

CONTRIBUTORS/COLLABORATEURS

ROBERTA BARKER is Associate Professor of Theatre at Dalhousie University and the University of King's College, Halifax. She is the author of *Early Modern Tragedy, Gender and Performance, 1984-2000: The Destined Livery* (Palgrave Macmillan, 2007), editor of *Common Conditions* (Malone Society, 2004), and co-editor with Kim Solga of *New Canadian Realisms: Plays* and *New Canadian Realisms: Essays* (Playwrights Canada Press, 2012). Her work on early modern and modern drama in performance has appeared in such journals as *Shakespeare Survey*, *Shakespeare Quarterly*, *Modern Drama*, *Early Theatre*, *Literature Compass*, and *Canadian Theatre Review*, as well as in a number of edited collections. Among her credits as a stage director are productions of *The Mill on the Floss*, *The Witch of Edmonton*, *Fuente Ovejuna*, *Troilus and Cressida*, and *Henry IV, Part One*. Her current book project is entitled *Symptoms of the Self: Tuberculosis and the Birth of the Modern Stage*.

HEATHER DAVIS-FISCH is Assistant Professor in Theatre and English at the University of the Fraser Valley. She is the author of *Loss and Cultural Remains in Performance: The Ghosts of the Franklin Expedition* (Palgrave 2012), co-winner of the 2013 Ann Saddlemyer Award from the Canadian Association for Theatre Research.

ANN M. FOX is a Professor of English at Davidson College who teaches and writes about modern and contemporary drama and disability studies. Her work on disability and performance has been published in *Legacy*, *Contemporary Theatre Review*, *The National Women's Studies Association Journal*, *The Journal of Literary and Cultural Disability Studies*, *Disability Studies Quarterly*, and the collections *Gendering Disability* and *Feminist Disability Studies*. She has been an American Association of University Women American Postdoctoral Fellow, and in 2009, she co-curated two disability-related visual arts exhibitions with Jessica Cooley: *RE/FORMATIONS: Disability, Women, and Sculpture*, and *STARING*, both in the Van Every/Smith Galleries at Davidson College. She has served on the executive board of the Society for Disability Studies and the MLA Executive Committee of the Division on Disability Studies. Her current book project traces the representation of disability on the twentieth-century commercial stage.

SHERRILL GRACE is University Killam Professor at The University of British Columbia. In 2012 she published the co-edited volume *Bearing Witness: Perspectives on War and Peace from the Arts and Humanities*; she is currently writing the biography of Timothy Findley.

STEPHEN JOHNSON is Director of the Centre for Drama, Theatre and Performance Studies (formerly the Graduate Centre for Study of Drama) at the University of Toronto. He has taught theatre history and theory, film studies, dramatic literature, and performance studies, as well as acting and directing, at the University of Guelph, McMaster University, the University of Toronto Mississauga, and the Drama Centre. His publications include *The Roof Gardens of Broadway Theatres*, an edited volume of forty essays, *The Tyranny of*

Documents: the Performing Arts Historian as Film Noir Detective (PAR 2011), *Burnt Cork: Origins and Traditions of Blackface Minstrelsy* (University of Massachusetts Press 2012; <http://burntcorkthebook.com/>), numerous book chapters on 19th and early 20th century performance, and articles in *The Drama Review*, *Canadian Theatre Review*, *Theatre Topics*, and *Nineteenth Century Theatre*, as well as *Theatre Research in Canada*, which he (co)edited for ten years. His research project on blackface minstrelsy, *The Juba Project*, includes a database and website, available at link.library.utoronto.ca/minstrels. His current research includes a web-based project, *Canada West: Fringes of Show Business*, focusing on performance in Southern Ontario during the nineteenth and early twentieth centuries (available as it develops at link.library.utoronto.ca/ontheroad/canadawest/), and *Cross-Border Blackface*, a study of the performance of race in Southern Ontario.

KIRSTY JOHNSTON is an Associate Professor at The University of British Columbia. She researches intersections between theatre, health, and disability. Her work has appeared in such journals as *Modern Drama*, *Text and Performance Quarterly*, the *Journal of Medical Humanities*, and the *Journal of Canadian Studies*. Her monograph, *Stage Turns: Canadian Disability Theatre* was published by McGill-Queen's UP in 2012.

LAURA LEVIN is an Associate Professor of Theatre at York University. She is Editor-in-Chief of the *Canadian Theatre Review*, and editor of *Conversations Across Borders* (Seagull), *Theatre in Toronto* (Playwrights Canada), as well as several other journal issues on performance and public space (in *Theatre Research in Canada*, *Canadian Theatre Review*, and *Performance Research*). She has published several essays on contemporary theatre and performance art with a focus on performing gender and sexuality and site-specific performance. She is involved in two SSHRC-funded research projects exploring Canada's role in the field of performance studies research: the Performance Studies (Canada) Project (principal investigator) and the Canadian Consortium for Performance and Politics in the Americas (co-investigator).

MARLIS SCHWEITZER is an Associate Professor in the Department of Theatre at York University. She is the author of *When Broadway Was the Runway: Theater, Fashion, and American Culture* and has published articles in such journals as *Theatre Journal*, *Theatre Survey*, *Theatre Research in Canada*, *Canadian Theatre Review*, *Performing Arts Resources*, and *TDR*. She has co-edited issues of *Canadian Theatre Review* (on Celebrity Culture, with Laura Levin) and *Performance Research* 16.3: *Performing Publics* (with Laura Levin, Melanie Bennett, and Richard Gough) and is co-editing a volume of essays on performing objects and theatrical things with Joanne Zerdy. The research in this issue is part of a SSHRC-funded research project on nineteenth century child performers. She is the Editor of *Theatre Research in Canada/Recherches théâtrales au Canada*.

SHELLEY SCOTT is a Professor in the Department of Theatre and Dramatic Arts at the University of Lethbridge and the Associate Dean for the Faculty of Fine Arts. Shelley is the past president of the Canadian Association for Theatre Research. She has published two books: *The Violent Woman as a New Theatrical Character Type: Cases from Canadian Drama*

(The Edwin Mellen Press, 2007) and *Nightwood Theatre: A Woman's Work is Always Done* (Athabasca University Press, 2010). Shelley has also published articles in *alt.theatre: Cultural Diversity and the Stage*, *Canadian Theatre Review*, *Modern Drama*, *Theatre Research in Canada*, *Resources for Feminist Research*, and the *British Journal of Canadian Studies*.

MIKE SELL is Professor of English and member of the Graduate Program in Literature and Criticism at Indiana University of Pennsylvania. He is the author of *The Avant-Garde: Race Religion War* (Seagull Books 2011) and *Avant-Garde Performance and the Limits of Criticism* (University of Michigan 2005), and editor of *Avant-Garde Performance and Material Exchange: Vectors of the Radical* (Palgrave Macmillan 2010) and *Ed Bullins: Twelve Plays and Selected Writings* (University of Michigan 2006). His essays have appeared in *TDR*, *Theatre Journal*, *Theatre Survey*, *Modernism/Modernity*, *African American Review*, and other journals.

KIM SOLGA's books include *Violence Against Women in Early Modern Performance: Invisible Acts* (2009; paperback 2013), *New Canadian Realisms* (2 vols; 2012), and *Performance and the Global City* (2013). She currently teaches at Queen Mary, University of London.

