

CHRISTINA KNIGHT, PH.D.

Curriculum Vitae

Rutgers University
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EDUCATION

Harvard University
Ph.D. in African American Studies
A.M. in African American Studies

November 2013

June 2009

Columbia University
Traveling Scholar
Institute for Research in African-American Studies

2011-2013

University of California, Berkeley
Graduate Exchange Scholar
Department of Theater, Dance and Performance Studies

2009-2010; Fall 2007

Stanford University
B.A. in Interdisciplinary Studies
Humanities Honors Program

June 2005

FACULTY AND ADMINISTRATIVE APPOINTMENTS

Assistant Professor, The Department of Art History, Rutgers University, New Brunswick. Fall 2023.

Fellow, The Department of Art History and Archaeology, Columbia University. Spring 2022.

Visiting Scholar, The Center for Black Visual Culture, New York University. July 2019-June 2020.

Assistant Professor of Visual Studies, Haverford College. July 2016-present.

Director of Visual Studies program, Haverford College. July 2016-June 2022.

Consortium for Faculty Diversity Postdoctoral Fellow, Bowdoin College. July 2014-June 2016.

Visiting Assistant Professor of Black Studies, Amherst College. July 2013-June 2014.

PUBLICATIONS

Journal Articles

“Transfixed: On Black Being and Gender Euphoria in Rashaad Newsom’s *Black Magic*” in *Transfixt: Transgender Aesthetics at the Tipping Point*, eds. Jac Pryor and Jules Roskam (under review with Duke Press).

“A Family Affair: Jacolby Satterwhite’s Queer Utopics.” *Nka: Journal of Contemporary African Art* 47 (November 2020): 56-66.

“Rebirth is Necessary.” *ASAP/J*, Black One Shot series 10.4 (July 2020).

“Feeling and Falling in Arthur Jafa’s *Love is the Message, the Message is Death*.” *The Black Scholar* 49.3 (Fall 2019): 36-47.

“‘Fasten Your Shackles’: Remembering Slavery, and Laughing About it in George C. Wolfe’s *The Colored Museum*.” *African American Review* 45.3 (Fall 2012): 355-369.

Catalogue Essays

“New World or no world: Middle Passage as Arrival.” In *Arrivals*, edited by Heather Ewing and Michael Gitlitz. New York: Katonah Museum of Art (October 2021): 16-19.

Reviews

“Two South African Artists Reflect on the Memories of Apartheid.” *Aperture*. Spring 2023.

“Race and Performance After Repetition” (Review). *The American Literary History Online Review*. Fall 2021.

“Basquiat: The Unknown Notebooks” (Review). *CAA Reviews*. Spring 2016.

“Bridge and Tunnel (Performance Review).” *Theatre Journal*. 57.4, 2005.

Encyclopedia Entries

Contributor, “African American Art” entry, *Grove Art Online*. Summer 2013 edition.

GRANTS AND FELLOWSHIPS

National Competitions

Fellowship, The Center for Experimental Ethnography, University of Pennsylvania. Fall 2020.

Curatorial Fellowship for Academic Projects, Rose Art Museum, Brandeis University (DECLINED). Fall 2015-Spring 2017.

Consortium for Faculty Diversity Postdoctoral Fellowship, Bowdoin College. Fall 2014-Spring 2016.

Ford Foundation Dissertation Completion Fellowship. Fall 2012-Spring 2013.

Northwestern Summer Institute in Performance Studies. Summer 2010.

Performing Arts Philanthropy Fellowship, The William and Flora Hewlett Foundation. Fall 2005-Fall 2006.

Internal Competitions

Faculty Research Grant, Haverford College. Spring 2020.

Faculty Research Grant, Haverford College. Spring 2019.

Humanities Working Group Grant, Haverford College. Fall 2018.

Humanities Forums Grant, Haverford College. Spring 2017.

Faculty Research Grant, Haverford College. Spring 2017.

Faculty Research Grant, Bowdoin College. Fall 2015.

Harvard GSAS Dissertation Completion Fellowship. Fall 2011-Spring 2012.

Harvard GSAS Graduate Society Term-Time Research Fellowship. Fall 2010.

Harvard Graduate Student Council Conference Grant. Fall 2010.

Harvard Graduate Writing Fellowship, Derek Bok Center for Teaching and Learning. Fall 2008.

Harvard GSAS Graduate Society Summer Predissertation Fellowship. Summer 2007.

Stanford Institute for Diversity in the Arts Fellowship. 2004-2005.

Stanford Humanities Center Undergraduate Research Fellowship. 2004-2005.

Stanford Undergraduate Research Grant. 2004-2005.

CONFERENCES AND INVITED TALKS

“BLACK SPECULATIVE FUTURES: An Experiment In Classroom Solidarity.” American Studies Association (ASA) annual conference, Montreal, Canada. November 2023.

“Filmmaking as Method-Making in Beatriz Santiago-Muñoz’s *Cuervo and Low-Polygon Poem* (2021).” The Association For The Study Of Arts Of The Present (ASAP) annual conference, Seattle, WA. October 2023.

“Filmmaking as Method-Making in Beatriz Santiago-Muñoz’s *Cuervo and Low-Polygon Poem* (2021)” (invited keynote). Black Visual Culture | Black Visual Life symposium at the University of Rochester. September 2023.

“Filmmaking as Method-Making in Beatriz Santiago-Muñoz’s *Cuervo and Low-Polygon Poem* (2021).” Making Art History Now conference, Yale University and The Space for Creative Black Imagination, MICA (virtual). April 2022.

“Play at the End of the World.” Lecture demonstration. BLACK PORTRAITURE[S]: Newark, Play and Performance conference. February 2022.

“Between Black Boxes and White Cubes: ‘Figuring’ Vogue Femme in Rashaad Newsom’s *Black Magic: FIVE*.” Invited talk. Departments of African American and African Diaspora Studies and Art History, Columbia University. February 2022.

“vanessa german and Christina Knight in Conversation.” New York Studio School lecture series (virtual). November 2021.

“Between Black Boxes and White Cubes: ‘Figuring’ Vogue Femme in Rashaad Newsom’s *Black Magic: FIVE*,” BLACK PORTRAITURE[S]: Toronto, Absent/ed Presence conference (virtual). October 2021.

Panelist, Radical Vision of Black Feminist Artist Scholars roundtable, American Studies Association Annual Conference (virtual). October 2021.

Moderator, "The Porch: An After Session on the Resonance of Fred Moten." Bryn Mawr College (virtual event). March 2021.

"A Spell for Black Liberation." Invited lecture, "Literature and the Occult" class, Penn State University (virtual talk). October 2020.

Panelist, Toward an Anti-Racist Contemporary Art History, Society for Contemporary Art Historians (virtual event). October 2020.

"On Jacolby Satterwhite and Queer Utopics." Invited talk. Fabric Workshop and Museum, Philadelphia, PA. November 2019.

"One Foot in Front of the Other: Dancing to the Tempo of Uncertainty in Terence Nance's *Swimming in Your Skin Again*." Association for the Study of Arts in the Present (ASAP) annual conference, University of Maryland, College Park. October 2019.

"Unspoken, But *Seen*: Sound and Gesture in the Work of Michèle Pearson Clarke." College Art Association (CAA) annual conference, New York, NY. February 2019.

"Remember Me: Pleasure, Parody and Loss in Isaac Julien's *The Attendant*." The Dark Room symposium, Cambridge, MA. April 2018.

"*Doomsday*: On Spatializing Sadness." Invited talk. Rethinking the Black Intellectual Tradition: The Question of Medium conference, Amherst, MA. April 2018.

"They Don't Know: White Sight and Black Feeling in Arthur Jafa's *Love is the Message, the Message is Death*." Black Portraitures IV: The Color of Silence conference, Cambridge, MA. March 2018.

"A Family Affair: Jacolby Satterwhite's Queer Utopics." Invited talk. Performing Blackness Series, University of Texas at Austin, Austin, TX. March 2018.

"Remember Me: Pleasure, Parody and Loss in Isaac Julien's *The Attendant*." College Art Association (CAA) annual conference, Los Angeles, CA. February 2018.

"The Poetics of Black Matter(s)." Black Performance Theory (BPT) Working Group convening, Washington University in St. Louis. April 2017.

"A Family Affair: Jacolby Satterwhite's Queer Utopics." Invited talk. Bryn Mawr Visual Culture Colloquium, Bryn Mawr, PA. March 2017.

"Jacolby Satterwhite's Queer Utopics." Black Portraitures III, Reinventions: Strains of Histories and Cultures conference, Johannesburg, SA. November 2016.

"Black Aesthetics and Political Efficacy." Association of Performing Arts Presenters (APAP) annual conference, New York, NY. January 2016.

“Opening Keynote Panel Discussion.” Moderator and respondent, Imaging Justice for the Dark Divine Symposium, Brooklyn, New York. November 2015.

“Reflections on Movement and Social Movements.” Configurations in Motion: Performance Curation and Communities of Color, Duke University. June 2015.

“The Limits of the Laugh: Satire in Azie Dungey’s *Ask a Slave* Webseries.” American Studies Association Annual Conference, Los Angeles, CA. November 2014.

“Black Queer Diasporas and the Dead.” Black Theatre Network Annual Conference, New York University. August 2014.

“New Epistemologies: Bridging the Mythic, the Personal, and the Academic.” Across the Threshold: Creativity, Being, Healing Conference, Duke University. March 2013.

“Onward Ambivalently: Middle Passage(s) in Glenn Ligon’s *To Disembark*.” The Sights and Sounds of Transnationalism, Tufts University. April 2011.

“Dancing ‘African’: Race, Representation, and the Moving Body” Working Group. Co-organizer and presenter. American Society for Theatre Research’s Annual Conference, Seattle, WA. November 2010.

“*Possession*: On Death and Belonging in Erykah Badu’s ‘Telephone.’” Black Performance Theory Conference, Yale University. May 2009.

“Through a Glass Darkly: Performances of Death, Blackness, and Soul in Amy Winehouse’s *Back to Black*.” Association for Theatre in Higher Education’s Annual Conference; Denver, CO. August 2008.

“Drafting History: Evolving Middle Passage Tropes in *Joe Turner’s Come and Gone* and *Gem of the Ocean*.” August Wilson: The Second Half of the Cycle Conference, University of Kentucky. April 2008.

“The Color of Representation: Culture as Contested Ground.” Panel moderator and respondent, Global Movements, Local Identities: Race, Space and the African Diaspora in Latin America Conference, UCLA. March 2008.

GALLERY TALKS

“Black Abstraction in the Rose Collection.” Rose Art Museum, Brandeis University, Waltham, MA . March 2015.

CONVENINGS ORGANIZED

After Capitalism, What? Think Tank Co-organizer (with James Claiborne and Dr. Brittany Webb), Philadelphia, PA. Fall 2018-Spring 2019.

The Black Extra/ordinary, Symposium Chair and Organizer, Haverford College, Haverford, PA. October 2017.

Displaying Diaspora, Symposium Co-organizer, Museum of the African Diaspora, San Francisco, CA. October 2009.

TEACHING EXPERIENCE

ASSISTANT PROFESSOR, THE DEPARTMENT OF ART HISTORY, RUTGERS UNIVERSITY

Black Otherwise Worlds: The Contemporary Art of Blackness and The (Black) Artist as Historian, Fall 2023.

FELLOW, THE DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY, COLUMBIA UNIVERSITY

Black Otherwise Worlds: The Contemporary Art of Blackness, Spring 2022.

FELLOW, CENTER FOR EXPERIMENTAL ETHNOGRAPHY, UNIVERSITY OF PENNSYLVANIA

Black Speculative Futures, Fall 2020.

ASSISTANT PROFESSOR, HAVERFORD COLLEGE

Black Otherwise Worlds: The Contemporary Art of Blackness and The (Black) Artist as Historian, Spring 2023.

American Queen: Drag in Contemporary Art and Performance and Black Speculative Futures, Fall 2022.

American Queen: Drag in Contemporary Art and Performance, Spring 2022.

Introduction to Visual Studies, Fall 2021.

Black Speculative Futures, Black Performance Theory and American Queen: Drag in Contemporary Art and Performance, Spring 2021.

Black Performance Theory, Spring 2019

Visual Studies Capstone Seminar (Black Art + Politics) and American Queen: Drag in Contemporary Art and Performance, Fall 2018.

Introduction to Visual Studies and American Queen: Drag in Contemporary Art and Performance, Fall 2017.

Black Performance Theory, Spring 2017.

Introduction to Visual Studies, Fall 2016.

CONSORTIUM FOR FACULTY DIVERSITY POSTDOCTORAL FELLOW, BOWDOIN COLLEGE

American Queen: Drag in Contemporary Art and Performance, Spring 2016.

Introduction to Black Performance Studies, Fall 2015.

American Queen: Drag in Contemporary Art and Performance, Spring 2015.

Introduction to Black Performance Studies, Fall 2014.

VISITING ASSISTANT PROFESSOR, AMHERST COLLEGE

Critical Debates in Black Studies and Slavery in American Art, Literature and Performance, Spring 2014.

Introduction to Black Performance Studies and The (Black) Artist as Historian, Fall 2013.

TEACHING ASSISTANT, COLUMBIA UNIVERSITY INSTITUTE FOR RESEARCH IN AFRICAN AMERICAN STUDIES

Introduction to African American Studies, taught by Professor Josef Sorett, Spring 2012.

TEACHING FELLOW, HARVARD UNIVERSITY'S DEPARTMENT IN AFRICAN AND AFRICAN AMERICAN STUDIES.

Introduction to African American Studies, taught by Professor Henry Louis Gates, Jr. and Professor Lawrence Bobo, Spring 2011.

Please Wake Up!: The Early Films of Spike Lee, taught by Professor Biodun Jeyifo, Summer 2009.

Hiphop World Order: Appropriation, Localization, and Racial Identification of Global Hip-hop, taught by Professor Marcyliena Morgan, Spring 2009.

Black Humor, taught by Professor Glenda Carpio, Fall 2008.

Junior Tutorial on African American Cinema, Spring 2008.

TUTOR, HARVARD PROGRAM IN WOMEN, GENDER AND SEXUALITY.

Junior Tutorial, Queer of Color Performance Theory, Spring 2011.

READER (GRADER), DEPARTMENT OF GENDER AND WOMEN'S STUDIES, UNIVERSITY OF CALIFORNIA, BERKELEY.

Gender, Justice and Resistance, taught by Professor Juana Maria Rodriguez, Spring 2010.

Cultural Representations of Sexualities: Queer Visual Cultures," taught by Professor Juana Maria Rodriguez, Fall 2009.

RESIDENCIES

Canada Council for the Arts-funded residency with artists Aleesa Cohene and Ame Henderson. Los Angeles, CA. Winter 2019.

Hewnoaks Artist Colony Residency, Lovell, ME. Summer 2017.

Tuttle Creative Residency, Haverford College. Spring 2017.

Spelman Dance Theater Residency, Spelman College. Spring 2014.

WORK EXPERIENCE: DIRECTING

Writer and Director (with Jessi Knight) of short film *doomsday: field notes*. December 2020.

Writer and Director, *SPECTACULAR BLACK DEATH*. "A Long Wait" performance series (Erin Johnson, curator). Fort Gorges, ME. July 2016.

Writer and Director, *Eurydice Descended*. Cordoba Center for the Arts, Durham, NC. November 2015.

WORK EXPERIENCE: MUSEUMS

PROJECT COORDINATOR, THE CREATIVE ECOSYSTEM AT YERBA BUENA CENTER FOR THE ARTS, SAN FRANCISCO. SUMMER 2012.

Worked with Performing Arts Director Marc Bamuthi Joseph to design and implement a new audience development initiative funded by the Association of Performing Arts Presenters targeting the Bay Area African American community.

HERITAGE INTERN, MUSEUM OF THE AFRICAN DIASPORA (SAN FRANCISCO, CA). FALL 2009.

Co-organized the multi-disciplinary graduate student symposium, "Displaying Diaspora," October 23, 2009.

Interviewed museum visitors for the "Share Your Stories" project, a collection of oral histories to be installed in the gallery in Spring 2010.

STANFORD ARTS FOR YOUTH FELLOW AND INTERN, YERBA BUENA CENTER FOR THE ARTS, SAN FRANCISCO. SUMMER 2005.

Worked with the Development Department on grant making for the Center's Africa Initiative.
Worked with the Performing Arts Curatorial Department.