

- Fricker, Karen. "Cultural Relativism and Grounded Politics in Robert Lepage's *The Andersen Project*." *Contemporary Theatre Review* 17.2 (2007): 119-41. *Taylor & Francis Online*. Web. 13 April 2014.
- . *Making Theatre Global: Robert Lepage's Original Stage Productions*. Theatre: Theory- Practice- Performance series. Manchester UP, forthcoming 2015.
- . "Tourism, the Festival Marketplace and Robert Lepage's *The Seven Streams of the River Ota*." *Contemporary Theatre Review* 13.4 (2003): 79-93. Print.
- Giesekam, Greg. "Electric Campfires: Robert Lepage." *Staging the Screen: The Use of Film and Video in Theatre*. Basingstoke: Palgrave Macmillan, 2007. 218-44. Print.
- Harvie, Jen. "Transnationalism, Orientalism, and Cultural Tourism: *La Trilogie des dragons* and *The Seven Streams of the River Ota*." *Theatre Sans Frontières: Essays on the Dramatic Universe of Robert Lepage*. Ed. Joseph I. Donohoe Jr. and Jane M. Koustas. East Lansing: Michigan State UP, 2000. Print. 109-26.
- Hodgdon, Barbara. "Looking for Mr. Shakespeare after 'The Revolution:': Robert Lepage's Intercultural Dream Machine." *Shakespeare, Theory and Performance*. Ed. James C. Bulman. London: Routledge, 1996. 68-91. Print.
- Innes, Christopher. "Puppets and Machines of the Mind: Robert Lepage and the Modernist Heritage." *Theatre Research International* 30.2 (2005): 124-138. *Cambridge Journals Online*. Web. 15 Aug. 2014.
- Knowles, Richard Paul. "From Dream to Machine: Peter Brook, Robert Lepage and the Contemporary Shakespearean Director as (Post)Modernist." *Theatre Journal* 50.2 (1998): 189-206. *JSTOR*. Web. 2 June 2014.
- Poll, Melissa. "Adapting 'Le Grand Will' in Wendake: Ex Machina and the Huron-Wendat's *La Tempête*." *Theatre Research in Canada* 35.3 (2014): 330-51. Print.
- Reynolds, James. "Acting with Puppets and Objects: Representation and Perception in Robert Lepage's *The Far Side of The Moon*." *Performance Research* 12.4: 132-142. *Taylor & Francis Online*. Web. 30 July 2014.
- . "Robert Lepage and Authorial Process." *Direction*. Ed. Simon Shepherd. New York: Palgrave Macmillan, 2013. 177-183. Print.

JEAN O'HARA, ed.

Two-Spirit Acts: Queer Indigenous Performances.

Toronto: Playwrights Canada Press, 2013. 138 pp.

SPY DÉNOMMÉ-WELCH

Two-Spirit Acts: Queer Indigenous Performances is a new anthology compiled by editor Jean O'Hara that features plays by Muriel Miguel, Kent Monkman, and Waawaate Fobister. It explores different notions of gender, sexuality, religion, and mythology, while highlighting some of the contradictions that emerge from these discourses. These points are emphasized in Tomson Highway's foreword, as he draws attention to the historical and colonial impacts of Christianity on Indigenous worldviews of gender and sexuality. He argues that "within this superstructure, anyone who is not male heterosexual—i.e., women and gays—is out of luck, is in danger" (xiv).

Though what it means to be in danger is largely left for readers to surmise, it can be speculated that one of the threats that this anthology speaks to is the overwhelming, systematic erasure of Two-Spirit histories and the ongoing oppression of these identities. As such, there is still much work to do in order to address these specific gaps in literature and performance. O'Hara explains that this anthology is an "expression of renewal and of survival" (xx), and that it provides a platform and voice to examine these important aspects of Indigenous performance and knowledge systems. Furthermore, O'Hara credits these artists' contributions as not only inspiring this anthology in the first place (xi), but also comprising "a form of history-making that honours Indigenous people" (xx) and a "move away from the dominant paradigm" (xxii).

The anthology begins with Miguel's *Hot 'n' Soft*, which Sharon M. Day describes in her introduction to the play: "It was a bold statement when it was first conceived in its erotica and it still has a boldness that few lesbian pieces have to this day" (6). *Hot 'n' Soft* was first produced in 1991 as part of the Queer Culture Festival at Buddies in Bad Times Theatre, and toured across North America during the following decade. The play weaves together autobiographical storytelling and oral tradition, drawing on elements such as the Coyote trickster in order to tell what is ultimately a coming-of-age lesbian narrative.

Miguel's character teases out different elements of gender and performance through the trickster figure, asserting, "The really nice thing about tricksters is that they can change gender—they can cross back and forth. Most of the stories that have been written about tricksters have been written by MEN, which is why most tricksters are male. What a surprise. This is a story about a female Coyote" (15). The work is a playful and touching story about memory and love, foregrounding the notion of erotica and sexuality through an Indigenous perspective. It also tackles the underrepresentation of queer Indigenous female voices by queering heteronormative tropes of the trickster figure. Such disruptions are subtle but necessary to broaden these types of narratives.

Kent Monkman's work draws the reader into different areas of performance with his drag persona, Miss Chief Eagle Testickle, and uses this form of spectacle to examine some of the historical and colonial (mis)representations of Indigenous sexuality, race, and identity. These critiques are perhaps most obvious in *Taxonomy of the European Male* and *Male Séance*, which also deconstruct heteronormativity and the colonial gaze. Although similar themes are explored in Monkman's *Justice of the Piece*, it goes further to include a critique of race and heterosexist politics by tackling topics such as blood quantum and status issues.

While Monkman takes on numerous topics within these select short performance pieces, some of the themes can seem somewhat representational, if not a little glossed over, as ultimately they carry deeper meanings than what appears on the page. Conversely, it helps to view the text as an element of representational performance—a form of performance art—that on some level critiques the superficial elements of identity and race politics. Still, more criticism of this type of work would ultimately be beneficial in terms of understanding if and how such representations are deconstructing and/or reinforcing aspects of the internalized colonial gaze.

The anthology concludes with Waawaate Fobister's one-man show, *Agokwe*, which premiered at Buddies in Bad Times Theatre in 2008. The play tells the story about young gay love on the rez in Northern Ontario, which, according to Falen Johnson in her introduc-

tory notes, “was based largely on Waawaate’s own personal experiences growing up in Grassy Narrows” (96). While the story focuses on the characters Jake and Mike and their growing affections for one another, it also features Nanabush, a trickster figure, who like the Coyote in Miguel’s play and Miss Chief Eagle Testickle in Monkman’s works, functions as somewhat of an archetypal device within Indigenous theatre, performance, and storytelling.

In large part Nanabush’s role is vital to the play and is helpful for narrating different characters’ storylines, however, there still seem to be some gaps in the plot. For example, the circumstances surrounding Mike’s death, including the moments that lead to his demise and what specifically triggers him to commit suicide beyond his sexuality, are left unclear, as is his death’s link to the windigo metaphor that the playwright employs. It is a bit uncertain as to whether Fobister intended this to be vague, but structurally this is where some aspects of the story seem thinner and require a bit of suspension of disbelief. Still, the work, like that of Miguel and Monkman, tackles some relevant issues around sexuality and identity.

Although this anthology brings together three different voices and expressions of queer Indigenous performance, it does not represent the full spectrum of Indigenous LGBT identities that exist within this performance community. For instance, the anthology would have benefitted from the inclusion of works by and about Indigenous transgender/transsexual and intersex artists and experiences, and works that address topics such as mental health and different abilities. But for readers who are looking for an introduction into Two-Spirit, queer Indigenous performance, the plays gathered in this anthology and the introductory notes, which provide a solid understanding of some of the historical and social contexts that surround these works and artists, could be an entry point for such inquiry.

JENNIFER DROUIN

Shakespeare in Québec: Nation, Gender, and Adaptation

Toronto: University of Toronto Press, 2014. 286 pp.

PETER KULING

Jennifer Drouin’s important new book, *Shakespeare in Québec: Nation, Gender, and Adaptation*, outlines the vital performance history of French language adaptations as expressions of identity, resistance, and revolution in Quebec. Her thorough theatrical, linguistic, and cultural research considers how “Québec’s rare status as a nation without full political sovereignty results [. . .] in its adapters choosing to appropriate Shakespeare in order to advance the nationalist social project” (4). Covering almost fifty years of Shakespeare in adaptation, from the Quiet Revolution until the political defeat of the province’s most recent sovereignist premier, Pauline Marois, Drouin outlines how Quebecois playwrights have historically borrowed Shakespeare’s voice and reconfigured his plays to express ideas related to ongoing civil and social independence. Drouin also links theatre and performance to the evolving identity of Quebec’s diversified and multicultural population. She considers metonymical intersections between gender and nation in adaptation, which often focus on issues of sexual violence and aggression towards a feminized Quebecois political body.