

DASSIA N. POSNER

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EDUCATION

2007 PhD, Drama (Theatre History, Theory, and Criticism), Tufts University
2003 MA, Drama (Theatre History, Theory, and Criticism), Tufts University
1994 BA, Theatre and Russian, Bates College
1992–1993 Moscow Art Theatre School: Acting, Directing, Movement, Theatre History

ACADEMIC APPOINTMENTS

2017– Associate Professor, Department of Theatre, Northwestern University
2011–2017 Assistant Professor, Department of Theatre, Northwestern University
Courtesy appointment in Slavic Languages and Literatures (2012–present)
2009–2011 Assistant Professor–in–Residence, Dramatic Arts, University of Connecticut
2009–2011 Resident Dramaturg, Connecticut Repertory Theatre

LEADERSHIP

2021–2022 Director, Critical Studies in Theatre and Performance Interdisciplinary Cluster, Northwestern
2018–2021 Vice President for Awards, Association for Theatre in Higher Education
2016–2022 Area Head, Theatre History/Literature/Criticism/Theory, Department of Theatre, Northwestern
2016–2020 Director of Graduate Studies, Interdisciplinary PhD in Theatre and Drama (IPTD), Northwestern

FELLOWSHIPS AND GRANTS

2022 Travis Bogard Artist-in-Residence Fellowship, Tao House, Eugene O'Neill Foundation
2022, 2019 Faculty Grant for Research in Humanities, Social Sciences, & the Arts, Northwestern
2018–2019 Fellow, American Council of Learned Societies (ACLS)
CHCI-ACLS Visiting Fellow, Alice Kaplan Institute for the Humanities
2018, 2014 Faculty Research Grant, Northwestern
2016 Alumnae of Northwestern Academic Enrichment Grant, Northwestern
2014–2015 Fellow, Alice Kaplan Institute for the Humanities, Northwestern
2014 Summer Stipend Award, National Endowment for the Humanities (NEH)
2010 School of Fine Arts Dean's Grant, University of Connecticut
2008–2009 Postdoctoral Fellow, Davis Center for Russian & Eurasian Studies, Harvard University
2005–2006 Mellon/CLIR Dissertation Fellowship in Original Sources

HONORS AND AWARDS

- 2022 Honorable Mention, Excellence in Editing Award, Association for Theatre in Higher Education (ATHE), *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*
- 2022 Finalist, Edited Collection Award, Theatre and Performance Research Association (TaPRA), *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*
- 2020 Karl Rosengren Faculty Mentoring Award, Northwestern University
- 2019 Shortlist, Prague Quadrennial Best Performance Design & Scenography Publication Award, *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*
- 2017 Finalist, Theatre Library Association George L. Freedley Memorial Award, *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*
- 2015-2016 Faculty Honor Roll for Undergraduate Teaching, NU Associated Student Government
- 2015 Clarence Simon Award for Outstanding Teaching and Mentoring, School of Communication, Northwestern University
- 2014 Cambridge University Press Prize, American Society for Theatre Research
- 2013-2014 Faculty Honor Roll for Undergraduate Teaching, NU Associated Student Government
- 2009 Order of Diaghilev, 3rd degree, for contribution to Russian culture

PUBLICATIONS

BOOKS

- 2021 *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*, ed. with Kevin Bartig; associate editor Maria De Simone. Indiana UP, 2021 (cloth, e-book). 460pp.
- 2016 *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*. Northwestern UP, 2016 (cloth, paper), 2017 (enhanced e-book). 344pp.
- 2014 *The Routledge Companion to Puppetry and Material Performance*, co-edited with Claudia Orenstein and John Bell. Routledge, 2014 (cloth), 2015 (paper). 376pp.

DIGITAL HUMANITIES

- 2016 Online archive companion to *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*. Website: www.fulcrum.org/northwestern

JOURNAL ARTICLES

- 2022 "Extraordinary Bodies in Ordinary Spaces: Royal de Luxe in Montreal." *Puppetry International* 51: 24-5, 28-30.
- 2021 "Unity over Unison: Creating *AntigoneNOW* in Lockdown." A Conversation between Margaret Laurena Kemp, Sinéad Rushe, and Roger Ellis; moderated by Dassia N. Posner. *Theatre Topics* 31.2 (July): E-29-E-35.
- 2018 "America and the Individual: *The Hairy Ape* and *Machinal* at the Moscow Kamerny Theatre." *New Theatre Quarterly* 34, no. 1 (2018): 3-15.
- 2015 "Baring the Frame: Meyerhold's Refraction of Gozzi's *Love of Three Oranges*." *Theatre Survey* 56.3 (September): 362-88.
- 2013 "Translating into Polyphony: Creating a Dramaturgical Translation for *Three Sisters* at Steppenwolf." *Theatre Topics* 23.1 (March): 19-34.

- 2012 "Boris Fedorovich Chaliapin." *Novyi zhurnal* [New Review] 266 (March): 223–230.
- 2010 "Performance as Polemic: Tairov's 1920 *Princess Brambilla* at the Moscow Kamerny Theatre." *Theatre Survey* 51.1 (May): 33–64.
- 2009 "A Theatrical Zigzag: Doctor Dapertutto, Columbine's Veil, and the Grotesque." *Slavic and East European Performance* 29.3 (November): 43–53.
- 2004 "An Alternative Theatre: Russian Women Pioneers in Puppetry." *Puppetry International* 16: 4–10.
- 2002 "Vertep: An Eastern-European Puppet Nativity." *Puppetry International* 11: 22–27.

BOOK CHAPTERS

- Under review "Across Worlds: The Creation and Reception of Habima's *The Dybbuk*." *The Dybbuk Century*, ed. Debra Caplan & Rachel Moss. Michigan UP, forthcoming 2023.
- 2022 "The Commedia dell'arte Origins of Biomechanics. Part 1: Actor Training and Collective Creation at Meyerhold's Borodinskaia Street Studio." *The Routledge Companion to Vsevolod Meyerhold*, ed. Stefan Aquilina and Jonathan Pitches. Routledge, 211-18. Forthcoming November 2022.
- 2021 "An Invitation to Improvise: *Three Oranges* and Theatrical Form." *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*. Indiana UP, 147-59.
- 2021 "Introduction." *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*. Indiana UP, 1-34.
- 2019 "Nina Simonovich-Efimova: Theatre as Living Sculpture in Motion." *Russian Theatre in Practice*, ed. Amy Skinner. Bloomsbury Methuen, 43-60.
- 2017 "The Stakes of Audience Interpretation in Twentieth-Century Political Theatre." *A Cultural History of Theatre in the Modern Era*, ed. Kim Solga. Vol. 6 of *A Cultural History of Theatre*, ed. Chris Balme and Tracy Davis. Bloomsbury Methuen, 117-37.
- 2016 "'Amerika' i individuum: Kosmataia obez'iana (1926) i Mashinal' (1933) na stsene Kamernogo teatra ['America' and the Individual: *The Hairy Ape* and *Machinal* on the Kamerny Theatre Stage]." In "*Gliadet' na veshchi bez boiazanii*": *K stoletiiu Kamernogo teatra*, ed. V. Ivanov. Moscow State Institute for Art Studies, 86-102.
- 2014 "The Dramaturg(ies) of Puppetry and Visual Theatre." In *The Routledge Companion to Dramaturgy*, ed. Magda Romanska. Routledge, 335–41.
- 2014 "Introduction." In *The Routledge Companion to Puppetry and Material Performance*, 1–12.
- 2014 "Life-Death and Disobedient Obedience: Russian Modernist Redefinitions of the Puppet." In *The Routledge Companion to Puppetry and Material Performance*, 130–43.
- 2012 "Sculpture in Motion: Nina Simonovich-Efimova and the Petrushka Theatre." In *Women in the Arts in the Belle Époque*, ed. Paul Fryer. McFarland Press, 118–35.
- 2007 "Spectres on the New York Stage: The (Pepper's) Ghost Craze of 1863." In *Representations of Death in Nineteenth-Century U.S. Writing and Culture*, ed. Lucy Frank. Ashgate Press, 189–204.

EDITED JOURNAL SPECIAL ISSUES

- 2021, 2022 Editor, special preview of the new academic puppetry journal *Puppetry International Research (PIR)* in *Puppetry International*. Issue 50 (Fall/Winter 2021): new research. Issue 51 (Spring/Summer 2022): profiles of four Black puppeteers.
- 2012 Guest Editor, *Puppetry International* 31: "Brave New Scholarship."

TRANSLATIONS

- 2022 "The Commedia dell'arte Origins of Biomechanics. Part 2: Documents on Actor Training and Collective Creation at Borodinskaia." *The Routledge Companion to Vsevolod Meyerhold*, ed. Stefan Aquilina and Jonathan Pitches. Routledge, 219-50. Forthcoming November 2022.
- 2021 *Love For Three Oranges*, by Konstantin Vogak, Vsevolod Meyerhold, and Vladimir Soloviev. *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*. Indiana UP, 160-86.
- 2021 Chapters by Raissa Raskina, Vadim Shcherbakov, and Julia Galanina for *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*. Indiana UP, 187-234, 253-69.
- 2018 "Doctor-Puppet: An Approach to Psychological Aid for Sick Children," by Alexander Gref, Larisa Sokolova, and Elena Slonimskaya. *Puppetry International* 43: 30-34.
- 2016, 2015 Dramaturgical translator. *Three Sisters*, by Anton Chekhov, version by Tracy Letts. Samuel French (2015, Theatre Communications Group (2016).
- 2014 "Inside the Obraztsov State Central Puppet Theatre Museum," by Maria Ilina. *Puppetry International* 36: 38-40.
- 2009 *Columbine's Veil*, after Schnitzler, by Vsevolod Meyerhold. *Slavic and East European Performance* 29.3 (November): 54-57.
- 2009 Profiles by Aleksei Goncharenko of four contemporary Russian puppetry artists. *Puppetry International* 25: 29, 33, and web.
- 2004 *Petrushka Gets Sick*, by Nina Efimova. *Puppetry International* 16: 29-31.

PLAYBILL ESSAYS

- 2015 "Between Intention and Action." Interview with Heidi Schreck and Yasen Peyankov. Steppenwolf Theatre. *Grand Concourse* playbill, 20-23. Reprinted in Samuel French's *Breaking Character* and in [Backstage Magazine 5 \(2014-15\)](#).
- 2014 "From Zero to a Hundred." Interview with Erika Sheffer and Yasen Peyankov. Steppenwolf Theatre. *Russian Transport* playbill, 20-22. Reprinted in [Backstage Magazine 4 \(2013-14\)](#).
- 2012 "To the Light!" Steppenwolf Theatre Company. *Three Sisters* playbill, 30-32. Reprinted in [Backstage Magazine 7 \(2011-12\)](#).
- 2009 "Galileo: The Unmaking of Heroes." Connecticut Repertory Theatre. *Galileo* playbill. Reprinted: *Communications from the Inter. Brecht Society* 38 (Fall): 38-40.

ENCYCLOPEDIA ESSAYS

- 2015 Seventeen essays on Russian actors and acting for *The Cambridge World Encyclopedia of Stage Actors and Acting*, ed. Simon Williams. Cambridge UP, 42-43, 68, 187, 211, 263, 311, 313, 340, 373-74, 381, 398-400, 471, 547-79, 558-89, 564-65.

REVIEWS

- 2018 Book review of Marie-Christine Autant-Mathieu and Yana Meerzon, eds. *The Routledge Companion to Michael Chekhov* (2015). *Theatre Research in Canada/Recherches théâtrales au Canada* 39.1 (Spring 2018): 119-121.
- 2012 Book review of Andrei Malaev-Babel, *The Vakhtangov Sourcebook* (2011). *Theatre*

Research International 37.3 (2012): 290–91.

- 2011 Book review of Michael Mark Chemers, *Ghost Light: An Introductory Handbook for Dramaturgy* (2010). *Theatre Topics* 21.1 (2011): 103.
- 2010 Book Review of Benjamin and Barbara Harshav, *The Moscow Yiddish Theater: Art on Stage in the Time of Revolution* (2008). *Theatre Journal* 62.3 (2010): 477–78.
- 2009 Performance review of Brecht's *Life of Galileo* at Underground Railway Theatre. *Communications from the International Brecht Society* 38 (Fall): 66–68.
- 2008 Digital archive review of Mikhail Solomatin's *Feodor Chaliapin: A Multimedia Album* (2007). *Theatre Research International* 33.2 (2008): 214–15.
- 2008 Performance review of the National Bunraku Theatre of Japan's 2007 Boston performance. *Puppetry International* 23 (Spring/Summer): 18-19.

BOOKS IN PROGRESS

The Moscow Kamerny Theatre: An Artistic History in Political Times

The first history of the Kamerny Theatre in English, this book examines the extraordinary innovations of the Kamerny founders: actress Alisa Koonen and director Alexander Tairov.

The How of the Puppet: Materiality, Performance, Perception

This anthology examines the elusive meaning-making languages of puppetry in materiality and design, rehearsal and performance, and audience cognition.

CONFERENCES AND INVITED TALKS

Invited Talks

- 2022 "Translating beyond Words: Chekhov and Translation Dramaturgy." Department of Performing Arts, Washington University in St. Louis
- "Alisa Koonen and the Kamerny Theatre Revolution." Department of Slavic Languages and Literatures, University of California, Berkeley.
- Chair and Moderator, "How Objects Make Meaning on Stage: New Perspectives." The Ellen Van Volkenburg Puppetry Symposium, Chicago International Puppet Theatre Festival. Livestreamed on [HowlRound](#).
- "*Three Loves for Three Oranges*." Invited talk on the book and its interventions. Musicology Colloquium, Bienen School of Music, Northwestern (Zoom)
- 2021 "Alisa Koonen and the Kamerny Theatre Revolution." Department of Theatre, University of Ottawa (Zoom)
- "The Life and Death of the Moscow Kamerny Theatre." Hot Topics series, Yale School of Drama (Zoom)
- "*Three Loves for Three Oranges: An Introduction*." Prokofiev Studies Spring 2021 Meeting, Serge Prokofiev Archive, Columbia University (Zoom)
- "The Dramaturgy of Translation: *Three Sisters*." University of Florida (Zoom)
- "Meyerhold's Theatrical Revolutions." Yale School of Drama (Zoom)
- "Actor Training at Meyerhold's Borodinaskaia Street Studio." Stanislavski Centre, University of Malta. ([Stanislavski Here, Today, Now](#))

- 2020 Talkback Moderator, *AntigoneNOW*, with co-directors Margaret Laurena Kemp and Sinead Rushe and movement/choreography director Roger Ellis. Wirtz Center for the Performing Arts; Michael Chekhov Association ([YouTube](#))
- “The Puppet and the Director.” Ballard Museum & Institute of Puppetry Arts, University of Connecticut (Facebook live, [YouTube](#))
- “Russian Women Theatre Innovators: Alisa Koonen and Nina Efimova.” Yale School of Drama (Zoom)
- “The Theatrical Truth of Alisa Koonen.” Yale University (Zoom)
- 2019 “What Truth?” Kinesis: Of Moving and Being Moved. Centre for the Humanities, University of the Western Cape, South Africa
- “New Methods in Puppetry Research.” University of Toronto, Canada
- “The Life and Death of the Moscow Kamerny Theatre.” Kaplan Institute for the Humanities, Northwestern
- “The Life and Death of the Moscow Kamerny Theatre.” University of California Davis
- 2018 “Puppetry, Community, and Change.” School of the Art Institute of Chicago
- Participant, 4th Symposium on Doctoral Programs in Theatre and Performance Studies, Tufts University
- Opening remarks for exhibit opening at the Chaliapin Museum-Estate, Moscow
- “The Art of the Puppet,” discussion with Jane Taylor (University of the Western Cape) and Tom Lee (puppeteer in *War Horse* on Broadway), Northwestern
- 2017 “Translating Chekhov.” Department of German and Russian Studies, Bates College
- 2016 “Russian Pantomime and the New Mise-en-Scène.” Yale University
- 2015 “Bulgakov’s *Crimson Island* at the Moscow Kamerny Theatre.” Princeton University
- “On Perspective. Dmitry Krymov’s Artistic Antecedents.” Yale School of Drama
- “Individuals and Erasures: American Plays at the Moscow Kamerny Theatre.” Alice Kaplan Institute for the Humanities, Northwestern
- 2014 “American Expressionism in Moscow: O’Neill and Treadwell at the Kamerny.” Kamerny Theatre Centenary Conference, Moscow State Institute of Art Studies
- “Baring the Frame: Meyerhold’s ‘Reflective Analysis’ of Gozzi’s *Love of Three Oranges*.” Keynote speaker, Theatre and Translation, Michigan State University
- 2013 “Images that Speak: Bread and Puppet and the Visual Dramaturgies of Puppetry.” Fifty Years Bread and Puppet, Boston College
- “Between Life and Death: Theorizing the Marionette in Russian Silver-Age Theatre.” The Human Re-imagined: Robots, Clones and Artificial Others, Workshop on Russian Modernism at University of Illinois, Chicago
- “Puppetry’s Visual Dramaturgies.” Playwriting, Puppets, & Dramaturgy Symposium, Ballard Institute and Museum of Puppetry, University of Connecticut
- 2012 Respondent, Directing Pedagogy Roundtable. Open Class: Stanislavsky Continues. International Festival of Directing & Acting Schools, Moscow Art Theatre
- 2011 “Of Mirrors and Meyerhold: Meyerhold’s *Columbine’s Veil* (1910) and *Inspector General* (1926).” University of Illinois, Urbana-Champaign

- "Dramaturgy for the Puppet Stage." Ballard Institute, University of Connecticut
- 2009 "The Life and Art of Boris Chaliapin." Flinn Gallery, Greenwich, CT. Public lecture for the exhibit *Boris Chaliapin's Faces of History*
- "Community and Cultural Identity in Boris Chaliapin's Art and Archive." Davis Center for Russian and Eurasian Studies, Harvard University
- 2007 "Live and Wooden Actors in Russian Silver-Age Theatrical Culture." Harriman Institute, Columbia University

Conference Papers

- 2022 "'The Most Dangerous Attack': The Moscow Kamerny Theatre's 1923 European Tour." Association for Slavic, East European, and Eurasian Studies (Zoom)
- "Material Performance Redux." Puppetry and Material Performance Working Session, American Society for Theatre Research (Zoom)
- "'The Most Dangerous Attack': The Moscow Kamerny Theatre's 1923 European Tour." International Federation for Theatre Research, Reykjavik
- 2021 "*Three Oranges at 100*." Co-organizer and presenter, symposium for *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev*. Presenters from four countries. Russian, Eurasia, & East European Research Group and IPTD, Northwestern (Zoom)
- "Theorizing Material Performance: The Marionettes of Alexandra Exter and Nechama Szmuszkowicz." Puppetry and Material Performance Working Session, American Society for Theatre Research and *Union Internationale de la Marionette* (Zoom)
- 2020 "Material Performance Redux." Puppetry and Material Performance Working Session, American Society for Theatre Research (Zoom)
- "Puppetry and Pedagogy." Association for Theatre in Higher Education (Zoom)
- "The Life and Death of the Moscow Kamerny Theatre." Historiography Working Group, International Federation for Theatre Research (Zoom)
- 2019 "From *Blue Bird* to *Seagull*: The Theatrical Truth of Alisa Koonen." Association for Slavic, East European, and Eurasian Studies
- "From *Blue Bird* to *Seagull*: The Theatrical Truth of Alisa Koonen." The S Word: Stanislavski in Context. Stanislavski Centre/University of Malta, Valetta
- 2018 "Bulgakov's *The Crimson Island* at the Moscow Kamerny Theatre." Historiography Working Group, International Federation for Theatre Research, Belgrade
- 2017 "Extraordinary Bodies in Ordinary Spaces: Royal de Luxe in Montreal." Puppetry and Material Performance Working Session, American Society for Theatre Research
- "Bulgakov's *The Crimson Island* at the Moscow Kamerny Theatre." Association for Slavic, East European, and Eurasian Studies
- "Polemical Systems: Actor Training at Meyerhold's Borodinskaia Street Studio." The S Word: Merging Methodologies. Stanislavski Centre and UC Riverside, in collaboration with DAMU Theatre Academy, Prague
- 2016 "Contemporary Revivals of the Russian Folk Puppet Nativity." Puppetry and Material Performance Working Session, American Society for Theatre Research
- "Developing an Online Companion for *The Director's Prism*," Digital Humanities Working Group, International Federation for Theatre Research, Stockholm

- “Bulgakov’s *The Crimson Island* at the Moscow Kamerny Theatre.” REEES Working Group, Buffett Institute for Global Studies, Northwestern
- 2015 “Developing a Digital Companion for *The Director’s Prism*,” Digital Humanities Working Session, American Society for Theatre Research
- “Individuals and Erasures: Tairov, Koonen, and the Moscow Kamerny Theatre.” Association for Theatre in Higher Education
- “Americanitis at the Moscow Kamerny Theatre, 1926–1933.” Mid–America Theatre Conference
- 2014 “Response and Renewal: Cultural Dialogue in the Russian Puppet Nativity.” Eastern and Central European Working Session, American Society for Theatre Research
- “American Expressionism in Moscow.” Historiography Working Group, International Federation for Theatre Research, Warwick
- “Translation as Dramaturgy.” Roundtable paper, Literary Managers and Dramaturgs of the Americas
- “The Oranges behind *Love for Three Oranges*: Prokofiev’s Meyerholdian Sources.” Music in Russian Modernist Culture Conference, Northwestern
- 2013 “Baring the Frame: Meyerhold’s Reflective Analysis of Gozzi’s *Love of Three Oranges*.” Plenary paper, American Society for Theatre Research
- “Polemical Metatheatre: Self-Referencing Devices in Meyerhold’s *Love for Three Oranges* and Studio on Borodinskaia Street.” Association for Slavic, East European, and Eurasian Studies
- “Of Meyerhold & Metatheatre: Meyerhold’s Adaptation of Gozzi’s *Love for Three Oranges*.” Association for Theatre in Higher Education
- 2012 “Akimov’s *The Shadow* and *The Dragon* at the Theatre of Comedy.” Association for Slavic, East European, & Eurasian Studies
- “Visual Narrative in *The Lion King* and *War Horse*.” Association for Theatre in Higher Education
- 2011 “Fairy-Tale Formalism: Shvarts’s *The Shadow* and *The Dragon* at the Leningrad Theatre of Comedy.” Eastern and Central European Working Session, American Society for Theatre Research
- “American Expressionism in Moscow: Tairov’s *The Hairy Ape* and *Machinal*.” Association for Slavic, East European, and Eurasian Studies
- “Global Theatre or Global Drama? Teaching Global Theatre.” Association for Theatre in Higher Education
- “Sculpture in Motion: The Puppetry Innovations of Nina Efimova.” Puppetry and Postdramatic Performance Conference, University of Connecticut
- 2010 “American Expressionist Plays in Moscow.” Eastern and Central European Working Session, American Society for Theatre Research
- “The Many Layers of *Galileo*: Myth and Montage in Brecht’s *Galileo*.” Association for Theatre in Higher Education
- “On the Stage and in the News: Accused Rapists in *The Exonerated*.” Association for Theatre in Higher Education

- 2009 "Mapping an Émigré Community: Boris Chaliapin's Theatrical Portraiture." American Association for the Advancement of Slavic Studies
 "Machinal in Moscow: American Expressionism at the Kamerny Theatre." American Theatre and Drama Society/American Literature Association
 "A Theatrical Zig-zag: Meyerhold's Grotesque in *Columbine's Scarf*." American Comparative Literature Association
- 2008 "Mapping an Émigré Community: Boris Chaliapin's Theatrical Portraiture." Eastern and Central European Working Session, American Society for Theatre Research
 "Directing *Commedia*: Tairov's 1920 *Princess Brambilla* at the Kamerny Theatre." Association for Theatre in Higher Education
 "Boris Chaliapin: Artist in Emigration." "Compatriots Abroad: Descendants of Great Russians," Ministry of Foreign Affairs, Russian Federation, Moscow
- 2007 "Theorizing the Marionette in Russian Theatre." "Bringing Dolls to School: Theorizing Performing Objects," CUNY Graduate Center
- 2005 "Sergei Ignatov and 'Hoffmaniana' in Russian Silver-Age Theatre." Emerging scholar forum, International Federation for Theatre Research
- 2004 "Actors' Theatre and Puppet Theatre in Silver-Age Russian Theatre." Comparative Drama Conference

THEATRE PRACTICE

TRANSLATION AND DRAMATURGY

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|------|---|--------------------------------------|
| 2022 | <i>The Seagull</i> , by Anton Chekhov. Translated and directed by Yassen Peyankov. Production and new translation dramaturgy. | Steppenwolf Theatre Company |
| 2021 | <i>Three Sisters</i> , by Anton Chekhov. Translation and production dramaturgy by Dassia N. Posner. Screenplay/directed by Monika Gossmann. | Film premiere: University of Florida |
- Winner: Best Ensemble, Festival Angaëlica
 - Finalist, Stockholm City Festival 2021 (Stockholm, Sweden)
 - Finalist, Lift Off Film Festival, Global Network Sessions 2021 (London, UK)
 - Finalist, Open Vision Film Festival, 2021 (Moscow, Russia)
 - Finalist, International Moving Film Festival 2021 (Abadan, Iran)
 - Official Selection, Aporia International Village Film Festival 2021 (South Korea)
 - Official Selection, Noble International Film Festival & Awards at ANT- A Theatre for Art 2021 (Bangalore Urban, India)
 - Official Selection, Cosmic Film Festival 2021

2012	<i>Three Sisters</i> , by Anton Chekhov. Dramaturgical translator for version by Tracy Letts. Production dramaturg for director Anna D. Shapiro.	Steppenwolf Theatre Company
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DRAMATURGY

2015	<i>Grand Concourse</i> , by Heidi Schreck. Directed by Yasen Peyankov.	Steppenwolf Theatre Company
2014	<i>Russian Transport</i> , by Erika Sheffer. Directed by Yasen Peyankov. Production dramaturgy and Russian language coaching.	Steppenwolf Theatre Company
2011	<i>Pride and Prejudice</i> , adapted by Joseph Hanreddy and J.R. Sullivan. Directed by Helene Kvale.	Connecticut Repertory Theatre
2010	<i>A Flea in Her Ear</i> , by Georges Feydeau. Adaptation by David Ives. Directed by Art Manke.	Connecticut Repertory Theatre
	<i>Othello</i> , by Shakespeare. Directed by Dale AJ Rose.	Connecticut Repertory Theatre
	<i>Endurance</i> , collaboratively adapted and devised by Split Knuckle.	Split Knuckle Theatre Company
	<i>The Who's Tommy</i> , book by Pete Townshend & Des McAnuff. Directed by Gabriel Barre.	Connecticut Repertory Theatre
	<i>Comedy of Errors</i> , by Shakespeare. Directed by Paul Mullins.	Connecticut Repertory Theatre
2009	<i>Galileo</i> , by Bertolt Brecht. Directed by Gary English. Co-collaborator on adaptation.	Connecticut Repertory Theatre
	<i>The Exonerated</i> , by Jessica Blank and Eric Jensen. Directed by Dale AJ Rose.	Connecticut Repertory Theatre

DIRECTOR/DEVISOR (PARTIAL LISTING)

2021	<u>Flight of the Phoenix</u> : <i>A Celebration and Transformation</i> , co-directed with Jessica Thebus	Wirtz Center for the Performing Arts, NU
2017, 2018	Fourth of July Parade, puppetry creator	Evanston, IL
1995–2016	New Year's Grand Procession, First Night Boston	Puppeteers' Cooperative
2003	<i>Three: Short Stories by Gabriel García Márquez</i>	BU Summer Theatre Institute
1999	<i>Progress and the River</i> , an environmental pageant on the Dnepr River	"SIMCHA" JCC, Dnepropetrovsk, Ukraine
1998	<i>Potomac River Cleanup</i> , an environmental parade with the Alice Ferguson Foundation and park services from five states	Potomac River parks, Washington, D. C.
	Israel's 50 th Independence Day Parade	Israel's 50th Jubilee, Boston
1997	Earth Day parade, commissioned by the MDC	Boston Esplanade
1997	<i>The Creation of the World, or, Why the Woman Always Has the Last Say</i>	Alice Ferguson Foundation
1996	<i>Love, Dragons, and Real Estate</i>	Alice Ferguson Foundation

1995	<i>Mother Earth Comes to Accokeek</i> The Children's Free Opera and Dance of New York, puppet creation with 300 elementary students	Alice Ferguson Foundation Orchestra of St. Luke
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PUPPETEER (PARTIAL LISTING)

2020	<i>Flight of Birds and Twilight King</i>	Random Acts of Theatre
2009	<i>Icarus No More</i> , by Dassia Posner & Vlada Tomova	Luna Theatre
2005	<i>Translations: An Evening of East-European Tales</i> Dassia Posner, Vlada Tomova, Maggie Whalen, & Yasna Voices	Luna Theatre
2002	<i>Rocks, Flames, & Other Misfortunes</i> , by Bonnie Duncan, Dassia Posner, & Vlada Tomova	Luna Theatre
2002	<i>Adria</i> , by Rough & Tumble Theatre	Boston Center for the Arts
2000	<i>Kalimanku and Planting Peppers</i> , by Dassia Posner, Vlada Tomova, & Bonnie Duncan	Luna Theatre
1998	<i>The Nose</i> , adapted from Gogol, by Dassia Posner, Hannah Dallman, & Lilia Levitina	Luna Theatre
	<i>The Tempest (on Mars)</i> , Puppeteers' Cooperative	Lincoln Center Out-of-Doors
1997	<i>The Odyssey (in NYC)</i> , Puppeteers' Cooperative	Lincoln Center Out-of-Doors
1996–1997	<i>Are You Ready, My Sister?</i> , directed by Wes Sanders	Underground Railway
1996	<i>Romeo and Juliet (in NYC)</i> , Puppeteers' Cooperative	Lincoln Center Out-of-Doors
	<i>Aces and Galatea</i> , directed by Amy Trompetter	Arts at St. Ann's
1995	<i>Ferdinand Faithful</i> , directed by Amy Trompetter	Arts at St. Ann's
1994	<i>The Cardboard Circus and Mr. Budhoo's Letter of Resignation from the IMF</i>	Bread and Puppet Theater

TEACHING

TEACHING AREAS

Russian and Soviet Theatre, History of Directing, Theatrical Translation, Dramaturgy, Puppetry History and Performance, Archival Research Methods, Performance Reconstruction and Analysis

COURSES TAUGHT

Northwestern University

THEATRE 140-1	Theatre in Context (large enrollment)	F 2017, 2016
THEATRE 313/ HUM 370	History of Directing	S 2022, F 2020, F 2015, S 2013
THEATRE 366	Puppetry History and Performance	W 2020, 2018, 2016, 2012; S 2014
THEATRE 366/ SLAVIC 369	Russian Theatre in Revolution	W 2014, 2012
THEATRE 366	Production Dramaturgy	W 2013

THEATRE 374	Text and Performance Analysis	F 2013
THEATRE 445	History of Western Theatrical Practice	F 2020, W 2013
THEATRE 450	MFA Creative Research Lab	W 2021
THEATRE 502	Research Design and Prospectus Writing	W 2021, 2020, 2016
THEATRE 546	History and Theory of Directing	S 2022, F 2019, 2017, 2015, 2013, 2011
THEATRE 546	Production Dramaturgy	W 2017

University of Connecticut

DRAM 1101	Introduction to Theatre (large enrollment)	S 2010
DRAM 2130	History of Drama I	F 2009
DRAM 2141	Script Analysis	F 2010
DRAM 3142	Dramaturgy I	S 2011
DRAM 4711W	The Director in the Theatre (writing intensive)	F/S 2009-11

Boston College

CT 060	Introduction to Theatre	F/S 2007-08, F/S 2004-05
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Tufts University

DR 10	Introduction to Acting	F/S 2001-02
DR 137	Theatre & Society I (Teaching Assistant)	F 2002
DR 138	Theatre & Society II	S 2008

INDEPENDENT STUDIES SUPERVISED

Northwestern University

IPTD	New Russian Drama
	Artificial Intelligence and Aesthetic Labor
	Costumes and Material Performance
	History of Theatre in Poland
	Theatre and Sport
MFA/Directing	Staging <i>Crime and Punishment</i>
Undergraduate	Disability Theatre and Inclusive Theatre Practice
	Teaching Puppetry History and Performance
	Theatre in Orbán's Hungary

MENTORSHIP AND ADVISING

DISSERTATIONS AND MASTER'S THESES: NORTHWESTERN

COMPLETED

Interdisciplinary PhD in Theatre & Drama (IPTD)	(Chair) Alicia Hernández Grande: "Disarticulated Bodies: Performing Catalan National Identity, 1975-2014"
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- (Chair) Skye Strauss: "Materiality Matters: On the Power of 'Things' in Collective Creation" (2022)
- (Chair) Jessica Hinds-Bond: "Radical Remakes: Confronting Russia's Literary Heritage on the Post-Soviet Russian Stage" (2018)
- (Committee) Rachel Moss: "Chosen Peoples: Performances of Jewishness as Polish Identity Formation in Poland, 1920-2013" (2021)
- (Committee) Dawn Tracey Brandes: "Intentional Objects: Puppet Life and the Phenomenology of Consciousness" (2016)
- MFA/Directing (Committee) Nathan Cohen. "The Revolution will be Live" (2020)
- (Committee) Lee Conrads. "You Call the Party: Director as Instigator of Imagination in Process" (2020)
- (Committee) Jeffrey Mosser. "From the Ground Up: How the Art of Ensemble-Based Companies is Made and Paid For" (2019)
- (Committee) Hannah Todd. "Directing in Order to Know: Finding the Key to Story" (2018)
- (Committee) Lauren Shouse: "Directing Transformation: Bravery, Liveness, & Magic" (2015)
- (Committee) Laley Lippard: "Igniting Stereotype and Trope in Classics and Favorites" (2015)
- PhD/Slavic Languages & Literatures (Committee) Polina Maksimovich: "Performing Suicide: Transformation of the Superfluous Man in Soviet Drama" (2020)
- MA/Slavic Languages & Literatures (Committee) Polina Maksimovich: "From Ridiculous to Sublime: The Tragicomedy of Character in Vampilov's *Duck Hunting*" (2013)

IN PROGRESS

- IPTD (Chair) Claudia Kinahan: "Virtual Women: Intersections of Performance, Gender, and Labor in New Media Technologies"
- (Co-chair) Ana Díaz Barriga Lopez: "Puppetry, Kinesis, and Cognition."
- Musicology (Co-chair) Milena Schaller: "'A Broad Highway': Julia Chatterton, the Ballet Russe, and Historiographical Narratives"

DISSERTATIONS: OTHER INSTITUTIONS

IN PROGRESS

- PhD/ Slavic Languages & Literatures, Yale (Committee) Valeria Mutc, "The Dramatic Turn: Anton Chekhov, Maxim Gorky, and Lev Tolstoy at the End of the 19th Century"
- PhD/ Fulbright (Mentor) Javor Gardev, Visiting Pre-Doctoral Fulbright Scholar. Home institution: New Bulgarian University of Sofia

DRAMATURGY MENTORSHIP

Department of Theatre, Northwestern University

2011- Wirtz Center/IPTD Dramaturgy Mentor

- Linnea Valdivia, *Late: A Cowboy Song* (S 2021)
- Keary Watts, *Bengal Tiger at the Baghdad Zoo* (W 2021)
- Deon Custard/Phoenix Gonzalez, *Something Rotten* (W 2021)
- Linnea Valdivia, *The Death of the Last Black Man in the Whole Entire World* (F 2020)
- Beka Bryer, *Julius Caesar* (F 2019)
- Janine Chow, *Fairytale Lives of Russian Girls* (S 2018)
- Hayana Kim, *Vinegar Tom* (W 2018)
- Megan Housley, *Twelfth Night* (W 2018)
- Gabrielle Randle, *In the Red and Brown Water* (F 2017)
- Laura Ferdinand, *Passion Play* (S 2017)
- Laura Ferdinand, *The Great Gatsby* (F 2016)
- Grace Overbeke, *The Tempest* (S 2016)
- Tova Markenson, *Anna in the Tropics* (S 2016)
- Lauren Beck, *Big Love* (W 2016)
- Megan Geigner/Eleanor Russell, *A Funny Thing Happened on the Way to the Forum* (W 2016)
- Alicia Hernández Grande, *As You Like It* (F 2015)
- Elizabeth Stromsness, *Hit the Wall* (W 2015)
- Lauren Beck, *In the Next Room: The Vibrator Play* (S 2015)
- Tova Markenson, *Cloud Tectonics* (S 2015)
- Grace Overbeke, *The Laramie Project* (F 2014)
- Megan Geigner, *Cabaret* (W 2014)
- Jessica Hinds-Bond, *Aimee and Jaguar* (W 2014)
- Bethany Hughes, *25th Annual Putnum County Spelling Bee* (F 2013)
- Christy Bean, *The Exonerated* (S 2013)
- Kati Sweeney, *How to End Poverty in 90 Minutes* (S 2013)
- Louise Edwards, *Nickel & Dimed* (W 2013)

2012–2015 Professional Dramaturgy Mentorship

- Linnea Valdivia, Assistant Dramaturg, *Seagull*, Steppenwolf Theatre (2022).
- Nathan Lamp, Assistant Dramaturg, *Grand Concourse*, Steppenwolf Theatre (2015).
- Olivia Cygan, Assistant Dramaturg, *Grand Concourse*, Steppenwolf Theatre (2015).
Funded by an Undergraduate Research Assistant Program Mentor grant
- Julia Grigg, Assistant Dramaturg, *Russian Transport*, Steppenwolf Theatre (2013).
Funded by an Undergraduate Research Assistant Program Mentor grant
- Em Reit, Assistant Dramaturg, *Three Sisters*, Steppenwolf Theatre (2012).
Funded by an Undergraduate Research Assistant Program Mentor grant

Department of Dramatic Arts, University of Connecticut

2009–2011 Launched a dramaturgy focus. Mentor to all undergraduate dramaturgs on both mainstage and studio season productions.

FACULTY MENTORSHIP

2020– Tenure Mentor for Danielle Bainbridge, Northwestern

2014–2015 Faculty Fellow Mentor for Marcus Doshi, Searle Center for Advancing Learning & Teaching, Northwestern

TEACHING MENTORSHIP

- 2016, 2017 Teaching Mentor for 140-1 and 140-2 IPTD student instructors, Northwestern
2011–2014 Teaching Mentor for IPTD student instructors, Searle Center for Advancing Learning & Teaching, Northwestern

UNDERGRADUATE RESEARCH MENTORSHIP

- 2020 Honors Thesis (Chair), Undergraduate Research Grant (Mentor): Julia Mann, "Theatre in Orbán's Hungary." 2020 Fletcher Prize winner; 2021 Fulbright winner
2018 Undergraduate Research Grant (Mentor): Joshua Essex, "The Intersection of Shakespeare and Puppetry: A Marionette Performance of *King Lear*." 2018 Fletcher Prize finalist.
2017 Honors Thesis (Chair): Alexander Kohanski, "Actor, Mirror, Soul: Superconscious Spiritual Growth in Stanislavsky's System"
Honors Thesis (Chair), Undergraduate Research Grant (Mentor): Madeline Napel, "Seesaw Theatre: A Model for Inclusive Theatre Practice within the American University Setting"
Honors Thesis (Committee): Zachary Barr, "'A New Quantum Ethics': Michael Frayn's *Copenhagen* and the Representation of Real People as Fictional Figures on Stage"

UNIVERSITY SERVICE

- 2022 Organizer, workshop on academic jobs for MFA directors
2021– Director, Critical Studies in Theatre and Performance Interdisciplinary Cluster
2021– Curriculum Revision Committee, Interdisciplinary PhD in Theatre and Drama
2020–2021 MFA Graduate Council, Department of Theatre
2020 Organizer, Graduate Student Winter Symposium (Theatre, Performance Studies, Screen Cultures, African American Studies)
2019– Steering Committee, Russian, Eurasian, & East European Studies Research Program
2019-2020 Graduate Student Well-Being Advisory Council, The Graduate School
Humanities Council, School of Communication
Mentored three incoming Directors of Graduate Study and IPTD Program Assistant, Department of Theatre
2018, 2019 Presenter, Faculty Fellowship Workshop, Alice Kaplan Institute for the Humanities
2017–2018 Faculty Search Committee, MFA Directing/Acting
2017 Faculty Marshall, Northwestern University Commencement
2016– Area Head, History/Literature/Criticism/Theory, Department of Theatre
Admissions Committee, MFA Directing
2016–2020 Director of Graduate Studies, Interdisciplinary PhD in Theatre and Drama
Executive Committee Chair, Interdisciplinary PhD in Theatre and Drama
Admissions Director, Interdisciplinary PhD in Theatre and Drama
Organizer, IPTD lecture series

- Co-organizer, Graduate Student Professionalization Workshop Series
- 2016-2018 Director of Graduate Studies, MFA in Directing and MFA in Design
- 2016 Co-organizer, "Theatre and Erasure," Summer Institute in Performance Studies
- Faculty Search Committee, MFA Directing
- Emcee for Department of Theatre undergraduate awards, SOC Honors Convocation
- Organizer, "Contemporary Revivals of the Russian Puppet Folk Nativity," a week-long international puppetry residency with Vagrant Booth Theatre
- 2015-2020 Undergraduate Study Abroad Committee
- 2015 Presenter, Alice Kaplan Institute for the Humanities, Chicago Humanities Festival
- 2014-2017 University Research Grants Committee
- 2013-2017 Presenter, Northwestern Wildcat Days
- 2013 Presenter, Undergraduate Humanities Research Workshop
- 2012-2013 Faculty Affiliate, Alice Kaplan Institute for the Humanities, Northwestern
- 2011- Dramaturgy mentor for all graduate student dramaturgs
- 2011- Executive Committee, Interdisciplinary PhD in Theatre and Drama
- 2011-2014 Season Selection Committee

SERVICE TO THE PROFESSION

ASSOCIATION FOR THEATRE IN HIGHER EDUCATION

- 2019-2021 Vice President for Awards, ATHE Governing Council
- Chair, Ellen Stewart Career Achievement in Professional Theatre and Career Achievement in Academic Theatre committees
- 2012-2015 Treasurer, Theatre History Focus Group
- 2013 Conference Mentor
- 2013 Judge, Theatre History Focus Group Debut Panel
- 2012 Roundtable Convener, "Visual Dramaturgy"
- 2010-2012 Member-at-Large, Dramaturgy Focus Group

AMERICAN SOCIETY FOR THEATRE RESEARCH

- 2014- Co-founder/co-convener, Puppetry and Material Performance Working Session
- 2014-2016 Cambridge University Press Prize Award Committee (Chair, 2015-2016)
- 2013-2015 Nominating Committee (Chair, 2014-2015)
- 2013-2014 ASTR Meta-Committee
- 2010-2013 Conference Mentor
- 2010, 2011 Co-convener: Central and Eastern European Working Session

ASSOCIATION FOR SLAVIC, EAST EUROPEAN, AND EURASIAN STUDIES

- 2019 Panel Convener: "Boundary Breaking in Russian, Soviet, and Post-Soviet Theatre"
- 2013 Panel Convener: "Russian Artistic Manifestos and Their International Conversations"

- 2012 Panel Co-convener: "Boundary Crossing, Theatre, & the Archive"
2009 Panel Convener: "Performing Identity/Painting Biography in East-European Exilic Art"

CONFERENCES AND SYMPOSIA ORGANIZED

- 2016 Co-organizer (with Harvey Young) of "Theatre, Community Engagement, and Social Change" symposium, Northwestern University
2011 Conference committee, "Puppetry & Postdramatic Performance: An International Conference on Performing Objects in the 21st Century." U of Connecticut

JOURNAL EDITING

- 2010-2015, Peer Review Editor: *Puppetry International*
2018-
2016-2019 Editorial Board: *Theatre Survey*
2014- Editorial Board: *Stanislavski Studies*
2003- Editorial Board: *Puppetry International*

AD HOC PEER REVIEWS

Bloomsbury Methuen, Northwestern University Press, Routledge, Yale University Press, *Modern Drama*, *Puppetry International*, *Russian Review*, *Theatre History Studies*, *Theatre Survey*

UNION INTERNATIONALE DE LA MARIONETTE

- 2022- Award Committee, Nancy Staub Award for Excellence in Puppetry Research

STANISLAVSKY RESEARCH CENTRE, UNIVERSITY OF LEEDS

- 2019- Advisory Board

DAVIS CENTER FOR RUSSIAN AND EURASIAN STUDIES, HARVARD UNIVERSITY

- 2009- Center Associate

LANGUAGES

English (native), Russian (excellent)