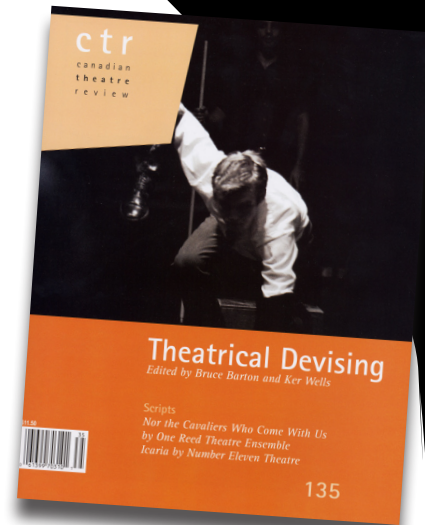


CTR 135, Summer 2008, Theatrical Devising

Edited by Bruce Barton and Ker Wells

This issue of *CTR* brings “theatre” together with another elusive term, “devising,” in an effort to both clarify and complicate the relationship between the two. Increasingly many things to many people, the expression “theatrical devising” today is called into service to describe a spectrum of processes, products, contexts, and ideologies. While proceeding from a more specific understanding of devised theatre related to issues of training, creator/performer ownership, interdisciplinary collaboration, and heightened physicality, this issue also sets out to explore the expanding parameters of theatrical devising in the Canadian context. Emphasizing the enacted complexity of *performance* texts (as opposed to the enacted interpretation of *dramatic* texts), the discussion of devised theatre is approached from many perspectives, including site-specific and intermedia performance, collective and ensemble authorship, physically-based dramaturgies, and cultural/political/aesthetic motivation and marginalization. At the same time, “devised theatre” is neither a “catch-all” nor a “grab bag,” and this issue identifies and explores a range of defining principles, practices, and purposes as it showcases the *how*, *where*, *what*, and *why* of devising practitioners from across the country.



The first section of the issue focuses on theatre companies that work collectively or collaboratively in terms of creative practice and administration. Each company has attempted to *enact* their collaborative approach within the formal characteristics of their contributions. Each has also been paired with an “outside eye” that complements the group article with an informed perspective on the company’s creative process. This section includes entries by One Reed Theatre Ensemble (paired with Janne Cleveland), Zuppa Circus (with Roberta Barker), Sabooge (with Craig Walker), Leaky Heaven Circus (with Heidi Taylor), and Old Trout Puppet Theatre (with Vanessa Porteous).

The second section includes an assortment solo voices that explore a diverse range of issues related to theatrical devising across the country (creative, political, social, pedagogical, and aesthetic). This section includes articles by Yvette Nolan, Jerry Wasserman, Maiko Bae Yamamoto, Estelle Shook, Lisa Wylam Wolford, Kate Cayley, Diana Belshaw, Michael Devine, Heather Fitzsimmons Frey, Kim Renders, Pil Hansen, and Michelle Newman.

The issue also provides two full-length scripts: Number Eleven Theatre’s *Icaria* and One Reed Theatre Ensemble’s *Nor the Cavaliers Who Come With Us*.

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