

CONTRIBUTORS/ COLLABORATEURS

DIRK GINDT has a Ph.D. in Theatre Studies from Stockholm University and is an artist-in-residence at the Department of Theatre at Concordia University in Montreal, Quebec. Recent publications have appeared in *New Theatre Quarterly*, *Fashion Theory*, *Studies in Theatre and Performance*, *Critical Studies in Fashion and Beauty*, *Theatre Survey*, and *Theatre Journal*, in addition to several book chapters. Gindt is co-editor of *Fashion: An Interdisciplinary Reflection* (Stockholm: 2009) and as former editor-in-chief of *lambda nordica* he edited special issues on masculinities (13.4/2008) and queer fashion (14.3-4/2009). Gindt is also the book review editor of *Nordic Theatre Studies*. His current research project is a study of how theatre has reacted to and continues to respond to the HIV/AIDS crisis in Sweden and Canada.

NICHOLAS HANSON is an Associate Professor at the University of Lethbridge, where he teaches courses in Theatre for Young Audiences, improvisation, and the material conditions of theatre activity. His recent articles have appeared in *Canadian Theatre Review*, *The Lion & Unicorn*, and the *New Canadian Realisms* anthology. Nicholas recently completed a four-year term as the Artistic Director of Lethbridge-based New West Theatre, the largest professional Albertan theatre company outside of Calgary and Edmonton. As a theatre artist, Nicholas has written and performed a number of solo works, as well as directed productions of *I*, *Claudia* and *Confessions of a Paperboy*. In 2011, Nicholas received the Canadian Association for Theatre Research's Robert Lawrence Prize for research on solo productions in Canada.

KATHLEEN IRWIN (Doctor of Arts, Aalto University) is a scenographer, writer and educator (Head of Theatre, University of Regina), whose practical and theoretical research focuses on site-specific, community-based practice, and alternative performative spaces, including found space and the Internet. As Co-director of Knowhere Productions Inc., she produces large-scale, site-specific performances in Saskatchewan. She presents regularly at international conferences and has given workshops in Helsinki, Belgrade, Tallinn, Utrecht, and Melbourne. Her research is published in Canadian and international journals, anthologies and is disseminated through documentaries and

web-based archives. As Canadian Education Commissioner for the International Organization for Scenographers, Architects and Theatre Technicians, she was active in organizing the digital workshops for *Scenofest* for the *Prague Quadrennial of Space and Performance Design/2011* and is co-chair for the History and Theory Working Group (OISTAT). Publications include *Sighting/Citing/Sighting* (Canadian Plains Research, 2009) & *The Ambit of Performativity* (Aalto Press, 2007).

RACHEL KILLICK is Visiting Research Fellow and Emeritus Professor of Quebec Studies and Nineteenth-Century French Studies at the University of Leeds, UK. She is author and editor of several publications on Quebec and the francophone world, and on the work of Michel Tremblay and the role of theatre in the evolution of Quebec's cultural profile since the Quiet Revolution. In 2004 she was awarded the *Ordre des francophones d'Amérique* by Quebec's Conseil supérieur de la langue française in recognition of her services to Quebec Studies in the UK.

ALLANA C. LINDGREN is an Associate Professor in the Department of Theatre at the University of Victoria in Victoria, British Columbia. Her articles have appeared in a variety of journals and edited books, including *American Journal of Dance Therapy*, *CTR*, *Dance Research Journal*, *Dance Chronicle*, *Circuit: musiques contemporaines*, *Journal of Dance and Somatic Practices* and *Theatre Research in Canada*. She is the author of *From Automatism to Modern Dance* (2003) and the co-editor of *Renegade Bodies: Canadian Dance in the 1970s* (2012). She is also the Dance Editor for the *Routledge Encyclopedia of Modernism* (forthcoming).

MICHELLE MACARTHUR is a PhD candidate at the Centre for Drama, Theatre and Performance Studies at the University of Toronto. Her dissertation focuses on the critical reception of feminist theatre in Montreal and Toronto. She is co-editor of *Performing Adaptations: Essays and Conversations on the Theory and Practice of Adaptation* (2009) and of the fall 2009 issue of *Canadian Theatre Review* on audiences. Michelle has also published in *Canadian Theatre Review* and *alt.theatre*. She currently holds a term appointment teaching drama in the university transfer program at Grande Prairie Regional College in Alberta.

JAMES MCKINNON completed his PhD at the University of Toronto's Graduate Centre for the Study of Drama in 2010, and took up a post as a lecturer at Victoria University of Wellington shortly afterward. His research focuses on dramatic adaptation and appropriation, particularly contemporary Canadian appropriations of Chekhov and Shakespeare, and on the pedagogical implications of adaptive dramaturgy. He is the co-ordinator of the Honours Theater program at Victoria University, and teaches various courses on dramaturgy, modern and classic drama, and performance-based research.

KARINA SMITH is Senior lecturer in Literary and Gender Studies at Victoria University in Melbourne, Australia. She has published on Sistren's work in internationally peer-reviewed journals, such as *Modern Drama*, *Theatre Research International*, and *New Theatre Quarterly*, and in edited collections such as *Compelling Confessions: the politics of personal disclosure* (2011), *MLA Options for Teaching: Teaching Anglophone Caribbean Literature* (2012), and *The Cross-dressed Caribbean* (2013 forthcoming). She is currently working on a research project about the relationship between Canadian development agency funding and popular theatre companies.

GRAHAM WOLFE is an Assistant Professor of Theatre Studies at the National University of Singapore. In 2010 he completed a Ph.D. at the University of Toronto's Centre for Drama, Theatre and Performance Studies. His dissertation, entitled "Encounters with the Real: A Žižekian Approach to the Sublime and the Fantastic in Contemporary Drama," was nominated by the University for the 2011 "CGS/UMI Distinguished Dissertation Award." His articles have appeared in journals including *Modern Drama*, *Journal of Dramatic Theory and Criticism*, *International Journal of Žižek Studies*, *Journal of the Fantastic in the Arts*, *Psyart*, *The Brock Review*, and *Canadian Theatre Review*.

