

COLLABORATEURS / CONTRIBUTORS

BRUCE BARTON teaches performance studies, playmaking, and dramaturgy at the University of Toronto. Both his primary areas of research and his artistic practice focus on intermedial theatre/performance and physical dramaturgies of the performing body. He has published in numerous Canadian and international periodicals and essay volumes and has two books: *Imagination in Transition: Mamet's Move to Film* (2005) and *Marigraph* (2004). His current research projects include a large scale SSHRC-funded study on new play development in Canada and multiple, praxis-oriented explorations of physically-based dramaturgies. Barton is also an award-winning playwright and works as a dramaturge and collaborator with a variety of physically-based theatrical devising companies.

MELANIE BENNETT is a PhD candidate in Theatre Studies at York University. Her Masters thesis is entitled "Re-Staging Site-Specificity: Towards a More Community-Specific Performance." She has collaborated on site-specific productions in various locations in Ontario, including a disused tannery building, the Toronto Sheraton Hotel, and a legion hall in downtown Kitchener. She also collaborates with Knowhere Productions in SK, working on projects such as *Crossfiring: The Claybank Project*. In July, she will be in Ponteix, SK working on a bilingual site-specific event called *Windblown/Rafales*, commemorating the town's 100th anniversary.

CHRIS EAKET is a PhD candidate at the Institute for Comparative Studies in Literature, Art and Culture at Carleton University. His current research deals with the intersections of site-specific art and locative media, and how mobile technologies enable new types of performance outside of traditional theatre spaces. He is a former member of the Cybercartography and the New Economy project and is currently a contributing researcher at Carleton's Hypertext and Hypermedia Lab.

MICHAEL GREYEVES has taught ensemble creation and movement for actors at York University since 2004. He began his professional career as a classical ballet dancer with The National Ballet of Canada and with the company of Eliot Feld in New York City. As an actor he has worked on stage, film, and television for the last fourteen years. Recent credits include *Passchendaele*, Terrence Malick's

The New World, *Skinwalkers* for PBS Mystery and the ABC mini-series *Dreamkeeper*. Recently he has created new dance works for the Dusk Dances festival in Toronto and for Nozhem: First Peoples Performance Space at Trent University. The latter work, entitled *The Threshing Floor*, was co-choreographed with Santee Smith and will tour across Canada in 2008, including the Canada Dance Festival held bi-annually in Ottawa, Ontario. In the fall of 2007, a short film that Michael co-wrote and choreographed, was aired nationally on Bravo! Entitled *Triptych*, this film explores the fall-out from Canada's Indian residential school system through the memories/delusions of a homeless man on the streets of Toronto.

KATHLEEN IRWIN is Associate Professor in the Theatre Department, University of Regina. She is Co-Artistic Director of Knowhere Productions Inc. In her community-based, site-specific practice, she explores how the performative and generative nature of found-space can unlock memory and redevelop abandoned institutional and industrial space into vibrant cultural environments.

SHELLEY SCOTT is an Associate Professor in the Department of Theatre and Dramatic Arts at the University of Lethbridge where she teaches Theatre History, Canadian Theatre, special topics courses in Dramatic Literature and Theory, and occasionally directs department productions. Shelley's major area of research interest is Canadian women playwrights. In February of 2007 her book *The Violent Woman as a New Theatrical Character Type: Cases from Canadian Drama* was published by The Edwin Mellen Press. Shelley is an active member in the Canadian Association for Theatre Research, and has served several terms as a Prairie Representative and was elected President in spring 2008.

KIM SOLGA is Assistant Professor of English at the University of Western Ontario. Her monograph in progress is titled *Invisible Acts: Witnessing Violence Against Women in Early Modern Performance*. With DJ Hopkins and Shelley Orr, she is the co-editor of *Text and the City: Writing and Performing Urban Space* (also in progress). Her work has appeared in *Theatre Journal*, *Modern Drama*, *The Eighteenth Century: Theory and Interpretation*, as well as in edited collections such as *Judith Thompson* (Playwrights Canada Press, 2005).