

CURRICULUM VITAE

Emily Sahakian

Associate Professor of Theatre and French
University of Georgia
Department of Theatre & Film Studies
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ACADEMIC POSITION

Associate Professor of Theatre and French, University of Georgia, since August 2018
Departments of Theatre & Film Studies and Romance Languages

Assistant Professor of Theatre and French, University of Georgia, August 2011-May 2018

Core faculty, Latin American and Caribbean Studies Institute, August 2011-present

Affiliate faculty, Institute for African American Studies, January 2012-present

Affiliate faculty, Institute for Women's Studies, January 2012-present

Affiliate faculty, Institute for African Studies, August 2018-present

EDUCATION

Ph.D., Northwestern University, Evanston, IL, June 2011

Field: Interdisciplinary Program in Theatre and Drama

Chair: Dr. Sandra L. Richards, Professor of Theatre and African American Studies

Committee: Dr. Doris L. Garraway, Dr. Susan Manning, Dr. Nicole Lapierre

Dissertation: *French Caribbean Women's Theatre: Trauma, Slavery, and Transcultural Performance*

Doctorat (Dual Ph.D.), École des Hautes Études en Sciences Sociales, Paris, France, June 2011

Graduated with the highest distinction (*très honorable avec félicitations*)

Field: Sociology

Chair: Dr. Nicole Lapierre, Directrice de Recherche CNRS, Sociology

Maîtrise (M.A.), Université de Paris III, Sorbonne Nouvelle, Paris, France, 2004

Field: Theatre Studies

Thesis: *Le théâtre antillais, un parcours: le cas des trois dramaturges féminins*

B.A., Grinnell College, Grinnell, IA, 2002, with honors

Double Major: Theatre and French

FELLOWSHIPS, RESEARCH GRANTS, AND AWARDS

Michael F. Adams Early Career Scholar Award, University of Georgia, 2018

Latin American and Caribbean Studies Ambassador Travel Grant, University of Georgia, 2017 and 2018

Sarah H. Moss Fellowship, University of Georgia, 2016-2017

Faculty Research Grant in the Humanities and Arts, Office of the Vice President for Research, University of Georgia, 2016-2017

Franklin College First-Book Subvention Grant, University of Georgia, 2016
Service-Learning Teaching Excellence Award, University of Georgia, 2016
Willson Center Research Fellowship, University of Georgia, 2013-2014
Targeted Areas Research Grant, American Society for Theatre Research, 2013
Provost's Summer Research Grant, University of Georgia, 2013
Teaching Academy Fellows Program, University of Georgia, 2012-2013
Service-Learning Fellows Program, University of Georgia, 2012-2013
Paris Program in Critical Theory Fellowship, Northwestern University, 2007-2008

PUBLICATIONS

Book

Staging Creolization: Women's Theater and Performance from the French Caribbean, New World Studies Series, University of Virginia Press, 2017.

Critical Edition and Translation (In Preparation)

History from the Abyss, translated and edited by Andrew Daily and Emily Sahakian, under contract, Caribbean Studies Press, anticipated publication in Fall 2019.

Book Chapters (In Print and Forthcoming)

"The Intercultural Politics of Performing Revolution: Maryse Condé's Inter-theatre with Ariane Mnouchkine," *The Methuen Drama Companion to Performance and Interculturalism*, edited by Daphne Lei and Charlotte McIvor, forthcoming.

"L'Amérique Condéenne: Mettre en scène Maryse Condé aux Etats-Unis," *Maryse Condé, sans fards*, edited by Laura Carvigan-Cassin, *Presses Universitaires Antillaises*, forthcoming, Fall 2018. Invited.

"Eliza's French Fathers: Race, Gender and Transatlantic Paternalism in French Stage Adaptations of *Uncle Tom's Cabin*." In *Uncle Tom's Cabins: The Transnational History of America's Most Mutable Book*, edited by Tracy C. Davis and Stefka Mihaylova, University of Michigan Press, 2018. Invited.

"Le théâtre de Maryse Condé: Une dramaturgie de la provocation du spectateur." In *Amour, sexe, genre et trauma dans la Caraïbe francophone*, edited by Gladys M. Francis, Paris: L'Harmattan, 2016. Invited.

Book Chapters (Completing)

"Festivals in the Francophone World: Commodifying and Universalizing the Cultural Other," *The Cambridge Companion to International Theatre Festivals*, edited by Ric Knowles. Invited.

"Performing the 'Now' of Enslaved People's Performance Cultures: What Contemporary Guadeloupean Performance Artists Can Teach Us About History," *On History's Stage: Theatre and Performance in the French Atlantic Slave Colonies*, edited by Jeffrey Leichman and Karine Bénac-Giroux, *Oxford University Press*.

Peer-Reviewed Journal Articles

“Beyond the Marilisse and the Chestnut: Shattering Slavery’s Sexual Stereotypes in the Drama of Ina Césaire and Maryse Condé,” *Modern Drama* 57, 3 (Fall 2014): 385-408.

“De la page antillaise à la scène new-yorkaise: la mémoire de l’esclavage dans le théâtre franco-antillais au féminin et sa prestation transculturelle,” *Nouvelles Études Francophones* 28, 2 (Fall 2013): 177-93.

“Frameworks for Interpreting French Caribbean Women’s Theatre: Ina Césaire’s *Island Memories* at the Théâtre du Campagnol,” *Theatre Survey* 50, 1 (May, 2009): 67-90.

Short Essays and Other Publications

Emily Sahakian and Christiane Makward, “Théâtraographie de Maryse Condé.” In *Amour, sexe, genre et trauma dans la Caraïbe francophone*, edited by Gladys M. Francis, Paris: L’Harmattan, 2016.

“Rassembler une réalité caribéenne dans *L’Épreuve de Virjilan*,” *Afropéa: Un territoire culturel à inventer, Africultures* 99-100, Paris: L’Harmattan, 2015. Also published [online](#) (August, 2015).

“Maryse Condé et ses marronnages dramatiques: Dire la vérité dans *La faute à la vie*,” *Afropéa: Un territoire culturel à inventer, Africultures* 99-100, Paris: L’Harmattan, 2015. Also published [online](#) (August, 2014).

Book and Performance Reviews

Review of *Aesthetic Citizenship: Immigration and Theatre in Twenty-First-Century Paris*, Emine Fişek, *Modern Drama*, forthcoming.

Review of *Chante moi un conte, conte moi une chanson (Sing Me a Tale, Tell Me a Song)*, dir. Gilbert Laumord, *Theatre Journal* 66, 1 (March, 2014): 139-41.

Review of *New Francophone African and Caribbean Theatres*, John Conteh-Morgan, *Theatre Research International* 38, 1 (March, 2013): 63-4.

Review of *Teachers Act Up! Creating Multicultural Learning Communities through Theatre*, Melisa Cahnmann-Taylor and Mariana Souto-Manning, *Research in Drama Education*, 18, 1 (February, 2013): 96-7.

Review of *Speaking in Tongues: Language at Play at the Theatre*, Marvin Carlson, *The Drama Review* 52, 2 (May, 2008): 189-91.

INVITED PRESENTATIONS AND RESIDENCIES

“Staging Creolization,” IPTD (Interdisciplinary PhD in Theatre and Drama) at 30 Conference, Research Symposium, Northwestern University, October 2018.

“Finding Your Place Between Departments,” IPTD at 30 Conference, Professional Development Talks, Northwestern University, October 2018.

“Dramaturgies de créolisation,” Women Artists and Intellectuals from the French Overseas Departments Symposium, International Congress for Feminist Research in the Francophonie, Paris, France, August 2018. Keynote.

Roundtable on Contemporary Caribbean Theatrical Creation, Université d’été des théâtres d’outre-mer en Avignon, SeFeA research group, Avignon, France, July 2018.

- “*Histoire de nègre*, un projet d’Édouard Glissant à redécouvrir,” Chapelle du Verbe Incarné, Université d’été des théâtres d’outre-mer en Avignon, SeFeA research group, Avignon, France, July 2018.
- “Restaging Black Histories: Édouard Glissant’s Popular Theatre, from Martinique to UGA,” Biennial International Conference on Africa and its Diaspora, University of Georgia, November 2017.
- “Le théâtre populaire d’Édouard Glissant et la traduction et mise en scène des dramaturgies afro-caribéennes, francophones aux Etats-Unis,” Scènes Francophones et Écritures de l’Altérité (SeFeA) research seminar, Université de Paris III, March 2017.
- “Creolization as Resistance in French Caribbean Women’s Theatre,” Black Resistance and Negotiation in Latin America Colloquium: Runaway Slave Communities, University of Alabama, Birmingham, October 2016.
- “Toward an Aesthetics of Creolization: Performing Gerty Dambury’s *Lettres indiennes*,” Third World Aesthetics Conference, McGill University, April 2016.
- Invited Lecturer/Artist, *Histoire de nègre* Project, Colgate University Arts Council, March 2015.
- “Maryse Condé et ses marronnages dramatiques: Autour de *La faute à la vie*,” Université d’été des théâtres d’outre-mer en Avignon, SeFeA research group, Avignon, France, July 2014.
- Invited Scholar, New Works Symposium: Performance in Global Americas, Helen Weinberger Center, University of Cincinnati, April 2014.
- “The Daughters of French Caribbean Theatre: Integrating Family and Nation in Two Plays by Ina and Michèle Césaire,” The Centenary of Aimé Césaire, Wesleyan University, April 2013.
- “Staging Caribbean Theatre in the United States: The Performance of Diaspora in Ubu Repertory Theater’s Productions of Plays by Francophone Caribbean Women,” Caribbean Theater Conference, University of Virginia, April 2013.
- “Theatre and Memory of Slavery in the French Caribbean: Ina Césaire’s *Rosanie Soleil*,” Alumni Scholars Program, Grinnell College, Grinnell, Iowa, April 2012.
- Invited Panelist, Roundtable on First-Time Authors, Publishing Panel, Association for Theatre in Higher Education, Los Angeles, August, 2010.
- Invited Participant, Roundtable on Teaching Theatre of the African Diaspora, Performance and the Public Sphere: A Festschrift in Honor of Sandra Richards, University of California, Berkeley, June 2010.

JURIED CONFERENCE PAPERS

- “Spinning the Historical Past in Contemporary Caribbean Performance: Léna Blou and Gilbert Laumord,” Mid-America Theatre Conference, Milwaukee, WI, March, 2018.
- “Performing the “Now” of Enslaved People’s Performance Cultures: What Contemporary Guadeloupean Performance Artists Can Teach Us about History,” On History’s Stage: Theatre and Performance in the French Atlantic Slave Colonies, an International Colloquium, Louisiana State University, February, 2018.
- “Restaging Black Histories: Dialogue and Dissent from Martinique to UGA,” Mobilizing Difference within Community-Engaged Performance Working Group, American Society for Theatre Research, Atlanta, GA, November, 2017.

- “Teaching Historical Consciousness through Theatre: Edouard Glissant’s Institut Martiniquais d’Études and the play *Histoire de nègre*,” Caribbean Studies Association, Nassau, Bahamas, June, 2017.
- “*Histoire de nègre*’s Composite Performance Contexts: Performing Pan-Africanism as Dialogic Education,” Winthrop-King Institute for Contemporary French and Francophone Studies International Conference, Tallahassee, FL, October, 2016.
- “Caribbean Theatre for Critical Consciousness: Performance Histories and Futures of *Histoire de nègre*,” Modern Language Association, Austin, TX, January, 2016.
- “Dramatic Disconnects: Slavery’s Legacy in French Caribbean Theatre by Women,” Histories: Large x Small Working Group, American Society for Theatre Research, Dallas, TX, November, 2013.
- “Ina Césaire’s Ti-Jean and Creole Morality within Time(s),” Performance Studies International, Stanford University, June, 2013.
- “Writing the Body of Slavery’s Legacy in the Drama of Ina Césaire and Maryse Condé,” 20th/21st Century French and Francophone Studies International Colloquium, Atlanta, March, 2013.
- “Remedying Slavery’s Legacy Between Drama and Dance: Embodied Historical Knowledge in Simone Schwarz-Bart’s *Ton beau capitaine*,” Working Between Dance Studies and Theatre Studies, American Society for Theatre Research, Nashville, November, 2012.
- “Dramaturgies to Revise Remembrance: French Caribbean Women’s Plays,” Global Topographies Working Group, American Society for Theatre Research, Montreal, November, 2011.
- “Maryse Condé’s Theatre,” Comparative Caribbeans Conference, Emory University, Atlanta, November, 2011.
- “Intercultural Partnerships at Ubu Repertory Theater,” Theatre History Symposium, Mid-America Theatre Conference, Minneapolis, Minnesota, March, 2011.
- “Translating Maryse Condé’s Disorderly Trauma: *The Tropical Breeze Hotel* at Ubu Repertory Theater,” Diasporic Imagination Research Group, American Society for Theatre Research, Seattle, November, 2010.
- “La mise en représentation d’œuvres franco-antillaises au féminin à l’Ubu Repertory Theater de New York,” L’Amérique francophone pièce sur pièce, University of Montreal, October, 2009.
- “Translating Women in Insurrection: Re-Staging Ina Césaire’s *Fire’s Daughters* at Ubu Repertory Theater in New York,” Association for Theatre in Higher Education, Women and Theatre Program Preconference, New York, August, 2009.
- “Theatre Translating Traumatic Memory: Ubu Repertory Theater and the Case of Maryse Condé’s *Tropical Breeze Hotel*,” American Comparative Literature Association, Local Memories-Translocal Identities Seminar, Cambridge, Massachusetts, March, 2009.
- “The American Intercultural Hero: Staging Plays by French Caribbean Women at New York’s Ubu Repertory Theater,” Plenary Presentation, American Society for Theatre Research, Phoenix, Arizona, November, 2007.
- “Beyond the Nation: The Uses and Limitations of Inter/ Cross-Culturalism at the Ubu Repertory Theater,” National Identity/National Culture Research Group, American Society for Theatre Research, November, 2007.
- “Theatre Between Theory and Practice: The Ubu Repertory Theater and the Ambivalence of Cross-Culturalism,” Stakes of Performance Research Seminar, American Society for Theatre Research, Chicago, November, 2006.

“A Daughter’s Answer to a National Question: Ina Césaire’s *Island Memories*,” New Scholar’s Forum, International Federation for Theatre Research, Helsinki, Finland, August, 2006.

“Postcolonial Theatre Goes Global: Ina Césaire’s *Island Memories* in Original Production and at the Ubu Repertory Theater in New York,” Theatrical Events Working Group, International Federation for Theatre Research, Helsinki, Finland, August, 2006.

“Beyond a Static Hybrid: Gerty Dambury’s *Lettres Indiennes*,” National Identity/National Culture Research Group, American Society for Theatre Research, Toronto, November, 2005.

“Generational Remembering of the Armenian Genocide,” At the Crossroads: Memory, Performance, Pedagogy, Summer Institute, Northwestern, June, 2005.

TEACHING EXPERIENCE

Department of Theatre and Film Studies, UGA

Senior Seminar for Theatre Majors, Fall 2018

Theatre and Performance Historiography (Graduate Seminar), Fall 2017

World Theatre History: Theatre and Ritual (Split-Level Class), Fall 2016

Latin American and Caribbean Theatre (Split-Level Class), Fall 2012, Fall 2013

Race and Performance (Graduate Seminar), Spring 2012

Community-Based Theatre (Split-Level Class), Fall 2011, Spring 2013, Fall 2014, Spring 2016, Spring 2018

African Diaspora Theatre and Performance in the Multilingual Americas (Graduate Seminar, Cross-listed with Romance Languages), Spring 2015

Department of Romance Languages (Courses Conducted in French), UGA

French Conversation and Composition (5th semester), two sections in Fall 2018

French-Language Theatre (Split-Level Class, Cross-listed with Theatre), Fall 2017

Postcolonial Francophone Theatre (Graduate Seminar), Spring 2017

Francophone Caribbean Film, Culture, and Literature (Undergraduate Class), Spring 2015

French Caribbean Literature (Undergraduate Class), Spring 2013

French Caribbean Theatre in Context (Graduate Seminar), Fall 2012

Introduction to Literature in French (Undergraduate Class), Fall 2011, Spring 2012, Fall 2013, Spring 2016, Fall 2016

Department of Language and Literacy Education, UGA

Theatre for Reflective Practice in Multicultural Classrooms (Graduate Seminar), Summer 2013

Department of Theatre, Northwestern University

Theatre of the African Diaspora (Freshman Seminar), Winter 2009

Theatre and World Feminisms (Undergraduate Class), Fall 2008, Spring 2010

Translation for the Stage (Undergraduate Class), Spring 2007

Intercultural Theatre (Freshman Seminar), Fall 2006, Winter 2007

GRADUATE STUDENT SUPERVISION

Doctoral Dissertation Committees Chaired (Completed), UGA

Kristyl Tift, Ph.D. Program in Theatre and Performance Studies, Completed 2017

Doctoral Dissertation Committees, UGA

Roy Brooks, Ph.D. Program in Theatre and Performance Studies

Michelle Thorne, Ph.D. in Language and Literacy Education, Completed 2018

Jean Young, Ph.D. Program in Theatre and Performance Studies

*Johanna Montlouis-Gabriel, Ph.D. in French (*co-major professor)

Rebecca Jackson, Ph.D. Program in Theatre and Performance Studies

Doctoral Dissertation Committees, University of the Antilles

*Malika Mian, Ph.D. in Theatre Arts (*co-major professor/cotutelle)

M.A. Committees, UGA

Bailey Pepper, M.A. Program in French, Department of Romance Languages, Completed 2013

Teaching Projects, UGA

Wyatt Geist, Interdisciplinary Certificate in University Teaching, Completed 2015

Qianru Li, Teaching Apprenticeship, Fall 2016

Brittney Harris, Teaching Apprenticeship, Spring 2018

Jason Woodworth-Hou, Teaching Apprenticeship, Spring 2018

Directed Readings, UGA

Theatre of the Americas (2013), Postcolonial and Transnational Theory (2013), Theatre and Interculturalism (2017)

UNDERGRADUATE STUDENT SUPERVISION

Independent Studies: French Caribbean Theatre (2012), Caribbean Theatre (2014)

Honors Research Projects: Theatre and Community (2012), Negritude Poets (2015), Édouard Glissant and the IME's *Histoire de nègre*, a dramaturgical project (two students, 2016), Translating French-Language Theatre (four students, 2017), AirBnB in Paris (2018)

Student-Directed Performances: *A Memory, A Monologue, A Rant, and A Prayer* (2012), *Every Two Minutes* (2013)

Advisement of Student Theatre Groups: Justice Agents (2011-2013), Intersectional Theatre Alliance (2017-present)

SERVICE

Service to the Profession

Reader: Methuen Drama (2014), Lexington Books (2016), and Liverpool University Press (2018), Memory Studies journal (2018).

Co-Convener, Replotting the Politics of Performance Working Group, American Society for Theatre Research, 2015

Department of Theatre & Film Studies, University of Georgia

Undergraduate Coordinator, Theatre, Fall 2017-present

Coordinator, Dual Degree between Theatre and Nonprofit Management and Leadership, Spring 2017 – present

Chair, Diversity and Inclusion Committee, Fall 2017-present

Graduate and Graduate Admissions Committee, Ph.D. Program in Theatre and Performance, 2011-present

Undergraduate Committee, Theatre, 2011-2015, 2016-present (Chair, 2017-present)

Committee to Redesign the Comprehensive Examination Process, Ph.D. Program in Theatre and Performance, 2016

Committee to Redesign the Undergraduate Theatre History Curriculum, 2011

University-Wide and Community Service

Coordinator, Visit of Keith Arthur Bolden and his students; Performance of *Hands Up!*, Spring 2018

Coordinator, Visits of Léna Blou and Allan Blou to UGA and Coile Middle School, Spring 2018

Visit of Sarah Waisvisz to UGA; Performance of *Monstrous*, Spring 2018

Coordinator, Theatre Program, 21st Century After-school Program, Coile Middle School, Spring 2018

Caribbean Studies Initiative Planning Committee, Spring 2015 - present (grants received from the Willson Center and Latin American and Caribbean Studies Initiatives)

Coordinator, *Tale of Black Histories* Staged Reading and Conference, and Gilbert Laumord's Two-Week Residency, Spring 2017 (grants received from the Willson Center, Franklin College, and the President's Venture Fund). View the [performance](#)

Coordinator, Peer Mentorship Program, Clarke County High Schools, 2014 and 2016

Co-Coordinator, UGA 10th Grade Arts in Action Fieldtrip, 2014

Co-Coordinator, Visit of Trilogie Lénablou Dance Company to UGA, Fall 2013 (grants received from the Willson Center and Franklin College)

SELECTED THEATRE EXPERIENCE AND COMMUNITY ENGAGEMENT

Dramaturg, *Histoire de nègre/Tale of Black Histories* (Édouard Glissant), dir. Gilbert Laumord, SIYAJ Company, work ongoing

Dramaturg, *Black History* (Édouard Glissant), dir. Christian DuComb and Mahadevi Ramakrishnan, Colgate University, Hamilton, NY, March 2015

Dramaturg, *Your Handsome Captain* (Simone Schwarz-Bart), dir. Freda Scott Giles, Town and Gown Players, Athens, GA, Fall 2014

Co-Director/Facilitator, *Teachers Tell All: Theatre for Social Change in Our Educational Communities*, Theatre for Reflective Practice class, UGA, Summer 2013. View the [performance](#). Read an [article](#)

Devised Theatre with UGA Students: *He Said, She Said, Ze Said* (2011), *I See You* (2013)

Playwright/Dramaturg Mentor, Chicago Avenue Project, Pillsbury House Theatre, Minneapolis, MN, 2010-2011. Read a [feature](#)

Facilitator, Making Waves: The Hamline Social Justice Theatre Troupe, dir. Carolyn Levy, Hamline University, St. Paul, MN, Winter and Spring 2011

Facilitator, Forums on Race, YWCA, Minneapolis, MN, Fall 2010

Co-Leader, “Folktales in Social Context” Workshop, Mess Hall, Chicago, Summer 2009

Playwriting Teacher/Dramaturg/Director, Cultural exchange with Moroccan students, Pegasus Players, Walter Payton College Prep School, Chicago, 2004-2006

Co-Leader, Literature Workshop, Ducos Prison, Women’s Quarter, Fort-de-France, Martinique, Summer 2005

Playwright/Director, *Cowboys in Old Europe*, a bilingual, political satire on French-American relations, Cité Internationale Universitaire, Paris, France, 2004

PROFESSIONAL MEMBERSHIPS

American Society for Theatre Research (ASTR)

Association for Theatre in Higher Education (ATHE)

Scènes Francophones et Écritures de l’Altérité/Francophone Scenes and Alterity Writings (SeFeA)

Modern Language Association (MLA)

Caribbean Studies Association (CSA)

LANGUAGE SKILLS

French (near-native fluency)

French Creole (basic)