

CURRICULUM VITAE

BIOGRAPHICAL INFORMATION

VK PRESTON

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

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ACADEMIC POSITIONS

2016-present	Assistant Professor, University of Toronto Centre for Drama, Theatre and Performance Studies (CDTPS) Faculty affiliations: Comparative Literature (grad.) and University College (UC)
2015 – 2016	Visiting Assistant Professor, Brown University, Theatre Arts and Performance Studies
2014 – 2015	Social Sciences and Humanities Research Council Postdoctoral Research Fellow, McGill University, Institute for the Public Life of the Arts and Ideas Supervisor: Paul Yachnin (English)
2013-2014	<i>Immediations</i> Postdoctoral Fellow, McGill University—SSHRC Partnership project. Supervisor: Alanna Thain (Director of Institute for Gender, Sexuality and Feminist Studies; English). PI: Erin Manning.
2012-2013	Stanford University Visiting Research Fellow (<i>pensionnaire étranger</i>), <i>École normale supérieure</i> (ENS Paris)

EDUCATION

Ph.D.	Degree conferred, 2014 Theatre and Performance Studies with a Ph.D. minor in History Stanford University, Palo Alto, Theater and Performance Studies (TAPS) Dissertation Title: "Sovereign and Forgotten Bodies: Performing French and Trans-Atlantic Baroque, 1581-1653" Supervisors: Jean-Marie Apostolides and Janice Ross (co-chairs) Committee members: Paula Findlen, Mark Franko, and Stephen Orgel Ph.D. Minor, Department of History, specialization in Early Modern Studies, Supervisors: Paula Findlen and Laura Stokes UC Berkeley-Stanford Exchange Program, 2008-2009
M.A.	Degree conferred, 2001 Binghamton University (SUNY), Binghamton, NY, Comparative Literature <i>Summa Cum Laude</i> , Graduate Certificates in French Translation and Gender Studies
B.A.	Degree conferred, 1999 Concordia University, Montreal, Liberal Arts College B.A., including two years in Interdisciplinary Fine Arts (studio and performance)
Professional Dance Training	<i>Les Ateliers de danse modern de Montréal, Inc.</i> (Now <i>École de danse contemporaine de Montréal</i>). Quebec's full time, French-language professional conservatory program in contemporary dance, 1994-1996

RESEARCH AND TEACHING INTERESTS

Theatre, Dance, and Performance Studies; History & Historiography; Early Modern Studies; Environmental Humanities and Histories; Translation & Comparative Methods; Dramaturgy; Early Modern Studies; French & Francophone studies; Ballets & Festivals; Baroque performance; Contemporary art; Atlantic world; Dis/ability studies; Borderlands; Critical Race Studies; French and Francophone studies; Witch Studies.

RESEARCH AWARDS and GRANTS

Social Sciences and Humanities Research Council Insight Development Grant (SSHRC-IDG), “New Directions in Seventeenth-Century Performance Research: Intangible Baroques,” ranked first in fine arts research creation

Gertrude Lippincott Award, Dance Studies Association’s annual award for best essay in English for “Baroque Relations: Performing Silver and Gold in Daniel Rabel’s Ballets of the Americas”

Connaught New Researcher Award, University of Toronto December 2017 competition

Jackman Humanities Institute Program for the Arts (2017-2018), *Indelible Refusal: Bodies, Performances, and Walking Resistance*, Stephanie Springgay (lead), awarded April 2017

Harcourt Brown Travel Fellowship, University College, University of Toronto, awarded Winter 2017

Short Term Helen Watson Buckner Memorial Research Fellowship, John Carter Brown Library, Brown University (two months), awarded Spring 2017

Contributor to the Sally Banes Publication Prize (honorable mention) for *Oxford Handbook of Dance and Theatre* edited by Nadine George-Graves, American Society for Theatre Research, 2016

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)

Richard Plant Award, with Alanna Thain (McGill), Canadian Association of Theatre Research (CATR/ACTR) best English-language article: “Tendering the Flesh” (*TDR* 57.4), awarded for 2013

The Sense Lab at McGill University, Immediations Residency and Fellowship at the Institute for the Public Life of Arts and Ideas; Supervisor: Alanna Thain; Principal Investigator: Erin Manning, 2013-2014

Vivarts! Emerging scholar and conference travel award, “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, accommodation, fees and travel, awarded to pursue archival work for my dissertation, 2012-2013

Mellon Foundation Dissertation Fellowship, Stanford University, 2012-2013

Stanford Studio in Paris, *La Cité des Arts* (October 2011-March 2012) (travel, subsidized housing, Marais)

Selma-Jeanne Cohen Award, American Society for Theater Research, for “How Do I Touch This Text?”, awarded November 2012

Anne Kristen Davis Fellowship, Stanford University Scholarship, Salary, and Tuition, 2007-2012 (tuition, salary, and stipend – 5 years)

Honorable mention, “Fire in the Soul” (Thaumaturgy and the Moor). Society for Dance History Scholars’ Selma Jeanne Cohen Award for best graduate student paper, awarded 2011

Stanford Institute for Diversity in the Arts Fellowship to assist visiting artist Ralph Lemon to develop artistic research and devised performance practices with students, summer 2009

Canada Council for the Arts Travel Grant, Theatre Division, for *New Dramaturgy in Canada and Germany*, HAU II, International Theatre Institute (ITI), and the Canadian Embassy in Berlin, Germany, winter 2007

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

SELECTED RESEARCH COMMUNITIES & SEMINARS

The School for Temporary Liveness at the Philadelphia Art Alliance – The University of the Arts Dance MFA, invited participant, September 2019

Manitoulin Island Summer Historical Institute (Indigenous Women’s Leadership) – History of Indigenous Peoples’ Network, Ojibwe Cultural Foundation, Roberts Canadian Studies (York University), 2019 – SSHRC Partnership Development Grant collaborator and invited participant, August 19-25

Harvard University, “Public Humanities,” The Mellon School of Theater and Performance, seminars with Carrie Preston and Andrew Sofer (faculty first book seminar), participant by application, June 2018

Early Modern Cross-Cultural Conversions Summer Research Fellow, McGill-University of Cambridge (CRASSH), seminars with Bronwen Wilson and Ian Fenlon, July 2015 (travel, accommodation, and meals)

Mellon Summer Seminar, *Dance in/and The Humanities: The Futures of Dance Studies*, Brown-Northwestern-Stanford Consortium, (travel, accommodation and meals), PI team: Susan Manning, Janice Ross, Rebecca Schneider, participant by application, June 2016

Preston, VK. Workshop with Bruno Latour at McGill University for AIME (An Inquiry into Modes of Existence). Invited participant, ‘diplomat,’ and speaker for [MET] v. [LAW], Montreal. March 24-5, 2014

Inaugural Mellon Summer Seminar, “Dance Studies in/and the Humanities,” Northwestern University (travel, accommodation and meals), June 2012 (PI team: Susan Manning, Janice Ross, Rebecca Schneider)

SCHOLARLY AND PROFESSIONAL PUBLICATIONS

Articles

Preston, VK. “Queer and Indigenous Art: Performing Ice Times in Climate Crisis” (in review).

Petra Kuppers, Pamela Block, Kristy Johnson, and VK Preston. “Public Intimacies: Water Work in Play.” *Canadian Journal of Disability Studies*. 8, no. 1 (2019): 32-57.

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. 4 (2018): 143–59.

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.

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 CATR Richard Plant prize for best essay in Canadian theatre and performance (2013).

Book Chapters

(Forthcoming 2020; Mellon Dance Studies in/and the Humanities project publication). 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*. Edited by Susan Manning, Janice Ross, and Rebecca Schneider. Madison: University of Wisconsin Press.

(Accepted: updated and revised 2009 text in review) Preston, VK. "Revisiting Polyphonic Dramaturgy in Wajdi Mouawad." In *Voices from Within: Literature, Cinema and Arts of Arab Canadians*. Edited by May Telmissany & Walid El Khachab. Ottawa: University of Ottawa Press.

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

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*, edited by Nadine George-Graves, 56-89. New York: Oxford University Press, 2015. — This publication received the Sally Banes Publication Prize honorable mention 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*, edited by David Dean, Yana Meerzon, and Kathryn Price, 68-82. Basingstoke: Palgrave Macmillan, 2015. — This publication received the O'Neill Prize honorable mention at CATR 2016.

Theoretical-Performative Commissions

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*, edited by Daniel Sack. New York/London: Routledge, 2017.

Short Articles for Wider Publics and the Field

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.

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

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.

Preston, Virginia. "Imag/ing Theater: Wajdi Mouawad's *Seuls*," *Theatreforum* 35 (2009): 17-25.

Editing

Preston, VK. ed. "Curating Performance." *Canadian Theatre Review* 162, 2015.

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

Translation

Commission (submitted in September 2017; revised in 2018): annotated translation of Marc Lescarbot's *Theatre of Neptune* (1606) for *Canadian Plays and Performance Documents, 1606-1967*, edited by Allana C. Lindgren, Glen Nichols and Tony Vickery.

Beauvoir, Simone de. "Must We Burn Sade?" in *Political Writings*. Trans. by Kim Allen Glead, 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.

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. "Tanya Tagaq in Concert with Nanook of the North by Tanya Tagaq, Robert J. Flaherty (review)." *Theatre Journal* 68, no. 4 (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.

Invited Presentations

Roundtable. Re/Membering Dance. "Globalizations: The Future Has Always Been Black." thomas f. defrantz / Slippage. July 1, 2019. University of the Arts summer program in Montpellier, France.

Invited talk. "Dancing Monsters: Punishing. Baroque. Remains." Graduate Colloquium. York University Dance Department. Feb. 28, 2019. 90 mins (45 mins. talk and 45 mins.

Roundtable. International Society for Cultural History & NYU-Performance Studies. "Cultural History: Performance and Politics, A Dialogue." New York. September 14, 2018.

Roundtable. "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. "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.

Preston, VK. “Performing Witch Archives, Decriminalizing Witchcraft.” Invited talk for the faculty-graduate student research group “Critical Visualities,” University of Michigan, Ann Arbor. March 8-9, 2018.

Preston, VK. “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. *Focus on Dance Research*, Concordia University, Montreal. May 10, 2017.

Baroque Relations: Dance, Extractivism, and Precious Metals, John Carter Brown Library, Brown University. May 17, 2017.

Invited Respondent and roundtable—with Thomas DeFrantz (Duke), Erika T. Lin (The Graduate Center, CUNY), Katherine Profeta (Queens College, CUNY), and Paul Scolieri (Barnard). *Approaching Dance.*, UNY Graduate Student Conference. May 11, 2017.

Preston, VK. *Sovereign and Forgotten Bodies: Reflections on a Dissertation Process*, Graduate seminar in methodology with Xing Fan, CDTPS, University of Toronto. November 9, 2016.

Preston, VK. “Witch Archives: Feeling, Text, Embodiment”, *History of Emotions* at the University of Melbourne, invited talk series for visiting researchers and fellows. July 27, 2016.

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

Preston, VK. “Stepping into Gesture”, *Archives of Gestures* panel with Ariella Azoulay, Rebecca Schneider, and Kareem Estefan, invited talks organized by Farah Saleh for Arkadi Zaidēs’ and Saleh’s exhibition, Brown University, Granoff Centre for the Arts. April 20, 2016.

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

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

Preston, VK. “Baroque Relations: Performance Archives and Extractivism” at Performance Studies Working Group; Yale University, Cambridge, MA; PI: Joseph Roach. December 8, 2015.

Preston, VK. Guest lecturer and instructor for stage movement; Laura Rikard, Brown University. October 21, 2015.

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

Preston, VK. 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.

Preston, VK. 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.

Preston, VK. *Circus and Its Others*, roundtable at Concordia University, Montreal. October 16, 2014.

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

Preston, Virginia. "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.

Preston, Virginia. "Le corps estropié dans les iconographies de ballet et d'art visuel au XVII^e 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.

Papers Presented at Conferences, Meetings and Symposia

Preston, VK. "Dance Steps of the Commons: Un-familiar Movement in the 17th C Great Lakes," *Early Choreographic Commons: Race in the Longue Durée*, Dance Studies Association (DSA-Northwestern University, Chicago), August 11, 2019.

Preston, VK. "Ballets of Nations and Early Modern Racial Capitalism," *Race: Comparative and Transnational Approaches*, convened by Noémie Ndaye and Emily Weissbourd, Shakespeare Association of America (SAA-Washington, DC). April 18, 2019.

Preston, VK. "Performing Androgynes, Animals, and Artificial Gardens," *Non-Normative Anatomies in Early Modern France* (RSA Toronto). March 17, 2019.

Preston, VK. "Defamed and Defamatory Bodies: Performing Baroque Political Crisis," Renaissance Studies Association, New Orleans. March 23, 2018. Panel coordinated with Alison Calhoun.

Preston, VK. "Performance Extractivism: Indigenous Dances and Baroque Archives in Colonial Contexts," Dance Studies Association, Ohio University. October 20, 2017.

Preston, VK. "Defamed and Defamatory Bodies: Metamorphosis, Memory, and Witch Accusations" at *Transforming Bodies. Early Modern Conversions* (conference convener: Kathleen Perry Long), Cornell University. April 21, 2017.

Preston, VK. "Embodied Memory and Danced Enactments of Cross-Cultural Archives" (roundtable convener: Cristobal Silva), Society for Early American Studies, Tulsa, Oklahoma. March 4, 2017.

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

Preston, VK. "Trans-Scriptive Things: Archives and Silences," Plenary, American Society for Theatre Research. Nov. 3, 2016.

Preston, VK. "Climactic Performatives: Witches, Precipitation, Performance" in "How do climates perform?," co-convened panel at Performance Studies international, *Performance Climates*, PSi#22. 2016.

Preston, VK. "Trans-Scriptive Things" at *Trans-identification and the Performative* (panel and conference convener: Amelia Jones), *Trans-and-Performance*, Performance Studies international (PSi#21), Fluid States at McGill University, Montreal, QC. September 17, 2015.

Preston, VK. "Baroque Relations: Indigenous Protest and Precious Metals in Early Ballet, 1626," in *The Syncopated Americas: Cross-Temporalizing Inquiries* (panel convener: Katie Zien), ATHE 2015, Montreal. July 31, 2015.

Preston, VK. "Baroque Relations," in *Ornamentation*, Early Modern Conversions Team Meeting, Centre for Research in the Arts, Social Sciences, and Humanities (CRASSH), Cambridge University. July 26, 2015.

Preston, VK. "Baroque Relations," inaugural Summer Seminar on Early Modern Cross-Cultural Conversions Fellows' presentation, University of Cambridge, CRAASH (by selection); PI: Paul Yachnin. July 16, 2015.

Preston, VK. "Tacit Capital: Publishing (and Translating) Gabriel Sagard in 'New France'" and 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" at the Cummings-Schubert Lab at McGill University's Schulich School of Music, Montreal. April 9, 2015.

Preston, VK. "Convening Muses and Turning Tables" at *Performing the Boundaries Between Theatre Studies and Dance Studies*, ASTR. Conveners: Susan Manning, Nadine George Graves, and Ira S. Murfin, Baltimore. November 22, 2014.

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

Preston, VK. "Writing Baroque Machines: Inventing the Proscenium" 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" 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" at the Renaissance Society of America, New York City. March 28, 2014.

Preston, VK. "Baroque Gender, Magic, and Transformation: Examining Records of Early Ballet" 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" at the Society for French Historical Studies. Harvard / MIT, Cambridge and Boston. April 7, 2013.

Preston, Virginia. "*Les costumes des Éstrophiés dans les ballets du dix-septième siècle: analyse de la prothèse.*" *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" at the American Society of Theater Research (ASTR 2012), Nashville. November 2, 2012.

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

Preston, Virginia. "Marc Lescarbot and Dance in the Americas" 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'Etoile'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,' Free Speech and the Politics of Piety," Canadian Association for Theatre Research / *Association Canadienne de la Recherche Théâtrale* (CATR / ACTR), Congress 2011, Fredericton. May 30, 2011.

Preston, Virginia. "*Tendering the Flesh: Dave St-Pierre's Media Provocations, an abecedary*," Co-panelist with Alanna Thain, 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*,” panel organizer and co-chair for Transnational Identifications: (Mis)performance, Theater and Form, Performance Studies international (PSi #15), Zagreb, Croatia. June 25, 2009.

PROFESSIONAL AFFILIATIONS AND ACTIVITIES (recent and selected)

Oct. 2017 - present	Awards and prizes standing committee for the Dance Studies Association
July 1, 2017 - 30 June, 2020	Associate Graduate Faculty membership at the Centre for Comparative Literature, University of Toronto
2016 - present	Steering Committee, Bonham Centre for Sexual Diversity Studies, University of Toronto
2016 - present	Institute for Dance Studies, Executive Committee, University of Toronto
2015-2016	Conference Programming Committee, 2017 Canadian Association of Theatre Research (CATR)
2016-June 2021	Faculty membership—University College, University of Toronto
2013-present	Research Affiliate, <i>Early Modern Conversions: Religions, Cultures, Cognitive Ecologies</i> (SSHRC Partnership Grant, PI Paul Yachnin)

RESEARCH GROUPS

Manitoulin Island Summer Historical Institute, collaborator in SSHRC-partnership development grant (awarded 2018), PIs Anong Beam and Carolyn Podruchny, and participant in SSHRC-funded summer workshop in Anishinaabe history coordinated by Carolyn Podruchny and Boyd Cochran at the Ojibwe Cultural Foundation, Manitoulin Island. August 15-19, 2017.

“Arousing the Bodies of Pre-1850 Performance.” (American Society for Theatre Research, ASTR 2018), with Julia Fawcett and Kristina Straub. November 2018.

The McLuhan Centre for Culture and Technology Working Group Member (2018-2019). *What is Left for Humans: New Neoliberal Subjects of Technology*, Convener, Tero Karppi

Ongoing, Jackman Humanities Research Group Member: *Native Performance Culture and the Rhythm of (Re)Conciliation: Re-Membering Ourselves in Deep Time*

2014-2018 Research Affiliate. *Early Modern Conversions*, participant in SSHRC-partnership funded research group directed by Paul Yachnin

Working Group Co-Leader: Resurrecting the Extraordinary Bodies of Pre-1850 Performance (American Society for Theatre Research, 2017 and 2018), with Julia Fawcett.

TEACHING

Undergraduate

Fall 2019 – DRM220Y, *Comparative Theatre History* (Antiquity – Late Medieval); Centre for Drama, Theatre, & Performance Studies, University of Toronto

Winter 2018 - DRM220Y, *Comparative Theatre History* (1500-1850); Centre for Drama, Theatre, & Performance Studies, University of Toronto

Winter 2018 - DRM220Y, *Comparative Theatre History* (1500-1850); Centre for Drama, Theatre, & Performance Studies, University of Toronto

Winter 2017 and Fall 2017 – DRM331H1, *Dramaturgy*; Centre for Drama, Theatre, & Performance Studies, University of Toronto

2016-2017 – DRM100Y, *Introduction to Acting and Performance*; Centre for Drama, Theatre & Performance Studies, University of Toronto

Winter 2016 - TAPS 1240: *Performance Historiography, 1500-1850*; Theatre Arts and Performance Studies, Brown University

Fall 2015 - TAPS 1680: Visiting Assistant Professor, *Performance, Politics, and Engagement*, Brown University

Fall 2015 - TPER 201, Workshop leader, *Introduction to Acting*, Concordia University

Graduate

Fall 2019 – DRA1001F, *History and Historiography in Drama, Theatre and Performance Studies*, Centre for Drama, Theatre, & Performance Studies, University of Toronto

Summer 2019 – Visiting Instructor, DANC 672, University of the Arts Low Residency MFA program in Montpellier, France

Summer 2019 – DANC 672 (International Grad Seminar I & II*01, *Research Spectatorship*, Research in Practice; International Grad Seminar I*01 and II*01, University of the Arts, Low Residency, Internationally Situated Dance MFA program during the international festival in Montpellier, France

Winter 2019 – DRA3905H, *Embodiments: Critical Dance Studies & Performance Theory*, Centre for Drama, Theatre & Performance Studies, University of Toronto

Fall 2018 – DRA5000, *MA Projects*, Centre for Drama, Theatre, & Performance Studies, University of Toronto

Winter 2018 - DRA3908HS, *The Archival*, Centre for Drama, Theatre, & Performance Studies, University of Toronto

Fall 2017 – DRA5000, *MA Projects*, Centre for Drama, Theatre, & Performance Studies, University of Toronto

2016-2017 - DRA5000, *MA Projects: Introduction to Performance Studies*. (2016-2017 edition co-taught with Nikki Cesare Schotzko)

Winter 2016—TAPS 2200C S01 [CRN : 26066]. *Inter(in)animations: Studies in Liminalities, Intervals*, , Graduate Seminar co-taught with Rebecca Schneider, Brown University

PROFESSIONAL AFFILIATIONS AND ACTIVITIES (recent and selected)

July 1, 2017 to 30 June, 2020	Associate Graduate Faculty membership at the Centre for Comparative Literature, University of Toronto
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2016 - present	Steering Committee, Sexual Diversity Studies, University of Toronto
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2016 - present	Institute for Dance Studies, Executive Committee, University of Toronto
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2016 - present	Conference Programming Committee, 2017 Canadian Association of Theatre Research (CATR)
2016 - present	Jackman Humanities Research Group Member: <i>Native Performance Culture and the Rhythm of (Re)Conciliation: Re-Membering Ourselves in Deep Time</i> (participant)
2013-present	Research Affiliate, <i>Early Modern Conversions: Religions, Cultures, Cognitive Ecologies</i> (SSHRC Partnership Grant, PI Paul Yachnin)

ADDITIONAL SEMINARS, INTENSIVES, & TRAINING

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)

Julie Cummings, Cummings-Schubert Lab, McGill University, Schulich School of Music (2014-2015)

Trans/Performance in Quebec. With Amelia Jones, Victoria Stanton, and Alanna Thain, “Trans-(and) Performance,” *Encuentro* 2014, Montreal (22-28 June, 2014)

Teresa de Lauretis, 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 (August 2008)

Invited participant. *New Dramaturgy in Canada and Germany*. HAU Theater, ITI, and Canadian Embassy, Berlin (December 2007)—travel funding, Canada Council for the Arts

Stefan Kaegi (Rimini Protokoll), *Mobile Akademie: City as Stage* HAU / TR Warsaw (August 2006)

PEDAGOGICAL AND TEACHER TRAINING IN THE ARTS

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

Teaching and Research Assistant for visiting artists and creative research residencies at Stanford: JoAnne Akalaitis, James Leverett, Ann Carlson, Leslie Hill, Ralph Lemon, Helen Paris, and Mary Ellen Strom (2007-2012)

Performance pedagogy training, based in Laban Effort Actions, 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)

ARTS & PERFORMANCE PRAXIS

Embodied Practices and Techniques studied: Ballet, Butoh, Contact Improvisation, Experiential Anatomy, Klein, Graham, Laban, Limón, Min Tanaka, Release, Qi-Gong.

Artistic director of Brokered Body Lab (2002-2007) — director and choreographer (Montreal & Berlin).

Professional training and workshops in Germany, the United States, France, and Poland — professional workshops and training in theatre, dance and stage directing, including the Grotowski Institute (Wrocław,

2007); One Yellow Rabbit (Calgary, 2004); *Mobile Akademie* (Warsaw), *Tanz im August* and *KlangKunstBühne* at the *Akademie der Künste* (Berlin, 2005).

Intensives: Wendell Beavers, Calixto Bieto, Peter Boneham, Denise Clarke, Yvonne Coutts, Mark Dendy, Sylvie Desrosiers, Eiko and Koma, Andrew Harwood, Lin Hixson, Matthew Goulish, Stefan Kaegi, Benoît Lachambre, Ralph Lemon, One Yellow Rabbit, Steve Paxton, Gus Solomon Jr., Anna Viebrock, and Robert Wilson.

Conservatory-trained dancer (professional and pre-professional programs)—*Les Ateliers de danse moderne de Montréal*; *Le groupe de la place royale*, professional company class, *Le Groupe Dance Lab* (1991-1993); The School of Dance (Ottawa), and the National Ballet School Summer School (Toronto).

Scholarship student — American Dance Festival (Durham, NC, 1995 - 1996) and the School of *Le Groupe de la Place Royale* (Ottawa, 1990-1993).

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.

Scholar in Residence, Harbourfront Centre, World Stage, with Matt Sergi. April 2017.

Curator/Moderator/Coordination: Knots of Thought / *Noeuds de la pensée*: The Sense Lab at Usine C, Montreal. Monthly events. January - May 2014.

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.

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

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

CREATION & DRAMATURGY (SELECTED)

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

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

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

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

The Knot Dramaturgy Group, Dramaturgs in Residence for the Queer Performance Festival, *Too Much!* at Dance Mission, San Francisco. January 2011.

Performer in *Tesseract* by guest directors Matthew Goulish and Lin Hixson, Stanford University. November 2009.

Performer in *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.

SELECTED INTERNATIONAL FESTIVALS (Research Travel)

With appreciation for teaching, travel funding and other research and publication partnerships, I have attended the School for Temporary Liveness (Philadelphia 2020), Montpellier Danse (Montpellier 2019), World Stage (Harbourfront Toronto 2017), American Realness (New York, NY: 2016 and 2017), Under the Radar (2016), 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), *Le Festival d'Automne de Paris* (Paris, France); the Malta Festival (Posñan, Poland); *Theater der Welt* (Halle, Germany), and the Venice Biennale (2007).

NON-ACADEMIC PUBLISHING

Dance, theatre, performance criticism for *Curtain Rising* (2007), *Montreal.com* (2001-2002), *Hour Magazine* (1998), and CKUT, Radio McGill (1998-1999)

SERVICE and COMMITTEES (SELECTED)

Academic Committee, Centre for Drama, Theatre and Performance Studies, University of Toronto (2016-present)

Standing Committee for Awards, Dance Studies Association (2017-present)

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, UofT Honouring Our Students Powwow and Indigenous Festival (Winter 2017)

Jury, Patrick O'Neill Prize for edited collections, in either English or French, on a Canadian theatre and performance topic (2015-2016)

Stage movement workshop presentations, Association for Theatre Movement Educators (ATME), at the Association for Theatre in Higher Education (July 30, 2015)

Graduate student breakfast, speaker on applying for post-doctoral fellowships professional development session, Canadian Association for Theatre Research, University of Ottawa (June 1, 2015)

Speaker, post-doctoral fellowships professional development session, 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)

ADMINISTRATIVE POSITIONS

ARTS ADMINISTRATION (outside the university)

Training in arts management, as General Manager in arts administration through a grant from the Canada Council for the Arts, Flying Squad Program (September 2001-April 2002)

Communications Director, Montreal Fringe Festival, eighty companies and over one thousand performances in Montreal; local, national, and international press coverage (Summer 2001)

Arts administration, production, and communication, freelance (2001-2004)

Archives preparation for collections: Committee for Black Performing Arts, Stanford University (2009) and Playwrights' Workshop Montreal (2001)

BOARDS OF DIRECTORS

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

SCHOLARLY ASSOCIATIONS

Member: I am currently a member of Dance Studies Association, American Society for Theatre Research, Shakespeare Association of America, the Modern Languages Association, and the Renaissance Society of America. I also participate, when possible, in the activities of the scholarly associations of the Canadian Association for Theatre Research, Performance Studies international, *Société québécoise d'études théâtrales*, and the Society for Early Americas.

OTHER RELEVANT INFORMATION

I am currently working towards two book manuscripts: *Intangible Baroque: Witches' Dances and the Archival Turn in Early Modern France and the Americas* and *Corporalities: Performing Difficult Histories in Transnational North America*.

LANGUAGES

English and French (fluent); German (beginner-intermediate); Spanish (beginner); Mohawk (beginner); Wendat (beginner)—the latter are for a project reading 17th century manuscripts.

I am certified as a literary translator from French to English.

Updated October 10, 2019