

CONTRIBUTORS / COLLABORATEURS

ART BABAYANTS is a Toronto-based theatre artist, educator, researcher, and the artistic director of Toronto Laboratory Theatre (www.torontolab.org). His research looks at the phenomenology of multilingual acting and spectating as well as the concept of multilingual dramaturgy. As a theatre practitioner, Art has presented his work at various Toronto festivals such as the Fringe (2017), Summerworks (2016), and Nuit Blanche (2015). Since 1997, Art has also been developing theatre projects integrating acting and second language teaching; his most recent ESL/Drama creation, *Embodied English*, is a sought-after course for advanced ESL learners.

NICOLE NOLETTE est professeure adjointe en études françaises à l'université de Waterloo. Pour son livre *Jouer la traduction. Théâtre et bétérolinguisme au Canada francophone* (2015), elle était lauréate du prix Ann-Saddlemeyer de l'Association canadienne pour la recherche théâtrale et du Prix du meilleur ouvrage en théâtre de la Société québécoise d'études théâtrales pour la période 2014-2016. De 2014 à 2016, elle a été chercheuse postdoctorale du Conseil de recherches en sciences sociales associée au Cultural Agents Initiative de l'université Harvard. Depuis juillet 2017, elle est rédactrice adjointe francophone de *Recherches théâtrales au Canada*.

EVA C. KARPINSKI is an Associate Professor at the School of Gender, Sexuality and Women's Studies at York University in Toronto. She teaches feminist theory, autobiography studies, and translation studies. Her articles have appeared in *Linguistica Antverpiensia*, *European Journal of Life Writing*, *Open Letter*, *ATLANTIS*, *Literature Compass*, *Men and Masculinities*, *Canadian Woman Studies*, and *Resources for Feminist Research*, among others. She is co-editor of *Trans/Acting Culture, Writing, and Memory: Essays in Honour of Barbara Godard*. She is the author of *Borrowed Tongues: Life Writing, Migration, and Translation* (2012). Recently, she co-edited a special issue of *a/b: Auto/Biography Studies* on "Broken Dialogues."

MARYSE SULLIVAN est doctorante en lettres françaises à l'Université d'Ottawa. Après avoir complété une thèse de maîtrise intitulée « Allons au pays des merveilles : la construction des univers merveilleux dans les récits de voyage imaginaire pour la jeunesse » en 2014, elle travaille maintenant sur la représentation de la figure de la sorcière dans la littérature d'inspiration historique contemporaine et s'intéresse à l'influence de l'Histoire sur les différents types de littérature (littérature d'inspiration historique, littérature fantastique, littérature pour la jeunesse).

AIDA JORDÃO is a theater scholar and practitioner currently teaching at York University and University of Toronto. She holds a PhD from the Centre for Drama, Theatre and Performance Studies, at the University of Toronto, where her dissertation was titled "Inês de Castro in Theatre and Film: A Feminist Exhumation of the Dead Queen." Aida is a polyglot actor, director, playwright, and community arts facilitator who has worked multilingually in Canada, Portugal, Nicaragua, and Cuba. Publications include "Inês de Castro

and *Saudade* in Toronto: O Projecto's Community Play," in *Portuguese Studies Review*, "Playwriting in Canadian Popular Theatre: Developing Plays with Actors and Non-Actors," in *CTR*, and *Funeral in White* in *Memória: An Anthology of Portuguese Canadian Writers*.

GENEVIEVE ROBICHAUD is a PhD candidate in the Département de littératures et langues du monde at the Université de Montréal. Her SSHRC-funded research focuses on the poetics of translation in contemporary experimental writing. She is a member of the IRTG (International Research Training Group) Diversity as well as a CWILA (Canadian Women in the Literary Arts) Board Member. Her writing has recently appeared in *Canada and Beyond*, *Intermedialités*, *Flat Singles Press*, and *The Boston Review*. She is also the author of the chapbook *Exit Text* (Anstruther Press, 2016).

CASSANDRA SILVER is a PhD candidate at the University of Toronto's Centre for Drama, Theatre, and Performance Studies with a specialization from the Knowledge Media Design Institute. Her SSHRC-funded dissertation explores the dramaturgy of participatory spectatorship in video games and gamified theatre. She is the founding Director of the Centre for Spectatorship and Audience Research, operating from within the Jackman Humanities Institute in 2017-18. She has taught at the Universities of Alberta, Waterloo, and Toronto, and at an elite secondary school for gifted students. She has previously published in *TRIC/RTAC*, *TDR*, and has a chapter in *Theatre and Learning*.

ANNIE SMITH's connection to Indigenous theatre and performance began with her employment with Ucluelet First Nation in community development. From 1998 to 2002 she founded and was the artistic director of Tricksters' Theatre, an Indigenous touring company. As a doctoral student she co-created and co-taught courses in Indigenous theatre and performance at UBC. In 2015, Annie was a participant in the Train of Thought, a seven-week artists' journey, meeting Indigenous and Settler artists in communities across Canada. She was the local correspondent for the Performing Turtle Island Symposium, part of PSi #21, Fluid States: Performances of UnKnowing. She has published in the *SETC Journal*, *alt.theatre*, *CTR*, and *TRIC/RTAC*.

SEBASTIAN SAMUR is a performer and PhD candidate at the University of Toronto's Centre for Drama, Theatre and Performance Studies. He is interested in actor training and is currently researching rhythm in performance through case studies with Mime Omnibus, SITI Company, and the Dairakudakan butoh troupe (Japan). His work appears in *TRIC/RTAC*, *Canadian Theatre Review*, and *Stanislavski Studies*, among other publications. He serves on the Canadian Association for Theatre Research's board of directors as graduate representative and is CATR liaison for the Société québécoise d'études théâtrales. Sebastian is also interested in intermedial performance, which he explores through the Digital Dramaturgy Lab.

JENNIFER HEYWOOD (-JACKSON) holds an M.A. from the University of Toronto, a B.F.A. from Concordia University and is a Graduate of the National Theatre School of Canada. À la fois danseuse et comédienne, elle a joué en anglais, en français et en inuktitut

à travers l'Est du Canada. She originated four roles in Canadian premières and has directed five collective creations. Elle dirige régulièrement des ateliers d'art oratoire. She has taught Canadian and Aboriginal theatre at Brock University; acting at Concordia and McGill Universities; and acting and directing at the Glendon Campus of York University. She was Managing Editor of *Theatre Research in Canada* from 2004 to 2006.

GABRIELLE HOULE holds a Ph.D. from the Centre for Study of Drama, Theatre and Performance Studies at the University of Toronto. Her primary research area is the recent staging history of the Commedia dell'Arte, contemporary mask-making practices in Europe, and masked performance. As a practitioner, Gabrielle trained in Canada, Italy, France, the US, Costa Rica, and Denmark before working as an actor, a creator of masks, and an artistic collaborator on theatre devising projects. She has taught in several Canadian universities, including the University of Toronto, Dalhousie University, and Glendon College of York University. Her work has been published in *CTR*, *Cuadernos de teatro de la Universidad de Costa Rica*, and *Theatre History Studies*.

JAMES HOFFMAN is professor emeritus of theatre at Thompson Rivers University in Kamloops, British Columbia. His research specialty is the theatre history and culture of British Columbia. He is now living in Victoria where he has donated his collection of British Columbia Theatre History Papers to the University of Victoria Library. His George Ryga Papers have been donated to the University of Calgary Library. He is a member of the Canadian Theatre Critics Association.

ALISON BOWIE is a PhD Humanities student at Concordia University, as well as an active theatre translator and dramaturg. Her research, which is funded by the Fonds de recherches du Québec - Société et culture and by Concordia's Faculty of Arts & Science, focuses on the intersections of translation theory and practice, Québec dramaturgies, and memory studies. Alison achieved her MFA in Dramaturgy from the University of Massachusetts Amherst and her BA in History from Queen's University.

ROBIN C. WHITTAKER is Associate Professor of Drama at St. Thomas University and the Artistic Producer for Theatre St. Thomas. He teaches practice- and literature-based courses on theatre and his work as a director, playwright, and dramaturg has been seen across Canada. His publications include *Hot Thespian Action: Ten Premiere Plays from Walterdale Playhouse!* and articles in *TRIC*, *Canadian Theatre Review*, and *Nineteenth-Century Theatre and Film*. He is founding editor of the website *STU Reviews*.