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## Gabriel Levine

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### CURRENT POSITION

- 2014-2017     **SSHRC Postdoctoral Fellow**, Department of Theatre, Concordia University  
Project title: "Museums of Everyday Life: Tools, Memorials, Laboratories"  
Supervisor: Dr. Mark Sussman
- 2016-2017     **Program Mentor**, School of the Art Institute of Chicago, Low-Residency MFA program

### PREVIOUS POSITION

- 2015-2016     **SSHRC/CHCI Postdoctoral Fellow**, Jackman Humanities Institute, University of Toronto

### EDUCATION

- 2014     **Ph.D.**, Social and Political Thought, York University (defended: September 2014)  
Dissertation: "Radical Vernaculars: Experiments with Tradition between Politics and Performance"  
Supervisor: Dr. Marcus Boon; Committee Members: Dr. Ian Balfour, Dr. Janine Marchessault; External Examiners: Dr. Richard Hill, Dr. Kirsty Robertson
- 2006     **Master of Arts**, Social and Political Thought, York University  
Major Research Paper: "Appearance of the People: Jacques Rancière's restaging of politics / Peter Watkins' La Commune"  
Supervisor: Dr. Engin Isin
- 1998     **Bachelor of Arts**, English (Drama and Theatre), First Class Honours with Distinction, McGill University

### HONOURS AND AWARDS

- 2014-2017     SSHRC Postdoctoral Fellowship (\$40,500/year)  
2016     Hexagram Network Research Creation grant (\$4,500)  
2016     Jackman Humanities Institute Program for the Arts grant, for *Animate Entities: Objects in Performance* (\$5,750)
- 2007-2010     SSHRC Canada Graduate Scholarship (\$35,000/year)  
2005     Ontario Graduate Scholarship (\$15,000)  
2005     Bourse de réintégration à la recherche, FQRSC (Québec) (\$10,000)

### TEACHING AND RESEARCH INTERESTS

interdisciplinary performance, performance studies  
political and aesthetic theory and performance  
object theatre, puppetry and material performance

postcolonial and Indigenous theatre and performance  
 twentieth-century and contemporary theatre  
 vernacular music and arts

## PUBLICATIONS

### Book Manuscript

*Radical Vernaculars: Experiments with Tradition between Politics and Performance.* In peer review for Northwestern University Press, Performance Works series.

### Edited Collection

*Practice.* Co-edited with Marcus Boon. Whitechapel/MIT Press, Documents of Contemporary Art series (under contract, forthcoming spring 2018).

### Refereed Journal Articles

- 2016 "Remixing Return: A Tribe Called Red's Decolonial Bounce." *TOPIA: Canadian Journal of Cultural Studies* 34, special issue "The Work of Return," p. 27-46.
- 2015 "The Museum of Everyday Life: Objects and Affects of Glorious Obscurity." *Journal of Curatorial Studies* 4:3, special issue "Curating and the Affective Turn," p. 364-390.
- 2008 "Speech across the barricades: the democratic art of Peter Watkins' *La Commune*." *PUBLIC: Art/Culture/Ideas* 37, p. 120-129.

### Book Chapters

- 2018 "Performing Objects." *The Wiley Blackwell Handbook of Performance Studies.* Malden, MA: Wiley-Blackwell. (Forthcoming.)

### Other Publications

- 2017 "On Splendor: Anatomy of a Procession (for Marlon Griffith)." Catalogue essay for *Marlon Griffith: Symbols of Endurance.* London: Black Dog Press. (Forthcoming.)

### Under Review

"Microcultural Revivals: Fermentation, Puppet Theatre, and the Reproduction of Radical Worlds." Under review for *TDR/The Drama Review.*

### Selected Translations

- 2013 Nancy, Jean-Luc. "Thinking the Body, the Senses, and the Arts." *POIESIS: A Journal of the Arts and Communication* 15.
- 2013 *Insurgence.* Dir. Épopée film collective. Premiered Festival du Nouveau Cinéma, Montreal.
- 2010 Tiqqun (collective author). "The Problem of the Head." In Andreas Broeckmann, ed., *Opaque Presence: Manual of Latent Invisibilities.* Berlin: Diaphanes, 2010.

- 2003 Bechara, Souha. *Resistance: My Life For Lebanon*. New York: Soft Skull Press. Translation supported by a Hemingway Translation Grant from the French Embassy in the United States.

### CONFERENCE PRESENTATIONS

- 2016 "Practice: Rehearsing a Non-Concept." Hybrid presentation/workshop. Running with Concepts: The Choreographic Edition. Blackwood Gallery, University of Toronto Mississauga.
- 2016 "Museums of Untimely Things: Collecting, Mimesis and the Everyday Object World." On Nearness, Order and Things: Collecting and Material Culture 1400 to Today. Northrop Frye Centre, University of Toronto.
- 2015 "Message to Our Folks: Tradition, Improvisation, and the AACM's 'Mobility of Practice.'" Guelph Jazz Festival Colloquium, Guelph, ON.
- 2015 "We're Talking About Practice: Ten Non-Theses." Written with Marcus Boon. Performance Philosophy Conference, Chicago, IL.
- 2014 "A Party in Heaven: The Purim Ball's Carnival of the Profane." Paper presentation, Manifesta working group, The Hemispheric Institute of Politics and Performance, Encuentro 2014, Montreal, QC.
- 2013 "Survivals and Survivance: Remixing Colonial Visual History with Bear Witness." Second Chances, Final Glances: Media Afterlives, University of Pittsburgh, PA.
- 2012 "Carnival as Production: Labouring and Playing with the Processional Arts Workshop." PSi #18: Performance Studies International, Leeds, UK.
- 2010 "Concrete Dreams: A Fantasy School." With the Radical Education Research Collective (RERC). Extra-curricular: between art and pedagogy, JMB Gallery, University of Toronto.
- 2009 "Time For Play: the Profanations of Jacques Tati and Philippe Petit." Waiting Time, NYU, New York.
- 2006 "Past Present: The Phenomenon of Re-enactment in Contemporary Art, Film and Theatre." Invited Panelist, Art Gallery of York University.
- 2006 "Politicking Art: Irony and Humour as Critical Strategies in the Arts." Invited Panelist, Montreal Arts Interculturel. Broadcast on CBC Radio 1, October 7, 2006.

### TEACHING EXPERIENCE

- 2016-2017 **Course Director**, Post-Colonial Theory and Practice: Performing Memory, History and Decolonization  
Department of Theatre, Concordia University
- 2016-2017 **Program Mentor**, Low-Residency MFA Program, School of the Art Institute of Chicago  
Morris Fox, "The Necropastoral" (poetry/performance/painting/installation)
- 2015-2016 **Thesis Project Supervision**, Program in Visual Studies (MFA in curation) and Centre for Drama, Theatre, and Performance Studies, University of Toronto

Emelie Chhangur, "Rehearsal for Objects Lie on a Table," Masters of Visual Studies in Curatorial Practice  
 Elyse Waugh, "A Spectacle of Screens: Zooming in on Intimacy in the Theatre," Undergraduate Honours Thesis Project, Drama Program

- 2016 **Guest Seminar Leader**, Objects, Agency, and Material Performance: Research-Creation Methodologies  
 Humanities Graduate Program, Concordia University
- 2015 **Seminar Leader**, "School: On Practice."  
 Independent four-week seminar  
 Erin Stump Projects Gallery, Toronto, ON
- 2014 **Workshop Leader**, Pedagogy and Performance  
 Department of Art Education, Concordia University
- 2013 **Guest Seminar Leader**, Diaspora and Transnational Media  
 Department of Communications, York University
- 2012-2013 **Guest Lecturer**, Postcolonial Drama  
 Department of English, York University
- 2009-2013 **Tutorial Leader**, York University  
 Nominated for the Ian Greene Award for Teaching Excellence (2011-2012)  
 Course titles: Intertextualities, Introduction to Literary Study, Going Far? Travel Writing in English, Sociological Theory
- 2010-2011 **Tutorial Leader**, OCAD University  
 Course Titles: Intro to Visual Studies I: History and Ideas  
 Intro to Visual Studies II: Critical Frameworks

#### ACADEMIC, PRODUCTION AND ADMINISTRATIVE EXPERIENCE

- 2016 **Artistic Director and Producer**, *Animate Entities: Objects in Performance*  
 Two-day symposium and festival featuring multiple performance events.  
 University of Toronto, Centre for Drama, Theatre and Performance Studies. Funded by a grant from the Jackman Humanities Institute Program for the Arts.  
[animateentities.wix.com/ae2016](http://animateentities.wix.com/ae2016)
- 2012 **Graduate Program Director Search Committee**, Graduate Program in Social and Political Thought, York University
- 2011 **M.A. Admissions Committee**, Graduate Program in Social and Political Thought, York University
- 2010 **Executive Committee**, Graduate Program in Social and Political Thought, York University
- 2009 **Conference Organizer**, *Strategies of Critique: The Future (tbd)*, Graduate Program in Social and Political Thought, York University
- 2008 **Conference Organizer**, *Strategies of Critique: Love*, Graduate Program in Social and Political Thought, York University

**SELECTED PERFORMANCE PROJECTS****Theatre**

- 2016      **The Clock House/The Objects**  
 Director/performer/co-creator of an expanded theatre of everyday things, based on short stories by Silvina Ocampo. In collaboration with Michelangelo Iaffaldano and Kristine White. Toronto and Montreal. Funded by a Research Creation grant from the Hexagram Network.
- 2015      **Campfire Illuminations Festival**  
 Installation, music, and movement, in collaboration with Bee Pallomina, for community pageant directed by Sean Frey, Toronto.
- 2015      **The Hollow Square**  
 Site-specific theatre piece written by Kathleen McDonnell, featuring live music by Kith & Kin shape note choir. The Music Gallery, Toronto Fringe Festival.
- 2014      **lichen/likem**  
 Installation, movement, narrative, music, and object theatre, in collaboration with Bee Pallomina, Artscape Gibraltar Point; Series 808 Choreographic Workshop, Toronto. Funded by a grant from the Toronto Arts Council.
- 2013      **The Bain Home Made Stories Project**  
 Co-leading movement and theatre workshops, musician, for community pageant celebration, directed by Sean Frey, the Bain Housing Coop, Toronto.
- 2012      **Moving Staircase**, music and performance installation, in collaboration with Bee Pallomina, Long Winter, the Great Hall, Toronto.
- 2012      **Your Homentashn are Killing Me: a Purim Ball**  
 Theatre, puppetry and music, a celebration created by the Afstelokhes spectacle committee, Sunset Park, Brooklyn.
- 2007-2010      **Line and Color: An Isaac Babel Cabaret**  
 Puppet opera based on short stories by Isaac Babel, in collaboration with Clare Dolan and the Museum of Everyday Life.  
 Performances: Chicago, Montreal, Vermont, Philadelphia, New York (International Toy Theater Festival), Pittsburgh, France (Rencontres Internationales du Théâtre de Papier). Supported by a seed grant for project development by the Jim Henson Foundation.
- 2001-2006      **Le Petit Théâtre de l'Absolu**  
 Co-founder and artistic director, writer, stage director, designer, performer, composer and workshop leader for Montreal puppet theatre company. Productions included:  
  
*The Rooster and the King/Le Coq et le Roi*  
 East Jerusalem (13<sup>th</sup> International Puppet Festival, Palestinian National Theatre), West Jerusalem, Bethlehem, Ramallah, Nablus, Qalqilya, Tel Aviv, Montreal, Joncquières (Festival International des Arts de la Marionnette)  
 Project supported by the Canada Council for the Arts (Emerging Artists' Creation and Development Grant) and the Conseil des Arts et Lettres du Québec (Bourse de Recherche et Création). Israel/West Bank tour supported by Canada Council travel grants, the Canadian Office in Ramallah and the Spafford Centre, Jerusalem.

*Paris in the 19<sup>th</sup> Century, Part 3: Demolition Polka*  
*Paris in the 19<sup>th</sup> Century, Part 4: La Commune*  
 Montreal, Toronto, Joncquières (Festival International des Arts de la Marionette),  
 Vermont, Philadelphia, New York (International Toy Theater Festival), Troyes  
 (Rencontres Internationales du Théâtre de Papier), Paris, Marseilles, Barcelona, Chicago  
 (Puppetropolis Festival)

1997-1999 **Bread and Puppet Theater**  
 Company member and touring puppeteer, Glover, VT.

## Music

2008-present **Gabe Levine**  
 Voice and guitar, original songwriting, lyrics, arrangements, experiments with traditional forms. Full-length album *Long Spun Thread* released October 2010, at The Music Gallery (Toronto)  
[www.gabelevine.bandcamp.com](http://www.gabelevine.bandcamp.com)

2010-present **Kith & Kin**  
 Singer with acapella group, performing shape note music, traditional British Isles song, Georgian polyphony, and other vocal music. Recordings include *Cool of the Day* (2014).

2000-2007 **Black Ox Orkestar**  
 Clarinet and guitar, co-composer and arranger.  
 Experimental eastern-European-style Jewish music, compositional and eclectic focus. CBC radio 1-hour special, live performance and interview, aired June 1, 2002. Toured Northeastern U.S. and Canada 2005-2006, including Guelph Jazz Festival, 2006. Recordings: *Ver Tanzt* (CD/LP, 2004), *Nisht Azoy* (CD/LP, 2006) released on Constellation Records. [www.cstrecords.com/bands\\_blackox.html](http://www.cstrecords.com/bands_blackox.html)

2002-2006 **Friends of Kush**  
 Clarinet for *maqam*-based improvising ensemble, compositions by Sam Shalabi.

1996-2002 **Sackville**  
 Original compositions, vocals and guitar. Recordings include *Low Ebb* (1997), *These Last Songs* (1998), *The Principles of Science* (1998), and *Natural Life* (2001).

## Recent Performance Training

Voice with Fides Krucker (ongoing)  
 Movement and performance creation with Jacob Zimmer (Fall 2014)  
 Performance creation and pedagogy with Matthew Goulish, Lin Hixson and Mark Jeffery (Abandoned Practices Institute, Summer 2012)

## OTHER PROFESSIONAL EXPERIENCE

2000-present **Freelance Translator (French-English), Editor and Professional Writer**

Specializing in journalism, visual and performing arts translation, literary translation, proposal and grant writing, film subtitles, and academic writing (humanities and social sciences). Clients include Collectif de débrayage (Montréal), L'Épopée productions

(Montréal), Diaphanes Press (Berlin), Jane's Walk (Toronto), Softtiter Canada (Montréal), Galerie SKOL (Montréal), Soft Skull Press (New York), EGS Press (Switzerland).

## **LANGUAGES**

English, native  
French, fluent spoken and written  
Spanish, German, can read with dictionary

## **MEMBERSHIPS**

Milieux Institute for Arts, Culture and Technology (Postdoctoral Member, Concordia University)  
Performance Philosophy Network  
Performance Studies International

## **REFERENCES**

Mark Sussman, Department of Theatre, Concordia University (postdoctoral supervisor)

Marcus Boon, Department of English, York University (dissertation supervisor)

Kirsty Robertson, Department of Visual Arts, Western University (external examiner)

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