

**Citation for Michelle MacArthur, “Historiographing a Feminist Utopia”
Francophone Award**

This well-written paper explores the paradoxes that surround the close association of collective creation with the origins of some of the key feminist companies in Canadian theatre history. Her analysis of the writings of Cynthia Grant and Pol Pelletier is particularly strong in its ability to complicate simple images of feminist praxis. The awards committee noted particularly MacArthur’s expert use of both French and English sources to enrich our understanding of the Théâtre Expérimental des Femmes’ contribution to the development of Québécois and Canadian theatre.

**Citation for Benjamin Gillespie, “Virtuosic Labouring: Queer Embodiment and
Administrative Violence at the Canadian/U.S. Border”
International Award**

In this densely argued and sophisticated paper, Gillespie examines the implications of Canadian trans performance artist Nina Arsenault’s response to the obstruction and even harassment she has met in the process of crossing the Canadian / US border. Gillespie calls confidently upon a wide range of theorists as well as upon Arsenault’s own words to offer a picture of the artist’s “virtuosic labouring” of her queer body within a potentially punitive context.

**Citation for Ashley McAskill, “Reconfiguring the ‘Disabled’ Artist: Tender
Mediations in *Portraits*, a Theatre Terrific Fringe Production”
Theatre Practice Award**

This paper offers a thoughtful examination of McAskill’s work with Theatre Terrific, one of the “few theatre groups in Canada working with artists with disabilities for purely artistic purposes.” McAskill frames the labour of Theatre Terrific as what she terms a “tender mediation,” an affective process that “softens” the boundaries between abled and “disabled” bodies, complicating the division of abilities marked by normative artistic valuation.

**Citation for Matt Jones, “Murderers, Scumbags’ and Victims: Representing
Non-Westerners in Theatre of the War on Terror”
Intercultural Award**

This paper offers a valuable look at three pieces of important new work focused on staging Iraqi, Afghani, and Pakistani experiences of the War on Terror. Working with interview material while also asking key questions about the ethical challenges of putting marginalized identities on stage in “belligerent” states, Jones deftly introduces us to material too often ignored by mainstream representations of the War on Terror in the West.