

CONTRIBUTORS / COLLABORATEURS

MOIRA DAY is a Professor of Drama, Adjunct Professor in Women's and Gender Studies, and an associate of the Classical, Medieval and Renaissance Studies unit at the University of Saskatchewan in Saskatoon. A former co-editor of *Theatre Research in Canada* (1998-2001), she has also edited two play anthologies featuring the work of pioneering and contemporary Western Canadian playwrights, a book of essays on contemporary Western Canadian theatre and playwriting, and co-edited a special issue of *Canadian Theatre Review* on contemporary Saskatchewan Theatre. She also recently contributed to the *Oxford Handbook of Greek Drama in the Americas* (2015). In addition to publishing in *Prairie Forum*, *Theatre Research in Canada*, *Essays in Theatre*, *Theatre InSight*, *Canadian Theatre Review*, and *NeWest Review*, she has spoken at conferences in Canada, Ireland, China, Greece, and the US, as well as lectured on Canadian Drama in the Czech Republic.

ANDREW BRETZ is Contract Academic Faculty at Wilfrid Laurier University and the Acting Project Coordinator of the Canadian Shakespeare Association. From 2013 to 2015 he served as a researcher with the Canadian Adaptations of Shakespeare Project under Daniel Fischlin, exploring the provenance of the Sanders portrait of Shakespeare. He has recently published in *Shakespeare Bulletin* and *Early Theatre*, and his introduction to *A Midsummer Night's Dream* was published by Rock's Mills Press as a part of the "Shakespeare: Made in Canada" series. He is presently co-editing a volume of essays exploring the television series *Slings and Arrows*, intermediality, and Shakespeare as Canada.

JOSH STENBERG is a Lecturer at The University of Sydney, School of Languages and Cultures, Department of Chinese Studies. Previously, he was a SSHRC post-doctoral fellow and a Fulbright Taiwan fellow; he would like to thank both institutions for their support in making this research possible. His recent research has been published in *Theatre Journal*, *Theatre Research International*, *Theatre Topics*, and *Asian Theatre Journal*, and concerns *xiqu* and puppetry in a variety of Chinese-language contexts.

MICHÈLE LALIBERTÉ est professeure de traduction au Département d'études langagières de l'Université du Québec en Outaouais (Canada). Elle est titulaire d'un doctorat en traductologie de l'Université de Montréal. Ses intérêts de recherche portent sur la traduction théâtrale, l'adaptation de textes ainsi que la traduction multimédia. Traductrice autonome depuis 1990, elle révisé à l'occasion les versions allemandes de pièces de théâtre québécoises destinées à être publiées en territoire germanophone. Spécialiste de la traduction d'énoncés oraux propres aux arts de la scène et au cinéma, elle enseigne le sous-titrage de documents audiovisuels ainsi que le surtitrage et a publié un livre sur la traduction de chansons en 2012 : *Paris, Berlin, New York en chansons traduites* (University Press of the South, New Orleans, É.-U.).

BRENDA CARR VELLINO is an Associate Professor of English at Carleton University with a research and teaching focus on transnational human rights poetry, conflict transformation theatre, and Indigenous-settler relations in Canadian literature. She has published chapters on human rights poetry in *The Routledge Companion to Literature and Human Rights* (2015) and *Teaching Human Rights in Literary and Cultural Studies* (2016). She has also co-authored articles with Sarah Waisvisz on transnational redress theatre in *Canadian Literature* (2013) and *College Literature* (2013).

RIC KNOWLES is Emeritus Professor at the University of Guelph and former editor of *Canadian Theatre Review*, *Modern Drama*, and *Theatre Journal*. Among his books are *Reading the Material Theatre* (Cambridge, 2004), *Theatre & Interculturalism* (Palgrave, 2010), *How Theatre Means* (Palgrave, 2014), and *Performing the Intercultural City* (U of Michigan Press, forthcoming in 2017).

WES D PEARCE is Professor and Associate Dean (Undergraduate) in the Faculty of Media, Art, and Performance (University of Regina). His two main research areas are Canadian scenography in production and homophobia in theatre (occasionally they intersect). He is also a professional designer and has worked across Western Canada, most notably at Persephone Theatre (Saskatoon), and has over 20 credits for Globe Theatre (Regina).

ALEXANDRA (SASHA) KOVACS is an artist, curator, scholar, and educator. She holds a PhD from the University of Toronto's Centre for Drama, Theatre, and Performance Studies and is currently a SSHRC postdoctoral research fellow at York University. Her research focuses on the theatre history of Six Nations poet/performer E. Pauline Johnson Tekahionwake. She teaches performance history at Ryerson University and develops her own artistic projects in collaboration with the international and interdisciplinary collective Ars Mechanica.

JOE CULPEPPER is an international magician, consultant, and magic historian. He teaches magic history and its adaptation to the circus arts at Montreal's National Circus School. Joe is an Affiliate Assistant Professor at Concordia University's Department of English, an active member of the Montreal Working Group on Circus, and serves on the editorial board of *Early Popular Visual Culture*. He is a co-founder of the performance collective Ars Mechanica and is currently collaborating with circus artists Kyle Driggs and Kerttu Pussinen.

An "American Canadianist," **EMILY ROLLIE** is an Assistant Professor of Theatre Arts at Central Washington University. Her work has been published in *Canadian Theatre Review*, *Theatre Annual*, *Theatre Survey*, and several edited anthologies. Her research focuses specifically on the ways that Canadian women theatre artists construct individual, national, and gendered identities through performance. Her current book project combines feminist historiography and qualitative case study methods to consider the directorial work of Canadian women directors.