

Jessi Piggott

Stanford Arts Institute
365 Lasuen Street
Littlefield Center
Stanford, CA 94305

EDUCATION

- 2019 Ph.D., Theater and Performance Studies, Stanford University
Dissertation: “Acts of Commitment: Prefigurative Politics on the Agitprop Stage”
Committee: Matthew W. Smith, Peggy Phelan, Leslie Hill
- 2012 M.A., Theaterwissenschaft [theater studies], Freie Universität Berlin
Thesis: “Dissecting Shakespeare: Monstrous Strategies of Adaptation in Heiner Müller’s *Anatomie Titus*”
Committee: Doris Kolesch, Joachim Fiebach
- 2006 B.A., Drama (Honors) with First Class Honors, University of Alberta
Thesis: “Revoking the Reverence: The Grotesque in Charles Marowitz’s *Hamlet*.”
Supervisor: Rosalind Kerr

EMPLOYMENT

2019-present Honors in the Arts Fellow, Stanford Arts Institute, Stanford University

AWARDS & GRANTS

- 2020 Charles R. Lyons Memorial Prize for Outstanding Dissertation
- 2017-2018 DAAD Research Fellowship
- 2017 Emerging Scholar Award, Performance Studies Focus Group, ATHE
- 2016 Marilyn Yalom Research Fund of the Clayman Institute for Gender Research
- 2016 The Europe Center Graduate Research Grant, Stanford University
- 2016 Graduate Research Opportunity, Stanford University
- 2015 Stanford TAPS Distinction for Second Year Graduate Theater Production
- 2009-2011 DAAD Study Scholarship
- 2006 Charles Gale Memorial Scholarship in Drama, University of Alberta
- 2005 Mary Cameron Douglas Memorial Scholarship, University of Alberta
- 2005 Universiade '83 Undergraduate Scholarship, University of Alberta
- 2004 Ruth Timms Nishioka Scholarship in Drama, University of Alberta
- 2003-2005 Jason Lang Scholarship, University of Alberta
- 2002-2005 Millennium Excellence Award
- 2002 Governor General’s Bronze Medallion
- 2002 Michael A. Strembitsky Award of Excellence
- 2002 William and Mary Hawrysh Memorial Leadership Scholarship
- 2002 Academic Excellence Scholarship, University of Alberta
- 2002 Faculty of Arts Academic Excellence Scholarship, University of Alberta

PUBLICATIONS

Journal Articles

“Performing Mystical Union in Mechthild of Magdeburg’s *Flowing Light of the Godhead*.” *Medieval Feminist Forum* 55.2 (2020): 5-39.

“The (Im)Possibility of Empathy in *SIGNA*’s *Half the Suffering*.” Co-authored with Theresa Schütz. *TDR, Critical Acts* 64.1 (Spring 2020): 155-161.

Book Chapters

“Tactical Toolkit.” *Devising and Performance Making: Curious Methods*. Edited by Leslie Hill and Helen Paris. S.I.: Intellect. [Forthcoming].

Book Reviews

Brecht: A Practical Handbook, by David Zoob. *Theatre Topics* 28.3: 246-247.

Translations

Doris Kolesch. “Immersion at the Interface of Theater, Media Tech, and Daily Life: An Introduction.” *Commit Yourself! Strategies of Staging Spectators in Immersive Performances*. Edited by Doris Kolesch, Theresa Schütz and Sophie Nikoleit. Routledge, 2019. 1-14.

Signa Köstler, Theresa Schütz. “On the Impossibility of Being Together.” Interview. *Commit Yourself! Strategies of Staging Spectators in Immersive Performances*. Edited by Doris Kolesch, Theresa Schütz and Sophie Nikoleit. Routledge, 2019. 52-56.

Manuscripts under Review

“Playing the Police with the Agitprop Troupes of Weimar Germany” (Theatre Survey)

Manuscripts in Preparation

Acts of Commitment: Prefigurative Politics on the Agitprop Stage.

TEACHING

Instructor of Record

2019-2020 Honors in the Arts Workshop, Stanford University
2019 Brecht in Practice and Theory, Stanford University

Teaching Assistant/Co-teaching

2017, 2019 Introduction to Theater & Performance Studies, Stanford University
2017 Production course, *Saint Joan of the Stockyards*, Stanford University
2017 Acting for Activists, Stanford University
2016 Production course, *Oh, What a Lovely War!*, Stanford University
2016 Theater History, Stanford University
2016 Art in the Metropolis, Stanford University
2015 Production course, *The Downfall of Egotist J. Fatzer*, Stanford University

Workshop Instructor, Stanford Hume Center

2016-2017 General Speaking Tips: Content, Visual Aids, Delivery
2016-2017 Vocal Workshop: Tips and Tricks for Finding Your Voice

Course Development Assistant

- 2019 Introduction to Dance Studies, Prof. Janice Ross, Stanford University
- 2018 Performance of Memory, Prof. Janice Ross, Stanford University in Berlin
- 2017 Prisons and Performance, Prof. Janice Ross, Stanford University

CONFERENCE ACTIVITY

Papers Presented

- 2020 “Spacing Confrontation with the Center for Political Beauty.” Panel: Spatiality of Power and Resistance in Contemporary Performance. Association for Theater in Higher Education Conference, Online, 20 July-1 August
- 2019 “Troubling Transitions: Spontaneous Aesthetics in Anti-Fascist Street Performance.” Panel: Scene Change – Performance as Change-Agent in History, on Campus, and in Community. Association for Theater in Higher Education Conference, Orlando, 7-11 August.
- 2018 “‘Raus auf die Straße!’: Spatial Transgression and the Place of Performance.” Panel: Stages of Protest - Performing Dissent and Theatre. Association for Theater in Higher Education Conference, Boston, 1-5 August.
- 2017 “Contesting Authorities: Performing the Political Body in the *Hessian Messenger*.” Performance Studies Emerging Scholars Panel, Association for Theater in Higher Education Conference, Las Vegas, 3-6 August.

Panels Organized

- 2020 Spatiality of Power and Resistance in Contemporary Performance. Association for Theater in Higher Education Conference, Online, 20 July-1 August.
- 2019 Annual Vetted Emerging Scholars Panel. Performance Studies Focus Group. Association for Theater in Higher Education Conference, Orlando, 7-11 August.
- 2018 Revolution in Four Acts. Performance Studies Focus Group Pre-Conference, Association for Theatre in Higher Education Conference, Boston, 31 July-1 August.

PRODUCTION WORK (selected)

- 2019 Co-Producer, *LIGHTEN UP: A Comedy Festival on Colorism*, Stanford University.
- 2019 Dramaturgical Consultant, *Mother Courage and Her Children*, Ubuntu Theater Project, Oakland.
- 2017 Director, *Saint Joan of the Stockyards* by Bertolt Brecht, TAPS Second Stage Season, Roble Theater, Stanford University.
- 2016 Dramaturg, TAPS 122: *Oh, What a Lovely War!* by Joan Littlewood, TAPS Main Stage Season, The Nitery, Stanford University.
- 2016 Dramaturg, *Macbeth* by William Shakespeare and Heiner Müller, TAPS Second Stage Season, Elliott Program Center, Stanford University.
- 2015 Dramaturg, *Life of Galileo* by Bertolt Brecht, Stanford Repertory Theater & Stanford Arts Institute, Stanford University.
- 2015 Translator, Adapter, Director, *The Downfall of Egotist J. Fatzer* by Bertolt Brecht, TAPS Graduate Student Repertory, The Nitery, Stanford University.

- 2009 Deviser, Performer, *The Flight*, (solo clown performance), NextFest Cabaret, Edmonton.
- 2004-2006 Festival Manager, *NewWorks New Play Festival*, Timms Center, University of Alberta.
- 2005 Producer, Performer, *Target Audience* by Lana Hughes, Edmonton Fringe Festival.
- 2004 Producer, Performer, *Going Down...* by Lana Hughes, Edmonton Fringe Festival.

SERVICE AND LEADERSHIP

- 2019-2020 Conference Planner (Elect), Association for Theater in Higher Education, Performance Studies Focus Group.
- 2018-2019 Graduate Student Representative, Association for Theater in Higher Education, Performance Studies Focus Group.
- 2017-2018 Member at Large, Pre-Conference Co-coordinator, Association for Theater in Higher Education, Performance Studies Focus Group.
- 2015-2016 Coordinator/Curator, TAPS FieldWork Program, Stanford University.
- 2014-2016 Community Associate, Graduate Life Office, Stanford University.
- 2014-2015 Graduate Student Co-Coordinator, TAPS Events Committee, Stanford University.

ADVISING

- 2016-2017 Oral Communication Tutor, Hume Center, Stanford University.
- 2016 Assistant Mentor, CCNY-Stanford Exchange Initiative, Stanford University.
- 2016 Academic Advisor, Summer Academic Resource Center, Stanford University.

EDITING, PRESS AND COMMUNICATIONS

- 2018 Language Consultant & Editor, *Commit Yourself*, Freie Universität Berlin.
- 2017 Editing Assistant to Prof. Matthew Smith, Stanford University.
- 2016-2017 Editing Assistant to Prof. Leslie Hill, Stanford University.
- 2012-2013 Online Editor; Translator; International Communications, Department of Strategic Communications and International Press, German Federal Ministry of Education and Research, Berlin.
- 2012-2013 Online Editor; Author Acquisition, buero fuer neues denken, Berlin.

PROFESSIONAL MEMBERSHIPS

- 2017-present Association for Theatre in Higher Education (ATHE)
- 2018-present Performance Studies International (PSi)

SUMMER SCHOOLS & ADDITIONAL TRAINING

- 2017 Mellon School of Theater and Performance Research, Harvard University
- 2015 Summer Institute Cologne [sic!], University of Cologne
- 2009 Advanced Clown (with Michael Kennard), University of Alberta
- 2005 Clown and Mask (with Jan Henderson), University of Alberta

LANGUAGES

German: fluent reading, speaking and writing

References available upon request