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Performing Interculturalism

Edited by Ric Knowles

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Building on *CTR*'s history of special issues on Native Theatre, South Asian Canadian Theatre, Italian Canadian Theatre, AfriCanadian Theatre (twice) and, long ago, "Ethnic Theatre," *CTR* 139 takes a look at an even bigger picture: the intercultural – performance in which productive exchange takes place across multiple sites of difference. What passes for intercultural performance in Canada? Judging by the contents of this issue, quite a lot: tango, reappropriative humanist modernism and playwriting women of colour in Toronto, "Indian hunting" and mixed-race autobiography in Vancouver, anime performance and transposed Chinese Opera in Edmonton, transnational Lebanese diasporic theatre in and beyond Quebec, Lebanese Canadian multiculturalism in Kitchener, and Native Performance Research that spans Turtle Island. But before we get carried away by some of the successes of an emerging interculturalism, Bobby Del Rio's play, *Professionally Ethnic*, reminds us of some of the cynically exploitative ways that official Canadian multiculturalism can be and is being deployed when theatres compliantly fill the "diversity" slots in their seasons. The battle for a genuinely dialogic interculturalism in Canada, Del Rio reminds us, is far from over.

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