

CONTRIBUTORS / COLLABORATEURS

Metteur en scène, directeur artistique et conseiller dramaturgique, **JOËL BEDDOWS** propose depuis bientôt vingt ans des expériences artistiques où se conjuguent symbolisme, poésie et commentaire social. Que ce soit dans le champ de la création, du répertoire ou du théâtre jeune public, chaque projet est un laboratoire où il cherche à remettre en question les repères de notre existence contemporaine, tant réels qu'esthétiques, historiques ou mémoriels. En témoignent des mises en scène telles *Un neurinome sur une balançoire* d'Alain Doom (2015), *Petites bûches* de Jean-Philippe Lehoux (2015) et *Visage de feu* de Marius Von Mayenburg (2013). Il est professeur agrégé et directeur du Département de théâtre de l'Université d'Ottawa où il est également titulaire de la Chaire de recherche en francophonie canadienne (pratiques culturelles). Il a codirigé avec Louise Frappier une collection d'article intitulée *Histoire et mémoire au théâtre : perspectives contemporaines* qui paraîtra aux Presses de l'Université Laval.

T. NIKKI CESARE SCHOTZKO is Associate Professor at the Centre for Drama, Theatre, and Performance Studies at the University of Toronto. Her first book, *Learning How to Fall: Art and Culture after September 11* (Routledge, 2014), engages the skewed relationship between twenty-first century media technologies, perception, and pop culture. She is currently working on a project that considers climate change as a literal fact and as a metaphor for a certain cultural nihilism, or #*nihilism*.

NICOLE CÔTÉ est professeure de traduction et de littérature comparée au département de Lettres et communications, Université de Sherbrooke (Québec). Elle a publié de nombreux articles et chapitres d'ouvrages sur les littératures franco-canadienne, québécoise et anglo-canadienne. Ses recherches actuelles portent sur les questions de transferts culturels (dont la traduction) et la minorisation (linguistique, culturelle, de genre/sexe) dans les littératures franco-canadienne (surtout le théâtre; prix Jean-Cléo Godin 2012) et québécoise. Elle a co-dirigé *Legacies of Jean-Luc Godard* (2014), *Expressions culturelles des francophonies* (2008), *Varieties of Exiles. New Essays on Mavis Gallant* (2002) et a dirigé deux recueils de nouvelles qu'elle a traduites, *Nouvelles du Canada anglais* (1999), et *Vers le rivage* (2002, nouvelles de Mavis Gallant). Elle a en outre traduit plusieurs auteurs canadiens, dont Dionne Brand—*Les désirs de la ville* (2011), avec Anton Iorga.

ALANA FLETCHER is an adjunct professor in the Department of Letters and Communications at the Université de Sherbrooke (Quebec). Her doctoral work examined how cross-cultural, multiple-media adaptations have both altered and amplified local claims that mining at Port Radium—one of the central concerns of *Burning Vision*—caused cancer deaths and ongoing environmental degradation around Great Bear Lake, North West Territories. Her work has appeared in *SCL*, *PBSC*, *Canadian Literature*, *Victorian Review*, and elsewhere.

LEARRY GAGNÉ est chargé de cours en Science politique au Campus Saint-Jean de l'Université de l'Alberta. Son principal champ de recherche est la philosophie des sciences sociales, avec un intérêt pour la dynamique socio-politique de la francophonie de l'Ouest.

BENJAMIN GILLESPIE is a PhD candidate in theatre at The Graduate Center, CUNY and teaches courses in theatre, performance studies, and speech communication in New York City. He has published articles and reviews in *Theatre Journal*, *Theatre Survey*, and *Canadian Theatre Review*, as well as contributed chapters to a number of published anthologies. Benjamin's dissertation explores the performance of aging and the aesthetics of late style in contemporary theatre.

JULIA HENDERSON is a PhD candidate in Theatre Studies at the University of British Columbia studying narratives of aging and old age in contemporary Western theatre. She is also a professional actor, and has a background as an occupational therapist. Julia's awards include the Joseph-Armand Bombardier Canadian Doctoral Scholarship, the Izaak Walton Killam Memorial Pre-Doctoral Fellowship, and the 2012 Aging and Society Conference Graduate Scholar Award. This article is based on a paper Julia presented at the 2013 Canadian Association for Theatre Research national conference, which received an honourable mention for the Robert G. Lawrence Prize for emerging scholars.

MYRTO KOUMARIANOS is a PhD student at the Centre for Drama, Theatre and Performance Studies and the Women and Gender Studies Institute at the University of Toronto. She holds an MA from the same two departments at U of T, and two BAs, in Literature and Psychology, from York University, Toronto. She has been awarded a SSHRC Doctoral Fellowship for her research with the Workcenter of Jerzy Grotowski and Thomas Richards in Italy. She has worked in theatre in various creative and technical capacities, including performance, dramaturgy, devised co-creation, stage management, and technical production. She is a founding member of *Ars Mechanica* and a member of the *Digital Dramaturgy Lab*. In 2013-14 she and her colleagues received a SSHRC Connection Grant and a Jackman Humanities Institute Program for the Arts grant to produce a successful two-week artistic residency, *Nostos: Encounters with the Open Program*, at the University of Toronto.

LOUISE LADOUCEUR est professeure à l'Université de l'Alberta et rédactrice associée francophone de la revue *Recherches théâtrales au Canada*. Ses recherches et nombreuses publications portent sur la traduction théâtrale, la dramaturgie francophone du Canada et la lecture publique comme performance. Son livre *Making the Scene : la traduction du théâtre d'une langue officielle à l'autre au Canada* (Nota bene, 2005) a reçu le Prix Gabrielle-Roy et le Ann-Saddlemeyer Award. La version anglaise de l'ouvrage est parue aux Presses de l'Université de l'Alberta en 2012. Elle est co-auteure de *Plus d'un siècle sur scène ! Histoire du théâtre francophone en Alberta de 1887 à 2008*, paru en 2012, et elle a produit un site web portant sur les théâtres francophones de l'Ouest canadien (<http://www.theatrefrancophonedelouest.ca>). Elle termine présentement un ouvrage sur Michel Tremblay, traducteur.

LOUIS PATRICK LEROUX is an Associate Professor in both English and French departments at Concordia University. A playwright and theatre director, he is also a scholar whose academic research focuses on cultural discourse, research-creation, Quebec theatre and contemporary circus. He is on a number of research teams, including those exploring Quebec theatre history; the impact of social circus; and writing the body (and circus dramaturgy). He has won national awards for his theatre scholarship in French (Prix Jean Cléo Godin, 2009) and in English (Richard Plant Award, 2012, ex aequo). He recently coedited, with Hervé Guay, *Jeux de positions : le discours du théâtre québécois actuel* (2014, Nota Bene) and, with Charles Batson, *Cirque Global: Québec's Expanding Circus Borders* (2016, McGill-Queen's UP). He was recently a Visiting Professor at Duke University (2012), Charles University (Prague, 2014), and is ongoing Associate Researcher at Montreal's National Circus School.

STEPHEN LOW received his PhD from Cornell University in April 2016, where he also received his Masters in Theater Studies in 2014. His scholarly interests include twentieth century theatre and performance, musicals, queer theory, sex and sexuality, gender, critical race studies, and gay male culture. His dissertation, which is being revised to become a monograph, identifies an aesthetic of theatricality as the constitutive feature of contemporary gay culture.

GLEN NICHOLS is Director of the Drama Studies Program at Mount Allison University. He is also past President of the Canadian Association for Theatre Research and past Editor of *Theatre Research in Canada*. A resident of New Brunswick for nearly twenty years, he has explored the dynamics of Acadian and English-language theatre in the only officially bilingual province of Canada.

SATHYA RAO est professeur agrégé au département de Langues Modernes et d'Études Culturelles de l'Université de l'Alberta. Il est l'auteur d'une cinquantaine de publications savantes dont plusieurs sur l'œuvre de traduction et d'adaptation de Michel Tremblay. Son dernier ouvrage paru aux éditions PÉTRA en 2015 s'intitule *Philosophies et non-philosophie de la traduction. Essai de tradu-fiction*.

JENNY SALISBURY is a PhD candidate at the Centre for Drama, Theatre and Performance Studies at the University of Toronto. Her teaching and research interests include contemporary Canadian play creation and devising processes, with a focus on audience, community-engaged theatre, and the role of the artist as researcher. Recent publications include "When Qualitative Research Meets Theater: The Complexities of Performed Ethnography and Research-Informed Theater Project Design," which she co-authored with Tara Goldstein, Julia Gray, and Pamela Snell for *Qualitative Inquiry*, and a new piece for the upcoming issue of *Canadian Theatre Review*, due out in Spring 2016. Her professional work involves directing, play development, and project-based arts management, especially for Common Boots Theatre (formerly Theatre Columbus). She has enjoyed sessional work at Huron University College, Western University, as well as serving as the program coordinator for *Ask & Imagine*, a leadership program for youth and youth leaders.

SEBASTIAN SAMUR is a performer and PhD student at the Centre for Drama, Theatre and Performance Studies at the University of Toronto. His primary research interest is actor training and its various manifestations. This has led him to train with various companies, including SITI Company, Odin Teatret, Roy Hart Theatre, the Dairakudakan butoh troupe, and, most recently, with the Workcenter of Jerzy Grotowski and Thomas Richards. Sebastian is also interested in intermedial theatre, which led him to write an article on the use of androids in medical simulation at Hôpital Montfort (Ottawa) in *Canadian Theatre Review*, and to work with the University of Toronto's Digital Dramaturgy Lab. Most recently the lab conducted research on using karaoke techniques for teaching intercultural theatre forms, specifically Jingju (Beijing Opera) performance.

SUSANNE SHAWYER is a theatre historian and dramaturge who researches the history of applied theatre. Currently Assistant Professor of Theatre History at Elon University, she has taught at Dalhousie University, Mount Saint Vincent University, Texas State University, and the University of Ljubljana (Slovenia). She has published articles on Canadian activist performance in *Canadian Theatre Review*, *New Canadian Realisms: Essays*, and the forthcoming *Urban Encounters: Art and the City*. She spent the last two years as a volunteer for ASTR's Working Conditions Task Force, and last summer presented on contingent faculty issues at ATHE's annual conference in Montreal.

CASSANDRA SILVER is a gamer, theatre maker, teacher, and SSHRC-supported PhD candidate in Performance Studies at the University of Toronto. Her dissertation project explores the aesthetics of video games and seeks to re-cast gamers as actors in multimedia performances. When she isn't diligently working on her thesis, she manages, stages, and directs both theatre and opera, with a particularly bloody staging of *Pagliacci* among her favourite projects in recent years. She also administrates, currently as Editorial Assistant for *Modern Drama*, and recently for several conferences and performance events. Of course, she teaches—in the past year she has taught both at the University of Toronto and The Abelard School, and previously at the Universities of Waterloo and Alberta. If you like her writing, you can find more of it in *Theatre and Learning*, a recent book published by Cambridge Scholars Publishing.

ANNIE SMITH is a theatre scholar/practitioner who has a long time interest in Aboriginal performance from her time working “on reserve” in child protection and community development, through to co-creating and co-teaching senior level courses in Aboriginal theatre history, aesthetics and performance at UBC, to directing plays by Aboriginal writers. She has recently participated in a cross-Canada reconciliation research tour, Train of Thought, www.trainofthought.com and is the local correspondent for the Performing Turtle Island Symposium, www.performingturtleisland.org. Annie has published in *CTR*, *TRIC*, *alt.theatre*, *SETC*, and her Train of Thought blog is anismith2015.wordpress.com.

LINDSAY THISTLE is a PhD graduate of York University's Graduate Program in Theatre and Performance Studies. She recently completed a postdoctoral fellowship through the International Council for Canadian Studies at the University of Silesia in Katowice, Poland. Lindsay's research focuses broadly on the dramatization of Canadian history with a particular interest in plays about war.

ROBIN C. WHITTAKER is Associate Professor of Drama at St. Thomas University. As Artistic Producer for Theatre St. Thomas he has directed Michael Hollingsworth's *Trudeau and the FLQ*, Michel Marc Bouchard's *The Coronation Voyage*, Shakespeare's *The Taming of the Shrew*, and his co-written script *Rabbit-town* with Ryan Griffith and Lisa Anne Ross (in partnership with Solo Chicken Productions). He has published widely on Canadian theatre, including nonprofessionalizing theatre practices.