horne has accepted a position as assistant professor in the Department of Theatre at the University of Wisconsin-Milwaukee, with a focus in musical theatre and directing.

Professor Carol Simpson Stern spoke on “Academic Freedom” at Northeastern Illinois University on April 8, 2008. The discussion included such topics as grade inflation, faculty accountability, and intrafaculty issues bearing on instruction, curricula, and the maintenance of standards.

Professor E. Patrick Johnson is currently performing Pouring Tea: Black Gay Men of the South Tell Their Stories, based on excerpts from his forthcoming book, Sweet Tea: Black Gay Men of the South—An Oral History, to be published by the University of North Carolina Press. The narratives were collected between 2004 and 2006 from black gay men who were born, raised, and continue to live in the South. The men hail from fifteen different states and range in age from 19 to 93. Performances have been presented at the University of California-Berkeley, Bowling Green State University, University of Michigan, George Washington University, University of Georgia, Yale University, DePaul University, and elsewhere.

Professor Johnson also co-coordinated the conference Race, Sex, Power: New Movements in Black and Latina/o Sexualities, April 11-12, 2008, at the University of Illinois at Chicago. The conference brought together activists, artists, scholars, and students from a variety of fields to discuss their experiences, ideas, and practices concerning Black and Latina/o sexualities. The conference addressed questions of art, black-brown dialogues and coalition building, desire, public health, pleasure, and sexualities, among other topics.

Assistant Professor Ramón H. Rivera-Servera has been awarded the Woodrow Wilson Fellowship Foundation’s Career Enhancement Fellowship. He is one of 20 scholars selected from a national pool that covers all disciplines. The fellowship is offered in support of an academic-year leave for junior faculty approaching their mid-point towards tenure review. Ramón will devote the time to completing his book manuscript, Grassroots Globalizations: Queer Sexualities and the Performance of Latinidad.

Ramón also presented “Sensual Pegadogies: Reggaeton’s Queer Gesture in the Mexican Southwest” at the SIBE: Sociedad de Etноmusicología in Salamanca, Spain, March 7, 2008; “Queering Genealogy: 2boystv’s Transmedia Performance,” as part of the inaugural lecture series at the Centre for Interdisciplinary Studies in Society and Culture, at Concordia University in Montreal, March 28, 2008; and “Queering Rasquache: Camping Up Chicana/o Art,” at the Race, Sex, Power conference on Black and Latina/o Sexualities, in Chicago, April 12, 2008.

Students receive Honors at Annual School of Communication Ceremony

The School of Communication held its annual Honors Convocation on May 21, 2008. Performance Studies students received the following awards:

- The Lilla A. Heston Memorial Scholarship: Mario LaMothe
- The Robert S. and Gertrude B. Breen Memorial Award: Chloe Johnston
- The Sandra Singer Scholarship: Matthew Williams
- The Naomi Marfleet Cramer Scholarship: Sydney Howe
- The James L. Lardner Memorial Award: Audrey Meshulam
- The Charlotte Lee Award: Lyssa Dehan
- The Frank J. Galati Prize for Undergraduate Essays in Performance Studies: Nikki Zaleski

All-School Honors: Samuel Levy

Departmental Book Awards: Sophie Angelson, Tyler Beattie, Lauren Coffaro, Ginger Davis, Ian Epstein, Maggie Killacky, Julia Kluger, Alex Knell, Chelsea Slaven, Jacob Watson

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Faculty
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Paul Edwards
E. Patrick Johnson, Chair and Director of Graduate Studies
D. Soyini Madison
Ramon Rivera-Servera
Carol Simpson Stern
Mary Zimmerman

Courtesy Appointments
Jennifer Devere Brody
Tracy Davis
Micaela di Leonardo
Susan Manning
Sandra L. Richards
Jeffrey Sconce
Mary Weismantel
Harvey Young

Visiting Faculty
Tony Horne
Jason Martin

June Degrees in Performance Studies

Graduating this June in the Department of Performance Studies are:

Doctor of Philosophy
Olateju Adesida
Mshai Mwangola
Öykü Potuoglu-Cook
Jason Winslade

Master of Arts
Molly Aaronson-Gelb
Ashley Black
Victoria Fortuna
Sage Morgan Hubbard
Anna Weber

Bachelor of Arts/Science
Tyler Beattie
Anne Chesney
Ginger Davis
Lyssa Deehan
Margaret Killacky
Alison Lehner
Annie Levine
Audrey Meshulam
Chelsea Slaven
Nikki Zaleski

Department Assistant Alan Shefsky will receive the Bachelor of Philosophy in English/Creative Writing from the Northwestern University School of Continuing Studies.
**PhD Program News**

Lisa Biggs participated in the Touching Time symposium at the University of Michigan, where she presented a writing and movement workshop. She also appeared in “The Tradeshow,” a performance art piece about the garment industry, sponsored by RATIO, a non-profit artist-led local-to-global advocacy organization, in conjunction with the city-wide celebration “Artopolis.”

Christine Dunford is working as an urban ethnographer with the Environment, Culture and Conservation (ECCo) Department at The Field Museum on their New Allies for Nature and Culture program. New Allies works to identify and promote connections between social and environmental organizations/issues in the Chicago region.

Victoria Fortuna was selected for the 2008 Association for Theatre in Higher Education, Latino and Latin American Performance Focus Group’s Debut Panel. Her paper, “Decelerating Movement: The Identity Politics of Time and Space in Rudy Perez’s Countdown,” was selected by a group of distinguished scholars from a national pool of submissions from fellow graduate students and faculty in the fields of theatre, dance, and performance studies.

Mario LaMothe was awarded Northwestern University’s Exchange Fellowship to the Institut d’Études Politiques in Paris, France for the coming academic year 2008-2009. In addition to utilizing the French university’s resources to investigate Franco-Haitian folk singer Toto Bissainte’s relationship to Haitian communities in France, Mario will also participate in NU’s Paris Program in Critical Theory. Mario also received summer research grants to travel to Haiti this summer, where he will conduct ethnographic research on the contemporary dance practices of Haitian choreographer Jean-René Delsoin.

Greg Mitchell received a BCICS Summer Research Travel Grant to work with European not-for-profit and non-government organizations who build relationships with Brazilians engaged in sexual migration, sex work, or sex trafficking. He also received the Graduate School Summer Language Grant.

Saturday Greg will present a paper at Performance Studies International (PSi) in Copenhagen, August 2008, entitled “Brazilian Sex Workers and the Transnational Performance of Masculinity.”

Also, Greg has contributed three articles on tourism and pilgrimage for the forthcoming *Encyclopedia of Gay Folklife*, to be published by Sharpe, Ltd. in 2009.

Sage Morgan-Hubbard will present a paper at PSi entitled, “Looking Back: Clarissa Sligh’s Black Feminist Witnessing and Resistance to Dick and Jane.” She will also perform at and help organize the 11th Annual Brave New Voices International Youth Poetry Slam Finals and the D.C. Hip Hop theater festival in July. Sage also contributed a poem for the poetry anthology “Just Like a Girl,” forthcoming from girlchildpress.

Chris Van Houten is facilitating an interactive workshop at the national Pedagogy & Theatre of the Oppressed Conference in Omaha, Nebraska, May 22-25, 2008. The workshop is titled “Teaching Social Change Through Performance Adaptation of Literature.”

**Undergraduate Program News**

Performance Studies freshman Lauren Coffaro performed in the Theatre & Interpretation Center mainstage production *The Bacchae*, directed by Jonathan Mazer, April 25 through May 4 in the Louis Theater.

Sydney Howe performed with the NAYO Dance Ensemble in the company’s spring show on May 16, 2008.

Maggie Killacky is completing a Senior Honors thesis entitled “The Value of Creative Dramatics/Performance Studies in Underserved Public Elementary Schools: the Pedagogies of Ward, Burger, Heathcote, and Paley,” under the direction of Carol Simpson Stern and Rives Collins. In the fall, working with the Teach for American Program, Maggie will begin teaching at the Catalyst Charter School in Chicago.

Julia Kluger will work as a summer intern for MSNBC in Washington DC.

Alex Knell is one of 14 Northwestern undergraduate students currently participating in the Global Health Studies Program’s Public Health Program in Uganda directed by Anthropology Department Senior Lecturer Kearsley Stewart.

Annie Levine served as one of the head writers for the 2008 Waa-Mu Show, May 2-8, 2008.
Winter Quarter Performances

SPRING QUARTER 103 PERFORMANCE HOUR
An evening of performances by students in the department’s introductory course The Analysis and Performance of Literature.
Wednesday, April 2, 8:00 pm, Musseter-Struble Theater

PROXIMITY
Adapted and directed by Audrey Meshulam
Proximity is about the urgent need to tell stories: telling stories to reconnect with the vitality of the past or to push away the anguish of the present; to hold on to a fragile equilibrium; to reach out in the hopes of finding another human being. It is about the need to be understood.

Drawing text and inspiration from the experimental novel by Matthew McIntosh, Proximity uses a wide range of performance approaches to represent a multitude of voices and experiences, some interconnected, some parallel, all centered on storytelling as an act of survival.
Friday, April 18, 8:00 pm
Saturday, April 19, 2:00 and 8:00 pm
Musseter-Struble Theatre

THE QUICKENING
Adapted and directed by Lyssa Deehan
During a difficult home birth in rural Vermont, an experienced midwife makes a split-second decision that changes the course of her life and the lives of those around her. Told through the eyes of her daughter, The Quickening depicts the revelation that is experienced when the status quo suddenly shifts direction, and how the effects of one “quickening” inevitably sets the stage for another.
Friday, May 16, 8:00 pm
Saturday, May 17, 2:00 and 8:00 pm
Hal and Martha Hyer Wallis Theatre

GRADUATE RECITALS
Performances by graduate students Molly Aaronson-Gelb, Greg Mitchell, and Sage Morgan-Hubbard (pictured at left), Friday, June 6 at 8:00 pm, and Lisa Biggs and Victoria Fortuna on Saturday, June 7, 8:00 pm, Musseter-Struble Theater.

Black and Latino Queer Performance Festival

The Black and Latino Queer Performance Festival, coordinated by E. Patrick Johnson and Ramón Rivera-Servera, was presented in the Hal and Martha Hyer Wallis Theater, April 17-20, 2008, by the Department of Performance Studies in conjunction with the Theatre and Interpretation Center, with the support of the Department of Art Theory and Practice, The Gender Studies Program, Department of English, African American Studies, Center for Global Culture and Communication.

Performances included: Berserker, created and performed by Paul Outlaw, a homoerotic mix of physical theatre combining excerpts from the 19th-century “Confessions of Nat Turner” and transcripts of statements made by the infamous Milwaukee serial killer with texts from maverick African American authors Essex Hemphill, Samuel Delany and Outlaw himself; With What Ass Does the Cockroach Sit? created and performed by Carmelita Tropicana (pictured at left), as the “cockroach journalist” Martina, examining the politics of survival when the six-year old Cuban boy Elian Gonzalez survives a shipwreck only to be cast adrift in a vicious international custody battle and media frenzy; the love conjure/blues multimedia installation performance created by Sharon Bridgforth, with live narration by Bridgforth and a film installation by Jen Simmons, a raucous gender-bending/jook-joint-singing/Prayer-circling/Liberation-minded/deep-loving fun piece that explores sexuality, a range of gender expressions and “the blues” as ritual; and Gaytino! created and performed by Dan Guerrero, complete with show tunes and canciones en español, an autobiographical journey from East L.A. in the 1950s to Broadway in the 1960s and 70s and back to Hollywood, moving from the back of the bus to the front of American pop culture, over five decades of Chicano history and the gay experience.
New Courses (cont.)

Asian American women that reflect the varied intersections of gender, sexuality, ethnicity, class, and culture in the U.S. These experiences are drawn from poetry, fiction, autobiography, drama, and critical theory. The class will explore such questions as: How are contemporary feminists of color less concerned with silences and representation and more concerned with conceptualizations, structures, and practices of power? Is feminism for women of color a secondary or separate concern against “greater” concerns of nationalism or race? Can we talk about a discourse of women of color when the range of diversity within these cultures is so great in terms of economic status, political consciousness, education, and personal values?

PERF_ST 335-0 Social Art Tactics. Developed by Ramón Rivera-Servera, this course will explore the historical and theoretical foundations of social art practice and develop performance-based interventions on pressing social issues of students’ choosing. As a genre, social art practice is concerned with applying the skills of artistic disciplines to the development of activist public interventions. Students will be exposed to artwork focused on social change in a variety of genres from performance and theatre to digital media, relational art, and photography. The goal of the course is to develop an historical and theoretical understanding of activist art practices and to rehearse techniques for the development of public art projects.

PERF_ST 336-0 Performance of Latina/o Literature. Developed by Ramón Rivera-Servera, this course will explore Latina/o literature in the United States through narratives of migration, annexation, exile, and diaspora. Students will examine a variety of literary genres, including autobiography, narrative fiction, drama, poetry, and radio commentary, with an eye towards the diverse experiences of arrival and development of Latina/o cultural enclaves in the U.S. The course will use performance as a lens to understand further the materials at hand and as a tool to re-circulate this material with a focus on its contemporary currency and potential reception.

PERF_ST 338-0 Family Stories, Memoirs, and Diaries. Developed by Carol Simpson Stern, this course is designed to acquaint students with a rich array of family stories, memoirs, diaries and other autobiographical or biographical sources and give them a chance to work closely with their own family stories and perform from this body of work.

PERF_ST 510-0 Performance and Pedagogy. Developed by E. Patrick Johnson, this graduate seminar will explore issues of teaching performance studies. The seminar will pay close attention to how teaching performance studies provides a unique opportunity to engage questions of ethics, political efficacy, race, class, gender, sexuality, regionalism, and power that are specific to the performance studies classroom. The seminar will also provide an opportunity for students to develop their own pedagogical style through mock lectures, syllabi development, and performance critique.

PERF_ST 514-0 Postcolonial Theory, Film, and Fiction. Developed by D. Soyini Madison, this seminar will make use of theory, film, and fiction to examine domains of settlement, migration, and dislocation; economic and material stratification; tactics of “making do” and resistance; and symbolic acts and expressive forms. The seminar will also engage questions of liberal humanism (articulations of “morality” relative to darker bodies and Europe); the colonized mind and the occident (the internalization of colonial hierarchies, as well as structures and representations perpetrated by the occident); Subaltern Studies (articulations of everyday acts of resistance by colonial subjects); abrogation and appropriation (formal and literary disruptions and re-use of western discourse by the colonial subject); and critiques of postcolonial discourse (meta-critiques and interrogations of postcolonial theory and discourse itself within the context of [post]modernity and globality).

PERF_ST 516-1, 2 Critical/Performance Ethnography. 1. Theories and Methods of Fieldwork, 2. Performance Ethnography Practicum. Developed by D. Soyini Madison, these two seminars will focus on theories and methods of fieldwork, concentrating on the doing of fieldwork both as a theoretical examination and as practical application in the critical engagement with Others within specific environments and locations. 516-1 will consider various fieldwork methods as the class’s theoretical inquiries help students reflect upon the meanings and purposes of ethnographic praxis or critical ethnography. The seminar will examine the interpenetrating relationships among performance, ethnography, economy, and culture. It also will examine the fieldwork experiences of selected ethnographers through a “performance lens” —merging theory and practice—as students “travel” to the “worlds” of Others. 516-2 is a practicum in fieldwork and performance ethnography in which students will have the option of conducting (1) auto-ethnography that draws from particular communities or spaces of belonging; (2) oral history that draws from the life story and/or eventful moments in the life experience of a specific individual or individuals; or (3) fieldwork that draws from an identifiable sub-culture, group, or organization. The course will examine the work of experienced ethnographers and will also apply specific concepts from critical theory that will guide students’ fieldwork.
The Northwestern Center for Global Culture and Communication will host the **Summer Institute in Performance Studies: Radical Performance, Neoliberalism, and Human Rights**, June 22-June 28, 2008, directed by Performance Studies Professor D. Soyini Madison. The summer institute will address such questions as: What is the radical in radical performance? How do neoliberal policies affect human rights? How does the commodification of everything” lead to human atrocities? What is a dramaturgy of public dissent?

In the struggle for human rights—whether in the form of collective opposition or individual resistance—radical performance confronts the underpinnings and the consequences of power regimes, hegemonic controls, and economic global restructuring that are responsible for myriad forms of human suffering. The 2008 Summer Institute in Performance Studies will explore how oppositional performance labors to expose, trouble, and break the covert and overt links between human rights and political economy. From Abu Ghraib to Darfur, from New Orleans to Beijing, from coal miners in West Virginia to banana growers in Jamaica,—from gold, to diamonds, to oil, to water—neoliberal policies and ideology extend its reach from local communities to nation/states and protection of both individual and collective rights against the dogmatism of tradition as well as the casualties of rampant capitalism. The Northwestern Summer Institute 2008 in Performance Studies invites participants who are interested in engaging such overlapping topics including (but not limited to) the following: social justice and symbolic action; neoliberal policies and oppositional performance; radical aesthetics and social movements; contested memories and collaborative performance; street performance and political efficacy.

Topics and Guest Lecturers include:

**The Global Neoliberalization of Consciousness** and **The Black Elephant in the American Living Room**  
Micaela di Leonardo (Northwestern University)

**The Liquid Landscape: Housing, Human Rights, and Performing Exile in Post-Katrina New Orleans**  
Robin Vander (Xavier University)

**Remembering Toward Change: National Liberation Front Women Perform Memory in Vietnam**  
Rivka Eisner (National University of Singapore)

**Arts Based Civic Dialogue as a Radical Act of Democratizing Space**  
Michael Rohd (Northwestern University)