

# Patricia A. Ybarra

Department of Theatre Arts and Performance Studies  
108 Lyman Hall  
Brown University  
Providence, RI 02912

Phone (401) 863-2128

Fax (401) 863-7529

Email: [Patricia\\_Ybarra@Brown.edu](mailto:Patricia_Ybarra@Brown.edu)

---

## Education

Ph.D.	University of Minnesota-Twin Cities	Theatre History/Theory	2002
B.A.	Columbia College, New York	Theatre	1994

## Employment

*Professor*, Brown University, 2018- present

*Associate Professor*, Brown University, 2010-2018

*Assistant Professor*, Brown University, 2004-2010

*Assistant Professor*, University of Kansas, 2002-2004

## Publications, Performances and Presentations

### Books

*Latinx Theatre in the Times of Neoliberalism* (Evanston, IL: Northwestern University Press, 2018).

*Neoliberalism and Global Theatres: Performance Permutations*, co-edited with Lara Nielsen, (London: Palgrave Macmillan, 2012; paperback 2014).

*Performing Conquest: Five Centuries of Theatre, History and Identity in Tlaxcala, Mexico* (Ann Arbor: University of Michigan Press, 2009).

### Peer Reviewed Articles

"Response to Quiara Hudes's Keynote," *Theatre Topics* Online Forum (Forthcoming)

"What's Next for Latinx? A Forum". *Theater* (Yale) 49.1 (2019): 23-26.

"Neoliberalism, Debt and the MFA." *The Journal of Dramatic Theory and Criticism*, 32.2 (Spring 2018): 151-159.

ATHE Open Forum, *Theatre Topics*, 28.1 (March 2018) 5-6.

"How to Read a Latinx Play in the 21<sup>st</sup> Century: Learning from Quiara Hudes," *Theatre Topics* 27.1 (2017) 49-59.

"ATHE Presidential Address" *Theatre Topics* 26.1 (March 2016): 1-5.

"Final Remarks: ATHE" *Theatre Topics* 25.1 (2015): 13-17.

"Young Jean Lee's Cruel Dramaturgy. *Modern Drama*. 57.4 (Winter 2014): 513-533.

"Neoliberalism, Historiography, Identity Politics: Toward a New History of Latino Theatre," co-written with Jon Rossini, *Radical History Review*, Issue 112 (Winter 2012): 162-172.

"Mexican Theater History and Its Discontents: Politics, Performance and History in Mexico," *Modern Language Quarterly*, 70.1 (March 2009): 133-145.

"The Revolution Fails Here: Cherríe Moraga's *The Hungry Woman* as Mexican Medea," *Aztlan: A Journal of Chicano Studies*, 33.1 (Spring 2008): 63-88.

## Patricia A. Ybarra

---

"The Whole Thing Is Over by Nine O' Clock': The Rude Mechs' adaptation of Greil Marcus' *Lipstick Traces*," *Journal of Dramatic Theory and Criticism*, 19.2 (Spring 2005): 7-30.

"Re-imagining identity and Re-centering History in Tlaxcalan Performance," *Theatre Journal*, 55.4 (December 2003): 633-655.

"Performing The Site of Complicity: A Re-evaluation of Fray Motolinia's 1541 Account of the 1538 and 1539 Corpus Christi Festivals in Tlaxcala, Mexico," *Gestos* 30, (November 2000): 31-49.

"Hebbel's Klara as Kierkegaard's Modern Antigone," *Text and Presentation*, (1999): 35-46.

### Book Chapters

"Neoliberalism, Recursivity, Theatre," in *Reversing the Cult of Speed in Higher Education*. Eds. Stephannie Gearhart and Jonathan Chambers. London: Routledge, 2018: 156-166.

"The Administrator as Activist," *Theatre, Performance and Change*, Tamara Underiner and Stephanie Etheridge Woodson, Eds. (Houndsmills: Palgrave Macmillan, December 2017): 333-336.

"Interview with Coya Paz," *Blacktino Queer Performance*. (Evanston, IL: Northwestern University, 2016): 167-175.

"Theatricality and the Public Enactment of The Mexican Colonial," *A History of Mexican Literature*. (New York: Cambridge University Press) 2016: 53-65.

"Latino/a Dramaturgy as Historiography," *Time Space Matter: Theatre Historiography*. Edited by Rosemarie Bank and Michal Kobialka. (Palgrave Macmillan, 2015): 75-93.

"Cruising Utopia, Missing José" *Contemporary Theatre Review*. 24.2 (April 2014): 295-296.

"Fighting for a Future in a Free Trade World" in *Neoliberalism and Global Theatres: Performance Permutations*, co-edited with Lara Nielsen. (Houndsmills, Palgrave Macmillan, 2012): 113-127.

"Performing History as Memorialization: Thinking with *And Jesus Moonwalks the Mississippi* and Brown University's Slavery and Justice Committee," in Scott Magelssen and Rhona Justice-Malloy, eds., *Enacting History* (Birmingham: University of Alabama Press, 2011): 113-133.

Performance in the Borderlands Roundtable. *Performance in the Borderlands* (London: Palgrave MacMillan, 2010): 266-278.

"Havana Isn't Waiting: Staging Travel During Cuba's Special Period," In Ramón Rivera-Servera and Harvey Young, eds., *Performance in the Borderlands* (London: Palgrave MacMillan, 2010): 58-81.

"History Takes Time," in Henry Bial and Scott Magelssen, Eds., *Theatre Historiography: Critical Questions* (Ann Arbor: University of Michigan Press, 2010).

"Archeological Performances in Tlaxcala, Mexico," in Kiki Gounaridou, ed., *Theatre and Nationalism* (Jefferson, NC and London: McFarland Press, 2005), 186-210.

### Encyclopedia Articles

"Corona de Luz, Corona de Fuego, Corona de Sombras," in *The Columbia Encyclopedia of Modern Drama*, Eds. Gabrielle Cody and Everett Sprinchorn, Columbia University Press, 2007.

### Book Reviews

Review of Brian Herrera, *Latin Numbers*, University of Michigan, *MELUS* 42.4: December, 2017.

## Patricia A. Ybarra

---

- Review of Diana Taylor, *Performance* and Diana Taylor and Marcos Steuernagel, *What is Performance Studies?*, *TDR*, 61.3 (2017): 190-193.
- Review of D.J. Hopkins and Kim Solga, *Performance and the Global City*, Palgrave Macmillan. *Theatre Survey*, 56.1 (2015): 122-124.
- Review of Paul Scolieri, *Dancing the Conquest*. University of Texas Press, *Hispanic Review*, 83.1 (Winter 2015): 113-117.
- Review of Ramón Rivera-Servera, *Performing Queer Latinidad*. University of Michigan Press. *MELUS*. (2014) 39.2: 240-252.
- Review of *No Safe Spaces: Recasting Race, Ethnicity, and Nationality in the American Theater* by Angela C. Pao and *Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deavere Smith*. *American Literature* 84.3 (September 2012), 675-676.
- Review of *Contesting Performance: Global Sites of Research*, edited by Jon McKenzie, Heike Roms and C.J. W.-L. Lee, *TDR*, 56.4 (T216) (Winter 2012), 182-184.
- Review of The 2010 New York Fornes Festival. *Theatre Journal*, 62.4 December 2010: 661-664.
- Rev. of Katherine Sugg's *Gender and Allegory in Transamerican Fiction and Performance* and Richard T. Rodriguez's *Next of Kin: The Family in Chicano/a Cultural Politics*. *American Literature* 82.4 (December 2010): 851-852.
- "Puntos de Partida: Un Giro Transnacional en la Dramaturgia Latina," *Paso de Gato* 43 (October 2010), 43-44.
- "The Lark Theatre's U.S. México Word Exchange," *Latin American Theatre Review*, 42.2 (May 2009): 199-204.
- "JDTc and JGT," *Journal of Dramatic Theory and Criticism*, 22.1 (Fall 2007): 109.
- Review Essay, *Not the Other Avant-Garde*, edited by John Rouse and James Harding and Mike Sell's *Avant Garde Performance and the Limits of Criticism*. *The Drama Review*, T196 (Winter 2007): 174-176.
- Book Review, *Performance in America* by David Román. *Contemporary Theatre Review*, 17.2 (2007): 247-249.
- Book Review, *Blackface Cuba 1840-1895* by Jill Lane. *Theatre Journal*, 58: 3 (Fall 2006): 517-518.
- Review Essay, *Holy Terrors*, edited by Diana Taylor and Rosalyn Constantino. *Theater (Yale)*, 36.1 (Spring 2006): 160-165.
- Book Review, *Writing and Re-writing National Theater Histories*, edited by Steve Wilmer. *Theatre Journal*, 57.3 (Fall 2005): 550-551.
- Book Review. *Latinas On Stage*, edited by Alicia Arrizón and Lillian Manzor. *Theatre Journal*. 53.4 (December 2001): 669-670.

### Invited Lectures and Talks

- Annual Gender Studies Lecture, GNSS Sherman Lecture, Brown University, April 16, 2019
- Penn State, Hemispheric Americas Speaker Series, *Why is Such a Man Alive? Rethinking Reza Abdoh in the Time of Donald Trump*. April 11, 2019
- University of Minnesota, Invited Lecture, *Why is Such a Man Alive?: Rethinking Reza Abdoh in the Time of Donald Trump* Reza Abdoh March 13, 2019

## Patricia A. Ybarra

---

Harvard University Performance Studies Working Group, Why is Such a Man Alive? Rethinking Reza Abdoh in the Time of Donald Trump, November 8, 2018.

CGWS Feminist Studies Roundtable, The Time of the Border, M.I.T., October 3, 2018

"Latinx Theatre in the Times of Neoliberalism" University of Miami, April 9, 2018.

New Work in Ethnic Studies, Yale University, December 2, 2017.

Young Jean Lee's Straight White Men, New Dramaturgies, *Prelude Festival*, CUNY Graduate Center, October 6, 2017.

Keynote Speaker, *Text, Performance and the Production of Historical Knowledge*, University of Amsterdam, January 26-28, 2017.

"Interview with Young Jean Lee" Penny Stamps Lecture Series, January 21, 2016.

Center for Latin American Studies, Invited Lecture, March 2015

"What I am thinking about now" CSREA faculty series, November 2014

"Queer Latino/a Performance," Introduction to Ethnic Studies, Brown University, October 2014.

"Young Jean Lee's Straight White Men" Senior Seminar in Ethnic Studies, Brown University, February 2014.

My Neoliberal Life, Performing Under Pressure, Brown Graduate Student Conference, April 13, 2012

La Casa Rosa: Fighting for a Future in a Free Trade World, University of Minnesota, Institute for Advanced Study, March 29, 2012.

Diversity Orientation, Brown University, September 2011

"Building La Casa Rosa," Mellon Graduate Group, Brown University, January 2011

"Havana Isn't Waiting: Plays about Special Period Cuba." Northwestern University, May 14, 2009.

"Staging the Exceptional Historian in Saltillo, Mexico." Theatre Graduate Colloquium Series, Northwestern University, April 3, 2009.

"Uneasy Crossings: Staging Indigeneity in Contemporary U.S. Latino Drama." Institute for Advanced Study, University of Minnesota, March 26, 2009.

"Playing by the Rules: Politics, Performance and History in Tlaxcala, Mexico." Interdisciplinary Series of the School of Communications Northwestern University, May 7, 2007.

"Mexican Theatre Historiography and its Discontents" Performance and History: What History?" Convener: Herbert Blau, University of Washington, Seattle, WA, February 22, 2007.

"Latino Theatre: Origins to Present." School of Drama, Yale University, March 28, 2006.

"Teatro Campesino and Other Media," Panel Discussion, 40<sup>th</sup> Anniversary Celebration of Teatro Campesino, San Jose State University, October 27, 2005.

"Performing the Missionary Position: Theatre in Tlaxcala Mexico," Program in Theatre of the Americas, Arizona State University, April 22, 2005.

### Selected Scholarly Presentations

Spotlight on New Works, Roundtable (Presentation on *Latinx Theatre in the Times of Neoliberalism*), ATHE, August 3, 2018

Panelist, Spectacular Performance Training: Embodying Neoliberal Institutions. Association for

## Patricia A. Ybarra

---

Theatre in Higher Education, August 6, 2017.

Co-Chair, "Theorizing from the South" with Claudia Nascimento, American Society for Theater Research, November 4, 2016.

"Administrator as Activist," Association for Theatre in Higher Education, August 13, 2016

Co-Chair, "Theorizing From the South" with Claudia Nascimento, American Society for Theater Research, November 6, 2015.

Panelist, "Memories/Temporalities/Encuentros/Archives: New Work on Latino/a Theatre." Association for Theatre in Higher Education, August 1, 2015.

Against (liberal) Heroism: remembering the narcoguerra in Matthew Paul Olmos' *so go the ghosts of México*, Latin American Studies Association Conference, San Juan, Puerto Rico, May 29, 2015

"Sounding Out Against Violence in Matthew Paul Olmos' *so go the ghosts of Mexico*: Sonic Dramaturgy, Belonging and Utopia. Latino/a Literature Conference, John Jay College New York, April 22, 2015.

"Transnational Latino/a Theatre and the Post-Liberal Subject" Latino Theatre Working Group ASTR. Baltimore, MD, November 2014.

Artists and Scholars: Successful Models of Collaboration. Round Table. ATHE Scottsdale, AZ. July 25, 2014.

"Dream Activism and Pedagogies for a Changing America," ATHE Scottsdale, AZ, July 25, 2014.

"Cruising Utopia, Missing José," Modern Language Association. Chicago, IL. January 19, 2014.

"Queer Temporality in Victor I. Cazares' *Ramses Contra Los Monstruos* and Tanya Saracho's *El Nogalar*", Temporality and the US Mexico Border in Latino Cultural Production Performance Studies International Conference, Stanford, CA, June 28, 2013.

"Latina/o Dramaturgy, Narcotraffic, and the Neoliberal Critique", Pensamiento Teatro, Movements, Geographies, Futures. Latino/a Literature Conference, John Jay College New York, March 8, 2013.

Panelist, Art, Agency, Gift and Capitalism: a curated panel on new writing and production moderated by Ken Prestininzi, NYU, New York, March 1, 2013.

"Latino Dramaturgy as Historiography" American Society for Theatre Research, Time, Space Matter, Nashville, TN, November 3, 2012.

This is What Democracy Looks Like: Neoliberalism and Performance on the Global Stage, Respondent, Association for Theatre in Higher Education, Washington DC, August 4, 2012.

State of the Profession Panel, "Thinking About Working," American Society for Theatre Research. Montreal Canada, November 20, 2011.

"1994 or Something Like It," 1973 or Something Like It, American Society for Theatre Research, Montreal, Canada November 19, 2011.

Co-Chair, Reading Group, Highbrow/Lowdown by David Savran, ASTR, Seattle, WA, November 18-21, 2010.

Co-Chair, Fresh Print Series: Global Violence and Performance, ATHE, Los Angeles, CA, August 2010.

Global Cities Roundtable, Performance Studies International, Toronto, ON, June 3-6, 2010.

Plenary, "Latino Theatre as Neoliberal Travelogue: Towards a New Historiography of Latino Theatre," co-written with Jon Rossini, American Society for Theatre Research, San Juan, P.R., November 14, 2009.

Panelist, "Latino 101," Association for Theatre in Higher Education Conference, New York City,

## Patricia A. Ybarra

---

August 2009.

Panelist, Theatricality and The Public Sphere, Theatricality and Performance Conference, Brown University, March 13, 2009.

Reading Group Co-Organizer, "Theatre and Performance in the "Free" Market State: Managerial Rationales, Enterprise Cultures and (Neo)-Liberalism," Boston, MA November 6-9, 2008.

Chair, Hell Houses, Kung-Fu Fighting, and the Towers that Didn't Fall: The Writing of History in 21<sup>st</sup> Century American Theatre," Association for Theatre in Higher Education, Denver, CO, August 1, 2008.

Chair, Disrupting the Discourse: Intersections between Performance Studies and History, Association for Theatre in Higher Education, Denver, CO, August 2, 2008.

"Pan Latino Casting, Cross Latino Casting, and the Intricacies of Latinidad," Association for Theatre in Higher Education, Denver, CO, July 31, 2008.

Roundtable on Translation, Latin American Theatre Today, Blacksburg, VA, March 28, 2008.

Seminar Co-Organizer, "Neoliberalism and Performance in the Global Market," American Society for Theatre Research, Phoenix, AZ, November 16, 2007.

"Latino Travelogues," Emerging Scholars Panel, Performance Studies International Conference, New York City, NY, November 10, 2007.

"Havana is Waiting," Association for Theatre in Higher Education, New Orleans, LA, August 3, 2007.

Work Group Leader, "Fraud as Performance," Hemispheric Institute for Performance and Politics in the Americas, Buenos Aires, Argentina, June 9-17, 2007.

"Staging the Exception in Neoliberal Performance," Mid-American Theatre Conference, Minneapolis, MN, March 3, 2007.

"Performing the Exceptional Historian," Cogut Center for the Humanities, October 31, 2006.

"Theorizing a Hungry Woman," Association for Theatre in Higher Education Conference, Chicago, IL, August 6, 2006.

"Performing Citizenship in Tlaxcala, Mexico," Performance Studies International Conference, London, England, June 16, 2006.

"In Medea Res: Directing Cherríe Moraga's Hungry Woman as an Americas Play," Latin American Studies Association Conference, March 18, 2006.

"The Revolution Fails Here," Center for Ethnic Studies Faculty Colloquium, February 24, 2006.

"The Revolution Fails Here: Cherríe Moraga's *Hungry Woman* as an Americas Play," American Society for Theatre Research, Americas Work Group, Toronto, ON, November 13, 2005.

Chair, "Archives and Repertoires," American Society for Theatre Research, Toronto, ON, November 11, 2005.

"Playing Indian in Tlaxcala: Xicoténcatl, Pedagogy and Performance in Nineteenth Century Mexico," Center for Latin American Studies, Brown University, October 17, 2005.

"Beyond Boal and Teatro Campesino: Teaching Latino/a American Theatre," Association for Theatre in Higher Education, San Francisco, CA, July 30, 2005.

"Remembering Reza Abdoh," Performance Studies International Conference, Providence, RI, April 1, 2005.

"Performing the Missionary Position," American Society for Theatre Research," Las Vegas, NV November 19, 2004.

## Patricia A. Ybarra

---

- "Performance and Nationalisms in Nineteenth Century North America as a Methodological Model," Theatre Studies of the Americas Research Group, American Society for Theatre Research, Las Vegas, NV, November 18, 2004.
- "Indian as self or Indian as other: performing paradoxical identity in Miguel N. Lira's *Vuelta a la Tierra*," Latin American Studies Association Conference, Las Vegas, NV, October 9, 2004.
- "Representing the Real Mexico in Miguel N. Lira's *Vuelta a la Tierra*," Mid America Theatre Conference, Chicago, IL, March 4, 2004.
- Chair, Enacting Belonging(s): Indigenous performance and Identity in the US and Mexico, American Studies Association Conference, Hartford, CT, October 18, 2003.
- "Staging the Nation on the Ruins of the Past: an Investigation of Mexican "Archeological Performance," American Society for Theatre Research, Philadelphia, PA, November 17, 2002.
- "Beyond Complicity: Colonial Mexican Theatre and Missionary Accounts as Interdependent Performances" Association for Theatre in Higher Education, San Diego, CA, July 29, 2002.
- "Re-membering Tlaxcala City: Presenting Colonial Architecture through Performance," Young Researchers Forum, International Federation of Theatre Research, Amsterdam, Netherlands, July 3, 2002.
- "Performing the Real Mexico," Plenary Presentation, American Society for Theatre Research, San Diego, CA November 2001.
- "'The Whole Thing Is Over by Nine O Clock': The Possibilities of Performance in the Rude Mechanicals' Adaptation of Greil Marcus' Lipstick Traces," Association for American Studies, Washington DC, November 2001.
- "The Salida of the 400 Familias: Negotiating Local History," Association for Theatre in Higher Education, Chicago, IL, August 2001.
- "Directing in the Academy: Critical Thought as Directing Practice," Association for Theatre in Higher Education, Washington DC, July 2000.
- "From Holy Site to Holy Cite: A Re-consideration of Fray Motolinía's Account of the 1538/9 Corpus Christi Festivals in Tlaxcala, Mexico," American Society for Theatre Research, Minneapolis, MN, November 1999.
- "Reza Abdoh's Theatre of Extreme Gestures," Association for Theatre in Higher Education, Toronto, Canada, July 1999 .
- "Ethno-graphy: A Re-Evaluation of Race in Marivaux's *The Dispute*," Romance Languages Graduate Conference, Minneapolis, MN, April 1999.
- "Hebbel's Klara as Kierkegaard's Modern Antigone," Comparative Drama Conference, Gainesville, FL, March 1999.
- "Reza Abdoh's *Law of Remains*," Mid-America Theatre Conference, Minneapolis, MN, March 1999.
- "Two New Mexico Religious Processions," North Atlantic American Council of Latin Americanists, Green Bay, WI, October 1998.
- " 'A real live Lulu': A Comparative Study of Wedekind's *Lulu Plays* and Pabst's *Pandora's Box*," Comparative Drama Conference, Gainesville, FL, March 1998.

## Theatre Production-Directing

## Patricia A. Ybarra

---

*Water by the Spoonful* by Quiara Alegría Hudes, Leeds Theatre, Brown University, September 25- October 5, 2013.

*En Las Manos de la Muerte*, by Alexandra Bernson, George Bass Theatre, Rites and Reason Theatre, Brown University, October 27-November 1, 2010.

...*And Jesus Moonwalks the Mississippi*, by Marcus Gardley, Leeds Theatre, Brown University, April 10-20, 2008

*Hungry Woman*, by Cherríe L. Moraga, Leeds Theatre, Brown University, April 2006

*Lulu*, by Franz Wedekind, University of Kansas, Inge Theatre, Lawrence, KS, December 2003

*Digital Angel Project*, *Crisis Point Theatre*, Old Arizona Studios, Minneapolis, MN May 2000

The *Digital Angel Project* was a collaborative multi-media project that explored the relationship between prophecy and digital media. In addition to directing the performers, I also compiled the text for the production.

*Four Saints in Innumerable Acts*, University of Minnesota Xperimental Theatre, Minneapolis January 1998

*Four Saints in Innumerable Acts* was a performance which re-wrote the biographies of Simone Weil, George Bataille and Laure Peignot as hagiographies commenting on their respective involvement with the Catholic Church, the Spanish Civil War and the French Resistance.

*Spell of Dog*, by Anja Klock, Crisis Point Theatre, Weisman Art Museum, Minneapolis, MN, May 1997

*Fingerprints*, by Tim Griffin, CSV Cultural Center, NYC, July 1996

*Ruins, Rebellious Heart, and Rest of The Noise*, by Josh Furst, Sanford Meisner , NYC, March 1996

*The Universe*, written and directed by Richard Foreman, assistant to Mr. Foreman, Ontological Hysterical, NYC, January 1996

*The Third Estate*, by Julian Sheppard and Annys Shin, NADA, NYC, July 1995

### Theatre Production-Dramaturgy

*Dreamlandia* by Octavio Solis, directed by Sarah dAngelo, Leeds Theatre, Brown University, September 28-October 8, 2017

*Fuente Ovejuna* by Calderón de la Barca, dir. By Mark Valdez, Trinity Repertory Company, May 11-June 11, 2017

*The Cook* by Eduardo Machado, directed by Kym Moore, Leeds Theatre, Brown University April 10-20, 2010.

*Standing Up Stories*, playwright/director Julie Pearson Little Thunder, Tulsa Indian Actors Workshop, Tulsa Oklahoma, August 2003

*The Wonder*, by Susanna Centlivre. dir. Liz Swain, T. Schrieber Studio, New York City, January 2002

*St. Marks Hotel* by Chiori Miyagawa. dir. Suzi Takahashi, Connolly Theatre, New York City, May 2001

*Sombra del Padre* by Elvira Carrizal, dir. Elvira Carrizal, Old Arizona, Minneapolis, December 1999

*Dybbuk*, by S. Ansky, dir. Stephen Kanee, Stoll Thrust Theatre, University of Minnesota, Minneapolis, November 1999



## Patricia A. Ybarra

---

*Pentecost* by David Edgar, dir. Kent Stephens, Stoll Thrust Theatre, University of Minnesota, Minneapolis, February 1999

*Rites of Passage* by Chris Danowski, dir. Barbe Marshall, Red Eye Collaboration, Minneapolis, January 1999

*Bacchae*, by Charles Mee, dir. Barbe Marshall, Stoll Thrust Theatre, University of Minnesota, Minneapolis, May 1998

*A Dog and His Master* by Wang Louyoung, dir. John Eisner, Lark Theatre, NYC, January 1996

*Timon of Athens*, by William Shakespeare, dir. Erin Mee, The Ark Ensemble, HERE, NYC August

### Research Grants

Cogut Humanities Fellowship, Brown University, Fall 2006

CAC Project Grant: Theatre of the Americas Program, Spring 2006

Undergraduate Teaching and Research Award, Brown University, Summer 2005, (3500)

New Faculty Research Grant Fund, Summers 2003-2004 (8000)

**Theses and Dissertations Advised (A=Advisor; R=reader). All at Brown University unless otherwise indicated.**

### PhD

2021 (expected), Dance, Diaspora, and Dust Doria Charlson, A

2020 (expected) Yeong Ran Kim, South Korean Queer Activism as Performance A

2020 (expected), Nineteenth Century Closet Dramaturgy, Amy Huang, A

2018 (expected), Eleanor Skimin, "Sitting" as Domestic Performance, R

2019 (expected) Michelle Castaneda, Melodrama and Asylum Hearings, R

2018 Dan Ruppel, French Festival Books, R

2018 Stefanie Miller, Protest, Performance and Indigeniety in the Americas, R

2018 Lillian Mengesha, Transnational Indigenous Performance, A

2018 Elizabeth Gray, Cartonera in the Americas. R

2015 Patrick McKelvey, Contemporary Queer Crip Performance, A

2013 Lindsay Goss, Violence and Solidarity in Political Performance, A

2013, Paul Politte, Harvard U, Spanish, R

2012 Daniella Wittern, Diamela Eltit, R

2012 Christine Mok, Asian American Theatre and Theatricality, A

2012 Michelle Carriger, Victorian Femininity in England and Japan, A

2011 Christian Ducomb, Philadelphia Mummers Parade, R

2011 Charles Mulekwa, Theatre and War in Uganda, R

2010 Elise Morrison, Surveillance Theater, R

2007 Paige McGinley, Diasporic Travels of Blues Music, R

2007 Christine Evans, Theatre and the Ficto-Real, R

2005 Julie Pearson-Little Thunder, Native Emergence Theatre to 1985, (University of Kansas), R

### MA

2005, Katherine Chavez, Performing Barcelona, A

2004 Danon Park, Phedre and Religious Practice, (University of Kansas) R

### BA

2013 Jarrett Key, Performance in Congo Square, A

## Patricia A. Ybarra

---

2011 Ioana Jucan, "The Soft Logic Wares Out: Investigations of the Contemporary Avant-Garde Poetic Theatre of Awareness", R  
2011 James Flynn, Heddatron, Robotics and Empathy, A  
2011 Ariel Hudes, Re-enactment of the New School Protests at Brown, A  
2010, Will Lambek, "Migratory Identities: Political Formation and Immigrant Community Organizing," R  
2010 Mark Brown, "The African American Dancing Body," R  
2009 Daniel Sobol, "Museum Education and Performance," A  
2009 Amelia Rosenman, "Translations of Performance Texts by Jesusa Rodríguez," A  
2008 Jennifer Garcia, "Imagining Candomble Through Anthropology and Tourism," R  
2007 Ella Rose Chary, "Battles that Are More than Black and White: An Analysis of Authorship, Race and the Broadway Musical in the 1990s," A  
2007 Michael Santos, "Mind the Gap Structural Racism and the Individualistic Discourse in Post-Katrina response to the Cultural and Linguistic Needs of Latinos and South East Asians,"  
2007 Victoria Fortuna, "Unmaking Materiality: The Politics of Representation in Argentina's Dirty War," (Winner of the Helen Terry Mcleod prize for outstanding thesis in gender studies), A  
2006 Jennifer Silverman, "'Too Painful to Stage': A Comparative Analysis of Representational Violence in the Work of Sarah Kane and Griselda Gambaro," R  
2006 Armando Garcia, Mestizaje, Jotería and the "Indio" Subject of Identity in Fuentes and Moraga," R  
2005 Sage Morgan Hubbard, performance project, A  
2005 Andre St. Clair, performance project on transgender identity, A  
2004 Fil Vosacek, (University of Kansas), performance project, A  
2004 Theresa Buchheister, (University of Kansas), performance project, A

### Courses Taught

Historiography; Latino Theatre and Performance; Theatre and Conquest from Cortes to NAFTA; 21<sup>st</sup> Century Drama; Theatre History 1500-1850; Script Analysis, Dramatic Theory; Introduction to the Theatre; Political Theatre of the Americas; Becoming American: Race, Space and Genre in US Theatre 1800-1924; Avant-Grade Theatre, Neoliberalism and Performance; Play, Ritual and Performance in Context, Critical Race Theory and Performance, Embodied Stories, Dramaturgy.

### University Service

Human Resources Advisory Board, 2017-Present  
Sawyer Post-Doctoral Search Committee, Spring 2018  
NEASC Task Force member, 2016-2017  
Search Committee, Dean of The Graduate School, 2015  
TED Talk, "How Theatre Thinks" Brown Together Campaign Launch, October 2015  
Co-Chair, Educational Innovation Committee, Fall 2012- Spring 2013  
Internal Review, Department of Music, Brown University, Fall 2012  
Speaker, Diversity Assembly, Dean of the College Office, September 2011  
Member, Search Committee, Dean of Faculty, Spring 2011  
Randall (Sophomore) Advisor, Fall 2009- Spring 2010  
Co-Curator, Theatricality and Performance Conference, Brown University, March 13-15, 2009  
Reader, Graduate Fellowship, Latin American Studies, March 2009

## **Patricia A. Ybarra**

---

Reader, Global Scholars Fellowships, October 2008

First Year Advisor, Fall 2008-Spring 2009

Faculty Committee for the Campaign, Brown University, Spring 2008-Spring 2010

### **Departmental Service**

Chair, Promotion to Distinguished Senior Lecturer, Julie Strandberg

Search Committee Chair, Performance Studies Position, Fall 2016

Search Committee, Acting/Directing Position, Fall 2015

Chair, Departmental Diversity and Inclusion Action Plan Committee

Third Year Review Committee, Eng-Beng Lim

Moderator, "All That Can be Dared: Women Playwrights Panel" February 23, 2011

Pre-tenure assessment committees, Fall 2011-present

Search Committee, Acting/Directing Tenure Track Hire, Fall 2010-

Search Committee, Theatre and Performance Studies Scholar Hire, Fall 2009-

Advisor, Performance Studies Concentration, Fall 2008-Spring 2009.

Search Committee, Director of Playwriting Position, Department of Theatre, Speech and Dance, Brown University, Fall 2008-Spring 2009

Search Committee, Professor of Movement, Trinity Rep/ Department of Theatre, Speech and Dance, Brown University, Fall 2008

Search Committee, Acting and Directing Position, Department of Theatre, Speech and Dance, Brown University, Fall 2007-Spring 2008

Search Committee, Cogut International Post Doctoral Fellowship, Brown University, Spring 2007

Director of Graduate Studies, Department of Theatre, Speech and Dance, Brown University, Spring 2005

Direct Hire Committee, Department of Theatre and Film, University of Kansas, Fall 2002-Spring 2004

Season Selection Committee, Department of Theatre and Film, University of Kansas, Fall 2002-Spring 2004

### **Service to the Profession**

Chair of Nominations Committee, Association for Theatre in Higher Education, Fall 2017-present.

Chair, Strategic Planning Committee, Association for Theatre in Higher Education, July 2013-July 2015

Board Member, Latino Theatre Commons Initiative, 2012-Present

Advisory Board Member, Cambridge University Press Modern Drama Series, 2012-Present

Manuscript reviewer, University of Michigan Press, Southern Illinois Press, 2012

Associate Editor, Theatre Survey, 2012- 2015

ATHE Outstanding Book Committee, Spring 2012

Reader, ACLS Post Doctoral Fellowships, Spring 2012

Co-chair, American Society for Theatre History Conference, Fall 2012

Conference Committee, American Society for Theatre Research, 2011

## **Patricia A. Ybarra**

---

Co-Curator, Fresh Print Series, Association for Theatre in Higher Education, Summer 2009-Spring 2010

Theatre Executive Board Member, American Society for Theatre Research, Spring 2009-

Board Member, Hemispheric Institute for Performance and Politics, Spring 2008-

Organizer, Junior Faculty Publication Workshop, Association for Higher Education and American Society for Theatre Research, June-November 2008

Advisory Board Member, Edna St Millay Artist Colony, Austerlitz, NY, 2007- 2010

Conference Planning Committee, Association for Theatre in Higher Education Conference, Denver, CO, 2008

Latino Studies Focus Group Representative, Association for Theatre in Higher Education, July 2007-July 2009

Associate Editor, *Journal of Dramatic Theory and Criticism*, 2006-

Latino Studies Focus Group Conference Planner, Association for Theatre in Higher Education, July 2005-July 2007

Graduate Travel Award Committee, American Society for Theatre Research, 2004-2006

### **Awards and Honors**

Inaugural Diversity and Inclusion Action Plan Award, Spring 2018 (Awarded to those who make positive change on campus in pursuit of goals of diversity and inclusion)

Rhode Island Council for the Humanities Grant, Pulitzer Initiative (Essay in Public Conference 2016)

Faculty Fellow, CSREA Research Seminar, Fall 2015-Spring 2016

Fellow, John Carter Brown Center for the Public Humanities, Fall 2015-Spring 2016

Graduate Teaching and Mentorship Award Brown University, Spring 2015

### **Professional Associations**

American Society for Theatre Research

Association for Theatre in Higher Education

American Studies Association

Latin American Studies Association

Performance Studies International

### **Languages**

Reading, speaking and writing fluency in Spanish

Elementary reading knowledge of Nahuatl