

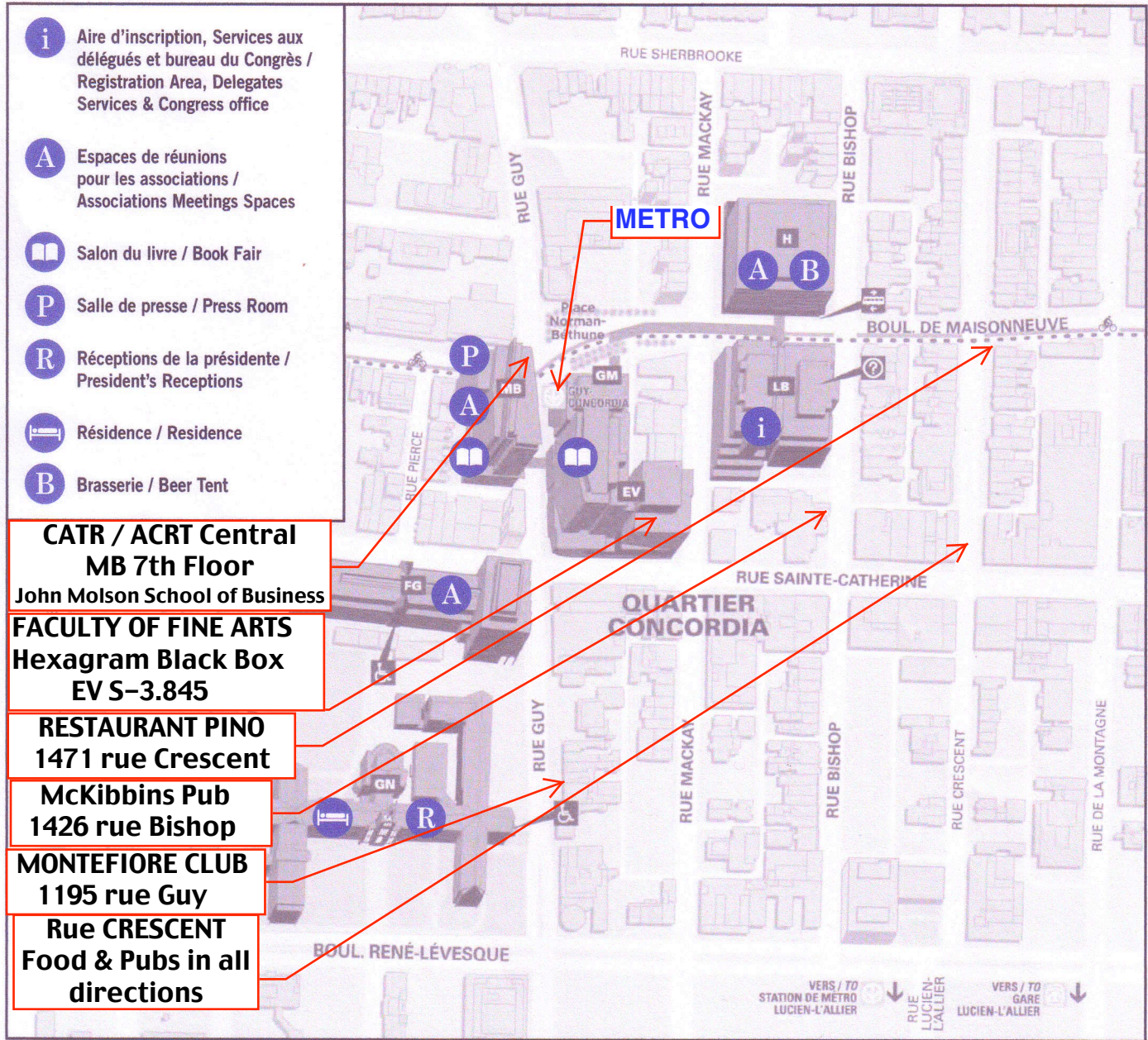
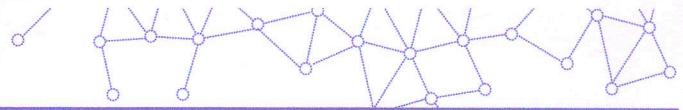
**Canadian Association for Theatre Research**

**Association canadienne de la  
recherche théâtrale**

**Programme**

**Conference / Colloque  
May 28 - 31, 2010**





- i** Aire d'inscription, Services aux délégués et bureau du Congrès / Registration Area, Delegates Services & Congress office
- A** Espaces de réunions pour les associations / Associations Meetings Spaces
- P** Salon du livre / Book Fair
- R** Réceptions de la présidente / President's Receptions
- Residence** Résidence / Residence
- B** Brasserie / Beer Tent

**CATR / ACRT Central  
MB 7th Floor  
John Molson School of Business**

**FACULTY OF FINE ARTS  
Hexagram Black Box  
EV S-3.845**

**RESTAURANT PINO  
1471 rue Crescent**

**McKibbins Pub  
1426 rue Bishop**

**MONTEFIORE CLUB  
1195 rue Guy**

**Rue CRESCENT  
Food & Pubs in all directions**

- EV** Complexe Integrated Engineering, Computer Science & Visual Arts Complex / 1515 St. Catherine W.  
Salon du livre / Book Fair
- FG** Édifice Faubourg Building / 1616 St. Catherine W.  
Espaces de réunions pour les associations / Associations Meetings Spaces
- GM** Édifice Guy Metro Building / 1550 De Maisonneuve W.
- GN** Édifice et Jardin Grey Nun Building & Garden / 1185 St. Mathieu  
Résidence et réceptions de la présidente / Residence & President's Receptions

- H** Édifice Henry F. Hall Building / 1455 De Maisonneuve W.  
Espaces de réunions pour les associations et brasserie / Associations Meetings Spaces & Beer Tent
- LB** Édifice J.W. McConnell – Library Building / 1400 De Maisonneuve W.  
Aire d'inscription, services aux délégués et bureau du Congrès / Registration Area, Delegates Services & Congress office
- MB** Édifice John Molson School of Business Building / 1450 Guy  
Espaces de réunions pour les associations, Salon du livre et salle de presse / Associations Meetings Spaces, Book Fair and Press Room

- Concordia Tunnel
- Metro Station

# Conference Credits

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Louis Patrick Leroux              Denis Salter                      Robin C. Whittaker  
Edward Little

## Theatre Practice Committee

Claire Borody                      Cam Culham                      Amanda Lockitch

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## On-Site Technical Support

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## Special Events Co-Sponsors

Hexagram                      Matralab                      Teesri Duniya Theatre  
*Life Stories of Montrealers Displaced by War, Genocide and other Human Right Violations*  
Society for Digital Humanities (SDH)  
The Canadian Historical Society (CHA)

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## Thank You!

The Department of Theatre, the Department of English, Professor Nancy Helms (Student Volunteer Coordinator for the Department of Theatre), the Congress of the Humanities and Social Sciences, Concordia University's Work-Study Program, Playwrights Canada Press and Talonbooks. CATR/ACRT would like to thank the Department of Theatre for underwriting the cost of Technical Support for CATR/ACRT at Congress 2010.

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# Days At-a-Glance

CATR/ACRT 2010 features a variety of events, including Paper Panels (PP), Curated Panels (CP), Performances (Perf), and three Keynote Presentations (Key) open to all delegates. There are also Praxis Sessions (Prax) for which you can sign-up on-site. Seminars (Sem) allow selected delegates to discuss pre-accepted topics in-depth (auditors are permitted unless otherwise noted). Around these events are an important conference-wide Forum & Lunch on Graduate Education & Professionalization, Press-sponsored Lunch & Launch sessions, the Women's Caucus Dinner, our annual Banquet, and our Annual General Meeting (AGM).

Unless otherwise noted, all conference events takes place at “**CATR/ACRT Central**” in the Department of Theatre space on the 7<sup>th</sup> Floor of the John Molson School of Business Building (**MB**), located at 1450 rue Guy (corner of de Maisonneuve).

## Day 0: Thursday, May 27

Time	Location	Type	Events
1:00pm	MB 7.101		Executive Meeting (to 5:00pm)
5:00pm	McKibbins		<i>Cinq à Sept</i> sponsored by the Work / Life Balance Caucus
8:30pm	MB 7.265	Perf	<i>The Last 15 Seconds</i> by M.T. Space Theatre (to 10:00pm)

## Day 1: Friday, May 28

Time	Location	Type	Events
8:15am	MB 7.101		<i>refreshments</i>
8:45am	MB 7.265		Opening Remarks
9:00am	MB 7.255	Sem	a) The Playwrights of Atlantic Canada (to 11:45am) <i>Seminar Leader:</i> Burnett. <i>Seminar Participants:</i> Bamford, Budgell, R. Green, C. Hurley, Knutson, Nichols, Rusted, Wilcox
	MB 7.270	Prax	b) Rasabox Workshop/Emotion Lab (to 11:45am) <i>Praxis Leader:</i> Neuerburg-Denzer
	MB 7.425	Sem	c) Women and Science in Performance (to 11:45am) <i>Seminar Leaders:</i> Arciniega, Lange. <i>Seminar Participants:</i> Halpin, Nelles, Nyarady, Arciniega
10:00am	MB 7.251	CP	a) Women of the New Freedom: Emancipation and Nation-Building in Three Turn-of-the-Century Canadian Melodramas <i>Panelists:</i> Bird, Mendonça, L. Green. <i>Moderator:</i> Wasserman
	MB 7.265	Prax	b) Praxis Makes Perfect <i>Praxis Leaders:</i> Bell, C. Johnson, B. Kerr
11:30am	MB 7.101		<i>break</i>
12:00pm	MB 7.265		Lunch (\$10/\$5) and CATR Forum on Graduate Education & Professionalization
1:15pm	MB 7.101		<i>break</i>
1:30pm	MB 7.251	PP	a) Transcending Taboo Drama <i>Panelists:</i> Davis-Fisch, Moses, Tracey. <i>Moderator:</i> S. Johnson
	MB 7.255	CP	b) "Risking the Void: The Scenography of Cameron Porteous": On Mounting a Collaborative, Multi-City Exhibit <i>Panelists:</i> Wallace, Flood, Breaugh, Harvey. <i>Moderator:</i> Sperdakos
	MB 7.265	PP	c) Connecting Intercultural Communities: Toronto and Planet Earth <i>Panelists:</i> Knowles, Garcia Lopez, Freeman. <i>Moderator:</i> Ratsoy
3:00pm	MB 7.101		<i>break</i>
3:15pm	MB 7.251	PP	a) Playing with/in the Borderlands of Canada's Professionalizing Theatre Regime <i>Panelists:</i> Whittaker, Duchene, Hanson. <i>Moderator:</i> Salter
	MB 7.255	PP	b) Performance "Techknowledgies" <i>Panelists:</i> Eaket and L. MacDonald and Lohnes. <i>Moderator:</i> Corbett
	MB 7.265	CP	c) La pratique de la traduction dans l'oeuvre de Michel Tremblay <i>Panelists:</i> Bergeron, Rao, Ladouceur. <i>Moderator:</i> Rao
4:45pm	MB 7.101		<i>break</i>
5:00pm	MB 7.265	Key	David Fennario
6:30pm			Dinner on your own
7:00pm			Women's Caucus Dinner
8:30pm	MB 7.265	Perf	<i>The Last 15 Seconds</i> by M.T. Space Theatre (to 10:00pm)

## Day 2: Saturday, May 29

Time	Location	Type	Events
8:30am	MB 7.101		<i>refreshments</i>
9:00am	MB 7.251	Prax	a) stories scorched from the desert sun: performing testimony, narrating process (to 10:30am) <i>Praxis Leaders:</i> Attarian and Van Fossen
	MB 7.255	Sem	b) Intermediality and Sexualized Identities in Canadian Theatre (to 12:15pm) <i>Seminar Leader:</i> R. Kerr. <i>Seminar Participants:</i> Borody, Cowan, Cullen, Derkson, Halferty, R. Kerr, Low, Mounsef, Silver
	MB 7.265	CP	c) Connecting Knowledge(s): An Epistemology of Play Openings across Genre, Time, and Space <i>Panelists:</i> Benabu, Corbett, Zaiontz. <i>Moderator:</i> Stephenson
	MB 7.270	Sem	d) Performance Studies in Canada (to 12:15pm) <i>Seminar Leader:</i> Wolford-Wylam. <i>Seminar Participants:</i> M. Bennett, O'Hara, Kuling, Magnat, M. MacDonald, Perry, Ravid, Thibault
	MB 7.425	Sem	e) Magnitudes of Scenography (to 12:15pm) <i>Seminar Leaders:</i> Rewa and Beauchamp. <i>Seminar Participants:</i> Banting, Irwin, Moore and Scholte
10:30am	MB 7.101		<i>break</i>
10:45am	MB 7.251	Prax	a) The Living Histories Theatre Ensemble: Research Creation through Playback Theatre in an Oral History Project (to 12:15) <i>Praxis Leaders:</i> Linds, Wong, Sanjnani
	MB 7.265	PP	b) Performing Translations, Translating Performance <i>Panelists:</i> MacArthur, Jordão. <i>Moderator:</i> Forsyth
	MB 2 <sup>nd</sup> Floor "Think Box"	Perf	c) <i>Lamentations</i> (to 12:15pm)
12:15pm	MB 7.101		<i>break</i>
12:30pm	Montefiore		Lunch & Launch courtesy of Playwrights Canada Press
3:00pm	MB 7.101		<i>break</i>
3:15pm	MB 7.251	PP	a) Marginalized Minds: Memory, Hybridity and Illness in Contemporary Dramaturgies <i>Panelists:</i> Kovacs, Severini, Kuling. <i>Moderator:</i> Wilkinson
	MB 7.255	CP	b) The Ethical Invitation: The Performance, The Witness, The Archive <i>Panelists:</i> Salverson, Stedman, van Wyck. <i>Moderator:</i> E. Hurley
	MB 7.265	CP	c) Canadian Theatrical Responses to the Naturalist Canon <i>Roundtable Moderators:</i> Barker, Solga <i>Participants:</i> Barton, Horne, Hutton, McLean
4:45pm	MB 7.101		<i>break</i>
5:00pm	See Map MB 7.265		President's Reception Editorial Board Meeting for <i>Theatre Research in Canada</i>
7:00pm	Montefiore		CATR/ACRT Banquet
8:30pm	MB 7.265	Perf	<i>The Last 15 Seconds</i> by M.T. Space Theatre (to 10:00pm)

### Day 3: Sunday, May 30

Time	Location	Type	Events
8:30am	MB 7.101		<i>refreshments</i>
9:00am	MB 7.265	Prax	a) Navigating Memory: Dramaturgical Strategies and Swimmer (68) (to 10:30am) <i>Praxis Leaders:</i> Hansen, Wells, Barton
	MB 7.270	Sem	b) Performativité et effets de presence (to 12:15pm) <i>Responsables du séminaire:</i> Féral et Poissant <i>Les participants au séminaire :</i> Boisclair, Bourassa, Choinière, Dospinescu, Duyguay, Perrot, Lesage
	MB 7.425	Sem	c) Elephants in the Classroom: Tackling Pedagogical Challenges Collectively (to 12:15pm) (no auditors) <i>Seminar Leaders:</i> Levin and Schweitzer. <i>Seminar Participants:</i> Jordão, Freeman, Boss, Alvarez, Perry, Salverson, Stephenson, Graham, McKinnon, Smith, Houston, E. Hurley, Prendergast, Solga, Hanson, Gray, S. Johnson
10:30am	MB 7.101		<i>break</i>
10:45am	MB 7.251	PP	a) Directing Shakespeare and His Animals <i>Panelists:</i> Groome, Pearce. <i>Moderator:</i> R. Green
	MB 7.255	PP	b) Home/less/ness: Stories of Longing and Belonging <i>Panelists:</i> Rudakoff, Houston, Zatzman. <i>Moderator:</i> Nichols
	MB 7.265	PP	c) Gesturing Towards Character <i>Panelists:</i> Bhagwati, Scholte, Fancy. <i>Moderator:</i> Scott
12:15pm	MB 7.101		<i>break</i>
12:30pm	Montefiore		Lunch & Launch courtesy of Talonbooks, Playwrights Canada Press and University of Toronto Press
3:00pm	MB 7.101		<i>break</i>
3:15pm	MB 7.251	PP	a) Collaborative Empowerment and Aesthetics in Youth Drama <i>Panelists:</i> Gallagher and Wessels, Chaîne, Wager, Jafine. <i>Moderator:</i> Prendergast
	MB 7.255	CP	b) Generative Chekhov <i>Panelists:</i> Bamford, Rabillard, Meerzon. <i>Moderator:</i> McKinnon
	MB 7.265	CP	c) (Re)Performing and Archiving Performance in the Canadian City <i>Panelists:</i> S. Bennett, Rollie, Marini. <i>Moderator:</i> Dugan
4:45pm	MB 7.101		<i>break</i>
5:00pm	MB 7.265	Key	Erin Hurley
6:30pm			Dinner on your own
8:30pm	MB 7.265	Perf	<i>Unusual Battleground</i> (to 10:00pm)



#### Day 4: Monday, May 31

Time	Location	Type	Events
8:30am	MB 7.101		<i>refreshments</i>
9:00am	MB 7.265 MB 2 <sup>nd</sup> Floor "Think Box"	Perf	a) Field trip: A Visit to <i>Cirque du Soleil</i> with guide Sylvain Duguay (to 12:00pm) b) <i>Lamentations</i> (to 10:30am)
10:30am	MB 7.101		<i>break</i>
10:45am	EV S-3.845	Perf	<i>Hypertext &amp; Performance: A Resonant Response to Joanna Baillie's Witchcraft</i> (to 11:45am)
12:15pm	MB 7.101		<i>break</i>
12:30pm	MB 7.265	AGM	Lunch & CATR Annual General Meeting
3:00pm	MB 7.101		<i>break</i>
3:15pm	MB 7.251	PP	a) War, Dance and Other Dramatic Conflicts <i>Panelists:</i> Lermitte, Wasserman, Alvarez. <i>Moderator:</i> Halferty
	MB 7.255	PP	b) The Here, Then and Now of Ethnography and Collaborative Site-Specific Performance <i>Panelists:</i> Kazubowski-Houston, Budde, M. Bennett. <i>Moderator:</i> Whittaker
	MB 7.265	PP	c) Canada Connects with Its Radical, Carnavalesque, Shakespearean Identity <i>Panelists:</i> Wright, Senyshyn, McKinnon. <i>Moderator:</i> Kuling
4:45pm	MB 7.101		<i>break</i>
5:00pm	MB 7.265	Key	Marie Brassard  Closing Remarks
7:00pm			Dinner on your own
8:30pm	EV S-3.845	Perf	<i>Hypertext &amp; Performance: A Resonant Response to Joanna Baillie's Witchcraft</i> , followed by a 30-minute discussion (to 10:00pm)

#### Afterwords: Tuesday, June 1

10:45am	EV S-3.845	Perf	<i>Hypertext &amp; Performance: A Resonant Response to Joanna Baillie's Witchcraft</i> , followed by a 30 minute discussion (to 12:15pm)
1:15pm	MB 7.265	Perf	<i>Somewhere Between</i> (to 2:45pm)

Note: *Festival Transamériques* runs May 27 – June 12, 2010. The complete *FTA* program will be unveiled on March 29, the same day tickets go on sale. Visit: [www.fta.qc.ca/en/home](http://www.fta.qc.ca/en/home).

# Full Conference Programme

## Day 0: Thursday, May 27

**1:00pm-5:00pm**

***Executive Meeting***

**Room MB 7.101**

**5:00pm-7:00pm**

***Cinq à Sept***

**McKibbins Irish Pub**

Host: Jenn Stephenson. Sponsored by the Work / Life Balance Caucus.

McKibbins Pub is located at 1426 rue Bishop (next to Library Building).

**8:30pm-10:00pm**

***The Last 15 Seconds* by M.T. Space Theatre (co-sponsored event)**

**Room MB 7.265**

A 70-minute theatrical presentation followed by discussion. The play begins with the deaths of Syrian-American filmmaker Mustapha Akkad, his daughter and the suicide bomber killed in the 2005 attacks on three prominent hotels in Jordan. A movement-based imagining of both physical and verbal dialogue exploring the lives and memories of Akkad, the suicide bomber, and their families. Produced by Teesri Duniya Theatre in collaboration with CATR. Performed by M.T. Space Theatre. Tickets at the door: \$15 reg / \$10 Students. Members of CATR can reserve tickets in advance for pickup and payment at the door by emailing: [info@teesriduniya.com](mailto:info@teesriduniya.com). Five performances in **MB 7.265**: Wednesday, May 26<sup>th</sup> at 2:00pm and 8:30pm; Thursday, May 27 at 8:30pm; Friday, May 28 at 8:30pm; and Saturday, May 29 at 8:30pm.

# Day 1: Friday, May 28

8:15am refreshments – MB 7.101

8:45am

Opening Remarks

Room MB 7.265

9:00am

*Please note: Seminar and Praxis Sessions run either 3 hrs (with break) or 1.5 hrs as noted.*

**a) The Playwrights of Atlantic Canada (to 11:45am)**

Room MB 7.255

*Seminar Leader:* Linda Burnett (Algoma University). Seminar participants and individual abstracts are printed at the back of the Programme.

This seminar will focus on the writing of the playwrights of Atlantic Canada, who are among the best playwrights in Canada, if not the world. Mary Vingoe, former Artistic Director of Magnetic North Theatre Festival, has even gone so far as to say that the playwrights of Atlantic Canada “are the finest poets of the Canadian stage.” These playwrights have been recognized for the quality of their work. As Wanda Graham said at the Merritt Awards in 2006, “our Atlantic plays and playwrights ... not only feature on our regional stages regularly, but on national and international stages, in collections, on shelves of libraries, in bookstores, and in University Theatre programs around the world.” However, many of these playwrights have received little serious, critical attention. (Some exceptions are Michael Cook, David French, and George Elliot Clarke.) Shelley Newman and Sherrill Grace have remarked about Wendy Lill that she “has created a substantial body of work that has received professional production but little critical analysis to date.” The same can be said about too many of the other playwrights of this region, including Daniel MacIvor, Robert Chafe, Kent Stetson, George Boyd, Bryden MacDonald, Colleen Wagner, and Michael Melski. Accomplished playwrights all, they have been interviewed, their plays produced and reviewed and nominated for awards. However, these playwrights have attracted nearly no scholarly attention to date. My hope is that this seminar will help to bring to at least some of the important playwrights of Atlantic Canada the scholarly attention that they and their plays deserve.

**b) Rasabox Workshop/Emotion Lab (to 11:45am)**

Room MB 7.270

*Praxis Leader:* Ursula Neuerburg-Denzer (Concordia University)

As a founding member of Schechner's company East Coast Artists, I have been practicing and teaching this emotion training since it was devised in 1994/5. Since coming to Concordia in 2006 I have been conducting research on the performance of emotion in the emotion lab. Based on the rasabox technique the participants have been investigating the intricate emotion processes in different performance styles. The goal of the lab is to map out these processes and their application to rehearsal and performance. Over the past few years I have mostly disseminated my practice-based research beyond university teaching in the form of lectures and articles, this gives me the unique opportunity to actually present a small part of the practical application. The rasabox exercises are directly concerned with the performer's expression of emotions. Here, the actor's emotional agility is trained within a spatial framework. These exercises employ a matrix of 9 boxes outlined with tape on the floor of a performance space to which specific emotional state, the nine basic rasas, are assigned.

Although the Rasabox exercises do not depend upon one specific technique, actors use this framework to cultivate their ability to activate these specific emotional states through practice and repetition. They use any or all means of expression from facial expression to gesture, posture and stance, breathing patterns, voice, diction, as well as memory, imagination and mimesis. Ideally, the trained actor can then call on these states of embodied emotion at will within any theatrical situation, and add them as an extra layer. The technique is also very useful as a coaching device.

Goal: introducing participants to this particular technique and stimulating discussion and debate in the debriefing session immediately following the workshop.

**c) Women and Science in Performance (to 11:45am)**

Room MB 7.425

*Seminar Leaders:* Lourdes Arciniega (University of Calgary) and James Lange (University of Calgary). Seminar participants and individual abstracts are printed at the back of the Programme.

Over the years countless plays have used science to rationalize patriarchal ideologies and the staging of women as 'naturally' compassionate, nurturing, emotional, weak, and subordinate. Because of this, feminists have traditionally been suspicious of any recourse to the question of science, particularly the biological and medical sciences. However, recent feminist theorists, such as Elizabeth Grosz and Donna Haraway, have called for a reevaluation of the ways that science has been, is being, and can be deployed to critique conventional "relations of domination and subordination between races and sexes" (Grosz 33). Responding to this challenge, theatre scholars have begun to look back to historical plays and performances to develop a more nuanced understanding of the ways that science has been molded to align with the ever-changing roles of women in society. Likewise, contemporary playwrights and performers have deployed science in their own work explicitly to critique traditional patriarchal ideologies and redefine gender identity.

**10:00am**

**a) Women of the New Freedom: Emancipation and Nation-Building in Three Turn-of-the-Century Canadian Melodramas** **Room MB 7.251**

*A Curated Panel with* Kym Bird (York University), Marlene Mendonça (Guelph University) and Laurel Green (University of Toronto), *moderated by* Jerry Wasserman

Almost 20 years ago, in an essay on *Laura Secord, The Heroine of 1812*, Heather Jones argued—against the commonly held view of nineteenth century English-Canadian dramatic forms as the displaced literary traditions of other nations—that Canadian melodrama allows an articulation of our own nationhood and genders that nationhood feminine. This panel will discuss these concerns in the melodramas of three, virtually unknown Canadian women dramatists, Lily Dougall, Blanche Irbe Bremner, and Louise Carter Broun. It will entertain the idea that like Sarah Ann Curzon's *Laura Secord*, these melodramas rewrite our history and place women and their emancipation at the heart of nation-building. Kym Bird's paper discusses "The Bomb in the Castle" a draft script written by Lily Dougall, a wealthy, Montreal intellectual whose melodrama positions women as saviours in the construction of an idealized, middle-class society. Marlene Mendonça will speak on the "The Nurse" written by soprano soloist Blanche Bremner while living in Vancouver: she examines how Bremner uses melodrama as a vehicle to herald Canada's coming of age during the First World War and the relationship of the "New Woman" to the creation of the country's nascent, international status. Laurel Green introduces us to the "The Soldiers," also a First World War melodrama, written by Broadway actor and sometime playwright Louise Carter Broun during her sojourn in Toronto. Green makes a case for a melodrama in which Canada's new, national identity is shaped as French and rooted in the politics of domestic feminism.

**b) Praxis Makes Perfect (to 12:15pm)**

**Room MB 7.265**

*Praxis Leaders:* Mike Bell (University of Manitoba Playwright-in-Residence), Chris Johnson (University of Manitoba), Bill Kerr (University of Manitoba)

At the beginning of the 08/09 academic year, the Theatre Program of the Department of English, Film, and Theatre at the University of Manitoba commissioned Winnipeg playwright, Mike Bell, to write a new play for the Black Hole Theatre at the University, using a commissioning grant from the Manitoba Arts Council. At the same time, DEFT hired Mr. Bell to teach an undergraduate playwriting course in fall term, and engaged him as playwright-in-residence with office space in our new Centre for Creative Writing and Oral Culture. In the same term, Dr. Kerr taught a course in new play dramaturgy, and his students worked with Mr. Bell's on their scripts. In the spring, Dr. Johnson taught a course in directing the new play, and his students joined the process. (And of course, some students took more than one of the courses, changing hats as required.) In March of 09, we staged a "Fire in the Hole Festival" of new student work, with two short plays produced in the Black Hole, eleven given public readings in studio spaces, a coffee shop, and the campus pub, and a fourteenth broadcast on campus radio. Two additional plays were produced last summer in the Winnipeg Fringe Festival.

Simultaneously, Mr. Bell was writing his new play, *HeadSpace*, about our students and their cyberlives, and we were workshoping it, using as actors students from the three courses as well as others in the Program. Dr. Kerr worked on the script as dramaturge and Dr. Johnson directed. In March 2010, *HeadSpace* will be given full production in the Black Hole as part of our 09/10 season. A number of students from the three courses will be in the cast, and two students from the new play directing class are participating as assistant directors.

We will each give a short talk about the process and the project from our respective positions: lessons learned, exercises invented, mistakes made, adjustments planned. Video and demonstration will be included. Our portion of the session would be followed, we hope, by extensive discussion, as we are eager to compare our experiences with those of colleagues engaged in similar work elsewhere in the country.

**11:30am break – MB 7.101**

**12:00pm-1:15pm**

**Lunch & CATR Forum on Graduate Education & Professionalization** **Room MB 7.265**

**Boxed Lunch will be provided at the door.** \$5 for grad students/underemployed, \$10 for others.  
*Forum Organizer:* Christopher Grignard (University of Alberta); *Panel Moderator:* Kym Bird (York University); *Panelists:* Bruce Barton (University of Toronto), Allan Boss (University of Calgary), Piet Defraeye (University of Alberta), Stephen Johnson (University of Toronto), Megan MacDonald (Queen Mary University of London), Shannon Vickers (University of Winnipeg), Lionel Walsh (University of Windsor)

This forum is a response to recent hiring trends in theatre and drama across Canada. Panelists represent a number of constituencies: heads of graduate programs in Canada; graduate student supervisors; individuals with extensive experience on hiring committees; current and recent graduate students; persons who have graduated with a PhD in theatre but have found a career outside of academia; professors who chose to do a PhD outside of Canada. Speakers will raise points of concern and interest as a response to the following questions:

- How are Canadian students currently being prepared to meet the challenges of the job market?
- What can we do better to improve our students' chances of getting the interview, and then getting the job?
- How do candidates from within the Canadian system stack up against candidates from abroad - either in terms of perception, or in terms of preparedness?
- What can we do to address any inequities that currently exist?

The Association encourages everyone to attend this important and timely discussion.

**1:15pm break – MB 7.101**

**1:30pm-3:00pm**

**a) Transcending Taboo Drama**

**Room MB 7.251**

*Panel Moderator:* Stephen Johnson

**“The Designated Mourner: Charles Dickens’ and Wilkie Collins’ *The Frozen Deep* Responds to the Loss of the Franklin Expedition” Heather Davis-Fisch (Brock University)**

This paper will examine how Charles Dickens’ and Wilkie Collins’ 1857 Arctic melodrama *The Frozen Deep* responded to the 1845 disappearance of Sir John Franklin’s expedition and to controversial Inuit reports, published in 1854, that Franklin’s men had resorted to cannibalism in a desperate attempt to survive. Because of the uncertainty concerning what happened to Franklin and his men, it was impossible for those left behind by the expedition to mourn its loss: the survivors and, by extension, the British public, were melancholically engaged with the lost men. *The Frozen Deep* responded to the impossibility of conclusively determining what happened to the Franklin expedition by staging a coherent, though fictional and highly sentimental, account of what happened to the expedition. In performance, Dickens, who co-wrote the play and acted in its lead role, offered himself up as a surrogate for the missing men, overwriting their real but invisible deaths with a conventional but highly affective death scene that provided spectators with an event to witness and an emotionally comprehensible loss to mourn. Reviewers noted that not only audience members, but also stagehands and actors, were overwhelmed by Dickens’ performance and that the final performances in August 1857 served as “the last great public catharsis of [the Franklin] tragedy” (Potter 139).

In order to understand how the play became a font for public mourning by August 1857, it is necessary to consider its command performance on 4 July, when it was performed for a private audience comprised of several European heads of state. The Queen’s presence, and by extension her tacit approval of Collins’ and Dickens’ counter-narrative, transformed the play from a private theatrical into a national performance that erased the horrifying accusations of cannibalism and enacted a palatable fantasy of heroic self-sacrifice. The Queen’s gaze stabilized Dickens’ role as surrogate for Franklin, sanctioning his representation of an effigy victim whose death could be, unlike the real Franklin’s, mourned and memorialized by the theatre-going nation. Works Cited: Potter, Russell A. *Arctic Spectacles: The Frozen North in Visual Culture, 1818–1875*. Montreal; Kingston, ON: McGill-Queen’s University Press, 2007.

**“Love in the Closet Drama: A Contextual Interpretation of Amy Redpath Roddick’s *The Romance of a Princess*” Naomi Moses (York University)**

This paper is one of the first works of academic scholarship to examine the work and life of Amy Redpath Roddick, a Canadian playwright, philanthropist, and prominent member of Montreal society. Born in 1868 to a wealthy sugar industrialist, Roddick lived in the affluent Square Mile district of the city, where she enjoyed a privileged upbringing and extensive education. Despite her potential to make an excellent match, Roddick’s journals and correspondence indicate that she was largely disinterested in romantic relationships with men. Only at age 38, several years after the tragic deaths

of her mother and brother, did Amy Redpath marry the family's physician, Dr. Thomas Roddick. She nevertheless spent 43 years of her life, before, during and after her marriage, living with her "beloved companion," Mary Rose Shallow.

This paper examines Roddick's largely forgotten 1922 play *The Romance of a Princess*. It explores the play's philosophy of forbidden love in its story of the spirited Princess Emma, daughter of Charlemagne, who is enamoured with her father's closest advisor. When the King discovers their union, he disowns Emma and banishes the couple from his kingdom. Surprisingly, Emma is less saddened than empowered by her punishment, and continues to insist upon her moral purity and virtue. The couple finds happiness and safety in exile, and they are eventually forgiven by the King.

This paper argues that, through its veneration of a socially-unacceptable relationship, Roddick's play expresses a philosophy in which lesbian unions could also be seen as honourable and morally acceptable. With *The Romance of a Princess*, Amy Redpath Roddick creates a world in which socially transgressive love is permissible. Roddick's vision exonerates her own love for Mary Rose Shallow, and in doing so legitimizes their union.

### **"Safeness and the Puppet-As-Object" Dawn Tracey (Northwestern University)**

Puppets have been evading censorship, either through official sanction or tacit approval, for hundreds of years. Even when state or religious authorities drove live-actor theatre into virtual extinction, puppet theatre often continued to thrive. Examples abound across Europe between the 16th and 19th centuries, and a similar story emerges in the Ottoman Empire, suggesting a surprising cross-cultural resilience of the notion that puppets represent no real threat to the ruling authority. Scholars and puppeteers have pointed to this strange historical precedent as a key factor in the vibrant history of politically radical puppetry, but they seldom address the rationale behind the precedent. Indeed, the persistence of this trope suggests something in the ontology of the puppet performer that encourages a widespread *carte blanche*. At the same time, it would be erroneous to suggest that such an ontological quality is interpreted in exactly the same manner by these diverse cultures and eras. My goal in this essay will be to delineate the ontological basis for the perception of inherent safeness that puppets have historically enjoyed, while still allowing for diversity of interpretation; that is, a knowledge of the puppet-as-safe that is at once universal and distinct. I will begin by considering what little scholarship has been devoted to these questions previously, building upon some of these assumptions in order to put forth a new interpretation. As space permits, I will then briefly test this hypothesis in two historical examples: the persistence of puppetry in Puritan London after the theatre closures of 1642, and the controversy over shadow puppetry in the Ottoman Empire.

### **b) "Risking the Void: The Scenography of Cameron Porteous": On Mounting a Collaborative, Multi-City Exhibit Room MB 7.255**

*A Curated Panel with Mike Wallace (Theatre Museum Canada), Pat Flood (University of Guelph), Sean Breaugh (Film and Theatre Scenographer) and Kathryn Harvey (Archival and Special Collections, University of Guelph), moderated by Paula Sperdakos*

The travelling exhibition "Risking the Void: The Scenography of Cameron Porteous," curated by Sean Breaugh and Pat Flood, is the product of a very successful collaboration amongst Theatre Museum Canada, the Shaw Festival, and the University of Guelph's L.W. Conolly Theatre Archives. This panel will be a combination case study and exhibit post-mortem in that it will outline the project from the genesis of the idea to a reflection on the experience as a whole after the exhibit's third and final run ends in Guelph in April 2010.

Mike Wallace, Executive Director of Theatre Museum Canada, will speak on the origins of the project, obtaining the funding, the logistics of mounting it in three very different venues, and the experience of collaborating with the Shaw Festival and the University of Guelph's Archives Pat Flood, Professor at the University of Guelph, and Sean Breaugh, Film and Theatre Scenographer, will speak about the significance of Cameron Porteous to design in Canada and the process of curating the exhibit in its various incarnations at Niagara-on-the-Lake, Toronto, and Guelph. Kathryn Harvey, Head of Archival and Special Collections at the University of Guelph, will speak about the importance of theatre archives and the role of exhibits in archives' outreach programmes, particularly for the educational work they do increasing awareness inside and outside the theatre community of the value of preserving our cultural heritage.

### **c) Connecting Intercultural Communities: Toronto and Planet Earth Room MB 7.265**

*Panel Moderator: Ginny Ratsoy*

#### **"The CBT Collective: Towards a Filipino Canadian Dramaturgy" Ric Knowles (University of Guelph)**

This paper addresses the call for papers on "Theatre and Community Connections," while also addressing "Interconnected Knowledges" through interdisciplinarity and a blend of theatre and practice, in this case dramaturgy. The Carlos Bulosan Theatre Company emerged from a non-professional Filipino community theatre founded in 1982 as the Carlos Bulosan Cultural Workshop, a cultural wing of CAMD (Coalition Against the Marcos Dictatorship). In 2003 the company evolved into Canada's first fully professional Filipino theatre company while maintaining its political and

community-based purpose. Its last two productions have been collective creations rooted in Filipino history. The CBT collective, consisting of Leon Aureus, Rose Cortez, Nicco Lorenzo Garcia, Christine Mangosing, and CBT's artistic director Nadine Villasin, staged *People Power* at Theatre Passe Muraille in 2008, and its new show, *In the Shadow of Elephants*, is currently in development for a Fall 2010 production. I have worked as associate dramaturg on the former and as dramaturg and consulting director on the latter. This paper will examine and theorize the dramaturgical challenges involved in developing a process and crafting a dramaturgy that is Filipino Canadian in collective creations dealing with Filipino history and culture, and rooted in Filipino beliefs, art and performance practices ranging from folklore through indigenous musical instruments and dance to Filipino puppetry and mask. I will examine the ways in which this collective has been performatively and collectively forging new Filipino Canadian subjectivities in diaspora.

### **“Imperial Rivalry: Hispanic Theatre and the Battle for the Stage in Canada” Saul Garcia Lopez (York University)**

This paper discusses the continuing invisibility and lack of programming of both contemporary as well as classic Hispanic theatre in Canada. Although parts of my analysis will reflect on the situation across Canada, the main focus is on Toronto and Ontario. I examine the existing situation from three distinct angles, the academic, conditions of production, and cultural promotion. I conducted interviews with some theatre academics in Canada, the artistic directors of Ontario's main theatres, theatre companies and festivals, as well as embassies of key Hispanic countries. I argue that the invisibility and the lack of programming of contemporary Hispanic theatre is rooted in a process of acculturation promoted by the imperial colonial rivalry between the Spanish and British empires during their colonial enterprise in the Americas. These ideas, combined with an adapted resistance to looking south, manifest themselves in contemporary attitudes of cultural superiority, lack of knowledge of, and lack of interest towards Latin America's and Spain's theatre. This cultural colonial enterprise has produced and sustained inequality in the relationships between Euro/American and Hispanic theatre. Ironically, Hispanic has appropriated, reproduced and transformed during centuries some of the models of production that the Euro/American theatre uses.

### **“Moving Stars for Earth and Water: Ethics and Intercultural Performance at the Final Frontier” Barry Freeman (University of Toronto)**

On 9 October 2009, acrobat and Cirque du Soleil founder Guy Laliberté orchestrated a performance event called *Moving Stars for Earth and Water*. The event was developed by Laliberté and others through Cirque's One Drop Foundation, an organization that uses the performing arts to raise awareness about global water issues. Billed as a “2-hour poetic happening,” *Moving Stars* included simultaneously broadcast multidisciplinary performances on the theme of water conservation from artists around the world. Laliberté himself defied gravity as never before by performing in the piece from 400 km in the air and while moving at nearly 30 000 km/h. Laliberté was Canada's first private citizen to take advantage of new opportunities for so-called “space-tourism”, paying a reported 35 million dollars to spend 12 days orbiting the earth aboard the International Space Station.

In this paper I will interpret *Moving Stars* within the tradition to which I believe it belongs: 20th century theatrical interculturalism. Like the famous intercultural auteurs of the 1970s and 1980s such as Mnouchkine and Brook, Laliberté hopes that his project will evoke a transcultural spirit of common humanity and purpose. Is *Moving Stars* an admirable consciousness-raising event that uses the visceral and affective power of theatre, as Artaud had it, “to appeal to the senses instead of the mind” about an issue of global importance? Is it possible that the transcultural spirit of intercultural theatre, much dampened by a flurry of postcolonial critiques, has a new life after *An Inconvenient Truth*? If *Moving Stars* is twenty-first century intercultural theatre, should we be alarmed?

**3:00pm break – MB 7.101**

**3:15pm-4:45pm**

### **a) Playing with/in the Borderlands of Canada's Professionalizing Theatre Regime**

**Room MB 7.251**

*Panel Moderator:* Denis Salter

### **“Intellectual and Un/Disciplined: Relocating Toronto's Alumnae Theatre Company, from Philanthropic Theatre to the Original ‘Alternative’” Robin C. Whittaker (University of Toronto)**

At Congress last year and in a recent article in *Canadian Theatre Review*, I introduced the notion that in ways similar to amateur internet production (video/photo/music uploads, blogs, software design; c.f. Taylor, Anderson, Shirky), nonprofessionalized theatre practices make the means of production available to nonspecialists (as they have for three millennia), thereby encouraging public awarenesses of theatre. These awarenesses—passive and participatory, general and particular—contribute to “The Profession” in major urban centres. The present paper builds on this hypothesis by

arguing that several generations of members at Toronto's Alumnae Theatre Company (1918- ) interconnect—in Bourdieu's sense of agents' shifting relationships within a restricted field of production (*Field*)—various sites of cultural discourse, including post-secondary education, philanthropy, modern “intellectual theatre,” the theatre-going public, and an emergent, regimented theatre profession in ways not possible at nonparticipatory, professionalized companies.

If, as Bourdieu asserts, hierarchies within fields are created by lifestyle and “taste”—“the faculty of immediately and intuitively judging aesthetic values”—to form interconnected, “coherent systems” of culture which appear natural in everyday practice (*Distinction*), then Alumnae has responded to, even managed, the tastes of Toronto's theatre audiences (particularly during its first fifty years) by producing influential theatre not otherwise available. Following its founding by female graduates of the University of Toronto's University College, Alumnae has operated parallel to the “professionalizing era” by filling programming gaps with theatre of interest to both campus and community publics. That it continues to do so with a female-only membership policy (men participate as “guests”) alludes to the company's unorthodox approach to theatre practice. It has thus earned from some journalists the title of Toronto's original “alternative theatre” (c.f. Ley, Pritchard).

### **“But this is Mystical, Says a Troubled Modern’: The Use of Creative Theatre” Scott Duchesne (University of Guelph)**

Nothing gives you a clearer indication of the worth and importance of a book than trying to sell publishers on a critical edition. Before I successfully convinced the Electronic Text Centre at the University of New Brunswick that *Creative Theatre* (1929), a book of theatre theory and practice, deserves a presence outside of dust-ridden book stacks and rare book rooms, a multitude of editors politely informed me that such an edition was simply not marketable. I didn't blame them. *Creative Theatre* is a text that documents the philosophy and practice of Roy Mitchell, a largely forgotten Canadian theorist and director who flourished during a period in which the Avant-Garde and the Occult merged, and created an uneasy but fertile productive alliance between the “new” modernism and “ancient” teaching and practice. With the undisputed triumph of post-centennial professional theatre in Canada, exactly what use does such a book offer to students and scholars?

The thrust of my presentation will be to demonstrate that *Creative Theatre* has much to say about Canadian theatre during a remarkable period of production, and in so doing it challenges what I regard as the current orthodoxy of Canadian theatre research. It also narrates – albeit subtly – what might be considered a “secret history” of Canadian culture of the first half of the 20th century, which includes Mitchell and a host of other cultural luminaries in its narrative. It is, I will contend, an important cultural and historical document, which will find a new life on the internet.

### **“Improvising On-Stage and Off- : *Impromptu Splendor* as Pioneers of a New Canadian Theatre Phenomenon” Nicholas Hanson (University of Lethbridge)**

The National Theatre of the World is a Canadian collective of improvisers, and winner of the 2009 Canadian Comedy Award for Best Improv Troupe. In their flagship show, *Impromptu Splendor*, they improvise an hour-long play in the style of a specifically selected playwright. In a series of weekly shows through 2009, they spontaneously created productions in the style of Beckett, Brecht, Ibsen, Chekhov, Wilde, and Mamet; as well, they have presented versions of Canadian playwrights like Judith Thompson, Michel Tremblay, George F. Walker, and Brad Fraser. Their astonishing work bridges the often compartmentalized theatre and improvisation communities; they regularly feature guest artists from the theatre community like Fiona Reid, Maja Ardal, and Ted Dykstra. After creating the show in the confines of a bar (like most improv work), *Impromptu Splendor* is now a featured event at Theatre Passe Muraille, with commitments to tour to several mainstream theatres across Canada next season. This paper explores how the critical and popular success of this unique performance piece is exposing new interdisciplinary issues pertaining to improvisation and theatre (how does PACT/Equity engage with this work? How do the juries of theatre awards assess a show that lacks a permanent script?). Moreover, the group's ability to quickly train and integrate performers from the professional theatre community demonstrates a keen knowledge of the interconnections between the processes in which scripted theatre and improvisational shows are conceived, prepared, and presented.

## **b) Performance “Techknowledgies”**

**Room MB 7.255**

*Panel Moderator:* Natalie Corbett

### **“Building a Hybrid Interactive Drama System: Holodecks for Fun and Profit” Chris Eaket (Carleton University)**

Interactive drama (ID) seeks to immerse its inter-actor in a first-person multimedia performance: the inter-actor is the protagonist of a story which unfolds on a digital stage. The user takes on the role of a character and improvises dialogue and interaction with computer-generated characters that possess a realistic degree of artificial intelligence. Brenda Laurel's *Computers as Theatre* (1995) and Janet Murray's *Hamlet on the Holodeck* (1999) both propose ID systems capable of creating richly detailed worlds that change in response to user actions. Several desktop ID systems have been



created based on their work, but for the most part they fail to match the theatrical performer's ability to improvise, the playwright's ability to script coherent plots, and the designer's ability to construct semiotically dense environments. Mateus & Stern's award-winning *Façade* (2005) is the most advanced ID system to date, yet it still often falls short of the richness of a traditional theatrical experience.

In this paper, I propose a Hybrid ID System, based on *Façade*, which attempts to merge the best of both worlds: the reality-effects and skill-sets of theatre with the non-linear, interactive capabilities of digital storytelling. The paper discusses how role-playing, digital script analysis and crowdsourcing can contribute to the creation of plot; how 3D scanning, motion capture and phoneme recognition can contribute to more realistic characters; and how techniques taken from cryptography can lead to more context-aware agents in the virtual world. Finally, I examine the feasibility of creating Murray's "Holodeck" using existing and emerging technologies.

### **"Post-Posters: The Asent-Body-Subject, Online Vlogging, and Offline Interventions" Logan MacDonald (York University) and Cortney Lohnes (University of Alberta)**

In 2004, cyberstudies scholar Jonathan Marshall coined the term *asence*, defining it as "the almost ontological uncertainty, or suspension of being, between presence and absence." Marshall's notion refers to the in-between existence of the contemporary subject which is always in a state of transition, and is in fact, emphasized by the internet. Extending *asence*, we choose to refer to this reworking of the body/subject as the *asent- body-subject*. One of the ideal mediations of the *asent-body-subject* is the vlog (video blog). Vlogging, when contextualized as performance, inhabits a virtual space that extends beyond the screen, moving into public space, and the private spaces of the involved webusers.

<<T B A>> will create a vlog series titled *Post-Posters* that will attempt to stage this examination of the *asent-body-subject*. Located in offline public space in Edmonton and Toronto, <<T B A>> will produce a series of poster interventions that question the notion of what public space is, and how it is used in the everyday. Vlogs will then be produced which showcase these poster interventions, and will also include reactions to these performances. Using YouTube as the primary performance space, the vlog series will create online space for other webusers to create their own vlogs that will mimic the original poster interventions. The performance series and accompanying theoretical writing about the performance will articulate this examination of the *asent-body-subject* and attempt to facilitate both online and offline public interventions.

### **c) La pratique de la traduction dans l'oeuvre de Michel Tremblay (joint session with the Association for Canadian and Québécois Literatures {ACQL}) Room MB 7.265**

*A Curated Panel with Serge Bergeron (Cégep Saint-Foy, Québec), Sathya Rao (Université de l'Alberta) and Louise Ladouceur (Université de l'Alberta), moderated by Sathya Rao*

Dramaturge canadien de premier plan, Michel Tremblay est aussi un traducteur qui, depuis 1969, a signé les versions québécoises d'une trentaine de pièces. Notre recherche porte sur ce corpus, considéré comme une composante à part entière de l'activité créatrice de Tremblay dont l'étude jette un éclairage nouveau sur son oeuvre dans sa globalité et permet d'en appréhender toute la complexité. D'abord figure historique de l'affirmation identitaire québécoise, Tremblay s'est éloigné depuis les vingt dernières années de l'engagement politique des premières oeuvres, un changement qui coïncide avec l'accession à une autonomie du littéraire par rapport au politique en contexte québécois. Aussi, un des principaux enjeux de notre recherche est-il de réévaluer le statut du politique dans sa pratique de la traduction afin de mettre en évidence d'autres aspects auparavant occultés par la prédominance d'une lecture politique du traduit chez Tremblay. Il est possible ainsi de dégager les aspects éthiques et esthétiques à l'oeuvre dans la production passée et récente, de voir comment l'auteur se renouvelle au fil de sa pratique de la traduction et comment cette pratique s'inscrit en continuité avec l'oeuvre entière de Tremblay.

**4:45pm break – MB 7.101**

**5:00pm-6:30pm**

### **Keynote: David Fennario**

**Room MB 7.265**

Montreal playwright and activist David Fennario on Theatre, Politics, and his latest play *Bolsheviki*. *Bolsheviki* takes place in a Montreal bar on Remembrance Day. A veteran tells a young reporter about men pissing their pants, losing limbs and planning revolt against their officers. The text proceeds from an interview that Fennario conducted some years ago with a WWI veteran politicized by his experience.

**6:30pm – Dinner on your own**

**7:00pm**

## **Women's Caucus Dinner**

Restaurant Pino is located at 1471 rue Crescent (corner of de Maisonneuve).

## **Restaurant Pino**

**8:30pm-10:00pm**

### ***The Last 15 Seconds* by M.T. Space Theatre (co-sponsored event)**

**Room MB 7.265**

A 70-minute theatrical presentation followed by discussion. The play begins with the deaths of Syrian-American filmmaker Mustapha Akkad, his daughter and the suicide bomber killed in the 2005 attacks on three prominent hotels in Jordan. A movement-based imagining of both physical and verbal dialogue exploring the lives and memories of Akkad, the suicide bomber, and their families. Produced by Teesri Duniya Theatre in collaboration with CATR. Performed by M.T. Space Theatre. Tickets at the door: \$15 reg / \$10 Students. Members of CATR can reserve tickets in advance for pickup and payment at the door by emailing: [info@teesriduniya.com](mailto:info@teesriduniya.com). Five performances in MB 7.265: Wednesday, May 26<sup>th</sup> at 2:00pm and 8:30pm; Thursday, May 27 at 8:30pm; Friday, May 28 at 8:30pm; and Saturday, May 29 at 8:30pm.

# Day 2: Saturday, May 29

8:30am refreshments – MB 7.101

9:00am

Please note: Seminar and Praxis Sessions run either 3 hrs (with break) or 1.5 hrs, as noted.

## a) stories scorched from the desert sun: performing testimony, narrating process (to 10:30am)

Room MB 7.251

*Praxis Leaders:* Hourig Attarian (McGill University) and Rachael Van Fossen (Goddard College, Concordia University)

As artists-in-residence with the Oral History & Performance Group of the CURA *Life Stories of Montrealers* project (<http://lifestoriesmontreal.ca/en/home-accueil>), Hourig Attarian (author) and Rachael Van Fossen (dramaturge/staging director) collaborated to create a theatrical script based on oral histories of the Armenian genocide, and on narratives of lived experiences of war. The original text, written in the form of a "storytelling essay", was adapted and first performed as a staged reading in March 2009 as part of Teesri Duniya Theatre's and the OHPG's joint *Untold Histories* initiative.

As artist-scholars from vastly different disciplinary backgrounds, we remained attentive to points of convergence and divergence among the multilayered perspectives of life story narrators, author, dramaturge, staging director, cast, and composer-musician. We became aware of an act of "multiple voicing," and of a transference in our respective roles as "teller" and "witness" in the performance of traumatic testimony. Mindfulness throughout, of a mutual learning exchange even while creating theatrical "product," allowed us to focus on the transformative power of performance, to avoid sensationalizing/eroticizing violence, and informed our decision to cast predominantly student actors. Our choice to "story the performance" (process) in order to perform the stories (product), aims to create a proactive space of collective ownership for the events and experiences retold.

## b) Intermediality and Sexualized Identities in Canadian Theatre (to 12:15pm) Room MB 7.255

*Seminar Leader:* Rosalind Kerr (University of Alberta). Seminar participants and individual abstracts are printed at the back of the Programme. *Sponsored by the Women's Caucus.*

This seminar uses intermediality in the broadest sense, as not necessarily involving technology, but as being "about changes in theatre practice and thus about changing perceptions of performance, which become visible through the process of staging" (Chapple and Kattenbelt, *Intermediality in Theatre and Performance*, 12). Abstracts dealing with a range of theatrical practices that create the in-between spaces where spectators, performers, and various media intersect in ways which lead to potential transformations of our conceptual frameworks regulating our beliefs about sexual identity formation. Abstracts could reference performance artists, play scripts, stage productions that offer the potential for this kind of analysis. They should speculate on what their examples of intermedial performance bring to the discourse today and what possibilities they open up for creating in-between spaces in the future of Canadian theatre.

## c) Connecting Knowledge(s): An Epistemology of Play Openings across Genre, Time, and Space

Room MB 7.265

*A Curated Panel with* Joel Benabu (University of Toronto), Natalie Corbett (University of Toronto) and Keren Zaiontz (University of Toronto), *moderated by* Jenn Stephenson

The term "opening," in relation to theatrical performance, is at once conceptually intuitive and difficult to define. Most commonly, the term "opening" describes how a play starts and is used interchangeably with "beginning." The word "opening," however, denotes both a starting point and a process of bringing into being; to open is to inaugurate (as in the opening of an art gallery) and also to create a defined opportunity (as in a new job opening). A play opening thus simultaneously repeats conventions of initiation familiar to audiences (from the dimming of house lights in the modern theatre to the entrance of players, and so on), and "opens" up the conditions of audience engagement across different genres, histories, and places. It is what philosophers Deleuze and Guattari might refer to as a rhizomatic convention—a mutable form that is able to function in and across multiple (local) contexts. The very indistinctiveness of the term opening undoubtedly makes it useful for this purpose. Yet, it makes explaining what constitutes an opening in theatrical terms a challenging task at best.

By sharing our papers, archival material, and engaging in discussion, we will work toward an epistemology of openings in stage practice. We will begin by asking: What constitutes an opening? When does an opening start, and more problematically, when does it end? What are the functions of an opening? And what are the implicit challenges contained in an opening for theatre practitioners? Our panel will include a paper by Keren Zaiontz, who will examine the openings of

durational, site-specific performance events by contemporary Canadian companies, in Toronto and Vancouver that place audiences in key roles as participant-spectators. It will study how openings prepare the conditions to implicate audiences as fully immersed participants in the action. A second paper by Joel Benabu attempts to define openings in the context of Shakespeare's stage-practice and to understand texts, which were written primarily to be performed on a platform stage and not intended to be read by a reader inexperienced in theatrical practice. A final paper by Natalie Corbett considers the specific formal and functional challenges posed by competing expectations surrounding openings for adapters and audiences of contemporary theatrical adaptations of Canadian novels.

**d) Performance Studies in Canada (to 12:15pm)**

**Room MB 7.270**

*Seminar Leader:* Lisa Wolford-Wylam (York University). Seminar participants and individual abstracts are printed at the back of the Programme.

Although the most common origin myth of Performance Studies credits the intersection between theatre and anthropology (and thus the collaborations of Richard Schechner and Victor Turner) with giving birth to the field, scholars have more recently put attention to alternative genealogies. National and regional differences in configuring Performance Studies have significant impact in determining privileged methodologies and objects of study, with Performance Studies in the British context foregrounding live art and the dominant US paradigm emphasizing cultural performance. This seminar invites participants to reflect on and extend the contours of Performance Studies as it has emerged within Canada, with attention to specific forms of transdisciplinarity that hold potential for theatre and performance research.

**e) Magnitudes of Scenography (to 12:15pm)**

**Room MB 7.425**

*Seminar Leaders:* Natalie Rewa (Queen's University) and H el ene Beauchamp (Professeure  m erite, UQAM). Seminar participants and individual abstracts are printed at the back of the Programme.

Hans-Thies Lehmann identifies the current period as the post-dramatic in which the visual plays a crucial role in performance. By this approach Lehmann suggests that artistic teams register the scenography as performative over the simply metaphoric, and that it can be characterized as a series of lenses through which the spectators engage with the performance. Similarly Pamela Howard reviews the processes of scenographic design as dramaturgical – beginning with creating visual notes and establishing sequences of events akin to storyboards for the potential staging. Taken together their work confirms scenography as a four dimensional practice that has all too often been considered as a series of still images. The purpose of this seminar would be to consider the magnitudes of scenographic design in theatre in Canada and Quebec identified in a wide range of practice – for target audiences (children, politicized groups) or genres of performance (theatre, opera, puppetry, site-specific or dance, for example).

**10:30am break – MB 7.101**

**10:45am**

**a) The Living Histories Theatre Ensemble: Research Creation through Playback Theatre in an Oral History Project (to 12:15pm)**

**Room MB 7.251**

*Parxis Leaders:* Warren Linds (Concordia University), Alan Wong (Concordia University) and Nisha Sanjani (Creative Alternatives, Concordia University)

The Living Histories Theatre Ensemble is a partnership between Creative Alternatives, a Montreal-based expressive arts organization, and the Concordia University-based project *Life Stories of Montrealers Displaced by Genocide, War, and other Human Rights Violations*, which is recording 500 oral histories of individuals who have endured hardship during events such as the Holocaust and atrocities in Cambodia, Haiti, Rwanda and other regions. The ensemble, which contains individuals from diverse ethnic and linguistic communities, has been investigating the role of applied theatre in excavating memory, re/presenting oral histories and facilitating co-existence and social response/ability. Playback Theatre (PT) is one technique we have been adapting. PT is an improvisational form where the stories of audience members are transformed into a living, moving and musical metaphor by community actors and musicians. Our rehearsals and performances have reflected on the experiences of life story interviewing and of displacement as well as serving as occasions for developing a theatre research methodology as a living and growing process. Ensemble workshops have also opened up possibilities for how we might attend to the histories of one another while co-existing in a communal place and how we might share the burden of re/creating home for those among us currently living difficult experiences relating to displacement. We will invite the audience to listen to a paper about this process, witness examples of our methodology presented by the ensemble, and reflect with us on the aesthetics, ethics and possibilities of this practice as a research methodology in the context of the intersections of theatrical performance, performative inquiry, storytelling and oral history.

Panel Moderator: Louise Forsyth

**“Lost in Translation? Critical Dialogue and *La terre est trop courte*, Violette Leduc in Montreal and Toronto” Michelle MacArthur (University of Toronto)**

Jovette Marchessault’s *La terre est trop courte*, Violette Leduc dramatizes the life of the eponymous French author (1907-72), whose work, the play suggests, did not receive the recognition it deserved due to the sexism of the Parisian literary establishment. Weaving Leduc’s writing into her play text, Marchessault revives her work for a new generation and situates it within a feminist literary tradition. The first productions of *La terre est trop courte*—by Montreal’s Théâtre Expérimental des Femmes (TEF) in 1981 and, in English translation, by Toronto’s Nightwood Theatre in 1986—asserted Marchessault’s place within this tradition as well. In this sense, both the play and its initial productions can be seen as interventions with the institutions of literary and theatre criticism, which have historically de-valued and marginalized women’s work. More than this, they are critical works in and by themselves: as feminist theatre scholarship has established, women’s exclusion from dominant modes of knowledge production (like theatre criticism, an area still dominated by men) has led them to engage in social, political, and aesthetic critical commentary through embodied modes such as performance.

This paper will examine the critical dialogue initiated by the TEF’s and Nightwood’s productions of *La terre est trop courte*, Violette Leduc. Using as my framework Josette Féral’s suggestion that “artistic, critical, and theoretical practices are essentially three modes of translating the world” (309), I will focus on the interaction between the first two modes, wherein the artist translates her vision of the world into art and the critic translates his vision of art into words (309). How did each production manipulate public discourse to encourage “faithful” critical translations of its vision? What was lost in translation as mainstream critics interpreted these productions and the feminist politics that informed them? I will also use the notion of translation more literally, asking how the French and English versions of the play and the different conditions of reception in Montreal and Toronto fostered distinct responses among critics in each city. Works Cited: Féral, Josette. “The Artwork Judges Them’: the Theatre Critic in a Changing Landscape.” *New Theatre Quarterly* 16.4 (2000): 307-314.

**“Inês de Castro by Whetstone Theatre: How Portugal’s Dead Queen is Trans-figured from Coimbra to Toronto via Edinburgh” Aida Jordão (University of Toronto)**

In 2001, Toronto’s Whetstone Theatre produced John Clifford’s Scottish play about Portugal’s tragic medieval figure, Inês de Castro. In a surge of millenary medievalism, Clifford and Whetstone chose to tell the story of the loves of Inês and Pedro I of Portugal on the Western stage. And, like scores of artists worldwide since the fifteenth century, they re-presented Inês as a woman who serves the cultural and political ideologies of their own time. The vague historical source depicting Inês as a pawn in men’s games of power and war fades as a heroine of mythic proportions is constructed. Thus, the Galician royal mistress who was beheaded in 1355 for reasons of state and whose corpse was, as legend has it, crowned Queen of Portugal by her lunatic lover King Pedro, re-emerges as a tragic heroine and ridicules the authority of the male players around her. In this paper, I will examine how the Portuguese story is transported to Toronto via a Scottish play and how the character of Inês is trans-figured. In particular, I will study the degree of subjectivity, feminine and masculine, given to Inês in script and performance and will assess the character’s agency within a materialist feminist discourse. Also, an analysis of the female actors’ performances in the Whetstone production will substantiate, or not, Gay Cima’s idea of the “potential political efficacy for feminists” of works by male playwrights. Finally, with a nod to the conference theme of “interconnected knowledge,” I will ask if this representation, or trans-figuration, of Inês by the Scottish Clifford and Canadian theatre artists can converge in a re-visioned icon for the Portuguese cultural imaginary.

**c) Lamentations (co-sponsored event) (to 12:15pm)**

**MB 2<sup>nd</sup> Floor “Think Box”**

*Lamentations* is a gestural theatre performance, part of a larger cycle of multi-disciplinary works by Sandeep Bhagwati based on the gestural analysis of video interviews with Montrealers displaced by War, Genocide and Human Rights Abuses. Artistic director Sandeep Bhagwati and his four actors Vicki Tansey, Stephanie Merulla, Bryan James and Callahan Connor explored the non-verbal, embodied effects of abuse and displacement, and layered them with text fragments from the ancient Lamentations of Jeremiah and with John Dowland’s renaissance song “Flow my tears.” In a public space, victims, perpetrators and bystanders of violence are inextricably intertwined. (Co-sponsored by Matralab). There are two performances of *Lamentations* during Congress: Saturday, May 29 at 10:45am and Monday, May 31 at 9:00am. It plays in the “Think Box” on the 2<sup>nd</sup> Floor of the John Molson School of Business Building (MB), located at 1450 rue Guy (corner of de Maisonneuve).

**12:15 break – MB 7.101**

**12:30pm-3:00pm**

**Lunch & Launch**

**Montefiore Club**

Lunch courtesy of Playwrights Canada Press. Launch of books published by Playwrights Canada Press. The Montefiore Club is located at 1195 rue Guy (across the street from the Grey Nun's Building).

**3:00pm break – MB 7.101**

**3:15pm-4:45pm**

**a) Marginalized Minds: Memory, Hybridity and Illness in Contemporary Dramaturgies**

**Room MB 7.251**

*Panel Moderator:* Lydia Wilkinson

**“Unraveling Memory Contests: Creating Overlap between the Polarized Categories of Victim and Perpetrator in Hannah Moscovitch’s *East of Berlin*” Sasha Kovacs (University of Toronto)**

In the recent two years of professional theatrical production in Toronto, one is struck by the plethora of groundbreaking new plays that reinvent representations of genocidal history on the stage. Michael Redhill’s *Goodness*, Wajdi Mouawad’s *Scorched*, and Erin Shields’ upcoming re-working of her Summerworks hit *If We Were Birds* all demand a historiographic interpretation drawing on a wide body of knowledge from Walter Benjamin to Diana Taylor. In 2008, within this niche of contemporary Canadian historical playwriting, there emerged the fresh-faced Hannah Moscovitch and her first full-length professionally produced play *East of Berlin*. Her play achieved popular and cross-Canadian success with its “flip side” take on post-holocaust trauma from the vantage point of the child of a perpetrator—the fictional and chain-smoking protagonist Rudi, son to a Nazi SS Doctor at Auschwitz. This paper embarks on an analytical close reading of *East of Berlin* to consider how the production performs a rupture in what Aleida Assmann, most famous for her theory of memory formats, has considered the “new memory contest,” specifically, “the polarity created between a memory of German guilt and a memory of German suffering” (2006). With attentive consideration of Moscovitch’s use of the audience as a character in the piece, her representation of archive and repertoire, as well as her adaptation of historical primary source material and its implications on the work, this paper unravels how Moscovitch finds a space for contesting and contradictory discourses in history to exist simultaneously within her play, thus opening up spaces for reconciliation.

**“‘You Do Not Understand ME’: Hybridity and Third Space in *Age of Iron*” Gloria Severini (University of Alberta)**

This paper discusses the 1993 play *Age of Iron*, by Métis Canadian playwright Marie Clements, in relation to Homi K. Bhabha’s theories of hybridity and Third Space. It also examines the play through responses to Bhabha’s theories, including those by Britta Kalscheur and Smadar Lavie and Ted Swedenburg, that argue that hybrid forms cannot necessarily subvert the cultural power structure of *White and Other*. *Age of Iron* appears to be a quintessential demonstration of a hybrid theatrical form, since it combines mythology and performance conventions of various cultures to create a hybrid aesthetic that addresses the issues of oppressed groups in modern-day Canada. However, the play acknowledges that hybridity alone is not enough to create a Third Space. This is evident, as this paper argues, in the journey of Clements’ Cassandra, a hybrid character who represents First Nations women abused at the hands of both white men and men of their own communities, and also fills the role of the Greek mythological Cassandra who always speaks the truth but is never believed. Cassandra is seen searching to have her experiences of abuse acknowledged, and ultimately understands that she will not receive validation from her white oppressors. Thus she turns her attention to her own community of “Trojan Street Warriors”; although they do not have the power to force their colonizers to give up their power and renegotiate the entire post-colonial culture, they can begin to break the barriers of oppression within their own community by valuing women like Cassandra.

**“Can You Heal Me Yet?” Critical Visions of Chronic Mental and Physical Illness in the Collected Plays of Timothy Findley” Peter Kuling (University of New Brunswick)**

The recurrent motif of mental and physical illness appears throughout the collected works of Canadian author / playwright Timothy Findley. While often seen as a key issue in his novels, Findley’s theatrical work portrays diseased characters as a contemporary commentary on Canadian socio-cultural attitudes towards people of difference. As a man who admitted to suffering from partial levels of schizophrenia, Findley dramatizes illness as an exploration of his experiences with disease and identity in his lifetime. The roles played by sick characters in his plays are paramount; without disease and illness many of his plays wouldn’t have the theatrical impact they do. This thematic interconnection between disease and identity

will be discussed in three of Findley's most popular produced and published plays: *Can You See Me Yet?* (1977), *The Stillborn Lover* (1993), and *Elizabeth Rex* (2000). Disease allows Findley to create troubling onstage identity debates concerning prejudice and intolerance towards gender and sexuality as well as nationality and public scandal. Findley's audiences are encouraged to begin questioning their own social impressions of non-normative identities, asking themselves what prejudices they might hold on a personal or public level. Often unthought-of as a dramatist, Findley's love for the theatre may have been one of the more important aspects of his literary life; his plays dare us to reconsider the socio-cultural diseases affecting and infecting us all.

**b) The Ethical Invitation: The Performance, The Witness, The Archive** **Room MB 7.255**

*A Curated Panel with Julie Salverson (Queen's University), Sam Stedman (University of Toronto at Mississauga), Peter van Wyck (Concordia University), moderated by Erin Hurley*

What explicit notions of ethics inform theatre, communication and performance studies? The idea, or at the very least the spirit, of ethics is arguably pervasive in contemporary scholarship, yet so little elucidated it is often conflated with moral regulation. This panel rehearses the capacity of ethics to engage and probe vital debates and issues through several theoretical and methodological approaches. Sam Stedman draws on the pragmatic ethics of Emmanuel Levinas and Jacques Derrida to interrogate what it means to be a responsible witness to a theatrical event. When we are invited to be vulnerable to change, how can we effectively 'perform' a 'living up' to this call? Peter van Wyck explores the archive and the performance of traumatic memory. If the apology delivered by the Dene of Great Bear Lake in Canada's NWT to Japanese hibakusha (bomb survivors) in 1998 was irreducibly ethical, what is the relationship between trauma as effectively anti-archival (Taylor) and how this story is translated and performed? Julie Salverson also explores Levinas and the Dene apology using a creative nonfiction performative methodology to negotiate the cost of not only listening to risky stories, but the presumption that the listener must be changed. When we engage our students and audiences in ethical questions and ask them to change attitudes, preconceptions and behaviours, do we fully understand the implications of this ethical request? What is the relationship between the demand for change and the negotiation of privacy?

**c) Canadian Theatrical Responses to the Naturalist Canon** **Room MB 7.265**

*Roundtable Moderators:* Roberta Barker (Dalhousie University) and Kim Solga (University of Western Ontario). *Participants:* Bruce Barton (University of Toronto; Zuppa Theatre, Halifax), Christine Horne (KICK Theatre, Toronto), Melee Hutton (KICK Theatre, Toronto), Alex McLean (Zuppa Theatre, Halifax)

Although experimental Canadian theatre is often constructed in opposition to the European dramatic canon, many Canadian performance experiments establish a complex and richly productive dialogue with European classics. This roundtable focuses on two recent productions that negotiate with key works of the European naturalist movement in order to represent peculiarly Canadian settings, characters, and concerns. Zuppa Theatre's devised show *Penny Dreadful*, which opened in Halifax in 2007, uses Ibsen's *Ghosts* as one of the key intertexts in its tale of class struggle, love, and violence in a Haligonian 'age of syphilis'. Tara Beagan's *Miss Julie: Sheh'mah*, premiered by Toronto's KICK Theatre in 2008, re-sets Strindberg's play in interior British Columbia in the late 1920s and re-imagines its clash of castes as an encounter between a white woman and her family's Shushwap and Salish Nation servants.

The roundtable will bring together members of Zuppa Theatre and KICK Theatre for a conversation among artists, academics, and members of CATR. It will begin with a short introduction to Zuppa, to KICK, and to their works' relationship to the history of Canadian dialogue with the naturalist canon. It will include filmed or performed segments from *Penny Dreadful* and *Miss Julie: Sheh'mah* and interviews with the artists in attendance, plus ample time for discussion with the conference audience. Above all, its goal will be to uncover the motivations behind experimental Canadian responses to the naturalist canon, the multivalent processes by which they come to the stage, and the significance of such dialogues between past and present for the future of Canadian theatre.

**4:45 break – MB 7.101**

**5:00pm-7:00pm**

**President's Reception**

**See Map**

**Editorial Board Meeting for *Theatre Research in Canada***

**Room MB 7.265**

**7:00pm-10:00pm**

**CATR/ACRT Banquet**

**Montefiore Club**

The cost for the Banquet is \$55 Regular Members, \$30 for Graduate Students / underemployed. Note that the cost for Regular Members subsidizes the lower cost tickets. Please reserve your Banquet Tickets by sending a cheque to CATR, c/o Edward Little, Department of Theatre GM 5-55, Concordia University, 1455 De Maisonneuve Blvd. West, Montreal, Quebec, Canada H3G 1M8. The Montefiore Club is located at 1195 rue Guy (across the street from the Grey Nun's Building).

**8:30pm-10:00pm**

***The Last 15 Seconds* by M.T. Space Theatre (co-sponsored event)**

**Room MB 7.265**

A 70-minute theatrical presentation followed by discussion. The play begins with the deaths of Syrian-American filmmaker Mustapha Akkad, his daughter and the suicide bomber killed in the 2005 attacks on three prominent hotels in Jordan. A movement-based imagining of both physical and verbal dialogue exploring the lives and memories of Akkad, the suicide bomber, and their families. Produced by Teesri Duniya Theatre in collaboration with CATR. Performed by M.T. Space Theatre. Tickets at the door: \$15 reg / \$10 Students. Members of CATR can reserve tickets in advance for pickup and payment at the door by emailing: [info@teesriduniya.com](mailto:info@teesriduniya.com). Five performances in **MB 7.265**: Wednesday, May 26<sup>th</sup> at 2:00pm and 8:30pm; Thursday, May 27 at 8:30pm; Friday, May 28 at 8:30pm; and Saturday, May 29 at 8:30pm.



# Day 3: Sunday, May 30

**8:30am refreshments – MB 7.101**

**9:00am**

*Please note: Seminar and Praxis Sessions run either 3 hrs (with break) or 1.5 hrs as noted.*

## **a) Navigating Memory: Dramaturgical Strategies and *Swimmer* (68) (to 10:30am)**

**Room MB 7.265**

*Praxis Leaders:* Pil Hansen (University of Toronto), Ker Wells (National Theatre School, Humber College) and Bruce Barton (University of Toronto)

This session has two interrelated foci, which will be played out through a combination of presentation, workshop, and performance. The first relates to the potential of the application of *cognitive theory* – with a particular focus on mechanisms of memory – within a creative process. The second relates to the relationship between theory and practice in *practice-based research*.

*Swimmer* (68) is a solo devised performance that engages with mechanisms of memory on multiple levels: as subject matter, as guiding formal principle, and as focus of artistic inquiry. The piece, performed by Ker Wells, directed by Bruce Barton, dramaturged by Pil Hansen, and collaboratively conceived by the creative team, specifically investigates the relationship between embodied memory (sensory, episodic), mediated memory (experienced via transmission) and subjectivity, with a particular emphasis on the potential consequences of this relationship for an individual's autobiographical self. The work-in-progress project is deeply informed by both the creators' own personal memor(ies) and by contemporary theory of cognition and perceptual processing.

In this session we will 1) introduce the specific cognitive theories that have informed our developmental process and articulate/demonstrate the dramaturgical strategies that these theories have evoked; 2) explore the actual and potential intersections of theory and practice in hybrid inquiry and creation-based projects; 3) present an "annotated" performance sequence from *Swimmer* (68); and 4) lead an open discussion with session participants on all of the above issues.

## **b) Performativité et effets de presence (to 12:15pm)**

**Room MB 7.270**

*Responsable du séminaire :* Josette Féral (UQAM); *Co-responsable du séminaire:* Louise Poissant (UQAM). Seminar participants and individual abstracts are printed at the back of the Programme.

## **c) Elephants in the Classroom: Tackling Pedagogical Challenges Collectively (to 12:15pm) (no auditors)**

**Room MB 7.425**

*Seminar Leaders:* Laura Levin (York University) and Marlis Schweitzer (York University)

Seminar participants are listed at the back of the Programme.

In recent years, educators have enthusiastically discussed the value of incorporating metacognitive practices into the classroom. By asking students to stop and think about not only what they are learning but *how* they are learning – and perhaps more importantly, how they are *not* learning – teachers are equipping students with the tools to understand and take greater responsibility for their education. At the same time, teachers are also learning about how they themselves might become better educators. But these pedagogical discoveries are often solo discoveries, made in the middle of a classroom exercise, on the commute home, or in the study at night. How might we use metacognitive practices in a conference setting to encourage collective reflection on and analysis of the pedagogical challenges that many of us are experiencing in our teaching today? And how might a collective metacognitive engagement equip us to train the next generation of theatre scholars in Canada?

**10:30am break – MB 7.101**

**10:45am-12:15pm**

## **a) Directing Shakespeare and His Animals**

**Room MB 7.251**

*Panel Moderator:* Reina Green

## **“The Work of Women as Directors and Acting Teachers of Shakespeare’s Works: Connections and Continuities between Two Forms of Knowledge” Margaret Groome (University of Manitoba)**

It has been well-documented that in the last fifty years a number of women have done important work in training actors in Shakespearean performance. What is little known is that throughout the 20th century there is a significant herstory of women whose work in training actors is inextricably linked to their experience as directors of Shakespeare’s repertory. In this paper I will examine the complex interconnections between the directing work and actor-training undertaken by a set of seven representative women in the period 1879 to 1960 in a range of theatres in Britain, beginning with the work of Sarah Thorne in the 1880s. I have found that since 1879, the year a Shakespeare Festival was first undertaken at Stratford-upon-Avon, there has been a steady stream of women whose knowledge and experience of directing Shakespeare has informed their training of actors. In addition to Sarah Thorne, my representative set of women includes Rosina Filippi, Esme Church, Fabia Drake, Clare Harris, Nancy Hewins and Joan Littlewood. Their work took place at such varied sites as The Old Vic in 1914, the Wilson Barrett Company in Glasgow and Edinburgh in the late 1940s, the Osiris Repertory Company (an all-female touring troupe), and Theatre Workshop in London’s East End in the 1950s.

My research into the achievements of women directors of Shakespeare has been contextualized by the following concerns: what is the discourse of production with regard to the ways women directors work with theatrical space, Shakespearean texts, and actors, and how is this work mediated by institutional practices and the material conditions of production? In answering these questions I have found a direct relationship between the theatre spaces and institutions in which women’s productions have occurred and the ways in which women directors work with the plays’ texts. These practices have, in turn, fed into the values and techniques privileged when these women teach Shakespearean performance, especially the handling of Shakespearean verse.

Although research into the work of women as directors of Shakespeare has advanced in the last fifteen years, the work of many figures and significant aspects of their herstory remain unrecognized. The important connection between the kind of knowledge gained through directing Shakespeare’s works and the training of actors is one such unexamined area. With this paper I therefore hope to make an original contribution to the crucial historical project of recovering and evaluating women’s work in the theatre.

## **“Exit Pursued by a Bear: Animals on the Stage of the Globe Theatre and Beyond” Wes D. Pearce (University of Regina)**

Shakespeare’s stage was a theatre that demanded much from the imagination of the viewer; scenic elements were spare and there seems to be recognition that without a willingness of the audience to “see beyond” what was visible the production would be all but impossible. Given this, albeit, generalized (and highly superficial) view of production style in Shakespeare’s theatre this paper questions what happens when living, breathing animals become props within a production? What was the reception of the bear’s appearance in *The Winter’s Tale*? How would the appearance of the “authentic” prop affect the imaginary illusions so central to the successful staging of Elizabethan drama?

The use of animal as props/characters within Shakespeare’s plays does not happen often but the few instances that it does raises interesting questions about reading performance, understanding production and notions of the “willing suspension of disbelief.” While this paper focuses on Elizabethan practices it also questions the inclusion of animals upon the contemporary stage a practice that, Michael Ridout argues, inevitably leads to disaster. He argues the contemporary theatre “rigorously excludes nature ... No natural light comes in. On stage, there is culture raised to the power of two, as temporary floors and walls simulate the rooms of our own homes and other built spaces. Don’t lean against the wall or the cultural equation collapses. Bringing an animal in here is courting disaster” (98). Perhaps this is why W. C. Fields famously warned against acting with children or animals.

### **b) Home/less/ness: Stories of Longing and Belonging**

**Room MB 7.255**

*A Curated Panel with* Judith Rudakoff (York University), Andrew Houston (University of Waterloo) and Belarie Zatzman (York University), *moderated by* Glen Nichols

This panel is comprised of papers that focus on the interconnected knowledge experienced in theatricalized relationships between people and home, where “home” is defined as a fluid concept: Is home a place? Is it a memory? Are the homeless destined to wander or can they uncover, discover or even recover roots and re-establish a home/foundation? Is loss of home the same as loss of identity?

Judith Rudakoff will address home and homelessness in Whitehorse, Yukon through examination of the ongoing creation of a live performance/installation called (working title) *The Home Project*, (co created with First Nations visual/performance artist Joseph Fish Tisiga and scenographer David Skelton) inspired by shadow populations, alien abductions and murdered girls. Through filters of fact and imagination that continue to contribute to the evolution of this artistic work and in the context of the theatrical material already generated, this paper will explore interconnected knowledge shared in unexpected ways between experienced and imagined reality and the interplay of landscape (river, lake, mountains, woods, clay cliffs, city) to spectres (ghosts, shadow populations, documented UFO sightings and alien abductions, marginalized people, missing/murdered women).

Andrew Houston will explore home and homelessness as dramaturg/co-creator of a site-specific performance inspired by artifacts of a displaced woman's home. Between the found and the fabricated of environmental staging, between the woman, Edna Bear's archive (found in a dumpster in Toronto) and her hometown of Kitchener, representations of past and present, a play of absence emerges. The interconnected knowledge between absence and subjectivity is explored in this paper as a process of homecoming, of coming home to the self, with all of the promise and disappointment that this process entails.

Belarie Zatzman will focus on narratives of home/ exile/ displacement, in a paper that investigates the construction of identity and belonging with youth. Through an examination of several contemporary plays for youth, her paper will discuss the following probing issues: How can drama pedagogy address absence, the fluidity of identity, and young peoples' multiple conceptions and representations of home? How might artifacts and ephemera of home(s) serve as prompts to mediate multiple, uncertain and partial spaces of lived experience and critical imagination. In particular, she will speak through the filter of drama education.

## c) Gesturing Towards Character

Room MB 7.265

Panel Moderator: Shelley Scott

### **“Gestural Theatre ‘In a Realm of Shadows’” Sandeep Bhagwati (Concordia University)**

We cannot keep our hands, eyes, shoulders, neck still when we tell the story of our life. We move them to underline statements, to visualize spaces and movements, to delineate people and actions – and, in comforting ourselves, to assure ourselves of our own reality. Many of these movements are specific to our social environment and our level of understanding the gestures of people around us will often determine whether we feel at home or at sea in any specific social situation. In many non-Western performing arts (such as Bharata Natyam, Kuttiyattam, Noh or the different types of Chinese opera) codified gestures are central to the expressivity and the semantics of a performance. Western theatre has largely turned away from intense use of gestural material sui generis, privileging spoken word, whole-body physicality, set design, music and other theatrical parameters. Gestures are mostly to underline these other parameters, not to establish its own layer of meaning. In attempting to understand displacement, however, gestures are of overwhelming importance. Displaced persons are often slow to adapt to new languages and customs, but gestures, the most immediate expression of belonging and distance in any social situation, are more easily adopted. North American societies, via the model of Hollywood movies, have developed a very restrained set of largely unified and codified everyday gestures – displaced persons must adapt this very quickly or be socially isolated. This means they soon learn a new set of context-dependent gestural material, in the process amalgamating the gestures from their own culture with the codified North American gestural repertoire. In the research leading up to the performance of *Racines Ephémères* Sandeep Bhagwati and his gestural research team analyzed dozens of lifestyle interviews from a major oral history project *Life Stories of Montrealers displaced by War, Genocide and other Human Rights Abuses*, analysing the multiple ways in which different socially and culturally determined gestures overlap. Hundreds of such gestures were de-contextualized and studied as abstract movements (without sound) by a team of actors and dancers—Florian Goetz (asst. director) Vicky Tansey (dancer), Stephanie Merulla (actress), Bryan James (actor) and Callahan Connor (actor)—who individually and in small ensembles aimed to first emulate the gestures faithfully, then re-construct them into new gestures and re-invest these gestures with meaning. This has generated an inter-cultural and hybrid repertoire of hand, eye and shoulder movements which then was used to create an evocative stage performance, re-contextualizing this gestural material together with text fragments. Thus the stage becomes a realm of shadow gestures, where aspects of displaced life stories are embedded into a fabric of expressions that seemingly are common to us all – where their alienness and incongruousness will create disturbances, displacements and drama.

### **“Luring the Logos: Stanislavski and the Truth of the Human Soul” Tom Scholte (University of British Columbia)**

In 1984, Philip Auslander invoked the deconstructive theory of Jacques Derrida in an attempt to debunk the basic tenets of Constantine Stanislavski's System of acting by charging that its reliance on the "actor's self" as a locus of truth is, fundamentally, logocentric (conceived as existing in itself, as foundation) and incapable of withstanding critical investigation into its, supposedly, metaphysical assumptions. Louise M. Steinberg then refuted this charge, claiming that Sanford Meisner's Stanislavski-inspired Repetition Exercise was, in fact, the embodiment of that which Auslander had proffered as the very antithesis of logocentrism: Derrida's notion of difference. Since then, Jonathan Pitches (absent any specific concern with logocentrism) has done much to redirect investigations of Stanislavski's theoretical assumptions away from metaphysical claims and towards the profound influence of the Newtonian and behaviourist principles espoused by his scientific contemporaries. Meanwhile, interdisciplinary scholar, Edward Slingerland, in his ground-breaking book, *What Science Offers the Humanities: Integrating Body and Culture*, has taken on the much larger project of equally discrediting the excesses of both social constructivism and the opposing ideal of the disembodied mind. Synthesizing the work of Pitches, Slingerland and others, I will argue that the best defense of Stanislavski's continuing dominance within the field of acting theory lies not in Steinberg's ultimately awkward attempt at reconciliation with the

post-modern critique of logocentrism, but rather in illustrating the Systems grounding in the solid and highly credible "BioLogos" of materialist science and embodied cognition.

### **“Becoming Character: Deleuze’s Re-Ontologization of the Stage” David Fancy (Brock University)**

In ‘One Manifesto Less,’ (1978) Gilles Deleuze’s only major essay dedicated to the theatre, the French poststructuralist philosopher proposes the groundwork for a theatre that escapes representation and creates the conditions for theatrical ‘presence’ as an instantiation of what he calls ‘continuous variation.’ This ontologizing program, one that stands in distinct contrast to the derridean project of the de-ontologization of presence, is subtended by Deleuze’s early work in texts such as *Difference and Repetition* (1968) and *The Logic of Sense* (1969) that challenges 2500 years of western philosophical emphasis on identity, similitude, and analogy. Instead, the continuous variation of difference and a notion of repetition not recuperable to the Same provides the grounds for conceiving of a non- representational differential presence that does not result in the kind of transcendentalist agenda rightly challenged by thinkers such as Derrida and Butler. The implications for theatre and performance studies of this philosophical project are significant. One inviting avenue of exploration is the notion of ‘becoming,’ particularly as it relates to the traditional theatrical understanding of ‘becoming character.’ This paper will examine traditional notions of ‘becoming’ a character as informed by the work of Stanislavski, Strasberg, Hagen, and others with a view to seeking resonances with and significant differences from the work on ‘becoming-intense, becoming-animal and becoming imperceptible’ done by Deleuze and collaborator Felix Guattari’s in one of their major collaborative texts, *A Thousand Plateaus* (1980). Potentials for a renewed and re-ontologized understanding of ‘live’ theatre and the actor/characters that inhabit it, as well as the non-representational relationship between the event and the audience that attend it, will be explored.

**12:15pm break – MB 7.101**

**12:30pm-3:00pm**

#### **Lunch & Launch**

**Montefiore Club**

*Lunch provided courtesy of Talonbooks. Launch of books published by Talonbooks, Playwrights Canada Press and University of Toronto Press. The Montefiore Club is located at 1195 rue Guy (across the street from the Grey Nun's Building).*

**3:00pm break – MB 7.101**

**3:15pm-4:45pm**

#### **a) Collaborative Empowerment and Aesthetics in Youth Drama**

**Room MB 7.251**

*Panel Moderator: Monica Prendergast*

### **“It Could Have Been So Much Better’: The Aesthetics and Social Work of Theatre” Kathleen Gallagher (University of Toronto) and Anne Wessels (University of Toronto)**

In this paper, the authors consider early results from their ethnographic research in urban drama classrooms by parsing the aesthetic and social imperatives at play in drama classrooms. Moved by the observation that teachers and students alike seem to be pursuing elusive aesthetic and social ideals, the authors draw on Judith Butler’s notion of “melancholia” to explain the feeling of disappointment that sometimes follows difficult drama performances – the sense, as a teacher in one of the research sites put it, that “it could have been so much better.” Presently in the second year of a three year, international research project, *Urban School Performances: The interplay, through live and digital drama, of local-global knowledge about student engagement (USP)*, the authors illustrate and theorize disappointment using qualitative data from two urban Toronto drama classrooms. On the surface, one of the drama classrooms was focused on aesthetics and the other on social development, but the authors dig deeper to consider the subtler values and outcomes that are made available by ethnographic research. This leads to a consideration of how students, teachers and researchers alike are each burdened with a responsibility to “perform” and “advocate.” In format, the presentation will invite participants to do some reading from the student-devised play (“The Doors”) that provoked the feelings of “disappointment” we theorize. This activity will further open a discussion about how young theatre-makers mix metaphor with “real” life and take up the challenge of speaking in one “artistic” voice despite radically different life experiences.

### **“Art Stronger than the System: Is New Media Art Signing the End of Dramatic Art / Theatre in High School?” Francine Chaîné (Université Laval)**

This communication reflects the latest theatrical experience of a group of teenagers in a public school of Quebec. Those teenagers made the choice to defy the school system by pursuing their passion for the theatre/dramatic art outside of school at lunch time. Throughout the year 2008-2009, this small group of students rehearsed a piece of Isabelle Hubert (*Couteau, sept façons originales de tuer quelqu'un avec...*) that they have presented in a professional theatre (La Bordée). Previously, this school offered a renowned art study program in dramatic art/theatre. For several decades, the program fostered many Quebec actors who later continued their studies in theatre schools. Even if the pertinence of such a program was obvious, the school stopped offering it.

- Why this renowned theatre concentration had to close its doors?
- Why so little students have registered in this concentration?
- Why are new media art, for instance, more attractive to youngster today than theatre? As witnesses of this ultimate representation, we met the students who participated in this theatrical production. Through semi-directed interviews, we met students who were passionate about theatre and especially about the theatre production they were on. An interview with the teacher who had accompanied them during the last year of concentration has enabled us to counterbalance the information we gathered through the students.

Through semi-directed interviews, we met students who were passionate about theatre and especially about the theatre production they were on. An interview with the teacher who had accompanied them during the last year of concentration has enabled us to counterbalance the information we gathered through the students.

### **“Surviving in the Cracks: Rupturing Stereotypes of Homeless Youth” Amanda Wager (University of British Columbia)**

Early adolescent youth entrenched in street life are particularly vulnerable, creating tendencies for them to turn to drugs and prostitution for survival. In Vancouver alone, an estimated 150 new youth become homeless ever year (SPARC BC, 2008). In spite of this pervasive problem, there is limited research on how to raise adolescent youth awareness on the consequences of living on the streets. My paper develops and explores the effectiveness of an applied drama project in raising awareness in early adolescent students around issues of youth homelessness. Informed by the works of Augusto Boal, Dorothy Heathcote, and Kathleen Gallagher, theorists and practitioners of theatre education (Boal, 1998; Gallagher, 2007; Heathcote & Bolton, 1995), the paper investigates how drama and theatre empower youth to become agents of change, fostering creative and critical citizens (Gallagher, 2007; Roa, 2008). The study is largely influenced by *Surviving in the Cracks*, an original theatre production co-created with seven formerly street entrenched youth. The play, based on the youths' lived experiences, documents the lives of homeless street youth and their struggles to survive in the face of cuts to public health resources. My research team and I conducted a critical participatory research study using the performance script, observational techniques, focus groups, and interviews with key stakeholders. Expanding on this project, my current research brings the production to Vancouver public schools as an applied theatre project where youth educate youth to raise awareness about homelessness, opening a space for dialogue, reciprocity, and possibility.

### **“Bringing Drama to the Scientists: Drama in a Health Sciences Program” Hartley Jafine (McMaster University)**

With the growing shift towards interdisciplinary approaches to pedagogy in university education, non-arts-based faculties have begun to incorporate drama into their curriculum as a means for students to experience knowledge in a new and fresh way. According to Suzy Wilson, in her article *What Can the Arts Bring to Medical Training*, drama "can provide a lateral, reflective way of learning, important to a student population who are outcome oriented" (Wilson 2007). This paper will argue for the didactic benefits of performative practices within health science based curriculums by using a case study from my own research of developing a drama-based course in the Bachelor of Health Science (BShc) program at McMaster University. In response to the desire of the Assistant Dean of Health Sciences, Dr. Del Harnish, to include a creative course in the program, 3CC3 Theatre for Development was developed. Running from 2007 to the present, the course provides undergraduate BShc students with an innovative arts based approach to their pedagogy that can foster an artistic vision of qualitative research in a program that's methodology is traditionally quantitative. This paper will begin by introducing the ways that drama positions itself within a health science program. Using findings from a qualitative study based on lived experience and in-depth interviews, the paper will then investigate drama's impact on students in the BShc program who have taken the Theatre for Development course. The interviews further serve as a basis for an ethnodrama that highlights the impact of drama within the program with its emphasis on the development of collaboration, self-confidence, and empathy within the students.

## **b) Generative Chekhov**

**Room MB 7.255**

*A Curated Panel with Karen Bamford (Mount Allison University), Sheila Rabillard (University of Victoria) and Yana Meerzon (University of Ottawa), moderated by James McKinnon (University of Toronto)*

This panel investigates Anton Chekhov's generative presence in contemporary drama, raising—among others—questions of authority, influence, and adaptation. Karen Bamford's paper analyzes the relationship between Chekhov's *The Seagull*

(1896) and Natalia Ginzburg's *The Cormorant* (1991). Ginzburg's microdrama, commissioned for performance shortly before the author's death, uses Chekhov's classic text as an ironic point of reference in her final, devastating study of bourgeois marriage in Andreotti's Italy. In her paper Sheila Rabillard argues that The Wooster Group "indigenize" Chekhov's *Three Sisters* (1901)—to use Linda Hutcheon's term—transposing to their late 20th-century American context the play's pervasive concern with the nature and meaning of work in modern life. In *Brace Up!* (1991), which engages with the whole of Chekhov's play, and *Fish Story* (1994), which samples and riffs on the close of *Three Sisters*, they use their characteristic blend of live and recorded performance, choreographed movement, and dislocating layering of disparate cultural references. Finally, Yana Meerzon discusses Vaclav Havel's play *Leaving* (2007) as a take on *The Cherry Orchard* (1904), a 21st century example of Chekhovian comedy made political. It traces the appearance and the functions of Havel's comic devices as well as the Voice (an omnipresent narrator one can identify with the voice of Havel himself, commenting on dramatic and theatrical devices used in the play) as the evolution of Chekhov's aesthetics based on the techniques of estrangement.

## **c) (Re)Performing and Archiving Performance in the Canadian City**

**Room MB 7.265**

*Panel Moderator:* James Dugan

### **“Performing (City) Canada” Susan Bennett (University of Calgary)**

As cities have jostled for position on the global stage as “world class,” they have increasingly relied on theatre and theatricality. In the first instance, theatre and other cultural products have been fundamental to the creation of a city's brand, the means by which individual cities assert themselves both to local populations and visitors, as well as to existing and potential investors. In the second instance, the very landscape of a city has become a theatricalized event, anchored by the performance of architecture and space to create distinctive—and, ideally, iconic—visual scenes by which a variety of audiences recognize a specific place and accord it meaning (and, it must be said, power). How those visual scenes are produced, inhabited, renewed and revised demonstrates much about a city's ambitions as well as the particularities of its history. In this way, the theatricalized city is perhaps more experience than location.

My paper examines primarily this second set of criteria—a focus, then, on the theatricality of architecture and space—to consider how Canadian cities have asserted distinctive identities and, in this way, claimed a presence on the global stage. I plan to start with a concise introduction to the theoretical premise and then to explore this direction, I intend to look specifically at Calgary and Vancouver, the two cities that have (will have) staged a Winter Olympics. How, this paper asks, does infrastructure perform the stakes of “world class” and how do such scenes contribute to ideas about and for Canada?

### **“Critiquing the ‘Curious Beast’: Mainstream Media Response to Interactive, Forum Theatre Productions in Vancouver” Emily A. Rollie (University of Missouri)**

Since 1989, Headlines Theatre of Vancouver, British Columbia, has used forum theatre productions to address social issues and prompt social change through performance and in conjunction with the local community. A decidedly non-traditional mode of performance, forum theatre, with its interactive methods and focus on social change, often struggles for legitimacy against its traditional dramatic counterparts; however, throughout Headlines Theatre's history, mainstream media critics have attended and reviewed Headlines Theatre's work, thus including them among the ranks of other professional theatres to be viewed and evaluated. While this traditional criticism does provide publicity for Headlines's work and supports forum theatre's legitimacy, it also tends to focus on aesthetic criteria, an area that may not be of primary concern to theatres such as Headlines who are dedicated to social change. This relationship subsequently poses a dilemma between such theatres and their critics and bringing into question how and by what criteria critics evaluate forum theatre productions. Using Headlines Theatre as a representative case, this study explores the relationship and connections between interactive forum theatre practice and its critical evaluation by the mainstream media, focusing on the implications and validity of these evaluations. By identifying aspects of Headlines's forum productions deemed worthy of critique by mainstream theatre critics and then considering this response through a Brechtian lens, this study examines the complicated relationship and connections between artistic aesthetic, social impact and public opinion.

### **“Archiving Theatre Festival Culture in Vancouver” Francesca Marini (University of British Columbia)**

Theatre and other cultural/artistic festivals have long been established as events that bring together people with the same interests and often mark the cultural identity of a city. These festivals function as a way of strengthening artistic, personal and social identity. Festivals become an integral party of local life and history and, from a historical, social, artistic and archival point of view, need to be documented and preserved. Vancouver has a great festival tradition and is a very lively scene. This paper will present the results of an ongoing study on archiving Vancouver festivals, focusing in particular on two theatre festivals: Bard on the Beach, a renowned 20-years old Shakespeare festival, and the 25-years old Vancouver International Fringe Festival. These two festivals were analyzed in fall/winter 2009/10 through more than twenty in-person

interviews with their directors and staff, as well as in the context of existing sources. This ongoing study addresses the issue of how the documentary legacy of cultural/artistic festivals is created and maintained over time. The study aims to identify how festivals ensure their documentary and social/artistic legacy; what the most important aspects that the festivals want to preserve and convey are; how festivals view archiving and how archiving can be facilitated. The project results are mainly of use to festivals that want to establish, maintain or improve their approach to archiving, and to archivists involved in the preservation of festival records and other materials. Results might also inform arts policy changes at the local, provincial and federal level.

**4:45pm break – MB 7.101**

**5:00pm-6:30pm**

**Keynote: Erin Hurley**

**Room MB 7.265**

Erin Hurley (McGill University) on "The Affective Turn and Interconnected Knowledge: Nathalie Claude's *Le Salon Automate*." Hurley considers how the "affective turn" in the humanities might open up analyses of theatrical performance to interconnected knowledges of the body-mind. Nathalie Claude's 2008 performance with three talking automata will serve as a case in point.

**6:30pm – Dinner on your own**

**8:30pm-10:00pm**

***Unusual Battleground* (co-sponsored event)**

**Room MB 7.265**

*Unusual Battleground* is a new script-in-progress by Rahul Varma based on recent interviews conducted as part of the *Life Stories of Montrealers Displaced by War, Genocide and other Human Right Violations* project. Co-sponsored by CATR, the *Life Stories* project, and the Canadian Historical Association (CHA).

# Day 4: Monday, May 31

8:30am refreshments – MB 7.101

9:00am

**a) Field trip: A Visit to *Cirque du Soleil* with guide Sylvain Duguay (to 12:00pm)**  
**Assembly Point: MB 7.265**

This field trip to *Cirque du Soleil* Headquarters will allow you to discover a unique creative research-driven and production setting which includes studios and workshops that are behind all of the Cirque's international productions. Meet the archival staff in the "Memory" department and a number of permanent research professionals who feed the creative forces of the Cirque. Tickets for this tour are \$10.00 and must be purchased in advance in order to guarantee seating on the bus. Book early! Reserve your place by sending a cheque to CATR, c/o Edward Little, Department of Theatre GM 5-55, Concordia University, 1455 De Maisonneuve Blvd. West, Montreal, Quebec, Canada H3G 1M8.

**b) *Lamentations* (co-sponsored event) (to 10:30am)** **MB 2<sup>nd</sup> Floor "Think Box"**

*Lamentations* is a gestural theatre performance, part of a larger cycle of multi-disciplinary works by Sandeep Bhagwati based on the gestural analysis of video interviews with Montrealers displaced by War, Genocide and Human Rights Abuses. Artistic director Sandeep Bhagwati and his four actors Vicki Tansey, Stephanie Merulla, Bryan James and Callahan Connor explored the non-verbal, embodied effects of abuse and displacement, and layered them with text fragments from the ancient Lamentations of Jeremiah and with John Dowland's renaissance song "Flow my tears." In a public space, victims, perpetrators and bystanders of violence are inextricably intertwined. (Co-sponsored by Matralab). There are two performances of *Lamentations* during Congress: Saturday, May 29 at 10:45am and Monday, May 31 at 9:00am. It plays in the "Think Box" on the 2<sup>nd</sup> Floor of the John Molson School of Business Building (MB), located at 1450 rue Guy (corner of de Maisonneuve).

10:30am break – MB 7.101

10:45am

***Hypertext & Performance: A Resonant Response to Joanna Baillie's Witchcraft***  
**(co-sponsored event) (to 11:45am)** **Hexagram Black Box EV S-3.845**

Under the artistic guidance of Louis Patrick Leroux (Concordia University) an interdisciplinary group of research-creation artists and Romantic scholars explore a neglected play through contemporary practices and sensibilities. Original scenes are performed alongside contemporary intermedial resonant responses. The evening performance will be followed by a discussion. Co-sponsored by CATR, SDH and Hexagram. There are three performances of *Hypertext & Performance* during Congress: Monday, May 31 at 10:45am; Monday, May 31 at 8:30pm (with discussion); and Tuesday, June 1 at 10:45am (with discussion). It plays in the 3<sup>rd</sup> basement (SS3) in the Hexagram Black Box in the Engineering, Computer Science, and Visual Arts Integrated Building (EV), located at 1515 rue Sainte-Catherine ouest (corner of Guy).

12:15pm break – MB 7.101

12:30pm-3:00pm

**Lunch & CATR Annual General Meeting (AGM)** **Room MB 7.265**  
*A box lunch will be provided for pickup before entering the room for the AGM*

3:00pm break – MB 7.101

3:15pm-4:45pm



Panel Moderator: J. Paul Halferty

**“Doing the Vimy Glide: Interconnections of Art, Battle and Memory in Very Thiessen’s *Vimy*”  
Jan Lermite (University of British Columbia)**

Canadian interest in the topic of war can be seen in the variety of media and genres in which war is addressed, including books, web sites, television, movies, and plays. The purpose of my paper is to analyze Vern Thiessen’s play *Vimy* in light of this interest. Herb Wyile claims that contemporary Canadian historical novels often subvert and disrupt traditional views of history, and I will analyze the use of art (namely, music and dance) in *Vimy* to underscore Thiessen’s interrogation and disruption of traditional representations of a key nation-defining event in Canadian history. I will also examine the interconnection of notions of sacrifice with national identity, of personal memories with national myths, and masculine tropes of duty in military spaces with feminine tropes of nurture in domestic spaces.

In a key scene at the end of the first act, four wounded soldiers from various representative people groups across Canada begin to sing, “Here we are, here we are again” as they wait for the signal to go over the top of the trenches to engage the Germans in battle. In the previous scene they had been practicing the “Vimy glide,” a dance-like movement that was part of the battle strategy, the “creeping barrage.” The dramatic irony of this deathly song and dance points to one of the most significant disruptions of the text. Through my analysis, I will explore the way in which *Vimy* constructs a new, arguably more realistic, view of the Canadian war experience. Jan Lermite is a graduate student at University of British Columbia. Her thesis examines representations of WWI in Canadian literature, with particular emphasis on Vimy Ridge and the nation-defining narratives that focus on the battle site and the recently restored Vimy memorial in France.

**“Doin’ the Zou Zou Drag: Towards a Genealogy of Zouave Performance from the Civil War to Michael Jackson” Jerry Wasserman (University of British Columbia)**

In the course of researching my SSHRC-funded project on Captain MacDonald’s Trained Indians, a troupe of Canadian and American aboriginals whose elaborate military drill show was an international hit in the 1870s, I stumbled upon a popular entertainment form about which I have become increasingly obsessed: Zouave military drill as performance.

The Zouaves were fierce Algerian fighters who resisted French colonization in the 1840s. The French established Zouave army units of their own in the 1850s, adopting the colourful North African dress, including braided jacket, pantaloons, and fez. The French Zouaves became famous fighting in the Crimean War, and illustrated reports reaching the United States through coverage in *Harper’s Weekly* influenced American Elmer Ellsworth to turn his Chicago National Guard unit into the United States Zouave Cadets. He trained his cadets in a rigorous regimen, combining standard American military drill with the French Zouave system, adding speedy gymnastic manoeuvres and exotic Zouave uniforms. In 1860, challenging any militia in the US or Canada to a competition, Ellsworth toured his Zouaves through 20 American cities, performing for hundreds of thousands of people on parade grounds and in theatres, creating a sensation and inspiring the establishment of many more Zouave units, which fought famously on both sides in the Civil War. Ellsworth’s high-profile death, one of the first for the Union, cemented the romance of the “Zou Zous.”

Zouave performance subsequently turns up everywhere: in exhibition halls and variety theatres, circuses, burlesques, minstrel shows and wild west shows. There are African-American Zouaves and aboriginal Zouaves, female Zouaves, troupes of Zouave children and even Zouave drag acts, adding additional dimensions to what Timothy Carr calls “this popular form of transnational cross-dressing” (*The Cultural Roots of American Islamicism* 292). As entertainment technologies evolved, Zouave performance adapted. It turns up in Buster Keaton’s 1921 silent film *The Playhouse*; on Ed Sullivan’s 1950s TV variety show; in the music videos of Michael Jackson.

I want to examine the ontologies of Zouave performance—the orientalizing of Euro-American military gestures and their theatrical embodiment in a dizzying array of gendered and raced performing bodies against political backdrops such as the Civil War, the conquest of the American west, and the War on Terror—and begin establishing the 150-year performance genealogy of the Zouave drill.

**“‘I Used to Be the High School Queen. Now I got my M16’: Judith Thompson’s *Palace of the End*, Coco Fusco’s *A Field Guide for Female Interrogators* and ‘Torture Chicks’ on the Global Stage” Natalie Alvarez (Brock University)**

Coco Fusco’s *A Field Guide for Female Interrogators* and “Torture Chicks” on the Global Stage”

The current wars in Iraq and Afghanistan are marked by an unsettling intersection for performance studies and feminist theatre scholars: just as women’s active duty in the armed forces increases in visibility and numbers unparalleled in history, scandals surrounding the use of torture – particularly sexual torture – take centre stage. This paper investigates how representations of women combatants as complicit in coercive interrogation strategies serve as a cipher through which we might examine, as Fusco argues, “the state’s instrumentalist attitude toward gender, sexuality, and cultural difference.” Judith Thompson’s opening monologue of *Palace of the End*, titled “My Pyramid”, and Coco Fusco’s companion text to her performance of *A Room of One’s Own: Women and Power in the New America*, titled *A Field Guide*

for *Female Interrogators*, compel us to reckon with a complex and morally ambiguous discursive field around competing notions of femininity, sexuality, and power opened up by reports of women combatants perpetrating acts of sexual violence against detainees. Both Thomson and Fusco's works attempt to interrogate and redress the ways in which female sexuality has been deployed in the war efforts to obfuscate and deflect a direct engagement with the ethics and effects of orchestrated and sanctioned uses of torture in military prisons. Through the theoretical framework of feminist geographies, the analysis will telescope on one such authorized tactic Fusco documents – "Invasion of Space by a Female" – in order to examine the nature of the "space" women occupy within militarized framework of domination and power and the feminist advancements this affords or mitigates.

## **b) The Here, Then and Now of Ethnography and Collaborative Site-Specific Performance**

**Room MB 7.255**

*Panel Moderator:* Robin C. Whittaker

### **"Who Wants to See That Kind'a Crap! Navigating Power in an Ethnographic Theatre Project in Postcolonialist Poland" Magdalena Kazubowski-Houston (Wilfrid Laurier University)**

This paper discusses my ethnographic theatre project, *Dance as I Play You*, developed in Elblag, Poland in 2002 in collaboration with student actors from the Cultural Centre for International Cooperation. The project employed physical theatre as a form of ethnographic participant observation in the study of racism. The style of physical acting adopted in the performance was influenced by Jerzy Grotowski's *plastiques*, and incorporated my theatre company's *Illustrative Performing Technique*. The actors created forms with their bodies in response to both external and internal impulses (i.e. images, objects, light, thoughts, sensations, emotions).

Focussing on *Dance as I Play You*'s pre-rehearsal sessions and rehearsals, I examine the ways in which doing ethnography through theatre can expose the complicated relations of power that define the interactions between the ethnographer and the research participants, and between the research participants themselves. Specifically, I focus on the ways in which my multiple roles in the project (director, instructor and ethnographer), my conflicting local and global positionalities (Polish woman, Polish emigrant, and Western academic), and the research participants' – and my – divergent goals and agendas, compromised the project's commitment to collaborative, empowering and politicizing performance ethnography. By candidly discussing the power maneuverings and difficult moral and ethical decisions I was compelled to make in the field, this paper advances emergent experimental ethnography literature that interrogates collaboration, community-based theatre, and the relationship between "improvisational" aspects of fieldwork and grand theoretical and methodological paradigms.

### **"Subversive. Political. Queer: Miss Toronto Gets a Life in Parkdale: A Site Specific Multi-Media Performance on Hijacking the History of Beauty Pageants in Toronto" Antje Budde (University of Toronto)**

*Miss Toronto Gets a Life in Parkdale* is a multi-media theatre piece that focuses on the history of gender roles, imposed upon women, men, and public spaces in Parkdale, Toronto. Using the "Miss Toronto 1926" mural painted on the outside patio wall of the Rhino Pub as a point of departure, the piece delineates and comments on the sordid past of the Miss Toronto Pageant. Through this piece we examine the skin, soul, and plumbing of the idea of "Miss Toronto."

I would like to discuss our groups working methods and our performance project at the CATR Conference, explain our approach to gendered urban history and how historical and cultural research can be translated into an aesthetic form and performance dramaturgy that on all levels tries to hijack the idea of beauty pageants and suggest a liberating, politically incorrect, provocative and very funny alternative.

The DitchWitch Brigade was founded in May and June 2008 in Toronto and worked for a year as the first ever artist in residence group at The Bar&Grill Rhino on Toronto's Queen St. West.

The DitchWitch brigade is an experimental collective of independent artists with diverse cultural backgrounds including 5th generation Canadians, first and second generation Canadians with Polish, Iranian, Ukrainian, Italian, Danish, English, Scottish, French, Irish backgrounds as well as a German, a Chinese and a Serbian artist. Our members include graduates from national and international performing art schools as well as graduate and undergraduate students from U of T and York University. What holds us all together is our interest in politically inspired theatre that is created and produced in liberating, collaborating and aesthetically transgressing ways.

The name DitchWitch Brigade was inspired by a equipment company that produces vibratory plows, piercing tools, pipe bursters, stump grinders and the like that are used in the city of Toronto public parks and streets because we like to dig a little deeper into our material and push it to new limits. We believe in the magic of live theatre as a unique form of cultural communication and entertainment while playing with multimedia applications on theatrical terms. See also: <http://ditchwitch.wordpress.com/2009/01/19/live-from-the-rehearsal-hall>.

### **"Garden//Suburbia: Public Exhibition of the Private Domestic in Lawrence Park" Melanie Bennett (York University)**

In her book, *The Human Condition*, Hannah Arendt argues that narrative (what she refers to as story-telling) is never simply a matter of creating either personal or social meanings, but an aspect of “the subjective in-between” in which a multiplicity of private and public interests are always problematically negotiated. Michael Jackson furthers Arendt’s argument by complicating the distinction between the private and public and placing a more existential emphasis on intersubjectivity (Jackson 12). Using Arendt and Jackson as a point of departure, this paper will reflect upon the first of a two-part site-specific project by Melanie Bennett that uses performance ethnography as a strategy for transforming private place into public space. *Garden//Suburbia* is a two-part site-specific project that explores the Toronto neighbourhood of Lawrence Park and includes probing the historical and current representation of the community and its implications on the residents. The first phase of *Garden//Suburbia* alters a domestic living residence into an installation and performance space. Part auto-ethnographic/part site-specific the artist curates her heirlooms and other personal objects by displaying them as ethnographic fragments and artifacts. As an installation and live performance, the spectators are asked to wander as if they were in a museum or exhibit and then invited to contribute to the curatorial process by labelling other objects that attract them in the space. The event concludes with an in situ performance by the resident and artist. This paper will show how performance ethnography can foster an intersubjective exchange that questions and runs parallel to a community’s official historical discourse. Works Cited: Arendt, Hannah. *The Human Condition*. Chicago: Chicago University Press, 1958. Jackson, Michael. *The Politics of Storytelling*. Copenhagen: Museum Tusulanum Press, 2002.

### **c) Canada Connects with Its Radical, Carnavalesque Shakespearian Identity Room MB 7.265**

*Panel Moderator:* Peter Kuling

#### **“Performing the Self: The Subject-Making Functions of ‘I Am Not’ Declarations in Djanet Sears’s *Harlem Duet*” Kailin Wright (University of Toronto)**

Self-defining statements fill billboards, books, and theatres. Yet, why does Molson market products with the slogan “I am Canadian,” and why is the Canadian Centre for Diversity featuring ads that read, “I am a woman” and “I am a Jew”? What does it mean when Djanet Sears’s *Othello* declares “I am not my skin, my skin is not me”? Despite the popularity of these performative utterances, there has been no scholarship on the function of “I am” statements in Canadian theatre. This paper will question how these self-assertions resonate with identity issues in Canada today.

My paper divides into two parts. In the first section, I contextualize “I am” declarations in a range of contemporary Canadian plays, and argue that the popularity of these self-assertions signals a focus on the question “Who am I?” The second section builds on the contextualization by examining the specific functions of “I am” and “I am not” statements in Sears’s *Harlem Duet*. Using J.L. Austin’s concept of speech acts in conjunction with Judith Butler’s performative identity theory, and Miri Albahari’s analyses of the self, my paper outlines four main functions of “I am” statements: 1) to constitute the self; 2) to perform belongingness; 3) to assert ownership over identificatory categories; 4) and to emphasize individuality. Yet, Sears’s *Othello* re-defines himself with a series of “I am not” statements, which work to negate his “skin” and his “minority” status. This paper will explore the intertextual allusions of *Othello*’s self-negation, and question how “I am not” declarations problematize the self-affirmative functions of these performative utterances. The conclusion will return to the larger questions of the subject-making capacities of self-defining statements in Canada.

#### **“Intertextuality and Identity Politics in Ann-Marie MacDonald’s *Good Night Desdemona (Good Morning Juliet)*” Dimitry Senyshyn (University of Toronto)**

In many ways, Ann-Marie MacDonald’s *Goodnight Desdemona (Good Morning Juliet)* is an explicitly radical feminist text, yet the distinctly postmodern textual strategies that MacDonald employs in order to arrive at her re-visioning of Shakespeare belong to a set of discursive practices that seem to be at odds with a radical feminist project. While *Goodnight Desdemona*’s parodic recontextualizations and deconstructions serve to radically destabilize and denaturalize masculinist and heteronormative representations of gender and sexuality, they also serve in turn to destabilize such identity categories as ‘woman’ – categories that are deemed by radical feminism as necessary to occupy as sites of resistance to male oppression. It is not my intention to resolve the apparent conflict between *Goodnight Desdemona*’s radical feminist ‘revisionings’ and its deployment of postmodern deconstructive strategies, but rather to assess the political limitations of the latter and to explore how each may positively inform the other. Examining the text in terms of Judith Butler’s argument that gender, necessarily performative, is an imitation without an original, I will explore the relationship between the play’s intertextual ‘promiscuity’ and its carnivalesque emphasis on the play of identity signifiers. Characterizing MacDonald’s use of her Shakespearean intertexts as a subversion of the notions of the original and the derivative, I go on to suggest that this subversion serves as a thematic and structural anticipation of the performative deconstructions of hegemonic norms of gender and sexuality that occur throughout the play. Bearing in mind the text’s apparently radical feminist intent, I will appraise the subversive potential of its deconstructive practices with a view to creating a possible point of theoretical departure for future work on identity politics.

## **“Hamlet’s a Pixie Boy!’: The Carnavalesque Dramaturgy of *Mad Boy Chronicle*” James McKinnon (University of Toronto)**

Applying Bakhtin’s theories of the carnivalesque to contemporary Canadian dramaturgy is problematic. For one thing, Bakhtin infamously defines drama as a monologic genre, and his discussion of the carnivalesque focuses on the literary works of Rabelais. And while Michael Bristol’s *Carnival and Theatre* powerfully demonstrates the carnivalesque potential of Renaissance performance, Bristol defines that potentiality as a historical phenomenon, dismissing contemporary theatre as “an essentially moribund social form” (24). Instead of covertly challenging dominant values, Bristol argues, theatre now overtly champions them, and Shakespeare has become the most powerful signifier of the high cultural values he once mocked.

And yet how can one explain Michael O’Brien’s *Mad Boy Chronicle* if not as a carnivalesque critique of that most exalted of canonical texts, *Hamlet*? *Mad Boy Chronicle* contains all the elements Bristol identifies as conventions of carnivalesque parody: transforming Hamlet’s elegant courtiers into grotesque Viking bouffons who reduce Shakespeare’s poetry to crude doggerel, the play uses abusive language to expose the commonsense meaning of exalted texts, grotesque realism to mock elite ideals of beauty, and a clown-king who appropriates sacred symbols to reveal how they legitimize tyranny and iniquity.

This paper will examine the carnivalesque performativity of *Mad Boy Chronicle*, showing how it drags Hamlet and Shakespeare down from the realm of the exalted to return them to a familiar relationship with popular culture. In addition to querying O’Brien’s curious claim that “Only in Canada could such a play get writ,” I will discuss carnivalization as a general strategy for adaptation, citing other examples in the Canadian (counter)canon.

**4:45 break – MB 7.101**

**5:00pm-6:30pm**

### **Keynote: Marie Brassard**

**Room MB 7.265**

Marie Brassard on “Light particles, sound waves and consensual fabrication.” Actress, director, and playwright Marie Brassard has toured the world with her collaborative plays with Robert Lepage and, since 2000, with her own solo pieces. She will speak about her voice-driven creative process in a thought-provoking talk on the integration of improvisation and voice-altering technology in playwriting and performance.

### **Closing Remarks**

**7:00pm – Dinner on your own**

**8:30pm**

*One-hour performance followed by a thirty-minute discussion:*

### ***Hypertext & Performance: A Resonant Response to Joanna Baillie’s Witchcraft***

**(co-sponsored event) (to 10:00pm)**

**Hexagram Black Box EV S-3.845**

Under the artistic guidance of Louis Patrick Leroux (Concordia University) an interdisciplinary group of research-creation artists and Romantic scholars explore a neglected play through contemporary practices and sensibilities. Original scenes are performed alongside contemporary intermedial resonant responses. The evening performance will be followed by a discussion. Co-sponsored by CATR, SDH and Hexagram. There are three performances of *Hypertext & Performance* during Congress: Monday, May 31 at 10:45am; Monday, May 31 at 8:30pm (with discussion); and Tuesday, June 1 at 10:45am (with discussion). It plays in the 3<sup>rd</sup> basement (**SS3**) in the Hexagram Black Box in the Engineering, Computer Science, and Visual Arts Integrated Building (**EV**), located at 1515 rue Sainte-Catherine ouest (corner of Guy).

# Afterwords: Tuesday, June 1

10:45am-12:15pm

## ***Hypertext & Performance: A Resonant Response to Joanna Baillie's Witchcraft.***

**(co-sponsored event)**

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1:15pm-2:45pm

## ***Somewhere Between* (co-sponsored event)**

**Room MB 7.265**

Chantria Tram and Milena Buziak's *Somewhere Between*—a one-woman show that traces the (real-life) writer's and performer's journey from Cambodia to Canada—played at Montreal's recent Wildside Theatre Festival to a packed and enthusiastic house. The story of an immigrant daughter, struggling to reconcile her Canadian-ness and inter-cultural beliefs with the traditional values of her Khmer parents, moved the audience to both tears and laughter. For more information, please visit [www.asparatheatrecompany.com](http://www.asparatheatrecompany.com). (Co-sponsored by the Canadian Historical Association and CATR).

# Seminar Abstracts

(Alphabetical by Seminar Title)

## **Elephants in the Classroom: Tackling Pedagogical Challenges Collectively**

*Seminar Leaders:* Laura Levin (York University) and Marlis Schweitzer (York University)

*Seminar Participants:* Aida Jordão, Barry Freeman, Allan Boss, Natalie Alvarez, Mia Perry, Julie Salverson, Jenn Stephenson, Catherine Graham, James McKinnon, Annie Smith, Andy Houston, Erin Hurley, Monica Prendergast, Kim Solga, Nicholas Hanson, Nelson Gray, Stephen Johnson

In recent years, educators have enthusiastically discussed the value of incorporating metacognitive practices into the classroom. By asking students to stop and think about not only what they are learning but *how* they are learning – and perhaps more importantly, how they are *not* learning – teachers are equipping students with the tools to understand and take greater responsibility for their education. At the same time, teachers are also learning about how they themselves might become better educators. But these pedagogical discoveries are often solo discoveries, made in the middle of a classroom exercise, on the commute home, or in the study at night. How might we use metacognitive practices in a conference setting to encourage collective reflection on and analysis of the pedagogical challenges that many of us are experiencing in our teaching today? And how might a collective metacognitive engagement equip us to train the next generation of theatre scholars in Canada?

Taking up the conference theme of “Interconnected Knowledge,” this three-hour workshop will harness the collective knowledge and experience of the CATR membership to address real-world pedagogical issues and build teaching networks. Prior to the workshop, we will gather information about changes that theatre educators today would like to see in *the way we teach* and *what we teach*. This might involve looking at the disconnect between our teaching methods and the new approaches to research that scholars are adopting in the field; alternatively, it might involve rethinking what our students will ‘do’ with the knowledge that we are transmitting, and considering how we are preparing them for these professional futures.

In order to identify some of these pedagogical challenges, we plan to engage in a discussion of ‘concerns’ with those who have signed up to participate in the session. At the conference in May, workshop participants will collaborate in groups to develop and present an assignment or activity that addresses one of the challenges identified in the pre-conference discussion (e.g. how do we help students to think transnationally?).

## **Intermediality and Sexualized Identities in Canadian Theatre**

*Seminar Leader:* Rosalind Kerr (University of Alberta)

This seminar uses intermediality in the broadest sense, as not necessarily involving technology, but as being “about changes in theatre practice and thus about changing perceptions of performance, which become visible through the process of staging” (Chapple and Kattenbelt, *Intermediality in Theatre and Performance*, 12). Abstracts dealing with a range of theatrical practices that create the in-between spaces where spectators, performers, and various media intersect in ways which lead to potential transformations of our conceptual frameworks regulating our beliefs about sexual identity formation. Abstracts could reference performance artists, play scripts, stage productions that offer the potential for this kind of analysis. They should speculate on what their examples of intermedial performance bring to the discourse today and what possibilities they open up for creating in-between spaces in the future of Canadian theatre.

### **“Intermediality and Ghostly Presence” Claire Borody (University of Winnipeg)**

In the past few years, I have worked on three original performance pieces *Witch* (2007), *Obscene* (2008 and 2009) and *Infinity Land* (2008 and 2009) for out of line theatre (Winnipeg) and theatre fix (Winnipeg) all of which have a core focus on the performativity of sexuality and the construction of sexual identity. Although *Witch* was the only one of the three performances that actually used digital media, the later two pieces reveal the influence of intermediality, specifically digital imagery, in its very present absence. This paper focuses largely on two specific aspects of intermediality in performance. The first is the enabling of “a self-conscious reflexivity that displays the devices of performance in performance” (11) through the use of a solo performer representing distinct multiple aspects of a single character, the application of film technique in which the process of the effect cannot be hidden as it is in film and through the introduction of elements of Butoh, a Japanese post WW2 expressionist dance form, into the performance logic. The second focus is on the ways in which digital media alters the perception of the liveness presented by the actors and in which both lighting and projected images become active elements in the construction of both the sexual identity of character and the way that this construction is perceived by the spectator. In this way, I hope to illustrate that the concept of intermediality can be expressed both directly through the manipulation of technology and indirectly, although no less potently, through its very present absence.

### **“Projecting Paradox: Dayna McLeod's Intermedia Cabaret Performances” T.L. Cowan (University of Alberta)**

This paper is an exploration of the work of cabaret performance and video artist Dayna McLeod (Montreal). McLeod uses intermedia layering—by projecting images of herself as her own sex/performance partner, inventing pseudo-karaoke culture jams of Anne Murray and Anne of Green Gables, and audio-rigging a beaver costume so that it plays Canada's nation anthem—in order to engage with complex affective relations with herself, Canadian cultural icons, and queer and feminist politics and desire. In the context of these very short (5 minute) cabaret “utopian”/dystopian (Dolan) performances, McLeod's is able to both parody and reach dramatic catharsis with the paradoxes and complexities of her own cultural positionings. This paper, which will deal specifically with three of McLeod's cabaret performances—“Oh Canada, Show Us Your Beaver,” “That's Right Diana Barry— You Needed Me” and “Sex Accidents”—pursues an analysis of the role of the cabaret in contemporary queer and feminist intermedia performance, politics, and practices, generally, and discusses McLeod's hilarious and potent work, specifically.

### **“Body/Work and Intermedial Performance” Katherine Cullen (University of Alberta)**

Body/Work is a community based documentary theatre project created by LifeLine productions, a Montreal theatre company, co-founded by Katherine Cullen and Jess Lee in 2008. This paper will explore how Body/Work opens a porous structure which ruptures preconceived notions of sexual identity through showing a process of ‘becoming’ for both the interviewer and interviewee during the performance. It is in the performability as well as the subject matter that Body/Work searches for ways to explode monolithic notions of sexualized identity through a dialogic, mediated process. Concepts of identity are further displaced by the use of a tape recorder in order to show a continual shifting of understanding between interviewer and interviewee culminating in a thinking through of identity. Such a performative process of thinking through identity immediately involves the spectator's self conception. An intermedial performance space is created through the double performance of other people's thoughts on sexual identity, the performer's implicit thoughts on their identity which then creates a third space for the spectator to consider their own self-conception. Specifically this paper will explore the inheritance of sexual identities through an interview I conducted with my mother and later performed with Body/Work, entitled “stock exchange.” The process of embodying my mother's words through performance, through enacting her conception of her sexualized identity, points to an inheritance of my own sexualized identity. This process of double self reflection (enacting hers and therefore implicating mine) allows for a third space to emerge where sexualized identity emerges as sutured and constructed yet inherited event.

### **“Walking the Edge of Stage in Theory: Performing Janet Cardiff's *In-between Sites* as Performative Place-Practice” Carmen Derkson (University of Calgary)**

“Try to walk with the sound of my footsteps so we can stay together” says Janet Cardiff as I perform her site-specific audio walk, *Her Long Black Hair*, along with the soundscape that intersects history and memory within the in-between spaces of New York's Central Park. Performing the inter-medial spaces of Cardiff's walk while looking at the ghostly figure of an unknown woman with “long black hair” in a series of photographs that Cardiff states she picked up in a flea market, tracks changes in the staging of sexualized identities in contemporary theatre, and how we perform these practices as spectators and performers.

Engaging with Alberta's Janet Cardiff's series of walks, I investigate place-practice, the performance of a specific-site as a method that makes visible the staging of gender in a ritualized or theatrical space, whether the urban sites of New York's Central Park, the chapels and alleys of London, England, or the Forest walks at the Banff Arts Centre. This essay will examine the material culture of staging in a ritualized space, the places where “the site performs, or communicates in a material language particular to itself [so] that we can undo the Cartesian thinking that underlies many accounts of site-specific spectatorship,” (Levin 243) as well as the perceptions of women within performance as place-practice.

Works Cited and Referenced: ‘Janet Cardiff: *Her Long Black Hair*.’ <http://www.cardiffmiller.com>. January 31, 2010. —*The Missing Voice, (case study B)* <http://www.cardiffmiller.com>. January 31, 2010. —*Forest walk*. The Banff Arts Centre, Banff. <http://www.cardiffmiller.com>, January 31, 2010. Levin, Laura. “Can the City Speak? Site-Specific Art after PostStructuralism”. *Performance and the City*. Eds. D.J. Hopkins, Shelly Orr, Kim Solga. Houndsmills: Macmillan Publishers Ltd., 2009.

### **“Ironic Cyborg Ontologies: Transgendered Beings in Performance” J. Paul Halferty (University of Toronto)**

In her tremendously influential essay, “A Cyborg Manifesto,” Donna Haraway articulates a conception of the “cyborg” that is a type of ironic technological ontology. Famously, she suggests “we are all cyborgs” and in this image we find “both imagination and material reality, the two joined centres [that] structur[e] any possibility of historical transformation” (104). She argues that irony involves contradictions “that do not resolve into larger wholes, even dialectically,” and which create tensions by “holding incompatible things together because both or all are necessary and true” (104). This paper takes up Haraway's conceptions of both the cyborg and irony as

they are manifest in two contemporary examples of theatrical performance that specifically concern transgender forms of identity. It examines how Nina Arsenault's *The Silicone Diaries* and Marie Brassard's *Jimmy* both enact cyborg ontologies, of the kind articulated by Haraway, through ironic rhetorical strategies in performance. It will demonstrate how Arsenault and Brassard use technology and irony to interrogate the corporal realities of sexed and gendered bodies by holding signs of "realness" and "fakeness" together to spectacularly demonstrate their intractable interrelationship toward expanded conceptions of gender and sexual ontology. In *Silicone Diaries*, it is Arsenault's body, which has been drastically and spectacularly altered by over 60 plastic surgeries, that is put on display, somatically performing a cyborg ontology made possible through medical science and "unreal" conceptions of femininity. In *Jimmy*, Brassard's body is altered through sound mediation, lighting, and costume, ironically enjoining various contradictory states – dreams and waking life – to imagine new ways of being as well as forms of theatrical performance. Works Cited: Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *The Transgender Studies Reader*. Eds. Susan Stryker and Stephen Whittle. New York: Routledge, 2006.

**“Turning Ourselves Inside Out in Celebrity Cyberspace: Feeling For Céline In Olivier Choinière’s *Bliss* (trans. Caryl Churchill)” Rosalind Kerr (University of Alberta)**

This paper looks at Choinière's theatrical remediation of the multi-mediatized journey that has transfigured Céline into a virtualized global celebrity from her impoverished rural Quebec roots. To highlight the process whereby millions of fans have become devoted to her by being fed on an endless proliferation of media sources, he has chosen four characters known only by their job descriptions as Wal-Mart employees to narrate to us their collective memories of celebrity moments from her life as part of their intense desire to connect to her. Defining intermediality in theatre "as an effect created in the perception of observers that is triggered by performance— and not simply by the media, machines, projections or computers used in a performance" (Boenisch 113), I show how Choinière uses *Bliss* to highlight the way theatre is uniquely equipped to open up the fissures that are intended to gloss over the seemingly impenetrable perfection of Céline and her promise of sexual bliss, through the remediation of her celebrity narrative by the renegade character Oracle, who introduces a counter-narrative of the illness, suffering and complete abjection of Céline's ultimate fan Isabelle who both mirrors her and vomits herself up when she inevitably fails to make the promised connection to her.

**“Technologies of Truth: A Foucauldian Analysis of *Polygraph*” Stephen Low (University of Texas at Austin)**

Despite how David Haussan, the criminologist in Robert Lepage and Marie Brassard's *Polygraph*, tells us that "The wall which separates truth from fabrication is sometimes paper thin – the consequences which could follow our mistaking one for the other are such the we cannot tolerate any approximation," truth and fiction are often difficult to distinguish throughout the play (681). This paper employs a Foucauldian analysis of *Polygraph* to examine how Brechtian text projections used throughout the play contribute to these thematic concerns. Using the projected text as a metaphor, this paper argues that sexual identity exists in an in-between space of social construction and of personal 'truth': Sexuality can not be contained by texts projected onto bodies but is necessarily lived and experienced. Images that appear throughout the play such as the Matrushka (a traditional Russian doll that contains smaller versions of the doll inside itself), criminal evidence and autopsies, and the science of polygraph tests represent the technologies and structures that produce and shape "truth." These technologies resemble both the projected text that divides the play into scenes as well as the identity categories that describe an individual's sexuality. By challenging the attempts to determine that which is "truth" and that which is "fabrication," the audience is encouraged to consider the power of theatre and the ways storytelling influence our understanding of reality. Works Cited: Brassard, Marie and Robert Lepage. "Polygraph." *The CTR Anthology*. Ed. Alan Filewod. Toronto: University of Toronto Press. 1993. 647-683 Print.

**“Vanishing Bodies: Intermediality and Photographic Trauma in Marie Clements’ *The Edward Curtis Project*” Donia Mounsef (University of Alberta)**

In *La Chambre Claire* (Camera Lucida) Roland Barthes distinguishes between the "studium" and the "punctum": The studium or the interest we show in a photograph, the desire to study and understand its multiple layers of meanings, to explore the relationship between the meanings and our own subjectivities, and the punctum or the sudden recognition of meaning, the unexpected significance that "shoots out of the photograph like an arrow and pierces me." This paper interrogates the way intermediality highlights the tension between the stadium and the punctum in Marie Clements' *The Edward Curtis Project* (2010) and the way live performance underscores the theatrical possibilities of photography and its thorny relationship to history, memory and survival. The *Edward Curtis Project*, a collaboration with photographer Rita Leistner, explores the life and work of ethnographic photographer Edward Curtis and his 20 volume photographic and ethnological study *The North American Indian*. Clements takes on Edward Curtis' attempt to document the "vanishing race" in an intermedial performance that rehearses important questions: what constitutes aboriginal history and representation: the visual (the narrative of appropriation), the oral (the narrative of collective trauma) or the corporeal (the narrative of survival)? Which



photographs resonate most powerfully against and why? How is the narrative of trauma gendered as a woman searches for resolution and expression in a complex geopolitical and historical landscape?

**“Gender Between Bodies: How a Cast of Fifty Influences Identity” Cassandra Silver (University of Alberta)**

The critically acclaimed work of French-Canadian director Brigitte Haentjens has been recognized for pushing the boundaries of women’s onstage portrayal. With her Montreal company, Sibyllines ([www.sibyllines.com](http://www.sibyllines.com)), Haentjens has openly and honestly addressed feminine identity, often foregrounding the solo female body in her productions to make her point. One of her more recent creations, *Tout comme elle*, fits into her established thematic pattern but its execution is wholly different from the rest of her oeuvre and is worth closer examination. The play, significantly, features a cast of fifty actresses who collectively investigate the nature of the relationships between women, their mothers, and their daughters. I contend that by including so many women on stage at all times, Haentjens disrupts the expected semantic value of the female body and so negates the importance and even presence of sexualized identity. A discursive narrative emerges as a result of the tensions between the different iterations (ages and looks) of womanhood that exist on stage. In the end, gender disappears as the unspoken relationships between women trump sexualized identity.

**Magnitudes of Scenography**

**Seminar Leaders:** Natalie Rewa (Queen’s University) and H el ene Beauchamp (Professeure  m erite, UQAM)

Hans-Thies Lehmann identifies the current period as the post-dramatic in which the visual plays a crucial role in performance. By this approach Lehmann suggests that artistic teams register the scenography as performative over the simply metaphoric, and that it can be characterized as a series of lenses through which the spectators engage with the performance. Similarly Pamela Howard reviews the processes of scenographic design as dramaturgical – beginning with creating visual notes and establishing sequences of events akin to storyboards for the potential staging. Taken together their work confirms scenography as a four dimensional practice that has all too often been considered as a series of still images. The purpose of this seminar would be to consider the magnitudes of scenographic design in theatre in Canada and Quebec identified in a wide range of practice – for target audiences (children, politicized groups) or genres of performance (theatre, opera, puppetry, site-specific or dance, for example).

**“Local Scenography: Constructing Audiences’ Relationships to Places Outside the Theatre” Sarah Banting (University of British Columbia)**

My short paper will work from the assumption that one of the things scenography does is construct, for the audience, a certain relationship to the setting of the play. Like other plays, the plays I examine involve the audience in imaginatively constructing an onstage space, but they also ask the audience to recognize that onstage space as indexed to a specific, real-world geography outside the theatre. In these plays, the scenography plays an important role in establishing for the audience a certain relationship to that outside geography as well as to the onstage space designed to reference it.

To illustrate scenography’s variable role in establishing this triangulated relationship (of audience, staged scene, and setting), I compare the scenography in two plays. When Vancouver’s Firehall Arts Centre produced Marie Clements’s *The Unnatural and Accidental Women* (co-directed by Marie Clements and Donna Spenser, set design by Robert Gardiner), scenographic elements constructed the onstage space as explicitly referential—pointing directly to sites outside the theatre—and, I argue, they constructed the audience as already familiar with those sites from their daily, local, lives. Indeed, the scenography did this more directly than did the action and dialogue. When the Vancouver Playhouse produced Joan MacLeod’s *2000* (directed by Patrick McDonald, set design by Ken MacDonald), by contrast, the scenography referred not to a specific local landscape but to design schemes and artistic intertexts (cf. Gilbert, Rewa) that, together, were somewhat ambivalently local. While *2000*’s realist dialogue assumed its audience’s daily familiarity with Vancouver, the set design tended to abstract the audience’s attention from their daily lives in Vancouver insofar as it absorbed them in its own onstage space. Works Cited: Gilbert, Reid. “Perspectives on Recent Set Design by Ken MacDonald.” *Canadian Theatre Review*. 91 (1997): 67-70. Rewa, Natalie. *Scenography in Canada: Selected Designers*. Toronto: University of Toronto Press, 2004.

**“Scenographing the Internet: Who’s zooming whom?” Kathleen Irwin (University of Regina)**

Historically, the spectator, in the darkened theatre or cinema, has been assumed to be white, middle class, heterosexual and male. Both stage and screen reproduce the voyeuristic, ideologically dominant, pleasure-seeking gaze and employ lighting, setting and costume to manipulate the interests of the ideal spectator. In so doing, fixed and oppressive cultural assumptions around gender and sexuality are perpetuated. Indeed, the scenographer, in visually elaborating the human body in space, has often reinforced these established codes.

Moving onto the cyber stage, the notion of virtual space as full of ludic potential, as a place to escape, where identities, and genders are reimagined and reconstituted, is being tested. While the computer monitor may resemble the proscenium frame and the eye (and mouse) may stand in for the camera, the internet facilitates another way of being. It implies a denaturalized, free-floating, self-activated spectator, who sometimes emulates and frequently subverts the ritual virility of the other media.

This paper seeks to deconstruct the proxemic arrangement defining the spectator's relation with the performance platform and throw into question the nature of the gaze that historically determines gender and sexuality. It posits the internet as a platform of optimal options – a performance space that neutralizes the gaze and eliminates the scenographic requirement. Here, representations are composite, conflictual, diverse and self-initiated.

In considering such virtual stages and “queered spaces” as proliferate in cyberspace, where signifiers and markers of identity, gender and sexuality are up for grabs, who mediates visuality and what defines the gaze? To what end is the scenographer in this process?

### **“Digital Dramaturgy and the Designer as Deviser: MK-WOYZECK at UBC” Conor Moore (University of British Columbia) and Tom Scholte (University of British Columbia)**

In October, 2009, Theatre at UBC presented the world premiere of MK-WOYZECK: a devised adaptation of Georg Büchner's seminal 19th century drama, WOYZECK, directed by myself (Assistant Professor, Tom Scholte) and designed by MFA Design Candidate, Conor Moore. To the best of our knowledge, this was the first production of a full-length stage play to be entirely lit by digital video projectors without the assistance of a single conventional lighting instrument. From 2004 to the present, UBC Professor of Scenography, Robert Gardiner, has undertaken a SSHRC supported research initiative to explore and develop the use of Digital Video Projection not only as a source of background scenographic content replacing the traditional painted backdrop, but also as an alternative source of stage lighting itself. This production allowed us to explore ways in which this approach can liberate designers from the often subservient role of animating an inert and pre-articulated directorial vision by allowing them to be present in the rehearsal hall and to engage in a continually evolving dramaturgical process as fully integrated members of a devising ensemble. Incorporating costume renderings (which were, literally, projected onto the actors in performance) production stills, and archival performance footage, our presentation will explore the ways in which this production paradigm not only allows scenographers to be leaders within the dramaturgical process, but can also, through its ability to create fully blended scenographic environments incorporating moving video images, make further contributions to the performative “four dimensional” practice of scenography in our “post-dramatic” age.

### **Performance Studies in Canada**

*Seminar Leader:* Lisa Wolford-Wylam (York University)

Although the most common origin myth of Performance Studies credits the intersection between theatre and anthropology (and thus the collaborations of Richard Schechner and Victor Turner) with giving birth to the field, scholars have more recently put attention to alternative genealogies. National and regional differences in configuring Performance Studies have significant impact in determining privileged methodologies and objects of study, with Performance Studies in the British context foregrounding live art and the dominant US paradigm emphasizing cultural performance. This seminar invites participants to reflect on and extend the contours of Performance Studies as it has emerged within Canada, with attention to specific forms of transdisciplinarity that hold potential for theatre and performance research.

### **“Garden/ /Suburbia: Public Exhibition of the Private Domestic in Lawrence Park” Melanie Bennett (York University)**

Lawrence Park is a North Toronto residential neighbourhood developed in 1907 and promoted as an “aristocratic neighbourhood” for the “well to do” (Toronto Real Estate Board). As the City's first planned “garden suburb,” it is located amidst a setting of rolling hills, ravines, numerous parks, and winding paths, as well as some of Toronto's most stately homes. *Garden/ /Suburbia* is a two-part site-specific project by Melanie Bennett that explores Lawrence Park and includes probing the historical and current representation of the community and its implications on the residents. The first phase alters a domestic private living residence into a public installation and performance space. Part auto-ethnographic/part site-specific Bennett curates her heirlooms and other personal objects by displaying them as ethnographic fragments and artifacts. As an installation and live performance, the spectators are asked to wander as if they were in a museum or exhibit and then invited to contribute to the curatorial process by labelling other objects that attract them in the space. The event concludes with an in situ performance by the resident and artist. The second phase of *Garden/ /Suburbia* is an mp3-led soundwalk and live performance created by Bennett with the collaboration of Hartley Jafine (a theatre artist and resident from the neighbourhood), Aaron Collier (soundscape artist and musician), and Andy Houston (a consultant on the project). More of a community-specific event, the soundwalk takes place in and around the streets and parks of Lawrence Park and will include collecting and exposing the local histories that haunt the site.

This paper will show how performance ethnography and site-specificity can foster a narrative that questions and reconsiders a community's identity as expressed by a City's official historical discourse.

### **“Theatre Artists as Participants in Social Movements” Catherine Graham (McMaster University)**

David Diamond, in his 2007 book *Theatre for Living; The Art and Science of Community-Based Dialogue*, outlines a dilemma that is familiar to many theatre artists working in community settings. Some people tell him “the group's plays should go to performance exactly as they manifested from the group process — as a true, unfiltered voice” (123). Maureen Martineau, co-Artistic Director of the Theatre Parminou underlined a similar problem in her 2004 description of that company's history: “Aside from the themes outside groups proposed to us, what were our own social and political concerns? How much space did we have left to stage them?” (7).

I would like to look at the problem raised by these theatre artists through the lens of New Social Movement Theory. Theorists of new social movements point to the importance of cultural work in developing resistance to the instrumental rationality of advanced capitalism. As Stephen Buechler says in *Social Movements in Advanced Capitalism*, these movements often emphasize cultural over purely political change because “[t]he ability to envision and symbolically enact new and different ways of organizing social relationships can itself be a potent challenge to dominant social arrangements” (47-48). This would point to a particular role for artists, not just as transparent facilitators of community expression, but as partners in social movements.

Such a vision of community-based artists as partners in new social movements puts into question an ethical stance based on the vision of the theatre artist as a transparent facilitator of community expression. New social movement theory would suggest that such an approach may in fact replicate the dominant power structures these workshops seek to put in question. To treat the artistic intervention of the workshop facilitator only as a kind of technical expertise potentially plays into a more general depoliticizing process that allows dominant institutions to avoid legitimizing their decisions by replacing popular debate with an appeal to disinterested expertise.

Works Cited: Buechler, Stephen M.. *Social Movements in Advanced Capitalism: The Political Economy and Cultural Construction of Social Activism*. New York: Oxford University Press, 2000; David Diamond. “In the Workshop Room.” Excerpted from *Theatre for Living. The Art and Science of community-based dialogue*. Victoria, BC: Trafford, 2007; Martineau, Maureen. “The Théâtre Parminou: Thirty Years of History.” *Canadian Theatre Review* 117 (Winter 2004): 5-9.

### **“Salmon is Everything: A Confluence of Community-Based Knowledge” Jean O’Hara (York University)**

—“Salmon is being a part of something bigger than yourself.” Yurok Elder

*Salmon is Everything* is a play based upon the unprecedented 2002 fish kill along the Klamath River in northern California and the environmental justice implications of decisions and events that led up to the tragic fish kill. This piece was co-created and subsequently performed by Native community members—the Hupa, Yurok, and Karuk—along with university students, faculty, and administration. The death of 80,000 fish brought often disparate peoples together to grapple with this community crisis. What began as tragedy, led to a theatrical event, that later helped mobilize direct political action.

This devastating fish kill was widely publicized throughout the United States and a northern California senator brought several bodies of the dead salmon to Washington D.C. and laid them on the steps of the Capitol. Yet all the publicity and public actions about the fish kill lacked the voice of the communities who have had the longest standing relationship with the salmon: the Indigenous communities along the Klamath River. The salmon are integral to the Hupa, Yurok, and Karuk communities; they are the first food fed to babies, they are a marker of seasons/cycles, they are a part of all ceremonial practices, they are considered family. In short *salmon is everything*. Through the theatre project, *Salmon is Everything*, Native perspectives were made public imbuing this ecological calamity a sense of the impact felt by the Native communities on economic, personal, and spiritual levels.

The project also led to Native participation in stakeholders' meetings regarding the health of the Klamath River watershed. For the first time, ranchers, farmers, fishermen, and Native peoples worked together to look at water quality and water use issues, as well as problems with the existing dams on the river. The Karuk and Yurok tribes have since filed a lawsuit against the company that owns the Klamath dams largely responsible for the water quality issues and salmon woes. In addition, the Native communities and fisherman together have performed direct actions at the company's yearly shareholders' meeting. *Salmon is Everything* is an example of how theatre along with anthropology can create change in the lives and the communities in which we live. “The act of transforming, transforms he or she who acts. So, use theatre as a rehearsal for the transformation of reality” (Augusto Boal, Democracy Now).

### **“Unidentified Digital Remains and the True Nature of Brad Fraser’s Facebook Persona” Peter Kuling (University of New Brunswick)**

This paper explores connections between social networking sites like Facebook and contemporary writers engaged in media self-promotion as well as conscious creation of politicized public personas. The case study used in my research will be Canadian playwright Brad Fraser, who developed a strong online presence while writing and directing his new play *True Love Lies* at Factory Theatre in September 2009. Brad actively used Facebook as a promotional platform to encourage attendance, often posting rehearsal updates and still photography. Brad Fraser sees Facebook as a platform for public self-performance, allowing him to actively comment on local and global socio-political developments and contribute to his outspoken public persona as a politically active queer Canadian playwright. These digital remnants, which fall into the category of published editorial commentary or even personal correspondences, complicate how theatre researchers should approach his biographical records and archives.

What role does Facebook play in helping Fraser achieve theatrical success as well as perform a version of himself for the online community? Is performance consciously involved in the way Brad represents himself online? Like archival research exploring extant personal documents and correspondences, what direction should researchers take when looking into theatrical ethnographies of Canadian playwrights who develop an online presence with hypermedia sites like Facebook?

This paper asks poignant questions about the direction of digital archives and online performance in relationship to Canadian theatre, ethnography and anthropological investigation. Creating a platform to consider interconnected knowledge, this paper will encourage critical discussion of the future role of hypermedia in theatrical ethnography.

### **“Indigenous Research, Performance Studies and Experimental Ethnography: Developing New Interdisciplinary Perspectives”** Virginie Magnat (University of British Columbia, Okanagan)

While advocating interdisciplinary research, the field of performance studies has yet to integrate the epistemological and methodological revolution that has taken place in the social sciences over the last two decades, a revolution that was significantly informed by what Norman K. Denzin identifies as “the performance turn.” Moreover, the recently published *Handbook of Critical & Indigenous Methodologies* (2008), edited by Denzin, Yvonna S. Lincoln and Linda Tuhiwai Smith, calls for a strategic alliance between critical theory, indigenous research, and performance ethnography. For Native Canadian, Hawaiian, Maori, and American Indian scholars, the “increasingly virulent relationship between human beings and the rest of nature” lies at the heart of our world’s current spiritual crisis. They respond by proposing a respectful performance pedagogy [that] works to construct a vision of the person, ecology, and environment” in accordance with Indigenous worldviews (13 -14).

While Indigenous decolonizing research methods are designed by and for Indigenous scholars and activists working within their own communities, Cree scholar Shawn Wilson states in *Research Is Ceremony: Indigenous Research Methods* (2008): “So much the better if dominant universities and researchers adopt [Indigenous research principles] as well” (59). Since Denzin, Lincoln and Smith acknowledge that the limitations of the *Handbook* include their inability to locate persons who could write chapters from a number of perspectives, including arts-based methodologies and Indigenous performance studies, I examine how Indigenous research epistemologies and methodologies may open new possibilities for interdisciplinary research conducted at the intersection of performance studies and experimental ethnography.

### **“Collaborating with the Christian Past: Ethnography and Performance Studies”** Megan MacDonald (Queen Mary, University of London)

The material dimensions and concerns of theatre and performance practices are at the heart of contemporary performance theory. This theoretical focus is heavily influenced by the theory of performativity and interdisciplinary methodologies. One under-researched part of the connection between performance and ethnography is how the Christian foundation of Western culture has influenced ethnographic research methodologies. The ramifications are wide ranging and are part of a large ongoing debate about how we are to understand materiality in a post-secular society. Recent publications by anthropologists such as Webb Keane (*Christian Moderns*, 2007), and Fenella Cannell (*The Anthropology of Christianity*, 2007) trace much of the Western unease with material practices to the influence of Christianity not only on culture and language but also on how we perform belief. Philosophy and theology have also taken up these questions. For example Marxist philosopher Slavoj Žižek and theologian John Milbank published a set of articles (*The Monstrosity of Christ*, 2009) that use Hegel as the lynchpin in their quest to articulate an account of human flourishing and resistance to capitalist nihilism which is “thoroughly material” (3). This paper will bring together the debates around materiality from anthropology, philosophy and theology. I will question the implications for performance research and outline why the religious tradition of the West should be taken into account by performance studies.

### **Mia Perry (University of British Columbia)**

Methodologies of performance research have struggled to encompass the multimodal, dynamic and contingent nature of the form. When performance meets ethnography, in the context of applied and social sciences, available methods of analysis revolve around ethnographic coding, semiotic analysis, and anthropological interpretation. These methods have proved valuable for analyses of individual modes, for example, of text, image, or audience. The performance experience however, is not the sum of its parts, but an interconnected space of emergence: not only representational, but also “sensational.” Using sensation as an alternative way to consider performance, I am drawing on contemporary postmodern theory that proposes the importance of addressing what is *happening* in performance, as well as what it *means* (Deleuze & Guattari, 1987; Lehmann, 2006; Sontag, 1999).

A method of analysis that incorporates reflexivity, critical analysis and a repeatable framework to account for the multimodal and sensational nature of performance research still eludes the field. To understand the complex, material dimensions of performance, research methods need to address its multidimensional form and space. Furthermore, if performance research is to reach out to wider circles of theory and practice, it needs to reflect a credibility and transparency that delves beyond the level of narrative and advocacy. Drawing from visual anthropology (Rose, 2007), and post structural theory (Deleuze & Guattari, 1987), my research includes an emerging model of analysis that looks in depth at process, representation, and sensation in performance research. In addition, I consider the implications of this perspective and method of analysis to the broader field of performance studies.

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### **“Various Positions: The Consequences of the Researcher’s Positionality in Participant Observation Practice Research” Ofer Ravid (York University)**

When conducting participant observation of processes of theatre training and creation, the researcher’s choice of site includes also a specific positionality within the site – in relation to the practice and the other practitioners. For example, a researcher may take part in these processes as a student/actor or as the leader of the work, the teacher or the director.

This paper will examine the significance of the participant-observer’s positionality in practice research. It will look at the potential of different positionalities within a site of practice to generate different types of knowledge. This knowledge, I argue, depends on the specific power relations, biases and perspectives inherent to each position or ‘role’. However, the power relations, biases and perspectives change according to the specific practice, the researcher’s personal background as a practitioner and her relationships with the other practitioners. I will examine the consequences of positionality in some of the extant literature on practice research. In addition, I will use my multi-sited practice-based research as the main case study, in which the various positions I took changed what I discovered and what I was able to explore.

### **“Artistic, educational and cultural connections in French theatre for teenagers” Laurence Thibault (University of Ottawa)**

As a PhD student, I wish to study the experience of artists creating shows for teenagers in the minority context of French Ontario. I drew from social sciences fields (arts education, philosophy of education, psychology, psychosociology, sociology and sociolinguistics) to give general concepts (*experience, representation, identity, culture, creativity*) a subject specific meaning that would highlight the connections between the artists, their creative process, their audience and their cultural community. In order to see these connections from both an *experienced* and theoretical angle, I took an ethnomethodological approach (Garfinkel, 1967, 2007) that implied participant observation throughout the rehearsal periods of two Ottawa companies (Théâtre du Trillium, Théâtre la Catapulte, fall 2006). I also drew from the American psychologist Csikszentmihalyi’s (1999) *Systems model of creativity* to analyse observation notes and participants’ interviews. It enabled me to link the individual to the collective in the creative process, but also the artistic to the educational and the social/cultural. I varied the presentation format of the results: the roles artists think they play in teenagers’ education was presented in a thematic format (artist as teller, instructor and cultural model); interview analyses of two company directors provided a more intimate approach, and a third chapter offered a close-up on rehearsal periods. Regarding ethical dynamics, I resorted to poetic writing when I felt it was the best way to address anonymity or truthfulness concerns (Richardson, 2000). All my choices were lead by a concern to best understand, report and respect the participants’ experiences and opinions.

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## **Performativité et effets de présence**

*Responsables du séminaire:* Josette Féral (UQAM); *Co-responsables du séminaire:* Louise Poissant (UQAM)

### **“Quelques effets de présence avec TAKEN” Louise Boisclair (UQAM)**

Comment Taken (2002), l'installation vidéo interactive de l'artiste torontois David Rokeby, présentée à la Maison de la Culture du Plateau-Mont-Royal à Montréal en septembre-octobre 2009, nous amène à vivre une expérience d'effets de présence à partir de la captation de la nôtre et de celle des autres visiteurs. Simple par son dispositif mais complexe avec le recul, cette expérience rend manifestes quelques effets croisés sur notre perception, notre sensorialité, notre action et notre cognition.

### **“Flaneries sonores et effets de présence du son dans les théâtres audio en espace urbain” Renée Bourassa (Université Laval)**

Cette communication explorera les théâtres audio en espace urbain. Certaines interventions théâtrales extra-muros combinent la mobilité corporelle à l'augmentation d'un espace urbain par l'ajout d'un espace sonore hétérogène, au moyen d'un baladeur et d'un système de positionnement GPS. Les trajectoires au sein de lieux réels investis par des dispositifs technologiques médiatisent ces espaces. Les nouvelles *machina memorialis* entrelacent les espaces matériels et symboliques; elles façonnent ainsi des réalités mixtes. Dans son article «Audio theatre, the mediatization of theatrical space», Christopher Balme souligne que ces dispositifs sonores étendent la notion d'espace théâtral. Le théâtre intermédial peut avoir lieu à l'extérieur des murs des institutions consacrées, dans une autre relation avec un espace médiatisé. Par l'ouverture d'un mode fictionnel, la voix narrative issue du baladeur, présence invisible qui accompagne le participant dans sa traversée de l'espace urbain, peut devenir celle d'un personnage virtuel. En intriquant les espaces réels et fictionnels, l'expérience auditive alliée à la mobilité du corps a la capacité de transformer le parcours dans l'espace urbain en une expérience esthétique de nature théâtrale. La puissance évocative et émotionnelle du son peut agir sur l'espace autrement banal de la cité, pour y infuser une narrativité diffuse, ou encore une inquiétante étrangeté. Il s'agit d'une expérience sonore, visuelle et kinesthésique qui a le potentiel de poétiser l'espace, ou de théâtraliser la pratique d'un lieu.

### **“Le Corps Sonore Collectif : une stratégie d'émergence liée à la modification de la corporalité sur scène” Isabelle Choinière (University of Plymouth CAiiA, Planetary Collegium)**

Lors d'une résidence au printemps 2008, nous avons comme but d'expérimenter divers phénomènes d'émergences qui pourraient advenir des stratégies de modification de la corporalité que nous mettons en place à travers la création d'un *Corps Collectif Sonore*. Nous avons pu constater que l'utilisation des technologies en tant qu'extéroception devenait un nouveau repère interne sensoriel mais cette fois-ci « médié ». À partir de ces considérations, nous voulons explorer, dans cette intervention, l'idée du développement d'une multiplicité de présence ; l'émergence d'une présence collective réelle ainsi que, simultanément, une présence collective médiée : soit deux unicités qui participeraient à l'organisation d'une nouvelle forme expérientielle pour les arts de la scène. Pour aborder ces aspects, nous nous référerons, en particulier, au concept d'Empathie, développé par Rizzolatti (2005) ainsi qu'au concept de Corps Collectif de Suely Rolnik (*L'hybride de Lygia Clark*, 2007), ainsi qu'au concept du Cannibalisme (Rolnik, *Anthropophagic Subjectivity*, 2007). Nous chercherons donc à vérifier comment ces expérimentations peuvent trouver un écho dans les théories des phénomènes émergents conçus par Varela.

### **“Voies de passage entre réel et virtuel : vers une esthétique du « film vivant »” Liviu Dospinescu (Université Laval)**

L'écran de projection, ce « corps étranger » sur une scène de théâtre a été traité comme le problème à surmonter par les techniques de projection. On cherche ainsi à effacer l'écran pour donner une apparence de non médiation à l'entrée en scène des figures virtuelles. La plupart de ces techniques convergent vers l'effacement de leur fonction médiatique inhérente, un projet étrangement illusionniste dans son esthétique et, selon nous, en rien plus avancé que ne l'était à leurs époques le principe de la perspective, le trompe-l'œil ou l'esthétique naturaliste. Peu nombreuses sont les pratiques qui cherchent à valoriser la présence matérielle de l'écran, donc à la doter d'une fonction symbolique. Parmi elles, le *live movie* ou « film vivant » (K. Malone, 2001) pourrait être vu comme la rencontre rêvée entre le théâtre et l'image projetée. Le grand défi du *live movie* est précisément le prolongement de la fiction scénique dans l'univers virtuel de l'image projetée. Mais comment

briser cette division qui semble coulée dans l'écran entre la fiction scénique et la fiction filmique ? Comment la fiction scénique pourrait-elle être augmentée, *physiquement* prolongée au-delà de l'écran dans la fiction filmique ? Comment traverser l'écran ou comment en faire une voie de passage entre réel et virtuel ? Quelle esthétique impose cet échange de fictions entre la scène et l'écran ?

### **“Interactivité et reconnaissance : l'adhésion fantasmatique dans *Anima* de Lemieux.Pilon” Sylvain Duguay (UQAM, Concordia University)**

Cette communication se propose d'étudier le rôle que joue l'interactivité du performeur avec les images projetées dans le processus de reconnaissance et d'appropriation de l'espace virtuel par le spectateur dans les créations de Lemieux.Pilon. À l'aide du spectacle *Anima* (2002), qui amène le performeur à contrôler en direct plusieurs des images projetées, je montrerai comment la kinesthésie de la performance (rythme, énergie) et la suture cinématographique (absorption, identification) sont convoquées pour créer des effets de présence qui happent le spectateur dans un univers fantasmatique. Les modalités du questionnement des niveaux de réalité représentés dans l'espace scénique permettent de mieux comprendre le nouveau contrat spectral qui émerge des nouvelles performances intermédiaires.

### **“Dispositif performatif pour théâtre sensoriel ; La vivance des machines dans *Stifters Dinge* de Heiner Goebbels” Edwige Perrot (UQAM, Université Paris III)**

En considérant le théâtre comme un « musée de la perception » et la scène comme le lieu des expérimentations possibles, Heiner Goebbels explore la théâtralité des sons autant que la musicalité des textes jusqu'à pousser le théâtre dans ses retranchements en concevant un spectacle sans acteur. Dans *Stifters Dinge*, créé en 2007 au Théâtre Vidy- Lausanne, le dispositif scénique dans son entier devient le centre de la scène. La *Machine* est porteuse de l'action, elle est « actrice », active, performative. L'orchestration des perceptions passe par celle des machines qui composent le dispositif et invitent les spectateurs à une flânerie sensorielle rarement éprouvée au théâtre. Ainsi Goebbels entend renouveler la perception des spectateurs à travers une machine-actrice qui plus est vient saluer les applaudissements du public à la fin du spectacle. Un petit pas vers le vivant qui ne manque pas de troubler les spectateurs, d'éveiller en eux ce sentiment d'*inquiétante étrangeté* défini par Freud et qui « se produit souvent et aisément chaque fois que les limites entre imagination et réalité s'effacent, que ce que nous avons tenu pour fantastique s'offre à nous comme réel »<sup>1</sup>. Au-delà de la présence et des effets de présence produits par le dispositif, une certaine forme de vie semble l'animer sans pour autant que soit en jeu une anima au sens propre (l'âme ou le souffle de vie). De quoi relève cet effet du vivant véhiculé par les machines dans *Stifters Dinge* ? De quelle présence est-il question pour faire advenir, dans ce type de dispositif, ce que nous appellerons la *vivance* des machines ?

### **“Interdisciplinarité et dissociation perceptive” Marie-Christine Lesage (UQAM)**

La scène interdisciplinaire contemporaine recourt massivement aux technologies et déploie de nouvelles praxis et expériences esthétiques. Dans quelle mesure celles-ci font-elles apparaître de nouveaux lieux de savoir pour un spectateur « émancipé » (Rancière)? Cette communication abordera plus particulièrement les effets de dissociation perceptive créés par certains usages spécifiques de la technique dans un contexte interdisciplinaire, où la dynamique de l'« inter » permet de travailler dans l'écart voire l'écartèlement du/des sens.

Les exemples discutés (nord-américains et européens) seront puisés parmi les créations de: Denis Marleau et le Théâtre Ubu, la Compagnie Daniel Danis arts/science, le Wooster Group, Heiner Goebbels et Jean-François Peyet.

## **The Playwrights of Atlantic Canada**

*Seminar Leader:* Linda Burnett (Algoma University)

This seminar will focus on the writing of the playwrights of Atlantic Canada, who are among the best playwrights in Canada, if not the world. Mary Vingoe, former Artistic Director of Magnetic North Theatre Festival, has even gone so far as to say that the playwrights of Atlantic Canada “are the finest poets of the Canadian stage.” These playwrights have been recognized for the quality of their work. As Wanda Graham said at the Merritt Awards in 2006, “our Atlantic plays and playwrights ... not only feature on our regional stages regularly, but on national and international stages, in collections, on shelves of libraries, in bookstores, and in University Theatre programs around the world.” However, many of these playwrights have received little serious, critical attention. (Some exceptions are Michael Cook, David French, and George Elliot Clarke.) Shelley Newman and Sherrill Grace have remarked about Wendy Lill that she “has created a substantial body of work that has received professional production but little critical analysis to date.” The same can be said about too many of the other playwrights of this region, including Daniel MacIvor, Robert Chafe, Kent Stetson, George Boyd, Bryden MacDonald, Colleen Wagner, and Michael Melski. Accomplished playwrights all, they have been interviewed, their plays produced and reviewed and nominated for awards. However, these playwrights have attracted nearly no scholarly attention to date. My hope is that this seminar will help to bring to at least some of the important playwrights of Atlantic Canada the scholarly attention that they and their plays deserve.

### **“Maternity in Daniel MacIvor’s East-Coast Plays” Karen Bamford (Mount Allison University)**

Daniel MacIvor (b. Sydney Mines, NS, 1962) has won national and international acclaim for his extensive work in theatre and more recently film. Although most of his early plays, such as *Never Swim Alone* (1991), *Here Lies Henry* (1996), and *The Soldier Dreams* (1997), were produced in Toronto and Montreal, MacIvor returned to his native Nova Scotia with *Marion Bridge* (2003), produced by Mulgrave Road Theatre in Guysborough. Since then MacIvor has written *How it Works* (2006) and *Confession* (2009) with Mulgrave Road. In a significant departure from his earlier work (typically male-dominated and formally innovative), these three Mulgrave Road plays are family dramas: female voices dominate in dramatic narratives that are readily accessible to their audience. For the CATR seminar on Playwrights of Atlantic Canada I propose to examine MacIvor’s treatment of maternity (and the family more generally) in these texts, considering also their relation to their setting and production in Nova Scotia.

### **“Canada’s Very Own Narnia: The Undeniable Importance of Place for the Newfoundland Playwright” Deidre Budgell (York University)**

For as long as people from Newfoundland have been writing plays, people from Newfoundland have been writing plays *about* Newfoundland. Arguably, in the beginning these plays were by people who had never been represented on the stage. In the years following Newfoundland joining confederation, many citizens felt marginalized; barely visible in the rest of Canada save for the issue of government handouts and “Newfie” jokes.

My central question in this paper is why, after sixty years of savagely (and successfully) fighting against stereotypes, are nearly the plays by Newfoundland playwrights that reach a national audience not only incredibly Newfoundland-centric, but also vehicles for perpetuating stereotypes. I question why Newfoundland playwrights, almost exclusively, write “Newfoundland plays” when playwrights from elsewhere can simply write “plays.” How much does the hope of the play doing well outside of Newfoundland affect the playwright’s setting and topic? There continues to be a mythology about Newfoundland as this quaint and charming “other” within Canada and I would argue that this mythology is what fuels audiences to go see “Newfoundland plays,” thereby also fuelling the playwrights desire to write about the province.

I will talk specifically about Newfoundland playwright Robert Chafe and his affiliation with Artistic Fraud – a company with national clout who are beginning to produce plays that are not necessarily about Newfoundland, but arguably gained that clout from the play *Tempting Providence* – an undeniably Newfoundland story. In addition, I will speak to the case of Des Walsh, who has become one of Newfoundland’s most prolific playwrights/screenwriters, but continues to evoke the same romanticized style made popular by Michael Cook and David French.

### **“Location, Location, Location: The Challenges of Regionalism” Reina Green (Mount Saint Vincent University)**

Regionalism can be a way of creating a centre within the margins, of granting a voice and power to communities distant from political and artistic centres. Regionalism can also result in further isolation, false categories and comparisons, and dismissal of particular cultural and ethnic communities within a region. Certainly, Atlantic playwrights—those living in, or writing about, communities in Atlantic Canada—experience the challenges caused by identifying their work with the region.

To begin with, connecting a play with Atlantic Canada can lead to false expectations of the work, especially when many contemporary playwrights actively seek to overturn prior conceptions of the region and its people. Second, while associating a play with the region may encourage local theatres to stage a production and, given the current view of the area as exotic, interest theatre directors elsewhere, such labeling may also limit production due to fears of diminished audience interest in a play defined by the geographic location of its production and/or setting. Finally, and perhaps the greatest challenge for plays identified with the Atlantic region, is the need for a local press interested in publishing drama. While theatrical productions often garner interest from local teachers and scholars, the lack of a published text prevents those unable to attend performances from studying the work. Once again, these plays are limited by their geography: this time the geographic location of performance.

To provide specific examples of the challenges caused by identifying playwrights and their work with the Atlantic region, I will be drawing on the work of Nova Scotia playwright, Catherine Banks.

### **“(De)Claiming Culture: Recasting the Past on the Atlantic Stage” Clarissa Hurley (University of Toronto)**

All nation states rest on a foundation of shared experience and vision, a consensus about where we have come from and where we might or should go, a narrative, a mythology. In Canada our national identity is complicated by contiguous and overlapping but also conflicting and diverging regional ones. Theatre produced by a given region is frequently devised or received as a vessel or medium in transmitting cultural mythologies that may



either serve to challenge and question normalized assumptions or, as easily, to reinforce them. Cultural mythology filtered through theatre can extend the remit of a group's identity or be perilously reductive and serve to reinforce stereotypes that conceal and distort as much as they reveal and create. Professional anglophone theatre activity in New Brunswick is dominated by Theatre New Brunswick, which in recent years has produced plays presumed to be a safe commercial risk in the interest of increasing elusive revenue. The current, new artistic mandate at TNB seeks to infuse regional content into its seasons by offering short plays by New Brunswick playwrights as brief opening acts before larger, more familiar mainstage productions. The call for scripts specifies that writers must address an actual historic or contemporary New Brunswick-based event, with a view to telling audiences our "real" stories. This paper will explore issues surrounding the role of professional theatre in regional cultural self-fashioning through historic revisioning and the implications to cultural identity of constructed regionalisms.

### **"From Molière to *tradaptation* à la Baie Sainte-Marie: The Theatre of Normand Godin"** **Susan Knutson (Université Saint Anne)**

For over thirty years, the municipality of Clare (or the *Baie Sainte-Marie*), in rural Southwestern Nova Scotia, was home to a remarkable theatre practise that has been very little studied or understood. Director, playwright, actor, mime and dramaturg Normand Godin built a community-based, semi-professional company, *Les Araignées du boui-boui*, which mounted over 30 plays, many of them original scripts by Godin, and which toured repeatedly in Nova Scotia and beyond, involved over 200 members, established three dinner theatres, and won an impressive list of Canadian and international theatre festival awards including Best Canadian Play (for *Joko fête son anniversaire*) at the Liverpool International Theatre Festival in 1998, and Best Play, People's Choice, Best Director, Best Scenery, and the Jury's Prize for Music, for *Tristan et Iseut*, at Liverpool in 2000. At the Liverpool International Theatre Festival in 2002, the troupe once again took the majority of awards, for *Wang Fô*, Godin's adaptation of Marguerite Yourcenar's story. The troupe's most successful play, *Évangéline*, based on the poem by H.W. Longfellow, ran for thirteen seasons. Godin trained with Jacques Lecoq at the *École de Mime International Jacques Lecoq*, in Paris (in 1989-90) and his work is best understood in the tradition of theatre research as practised by Peter Brook, Jerzy Grotowski, and others. Godin is the author of *Évangéline*, *Wang Fô*, and *Tristan et Iseut* (based on the compilation by René Louis). He adapted and translated into Acadian French *Joko fête son anniversaire*, by Topor; *Panique à Longueil*, by René-Daniel Dubois (with Denis Comeau), and, *La farce de maistre Pierre Pathelonne* (with François Thibault).

This paper offers an overview of Godin's oeuvre, focussing on his most important work, *Évangéline*, reading it as a *tradaptation* that enlists Longfellow in the service of the minority, and threatened, francophone Acadian community of Clare. Godin has stated that the choice to work in the minority dialect of the region was liberating: "Le parler acadien dans nos oeuvres devenait libérateur des jougs anglais et français ; car le français standard, quoique à un degré moindre, exerce aussi son hégémonie. Libérateur également de l'affect des acteurs, déclenché par le sens régional des mots acquis dès l'enfance." (Interview with the author, Feb 26, 2002). This paper explores both sides of this coin: the choice to work in a minority dialect was liberating, and it was critically important for the community of which Godin was part; that that choice was also limiting, and continues to hamper the diffusion of Godin's work beyond the boundaries of the Baie Sainte-Marie.

### **"Alden Who? The Invisible Giant in New Brunswick Drama" Glen Nichols (Université de Moncton)**

This timely seminar is posited on the idea of bringing well-deserved scholarly attention "to at least some of the important playwrights of Atlantic Canada." However, I would posit there is a subgroup of Atlantic playwrights who is even less well recognized: anglophone playwrights from New Brunswick. Names of important playwrights like Don Hannah, Jenny Munday, Len Falkenstein, Mark Blagrove, Marshall Button... are rarely even mentioned in descriptions of Atlantic theatre, let alone given scholarly attention. Even further off the radar screen is the dramatic work of New Brunswick poet, short-fiction writer, and journalist, Alden Nowlan. While Nowlan's literary work has received important critical notice, his dramatic writing for stage, screen, and radio (of which I count 18 titles, including several unfinished scripts) has received no attention whatsoever. Nowlan himself (who died in 1983) thought very highly of his theatre, TV, and radio work and of his long-time collaboration with Walter Learning. He was disappointed and hurt that critics and some of his friends, poo-poo'd his dramatic work, which interested him during more than a quarter of his career and won him awards and a huge popular following, with several of his plays receiving multiple productions across North America. This paper will map Nowlan's drama contributions and some directions for needed critical scholarly attention in light of his other literary output, of his collaboration with Walter Learning, of other Maritime and New Brunswick playwrights, and of the various tensions exhibited through his work, both theatrical and literary, between regional and universal interpretations and between popular and critical receptions.

### **"Changing Places: Tourism, Performance and Community Development [Michael Cook's *Therese's Creed*]" Brian Rusted (University of Calgary)**

Stepping off the small stage on the second floor of the Parish Hall in Trinity, Newfoundland, Donna Butt approached her audience as they made their way to the exit. Still in costume as the weary, working class mid-century mother in Michael Cook's play, *Therese's Creed*, Donna smiled and nodded and alternately shook hands, hugged or chatted with audience members if they paused or made eye contact. As I approached, I asked how long ago Michael had written the play: "Oh years and years ago," she said and giving a wave of her hand, "long before all this."

Michael Cook's play was written two years before Donna Butt's Rising Tide Theatre was formed in 1978, and nearly two decades before the company established a summer theatre in Trinity in 1993. This paper is an initial exploration of the play in relation to the "all this" of Donna's gesture. In the decades since Cook wrote *Therese's Creed*, theatre has come to anchor much of Newfoundland's cultural tourism and emerged as a model for community development, a paradigm for interpreting historic sites, and a means for producing the experience of place for tourists and residents alike.

This paper will locate Cook's play in this development project by drawing on contemporary research traditions that fuse notions of place with cultural and communicational practices: (1) the adoption of performance models in tourism studies and cultural research on the spatial, and (2) the expanded notion of theatrical events that engage "third generation" approaches to audiences and reception. These two traditions have common motivations in performance: tourist places are not just texts that require authoritative reading any more than works of theatre operate in a linear fashion to produce and transmit representations of place. Performance pushes research on both the spatial and theatrical outwards to engage the complex, networked practices of the everyday. When Butt gestures to "all this," she is indicating that both the play and its audience are part of a larger ongoing, theatrical event, the performance of regional identity, the performance of place.

### **Richard Wilcox (York University) "Daniel Maclvor's Dirty Little Secret: Re-defining Somewhere I Have Never Travelled"**

Daniel Maclvor, the prolific Cape Breton playwright, most likely needs no introduction to a Canadian theatre community. In 2009-10, Maclvor has continued his reign over the Canadian theatre scene with five of his scripts in major productions across the country. While his biography almost always lists such celebrated shows such as *Here Lies Henry*, *House* and *In On It*, one play that does not always make the cut is his play *Somewhere I Have Never Traveled*. This 1988 play is not listed in his biography on his official website and is omitted from several other biographies in various sources.

This paper aims to uncover the history behind this unpublished play, which is generally unknown to the public and even to avid Maclvor fans. By analyzing the writing process for this particular piece, the script, the history behind its Tarragon production, and the harsh critique the showing generated from critics, this paper offers valuable insight into this supposed disaster. Indeed, with the inclusion of personal reactions and reflections of Sky Gilbert and Maclvor himself, this paper will demonstrate the extreme significance of this show and help define it as an integral experience that served as a turning point for Maclvor in regards to his theatre career.

Further investigation into *Somewhere* will prove that this experience not only stopped Maclvor's aspirations to work at the more naturalistic-leaning Tarragon, but, more importantly, pushed him towards the lauded minimalistic style of theatre he is most famous for today.

## **Women and Science in Performance**

*Seminar Leaders:* Lourdes Arciniega (University of Calgary) and James Lange (University of Calgary)

Over the years countless plays have used science to rationalize patriarchal ideologies and the staging of women as 'naturally' compassionate, nurturing, emotional, weak, and subordinate. Because of this, feminists have traditionally been suspicious of any recourse to the question of science, particularly the biological and medical sciences. However, recent feminist theorists, such as Elizabeth Grosz and Donna Haraway, have called for a reevaluation of the ways that science has been, is being, and can be deployed to critique conventional "relations of domination and subordination between races and sexes" (Grosz 33). Responding to this challenge, theatre scholars have begun to look back to historical plays and performances to develop a more nuanced understanding of the ways that science has been molded to align with the ever-changing roles of women in society. Likewise, contemporary playwrights and performers have deployed science in their own work explicitly to critique traditional patriarchal ideologies and redefine gender identity.

### **"Superposition and Backwards Propagation: Mothers and Wives: Tom Stoppard's Hapgood and Penny Penniston's Now Then Again" Jenni G. Halpin (University of California)**

In Penny Penniston's *Now Then Again* and Tom Stoppard's *Hapgood*, central female characters respond to the apparent conflicts between their roles as women and as professionals. Hapgood, a British spymaster, struggles to balance the demands made upon her by her spies and her son. The play seems to suggest that the problem emerges from her attempt to be both a woman and a professional. But Stoppard's use of quantum superposition

undermines this suggestion, opening the possibility for decisions that exceed the apparent contradiction between spy and mother. In *Now Then Again* Ginny, a summer intern in experimental physics at Fermilab, seems on the verge of an extraordinary career, yet she plans to follow her internship by going home, marrying her high-school sweetheart, and teaching high school math. When a theoretical physicist becomes a competing romantic interest, Ginny encounters the same sort of tensions Hapgood addresses. What could have been a romantic comedy distinguished chiefly by being peopled by physicists takes on a genuine complexity by the play's use of the time-flows theorized in the transactional interpretation of quantum mechanics. In *Hapgood* and more so in *Now Then Again*, societally constructed contradictions between professionalism and a naturalized femininity are undermined by the central uses to which each play puts physics, suggesting that any 'naturalizations' of the female role should be directed toward a greater role for personal choice and professional opportunity. In Stoppard's and Penniston's hands, physics herself redefines the feminine into a nearly indefinable plurality.

### **“Charcot and the Hysterical Female Body: Engendered performance in medical education, then and now” Laura Jayne Nelles (York University)**

Charcot's demonstration of hysteria and hypnosis in female patients at the Salpêtrière in 1800's France influenced the work of many prominent scientists of the time including Marie Curie, Sigmund Freud and Alfred Binet. Interest in his work spread beyond the scientific world and became so popular that some scholars have postulated that the iconic images of the hysterical female body that his work produced may have influenced the way women were represented outside the field of medicine. These patients could also be seen as precursors to modern day standardized patients (actors and lay people who are trained according to medical experts to portray for health care professionals symptoms and affects of a broad variety of medical conditions). This paper will examine the gendered performance of Charcot's hysterics using images from Georges Didi-Huberman's *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière* and compare them to gendered roles performed by modern day Standardized Patients, roles that continue to have names such as “harried housewife”, “flirtatious patient” or “anxious divorcee”. It will also look at the implications that these paternalistically imposed gender performances continue to have on gender bias in the medical community and the effects on the female actors who are asked to perform them.

### **“The A Bee Sees of performing the science of Girl and Bees” Zita Nyarady (York University)**

*A Bee Sees* was a solo performance I developed as part of Buddies in Bad Times Theatre's Young Creators Unit for the 2010 Rhubarb festival in Toronto. The piece deconstructs ideas of current feminist discourse and modern girlism through the imagery and science of bees. In researching for this project I became fascinated by bees. Pollination, construction of bee colonies, different bee species and colony collapse disorder are both real scientific/environmental issues and excellent material for creative creation. My paper focuses on the fascinating push and pull of the scientific facts vs. the creative vision that inform my process. Through examining my creative process I discuss how the liaisons with scientific researchers studying bees worked with the artistic pulling to discuss themes of womanhood, girlhood, sexuality and gender in a manner that consciously negates past patriarchal usages of science. This discussion is then further complicated as the performance was presented in the dance-theatre genre that employs movement imagery to convey ideas in addition to text based work. Throughout the performance the science is pulled apart, re-imagined and put together to forward the story creatively and not always purely scientifically. I ask how a performance like *A Bee Sees* can activate interconnected knowledge and narratives that emerge when science, environment studies, theatre and dance.

### **“‘You are the one’: Gender Reconstruction in Caryl Churchill's *A Number*” Lourdes Arciniega (University of Calgary)**

Contemporary women playwrights look to science and technology to (re)present the female body on stage challenging entrenched historical notions of patriarchy. Through the appropriation of scientific knowledge in general, and artificial reproduction in particular, women writers subvert the social construction of motherhood. Some, like British playwright Caryl Churchill, push the boundaries of social expectations by exploring the nature of motherhood without a mother figure on stage. In her 2002 play, *A Number*, Churchill recreates several meetings that a father has with clone versions of his dead son. The play explores the consequences of individuals born with no womb memories, no emotional attachments, and challenges the way social relationships are re-created in the absence of a female figure.

Is science a tool for empowerment and subversion for female playwrights? How is the role of women recreated when they are no longer a factor in the reproduction equation? My paper will attempt to answer these questions through an analysis of Churchill's play with the aid of the work of feminist scholars such as Sandra Harding who writes on the literary link between women and science, the work of Evelyn Fox Keller on gender and the politics of genetics research, and Donna Haraway's study on body politics where she argues that bodies like gender are part of a social construct.

# CATR/ACRT Banquet Menu

Complimentary Cocktails and Heurs d'Oeuvres  
Courtesy of the Concordia English Department  
Saturday May 29, 2010



Welcome to members of the CATR Association

## MENU

**Montefiore salad**  
**Balsamic and raspberry dressing**

*or*

**Butternut squash soup**

**Pan-seared Atlantic salmon, Teriyaki sauce**

*or*

**Cornish hen, Port sauce**

*or*

**Vegetarian Lasagna Primavera**

*Roast potatoes with rosemary*  
*Tower of grilled seasonal vegetables*

**Passion fruit mousse,**  
**Raspberry Coulis**

**Coffee, tea, herbal tea**