

COLLABORATEURS / CONTRIBUTORS

BRUCE BARTON is a creator/scholar who teaches playmaking, dramaturgy, and intermedial performance at the University of Toronto. He has published in numerous scholarly and practical periodicals, including *TDR*, *Theatre Journal*, *Theatre Topics*, *Performance Research*, *Canadian Theatre Review*, *University of Toronto Quarterly*, and *Theatre Research in Canada*, as well as several Canadian and international essay collections. His recent book publications include *Developing Nation: New Play Creation in English-Speaking Canada* (2009), *Collective Creation, Collaboration and Devising* (2008), and *Reluctant Texts from Exuberant Performance: Canadian Devised Theatre* (2008). He is the co-editor of the recent issues of *Canadian Theatre Review* on “Theatrical Devising” and “Memory.” Current research includes a SSHRC-funded study on dramaturgies of the body in physically-based devised theatre and intermedial performance. Bruce is also an award-winning playwright. His stage and radio plays have been produced across Canada, nominated for provincial and national awards, and anthologized. He also works extensively as a dramaturge with physically-based, devising, and intermedial performance companies such as Number Eleven, Artistic Fraud of Newfoundland, Zuppa Theatre, Theatre Gargantua, and Bluemouth, Inc. His current directorial practice focuses on solo devising in intermedial performance and the creation of ensemble aerial-based interdisciplinary performance.

REBECCA BURTON is a PhD (ABD) candidate specializing in contemporary Canadian feminist theatre in English. She is the author of the 2006 Equity Report, “Adding it Up: The Status of Women in Canadian Theatre,” and she has contributed related articles to *Theatre Research in Canada*, *Canadian Theatre Review*, and *alt.theatre*. Rebecca is an occasional practitioner as well as an academic, and she teaches part-time in the Department of English and Film Studies at Wilfrid Laurier University in Brantford.

KATHLEEN IRWIN is a professor of Scenography and Head of Theatre Department, University of Regina. She is Artistic Director of Knowhere Productions Inc., a performance company exploring the relationship of local populations to particular places and times. As co-director of ArtsAction Inc., an arts-based research organization, she investigates the arts as driver and measurement of urban renewal. In collaboration with art institutes in Utrecht, Belgrade, and Helsinki, she has developed web-based projects that explore identity/location and the web as a performance platform. She publishes and presents widely on these subjects. As Canadian Education Commissioner for OISTAT, she was co-curator of the digital workshops for Scenofest at the Prague Quadrennial of Performance Design and Space / 2011.

BRUCE KIRKLEY is a full-time faculty member and currently Head of the Theatre Department at the University of the Fraser Valley in British Columbia. He teaches acting, voice, theatre history, and theory, and has also directed many productions for the department's theatre season. His research interests include the actor's creative process, and issues of media and performance. His articles have been published in *Community Engaged Theatre and Performance*, *Modern Drama*, *Canadian Theatre Review*, *Encyclopedia of Canadian Literature*, *Theatre Research in Canada*, and *Theatre and Television*. His creative work in digital filmmaking has been exhibited at the Itau Cultural, Sao Paulo, Brazil, and the Gamerz Festival, Aix-en-Provence, France.

JEAN-MARC LARRUE est professeur de théâtre au Département des littératures de langue française de l'Université de Montréal. Il est directeur adjoint du Centre de recherche sur l'intermédialité (CRI) de l'Université de Montréal et membre du GRAFICS (Groupe de recherche sur l'avènement et la formation des institutions cinématographique et scénique). Ses recherches actuelles portent sur le théâtre et les nouveaux médias. Il a notamment écrit, seul ou en collaboration, *le Théâtre yiddish à Montréal* (JEU), *les Nuits de la « Main »* (en collaboration avec André-G. Bourassa, VLB), *le Monument inattendu* (HMH-Hurtubise), *le Théâtre à Montréal à la fin du XIX^e siècle* (Fides), *le Théâtre au Québec 1825-1980* (avec André-G. Bourassa, Gilbert David et Renée Legris, VLB). Il a également dirigé deux ouvrages collectifs avec Maria S. Horne et Claude Schumacher : *Théâtre sans frontières – Theatre without Frontiers – Teatro sin fronteras* (AITU Press) et *Étudier le*

théâtre, Studying Theatre, estudiar el teatro (AITU Press). Il vient de publier *Vies et morts de la création collective – Lives and Deaths of Collective Creation* avec Jane Baldwin et Christiane Page (Boston, Vox Theatri, 2008). Il a dirigé, avec Marie-Madeleine Mervant-Roux, trois numéros de la revue française *Théâtre/Public* consacrés au son du théâtre (2010-2011).

MARIE-CHRISTINE LESAGE est professeur à l'École supérieure de théâtre de l'Université du Québec à Montréal (UQAM), où elle dirige le programme de 2^{ème} cycle. Auparavant, elle a été responsable des activités internationales au Centre des auteurs dramatiques (CEAD) et Maître de conférences associé à l'Institut d'études théâtrales de l'Université de Paris III. Son enseignement et ses recherches en théâtre portent sur la dramaturgie contemporaine et la scène interartistique actuelle. Elle a publié dans différentes revues et livres des réflexions sur les formes récentes de l'écriture dramatique, avec un intérêt marqué pour les questions de la mémoire, de l'histoire et du médiatique. Le second axe de ses recherches a pour objet les formes scéniques interartistiques, et plus particulièrement les questions relatives à la relation entre les arts visuels, les espaces sonores, les usages de la technologie et la scène théâtrale. Elle a publié et dirigé deux dossiers de revues sur la question et elle collabore notamment au groupe de recherche sur Le son du théâtre dirigé par M.-M. Mervant-Roux (Paris : CNRS-ARIAS) ainsi qu'au groupe sur Performativité et effets de présence dirigé par Josette Féral (UQAM- FQRSC).

DANIEL MROZ is a theatre director and acting teacher specializing in the physical and vocal training of performers. He leads *Les Ateliers du corps*, a theatre training and performance creation studio in Ottawa, Canada. He is an Associate Professor in the Department of Theatre at the University of Ottawa. His research/creation work can be seen at www.dancingword.org. *The Dancing Word*, his book on the use of Chinese martial arts and *qigong* in the training of contemporary stage actors and dancers is published by Rodopi Press.

JAMES REYNOLDS is a Lecturer in Drama at Kingston University (England). His PhD research at Queen Mary, University of London, investigated performance practices in Robert Lepage's devised theatre. Published work includes research on Lepage's work with puppets and objects (*Performance Research* 2007), on Howard Barker's direction of his own plays (*Theatre of Catastrophe* 2006), and the cinematic adaptation of graphic novels (*Journal of Adaptation in Film and Performance* 2009).

DIMITRY SENYSHYN completed an MA in English at the University of Toronto in 2004 and is a Direct-Entry PhD candidate at the Graduate Centre for Study of Drama. He has contributed to REED's *Inns of Court* volume; he has published in *Early Theatre* and is currently co-editing old- and new-spelling texts of *Sir Clyomon and Sir Clamydes* for Queen's Men Editions. His doctoral research explores the relation between genre, repertory, and audience response in Shakespeare's late tragicomedies.