

## EMILIE JABOUIN

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### EDUCATION

**Ph.D.** 2016-present, Communication and Culture, Toronto Metropolitan (TMU)/York Universities.

*Committee members: Dr. Cheryl Thompson, Dr. Melanie Knight, Dr. Jenny Carson.*

*Fields: Afro-diasporic & Black cultural studies, Black press and critical media studies, Black feminism and performance.*

**M.A.** 2016, Political Science with specialization in women and gender studies (Bilingual Eng/Fr), University of Ottawa

**B.A.** 2009, Honours in Social Sciences with specialization in International Studies and Modern Languages (Arabic)- *Cum Laude*, University of Ottawa

### AWARDS and SCHOLARSHIPS

**2023:** Canada Council for the Arts, Explore and Create Professional Development Grant for Artists, 10,000\$

**2022:** Ontario Arts Council, Explore and Create Grant, 5,000\$

**2022:** Dance Immersion Creative Development Award, 1,000\$

**2021-2022:** Black Graduate Student Fellowship, 15,000\$

**2020-2021:** Ontario Graduate Scholarships, TMU University, 20,000\$

**2020-2021:** Black Graduate Student Bursary, 1,500\$

**2016-2020:** Rogers Fellowship/Ontario Graduate Scholarships, TMU University, 20,000\$

**2018-2019:** Toronto Metropolitan University Graduate Development Award, 3,500\$

**2018:** Office for Equity and Community Inclusion Professional Development Award, 1,000\$

**2017:** Tutor of the Month Award (November), 0\$

**2016:** Ottawa United Way Community Builder Award, 0\$

## RESEARCH EXPERIENCE

**Research and Administrative Assistant**, supervised by Amy Bowring, Dance Collection Danse, Toronto, ON, Winter 2023 - : Archiving, collecting, filing and registering new materials, offering support to the Executive Director Amy Bowring in her everyday tasks.

**Research Assistant, *It's About Time* exhibit**, supervised by Dr. Seika Boye, Centre for Drama, Theatre & Performance Studies, University of Toronto, Toronto, ON, Fall 2022 – Winter 2023: Created the legal and social timelines for British Columbia; expanded Alberta's timeline.

**Research Assistant**, under the Supervision of Dr. Cheryl Thompson, TMU University: "Newspapers, Theatres, and the Spaces of Black Performance in Toronto, 1880s to 1930s", Toronto, ON, Fall 2017 – Winter 2020: Unearthed the history of performance and cultural practices affecting the stage during the culturally and socially defining moment of the turn of the century.

**Researcher, Cultural Pluralism in the Arts Movement Ontario (CPAMO)**, Toronto, ON, Winter '22: Researched and compiled biographies and sources excavating the lives of Black artists and Black arts practices in Canada in the form of an inventory.

**Researcher, consultant and rehearsal assistant, South of My Feet Dance Theatre, Toronto, ON, Summer 2020 – ongoing**: Providing research, guidance and support in documenting the civil war in El Salvador and the circumstances of disappearances and torture from the personal perspective of director Irma Villafuerte's family story that evolves around the disappearance of her grandmother.

**Researcher, Ronald Taylor Dance Company, Toronto, ON, Spring 2020**: Completed a report on "Exploring Connections Between the Congos and the Caribbean: The Origins and Aesthetics of Bèlè Dance in Trinidad and Tobago and Martinique" for choreographer and director Ronald Taylor on the connections between Trinidadian Bèlè dance and traditional Congolese dances.

**Research Assistant**, Department of Human Resources and Organizational Behavior, TMU University, Toronto, ON, Fall 2017-Spring 2018: Documenting the stories, challenges and institutional loopholes for newcomers to Canada and their integration into workplaces.

**Research Assistant**, Centre for Digital Humanities, TMU University, Toronto, ON, Fall '16-Spring '17: Unearthed and contextualized the history of women of colour writers and artists of the "Yellow Nineties" period, particularly in England.

**Archival Researcher**, Canadian Historical Immigration Society, *The Chronicle of the Canadian Emigrant Settlement Programs*, Ottawa, ON, Summer 2015- Fall 2016: Engaged public archives to document and historically contextualize the stories of particularly black, Asian and Eastern European populations' experiences of government immigration policies (1866-1889).

## TEACHING EXPERIENCE

**“Do Gwe: Marrying Rhythm & Movement,” (York University, Dance Department), Toronto, Ontario, February 7, 2023:** Guiding students through polyrhythms, an introduction to Haitian folklore: marrying dance, music and chanting. Exploring the movement’s relationship to the music, developing cultural awareness in the body, while deepening the expression of story-telling.

**“Do Gwe: Marrying Rhythm & Movement,” (NAFRO Dance Festival), Winnipeg, Manitoba, October 31-November 5, 2022:** Offering and guiding a week-long workshop a Haitian folklore dance to high school teenagers. Exploring the relationship the Mayi rhythm, folk movement, developing cultural awareness in the body, while deepening the expression of story-telling.

**Contract Lecturer,** Creative Industries 760 (Diversity in the Creative Industries), Department of Creative Industries, TMU University, Toronto, ON, Winter 2022: Teaching and guiding students in expanding their understanding of the creative industries, and their cross-over with art practices, including performance, music, management of cultural institutions and workplace dynamics.

**“Do Gwe: Exploring Sound and the Elements in Ayisyen (Haitian) dance”,** Shad Summer Program at York University, July 19, 2022: Guided a cohort of 50 teenagers from across Canada between the ages 16-17 years in the Ayisyen rhythm and dance Yanvalou for the nation-wide summer Shad Program. The workshop incorporated rhythm and clapping games, exploring the body’s response to the drum and learning the basic steps. Students were encouraged to embrace their bodily responses and learn to engage in their own way to the rhythm. The concepts of respect and communication were highlighted during this one-hour session.

**“Do Gwe at the Crossroads”** with Emilie Jabouin, DA REUNION: Weekend of Ayisyen dance with Coco Collective 2022, July 9 & 10, 2022, Etobicoke, ON: Led a mixed-level professional and beginner dance class in Yanvalou using a basic rhythm and adapting steps to each participants’ level. Working with the concept of the crossroads, the class focused first on building confidence in traversing a challenge and second, on clearing in order to make space for new gifts and things in life.

**Graduate Teaching Assistant,** Creative Industries 100 (Creative Industries Overview), Department of Creative Industries, TMU University, Toronto, ON, Fall 2021: Enhanced and supported students’ exposure to broader conversations and challenges in the Creative Industries.

**Graduate Teaching Assistant,** Creative Industries 560 (Global Visual Cultures), Department of Creative Industries, TMU University, Toronto, ON, Winter 2021: Guided students in their learning of key concepts and approaches to visual culture literacy and its implications for representation, performance, the legibility of popular culture.

**Dance Marathon Weekend with Maxine Heppner,** online, Toronto, ON/Montreal, QC, Fall 2021 (October 15-18): Guided, translated dance terms, and facilitated participation of

non-English speaking artist through various dance activities from French to English/English to French and Spanish to French during the international dance artists' choreographic and movement exploration weekend which included artists from Canada, the United States, Brazil, Cameroon, Nigeria, and China.

**Educator, “Black History is Canadian History”** Talk, Queen Victoria Public School, February 23, 2021 (Toronto District School Board virtual school): Presented “Torch Bearer” to a class of Grade 8, animating the space with discussion and story-telling and MyKahoot while using the performing arts as a pedagogical tool.

**Graduate Teaching Assistant**, Creative Industries 100 (Creative Industries Overview), Department of Creative Industries, TMU University, Toronto, ON, Fall 2019/Fall 2020/Fall 2021

**French Tutor, Tutor Doctor, Toronto, ON, Fall 2017-Winter 2020**: Taught French as a second language to children and teenagers aged 6 to 16 through intercultural skills, translating concepts from English to French in a way that speaks to their particular needs.

**Grading Assistant**, Department of Sociology & Department of Public Policy and Administration (Politics of Film), TMU University, Toronto, ON, Fall 2016 & Winter 2017: Evaluated the critical and methodological and media studies skills of students for a “Politics of Film” course.

**Workshop Facilitator and Funding Coordinator**, Sexual Assault Support Centre of Ottawa, Ottawa, ON, *Winter 2009- Spring 2015*: Developed curriculum, training folders and information on advocacy for the center's staff, volunteers, and guided women, particularly from Latin American, Caribbean and Middle-Eastern communities through information sessions on accessing and understanding barriers to services.

## ACADEMIC PUBLICATIONS

**Emilie Jabouin**, “The ‘Sweet Spot’ and Black women performers in early twentieth-century Ontario: The Bradford House, Pleasure and Defiance,” (forthcoming in a special issue).

**Emilie Jabouin**: “Communicating Black Health: Consciousness, Hygiene and “Black Newspaper Activism” in the *Canadian Observer* (1914-1919) in Early Twentieth-Century Canada” (forthcoming).

**Emilie Jabouin**, “Black Women Dancers, Jazz Culture and ‘Show Biz’: Re-centering Afro-culture and Re-claiming Dancing Black Bodies in Montreal, 1920s-1950s,” 229-265, in *Canadian Journal of History* (Special Issue), Fall 2021, 56:3. - **Canadian Historical Association Jean-Fecteau Prize Honourable Mention, 2022** -

Cheryl Thompson and **Emilie Jabouin**, "Black Media Reporting on Theater, Dance, and Jazz Clubs in Canada: From *Shuffle Along* to Rockhead's Paradise," 1-21, *Journal of Communication Inquiry*, September 1, 2021: [Black Media Reporting on Theater, Dance, and Jazz Clubs in](#)

[Canada: From Shuffle along to Rockhead's Paradise - Cheryl Thompson, Emilie Jabouin, 2021 \(sagepub.com\).](https://www.sagepub.com)

Cheryl Thompson and **Emilie Jabouin**, “Blackface in the Kodak Archive, Ryerson’s Special Collections: Context for Reading ‘Racist’ Images”, Toronto Metropolitan Archives and Special Collections,  
<https://library.ryerson.ca/asc/2021/02/blackface-in-the-kodak-archive-ryersons-special-collection-s-context-for-reading-racist-images/>

**Emilie Jabouin**, “Michèle Moss: Dancing the Human Experience,” *Dance Collection Danse Magazine*, Issue 81, Fall 2021, 7-11.

**Emilie Jabouin**, “The Black Creek Community Farm: A “Fruitful” Model for Food Security, Community Health and Collective Empowerment,” *Spacing Magazine*, August 2020

**Emilie Jabouin**, “How Public Institutions Fail Black Children,” *Spacing Magazine*, July 14, 2020

Thompson, Cheryl (with photographic the assistance of **Emilie Jabouin**), “Janice Reid’s “Real Love” Intersects Race and Space,” *Spacing Magazine*, October 3rd 2018: the photographs used for the article were taken by Emilie Jabouin

**Emilie-Andrée Jabouin**: “Writing (black) Citizenship: Mary Ann Shadd Cary, the Political Imaginary and Experience in 19<sup>th</sup>-Century Canada West”, pp. 209-230, in eds. Nina Reid-Maroney, Boulou Ebanda de Béri, Wanda Thomas Bernard, 2018. *Women in the “Promised Land”: Essays in African Canadian History. African Diaspora Cultural Series.* Canadian Scholars’ Press.

**Emilie Jabouin**, « Chapitre VI: Mary Ann Shadd: une agentivité féminine comme exemple d’une citoyenneté canadienne transgressive » [« Mary Ann Shadd: Women’s Agency as an Example of Transgressive Canadian Citizenship »], p. 69-84, *Afroscope I*, 2014: Le Leadership féminin et l’action politique au Canada, L’Harmattan.

## ACADEMIC TRANSLATIONS

B’éri, Boulou Ebanda: “Transgeographical Practices of Marronage in some African Films: Peck, Sissako and Téo, the New Griots of New Times?” in Meaghan Morris & Handel K. Wright (Guess Eds.) *Transnationalism and Cultural Studies.* Cultural Studies, London/New York: Routledge. Vol. 23 (5-6), 2009 (pp. 810-830), [B’éri, Boulou Ebanda, 2012. (**Emilie Jabouin** and Karine Blanchon, Trans.): ‘Les pratiques transgéographiques de marronage dans quelques films de Peck, Sissako et Téo, les nouveaux griots des temps modernes?’ in Brigitte Fontille et Patrick Imbert, Trans, multi, interculturalité, trans, multi, interdisciplinarité. “L’Espace Public”, Presses de l’Université Laval]

## ACADEMIC & MULTI-DISCIPLINARY CONFERENCE PRESENTATIONS

**Emilie Jabouin**, “The Sweet Spot: The Bradford House and Black women performers in early-twentieth-century Ontario,” Harriet Tubman Institute, Cheikh Anta Diop University, June 26-29, 2023, Dakar, Senegal (upcoming).

**Emilie Jabouin**, “Talking Mental Health: Black Men’s Suicides Alongside Mrs. Bradford’s House of Pleasure,” Black Canadian Studies Association Conference, Social Sciences and Humanities Congress, May 29-31, 2023 (upcoming).

**Emilie Jabouin**, “Hitting the Sweet Spot: “The Bradford House,” Ice Cream and Stage Performance in Early Twentieth Century Ontario,” American Studies Association, November 3, 2022, New Orleans (LA), United States (online).

**Emilie Jabouin**, “It’s About Time: Dancing Black in Canada 1900-1970 and *Now*” opening, Audain Gallery, October 14, 2022, Vancouver (Goldcorp Centre, SFU campus), British Columbia.

**Emilie Jabouin**, “Black Women Dancers, Jazz Culture and ‘Show Biz’: Re-centering Afro-culture and Re-claiming Dancing Black Bodies in Montreal, 1920s-1950s,” Dance Studies Association, October 2022, Vancouver, British Columbia (in-person).

**Emilie Jabouin**, “Black women and Performance in Early 20<sup>th</sup> century Ontario,” Black Studies Summer Seminar <BLK3 STUDIES>, June 7, 2022, University of Toronto (Scarborough), Toronto, Ontario (in-person).

**Emilie Jabouin**, “Black Women Dancers, Jazz Culture and ‘Show Biz’: Re-centering Afro-culture and Re-claiming Dancing Black Bodies in Montreal, 1920s-1950s,” Canadian Communications Association, May 20, 2022, Toronto, ON (online).

**Emilie Jabouin**, “Hitting the Sweet Spot: “The Bradford House,” Ice Cream and Stage Performance in Early Twentieth Century Ontario,” Black Canadian Studies Association, May 15, 2022, Toronto, ON (online).

**Emilie Jabouin (co-organizer and Curatorial Chair)**, “The Politics of Sound,” Intersections|Cross-Sections Graduate Student Conference, March 2022 (online).

**Emilie Jabouin**, “Reading black visuals: Blackface, black images and jazz culture,” Data Film Watching and Reading Group, York University, December 1, 2021 (online).

**Emilie Jabouin**, “Cyborgs: Knowledge, Technology & Perspectives in Writing,” SSH 205 (2 sections) – Academic Research and Writing course, Toronto Metropolitan University, October 20 & 25, 2021.

Cheryl Thompson, **Emilie Jabouin**, Alison Skyrme, Olivia Wong, “Researcher and Archivist Approaches to the Archive: How to Handle Racist Material”, *LAC Forum with University Partners: Memory Institutions as Equitable, Diverse and Inclusive Places*, Library & Archives Canada, Ottawa, ON, June 22, 2021 (online).

Rosemary Sadlier, Greg Fergus, Alica Hall and **Emilie Jabouin** (performer and panelist), Minister Carolyn Bennett's Black History Month Town Hall Meeting, Toronto, ON, February 21 2021, (online), <https://fb.watch/5-CoeOvrZz/>;

Cheryl Thompson, **Emilie Jabouin**, Alison Skyrme, Olivia Wong, "Canadian Blackface Culture: Uncovering Racist Material in Archives and Special Collections", the Ontario Library Association's Super Conference, February 5 2021;

**Emilie Jabouin**, Panelist, "Black Art as Black Life: Mapping vocalist groups and black artists in early 1900s Canada" for "Session 2: Exploring Documenting and Mapping Black Arts Practices/Spaces and Places," Cultural Pluralism in the Arts Movement Ontario (CPAMO), The Gathering, *Exploring Anti-Black Racism in the Arts and Thinking Digitally: Integrative Strategies for IBPOC Arts Practices*, <https://cpamo.org/the-gathering/>, December 9 2020;

**Emilie Jabouin**, Panelist for "Mary Ann Shadd Cary and the Power of Black Art," at the Mary Ann Shadd Colored Convention, <https://coloredconventions.org/events/masc-symposia/>, October 9 2020;

**Emilie Jabouin**, "Communication Black Health: Hygiene, Consciousness and 'Black Newspaper Activism' in the Canadian Observer (1914-1919)", English Department Lunch Talks, Ryerson University, October 22 2020.

**Emilie Jabouin** moderating a panel conversation on "Narrating the Archives", between Dr. Art Blake, Dr. Cheryl Thompson and Grace Lao, organized by the Creative Communities in Research Laboratory, November 10, 2020, Toronto, ON.

**Emilie Jabouin** on behalf of Dr. Cheryl Thompson, "Finding Blackface in the Community: The Role of Racialized Performance during Canada's Modern Period, 1880s to 1930s", Canadian Historical Association panel on "The Discovery of Race", University of British Columbia, Vancouver, BC, June 4th, 2019.

**Emilie Jabouin** on behalf of Dr. Cheryl Thompson, "Digital Blackface: Exploring the Boundaries of Meme Culture, Black Women, and Social Media", Canadian Communication Association panel on Digital Technology, Cultures and Identities II- Race, Gender, Power, "University of British Columbia, Vancouver, BC, June 6th, 2019.

**Emilie-Andrée Jabouin**, "Liberation Scribes: Black Women Intellectuals and Social Activism in the mid-19<sup>th</sup> century", African American Intellectual Historical Society, Brandeis University, Boston, Massachusetts, March 2018.

**Emilie-Andrée Jabouin**, "Mary Ann Shadd and the Canadian Political Imaginary: Citizenship and Experience in the 19<sup>th</sup> Century", the Annual Meeting of the Canadian Historical Association, Social Sciences and Humanities Congress, Toronto, Canada, May, 2017.

**Emilie Jabouin**, "Imagining & Articulating black Possibilities: Mary Ann Shadd as an example of Canadian Citizenship", the 1st Annual Black Canadian Studies Conference at Brock University, St. Catharines, Ontario, Canada, May 2013.

**Emilie Jabouin**, “Describing a Collage: Mary Ann Shadd as a Methodological Reference & the Use of Various Layers of Theoretical Articulations,” the 30<sup>th</sup> Annual Qualitative Analysis Conference at Carleton University, Ottawa, Ontario, Canada, May 2013.

## **PROFESSIONAL DEVELOPMENT**

### **Dance CEO University Program, February-July 2023 (online)**

Professional development and mindset mastery program with Audra Allen with a special focus on dancers as entrepreneurs.

### **CEO Review- Thriving You! Workshop, December 12-14 2022 (online)**

Attended a three-day workshop on demystifying the “starving artist” myth, revisiting professional boundaries and expectations for one’s business, and organizing our schedules, time and mindset to create our dream careers.

### **Black Studies Summer Seminar <BLK2 STUDIES>, June 6-10- 2022 (in-person)**

Attended a week-long series of scholarly panels, peer discussions and doctoral presentations on the intersections of art, research and Black studies with a special focus on Canada. Scholar keynotes included Dr. Denise Da Silva, Dr. Sithole, Dr. Katrina Vernon, Dr. Annette Joseph-Gabriel.

### **Black Studies Summer Seminar <BLK2 STUDIES>, June 14-18 2021 (online)**

Attended a week-long series of panels on the intersections of art, research and Black studies with a special focus on Canada. Speakers included artists Anique Jordan, Oluseye, Charmaine Lurch; Scholar keynotes included Dr. Katherine McKittrick, Dr. Lauren Cramer, Dr. Rachel Goffe, Dr. Alexander Weheliye.

### **Black Feminist Summer School, Black Feminist Kitchen Collective, July 9-12 2020 (online)**

A variety of Black feminist programming and topic discussions were held by Black feminist scholars around the United States based on Christina Sharpe and Saidiya Hartman’s books, *In the Wake* (2016) and *Wayward Lives, Beautiful Experiments* (2019).

### **Writer and Administrative Assistant, Equity, Diversity and Inclusion Working Group, Toronto Metropolitan University, Toronto, ON, Winter 2020 – Spring 2021.**

Write reports and compiled documentation on steps to improve institutional response to the need for more equity, diversity and inclusion at TMU when it was undergoing changes under its former name.

**Copy Editor & Assistant Designer** on *The Black Experience Project* with Environics, Centre for Communicating Knowledge, Toronto Metropolitan University, Toronto, ON, Summer 2017



Copy editing, designing and formatting an equity report on African, Caribbean, Black communities in Toronto.

**Transcriber**, Arts Gallery of Ontario, Toronto, 2019:

Transcribed interviews conducted by Julie Crooks with visual artist exhibitors at the AGO.

**Interviewer/Transcriber**, BAND: Black Artists Network Dialogue, Toronto, ON, Fall 2018

Conducted interviews for the “Ears, Eyes, Voice of the Black Community: Black Canadian Journalists, 1970s-1990s,” Photojournalism project. Transcribed interviews using Express Scribe and mentored a colleague in interviewing and transcription work.

**Professional Development & Career Workshop – *Trouver Votre Excellence d’Action/Excellency Workshop*** by Joël Guillon (AXION R&D), Montreal, QC, Fall 2018.

Engaging in a group with expert Joël Guillon on professional development, finding and defining one’s “excellence” or unique life gifts in order to steer one’s career in the path of their passion and success.

## **CHOREOGRAPHIC CONSULTING & CREATION**

**“Oya” Pilot Project, OddSideArts in collaboration with Darkslope Media XR, Rendrd and Oya Black Arts:** choreographer, drummer, dancer, actor for virtual reality video game pilot project. Choreographed three short (1 mn) pieces to embody the themes of abundance, prosperity and power. Recited lines and played ancestral character for virtual recording of movements. Played and created drumming patterns for music creation. Performed and altered choreography on set according to finalized soundtracks.

**“Manman La Mer,” *Djennie Laguerre*, Tour 2021-2022:** consulted, guided and choreographed for writer, director and actor, Djennie Laguerre in her newly post-lockdown adapted version of her Francophone theatre piece, “Manman La Mer” based on her spiritual journey to adulthood as a Haitian-Canadian growing up in Quebec.

## **PERFORMANCES**

**“PSYCHOSIS: the premiere,” *Ronald Taylor Dance Company*, Toronto, ON, May 26 & 27, 2023** (upcoming).

**“Sou Gran Chemen,” *Zila & Darlington Theodore*, Black Futures Jam, George Brown College, March 4, 2023:** Performing a 30-minute dancer/singer-drummer exchange opening for the day-long conversations and workshops around Black studies and its possibilities within the college curricula.

**“Come Through,”** *Kashedance*, SANKOFA: Pride Toronto Black History Month Celebrations, Toronto, ON, February 18, 2023.

**“A Journey,”** *Zila*, A Different Booklist Bookshop, Myrtle’s 50<sup>th</sup> Birthday, February 17, 2023: choreographer-dancer-musician embodying the story of a friend for her birthday.

**“BARAKA: Dancing through the African Diaspora,”** *Kashedance*, Canadian Opera Company Black History Month Series, Toronto, ON, February 16, 2023.

**“Womb Secrets: the Ancestral Agreement,”** *Emilie “Zila” Jabouin*, Toronto, ON, January 24, 2023: Performer, dancer, choreographer, singer, musician moving through my own story addressing questions of pregnancy, birthing and decision.

**“NAVE,”** *Camille Turner*, Central Art Garage Solo Exhibition, Ottawa, Canada, November 19-January 15, 2022-23: Dancer, choreographer, interpreter of ancestral water spirit, drummer and singer for Camille Turner’s creation and multi-media installation on the role of Canada in slavery.

**“Untitled Red,”** *Ronald Taylor Dance Company*, for *Wind In the Leaves Collective’s “Allies and Friends”*, Toronto, Canada, November 11 & 12, 2022: Dance artist, interpreter, actor, musician, story-teller in dance performance about Afrodiasporic peoples relationship to ancestors and blood memory.

**“Womb Secrets: Istwa Lavi Tètè,”** *Emilie “Zila” Jabouin*, NafroDance Festival, Winnipeg, Manitoba, Canada, November 5, 2022: Choreographer, dance artist/performer, singer, musician, for upcoming solo piece funded by the Ontario Arts Council and Dance Immersion on Afrodiasporic experiences with generational womb trauma.

**“Revisiter Notre Histoire,”** *Emilie “Zila” Jabouin*, *Causeries artistiques en français*, organisé par Afrique Nouvelle Musique, Toronto, Ontario, 1<sup>er</sup> octobre 2022: Présentatrice, chorégraphe, danseuse-interprète et musicienne/percussioniste. Interprète du morceau “Torch Bearer” (co-chorégraphié avec Dr. Lynnette Overby, Université de Delaware) inspiré du poème de Glenn Redmond.

**“A Different Page,”** *co-organized by Another Book Store & Pratibha Arts*, Toronto International Festival of Authors (TIFA), Toronto, ON, September 30, 2022: Collaborated with Canisia Lubrin as a performer, dance improviser, drummer and singer, moving to the poetry of acclaimed poet Canisia Lubrin at Harbourfront Centre.

**“Moving through Emancipation,”** *Afraspektion Festival*, Toronto, Canada, August 7, 2022: Invited guest for Haitian drumming, dancing and teaching/engaging the public at the first annual Emancipation festival celebrating Afrodiasporic artists;

**“Lentswe La Setjhaba,”** *Mafa Dance Village*, Ontario Dance Weekend, July 17, 2022, Toronto, Canada: Dance artist, performer/interpreter of three contemporary South African dance forms.

**"And Still We Risz"**, *Ronald Taylor Dance*, Toronto, Canada, July 8 & 9, 2022: Dance artist, interpreter, musician, story-teller in dance film duet, "Untitled Red", about Afrodiasporic peoples relationship to ancestors.

**"NAVE"**, *Camille Turner*, Commission for the Toronto Biennial, Toronto, Canada, March 2022: Dancer, choreographer, interpreter of ancestral water spirit, drummer for Camille Turner's creation and installation piece on the role of Canada in slavery;

**"Tears Won't Hold Me Back,"** *Emilie "Zila" Jabouin, ILL NANA Diversity Showcase*, Toronto, Ontario (Online), Winter 2021: Dancer and interpreter in 3-month training program; choreographer for "Tears Won't Hold Me Back", a piece on the impacts of misogyny on experiences of conception, fertility, infertility, and our relationships to our bodies;

**"Waves/Vagues"**, *Lua Shayenne Dance Company (LSDC)*, Fall for Dance North/Heirloom, Peterborough, ON, September 11, 2021: Interpreter of woman soldier and dance artist for the showing of the piece in process *Waves/Vagues* about the relationship between the human and ancestral worlds.

**"Waves/Vagues"**, *Lua Shayenne Dance Company (LSDC)*, National Ballet – Sharing the Stage/Harbourfront, Toronto, ON, August 29, 2021: Interpreter of woman soldier and dance artist for the showing of the piece in process *Waves/Vagues* about the relationship between the human and ancestral worlds.

**"Honouring Our History,"** *Emilie "Zila" Jabouin, Pratibha Arts/Toronto Public Library Performance Series*, Toronto, ON, July 22, 2021: Choreographer, story-teller, dancer, singer, drummer interpreting a poem of Mary Ann Shadd Cary's life, "Torch Bearer" (co-choreographed with Dr. Lynnette Overby, University of Delaware).

**"Tears Won't Hold Me Back,"** *Emilie "Zila" Jabouin, ILL NANA Diversity Dance Intensive showcase*, Toronto, ON Winter 2021: Choreographer, dancer and interpreter in 3-month training program for "Tears Won't Hold Me Back", a piece on the impacts of misogyny, experiences of conception, fertility, infertility, and our relationships to our bodies.

**"Awakenings- A Revolution of Love,"** produced by Weyni Mengesha (Soul Pepper Theatre), Esie Mensah Creations and Lucious Dechausay in collaboration with the City of Toronto, Toronto, ON, Fall 2020: dancer and interpreter of forgotten stories of black women in Toronto Historic Site Project (Fort York).

**"Torch Bearer,"** the Mary Ann Shadd Cary Symposium as part of the Colored Convention, organized by Penn State and Queens Universities, Philadelphia, U.S., Fall/Winter 2020 (online): Co-choreographers Dr. Lynnette Overby and Emilie Jabouin; dancer and interpreter of 19<sup>th</sup>-century trailblazing Black publisher and activist Mary Ann Shadd Cary.

**"Lentswe La Setjhaba"** ("Voice of the Nation"), *Mafa Dance Village (dance company)*, Dance Makers Studio, Toronto, ON, Winter 2019: Dance performer in contemporary, Afro house, Zulu traditional, Pantsula dance forms in a presentation based on explorations on the meaning of freedom in post-apartheid and post-racial societies and a tribute to Nelson Mandela's life.

**“Psychosis” showcase,** *Ronald Taylor Dance company*, Workman Arts, Toronto, ON, Fall 2019: Dancer artist and interpreter, story-teller of embodied experiences of mental health struggles, anxiety, stress, depression in conversation with the Orishas.

**“Psychosis” showcase,** *Ronald Taylor Dance Company*, The Citadel Company, Toronto, ON, Spring 2019: Dancer artist and interpreter, story-teller of embodied experiences of mental health struggles, anxiety, stress, depression in conversation with the Orishas.

**“Facing Home,”** *Kashedance*, Aki Studio for Cultural Pluralism in the Arts Movement Ontario event, Toronto, ON, Spring 2019: *dance interpreter* in production on homophobia in Jamaica and the Caribbean, main protagonist.

**“Psychosis: Comrades,”** *Ronald Taylor Dance Company*, *Being Scene: 18<sup>th</sup> Annual Exhibition*, Toronto, ON, Winter 2019: dance interpreter of stress and mental health impacts for a duet; female partner of prisoner experiencing “barb-wire psychosis”.

**“Come Through,”** *Kashedance*, TD Employee Appreciation Event, Toronto, ON, Winter 2019: dancer.

**“Come Through” and “Facing Home,”** *Kashedance*, Casey House’s *Voices for World Aids Day*, Toronto, ON, Winter 2018: dance performer/interpreter.

**“Time, Place & Movement”, “Come Through”, “Facing Home”,** *Kashedance*, St. Andrew’s United Church Gala, Winter 2018: Soloist and dancer exploring the intersections of faith and gender and race through Caribbean tradition and contemporary dance movement.

**“Time, Place & Movement,”** *Kashedance*, *Diasporic Dance Initiatives Showcase*, Toronto, ON, Fall 2018: Soloist interpreter.

**“Time, Place & Movement,”** *Kashedance Showcase*, the Citadel Company, Toronto, ON, Spring 2018: Interpretive Dancer of the diasporic Caribbean experience/Soloist; explored choreographic development/ Choreographers: *Kashedance*, Kevin A. Ormsby, Ronald Taylor, Arsenio Andrare

**“Come Through,”** *Dance Collection Danse Hall of Fame*, Toronto, ON, Fall 2017: Urban dance artist and event animator/Choreographer: Kevin A. Ormsby (*Kashedance*)

**“Come Through,”** *Dance Immersion: Movement in Time*, Toronto, ON, Fall 2017: Urban dance artist and contributor to the Toronto conversation on ‘Black Dance’/Choreographer: Kevin Ormsby (*Kashedance*)

**“Dancing Dolls,”** *Toronto Multicultural Dance Festival*, Meridian Arts Centre, *Shhhhhh* Entertainment, Toronto, ON, Summer 2017: theatrical Afro-Caribbean dancer/Choreographer: Shelly Ann McLeod.

**“Kambule,”** *Kambule Summer Festival*, Toronto, ON, Summer 2017: Dancer, animator for summer festivals, Choreographer: Patrick Parson (*Ballet Creole*).

**“Kambule,”** *Carifesta Festival*, Barbados, Summer 2017: Theatrical Dancer and poet/interpreter of Bookman along with other Carnival characters such as the Jabjab, sailor, Dame Lorraine/Choreographer: Patrick Parson (Ballet Creole).

## **DANCE & PERFORMANCE TRAINING**

**KASE DANS**, Peniel Guerrier, (online and in-person), Toronto, ON & New York City, U.S., 2019-present: Learning drumming, dancing and Haitian folk singing based in traditional & philosophical knowledge foundations; developing Caribbean folk technique, teaching technique and choreographic development; exploring original music exploration with the drum family and the Tcha-Tcha (shaker).

**Festival YOUN**, Ekspresyon, Auredans Creations & Mapou Ginen, Montreal, Qc., July 2022: a week-long Haitian dance intensive: Haitian contemporary, folk dances including the Spider dance, Dahomey, Yanvalou and Yaya Ti Kongo.

**Kashedance Company:** Intern (2017)/Company Member (2018 & 2019 seasons);

Artistic Director: Kevin A. Ormsby, Toronto, Ontario, CANADA

Dance styles: Afro-Caribbean contemporary/Afro-Caribbean, Horton, Limon, Cunningham, Martha Graham, Anne Klein Method, Afro-Cuban contemporary technique, West African (Sunun).

**Vanguardia Summer Annual Laboratory**, Toronto, ON, 2019

A full-day of workshops that explore dance, theatre and emotionally-directed movement to further self-driven explorations and expand technique. The first workshop included Latin American and Caribbean rhythms such as cumbia; and the second workshop used visual art, music and song/vocals as tools to direct movement.

**Gibney Dance Winter Intensive**, New York City, U.S., 2019

Contemporary: Simonson technique, Limòn technique, floor work; West African (Koukou, Sabar Kuwala); MELT technique, Alexander technique, Gaga technique; Ballet for Contemporary dancers.

**NuDance Summer Intensive & The Carret Dance Conservatory Summer Intensives**, Pia Bouman Studio, Toronto, ON, 2017 (Dunham, West African, Contemporary, Afro Cuban folk, Composition)

**The Carret Dance Conservatory**, Toronto, Ontario, 2017-2018:

Dance styles: Modern technique, Afro-Cuban contemporary, Ballet technique.

**NuDance Professional Dance Training (short-program) & Summer Intensive** with Ballet Creole and COBA - Toronto, Canada 2017, 2018:

Modern technique (Charmaine Hedley), Afee-ree technique (Bakari Lindsey), Dunham technique (Patrick Parson), West African/Sunnun (N'Déré Hedley), Composition (Bakari Lindsey & Patrick Parson).

## **ADDITIONAL WORKSHOPS**

Ronald Brown; Germaul Barnes; Christopher House; L'Antoinette Stines, Prime Antonio Guerra (2017-2020); Newton Moraes (2019-2020).

### **Early pre-professional training: Greta Leeming Dance Studio- Ottawa, 1991-2005:**

Pre-professional and competitive dance training: Classical and Modern Ballet, Character dances (Russia, Poland, Italy), Jazz Technique, Tap, Drama.

Performances and competitions: Annual solo, small and large group performances at Can-Dance, American Dance Awards.

**Other non-institutional training/experience:** Salsa (Cuba), Bachata (Dominican Republic), Kompa (Haïti), Central African dance forms (Bikutsi, Benziking, Makossa-Cameroon).

## **MEDIA TALKS**

**Emilie Jabouin**, “Healing Through Dance,” CTV The Social hosted by Mel and Lainey, Toronto, ON, February 23, 2023, <https://youtu.be/poPoDaVHtGA>.

**Emilie Jabouin** and Pulga Cesar Muchochoma, guest speakers and dancers hosted by Zahra Badua, Dance Immersion, “Community Corner Conversations: Self-Taught vs. Trained” Live Series, Episode 3, Toronto, ON, Spring 2022, <https://www.youtube.com/watch?v=FKwG3ylAwrA>.

**Emilie Jabouin** in discussion with choreographer Ronald Taylor, on mental health and his latest work, “Psychosis”, “Mental Health Talk with Dance Immersion,” hosted by Timea Wharton-Suri, Toronto, ON, June 2020, [dI Interview with Ronald Taylor Dance: Psychosis | dance Immersion](#)[dI Interview with Ronald Taylor Dance: Psychosis | dance Immersion](#).

**Emilie Jabouin** interviewing Dr. Cheryl Thompson, “What Can We Do With Blackface and Other Racist Materials in Canadian Archives?”, Toronto Public Library Talks, Toronto Reference Library, Toronto, ON February 22 2020.

**Emilie Jabouin** in conversation with Nadia Charlery, director of “Zanmi”, *Behind the Lens* series, Caribbean Tales Film Festival 2020, live streaming on CaribbeanTales-TV, August 11 2020.

**Emilie Jabouin** in conversation with abstract visual artist, Gloria C. Swain, “No More Than Your Shoulders Can Handle,” BAND Gallery, Toronto, Ontario, November 2019.

## **ACADEMIC AND COMMUNITY SERVICE**

**DORA Awards:** Jury Member for the Dance Division 2022

**Canadian Historical Association:** Jean-Fecteau Prize Jury Member 2021

**Amexem Mu Centre, Health, Arts, Social Enterprise and Education:** President, Board of Directors, Toronto, ON, Fall 2020-Spring 2022: Consultant, conference note-taker for Mental Health conference (April 2021).

**Podcast Co-host,** “21<sup>st</sup>-Century Black Podcast”, Toronto, ON, June 2020- ongoing: Co-hosting a podcast covering social and cultural history in Canada and across the Black diaspora, media and popular culture, and contemporary discussions about race, anti-Black racism, the colonial, post-colonial and de-colonial, and is funded through a SSHRC Insight Development Grant.

**Conceptualizer and Co-Founder, Yoga.Unity,** Ottawa, ON, 2015, [www.yogaunity.ca](http://www.yogaunity.ca): Creator, Initiator and Co-founder of a well-being, health and holistic wellness initiative for womxn and non-binary people of colour, immigrant and refugees meant to enhance community building and empowerment through yoga.

**Member of Third Space Theatre Group,** Ottawa, ON, 2015: ‘Theatre of the Oppressed’ influenced technique for community dialogue and healing especially in promoting

**Sexual Assault Support Centre of Ottawa,** Ottawa, ON, 2010-2015: Arts and discussion facilitator for the Women and War program- art program using painting and story-telling for immigrant and refugee women survivors of violence (Sexual Assault Support Centre of Ottawa)

## **ACADEMIC AFFILIATIONS**

CERLAC – Centre for Research in Latin America and the Caribbean

BCSA – Black Canadian Studies Association

CCA – Canadian Communication Association

CHA – Canadian Historical Association

DSA – Dance Studies Association