

Errol Hill Award Winners 1997-2020

The Errol Hill Award is given by the American Society for Theatre Research in recognition of outstanding scholarship in African American theater, drama, and/or performance studies, as demonstrated in the form of a published book-length project (monograph or essay collection) or scholarly article. The book or article must deal with African American theater history, dramatic literature, or performance studies (research on dance, acting and directing, public performances, i.e., parades, pageants, etc.).

2020: Kemi Adeyemi, University of Washington, Seattle, "Beyond 90°: The Angularities of Black/Queer/Woman/Lean," *Women and Performance* 29:1 (February 2019).

2019: Joshua Chambers-Letson, Northwestern University, *After the Party: A Manifesto for Queer Color of Life*, New York University Press

Honorable Mentions

Joanna Dee Das, Washington University in St. Louis, *Katherine Dunham: Dance and the African Diaspora*, Oxford University Press

Christian DuComb, Colgate University, *Haunted City: Three Centuries of Racial Impersonation in Philadelphia*, Michigan University Press

Shane Vogel, Indiana University, *Stolen Time: Black Fad Performance and the Calypso Craze*, University of Chicago Press

2018: Kellen Hoxworth, Dartmouth College, "The Many Racial Effigies of Sara Baartman," *Theatre Survey* 58:3 (September 2017).

2017: Renee Alexander Craft, University of North Carolina at Chapel Hill, *When the Devil Knocks: The Congo Tradition and the Politics of Blackness in Twentieth-Century Panama* (Ohio State University Press, 2016).

Honorable Mentions

Christen Smith, University of Texas at Austin, *Afro-Paradise: Blackness, Violence, and Performance in Brazil* (University of Illinois Press, 2016).

T. Carlis Roberts, UC Berkeley, *Resounding Afro Asia: Interracial Music and the Politics of Collaboration*(Oxford University Press, 2016).

2016: Uri McMillan, UCLA *Embodied Avatars: Genealogies of Black Feminist Art and Performance* (New York University Press, 2015).

Honorable Mention

Adrienne Macki Braconi, *Harlem's Theatres: A Staging Ground for Community, Class, and Contradiction, 1923-1939* (Northwestern University Press, 2015).

2015: Paige McGinley, Washington University in St. Louis, *Staging the Blues: From Tent Shows to Tourism* (Duke University Press, 2014)

Honorable Mention

Faedra Chatard Carpenter, *Coloring Whiteness: Acts of Critique in Black Performance* (University of Michigan Press, 2014).

2014: Kathleen Gough, *Kinship and Performance in the Black and Green Atlantic* (Routledge, 2013).

Honorable Mentions

E. Patrick Johnson & Ramon Rivera-Servera, *Solo/black/woman: scripts, interviews and essays* (Northwestern University Press, 2014).

Macelle Mahala, *Penumbra: The Premier State for African American Drama* (University of Minnesota Press, 2013).

2013: Diana Rebekkah Paulin, *Imperfect Unions: Staging Miscegenation in US Drama and Fiction* (University of Minnesota Press, 2012).

2012: Bernth Lindfors, *Ira Aldridge: The Early Years 1807-1833* (University of Rochester Press, 2011).

Honorable Mention

Brandi Catanese, *The Problem of the Color[blind]* (University of Michigan Press, 2011).

2011: Harvey Young, *Embodying Black Experience: Stillness, Critical Memory, and the Black Body* (University of Michigan Press, 2010).

2010: Tavia Nyong'o, *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (University of Minnesota Press, 2009).

2009: Jayna Brown, *Babylon Girls: Black Women Performers and the Shaping of the Modern* (Duke University Press, 2008).

2008: Cedric Robinson, *Forgeries of Memory and Meaning: Blacks and the Regimes of Race in American Theatre and Film before World War II* (University of North Carolina Press, 2007).

2007: Daphne Brooks, *Bodies in Dissent: Performing Race, Gender, and Nation in the Trans-Atlantic Imaginary* (Duke University Press, 2006).

2006: Jill Lane, *Blackface Cuba, 1840 - 1895* (University of Pennsylvania Press, 2005).

2005: Harry Elam, *The Past as Present in the Drama of August Wilson* (University of Michigan Press, 2004).

2004: E. Patrick Johnson, *Appropriating Blackness: Performance and the Politics of Authenticity* (Duke University Press, 2003).

2003: Thomas DeFrantz, *Dancing Many Drums* (University of Wisconsin Press, 2002).

2002: David Krasner and Harry Elam, Jr., eds., *African-American Performance and Theater History: A Critical Reader* (Oxford University Press, 2001).

2001: Kimberly W. Benston, *Performing Blackness: Enactments of African-American Modernism* (Routledge, 2001).

2000: George A. Thompson, Jr., *A Documentary History of African Theatre* (Northwestern University Press, 1998).

1999: Jill Lane, "Blackface Nationalism, Cuba 1840-1868." *Theatre Journal* 50, no. 1 (1998).

1998: David Krasner, *Resistance, Parody, and Double Consciousness in African American Theatre, 1895-1910* (Macmillan Publishers, 1997).

1997: Annemarie Bean, James V. Hatch, and Brooks McNamara, eds., *Inside the Minstrel Mask: Readings in Nineteenth Century Blackface Minstrelsy* (Wesleyan University Press, 1996).

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