

## CONTRIBUTORS/COLLABORATEURS

**SUSAN BENNETT** is University Professor in the Department of English at the University of Calgary. She was president of CATR/ACRT from 1994-96 and is a current member of the Editorial Board of *TRIC*. She previously served on the journal's board from 1995-98. Her most recent publications include *Theatre & Museums* (Palgrave 2013) and *Shakespeare Beyond English* (co-edited with Christie Carson and published by Cambridge, also in 2013).

**MIKE CHAULK** is a writer, editor, and recent graduate of Concordia University, where he studied English and Creative Writing with an interest in contemporary experimental prose and poetics. He is the former Editor-in-Chief of *The Void Magazine* at Concordia and the current Associate Poetry Editor of *The Incongruous Quarterly*, an online publication focused on publishing the unpublishable. His work has appeared in *PRISM: International*, *filling Station*, *Up Here*, and on the *Lemon Hound* blog. He is currently finishing a poetry manuscript focused on his work as a seaman on the North Coast of Labrador.

**TRACY C. DAVIS** is Barber Professor of Performing Arts and Associate Dean for Academic Affairs in The Graduate School at Northwestern University. Her most recent book is *The Broadview Anthology of Nineteenth-Century British Performance* (2012).

**PETER DICKINSON** is Professor of English at Simon Fraser University, where he also teaches in the School for the Contemporary Arts and is an Associate Member of the Department of Gender, Sexuality and Women's Studies. He is the author, most recently, of *World Stages, Local Audiences: Essays on Performance, Place, and Politics* (2010) and co-editor of *Women and Comedy: History, Theory, Practice* (2014). He blogs regularly about Vancouver performance at [performanceplacepolitics.blogspot.com](http://performanceplacepolitics.blogspot.com).

**ALAN FILEWOD** is Professor of Theatre Studies and Director of the School of English and Theatre Studies at the University of Guelph. His books include *Eight Men Speak* (critical edition, 2013), *Committing Theatre: Theatre Radicalism and Political Intervention in Canada* (2011), *Theatre Histories: Critical Perspectives on Canadian Theatre in English, vol. 13* (2009), *Performing Canada: The Nation Enacted in the Imagined Theatre* (2002), *Collective Encounters: Documentary Theatre in English Canada* (1987), and (with David Watt) *Workers' Playtime: Theatre and the Labour Movement since 1970* (2001). In professional activities he has served as president of the Association for Canadian Theatre Research (1992-94) and of the Association for Canadian and Quebec Literatures/ Association des littératures canadienne et québécoise (2004-7).

**LOUISE FORSYTH**, Full Professor emerita at the University of Saskatchewan and Adjunct Professor at the University of Calgary, has always loved performance and theatre. She has participated in them, taught literature and theatre, published many articles on theatre in Québec, France and Saskatchewan, and prepared three volumes of translations into English of plays by Québec women playwrights. She is a member of the Editorial Board of *Theatre Research of Canada*. She is currently preparing a monograph on contemporary Québec playwriting in the feminine.

**BARRY FREEMAN** is an Assistant Professor of Theatre and Performance Studies at the University of Toronto Scarborough as well as the Centre for Drama, Theatre and Performance Studies. Barry is an Executive Editor of *Theatre Research in Canada* and an Associate Editor of *Canadian Theatre Review*. He has two ongoing book projects: *Staging Strangers: Theatre and Globalization in Toronto*, which examines how globalization is affecting the economics, aesthetics, and ethics of contemporary theatre in Canada, and *Why Theatre Now: On the Virtues and Values of Canadian Theatre in the New Millennium*, a collection of essays by academics, artists and educators about what may make theatre important here and now.

**ANNIE GIBSON** is the publisher at Playwrights Canada Press. A graduate of the University of Toronto, Annie followed her love of theatre and books to its logical conclusion: publishing plays. She currently sits on the boards of the Association of Canadian Publishers and eBOUND Canada.

Formerly a theatre critic at *Le Devoir*, **HERVÉ GUAY** is currently a professor at the Université du Québec à Trois-Rivières. He has published *L'éveil culturel. Théâtre et presse à Montréal, 1898-1914* with Les Presses de l'Université de Montréal in 2010. In addition to discourses on theatre, he focuses on Quebec dramaturgy and contemporary stage practices. His current research explores the spectation in contemporary theatre as well as Quebec's theatre history. President of the Société québécoise d'études théâtrales, he is also editor of the journal *Tangence*.

**J. PAUL HALFERTY** completed his Ph.D dissertation, a history of gay performance in Toronto from 1967 to 1985, at the University of Toronto in 2013. His work has been published in *Theatre Research in Canada*, *Canadian Theatre Review*, and in the anthology *Queer Theatre in Canada*, published by Playwrights Canada Press. He is associate editor and contributor to the *TRANS(per)FORMING Nina Arsenault: An Unreasonable Body of Work*, published by Intellect Press. He sat on the board of directors of Buddies in Bad Theatre, Canada's largest and oldest queer theatre, since 2007 to the end of 2013, serving as board president from 2008 to 2012.

**NICOLE HARBONNIER-TOPIN** is a professor of movement studies in the Dance Department of the University of Quebec in Montreal (UQAM) where she has worked since 2004 and has been director of the Graduate program since 2009. She received her Doctorate degree in Adult Education from the Conservatoire National des Arts et Métiers (CNAM), Paris, and is also certified in functional analysis of the dancing body (Analyse fonctionnelle du corps dans le mouvement dansé [AFCMD]).

**JESSICA LANGSTON** is an Assistant Professor with Concordia University's English Department. Her teaching and research focuses on contemporary Canadian and First Nations literature. Previous publications include "‘We call that treaty ground’: The Representation of Aboriginal Land Disputes in Wayland Drew's *Halfway Man* and M.T. Kelly's *A Dream Like Mine*" in *English Studies in Canada* and "Burning History: George Bowering's Disruption and Demythologizing of the Canadian Exploration Narrative" in *Open Letter*.

**LOUIS PATRICK LEROUX** holds a joint appointment in the departments of English and French Studies at Concordia University, where he is affiliated with Resonance Lab and matralab. He is also a member of CRILCQ-Université de Montréal. His academic research and graduate supervision has focused on self-representation in Québec drama, cultural discourse, literatures on the margins, research-creation, and contemporary circus in Québec. He is the founding director of the Montreal Working Group for Circus Research. From 2012 to 2014, he has been a resident scholar at Montreal's National Circus School, where he is also an ongoing collaborator with the new Canada Industrial Research Chair in Circus Arts. He has recently co-edited *Cirque Global: Québec's Expanding Circus Boundaries* (under review) with Charles Batson and *Le jeu des positions: Discours du théâtre québécois* with Hervé Guay (forthcoming with Nota Bene).

**YVES JUBINVILLE** is a theatre studies professor at l'École supérieure de théâtre de l'UQAM and Director of *L'Annuaire théâtral*. His main fields of research are dramaturgy, sociology and history of Quebec contemporary theatre. As a research member of le Centre interuniversitaire sur la littérature et la culture québécoise, he is presently working on two main projects: a vast study of the emergence of theatre studies in Quebec and an socio-esthetic history of Quebec theatre from 1945 to the present.

**RIC KNOWLES** is Professor of Theatre Studies at the University of Guelph, editor of *Theatre Journal*, and a practicing professional dramaturge. In 2013-14 he is a Fellow at the International Research Institute "Interweaving Performance Cultures" at the Freie Universität, Berlin. His most recent book is *How Theatre Means* (Palgrave 2014).

**KIMBERLEY MCLEOD** is a PhD candidate in Theatre and Performance Studies at York University. Her dissertation investigates ways live performance can work with new media forms to facilitate political engagement. In 2013, she was awarded the Robert Lawrence Prize from the Canadian Association for Theatre Research for an earlier version of the article that appears in this issue. She is also a performer and dramaturg whose work has been seen across Canada, Ukraine, Belgium, and the UK. Her most recent performance practice explores how gender is performed in digital spaces.

**VIRGINIE MAGNAT** is Associate Professor of Performance at the University of British Columbia. She is the author of *Grotowski, Women, and Contemporary Performance: Meetings with Remarkable Women* (Routledge 2013). This monograph, grounded in her four years of embodied research funded by two SSHRC grants, and its companion documentary film series, featured on the Routledge Performance Archive, explore the artistic journeys and current creative practices of women from different cultures and generations who worked with Jerzy Grotowski. Her new cross-cultural project focuses on performing traditional songs as an act of resistance that challenges contemporary nationalist constructions of culture and tradition.

**AOIFE MONKS** is a Senior Lecturer in Theatre and Performance Studies at Birkbeck University of London. She is the author of *The Actor in Costume* (Palgrave: 2010), co-editor of

*Contemporary Theatre Review* journal, and writes on costume, material culture, and identity in performance.

**NICOLE NOLETTE** est candidate au doctorat au Département de langue et littératures françaises de l'Université McGill. Sa thèse porte sur les jeux de traduction et les enjeux de la circulation du théâtre hétérolingue franco-canadien. Elle a publié, entre autres, des articles dans *Inquire: Journal of Comparative Literature*, dans la revue de théâtre *Jeu et* dans *Recherches théâtrales au Canada*. Elle a aussi contribué aux collectifs *La Traduction dans les cultures plurilingues*, *Staging and Performing Translation: Text and Theatre Practice* et *Translation and the Reconfiguration of Power*.

**JENN STEPHENSON** is Associate Professor and Chair of Undergraduate Studies in Drama at Queen's University. Her recent book *Performing Autobiography: Contemporary Canadian Drama* (UTP 2013) received the Ann Saddlemeier Prize from CATR. Jenn is the editor of *Solo Performance*, volume twenty in the Critical Perspective on Canadian Theatre in English, from Playwrights Canada Press. She is co-editor with Natalie Alvarez of the Views and Reviews section of *Canadian Theatre Review*. You can follow the progress of her current research into documentary theatre in Canada on her blog at [realtheatre.wordpress.com](http://realtheatre.wordpress.com).

**JERRY WASSERMAN** is an actor, critic, Professor of English and Theatre at the University of British Columbia, and editor of *Modern Canadian Plays*, now in its fifth edition. His theatre website, [www.vancouverplays.com](http://www.vancouverplays.com), recently received its 1,000,000<sup>th</sup> visitor.

**ROBIN C. WHITTAKER** is Assistant Professor of Drama at St. Thomas University, where he teaches theatre theory, modern and Canadian drama, acting, and directing. His current research includes nonprofessionalizing theatre practices. He is editor of *Hot Thespian Action! Ten Premiere Plays from Walterdale Playhouse* (Athabasca UP) and Fredericton's theatre review website *STU Reviews*. Recent theatre credits include directing Chris Fulton's wartime play *Vanceboro* and Lisa Ann Ross and Ryan Griffith's *Rabbit-Town*, and the Notable Acts production of his own short play *The Fall of the Western Dan*. He holds the doctorate from the University of Toronto's Centre for Drama, Theatre, and Performance Studies. In the fall of 2013 he was Canadian Theatre Historian in Residence at the National Theatre School of Canada (English Section).

**KAILIN WRIGHT** is an Assistant Professor in the English Department at St. Francis Xavier University. Her work has been published, or is forthcoming, in *Studies in Canadian Literature*, *Theatre Research in Canada*, and in a collection of essays entitled, *Making Canada New: Editing, Modernism, and New Media* with the University of Toronto Press. In affiliation with the Editing Modernism in Canada Project, she is creating a scholarly edition of Carroll Aikins's play *The God of Gods* (1919).