

CURRICULUM VITAE**Dr. VK PRESTON**

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**BIOGRAPHICAL INFORMATION****Employment History, Academic**

- 2020-present      **Assistant Professor, tenure track**, Concordia University, Department of History  
*Affiliations:* Centre for Oral History and Digital Storytelling (COHDS), Centre for Sensory Studies, LeParc (Milieux), and Feminist Media Lab  
**Administrative Board**, Centre for Oral History and Digital Storytelling (COHDS-CHORN)
- 2016-2020      **Assistant Professor, tenure track**, University of Toronto Centre for Drama, Theatre and Performance Studies (CDTPS), faculty member of University College and graduate appointment in Comparative Literature (start date, July 1, 2016)
- 2015 – 2016      **Visiting Assistant Professor**, Brown University, Theatre Arts and Performance Studies
- 2014 – 2015      **Social Sciences and Humanities Research Council (SSHRC) Postdoctoral Fellow**, McGill University, Institute for the Public Life of the Arts and Ideas
- 2013-2014      **Immediations Postdoctoral Fellow**, McGill University

**Visiting and Courtesy Appointments or Fellowships**

- 2022      **Fellow**, Simone de Beauvoir Institute, Concordia University
- 2019-present      **Lecturer**, artistic and curricular leadership circle  
University of the Arts (Philadelphia), Internationally Situated Dance MFA
- 2021-2023      **Assistant Professor**, University of Toronto, Department of French
- 2020-2023      **Fellow**, Mark S. Bonham Centre for Sexual Diversity Studies, University of Toronto
- 2012-2013      École normale supérieure-Stanford University **Visiting Research Fellow**  
(*pensionnaire étranger*), École normale supérieure (ENS Paris)

**Academic Degrees**

- Doctor of Philosophy      Stanford University, Palo Alto, Theater and Performance Studies (TAPS), Specialization, Department of History, Early Modern Studies, conferred 2014  
“Sovereign and Forgotten Bodies: Performing French and Trans-Atlantic Baroques, 1581-1653”  
UC Berkeley-Stanford University Exchange Program, 2008-2009
- Master of Arts      Comparative Literature, conferred, 2001  
Binghamton University (SUNY), *summa cum laude*  
Graduate Certificates in French Translation (literary) and Gender Studies
- Bachelor of Arts      Concordia University, Montreal, Liberal Arts College with two years in Interdisciplinary Fine Arts (IDYS: dance, design, and performance), conferred 1999

Professional  
Dance Training      *Les Ateliers de danse modern de Montréal, Inc. (now École de danse contemporaine de Montréal)*. Full time, French-language professional training in contemporary dance, 1994-1996

### Teaching and Research Assistantships

Spring 2011      Research assistant, Stanford University  
 Fall 2010      Teaching Assistant, Stanford University  
 Summer 2009      Research Assistant, Institute for Diversity in the Arts, Stanford University  
 2009-2010      Research and Teaching Assistant, Stanford University  
 Spring 2009      Research and Teaching Assistant, Stanford University  
 2009-2010      Assistant to visiting artist Ralph Lemon, Institute for Diversity in the Arts, Stanford University  
 2008-2011      Assistant for creative research residencies and visiting artists: JoAnne Akalaitis, James Leverett, Ann Carlson, Leslie Hill, Helen Paris, and Mary Ellen Strom; TAPS, Stanford University  
 2004      Course instructor, Vanier College  
 2002-2003      Course instructor, Dawson College  
 1999-2000      Languages and literature instructor, SUNY Binghamton

### AWARDS AND DISTINCTIONS

- Honourable Mention, Gerald Kahan Scholars' Prize 2021, article prize for "Queer and Indigenous Art: Performing Ice Times in Climate Crisis," *Theatre Journal* 72.2. American Society for Theatre Research (ASTR).
- Gertrude Lippincott Award, best article or chapter prize awarded in 2019 for "Baroque Relations: Performing Silver and Gold in Daniel Rabel's Ballets of the Americas." Dance Studies Association (DSA).
- Short-Term Helen Watson Buckner Memorial Research Fellowship, John Carter Brown Library, Brown University (two months), awarded Spring 2017.
- Early Career International Research Fellowship, Australian Research Council Centre for Excellence for the History of Emotions, July-August 2016.
- Richard Plant Award, with Alanna Thain (McGill), article prize for "Tendering the Flesh: The ABCs of Dave St-Pierre's Contemporary Utopias," *TDR* 57.4, 2013. Canadian Association of Theatre Research (CATR/ACTR).
- Postdoctoral Fellowship, *Fonds de recherche du Québec sur la société et la culture*, 2014-2016 (declined on receiving the SSHRC postdoctoral fellowship).
- Visiting Research Fellowship, *École Normale Supérieure* (Paris) and Stanford University, 2012-2013.
- Mellon Foundation Dissertation Fellowship, Stanford University, 2012-2013.
- Selma-Jeanne Cohen Award, American Society for Theater Research, November 2012.
- Honourable mention, "Fire in the Soul: Thaumaturgy and the Moor." Society for Dance History Scholars' 2011 Selma Jeanne Cohen Award for best graduate student essay.

### LANGUAGES

English and French (fluent); German (beginner-intermediate); Spanish (reading & beginner); Kanien'kéha Mohawk (beginner); Wendat (beginner) for reading 17th century manuscripts.

## TRAVEL GRANTS

- Faculty of Arts & Sciences Conference Travel Grant, Concordia University 2021
- University College Research Travel Grant, University of Toronto 2017
- Stanford University Travel Grants (annual) 2007-2013
- Canada Council for the Arts 2008

## Publications—Peer-Reviewed Articles and Book Chapters (sole authored)

**Article** currently in process for a forthcoming September 2023 special issue: “Dancing the Kleptocene,” *Postmedieval*, special double issue, ed. Katherine Dickason.

Preston, VK. “Queer and Indigenous Art: Performing Ice Times in Climate Crisis.” *Theatre Journal* 72, no. 2 (2020), 143-162. [Honourable Mention, Gerald Kahan Scholars’ Prize, 2021.]

Preston, VK. “Convening Muses and Turning Tables: Reimagining a Danced Politics of Time in Jordan Bennett and Marc Lescarbot.” In *The Futures of Dance Studies*, eds. Susan Manning, Janice Ross, and Rebecca Schneider. Madison: University of Wisconsin Press, 2020: 269-285.

Preston, VK. “Reproducing Witchcraft: Thou Shalt Not Perform a Witch to Live.” Edited by Beth Capper and Rebecca Schneider. *TDR / The Drama Review*, T237, 62, no. 1 (2018): 143–159.

Preston, VK. “Baroque Relations: Performing Silver and Gold in Daniel Rabel’s Ballets of the Americas.” In *The Oxford Handbook of Dance and Reenactment*, edited by Mark Franko. New York: Oxford University Press, 2017 (digital edition 2018): 285–310. [Awarded the Gertrude Lippincott prize for best essay in dance studies in English, Dance Studies Association, 2018.]

Preston, VK. “A Dictionary in the Archives: Translating and Transcribing Silenced Histories in French and Wendat,” *Performance Research* 21 no.5 (2016), *Trans/Performance*, special issue, ed. Amelia Jones, 85-88.

Preston, VK. “How do I touch this text?: Or, the Interdisciplines Between: Dance and Theatre in Early Modern Archives.” In *The Oxford Handbook of Dance and Theater*, ed. Nadine George-Graves. New York: Oxford University Press, 2015: 56-89. [The edited volume was awarded the Sally Banes Publication Prize honorable mention for best book in dance research at ASTR 2018.]

Preston, VK. “Un/becoming Nomad: Marc Lescarbot, Movement, and Metamorphosis in *Les Muses de la Nouvelle France* [1609].” In *History, Memory, Performance*, eds. David Dean, Yana Meerzon, and Kathryn Price, 68-82. Basingstoke: Palgrave Macmillan, 2015. [This book received the Patrick O’Neill Prize honorable mention for best edited collection at CATR 2016.]

## Publications—Peer Reviewed Journal Articles (co-authored)

Kuppers, Petra, Pamela Block, Kristy Johnson, and VK Preston. “Public Intimacies: Water Work in Play.” *Canadian Journal of Disability Studies* 8.1, special issue: Crippling the Arts in Canada (2019): 32-57.

Kuppers, Petra, Stephanie Heit, April Sizemore Barber, and VK Preston. “Mad Methodologies and Community Arts: The Asylum Project,” *Theatre Topics* (2016), Devised/Collective Performance, special issue, 221-237.

Thain, Alanna and VK Preston. “Tendering the Flesh: The ABCs of Dave St-Pierre’s Contemporary Utopias.” *TDR/The Drama Review* 57, no. 4 (2013): 28–51. [Awarded the Richard Plant prize for best essay from the Canadian Association for Theatre Research, 2013.]

### **Publications—Artist-Scholar and Public-Facing Contributions in Research Creation**

**Article.** Preston, VK. “Sitting on a Man’s Head by Okwui Okpokwasili and Peter Born.” Special section: Covid-19 pandemic and theatre closures. Ed. by Benjamin Gillespie. *Performing Arts Journal (PAJ)* 129 (2021) 43.3, 39-42.

**Performative writing.** Preston, VK. “Four Pieces for Temporary Liveness.” *The School for Temporary Liveness*. The Pew Center for Arts & Heritage, Philadelphia, 2021. Invited “scribe” for an international event funded by the Pew Foundation and convened by the University of the Arts, PIs Lauren Bakst and Donna Faye Burchfield. [Performative writing is an experimental form of academic writing that considers writing itself to perform that is usually undertaken as text-based a dialogue with an art work or artist. Here, I was invited to pen daily works by the curators for the event’s online archive during the event. Four of these were later published by the curator in an artist book. The in-person follow-up event in Lyons, France was cancelled in 2020 and continued online due to Covid].

**Podcast interview.** “Dancing Dissent,” *Between, Across, Among*. Centre for Diaspora and Transnational Studies in conversation with Kevin Lewis O’Neill, September 2020.

**Article.** Preston, VK. “Performance, Climate & Critical Art” in *Theatre Journal Online and Supplementary Materials* 72.2. June 2020. “Climate & Critical Art” in *Theatre Journal Online and Supplementary Materials* 72.2. June 2020.

**Podcast interview.** “Masque and Theatre Podcast: Natalia Khomenko and VK Preston.” Host: John Edwards. March 20, 2020.

**Published discussion of the field of dance studies in Canadian context.** Recollet, Karyn, Seika Boye, VK Preston, Angélique Willkie, Freya Björg Olafson, Lindsay Eales, Patrick Alcedo, MJ Thompson, and Michèle Moss with Alana Gerecke and Mary Fogarty Woehrel. “Turning Around Dance Research.” *Performance Matters Forum* 5, no. 1 (2019): 182–190.

**Performative writing.** Preston, VK. “Trans-scriptive Things,” “The Last Wor(l)d,” and a gloss on Petra Kuppers’ submission in *Imagined Theatres: Writing for a Theoretical Stage*, ed. Daniel Sack. New York/London: Routledge, 2017.

**Article and presentation.** Preston, VK. “Curating Performance: Artist as Curator, Curation as Act.” Introduction to “Views and Reviews,” on the Montreal International Symposium on Curating the Performing Arts. *Canadian Theatre Review* 162 (2015): 76-77.

**Article.** Preston, Virginia. “Imag/ing Theater: Wajdi Mouawad’s *Seuls*,” *Theatreforum* 35 (2009): 17-25.

### **Publications—Editing**

Preston, VK. ed. “Curating Performance.” *Canadian Theatre Review* 162, Views and Reviews, 2015.

Kornas, Tadeusz, and Caryn Swift. *Between Anthropology and Politics: Two Strands of Polish Alternative Theatre*. Ed. Virginia Preston. Warsaw, Poland: Institut Teatralny, 2007.

### Publications—Contributing Editor

In Review. “Care” Special Section of *Theatre History Studies*, Vol 42, edited by Matthieu Chapman and Miles Grier.

### Publications—Translation

**Co-translation**, with Daniel Ruppel, Marc Lescarbot, *Theatre of Neptune (1606)*, *Canadian Performance Documents and Debates: A Sourcebook*, edited by Allana C. Lindgren, Glen Nichols and Tony Vickery (Calgary: University of Alberta Press, 2022): 8-16.

Beauvoir, Simone de. “Must We Burn Sade?” in *Political Writings*. Trans. by Kim Allen Gleed, Marilyn Gaddis Rose, and Virginia Preston. Simone de Beauvoir Series, edited by Marybeth Timmermann and Peg Simons. Champaign: University of Illinois Press, 2012: 50-101.

### Publications—Book, Conference, and Performance Reviews

Preston, VK. Review of *Queer Dance: Meanings and Makings*, ed. by Clare Croft. *Dance Research Journal* 50, no. 1 (2018): 114-116.

Preston, VK. Review of *Canadian Performance Histories and Historiographies*, ed. by Heather Davis Fisch. *Theatre Research in Canada* 39, no.1 (2018): 120- 122.

Preston, VK. “Pluralizing Early America: History Across Disciplines.” *Early American Literature* 53, no. 1 (2018): 301-304.

Preston, VK. “*Tanya Tagaq in Concert with Nanook of the North* by Tanya Tagaq, Robert J. Flaherty (review).” *Theatre Journal* 68, no. 4 (December 2016): 649-650.

Preston, Virginia K, “*La Délivrance de Renaud: Ballet Danced by Louis XIII in 1617.*” *Dance Research Journal* 44, no. 2 (2012): 95-100.

Preston, Virginia K. “*Voyages: Revisiting Québec’s Delegation to Avignon.*” *Canadian Theatre Review* 144 (2010): 99-101.

### Presentations—Academic (by invitation)

**Invited talk**, “Intangible Baroques in Natural History: Entangled Indigenous and Settler Knowledge in Early Archives,” *Mahindra Humanities Center Renaissance Studies Seminar* at Harvard University, December 5, 2022.

**Invited talk**, “Dancing in the Kleptocene,” SSHRC-funded Connections Symposium on Decolonizing Dance History in Canada, Dance Studies Association preconference at Simon Fraser University, October 12, 2022.

**Plenary lecture**, “Attending to Women, 1100-1800: Performance.” Newberry Library, Chicago. September 30, 2022.

**Research Conversation**, “Cultural Histories of Dance and Performance,” with Associate Dean Patrick Leroux, Fourth Space, Concordia University, September 19, 2022

**Graduate seminar guest lecture**, “Performance and/as History” (ENGL 566), Prof. Kathryn Zien, McGill University, Sept. 9, 2022.

**Keynote address**, “Archival Orientations,” *Corporalité et sexualité queer au Canada et au Québec*, International Colloquium: Queer Sexualities in Canada and Quebec, University of Montreal, June 2, 2022.

**Chapter workshop**, Concordia Department of History Faculty Research Group, “Archival Orientations,” April 29, 2022.

**Invited talk**, “A Symphony Cascades Downwards: Research Creation and a Dramaturgy of Reopening.” On *Practical Happiness, A Song, and Other Niceties* (2021). Performance Lab, University of Grenoble. September 30, 2021. Zoom.

**Roundtable participant**, “Gender, Sexuality, and Performance,” CRRS Working Group, Colloquium for Whiteness in the Early Modern World, Centre for Renaissance and Reformation (CRRS), University of Toronto, conveners: Urvashi Chakravarty and Tamara J. Walker. April 23, 2021. Zoom.

**Invited Seminar**, Central New York Humanities Corridor Working Group for the History of Scientific Norms and the Concept of the Normal. “Dystopic and Miraculous Embodiments: Performing Time and Disability in 17<sup>th</sup>-century French Ballet.” Premodern Disability Studies. *Staging Disability in the Early Modern World*. March 19, 2021. Zoom.

**Invited Seminar**, Mark Franko. “Baroque Relations.” Boyer College of Music and Dance, Temple University, Philadelphia, March 9, 2020.

**Participant**, Columbia University Seminar on Dance, “Forgery & Remains: Connected Histories and New World Magics.” Organizers: Lynn Garafola and Buck Wanner. New York. March 2, 2020.

**Invited panelist** (state of the field). “Worlding Early Modern Ballets: Dance’s Transfigurations.” *Medieval and Early Modern Dance in the Book*. Newberry Library. April 5, 2019.

**Invited talk**. “*Dancing Monsters: Punishing. Baroque. Remains.*” Graduate Colloquium. York University Dance Department. Feb. 28, 2019.

**Roundtable participant**. International Society for Cultural History & New York University, Department of Performance Studies. “Cultural History: Performance and Politics, A Dialogue.” New York. September 14, 2018.

**Roundtable participant**. “Forum international du séminaire interne, association des chercheurs en danse,” *Centre national de la danse*, Paris. May 25, 2018.

**Invited talk**. “Embodiment, Evidence, and Sorcery.” *Demi-journée d’études autour des recherches de VK Preston*, EHESS-CRH, Paris. May 24, 2018. Respondents: Alessandro Arcangeli, Sophie Houdard, and Xenia von Tippelskirch.

**Keynote address**. “These Sharp Tools: Ecologies of Queer Performance.” *L’Art queer de la performance / Queer Art Performance*. International conference, University of Quebec at Montreal (UQAM). May 3, 2018.

**Invited talk**. “Performing Witch Archives, Decriminalizing Witchcraft,” *Critical Visualities*, University of Michigan, Ann Arbor. March 8-9, 2018.

**Seminar speaker**. “Punishing Remains: Performing Witch Archives, Decriminalizing Witchcraft” Munk School of Global Affairs (Centre for the Study of the French and Francophone World) and the Toronto Renaissance and Reformation Colloquium. Feb 13, 2018.

**Roundtable participant**. *Focus on Dance Research*, Concordia University, Montreal. May 10, 2017.

**Speaker in Research Fellows series**. *Baroque Relations: Dance, Extractivism, and Precious Metals*, John Carter Brown Library, Brown University. May 17, 2017.

**Invited speaker and mentor for graduate student workshops,** *Approaching Dance*, The Graduate Center, CUNY Graduate Student Conference. May 11, 2017.

**Invited conference talk (activities of the SSHRC Partnership-funded Early Modern Conversions working group, PI Paul Yachnin).** Preston, VK. “Defamed and Defamatory Bodies: Metamorphosis, Memory, and Witch Accusations.” Paper presented at *Transforming Bodies. Early Modern Conversions*, Cornell University. April 21, 2017.

**Plenary panelist.** “Trans-Scriptive Things: Archives and Silences.” Paper presented at the American Society for Theatre Research. Minneapolis. Nov. 3, 2016.

**Speaker.** *Sovereign and Forgotten Bodies: Reflections on a Dissertation Process*, Graduate seminar guest presenter in research methods, University of Toronto. November 9, 2016.

**Invited speaker**, early-career fellows’ series, *History of Emotions* at the University of Melbourne. “Witch Archives: Feeling, Text, Embodiment,” invited works-in-progress series for visiting research fellows. July 27, 2016.

**Invited speaker**, “Banta Atlantic: the Slave Trade, Performativity and Resiliency in Emma Christopher’s *They Are We* (2014).” Paper presented at *A Traveller’s Air*, symposium and exhibition, curated by Neil Safier, John Carter Brown Library, Brown University. May 12, 2016.

**Invited panelist.** “Stepping into Gesture,” *Archives of Gestures* panel with Ariella Azoulay, Rebecca Schneider, and Kareem Estefan, for Arkadi Zaidēs’ and Farah Saleh’s exhibition *The Archive of Gestures*, Brown University, Granoff Centre for the Arts. April 20, 2016.

**Panelist.** “Baroque Relations: Performance Archives and Extractivism,” University of Toronto Centre for Drama, Theatre and Performance Studies. March 24, 2016.

**Invited round-table participant.** “The Other ‘D’: Locating ‘D’ance in Drama, Theatre, and Performance Studies, University of Toronto, January 23, 2016.

Preston, VK. “On Archives and Silences: Mud in the Museum,” University College Senior Common Room. November 21, 2017.

**Working group presentation.** “Baroque Relations: Performance Archives and Extractivism.” Paper presented at Performance Studies Working Group; Yale University, Cambridge, MA. December 8, 2015.

“Baroque Relations,” in *Ornamentation*. Paper presented at Early Modern Conversions, Centre for Research in the Arts, Social Sciences, and Humanities (CRASSH), Cambridge University. July 26, 2015.

**Guest lecture** for *Baroque Opera* (MUHL 377): *Atys* (1676). Instructor: Julie E. Cumming, Associate Dean at the Schulich School of Music, music conservatory program, McGill University. February 9, 2015.

**Guest seminar** on teaching, traumatic events, and Black Lives Matter: *Ditch Plains* (Loretta Fahrenholz; Ringmasters Corey, Jay Donn and Marty McFly). Instructor: MJ Thompson, Concordia University. October 28, 2014.

**Roundtable participant.** *Circus and Its Others*, Concordia University, Montreal. October 16, 2014.

**Fellowship Recipient Presentation.** “Reproducing Things, Doing Sensations, Magic and the Early Modern Book” at the Institute for the Public Life of Arts and Ideas (IPLAI), McGill University, Montreal. February 6, 2014.

**Invited presenter.** “Practice / Discipline / Diaspora—Bernardo Montet’s ‘God Needs Sacrifice’ (2010) and the Work of the Soloist.” *Régimes fictionnels et scéniques du solo contemporain : nouvelles perspectives*, Centre de recherche interuniversitaire sur la littérature et la culture québécoises (CRILCQ), University of Montreal. 28-29 April, 2011.

**Invited seminar.** “*Le corps estropié dans les iconographies de ballet et d’art visuel au XVII<sup>e</sup> siècle : un questionnement des sources,*” Dance and Cultural History Seminar and Working Group, Ecole des hautes études en sciences sociales (EHESS), Paris. January 14, 2013.

**Presentations at Refereed Conferences, Meetings, and Symposia (selected by jury)**

Preston, VK. “Baroque Fake News.” Paper presented at the Mellon School of Theatre and Performance Research, Harvard University, June 8, 2022 (online).

Preston, VK. “Grime and Fury: Dance in Natural Histories of the Americas.” Paper presented at the American Historical Association, January 6, 2022 (online).

Preston, VK. “Dance Steps of the Commons: Un-familiar Movement in the 17th C Great Lakes,” *Early Choreographic Commons: Race in the Longue Durée*. Paper presented at the Dance Studies Association, Northwestern University, August 11, 2019.

Preston, VK. “Ballets of Nations and Early Modern Racial Capitalism,” *Race: Comparative and Transnational Approaches*. Paper presented at the Shakespeare Association of America, Washington, DC, April 18, 2019.

Preston, VK. “Performing Androgynes, Animals, and Artificial Gardens,” *Non-Normative Anatomies in Early Modern France*. Paper presented at the Renaissance Society of America, Toronto, March 17, 2019.

Preston, VK. “Defamed and Defamatory Bodies: Performing Baroque Political Crisis.” Paper presented at the Renaissance Society of America, New Orleans, March 23, 2018. Paper and panel co-convened with Alison Calhoun.

Preston, VK. “Performance Extractivism: Indigenous Dances and Baroque Archives in Colonial Contexts.” Paper presented at the inaugural Dance Studies Association, Ohio University. October 20, 2017.

Preston, VK. “Embodied Memory and Danced Enactments of Cross-Cultural Archives.” Paper presented at the Society for Early American Studies, Tulsa, Oklahoma. March 4, 2017.

Preston, VK. “Climactic Performatives: Witches, Precipitation, Performance” in “How do climates perform?” Paper presented at Performance Studies international, *Performance Climates*, PSi#22, Melbourne, Australia, July 6, 2016.

Preston, VK. “Trans-Scriptive Things” at *Trans-identification and the Performative* (panel and conference convener: Amelia Jones), *Trans-and-Performance*. Paper presented at Performance Studies international (PSi#21), McGill University, September 17, 2015.

Preston, VK. “Baroque Relations: Indigenous Protest and Precious Metals in Early Ballet, 1626,” in *The Syncopated Americas: Cross-Temporalizing Inquiries*. Paper presented at ATHE 2015, Montreal, July 31, 2015.

Preston, VK. “Baroque Relations.” Paper presented at the inaugural Summer Seminar on Early Modern Cross-Cultural Conversations Fellows’ presentation, University of Cambridge, CRAASH, July 16, 2015.

Preston, VK. “Tacit Capital: Publishing (and Translating) Gabriel Sagard in ‘New France.’” Paper presented at the Performance History Seminar: *Performance Historiographies*, Canadian Association for Theatre Research (CATR-ACTR), University of Ottawa, Ottawa. June 1, 2015.

Preston, VK. “Brief Thoughts on Ontological Pockets.” Paper presented at the Cummings-Schubert Lab at McGill University’s Schulich School of Music, Montreal. April 9, 2015.

Preston, VK. “Convening Muses and Turning Tables.” Paper presented in *Performing the Boundaries Between Theatre Studies and Dance Studies* at the American Society for Theatre Research, Baltimore, November 22, 2014.

Preston, VK. "Writing Baroque Machines: Inventing the Proscenium." Paper presented at *Writing Stages: Inventing and Undoing the Proscenium*, Society for Dance History Scholars at the University of Iowa, Iowa City, November 14, 2014.

Preston, VK. "Writing Baroque Machines: Inventing the Proscenium." Paper presented at the Cummings-Schubert Lab, Schulich School of Music, McGill University, Montreal, November 12, 2014.

Preston, VK. "Baroque Relations: Performing New World Silver and Gold." Paper presented at *The Early Modern World: Works in Progress*, Institute for the Public Life of the Arts and Ideas (IPLAI), McGill University, Montreal, October 7, 2014.

Preston, VK. "Spectacular Movements: Architecture and Bodies in Early Modern Ballets." Paper presented at the Renaissance Society of America, New York City, March 28, 2014.

Preston, VK. "Baroque Gender, Magic, and Transformation: Examining Records of Early Ballet." Paper presented at *Gender and Creation in the History of the Performing Arts*, INHA, EHESS, and Columbia University in Paris, December 14, 2013.

Preston, Virginia. "Re/membering La Galigai: Performance, the Outrage, and the Witch." Paper presented at the Society for French Historical Studies, Harvard / MIT, Cambridge and Boston, April 7, 2013.

Preston, Virginia. "*Les costumes des Éstropiés dans les ballets du dix-septième siècle: analyse de la prothèse.*" Paper presented *Centre national du costume de scène (CNCS)*, Moulins, France, March 21, 2013.

Preston, Virginia. "How do I touch this text? Or, The Interdisciplines Between: Dance and Theatre in Early Modern Archives." Paper presented at the American Society of Theater Research, Nashville, November 2, 2012.

Preston, Virginia. "Dystopic and Miraculous Bodies—Poverty, Disability, and the City in Early Ballet." Paper presented at the Society for Dance History Scholars (SDHS), Philadelphia, June 15, 2012.

Preston, Virginia. "Marc Lescarbot and Dance in the Americas." Paper presented at *History, Memory, Performance*, University of Ottawa, April 21, 2012.

Preston, Virginia. "Un/Becoming Nomad: Marc Lescarbot's *Muses* and Dance in the Americas" at the Center for Medieval and Early Modern Studies (CMEMS), Stanford University, Palo Alto. April 16, 2012.

Preston, Virginia. "Fire in the Soul, 1626: Claude de l'Estoile's *ballet de cour* and the Racial Erotics of Globalization." Honorable Mention, Selma Jean Cohen Award, best graduate student essay, at SDHS, Toronto. June 23-26, 2011.

Preston, Virginia. "Imagining Tartuffe in Seventeenth-Century Québec: Robertson Davies' 'Frenchified Huron' and the Politics of Piety." Paper presented at the Canadian Association for Theatre Research / *Association Canadienne de la Recherche Théâtrale*, Congress 2011, Fredericton, May 30, 2011.

Preston, Virginia. "*Tendering the Flesh: Dave St-Pierre's Media Provocations, an abecedary.*" Paper presented with Alanna Thain at the Society for Dance History Scholars (SDHS), Surrey University, UK, July 11, 2010.

Preston, Virginia. "Polyphony and Mis-identification as Self in Wajdi Mouawad's *Seuls*." Paper presented at Performance Studies international (PSi #15), Zagreb, Croatia, June 25, 2009.

### **Non-Academic Publishing and Media**

- Performance reviews, news, and criticism for *Curtain Rising* (2007), *Montreal.com* (2001-2002), *Hour Magazine* (1998), and CKUT, Radio McGill (1998-1999)

## Research Creation and Talks in Arts Venues—not refereed

**Conversation**, “Fire and Light: Interdisciplinary Artist Producers with Bek Berger,” January 16, 2023. Fourth Space, Concordia University.

**Guest workshop, co-presenter**, with Angélique Willkie. “Moving the Margins,” Decolonizing Dance History, November 29, 2022 (Zoom). Cohosts, III - Internationales Theaterinstitut / Zentrum Bundesrepublik Deutschland at Kunstraum Bethanien, Berlin.

**Dramaturge (co-researcher in the creative development of projects)**. Choreographer Caroline Gravel. *Ugly Feelings*. OFF-TA 2022. 3-4 June, 2022. [Dramaturges traditionally research performance contexts in dialogue with choreographers, designers, directors, playwrights, and performers—this may involve historical, political, or philosophical context; engagement with emerging ideas regarding representation, social crises, conceptual, activist, and critical interventions. Sometimes this is seen as an associated “thinker”—but many resist this definition. I prefer to see this role as a critical co-researcher embedded in creative process. The history of dramaturgy includes writing texts that engage with audiences and the public sphere. These participants in creation parse, supplement, critique, advocate for, and analyze material within the development of a project and its public performances. It was a critical role too in the establishment of national theatres and arts policies.]

**Dramaturge (co-researcher in the creative development of projects)**. Choreographer Caroline Gravel. “Practical Happiness, A Song, and Other Niceties.” Place des Arts, May 3-9, 2021; Studio Nyata Nyata, August 2021; Agora de la danse, October 2021.

**Curation**. International dance film festival in collaboration with the French Embassy Cultural Services, New York City, presented at at BOK, The Madlab Post, by the University of the Arts, Philadelphia (U.S.A.), July 2021. Event was shifted from the American Philosophical Society during heatwave due to safety concerns for participants.

**Dramaturgy Workshop**, *Montréal Danse*, “Dances potentielles: (dé)danse.” December 16, 2020.

**Presentation** with choreographer Nitsan Margaliot (Berlin) for Pride 2020 Performance (online during lockdown), 14<sup>th</sup> Street YMCA, New York City, June 10, 2020.

**Roundtable participant**. “Touch and the Body After All of This”—discussion about theatres’ reopening after Covid-19 lockdowns hosted by Andrew Tay at *Centre de Création, O Vertigo Danse*, Montreal (online), April 22, 2020.

**Invited participant**. The School for Temporary Liveness at the Philadelphia Art Alliance, September 25-October 2, The University of the Arts, Philadelphia.

**Roundtable**. Re/Membering Dance. “Globalizations: The Future Has Always Been Black.” Thomas f. Defrantz / Slippage. July 1, 2019. University of the Arts at the International Choreographic Institute in Montpellier, France.

**Scholar in Residence**, with Matt Sergi. World Stage, Harbourfront Centre for the Arts, Toronto, April 2017.

**Guest lecturer** for stage movement with Laura Rikard, Brown University, October 21, 2015.

**Studio Visit for students in Research Creation MFA** (crits); Instructor: Gisèle Trudel, Hexagram; Université de Québec à Montréal. June 16, 2015.

**Research process**. “Taking the Time to Say Goodbye” in *Drama Spaces*, research and publication project hosted by *Tangente Laboratoire de Mouvement Contemporain* (“Contemporary Movement Laboratory”) led by Lynda Gaudreau at *La Mirage*, Montreal. May 2015.

**Research Creation**. “Shadow Box” in *Drama Spaces*, research and composition project hosted by *Tangente* and led by Lynda Gaudreau, at the Darling Foundry. December 2014 and January 2015.

**Research Creation.** “Faster” at *This Is What I Want Festival* (2014), Counterpulse, San Francisco. Artistic director Tessa Wills, with Elizabeth Cooper. June 2014.

**Dramaturge.** “Reception,” choreographer Tessa Wills at The Performance Garage, San Francisco. February 2011.

**Team participant:** *The Knot Dramaturgy* in Residence for the Performance Festival *Too Much!* at Dance Mission, San Francisco. January 2011.

**Curator:** *Kanadiana*, New Canadian texts – Festival of staged readings, English Theater Berlin. May 2006

**Curator:** *Low Tech / High Traffic*, Interdisciplinary Performance at Tacheles, Berlin. November 2005

### SELECTED RESEARCH COMMUNITIES, SEMINARS & WORKSHOPS

- Ongoing: Dance Artistic and Curricula Leadership Group, University of the Arts, Philadelphia.
- Symposium: “Dance as Possibility, Dance as Casualty: Movement and the Stakes of Dance Making,” Montpellier, France, at the *Institut Choréographique International* (ICI-CCN), July 11–15, 2022.
- Summer seminar: The Mellon School of Theater and Performance Research: The Final Session, Harvard University, June 7-9, 2022—online.
- Working group: “Future Historiography,” co-convened with Dixon/Dahlia Li at the Association for the Study of the Arts of the Present (ASAP), online, Oct. 27-30, 2021.
- Manitoulin Island Summer Historical Institute (MISHI), collaborator and participant in the History of Indigenous Peoples’ Network and Robarts Canadian Studies (York University), Ojibwe Cultural Foundation, SSRHC-partnership development grant, PIs Anong Beam and Carolyn Podruchny. 2016 and 2019 (2020 cancelled due to COVID-19).
- *What is Left for Humans: New Neoliberal Subjects of Technology*, University of Toronto, McLuhan Centre for Culture and Technology Working Group (2018-2019). PI: Tero Karppi.
- “Public Humanities,” The Mellon School of Theater and Performance (faculty first book seminar), Harvard University, June 2018.
- American Society for Theatre Research, “Arousing the Bodies of Pre-1850 Performance.” (ASTR 2018), Working Group co-led with Julia Fawcett and Kristina Straub.
- American Society for Theatre Research, “Resurrecting the Extraordinary Bodies of Pre-1850 Performance,” (ASTR 2017), Working Group co-led with Julia Fawcett.
- Brown University, Mellon Summer Seminar, *Dance in/and The Humanities: The Futures of Dance Studies*, Brown-Northwestern-Stanford Consortium, PIs: Susan Manning, Janice Ross, Rebecca Schneider, June 2016.
- University of Cambridge and McGill University, CRASSH Summer Seminar in Early Modern Cross-Cultural Conversions, Research Fellow, Bronwen Wilson and Ian Fenlon, July 2015.
- McGill University. Workshop with Bruno Latour at for AIME (An Inquiry into Modes of Existence). Invited participant, ‘diplomat,’ and speaker for [MET] v. [LAW], Montreal. March 24-5, 2014.
- Northwestern University, Inaugural Mellon Summer Seminar, “Dance Studies in/and the Humanities,” (travel, accommodation and meals), June 2012 (PIs: Susan Manning, Janice Ross, Rebecca Schneider).
- McGill University, Institute for the Public Life of the Arts and Ideas, Research Affiliate with *Early Modern Conversions*, SSHRC-partnership funded research group directed by Paul Yachnin, 2014-2017.

## ARTS & PERFORMANCE PRAXIS

### Performing Arts & Training

- Artistic director of Brokered Body Lab (2002-2007) — director and choreographer (Montreal & Berlin).
- Conservatory training in contemporary dance—pre-professional and professional programs: *Les Ateliers de danse moderne de Montréal*; *Le groupe de la place royale*, *Le Groupe Dance Lab* (1991-1993); The School of Dance (Ottawa), and the National Ballet School Summer School (Toronto).
  - Embodied Practices and Techniques: Ballet, Butoh, Contact Improvisation, Experiential Anatomy, Klein, Graham, Laban, Limón, Min Tanaka, Release, Qi-Gong.
- Ongoing workshops in Germany, the United States, France, and Poland. Participation the UArts International MFA program (2019-2022), Grotowski Institute (Wroclaw, 2007); One Yellow Rabbit (Calgary, 2004); *Mobile Akademie* (Warsaw), *Tanz im August* and *KlangKunstBühne* at the *Akademie der Künste* (Berlin, 2005).
- Intensives in dance, theatre, and opera stage-direction, including (1994-2022): Ishmael Houston Jones, Wendell Beavers, Calixto Bieto, Peter Boneham, Nora Chipaumire, Denise Clarke, Yvonne Coutts, Mark Dendy, Sylvie Desrosiers, Eiko and Koma, Andrew Harwood, Lin Hixson, Matthew Goulsh, Stefan Kaegi, Benoît Lachambre, Ralph Lemon, One Yellow Rabbit, Steve Paxton, Gus Solomon Jr., Anna Viebrock, and Robert Wilson.
- Tuition scholarship recipient (dance): American Dance Festival (Durham, NC at Duke University, 1995 - 1996) and the School of *Le Groupe de la Place Royale* (Ottawa, 1990-1993).
- Performer, *Tesseract* by guest directors Matthew Goulsh and Lin Hixson, Goat Island / Every House Has a Door, Stanford University, November 2009.
- Performer, *The Wasteland in Black and White* by Aleta Hayes, Stanford University. October 2008.
- Director, *The Spanish Butcher* by Rodrigo Garcia, Stanford University. May 2008.
- B.U.L.L. (Best Use of Limited Liability), *Mascot for Soft Soul*, at the Giessen University Theaterwissenschaft program festival in 2007 and the *Arena 2008* Festival in Erlangen, Germany. April 2008.

## FUNDING FOR INDIVIDUAL RESEARCH & PUBLICATION

- **Social Sciences and Humanities Research Council Insight Development Grant (SSHRC-IDG), PI**, “New Directions in Seventeenth-Century Performance Research: Intangible Baroques,” ranked first nationally in fine arts, research creation (emerging scholar), February 2019, extended due to Covid pandemic.
- **Connaught New Researcher Award, PI**, University of Toronto, December 2017.
- **Jackman Humanities Institute Program for the Arts** (2017-2018), **co-PI**, *Indelible Refusal: Bodies, Performances, and Walking Resistance*, Stephanie Springgay (lead), April 2017.
- **Short-Term Helen Watson Buckner Memorial Research Fellowship**, John Carter Brown Library, Brown University (two months), awarded Spring 2017.
- **Early Career International Research Fellowship**, Australian Research Council Centre for Excellence for the History of Emotions, July-August 2016.
- **SSHRC Postdoctoral Fellowship** for “Trans-Atlantic Baroques: Contesting Cultural Memory and Performance in Canada and Quebec” at McGill University’s Institute for the Public Life of Arts and Ideas, Supervisor: Dr. Paul Yachnin, 2014-2016 (early completion upon hiring at Brown).
- **Postdoctoral Fellowship**, *Fonds de recherche du Québec sur la société et la culture*, 2014-2016 (declined upon receiving the SSHRC).

- **Postdoctoral Fellowship**, The Sense Lab at McGill University, Immédiations Residency and Fellowship at the Institute for the Public Life of Arts and Ideas; Supervisor: Alanna Thain; Principal Investigator: Erin Manning, 2013-2014.
- **Emerging scholar and conference travel award**, *Vivarts*, “Gender and Creation in the History of the Performing Arts” for “Baroque Gender, Magic, and Transformation” at Columbia University in Paris, the *École des hautes études en sciences sociales* (EHESS), *Institut national d’histoire de l’art* (INHA), and the Sorbonne (Paris III), travel and accommodation, 2013.
- **Visiting Research Fellowship** at the *École Normale Supérieure* (Paris) and Stanford University, awarded to pursue archival work for my dissertation, 2012-2013, travel and accommodation.
- **Mellon Foundation Dissertation Fellowship**, Stanford University, 2012-2013.
- **Stanford University Studio in Paris**, *La Cité des Arts* (October 2011-March 2012), travel & accommodation.
- **Anne Kristen Davis Fellowship**, Stanford University Scholarship, Salary, and Tuition, 2007-2012 (tuition, salary, and stipend – 5 years).
- **Stanford Institute for Diversity in the Arts Fellowship** to assist visiting artist Ralph Lemon, 2009.
- **Montreal Mayor’s Foundation**, theatre grant to write, direct, and produce *The Hope Machine*, awarded 2005.
- **Canada Council for the Arts, Theatre Division (IPOLC)**, grant to write, direct and produce *The Hope Machine* (2005), Museum of Masters and Artisans (MMAQ), Montreal, 2004.
- **Collaborator, SSRHC-partnership development grant** (awarded 2018), “Aandse: Anishinaabe Ways of Knowing and the Transformation of University-based Knowledge Creation and Transfer.” PI: Carolyn Podruchny, Anong Beam, Boyd Cothran, Deborah McGregor, and Gabrielle Slowey for Manitoulin Island Summer Historical Institute (MISHI).

## COURSES TAUGHT

### Concordia University

HIST 379	History through Visual Media and Material Culture	Winter 2023
HUMA 889	Seminar in Interdisciplinary Studies II	Winter 2023
HIST 306	History and the Public	Fall 2022
HIST 498/670	Montreal Performing Arts Archives and Histories	Fall 2022
HIST 281	Film in History	Winter 2022
HIST 398	The Baroque	Fall 2021
HIST 398	Early Modern Atlantic World	Winter 2021
HUMA 888	Seminar in Interdisciplinary Studies I	Fall 2021
HIST 398	Early Modern Atlantic World	Winter 2020
HIST 398	The Baroque	Fall 2020
TPER 201	Workshop leader, Introduction to Acting	Winter 2016
TPER 201	Workshop leader, Introduction to Acting	Fall 2004 – Winter 2005

### University of the Arts, Philadelphia

DANC 672	International Grad Seminar I & II <i>Research Spectatorship, Research in Practice</i> ICI-CCN, International Choreographic Institute, Montpellier, France	Summer 2022
DANC 672	International Grad Seminar I & II <i>Research Spectatorship, Research in Practice (Zoom)</i>	Summer 2021
DANC 672	International Grad Seminar I & II <i>Research Spectatorship, Research in Practice (Zoom)</i>	Summer 2020
DANC 672	International Grad Seminar I & II <i>Research Spectatorship, Research in Practice</i> ICI-CCN, International Choreographic Institute, Montpellier, France	Summer 2019

### University of Toronto, Centre for Drama, Theatre, and Performance Studies

DRM220Y	Comparative Theatre History	Fall 2019
DRA1001	History and Historiography in Drama, Theatre, & Performance Studies	Fall 2019
DRA3905H	Embodiments: Critical Dance Studies & Performance Theory	Winter 2019
DRM220Y	Comparative Theatre History (1500-1850)	Fall 2018
DRA3908HS	The Archival	Winter 2018
DRM220Y	Comparative Theatre History (1500-1850)	Winter 2018
DRA5000	MA Projects	Fall 2017
DRM331H1	Dramaturgy	Winter 2017
DRA5000	MA Projects	2016-2017
DRM100Y	Introduction to Acting and Performance	2016-2017

### Brown University, Theatre Arts and Performance Studies

TAPS 2200C	<i>Inter(in)animations: Studies in Liminalities, Intervals</i> Rebecca Schneider (co-instructor), Brown University	Winter 2016
TAPS 1240	<i>Performance Historiography, 1500-1850</i>	Winter 2016
TAPS 1680	<i>Performance, Politics, and Public Engagement</i>	Fall 2015

### Part-Time Faculty and Instructor Positions

Course instructor at CEGEP Dawson College, Vanier College, and Binghamton University (SUNY):

- Languages across the Curriculum, beginner French, E.S.L, professionalization, and Communications.

### PEDAGOGICAL TRAINING IN THE ARTS and HUMANITIES

Online Teaching Tools and Centre for Teaching and Learning Training, Concordia University:

- “Groups and Discussion Forums Online,” January 10, 2022 (IITS)
- “Working with Moodle Gradebook – Online,” December 13, 2021 (IITS)

- “Creating and Using Moodle Assignments Activity,” January 19, 2021 (IITS)
- “Getting Started with Moodle,” 25 August, 2020 (IITS)
- “How to Get Students to Read and Understand More: Some practical strategies [online teaching],” 21 August 2020 (CTL)
- “Planning Your First Day of Class [online],” 20 August, 200 (CTL)
- “Developing and Refining Your Course Syllabus,” 19 August, 2020

“Spring into Online Course Design,” University of Toronto Mississauga’s Teaching and Learning Collaboration webinar series & UTM Teach Anywhere (April 2020)

“Peer-to-Peer (P2P), Faculty Mentoring for Teaching at UofT,” Centre for Teaching Support & Innovation (CTSI), University of Toronto (2017-2018)

Faculty Success Program, National Centre for Faculty Development and Diversity (Spring 2017)

Safer Spaces, Social Equity and Diversity Education Training, McGill University (2014-2015)

Performance pedagogy training with Concordia University artist in residence Bryan Doubt and Gene Gibbons (eighteen months, 2004-2005)

Research and Teaching Assistant: Janice Ross, Division of Dance, Stanford University (2008-2009)

## **SEMINARS & WORKING GROUPS**

- “Diasporic Dramaturgies,” PI Angélique Wilkie, Centre for Interdisciplinary Studies in Society and Culture (2022-2023).
- The Mellon School of Theater and Performance Research, Harvard University (2018 and 2022)
- Book Development Course (3 month intensive), Carrie Frye, Black Cardigan Edit (Summer 2021)
- *Whiteness in the Early Modern World*, Centre for Reformation and Renaissance Studies, conveners Tamara Walker and Urvashi Chakravarty, 2020-2021
- *Native Performance Culture and the Rhythm of (Re)Conciliation: Re-Membering Ourselves in Deep Time* (participant), Jackman Humanities Research Group Member (2016-2019)
- Dance in/and the Humanities, Mellon Foundation Summer Seminar, Brown University (Summer 2016)
- Cummings-Schubert Lab, McGill University, Schulich School of Music (2014-2015)
- *Encuentro* 2014, Trans/Performance in Quebec. With Amelia Jones, Victoria Stanton, and Alanna Thain, “Trans-(and) Performance,” Montreal (22-28 June, 2014)
- Teresa de Laurotis, Feminist Media Lab, Concordia University (September 15-18, 2014)
- Georges Didi-Huberman, *Peuples en larmes / Peuples en armes*, EHESS/INHA. (November 2012 – June 2013)
- Inaugural Mellon Dance Studies Summer Seminar, Northwestern University (June 24-30, 2014)
- Cultural History of Dance / *Histoire culturelle de la danse*, EHESS. (October 2011 – January 2011)
- Summer intensive, *Design Thinking*, Stanford University d.school summer program, Hasso Plattner Institute of Design (August 2008)
- *New Dramaturgy in Canada and Germany*. HAU Theater, ITI, and Canadian Embassy, Berlin (December 2007)
- Stefan Kaegi (Rimini Protokoll), *Mobile Akademie: City as Stage* HAU / TR Warsaw (August 2006)

## **CURATING, PUBLIC-FACING SCHOLARSHIP, AND MODERATING (SELECTED)**

- *Transitioning Commons: Beyond the Institutional Between (Gathering)*, co-moderated and co-initiated by VK Preston and Mary Woehrel, Dance Studies Association 2019, 10 August 2019
- *Indelible Refusal: Bodies, Performances, and Walking Resistance*, co-coordinator with Dr. Stephanie Springgay, Jackman Humanities Institute Program for the Arts (2017-2018). Feb. 26-March 5, 2018
- *Resurrecting the Extraordinary Bodies of Pre-1850 Performance*, American Society for Theatre Research, Co-Convening ASTR Working Group. Atlanta, November 2017
- Moderator: “Situations,” *Envisioning the Practice: Montreal International Symposium on Performing Arts Curation*, held by the International Community of Performing Arts Curators at the University of Quebec at Montreal. April 2014
- Moderator: “Distributed Dance Dramaturgies,” Society for Dance History Scholars, University of Toronto and Ontario College of Art and Design. 2011

## **SELECTED INTERNATIONAL FESTIVALS (funded)**

Through travel grants and publication partnerships, I have attended the School for Temporary Liveness (Philadelphia 2020), Montpellier Danse (Montpellier 2022 and 2019), World Stage (Harbourfront Toronto 2017), American Realness (New York, NY: 2016 and 2017), Under the Radar (2016), *Le Festival d'Automne de Paris* (Paris 2011 and 2012); American Dance Festival (Durham, NC), *Antipodes, Le Quartz* (Brest, France 2011), the Avignon International Festival (Avignon, France 2007-2009), *Tanz im August* (Berlin, Germany 2007), *Festival Trans-Amériques* (Montreal, Canada), the Malta Festival (Posnań, Poland); *Theater der Welt* (Halle, Germany), and the Venice Biennale (2007).

## **Other Activities (selected)**

- Contributing Editor, “On Care,” *Theatre History Studies* (July 2022)
- John R. Evans Leaders Fund (review), April 2022
- SSHRC Insight Jury, Fine Arts and Research Creation, February 2022
- Selma Jeanne Cohen Awards Committee (jury), Dance Studies Association, 2020-present
- Selma Jeanne Cohen mentorship workshop for 2021 recipients, Dance Studies Association (Zoom)
- Standing Committee for Awards, Dance Studies Association, 2017-present
- Article Peer Review for *Theatre Journal*, 2021
- Article Peer Review for UCLA CMRS Center for Early Global Studies, *Viator* [done December 2021]
- Article Peer Review for *Dance Research Journal*, November 2021
- Manuscript review for Anthem Press, *The Dancing Body in Renaissance Choreography: Kinetic Theatricality and Social Interaction* [done June 2020]
- Manuscript review for Oxford University Press, 2017
- Conference Organizing Committee, Dance Studies Association, 2018-2019
- Conference Organizing Committee, Canadian Association for Theatre Research, 2016-2017
- Speaker, Graduate Job Search talk, Canadian Association for Theatre Research, University of Toronto, 2017
- Organizing Committee, Honouring Our Students Powwow and Indigenous Festival, University of Toronto, Winter 2017
- Jury, Patrick O’Neill Prize for edited collections, Canadian Association for Theatre Research, 2015-2016

- Graduate student breakfast, speaker on applying for post-doctoral fellowships, Canadian Association for Theatre Research, University of Ottawa, June 1, 2015
- Speaker, post-doctoral fellowships session with doctoral students, McGill University, Montreal, April 30, 2015
- Presenter, colloquium on pedagogy, McGill University Department of English, March 11, 2015
- Jury, Society for Dance History Scholars (2014) and Canadian Society for Dance Studies, 2012
- Graduate Student Representative, Society for Dance History Scholars, 2010-2012

**BOARDS OF DIRECTORS FOR ARTS & SCHOLARLY ORGS.**

*Canadian Association of Theatre Research (2014-2016); Society for Dance History Scholars (2010-12); Canadian Society for Dance Studies (2012-2014); Quebec Drama Federation (2002-2005); and Playwrights' Workshop Montréal (2003-2005).*