

Lisa B. Thompson, Ph.D.

Education

- Ph. D. Program in Modern Thought & Literature 2000
Stanford University
- M. A. African American Studies 1991
University of California, Los Angeles
- B. A. English 1988
University of California, Los Angeles

Academic Appointments

The University of Texas at Austin
Associate Professor 2012-present
Department of African and African Diaspora Studies

Affiliations: Department of English, Department of Theatre and Dance
Performance as Public Practice Program; the John L. Warfield Center for African
and African American Studies; and Center for Women and Gender Studies

University at Albany, State University of New York
Associate Professor 2009-2012
Department of English
Affiliation: Department of Women's Studies

Assistant Professor 2001-2009
Department of English
Affiliation: Department of Women's Studies

Administrative Appointments

The University of Texas at Austin
John L. Warfield Center for African and African American Studies
Associate Director 2013-2015

Publications

Books

Beyond the Black Lady: Sexuality and the New African American Middle Class,
University of Illinois Press, 2009.

Awarded Honorable Mention in competition for the 2010 Gloria E. Anzaldúa Book
Prize, National Women's Studies Association.

Single Black Female. Samuel French, Inc., 2012.

Peer-Reviewed Book Chapters

"Queering Black Male Identity and Desire: Jeffrey McCune's *Dancin' the Down Low*."
Blacktino Queer Performance. Eds. E. Patrick Johnson and Ramon Rivera-Servera,
Duke University Press, 2016. 320-330.

“Black Ladies and Black Magic Women.” *From Bourgeois to Boogie: Black Middle Class Performances*. Eds. Vershawn Young with Bridget Tsemo. Wayne State University Press, 2011, 287-307.

“Easy Women: Black Beauty in Walter Mosley’s Easy Rawlins Mystery Series.” Reprint. *Contemporary Literary Criticism*, Vol. 278. Ed. Jeffrey W. Hunter, Gale, 2009, 250-257.

“Easy Women: Black Beauty in Walter Mosley’s Easy Rawlins Mystery Series.” *Finding a Way Home: A Critical Assessment of Walter Mosley’s Fiction*. Eds. Owen Brady and Derek Maus, University Press of Mississippi, 2008, 58-69.

Thompson, L. and Wendy M. Thompson. “Childhood Misconceptions: Reflections of a Biracial American (Colored) Girl.” *Running for Their Lives: Girls, Cultural Identity, and Stories of Survival*. Ed. Sherrie A. Inness. Rowman & Littlefield, 2000, 49-70.

Peer-Reviewed Non-Fiction, Poetry and Plays

“Single Black Female.” *Contemporary Plays by African American Women: Ten Complete Works*. Ed. Sandra Adell. University of Illinois Press, 2015, 169-200.

“Scenes from *Single Black Female*.” *From Bourgeois to Boogie: Black Middle Class Performances*. Eds. Vershawn Young with Bridget Tsemo. Wayne State University Press, 2011, 143-152.

“What Do I Want? From Men & Love.” *Catch the Fire: A Cross-Generational Anthology of Contemporary African American Poetry*. Ed. Derrick I. M. Gilbert. Riverhead Books/Putnam Berkeley Group, 1998. 136-138.

“A Poem for Africans at Hastings Law School.” *The Hastings Women’s Law Journal*, 2.1 (1990): 1-4.

Reviews and Short Essays

“Watsonville and Circles in the Dirt.” Review. *Theatre Journal*, 56.3 (October 2004): 523-525.

“A Beautiful Pageant: African American Theatre, Drama and Performance in the Harlem Renaissance, 1910-1927 by David Krasner and *Stories of Freedom in Black New York* by Shane White.” Review. *Theatre Survey: The Journal of the American Society for Theatre Research*, 45.1 (May 2004): 123-125.

“Race.” *Stanford University Black Arts Quarterly*, 1.1 (1995): 7.

Theatrical Productions

Underground by Lisa B. Thompson

World premiere. Directed by Rudy Ramirez. Vortex Repertory Company. Austin, Texas. March 25-April 8, 2017.

Ballot Eats the Bullet by Zell Miller III, with additional writing by Lisa B. Thompson, Anne Maria Wynter, and Ebony Stewart.

World premiere. Directed by Zell Miller III. Vortex Repertory Company. Austin, Texas. October 27-30, and November 3-5, 2016.

Single Black Female by Lisa B. Thompson

Directed by Shirley Jo Finney. Crossroads Theatre Company, Newark, New Jersey. October 6-22, 2016.

Directed by Timothy Rhoze. Fleetwood-Jourdain Theatre. Evanston, Illinois. August 6-21, 2016.

Directed by Steven H. Butler. Actors' Warehouse, Gainesville, Florida. April 29-May 15, 2016.

Directed by Debra Rose. East Cleveland Theater. Cleveland, Ohio. February 6-March 1, 2015.

Directed by Marcus McQuirter. Performing Blackness Series, UT Austin's John L. Warfield Center for African and African American Studies. George Washington Carver Cultural Center's Boyd Vance Theatre, Austin, Texas. November 8-10, 2013.

Directed by Letitia Brooks. Nu Spyce Productions. St-Ambroise Montreal Fringe Festival 2013, Venue 6 - MainLine Theatre, Montreal, Canada. June 14-24, 2013.

Messiah College, Department of Theatre and Dance, Mechanicsburg, Pennsylvania. May 10, 2013.

All Souls Church, Unitarian, Washington, D. C. April 12-April 14, 2013.

New African Grove Theatre Company, SW Fulton Arts Center, Fairburn, Georgia. November 17-18, 2012.

Directed by Martin Wilkins. Produced by Kingston 6 Entertainment. George Weston Recital Hall, Toronto Centre for the Arts, Toronto, Canada. March 13-21, 2010.

Directed by Bette Howard. National Black Theatre Festival, Main stage. Winston-Salem, North Carolina. August 3-8, 2009.

Directed by Bette Howard. Actor's Playhouse, New York, New York. June 26- July 26, 2009.

Directed by Martin Wilkins. Black Spectrum Theatre, Queens, New York. March 12-22, 2009.

Directed by Colman Domingo. Produced by the New Professional Theatre. The Duke on 42nd Street, New York, New York. June 10- 29, 2008.

Directed by Colman Domingo. Off-Broadway premiere. Produced by the New Professional Theatre. Peter Jay Sharpe Theatre, New York, New York. June 15-25, 2006.

Directed by Colman Domingo. Los Angeles premiere. Produced by the Cassandra Project, Flight Theatre at the Complex, Hollywood, California. March 26-April 18, 2004.

World premiere. Directed by Colman Domingo. Theatre Rhinoceros, San Francisco, California. March 10-April 10, 1999.

Armed with Knowledge and *Seeing Things* by Lisa B. Thompson

Directed by Zac Thomas. Two plays commissioned by The Austin One-Minute Play Festival. Austin Playhouse, Austin, Texas. August 22-August 24, 2016.

Watch by Lisa B. Thompson

Directed by Rudy Ramirez. Out of Ink Ten-Minute Play Festival, Hyde Park Theatre, Austin, Texas. April 28-30 and May 5-7, 2016.

Black Lives Matter: Three Words and *Legacy* Lisa B. Thompson

Directed by Jerry Ruiz. Two plays commissioned by The Austin One-Minute Play Festival. Ground Floor Theatre. Austin, Texas. August 17-August 19, 2015.

Mother's Day by Lisa B. Thompson

Directed by Marcus McQuirter. One-act play featured in Fronterafest Short Fringe, Hyde Park Theatre, Austin, Texas. January 30-31 and February 11 and 14, 2015. Best of Fest selection.

Directed by Ayana Cahrr. A commissioned one-act play featured in the ensemble production, *Black Women: State of the Union*. The Black Box at the Alexandria Hotel, Company of Angels Theatre, Los Angeles, California. February 20, 2009-March 10, 2009.

Second Grade and *Night* by Lisa B. Thompson

Directed by Ken Webster. Two plays commissioned by The Austin One-Minute Play Festival. Salvage Vanguard Theatre, Austin, Texas. August 28- August 30, 2014.

I Don't Want to Be by Lisa B. Thompson

Directed by Ayana Cahrr. One-act play featured in the anthology show, *Black Women: State of the Union—Taking Flight*. Company of Angels Theater, Los Angeles, California. February 15- 24, 2013.

Directed by Ayana Cahrr. A commissioned one-act play featured in the ensemble production, *Black Women: State of the Union—Taking Flight*. Skylight Theatre, Los Angeles, California. October 27- November 18, 2012.

Watermelon by Lisa B. Thompson

Co-written and directed by Maurice Lee. New Langton Arts, San Francisco, California. August 22-31, 1997.

Dreadtime Stories: One Sista's Hair by Lisa B. Thompson

Directed by E. Fatima Washington. Inner City Cultural Center Talent Festival Finalist, Playwright's Division. Ivar Theater, Hollywood, California. August 1993.

Awards and Honors

2017 The Millay Colony for the Arts Artist Residency

2017 Hedgebrook Writers in Residence Fellowship

- 2016-2017 Humanities Institute Faculty Fellows Seminar: The Medical Humanities, University of Texas at Austin.
- 2017 Finer Point* for play world premiere of *Underground* at The Vortex Repertory Co, Scriptworks Austin, Texas
- 2016 Seed Support Funding for play development of *Underground*, Scriptworks Austin, Texas: \$500
- 2014-2015 Op-Ed Project Public Voices Fellow, University of Texas at Austin
- 2012 - 2016 Faculty Travel Grant, Faculty Travel Grant Program, The Graduate School, The University of Texas at Austin \$1,200 annually
- 2012-2015 Humanities Research Award, College of Liberal Arts, The University of Texas at Austin. \$15,000
- 2012-2015 Fellow, Lee and Joseph D. Jamail Chair in African American Studies, College of Liberal Arts, The University of Texas at Austin
- 2012-2013 Center for Women & Gender Studies Faculty Development Program Fellow, The University of Texas at Austin
- 2011-2012 College Travel Fund Award
Faculty Development Committee, College Faculty Council
University at Albany, SUNY
(also 2009-2010, 2007-08, 2002-03, and 2001-02)
- 2010-2011 Sheila Biddle Ford Foundation Fellow
W.E.B. Du Bois Institute for African and African American Research
Harvard University
- 2009-2010 Individual Development Awards Program Grant
Albany Chapter, United University Professions, Inc.
(also 2008-09 and 2001-02)
- 2005-2006 Dr. Nuala McGann Drescher Affirmative Action/Diversity Leave Fellowship, State of New York/United University Professions

Visiting Research Fellow, Princeton University Program in African American Studies—Declined
- 2000-2001 University of California President's Postdoctoral Fellowship
UC Davis, English Department
- 2004 *Single Black Female*
Nominated for 2005 *LA Weekly* Theater Award for Best Comedy.
- 1999-2000 Mendenhall Dissertation Fellow
Smith College English Department
Five College Fellowship Program for Minority Scholars

Invited Lectures and Keynotes

“The Mamalogues.” Performance Studies, Northwestern University. Evanston, Illinois, May 20, 2017.

“Memoirs of Forgetting: African American Narratives of Aging, Alzheimer’s and Dementia.” A.K. Smith Visiting Scholar, Trinity College, April 20, 2017

“Beyond the Black Lady and the Single Black Female: Black Feminist Art and Scholarship.” Department of English, The College of Wooster. February 8-9, 2017.

Hansberry Project’s Black Woman Wisdom Summit, Intiman Theatre Festival, Seattle, Washington. September 23-25, 2016.

“Representing Black Woman Power: Contemporary Black Artists Reimagining the Black Power Movement.” The Black Power Movement and American Political Culture 1966-2016: Reimagining Black Politics and American Democracy Conference - 50th Anniversary of the Black Power Movement, LBJ School of Public Affairs, University of Texas at Austin, October 12, 2016.

“Performing Black Protest Music in the Black Lives Matter Era.” Keynote. Society for Ethnomusicology Annual Conference. Austin, Texas, December 4, 2015.

“Performances of Cultural Trauma: Black Theatre in the (Post-) Obama Era.” Griot Lecture Series, Bucknell University, March 4, 2015.

“ ‘I woke up like this’: Desire and Respectability in ShondaLand.” Panelist. ShondaLand Symposium. Duke Forum for Scholars and Publics in conjunction with the Center for Arts, Digital Culture and Entrepreneurship. Duke University, January 29-30, 2015.

“Satirizing Slavery: Robert O’Hara’s *Insurrection: Holding History*.” Amherst College, Department of African American Studies, March 10, 2014.

“Theorizing Blackness in Black Studies.” Keynote. 40th Anniversary of Black Studies at the University of Nebraska-Lincoln. October 20-21, 2011.

“Beyond Black Ladies & Single Black Females: Representing African American Middle Class Women.” Union College. June 2, 2010.

“On Sexuality and Class in African American Literature and Society.” Looking Back/Moving Forward: The Future of Africana/Black Studies, Africana Studies and Research Center, Cornell University. April 15-17, 2010.

“Black Cultural Trauma in Contemporary Theatre: August Wilson’s History Lessons.” A.K. Smith Visiting Scholar, Trinity College. March 16-17, 2010.

“Black Love on Film: Representations of the African American Middle Class in *Sprung*.” Black Romance Film Festival, Columbia College Chicago. February 17, 2010.

“Sex, Travel and the Single African American Girl: Andrea Lee’s *Sarah Phillips*.” University of Illinois, Chicago. November 26, 2001.

“Telling Secrets: Sexuality in African American Autobiography.” Circle of Thought Series, UCLA Center for African American Studies. May 17, 2001.

Conferences

“Black Art Matters: African American Scholar/Artists Creating Home Within the Academy and the Arts.” American Studies Association Annual Meeting, Denver, Colorado. November 17-20, 2016.

“Parenting While Academic: Strategies, Challenges, Proposals.” Roundtable. American Studies Association Annual Meeting, Denver, Colorado. November 17-20, 2016.

“Black Art Matters: The Role of Artist Activists in the New Millennium.” Chair. Roundtable. The Futures of Black Scholarship and Activism. University of Texas at Austin. September 28-29, 2016.

“Underground or at the Forefront? The Role of the Artist/Scholar in the #BlackLivesMatter Era.” To Labor Between: African American Women on the Scholar/Practitioner Divide Roundtable. The Association for Theatre in Higher Education. Chicago, Illinois, August 11-14, 2016.

“A Single Story: Sexual Trauma and African Women in Contemporary Black Theatre.” College Language Association, Houston, Texas. April 6-9, 2016.

“African Women Through the Lens of US Theatre.” 2016 University of Texas Africa Conference, University of Texas at Austin. March 24-27, 2016.

“Between Impasse and Excess: “Performing Black Masculinity in Colman Domingo’s *A Boy and His Soul*.” Roundtable. Presidential Session. Modern Language Association Annual Convention, Austin, Texas, January 9, 2016.

“Black Feminist Politics and the Civil Rights Movement in Katori Hall’s *The Mountaintop*.” Association for the Study of African American Life and History, Memphis, Tennessee. September 24-28, 2014.

“Repaying the Debt: Colman Domingo’s *A Boy and His Soul*.” American Studies Association Annual Meeting, Washington, D.C. November 21-24, 2013

“Playing with Black History.” The Association for Theatre in Higher Education Black Theatre Association Sponsored Panel, Orlando, Florida. August 1-4, 2013.

“Trauma, Affect and Genre in African American Culture.” Roundtable. Modern Language Association Annual Convention, Boston, Massachusetts. January 3-6, 2013.

“Performing Repression and Resistance in Black and Latino Diasporas.” Chair and commentator. American Studies Association Annual Meeting, San Juan, Puerto Rico. November 15-18, 2012.

“Staging Black Cultural Trauma: Robert O’Hara’s *Insurrection*.” American Studies Association Annual Meeting, Baltimore, Maryland. October 22-23, 2011.

“Confronting the Negro Problem in a Post-Racial World: *Passing Strange*.” Black States of Desire: Dispossession, Circulation, Transformation. Collegium for African American Research, Paris, France. April 6-9, 2011.

“Author Meets the Critics: Tracy Sharpley-Whiting’s *Pimps Up, Ho’s Down: Hip Hop’s Hold on Young Black Women*.” Respondent. Hiphop Archive at the W.E.B. Du Bois Institute, Harvard University. March 22, 2011.

“Performances of Black Cultural Trauma in Contemporary African American Theatre.” Colloquium. W.E.B. Du Bois Institute for African and African American Research, Harvard University. February 9, 2011.

“Performances of Black Cultural Trauma & Memory.” Roundtable convener and participant. Presidential Theme Session. Modern Language Association, Los Angeles, California. January 6-9, 2011.

“Transnational Imagined Communities.” Chair & Respondent. American Studies Association Annual Meeting, Washington, D.C. November 5-8, 2009.

“Musical Cross-Pollination in Rhythm, Blues and Rap.” Chair. American Studies Association Annual Meeting, Albuquerque, New Mexico. October 16-19, 2008.

“August Wilson and the End of History.” August Wilson: The Second Half of the Cycle. University of Kentucky. April 11-12, 2008.

“Soul Food: Reconsidering Black Middle Class Sexuality in Contemporary Film.” Panelist. Symposium: From Bourgeois to Boogie: Black Middle Class Performances, University of Iowa. October 24-25, 2007.

“The Spectacle of the Respectable: Reading the Black Middle Class Body.” Black Body: Imagining, Writing, (Re) Reading. DePaul University, Chicago, Illinois. April 23-24, 2004.

“Freedom Dreams: Black Radical Mentoring.” American Studies Association Annual Meeting, Hartford, Connecticut. April 16-19, 2003.

“Revisionist Theatre: Robert O’Hara’s *Insurrection: Holding History*.” The Association for Theatre in Higher Education, New York, New York. July 31-August 1, 2003.

“Reclaiming the American South: Independent Film and Black Female Desire.” American Studies Association Annual Meeting, Houston, Texas. November 14-17, 2002.

“Anna Deavere Smith’s Search for American Character: Race & Cultural Memory.” XIV World Congress of the International Federation of Theatre Research, Amsterdam, The Netherlands. June 30-July 5, 2002.

“Soul Food: New Representations of the Middle Class African American Family.” II International and Interdisciplinary Conference: Family in Africa and the African Diaspora; Salamanca, Spain. April 11-12, 2002.

“Re-Staging Anita Hill: Performance & Black Middle Class Identity.” American Studies Association Annual Meeting, Washington, D.C. November 8-11, 2001.

“‘No More Than Slight Hysteria’: Reinventing the Other in *Sarah Phillips*.” Collegium for African American Research, Cagliari, Sardinia, Italy. March 21-25, 2001.

“The Black Queen & the Spook: Nationalism and Queer Women in the Black Arts Movement.” Modern Language Association Annual Convention, Washington, D.C. December 27-30, 2000.

“Traveling Thru Quicksand: Region, Class, and Global Sexuality in the Fiction of Nella Larsen and Andrea Lee.” American Studies Association Annual Meeting, Seattle, Washington. November 19-22, 1998.

Selected Media Appearances

“Life as an Artist and Scholar.”

Blackademics TV, Season 3, KRLU, Austin PBS: airdate: October 25, 2015.
<http://video.klru.tv/video/2365630314/>

“*Beyond the Black Lady* and Contemporary Black Theatre.”

Left of Black webcast, John Hope Franklin Center of International and Interdisciplinary Studies at Duke University
Season 1, Episode 33, May 9, 2011
<https://www.youtube.com/watch?v=CvhkXUGDn-g>

“A Conversation about Black Theater and *Neighbors*.”

Basic Black, WGBH airdate: January 21, 2011
<http://tinyurl.com/pjbng43>

Selected Op-Eds

“The Tony Sparkles, But Black Theatre Shines.” *Huffington Post*, June 13, 2016.
<http://tinyurl.com/z27xsmm>

“Policing the Playground and the Pool.” *Huffington Post*, June 11, 2015.
<http://tinyurl.com/nzjfz7>

“Facing Mother’s Day in a Time of Police-Sanctioned Violence Against Black Bodies.”

New Black Man in Exile Blog.
<http://www.newblackmaninexile.net/2015/05/facing-mothers-day-in-time-of-state.html?q=mothers>

“The Most Important Lesson of Shondaland: Women Can’t Have It All.” *The Washington Post* online, January 29, 2015.
<http://tinyurl.com/p6kjmz>

“When the Daily News Weighs Me Down I Turn to Art.” *Huffington Post*, December 17, 2014.
<http://tinyurl.com/z62muz5>

“How to Get Away with . . . Sex: Fall Line Up Rewrites Acceptable Notions of Black Womanhood.” *Clutch Magazine* online, October 3, 2014.
<http://tinyurl.com/gte8t6v>