

# JOSHUA WILLIAMS

Department of Theater, Dance & Performance Studies  
University of California, Berkeley  
joshua.williams@berkeley.edu  
jdmwilliams.com

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## EDUCATION

- 2016 (expected):** **PhD in Performance Studies** with a Designated Emphasis in Critical Theory – University of California, Berkeley; qualifying exam fields: critical theory, modernist and avant-garde theatre, and African performance; dissertation entitled *Don't Show a Hyena How Well You Can Bite: Race, Performance and the Animal Subaltern in Eastern Africa*
- 2009:** **MA with Distinction (Highest Honors) in Comparative Literature** – School of Oriental and African Studies (SOAS), University of London
- 2007:** **AB, Summa Cum Laude, in Comparative Literature** with certificates in African Studies and Creative Writing – Princeton University

## UNDERGRADUATE TEACHING

- 2013–2016:** **Co-Instructor and Course Developer**, Theater 98/198 (New Play Practicum) – U.C. Berkeley – 6 semesters
- 2015:** **Instructor and Course Developer**, Theater 25AC (Race and Ethnicity in U.S. Theater) – U.C. Berkeley – 1 semester
- 2012–2013:** **Instructor**, Theater 10 (Introduction to Acting) – U.C. Berkeley – 2 semesters

## ACADEMIC PUBLICATIONS

- 2017 (expected):** Translations of Ebrahim Hussein's *Mashetani*, *Ngao ya Jadi*, *Jogoo Kijijini* and *Arusi* forthcoming from Oxford University Press
- 2015 (expected):** "Branden Jacobs-Jenkins, *War* (Review)" forthcoming from *Theatre Journal*
- 2015:** "Lourdes Orozco, *Theatre & Animals* and Una Chaudhuri and Holly Hughes, eds., *Animal Acts: Performing Species Today* (Review)," *Theatre Survey* 56.3 (September 2015) 240-242
- 2015:** "'Our' 'Common' 'Humanity,'" *The Johannesburg Salon* 8
- 2014:** "Mary Zimmerman, *The Jungle Book* (Review)," *Theatre Journal* 66.2 (May 2014) 276-278
- 2012:** With Omar Ricks, "Why Doesn't it Cause an Uproar: Theater and/as Genocide," *ASTR Online*

## FELLOWSHIPS & GRANTS

- 2013-present:** Research affiliation – Wangari Maathai Institute for Peace and Environmental Studies – University of Nairobi, Kenya
- 2015–2017:** Hellman Fellowship – U.C. Berkeley
- 2015–2016:** U.C. Berkeley Townsend Center for the Humanities Dissertation Fellowship
- 2014–2015:** U.C. Berkeley Program in Critical Theory Dissertation Fellowship
- 2014–2015:** U.C. Berkeley Institute of International Studies Simpson Fellowship
- 2011–2015:** Annual U.C. Berkeley Department of Theater, Dance & Performance Studies Hickman Travel Grants
- 2010–2015:** Mellon-Berkeley Graduate Fellowship

- 2013: U.C. Berkeley Center for African Studies Rocca Dissertation Grant
- 2012: U.C. Berkeley Arts Research Center Fellowship
- 2012: U.C. Berkeley Center for African Studies Rocca Pre-Dissertation Grant
- 2011: U.C. Berkeley Center for Race & Gender Graduate Student Grant
- 2005-2007: Mellon Mays Undergraduate Fellowship – Princeton University

#### AWARDS & HONORS

- 2015: CAP 21 writing residency – New York
- 2014: U.C. Berkeley Department of Theater, Dance & Performance Studies Graduate Student Leadership Award
- 2012: U.C. Berkeley Department of Theater, Dance & Performance Studies Mark Goodson Prize for Distinguished Theatrical Talent
- 2007: Harold Willis Dodds Achievement Prize, for general excellence and community work at Princeton University
- 2007: Samuel Shellabarger Fellowship Prize, for an outstanding thesis submitted to Princeton’s Program in Creative Writing
- 2007: Robert and Lynn Fagles Prize, for the most outstanding creative writing or translation thesis submitted to Princeton’s Department of Comparative Literature
- 2007: Named “a star of tomorrow” in *New York Magazine*’s June 4<sup>th</sup>, 2007 feature on young writers
- 2007: Inducted into the Phi Beta Kappa Society

#### LECTURES & INVITED TALKS

- 2014: “An Empire of the Lifelike Dead: Staging the Animal Subaltern at the Coryndon Memorial Museum” – Department of Theater, Dance & Performance Studies – U.C. Berkeley
- 2014: “What is ‘The Human’ in ‘Human Rights?’” – Theater 119: Human Rights and Performances (Prof. Catherine Cole) – U.C. Berkeley
- 2014: “Animals Foreign and Domestic: Performing Non-Human Others in Colonial Kenya” – Center for African Studies – U.C. Berkeley
- 2014: “The Politics of Animality in Kenyan Cultural Production, 1933-1991” – Wangari Maathai Institute for Peace and Environmental Studies – University of Nairobi

#### WORKSHOPS & CONFERENCE PRESENTATIONS

- 2015: “Routes of Insurgency: Protest & Place-Making in (Post-)Colonial Kenya” – Global South Working Group – American Society for Theatre Research (ASTR) – Portland
- 2015: **Presenter and Organizer** – “New Naturalisms” – Animal Futures Working Group – U.C. Berkeley Critical Theory
- 2015: “Remembering Water: Julius Nyerere, Ebrahim Hussein and the (Anti-)Politics of the Uncanny” – Performance Studies Working Group – American Theatre in Higher Education (ATHE) – Montréal
- 2014: **Plenary Paper** – “Remains of the Wild: Pre- and Non-Human Figures of the (Post-)Colonial in the Nairobi National Museum” – American Society for Theatre Research (ASTR) – Baltimore

- 2014:** **Participant and Organizer** – “Acting the Goat: Critical Perspectives on Art and Animality” – Symposium – U.C. Berkeley
- 2014:** “Textual Intimacies: Performing, Translating and Teaching Ionesco’s *Rhinoceros*” – Symposium – U.C. Berkeley
- 2014:** “Archives of the Non-Racial” – Johannesburg Workshop in Theory and Criticism (JWTTC) and the University of California’s Seminar in Experimental Theory – Traveling workshop in South Africa
- 2014:** “Ghosts in Revolutionary Time: Julius Nyerere, Ebrahim Hussein and the (Anti-)Politics of the Uncanny” – African Literature Association – University of the Witwatersrand, Johannesburg
- 2013:** “Terrible Bones: Tendaguru 1906-1907” – LAND – Gordon Institute for the Performing and Creative Arts at the University of Cape Town
- 2013:** Berkeley-Stanford Graduate Symposia on African Cultural Studies – Stanford & U.C. Berkeley
- 2012:** Theatre & Ecology Working Group – American Society for Theatre Research (ASTR) – Nashville
- 2012:** Global Theater and Performance Research Workshop – U.C. Santa Barbara
- 2012:** “The Prop Man is a Gunsmith; the Actors are Insurgents: Labor, Embodiment and the Problem of the Real in the Kenyan Peasant Theatre, 1976-1982” – African Theatre Association – University of Cape Town
- 2012:** “The Prop Man is a Gunsmith; the Actors are Insurgents: Labor, Embodiment and the Problem of the Real in the Kenyan Peasant Theatre, 1976-1982” – Performance Studies International (PSi 18) – University of Leeds, U.K.
- 2012:** “Cold War Clowns: Peter Brook, Teatro Campesino and the Crypto-Radicalism of the Western Left, 1965-1979” – Theatre, Globalization & the Cold War – Ludwig-Maximilians-Universität, Munich
- 2011:** “Specters of the Future / Futures of the Specter: Liberation and Apocalypse in Contemporary Afrofuturist Film” – Association for the Study of the Arts of the Present (ASAP/3) – Pittsburgh

#### **SELECTED CREATIVE WORK**

- 2012-present:** **Co-Writer**, with Amma Ghartey-Tagoe Kootin, *At Buffalo* – University of Colorado, Boulder; New York Musical Theatre Festival (dir. David Mendizábal); CAP 21
- 2015-present:** **Co-Writer**, with Marica Petrey, *Zoey and the Wind-Up Boy* – Radix Troupe, Oakland
- 2015:** **Assistant Director**, *Die Name Wat Ons Gee* – Barrydale Puppet Parade, South Africa
- 2015:** **Writer**, *The Bonapartes*, dir. Whitney Mosery – Ars Nova’s ANT Fest
- 2014:** **Director**, *Rhinoceros*, written by Eugène Ionesco, translated by Martin Crimp – U.C. Berkeley
- 2012-2013:** **Writer**, *In The House We Haven’t Built* – U.C. Berkeley readings
- 2013:** **Writer**, *Lizzie with Gardenias*, dir. Steven Anthony Jones – PlayGround San Francisco Monday Night PlayGround at Berkeley Rep
- 2013:** **Writer**, *Paleontology* – Contemporary Drama Working Group New Play Reading Series

- 2013:** **Writer**, *In Holding*, dir. Barbara Oliver – PlayGround San Francisco Monday Night PlayGround at Berkeley Rep
- 2011:** **Director**, *Kinjeketile*, by Ebrahim Hussein – U.C. Berkeley
- 2010-2011:** **Assistant Dramaturg**, *I Dream of Chang & Eng*, by Philip Kan Gotanda, dir. Peter Glazer – U.C. Berkeley
- 2010:** **Writer-Director**, *Zoey in the Snow* – U.C. Berkeley
- 2008:** **Writer-Performer**, with Arka Mukhopadhyay and Abhijit Pakrashi, *The Wasteland 2.0* – 1 Shanthi Road Studio/Gallery, Bangalore, India
- 2007-2008:** **Co-Writer**, with Julia Cain, *Four Rooms Waking* – Princeton University (dir. Julia Cain); Capital Fringe Festival (dir. Ronee Penoi)
- 2007:** **Writer**, *Valentine at Bellevue*, dir. Whitney Mosery – Theatre Intime, Princeton NJ
- 2006:** **Filmmaker**, *Kelele* – Princeton University African Film Festival
- 2006:** **Director**, *Much Ado About Nothing*, by William Shakespeare – Princeton Shakespeare Co.
- 2005:** **Writer-Director**, *Wonderland Salvage* – Theatre Intime, Princeton NJ
- 2005:** **Writer**, *underground*, dir. Joseph Cermatori – Princeton University
- 2004:** **Director**, *Othello*, by William Shakespeare – Princeton Shakespeare Co.
- 2003:** **Writer**, *Travelers in Twos and Threes*, dir. Ruby Pan – Theatre Intime, Princeton NJ

#### **SERVICE & COMMUNITY WORK**

- 2012-present:** **Co-Director**, U.C. Berkeley Department of Theater, Dance & Performance Studies New Play Reading Series
- 2012-present:** **Co-Organizer**, U.C. Berkeley Townsend Center for the Humanities Contemporary Drama Working Group
- 2015-2016:** **Organizer**, 2015-2016 U.C. Berkeley Critical Theory Animal Futures Working Group
- 2015:** **Graduate Student Representative**, U.C. Berkeley Department of Theater, Dance & Performance Studies ad hoc committee on departmental move to new space
- 2014-2015:** **Graduate Student Representative**, U.C. Berkeley Department of Theater, Dance & Performance Studies Executive Committee
- 2012-2013:** **Advisory Board Member**, U.C. Berkeley On The Same Page program
- 2012-2013:** **Co-Organizer**, U.C. Berkeley Department of Theater, Dance & Performance Studies Graduate Speakers Series
- 2011-2013:** **Head Steward**, UAW 2865, the U.C. graduate student union
- 2010-2012:** **Graduate Student Researcher** for Prof. Catherine Cole
- 2010-2012:** **Department Delegate**, U.C. Berkeley Graduate Assembly

#### **FOREIGN LANGUAGES**

Fluent in Spanish and Swahili; basic reading proficiency in Hindi, French and Portuguese

#### **SOCIETY MEMBERSHIPS**

American Society for Theatre Research (ASTR); African Studies Association (ASA); Modern Language Association (MLA); Association for the Study of the Arts of the Present (ASAP)