

*CURRICULUM VITAE*

**JOHN BROOKS**

The Ohio State University  
Department of Comparative Studies  
Department of Theatre, Film, and Media Arts  
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**PROFESSIONAL APPOINTMENTS**

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**The Ohio State University**

Visiting Assistant Professor, Department of Comparative Studies, 2022–Present  
Secondary Appointment, Department of Theatre, Film, and Media Arts, 2022–Present

**Boston College**

Visiting Assistant Professor, English Department, 2020–2022

**Emory University**

Postdoctoral Fellow, The Bill and Carol Fox Center for Humanistic Inquiry, 2019–2020

**Indiana University**

Lecturer, Department of English, 2018–2019  
Instructor, The Groups Scholars Program of Indiana University, 2014–2017

**EDUCATION**

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**Ph.D.**

English and American Studies, Indiana University-Bloomington, 2018

**M.A.**

English, The University of South Carolina-Columbia, 2013

**B.S.**

English and History, minor in Philosophy, Central Michigan University, 2011

**PUBLICATIONS**

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**Book**

*The Racial Unfamiliar: Illegibility in Black Literature and Culture* (Columbia University Press, Literature Now Series, 2022).

### Guest Editor

“Exercises in Joyful Improvisational Practice.” Co-edited with Jonathan Leal. Special Issue of *liquid blackness: journal of aesthetics and black studies* 9, no. 1 (Forthcoming Spring 2025).

### Peer-Reviewed Journal Articles

“Edgework and Excess: Jimi Hendrix, the Phenomenology of Fuzz, and the Rehearsal of Black Liberation.” *American Quarterly* (Forthcoming June 2024).

“Sandy’s Root, Douglass’s *Métis*: ‘Black Art’ and the Craft of Resistance in the Slave Narratives of Frederick Douglass.” *J19: The Journal of Nineteenth-Century Americanists* 9, no. 1 (2021): 185-205.

“Antiessentialist Form: The Bebop Effect of Percival Everett’s *Erasure*.” *PMLA* 134, no. 5 (2019): 1042-1055.

“The Heretical History of Robin Coste Lewis’s *The Voyage of the Sable Venus*.” *African American Review* 52, no. 3 (2019): 239-253.

### Peer-Reviewed Book Chapters

“Satirizing Satire Itself: *Atlanta*’s Appropriation Aesthetic and the Blackening of US Civil Society.” *Greater Atlanta: African American Satire since Obama*. Ed. Derek C. Maus and James J. Donahue (University Press of Mississippi, Forthcoming May 2024).

“What’s on Fitzgerald’s Bookcase? A Rereading of ‘The Jelly-Bean.’” *The Romance of Regionalism in the Works of F. Scott and Zelda Fitzgerald: The South Side of Paradise*. Ed. Kirk Curnutt and Sara A. Kosiba (Lexington Books, 2022).

### Short Pieces

“How Should We Approach Black Literature and Art Now?” *Columbia University Press Blog*. 24 Oct. 2022. 1,735 words.

“Monumental Fugitivity: Confederate Statuary and the Aesthetics of #BlackLivesMatter Defacement.” *In the Moment (Critical Inquiry Blog)*. 14 July 2021. 2,194 words.

### Book Reviews

Review of *Antagonistic Cooperation: Jazz, Collage, Fiction, and the Shaping of African American Culture*, by Robert G. O’Meally. *Modern Fiction Studies* (Forthcoming).

“Reevaluating the Hollywood Myth.” Review of *Authors Out Here: Fitzgerald, West, Parker, and Schubert in Hollywood*, by Tom Cerasulo. *The F. Scott Fitzgerald Review* 9, no. 1 (2011): 174-176.

## AWARDS AND HONORS

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2019	Department Nominee for University Distinguished Dissertation Award, Indiana University
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2017 Culbertson Teaching Award for Associate Instructor in Final Year of Contract,  
Indiana University

## FELLOWSHIPS AND GRANTS

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2023 Course Transformation Learning Community Grant, The Ohio State University  
 2022 Global Arts + Humanities Discovery Theme Co-Sponsorship Grant, The Ohio  
 State University  
 2022 Arts and Humanities Online Conferences, Performances/Exhibitions, and  
 Domestic and International Travel Grant, The Ohio State University  
 2022 Institute for the Liberal Arts Minor Grant, Boston College  
 2021 Institute for the Liberal Arts Minor Grant, Boston College  
 2019–2020 Bill and Carol Fox Center for Humanistic Inquiry Postdoctoral Fellowship,  
 Emory University  
 2017–2018 Albert Wertheim Dissertation Fellowship, Indiana University  
 2013 English Department Travel Grant, University of South Carolina  
 2012 English Department Travel Grant, University of South Carolina

## ACADEMIC PRESENTATIONS

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### Invited Talks

“The Racial Unfamiliar: Illegibility in Black Literature and Culture.” The University of South  
 Carolina. Nov. 2022.

“The Racial Unfamiliar: Illegibility in Black Literature and Culture.” The Ohio State University,  
 Oct. 2022.

“Fugitivity, Defacement, Re-Curation: The Aesthetics and Politics of Black Performance.” The  
 Ohio State University, Feb. 2022.

“*The Birth—and Rebirth—of a Nation: The Cinematic Language of Anti-Black Propaganda*  
 from D. W. Griffith to DJ Spooky.” Emerson College, Sept. 2021.

“African American Creative Expression and the Aesthetics of the Black Radical Tradition.”  
 Massachusetts Institute of Technology, May 2021.

“The Aesthetics and Politics of Black Inertia: Temporal Confusion in Suzan-Lori Parks’s *100*  
*Plays for the First Hundred Days*.” The University of Tennessee, Knoxville, May 2021.

“Stultifying Time: Absurdity and Duration in the Dramaturgy of Suzan-Lori Parks.” Emory  
 University, Apr. 2020.

“Academic Publishing.” The University of South Carolina, Mar. 2020.

“Kara Walker’s Outlaw Perspective.” Emory University, Oct. 2019.

## Papers Presented

“Black Study/Black Sound: Exercises in Joyful, Improvisational Practice.” Association for the Study of Arts of the Present. Seattle, Oct. 2023.

“Living Otherwise, Elsewhere, Elsewhen; or, Theses on the Philosophy of Black Futures.” The Annual Meeting of the Modern Language Association. San Francisco, Jan. 2023.

“Edgework and Excess: Jimi Hendrix and the Phenomenology of Fuzz.” Association for the Study of Arts of the Present. Los Angeles, Sept. 2022.

“Fugitivity, Defacement, Re-Curation: Black Radical Creativity and the Rehearsal of Black Liberation.” 72<sup>nd</sup> Annual International Communication Association Conference. Paris, France, May 2022.

“To Activate an ‘Outlaw Rebel Vision’: Strategic Disorientation and the Dueling Calliopes of Kara Walker’s *The Katastwóf Karavan*.” 35<sup>th</sup> Annual Conference for the Society for the Study of the Multi-Ethnic Literature of the United States. New Orleans, Apr. 2022.

“Re-Curation as Rehearsal: Blackness and the Aesthetics of Defacement.” The Annual Meeting of the Modern Language Association. Washington, DC, Jan. 2022.

“Rehearsing Black Liberation: Confederate Statuary, Creative Revolt, and the Aesthetics of Defacement.” The Annual Meeting of the American Studies Association. San Juan, Puerto Rico, Oct. 2021.

“The ‘Unmitigated Blackness’ of Nonrepresentational Aesthetics: Racial Illegibility in Paul Beatty’s *The Sellout*.” The 32<sup>nd</sup> Annual Conference of the American Literature Association. Boston, July 2021.

“The Aesthetics of Defacement: Graffitiing Confederate Statuary as the Enactment of Black Critique.” 34<sup>th</sup> Annual Conference for the Society for the Study of the Multi-Ethnic Literature of the United States. Virtual Conference, Apr. 2021.

“Critical Blackness: The Generative Confusions of Kara Walker’s *The Katastwóf Karavan*.” The Annual Meeting of the Modern Language Association. Toronto, Jan. 2021.

“Audience Disengagements: The Diversionary Tactics of Kara Walker.” Association for the Study of Arts of the Present. College Park, Oct. 2019.

“Sounding Blackness: The Sonic Matrix of *The Pittsburgh Cycle*.” The 30<sup>th</sup> Annual Conference of the American Literature Association. Boston, May 2019.

“Unfamiliar Pasts: Heretical History in Robin Coste Lewis’s *The Voyage of the Sable Venus*.” 33<sup>rd</sup> Annual Conference for the Society for the Study of the Multi-Ethnic Literature of the United States. Cincinnati, Mar. 2019.

“Ekphrasis of Absence: The Political Efficacy of the Unfamiliar in Robin Coste Lewis’s *The Voyage of the Sable Venus*.” Midwestern Modern Language Association. Kansas City, Nov. 2018.

“State of Exposure: ‘Post-Truth’ and the Politics of Looking.” Association for the Study of Arts of the Present. New Orleans, Oct. 2018.

“Demanding Perspectives: Visual Abstractionism in the Photography of Roy DeCarava.” Visual Culture Symposium. Wayne State University, Mar. 2018.

“‘Old Snakes in New Skins’: Bodily Anxiety, Transhumanism, and Posthuman Thought in Steve Tomasula and Stephen Farrell’s *VAS: An Opera in Flatland*.” The 12<sup>th</sup> Annual Graduate Student Conference. Indiana University, Mar. 2014.

“What’s on Fitzgerald’s Bookcase: Rereading ‘The Jelly-Bean.’” The 12<sup>th</sup> International F. Scott Fitzgerald Conference. Montgomery, Nov. 2013.

“False Promise of Modernity: Death in Chuck Palahniuk’s *Choke*.” The 43<sup>rd</sup> Annual Pop Culture Association and American Culture Association. Washington, DC, Mar. 2013.

“Sex and Religion in Thornton Wilder’s *Someone from Assisi*.” The 23<sup>rd</sup> Annual Conference of the American Literature Association. San Francisco, May 2012.

“Looking Back to the Past and Forward to the Future: West, East and Nostalgia in *The Great Gatsby*.” The 11<sup>th</sup> International F. Scott Fitzgerald Conference. Lyon, France, July 2011.

### **Panels Organized and Chaired**

“Black Study/Black Sound: Exercises in Joyful, Improvisational Practice.” Association for the Study of Arts of the Present. Seattle, Oct. 2023.

“Listening to the Undertones.” Association for the Study of Arts of the Present. Seattle, Oct. 2023.

“Historical Unfamiliarity: Racial Illegibility and Confusion across Time.” 34<sup>th</sup> Annual Conference for the Society for the Study of the Multi-Ethnic Literature of the United States. New Orleans, Apr. 2022.

“Radical Aesthetics and the Rehearsal of Black Liberation.” The Annual Meeting of the Modern Language Association. Washington, DC, Jan. 2022.

“Black Humor Studies: Thinking—and Rethinking—African American Satire.” The Annual Meeting of the Modern Language Association. Washington, DC, Jan. 2022.

“Contemporary African American Abstractionism.” The Annual Meeting of the Modern Language Association. Toronto, Jan. 2021.

“Contentious Aesthetics: The Radical Work of Kara Walker.” Association for the Study of Arts of the Present. College Park, Oct. 2019.

### **TEACHING EXPERIENCE**

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#### **The Ohio State University**

Literature and Ethnicity (Fall 2023, Spring 2024)

African American Theatre History (Spring 2023)  
American Icons (Fall 2022, Spring 2023, Spring 2024)  
Criticizing Television (Fall 2022, Fall 2023, Spring 2024)

### **Boston College**

Boundaries of Belonging: Race and Anti-Essentialist Art (Spring 2022)  
Literature, Testimony, Justice (Fall 2021, Spring 2022)  
Encountering Inequalities: Disparity and Protest Art (Fall 2021)  
Understanding and Protecting Our Oceans in the Wake of Climate Change, with Heather Olins  
and Yasmin Zaerpoor (Spring 2021)  
Planet in Peril: The History and Future of Human Impacts on the Planet, with Prasannan  
Parthasarathi and Juliet Schor (Fall 2020)

### **Emory University**

Confusing Sense: Disorientation in African American Literature and Art (Spring 2020)

### **Indiana University**

Introduction to Fiction (Summer 2018, Fall 2018, Spring 2019)  
Introduction to the Advanced Study of Literature: “Nightlife,” with Shane Vogel (Spring 2017)  
Basic Writing (Fall 2014, Spring 2015, Fall 2018, Spring 2019)  
Introduction to College Composition for Groups Scholars Program (Summers 2014–2017)  
Technical and Professional Communication (Fall 2015, Spring 2016, Fall 2016)  
Elementary Composition (Fall 2013, Spring 2014)

### **The University of South Carolina**

Rhetoric and Composition (Spring 2013)  
Critical Reading and Composition (Fall 2012)  
Themes in American Writing: “American Cyborgs,” with Susan Vanderborg (Spring 2012)  
Fiction, with David Cowart (Fall 2011)

## **ADVISING**

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### **Dramaturgy Advising**

Kate McCanna, *The 25<sup>th</sup> Annual Putnam County Spelling Bee*, The Ohio State University, 2024.  
Sarah Cole, *Silent Sky*, The Ohio State University, 2024.  
Joshua Lewis, *Blood Wedding*, The Ohio State University, 2023.  
Anne Lang and Savanna Walton, *She Kills Monsters*, The Ohio State University, 2023.  
Joshua Lewis, *Wilderness*, The Ohio State University, 2023.  
Jack McAuliffe, *Everybody*, The Ohio State University, 2023.  
Sarah Cole, *Men on Boats*, The Ohio State University, 2022.  
Gaby Trigo-McIntyre, *The Country Wife*, The Ohio State University, 2022.

### **Undergraduate Advising**

Koluchi Odiegwu, Emory University.

## SERVICE

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### Service to the Profession

Manuscript Referee for *differences: A Journal of Feminist Studies*  
*Frontiers: A Journal of Women Studies*  
*liquid blackness: journal of aesthetics and black studies*  
*Open Cultural Studies*  
*Theatre Journal*  
*Word & Image*

### Service to the College of Arts and Sciences, The Ohio State University

Organizer and Emcee, Film Screening of *Making Sweet Tea* and Moderated Discussion with Filmmakers, 2023.

### Service to the Department of Theatre, Film, and Media Arts, The Ohio State University

Respondent, Black Box Series workshop for Grace Ellis's *Explicit Content for Teens*, 2023.  
Organizer and Emcee, Chari Arespachaga DEI Talk, 2023.  
Organizer and Emcee, Nyama McCarthy-Brown DEI Talk, 2023.  
Curriculum Supervisor for "Critiquing Television," 2023.  
Chair, Diversity, Equity, and Inclusion Committee, 2022–Present.  
Director, Dramaturgy Practicum, 2022–Present.

### Service to the Morrissey College of Arts and Sciences, Boston College

Organizer, Anaïs Duplan "Black Futures" Presentation, 2022.  
Organizer and Emcee, Film Screening of *Making Sweet Tea* and Moderated Discussion with Filmmakers, 2022.  
Discussion Leader, Formative Experiences in the Core Curriculum: Reflection, 2022.  
Organizer, Simphiwe Ndzube Artist Talk, 2021.  
Discussion Leader, Simphiwe Ndzube Reading Group, 2021.

### Service to the English Department, Boston College

Awards and Prizes Committee, 2022.  
Committee for the Creation of a "Race, Blackness, and Language" Requirement for all English Majors, 2021.

### Service to the College of Arts and Sciences, Emory University

Contributor to The Fox Center Review Committee, 2021.  
Moderator, The Halle Institute for Global Research/Fox Center for Humanistic Inquiry Undergraduate Honors Colloquium, 2020.  
Presenter, The Fox Center for Humanistic Inquiry Annual Faculty Response Fora, 2020.  
Moderator, The Halle Institute for Global Research/Fox Center for Humanistic Inquiry Undergraduate Research Colloquium, 2019.

### Service to the Department of English, Indiana University

Presenter, From Prospectus to Dissertation Workshop, 2018.  
Presenter, Preparing Future Composition Instructors Workshop, 2017.

Discussion Leader, College Arts and Humanities Institute Viet Thanh Nguyen Reading Group,  
2016.

## **PROFESSIONAL MEMBERSHIPS AND AFFILIATIONS**

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Modern Language Association

American Studies Association

The Association for the Study of the Arts of the Present

The Society for the Study of the Multi-Ethnic Literature of the United States

Robert E. McNair Postbaccalaureate Achievement Program

## **REFERENCES**

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### **Research References**

Shane Vogel

Chair of Theater and Performance Studies

Professor of African American Studies and English

Yale University

shane.vogel@yale.edu

Stephanie Li

Research Professor of African & African American Studies

Duke University

stephanie.li@duke.edu

Walton Muyumba

Ruth N. Halls Associate Professor of English

Indiana University

wmuyumba@indiana.edu

### **Teaching Reference**

Philip Armstrong

Chair and Professor of Comparative Studies

The Ohio State University

armstrong.202@osu.edu