

Conference

canadian association for theatre research
association canadienne de la recherche théâtrale

May 27 - 31, 2016

University of Calgary





UNIVERSITY OF
CALGARY

Imagining the future of performance

BFA and MFA in Drama at the School of Creative and Performing Arts University of Calgary

The **drama** programs at the School of Creative and Performing Arts combine rigour with experimentation, discipline with creativity, and reflection with passion. Our students receive focused and concentrated discipline-specific preparation in addition to unique opportunities for multi-, cross-, and interdisciplinary instruction and experience through highly flexible yet carefully designed program options. We prioritize the immeasurable benefits of professional experience and international exchange, and by placing a premium on the intersection of practice and theory, we combine a deep respect for the pragmatic aspects of careers in the arts with a rigorous fascination for the philosophical, theoretical, cultural, sociological, and ideological dimensions of our fields.

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Welcome



Welcome to the 2016 CATR/ACRT conference! My thanks to our hosts at the University of Calgary for their generosity and support over the past year, to our extraordinary organizing committee, and to all of those many, many people involved in organizing this year's events — the seminars, panels, talks, keynotes, lunches, banquets, field trips, and the hundred other things that make it possible for us to engage with each other about our work, to celebrate the achievements of our colleagues, to raise a glass in relaxed conversation, and to get to know each other better. Not to mention the dancing! I look forward to spending time with you all during these next few days!

- Stephen Johnson, President CATR/ACTR



Welcome to the **School of Creative and Performing Arts** at the University of Calgary. These are pretty exciting times around here. We are, quite literally, pushing our own boundaries, exploring not only the distinctiveness of our three divisions but also the many opportunities for inter-arts collaboration and exchange now available to us. At the same time as we're reasserting our commitment to the rich established traditions of Drama, Dance and Music, we're also reinventing ourselves as a thoroughly contemporary hub for experimentation and innovation. Simply put, we are trying to imagine the future of performance and the deep, diverse, and constantly evolving relevance of the arts in contemporary society. And we're very happy to have you join us for this year's Congress to travel a bit of that journey with us.

- Bruce Barton, Director School of Creative and Performing Arts



U of A
DRAMA

GO DEEPER...
(RE) DEFINE
THE THEATRE
LANDSCAPE

Think independently.

Develop your
resourcefulness
and imagination.

Mine local as well as
internationalist visions.

We foster an environment
where creative and critical
skills can thrive and inform
one another.

Live performance is a
site of interaction and
integration of all aspects
of the discipline of theatre,
leading to crossroads of
interdisciplinary critical
investigation.

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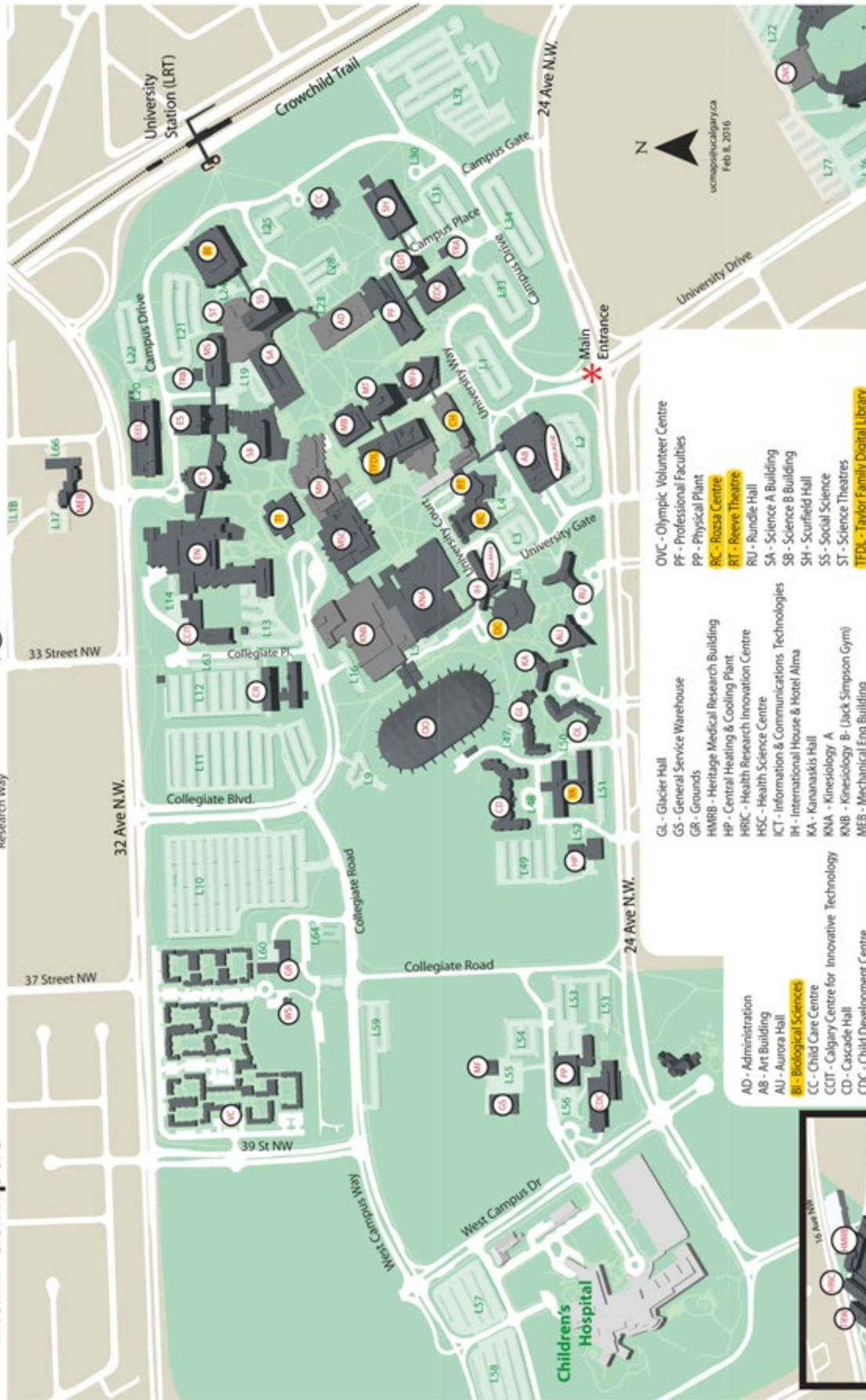
Photo credit: Michael Reinhart

www.drama.ualberta.ca



UNIVERSITY OF ALBERTA
FACULTY OF ARTS
Department of Drama

Main Campus



- AD - Administration
- AB - Art Building
- AU - Aurora Hall
- BI - Biological Sciences**
- CC - Child Care Centre
- CCIT - Calgary Centre for Innovative Technology
- CD - Cascade Hall
- CDC - Child Development Centre
- CH - Craigie Hall C-G (University Theatre)**
- CR - Crownest Hall
- DC - Dining Centre**
- EDC - Education Classroom Block
- EDT - Education Tower
- EEL - Energy Environment Experiential Learning
- EN - Schulich School of Engineering A - G
- ERR - Energy Resource Research
- ES - Earth Science
- GL - Glacier Hall
- G5 - General Service Warehouse
- GR - Grounds
- HMRB - Heritage Medical Research Building
- HP - Central Heating & Cooling Plant
- HRB - Health Research Innovation Centre
- HSC - Health Science Centre
- ICT - Information & Communications Technologies
- IH - International House & Hotel Alma
- KA - Kananaskis Hall
- KNA - Kinesiology A
- KNB - Kinesiology B (Jack Simpson Gym)
- MEB - Mechanical Eng Building
- MFH - Murray Fraser Hall
- MH - MacEwan Hall
- MB - MacEwan Library Block
- MT - MacKimmie Library Tower
- MS - Math Science
- MSC - MacEwan Student Centre
- MF - Materials Handling Facility
- OL - Olympic Hall
- OO - Olympic Oval
- OVC - Olympic Volunteer Centre
- PF - Professional Facilities
- PP - Physical Plant
- RC - Roosa Centre**
- RT - Reeve Theatre**
- RU - Rundle Hall
- SA - Science A Building
- SB - Science B Building
- SH - Scourfield Hall
- SS - Social Science
- ST - Science Theatres
- TFDL - Taylor Family Digital Library**
- TI - Taylor Institute for Teaching & Learning**
- TRA - Trailer A
- TRB - Trailer B
- TRW - Teaching Research & Wellness
- URC - University Research Centre
- YC - Varsity Courts (Family Housing)
- WS - Weather Station
- YA - Yamnuska Hall**



UNIVERSITY OF CALGARY

uocmap.uocalgary.ca
Feb 8, 2016

Maps - Craigie Hall (CH)



CH E04

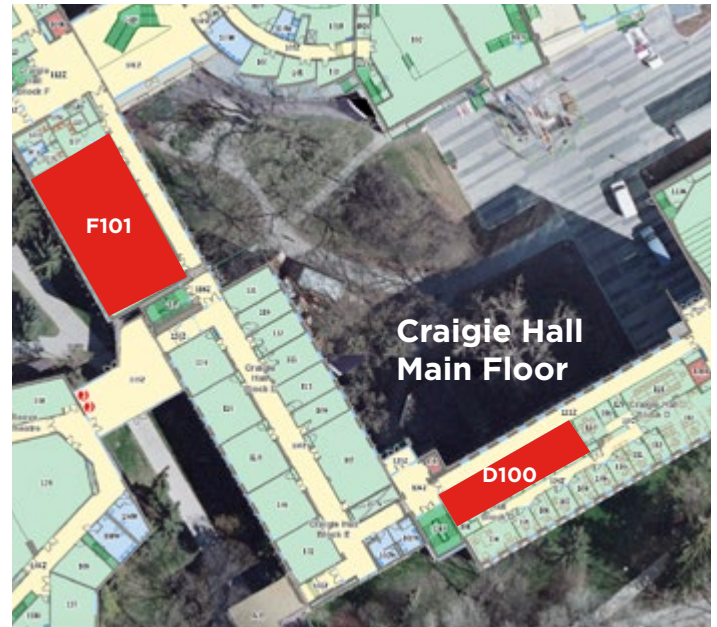
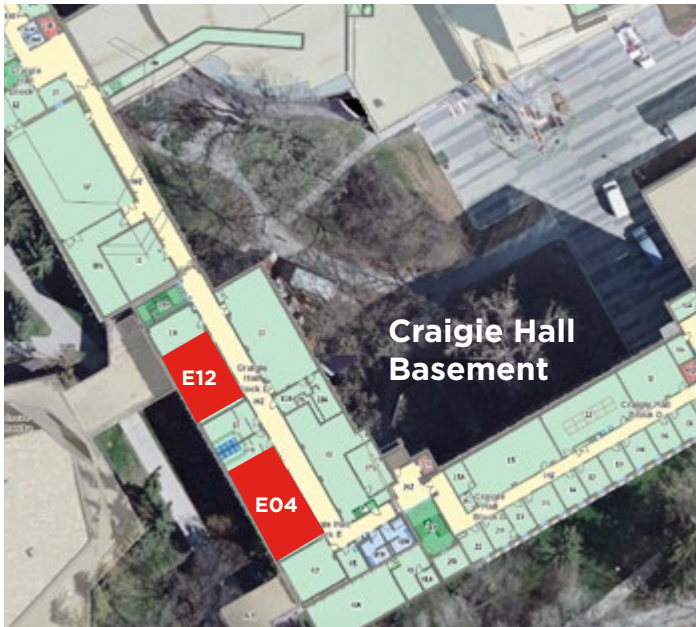
CH E12

CH D100

MATTHEWS THEATRE (CH F101)



DOOLITTLE THEATRE (CH F206)

-  Elevators
-  Washrooms



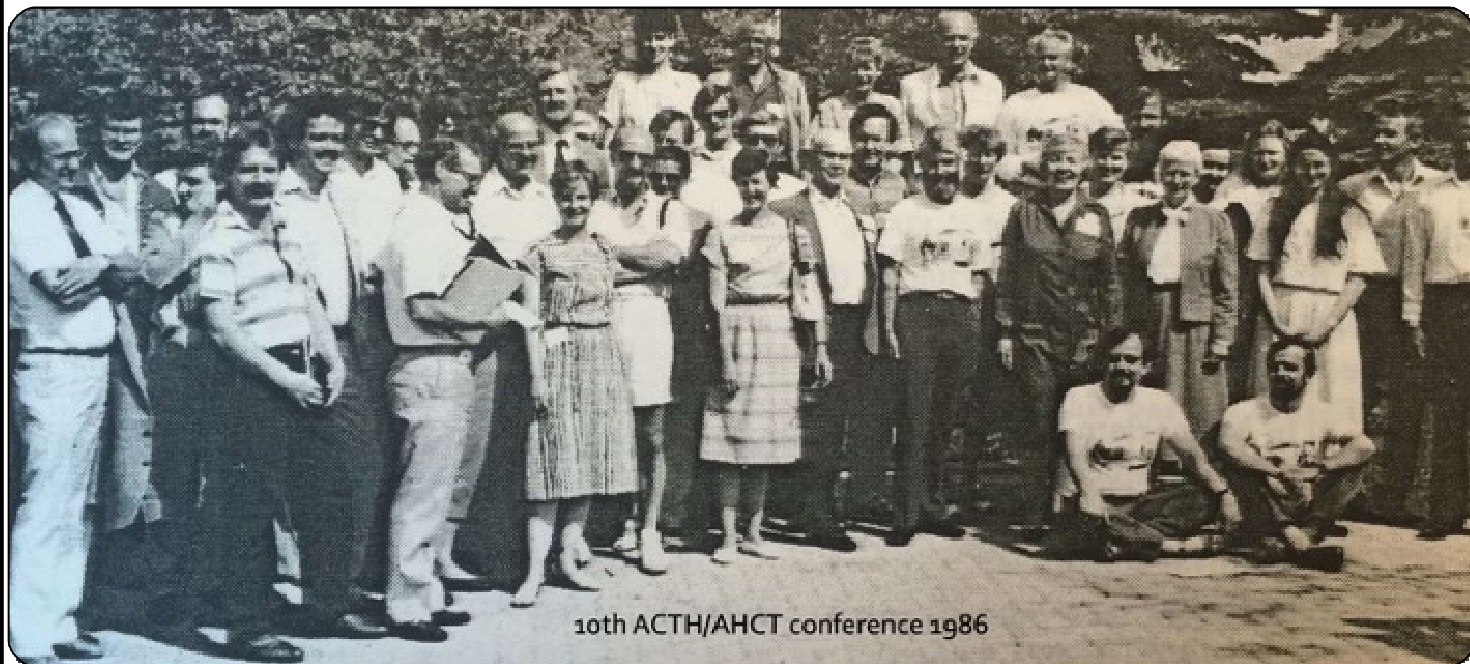
Maps - Theatres

REEVE PRIMARY
REEVE SECONDARY
EVANS ROOM, ROZSA CENTRE
ECKHARDT-GRAMATTÉ HALL
UNIVERSITY THEATRE

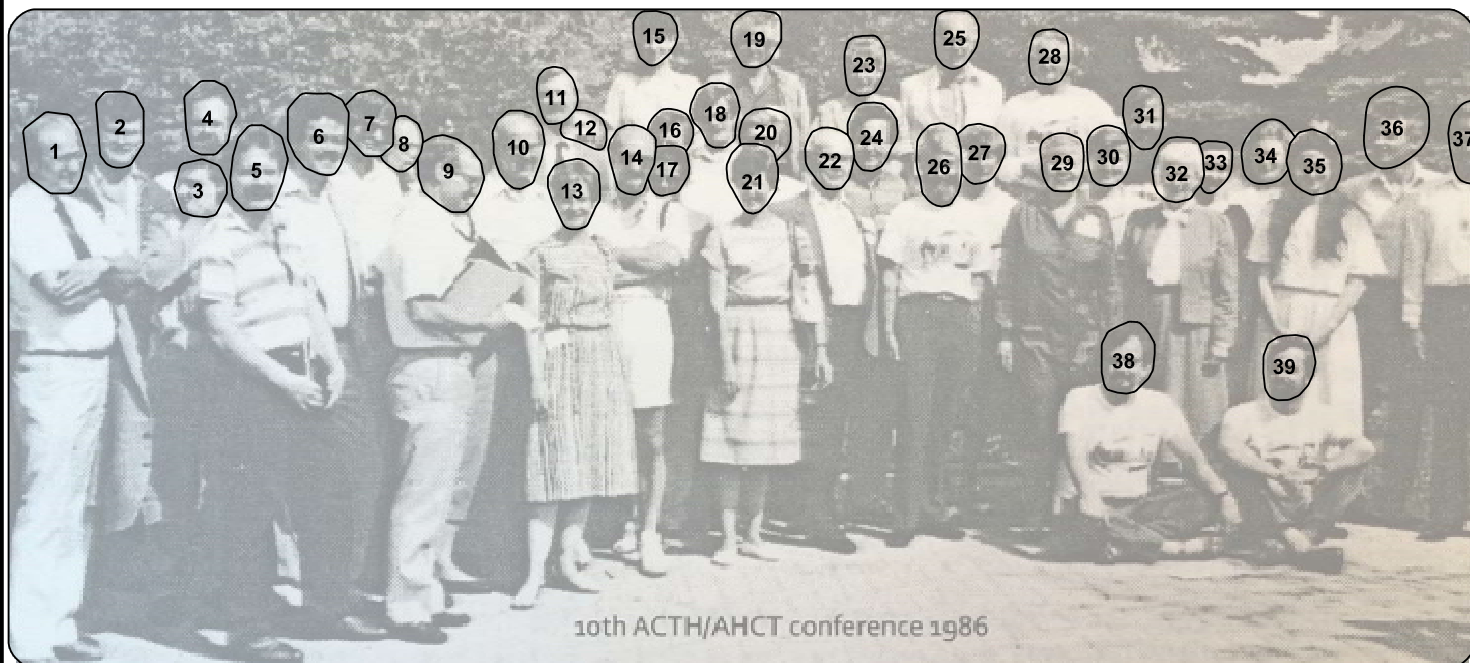
-  Elevators
-  Washrooms



CATR Throwback



10th ACTH/AHCT conference 1986



10th ACTH/AHCT conference 1986

- | | | | |
|-------------------------|----------------------|--------------------------|------------------------------|
| #1 ? | #11 Jim Hoffman | #21 Sherrill Grace | #31 Ric Knowles |
| #2 ? | #12 Patrick O'Neill | #22 Robert Lawrence | #32 Sister Geraldine Anthony |
| #3 ? | #13 Mary Jane Warner | #23 ? | #33 ? |
| #4 Denis Johnston | #14 Len Doucette | #24 Ed Mullaly | #34 Kathleen Fraser |
| #5 ? | #15 ? | #25 Jean Cléo Godin | #35 Moira Day |
| #6 ? | #16 Stephen Johnson | #26 Malcolm Page | #36 Anton Wagner |
| #7 Jonathan Rittenhouse | #17 ? | #27 Mary Elizabeth Smith | #37 ? |
| #8 John Ball | #18 Len Conolly | #28 Murray Edwards | #38 Denis Salter |
| #9 Richard Plant | #19 ? | #29 Ann Saddlemyer | #39 Chris Johnson |
| #10 James Noonan | #20 ? | #30 ? | |

CATR 40th Anniversary Throwback to... 1989



This picture shows Leonard Conolly (on the right) presenting the first Prix Richard Plant Award to this man with the beard.

Who is he? (No googling.)

Submit your name and your guess on a slip of paper to the ballot box on the registration/information table before the AGM on Monday at noon. A winner will be drawn at random from all the correct answers and a prize awarded.

Schedule

FRIDAY, 27 MAY 2016

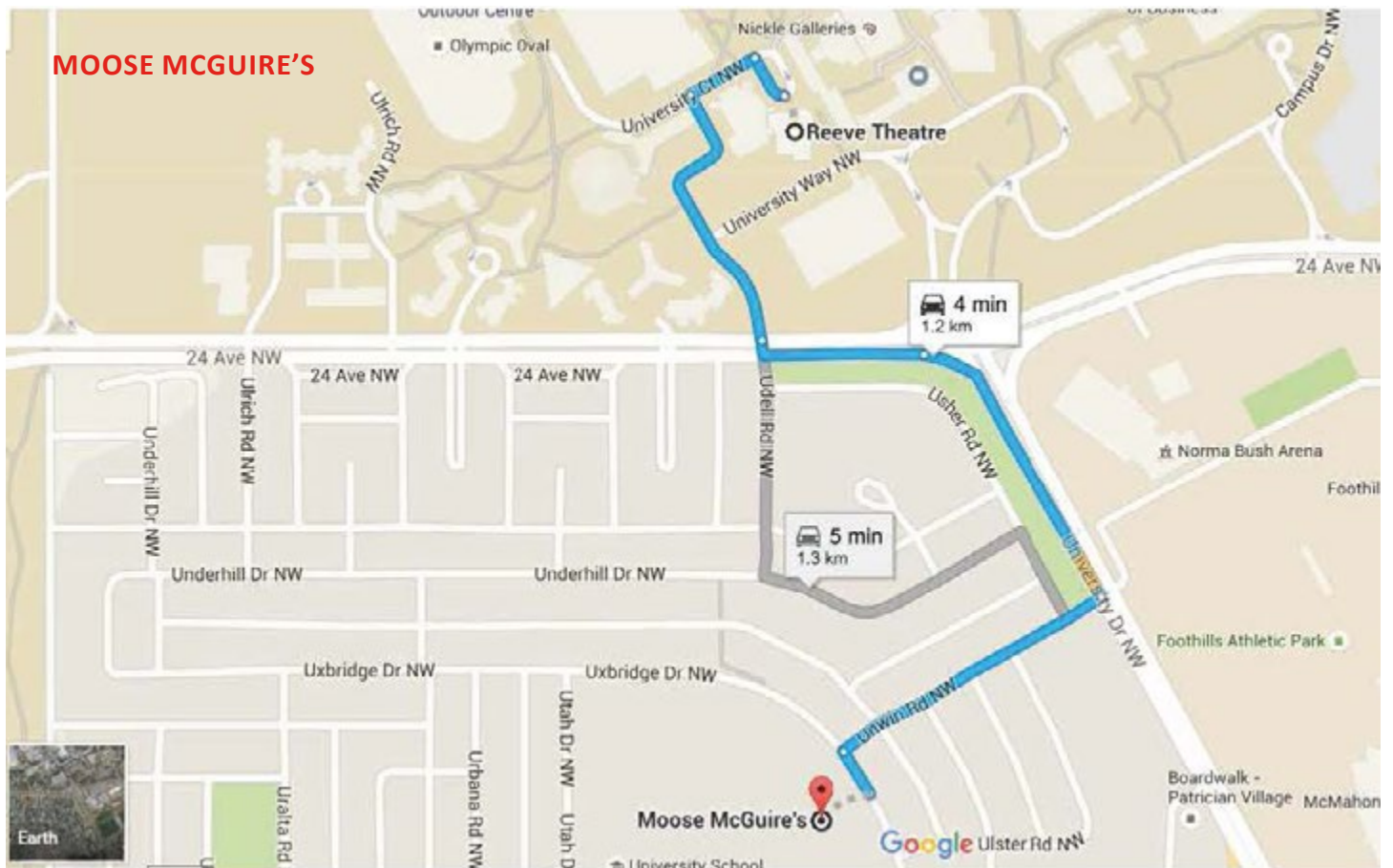
10 a.m. BANFF AWAY DAY

1-5:30 p.m. CATR EXECUTIVE MEETING

Evans Room
(Rozsa Centre)

7 p.m. CATR EXECUTIVE PUB NIGHT

Moose McGuire's



SATURDAY, 28 MAY 2016

9-9:30 a.m. COFFEE

CH D100

9:30-10 a.m. WELCOME REMARKS

Reeve Primary From the Conference Organizers and CATR Executive

10-11 a.m. PLENARY SESSION

Reeve Primary ***John Ware Reimagined***
Cheryl Foggo

Playwright Cheryl Foggo will discuss the necessity of reclaiming history and creating space for that reclaimed history on the Canadian stage. She will also share portions of her latest play, "John Ware Re-Imagined".

11:15 a.m - CURATED PANEL

12:45 p.m. ***Performing Girlhoods Pt 1: Girlhood And Techniques Of The Body***

Evans Room
(Rozsa Centre) *Organizers:* Heather Fitzsimmons Frey (University of Toronto) and Marlis Schweitzer (York University)

"Girls on the Internet: Audrey Wollen and Sad Girl Performances on Instagram"

Dunja Kovačević, University of Winnipeg

"There is Crying in Gymnastics: 'Don't Let Them Know That it Hurt'"

Christine Mazumdar, University of Toronto

"The American Girl Comes to Canada"

Marlis Schweitzer, York University

Reeve Primary **ROUNDTABLE**

Hidden Roles of Theatre in Higher Education: Liberal Arts and University Theatre Programs in Canada

Moderator: Glen Nichols (Mount Allison University)

Participants: Antje Budde (University of Toronto), Claire Carolan (University of Victoria), Sheila Christie (Cape Breton University), Moira Day (University of Saskatchewan), Wes Pearce (University of Regina), Patricia Reilly (Independent Scholar), Shelley Scott (University of Lethbridge), Annie Smith (SelfDesign Graduate Institute), Robin Whittaker (St. Thomas University)

CH E012 **OPEN PANEL**

Tragic, Familial, and Aging Communities on Stage

Moderator: Kim Solga

"Ga Ting ('Family'): Staging 'Tragic Communitas' Across Cultural Divides"

Eury Chang, University of British Columbia

*"Resisting Dominant Ideologies of Aging: Sally Clark's *Moo* and *Ten Ways to Abuse An Old Woman*"*

Julia Henderson, University of British Columbia

“Failed Community: Performing Lost Pregnancy in Merrill Denison’s *Marsh Hay*”

Kailin Wright, St. Francis Xavier University

Matthews Theatre
(CH F101)

CURATED PANEL

On Multilingualism, Performance and Communities

Organizers: Art Babayants (University of Toronto) and Nicole Nolette (Harvard University)

Moderator: Sebastian Samur

“Hopeful communities bound and unbound: Robert Lepage’s Multilingual Theatre in Canada”

Nicole Nolette, Harvard University

“‘In Sundry Languages’: Understanding the Multilingual Actor”

Art Babayants, University of Toronto

“Resignifying Multilingualism in Accented Canadian Theatre”

Diana Manole, Guelph University

12:45-2:30 p.m.

Taylor Institute
Forum TI 160

LUNCH

Courtesy of PLAYWRIGHTS CANADA PRESS

Including the presentation of the Patrick O’Neill Award by Robin Whittaker and the Prix Jean-Cléo Godin by Nicole Nolette

2:45 p.m.

Reeve Secondary

PERFORMANCE

The Container by Clare Bayley

The play *The Container* by Clare Bayley was part of the Division of Drama’s Mainstage season in 2015. Scenes from the performance will be remounted in the production’s highly innovative stage design. The performance will be followed by a brief discussion of the creative process the artistic team followed as they developed the production.

2:45-4:15 p.m.

Evans Room
(Rozsa Centre)

CURATED PANEL

Performing Girlhoods Pt 2: Girlhood And Community

Organizers: Heather Fitzsimmons Frey (University of Toronto) and Marlis Schweitzer (York University)

“Performed Girlhoods and Imagined Communities”

Sheila Rabillard, University of Victoria

“Girl Empowerment in Broadway Musicals: Performance, Affect, and the Packaging of Empowerment”

Kelsey Blair, Simon Fraser University

“Performing Other Possibilities: Girls Refusing Marriage on the Victorian At-Home Stage”

Heather Fitzsimmons Frey, University of Toronto

CH E012

OPEN PANEL

Devised, Improvised, and Design-Based Dramaturgies

Moderator: Wes Pearce

“Impulse and Immediacy”: The Role of the Theatre Community in Linda Griffiths’ *The Last Dog of War*”

Amanda Attrell, York University

“Kaleidography and Design-Based Narrative Artistic Fraud of Newfoundland’s *Under Wraps: A Spoke Opera*”

Alix Reynolds, University of Victoria

“RelationshipCRIPs with Dramaturgy: The Intervention of Dramaturgy in Devised CRIP Theatre”

Tonya Chrystian, University of Alberta

2:45-6 p.m.

SEMINAR

Matthews Theatre
(CH F101)

Communities and the Making of Histories

This seminar considers, among other more broad ideas, the way our research engages with the idea of ‘community,’ broadly defined: the ways in which historians invent and re-invent cohesive audiences and audience responses to events in their efforts to make sense of the remaining documents; the efforts of performance practitioners to establish themselves in relation to their community, as outsiders, as harbingers of the future, as guardians of the past, or as something else entirely; the potentials - and challenges - of community-engaged or qualitative performance history research; or the ways in which historians themselves forge communities - disciplinary, sub-disciplinary, and cross-disciplinary; collaborative and antagonistic - as they go about the business of making history.

Organizers: Stephen Johnson (University of Toronto), Roberta Barker (Dalhousie University), Heather Davis-Fisch (University of the Fraser Valley)

Participants: Moira Day (University of Saskatchewan), David DeGrow (University of Toronto), Martin Julien (University of Toronto), Julie Matheson (York University), Ian McWilliams (Saskatchewan Partnership for Arts Research), Cecilia Morgan (University of Toronto), Jessica Riley (University of Guelph), Jessica Watkin (University of Toronto), Timothy Youker (University of Toronto), Paul Halferty (UC Dublin)

Doolittle Theatre
(CH F206)

SEMINAR

Articulating Artistic Research 4.0: Reconciling Results

Many artistic researchers resist terms such as outcomes and products, which are regularly seen to emphasize statistical measurement and quantitative productivity. However, a growing demand for researcher accountability within academic institutions and an explicit expectation of impact - social and/or economic consequence distinct from the traditional criteria associated with research dissemination and teaching - is increasingly common internationally. This seminar will wrestle with this paradox of purpose and challenge its participants to expand and refine the possible understandings of results via the enhanced methodological and epistemological options available to artistic researchers.

Organizers: Bruce Barton (University of Calgary) and Natalia Esling (University of Toronto)

Participants: George Belliveau (University of British Columbia), Graham W. Lea (National Institute of Education Nanyang Technological University of Singapore), Natalie Doonan (Concordia University), Sebastian Samur (University of Toronto), Shana MacDonald (University of Waterloo)

4:30-6 p.m.

CURATED PANEL

CH E012

Verbatim Theatre at the Crossroads of Community: How Real Words Bond, Bend, and Break Social Cohesion

Organizers: Kathleen Gallagher (OISE), Scott Mealey (University of Toronto), Kelsey Laine Jacobson (University of Toronto)

“Verbatim Theatre at the Crossroads of Community: How Real Words Bond, Bend, and Break Social Cohesion”

Kathleen Gallagher, OISE Department of Curriculum, Teaching, and Learning,

Scott Mealey, University of Toronto,

Kelsey Laine Jacobson, University of Toronto

“Staging Big Data: Examining the Potential of Data Artists and Scientists in Verbatim Theatre”

Richard Windeyer, University of Toronto

“Insistent Interviews and Resistant Realism: The Effect of Verbatim Research on Fictional Play Creation in The Road to Paradise”

Lisa Aikman, University of Toronto

“The Words of the Audience: How Audience Members Respond to Verbatim Performance Stories from the Generation Gap”

Jenny Salisbury, University of Toronto

Evans Room
(Rozsa Centre)

OPEN PANEL

Contested Communities, Turbulent Times: Company Case Studies

Moderator: Catherine Graham

“Enacting Community, Whatever That is: A Case Study of acta Community Theatre”

Kerrie Schaeffer, University of Exeter

“Nonprofessionalizing Practices and Contested Communities: (Re)Collecting the English-Language Premiere of Anne Hébert’s *Le Temps Sauvage* at Alumnae Theatre Company”

Robin Whittaker, St. Thomas University

7 p.m.

GRAD STUDENT PUB NIGHT

Good Luck Bar

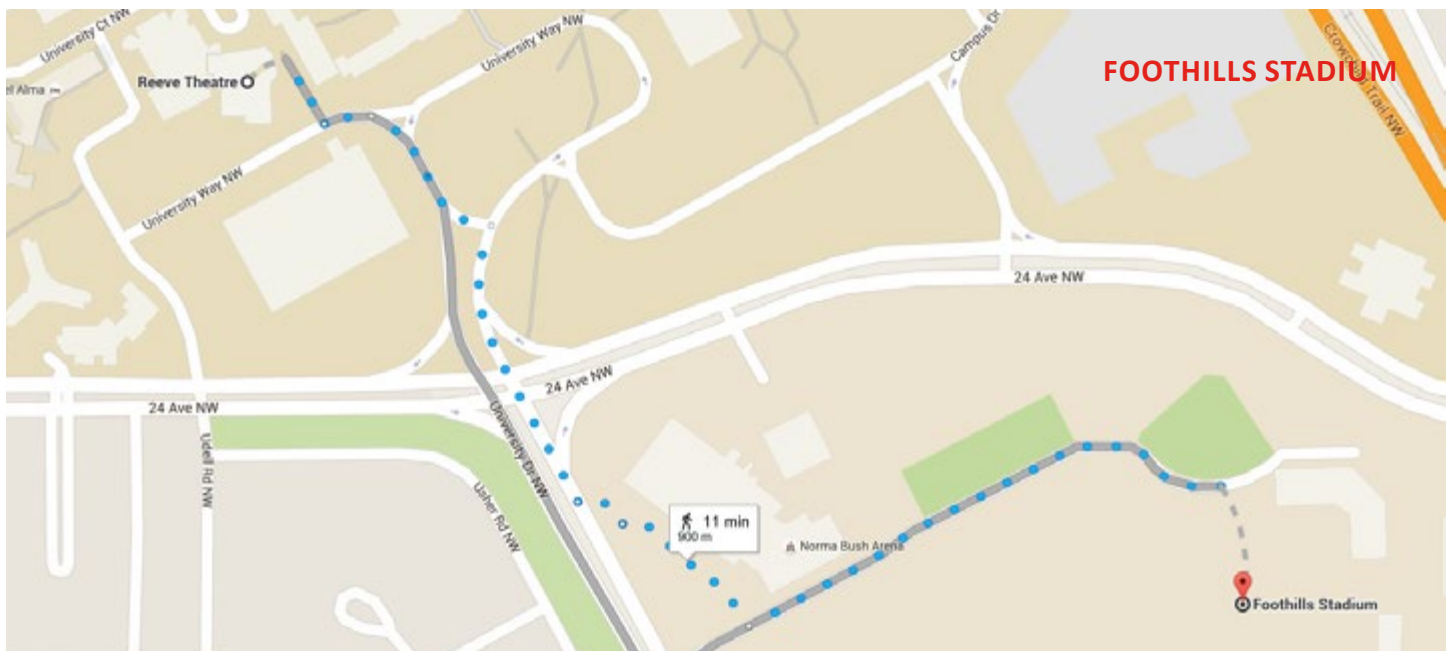
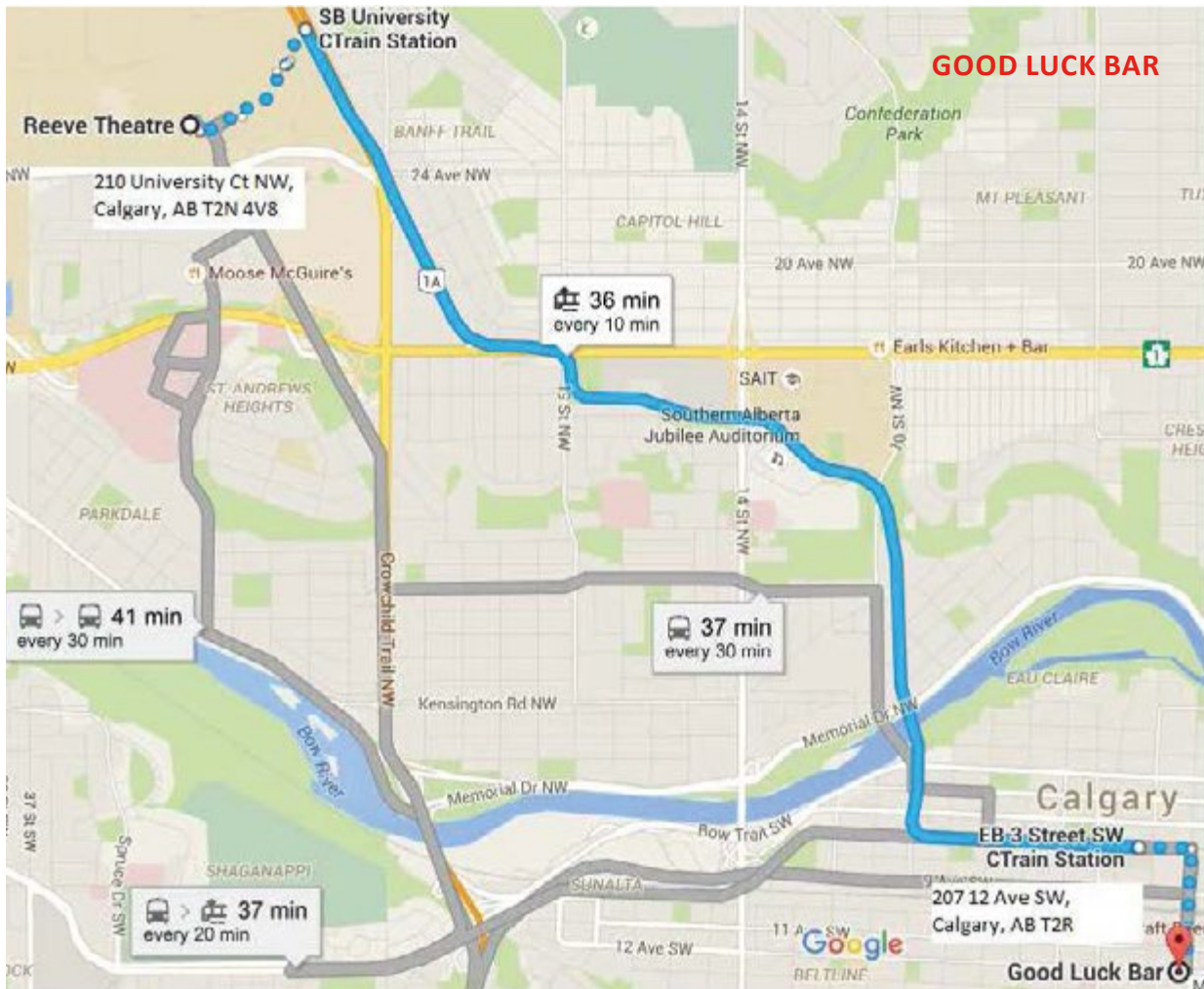
Join the CATR Grad Reps at a local pub.

Foothills Stadium

PERFORMANCE

Pseudolus by Plautus

Drama has partnered with Classics and Religious Studies to produce a production of the ancient Roman comedy *Pseudolus* by Titus Plautus, in a contemporary setting – a baseball diamond.



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Available at
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canadian theatre review

Photo by Michael Cooper, courtesy of VideoCabaret



Performing Politicians

CTR 166 Performing Politicians, edited by Barry Freeman and Laura Levin, explores the Canadian performance community's longstanding engagement with political culture as well as its fascination with the staging of politicians. Inspired by forms of theatre staged within and in response to the 2015 federal election, this issue suggests that the many political figures appearing on the Canadian stage, and the many theatre artists who have recently run for political office, reveal a growing recognition of *politics as itself a site of theatre*. This topic is explored in the form of a Wrecking Ball—ripped-from-the-headlines cabarets staged across Canada over the past decade in response to recent political happenings.

CTR 166 actively embraces this riotous format of political cabaret. The issue alternates quickly, and sometimes jarringly, between critical articles and short satirical sketches: rants, reflections, scripts, pranks,

letters, dance routines, a course syllabus, and more. Many of these texts take the form of #ELXN42 dispatches, offering timely commentary on the dramaturgical conventions and key players of the recent federal election—from Wrecking Ball scripts by Marty Chan and Frances Koncan that skewer party leaders and election processes to a string of overly earnest emails written by Conservative Party nominee Chris Lloyd to former PM Stephen Harper (penned before he was outed as a performance artist who had infiltrated the party). The featured script, Common Boots Theatre's *The Public Servant*, delves into the backstage experiences of women civil servants—the bureaucratic soldiers who carry out the administrative work necessary to sustain the public images of political parties and government ministers.

Online features include a vivid slideshow of production photos tracing the political histories staged over several decades by Toronto's VideoCabaret and poignant archival scripts from past Wrecking Balls by Yvette Nolan, Janet Munsil, and Guillermo Verdecchia, which give a broader sense of the history of the Wrecking Ball as theatrical form. *CTR 166* / Spring 2016



Read this issue online at
bit.ly/CTRONLINE

SUNDAY, 29 MAY 2016

8-9:30 a.m. GRADUATE STUDENT BREAKFAST
CH D100 Pancake Breakfast - All are welcome!

9:30-9:45 a.m. COFFEE
CH D100

9:45-11:15 a.m. KEYNOTE AND AWARDS PRESENTATION
Reeve Primary ***Participatory Performance and Affective Communities***
Sponsored by the Congress of the Humanities and Social Sciences
Gareth White (Central School of Speech and Drama)
Including the presentation of the Richard Plant Award by Peter Dickinson and the Ann Saddlemeyer Award by Sheila Rabillard

In this keynote paper, I will discuss how performance makers shape the 'being together' of participatory performance. Drawing on three very different examples, I will look at embodied transparency and embodied intersubjectivity as ways of thinking through how the presence of other bodies and other minds is a key element in a dramaturgy of affect. I argue that the initiation of a problematic affective community is a characteristic of ambitious participatory practice.

11:30 a.m.-1 p.m. ROUNDTABLE
Matthews Theatre
(CH F101) ***On the Current State of Applied Theatre Practice, Training, and Research in Canada***
Applied theatre practices are rooted in an ethic of community exploration and participation, and they may for this reason find support in post-secondary institutions interested in making its research impactful to the wider public. But however rewarding such relationships can be, they are also fraught with ethical challenges, are administratively onerous, and the benefits of the work does not always flow in both directions. How are evolving notions of "community" in the 21st century reshaping practices in the field?

Organizers: Kathleen Gallagher (OISE Department of Curriculum, Teaching, and Learning), Kirsten Sadeghi-Yekta (University of Victoria), Barry Freeman (University of Toronto Scarborough)

Participants: Kathleen Gallagher (OISE Department of Curriculum, Teaching, and Learning), Kirsten Sadeghi-Yekta (University of Victoria), Barry Freeman (University of Toronto Scarborough), Lauren Jerke (University of Victoria)

Evans Room
(Rozsa Centre) **OPEN PANEL**
Making Space by Collaborating Across Difference
Moderator: Kirsty Johnston

"Community Trans/Formation: Performing Transgender Children's Narratives in Gendered and Non-Gendered Spaces"
Sheila Christie, Cape Breton University

"Working in The Hours That Remain: Challenging the Erasure of Young Indigenous Women Within the Settler-Colonial University Through Performance Work"
Aaron Franks, Queen's University and Rebecca Benson, Independent

“Beyond Community ‘Lite’: Relationship Across Difference in the Rencontres/Encounters Project”
Lisa Ndejuru and Rachael Van Fossen, Concordia University

CH E012 **OPEN PANEL**

Choreographing Community

Moderator: Allana Lindgren

“Legislated Choreography and Sidewalk Design”

Alana Gerecke, Simon Fraser University

“Re-choreographing Arts Communities: Performance Dance in the Art Gallery”

Erin McCurdy, Ryerson University

“Against the Romance of Art Crawl: Space, Place, and Community in Canada and Abroad”

Meghan O’Hara, Western University

“Doorways to an Urban Mirage: Examining Public Encounters with Mobilized Cinema Spaces”

Melanie Wilmink, York University

Reeve Primary **OPEN PANEL**

Stranger Communities

Moderator: Roberta Barker

“Communities and Counterpublics in Activist Performance”

Catherine Graham, McMaster University

“Singing with Strangers: Nightswimming’s *Why We Are Here!* And the Pop-up Community Choir”

Martin Julien, University of Toronto

“Producing Insecurity through Postdramatic Encounters with Strangers in Olivier Choinière’s *Polyglotte*”

Jenn Stephenson, Queen’s University

11 a.m. PERFORMANCE

Reeve Secondary ***The Container*** by Clare Bayley

The play *The Container* by Clare Bayley was part of the Division of Drama’s Mainstage season in 2015. Scenes from the performance will be remounted in the production’s highly innovative stage design. The performance will be followed by a brief discussion of the creative process the artistic team followed as they developed the production.

1-2 p.m. LUNCH

Matthews Theatre ***Courtesy of TALONBOOKS***

(CH F101) With James Long and Marcus Youssef reading from *Winners and Losers*

1:30-3 p.m. **SEMINAR**
Calgary Institute for
the Humanities
(BI 587) ***Based on the Performance of Psuedolus in the Foothills Stadium***
Co-hosted by the University of Calgary's Classics Department

2-3:30 p.m. **OPEN PANEL**
Evans Room
(Rozsa Centre) ***Space, Place, Land***
Moderator: Jill Carter

"Gwen Pharis Ringwood and Elsie Park Gowan: 'Making Place' 1933-1979"
Moira Day, University of Saskatchewan

*"Brown's Canada: The Performance of Canadian Space in William Wells Brown's Play *The Escape; or, A Leap For Freedom* (1858)"*
Marci Prescott-Brown, University of Toronto

"The Songs of the Land Project: Transcending Time Through Indigenous Collective Creation"
Ginny Ratsoy, Thompson Rivers University

2-5:15 p.m. **PRAXIS**
Doolittle Theatre
(CH F206) ***Participatory and Immersive Theatre***
Gareth White (Central School of Speech and Drama) and Bruce Barton (University of Calgary)

In this workshop we will explore intimacy and vulnerability through a series of gentle exercises. Our aim is to provoke thought and discussion about encounters between performers and between performers and audience participants, encounters which are simultaneously generous, honest and challenging.

Maximum number of participants: 16. Please dress in comfortable clothing appropriate for movement work.

Matthews Theatre
(CH F101) **SEMINAR**
Energizing Communities: Harnessing the Power of Campus Performance
This seminar invites participants to reflect on the value of on-campus performance. Questions include: Is on-campus performance research? How might we better evaluate campus productions? Could a system of peer review of performance work be put in place in order to support performance research? How might it help connect our disciplinary community? How sustainable are the practices of committing labour and materials to productions that are not seen as valuable scholarly work? What message are we sending to our campus, colleagues and the broader community by accepting such a devalued approach to our work?

Organizer: Patrick Finn in absentia (University of Calgary)

Participants: Jayme Kilburn (Cornell University), Claire Carolan (University of Victoria), Rohan Kulkarni (University of Alberta), Johanna Lawrie (University of Toronto), Martha Schmoyer LoMonaco (Fairfield University), Ursula Neuerburg-Denzer (Concordia University), Raymond Louter (Redeemer University College), Emily Rollie (Monmouth College), Kathryn Bracht (University of Regina), Andrew Houston (University of Waterloo), Irwin Appel (UC San Diego)

CH E012
and E004

WORKSHOP

Flipping the Theatre and Performance Histories Classroom

When our studies of theatre and performance are driven by an abiding investment in how performance might imagine and bring into being more democratic futures, is the lecture format methodologically appropriate? Are there more effective, and more ethical, ways to “deliver” the “content” of theatre and performance history? This session gathers together instructors of theatre and performance studies (beginning as well as experienced) for a knowledge and skills sharing workshop on ways our pedagogical methods might effectively model the forms of ethically-minded performance we teach.

Organizers: Natalie Alvarez (Brock University), Kim Solga (Western University), Jenn Stephenson (Queen’s University)

Participants: Grahame Renyk (Queen’s University), Jacqueline Taucar (University of Toronto), Laura Levin (York University), Marlis Schweitzer (York University), Glen Nichols (Mount Allison University), Martin Julien (University of Toronto), Heather Davis-Fisch (University of the Fraser Valley), Kelsey Laine Jacobson (University of Toronto), Conrad Alexandrowicz (University of Victoria), Anthony Vickery (University of Victoria), Jessica Riley (University of Guelph)

3:45-5:15 p.m.

ROUNDTABLE

Evans Room
(Rozsa Centre)

The Other D: Locating Dance in Drama, Theatre, and Performance Studies in Canada

Following on the success of a two-day symposium held in Toronto in early 2016, this roundtable will consider ways dance connects, divides, creates, defines and, indeed, energizes peoples and communities. Though not limited to historical inquiry, we will root our discussions in looking backwards towards the historical development of dance and dance studies in Canada to honour the labour of the past and acknowledge the needs of the present.

Organizers: Seika Boye (University of Toronto), Nikki Cesare Schotzko in absentia (University of Toronto), Heather Fitzsimmons Frey (University of Toronto), Evadne Kelly (York University)

Participants: Megan Andrews (York University), Henry Daniel (Simon Fraser University), Peter Dickinson (Simon Fraser University), Alana Gerecke (Simon Fraser University), Evadne Kelly (York University), Allana Lindgren (University of Victoria), Shawn Newman (Queen’s University), MJ Thompson (Concordia University)

5:30-6:30 p.m.

PLENARY SESSION

Reeve Primary

Sponsored by Theatre Research in Canada

Karen Hines

Performer, writer, director and visionary, Karen Hines is one of the most significant theatre figures of her generation. Karen will share a constellation of ideas and experiences about her life and her evolution as an artist over several decades in Canadian Theatre.

6:30 p.m.

TRIC EDITORIAL BOARD MEETING

Evans Room
(Rozsa Centre)

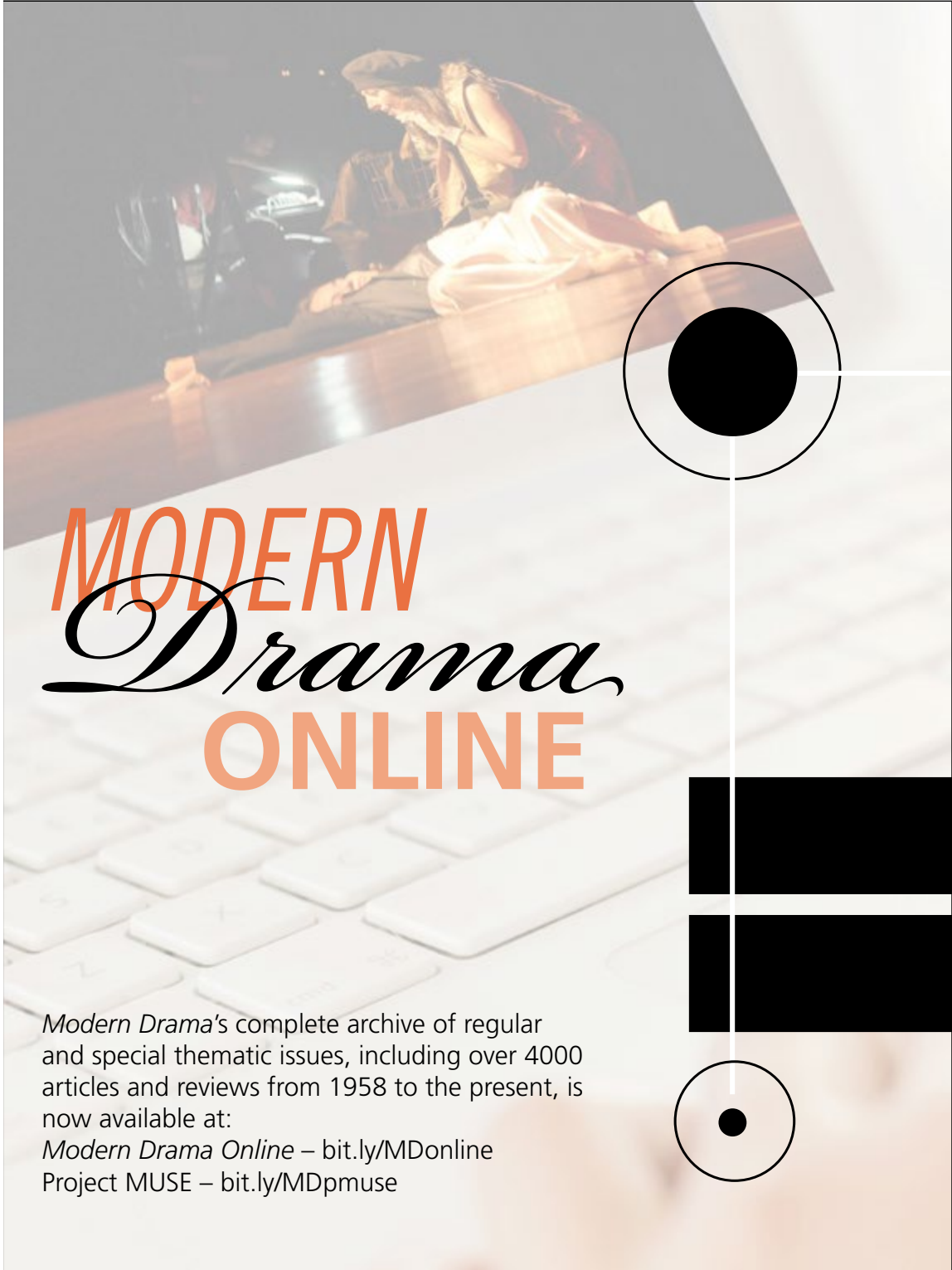
7 p.m.

PERFORMANCE

Foothills Stadium

***Pseudolus* by Plautus**

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Cerulean Blue

Drew Hayden Taylor

A struggling blues band is invited to participate in a benefit concert for a Native community in conflict with governmental authorities. This uproarious play deals with relationships, perceptions, politics, and what to do when you discover you've been dating your cousin.

Cast of 10 women and 10 men.

\$18.95 / 978-0-88922-952-5 / ebook also available

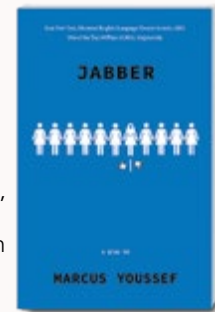


Jabber

Marcus Youssef

When anti-Muslim graffiti appears on the walls of her school, Fatima, an Egyptian-born girl who wears a hijab, transfers to a new school. There, she starts an unlikely friendship with a boy who has a reputation for anger issues. The lines they cross to get closer become the subject of an intense exploration of boundaries.

\$16.95 / 978-0-88922-950-1 / ebook also available



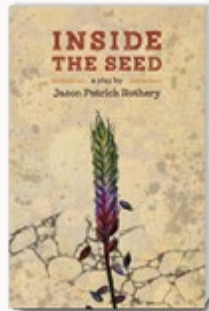
Inside the Seed

Jason Rotery

Mirroring controversial real-life scientific and corporate controversies, *Inside the Seed* concerns a once-brilliant scientist who made a startling discovery: a bio-engineered form of rice that could save an overpopulated world on the brink of catastrophic famine.

Cast of 5 men and 4 women

\$18.95 / 978-0-88922-986-0 / ebook also available



The Watershed

Annabel Soutar

How much do we value clean water? And our industrialized standard of living? And can we stop one from degrading the other? The documentary play *The Watershed* follows an artist and her family – and a country and its people – in the struggle to chart a sustainable course between economic prosperity and environmental stewardship.

Cast of 8 actors.
\$18.95 / 978-0-88922-988-4 / ebook also available



Sila

Chantal Bilodeau

Our changing climate will have a significant impact on how we organize ourselves. Nowhere is this more apparent than in the Arctic, where warming temperatures are displacing entire ecosystems. . The Arctic Cycle – eight plays that examine the impact of climate change on the eight countries of the Arctic – poignantly addresses this issue.

\$17.95 / 978-0-88922-956-3 / ebook also available



We the Family

George F. Walker

Canada's master playwright applies his trademark black humour and incredibly crisp dialogue to the family and multiculturalism. *We the Family* follows the ripple effects within two culturally and racially divergent families when their children wed.

Cast of 3 men and 7 women.

\$17.95 / 978-0-88922-982-2 / ebook also available



Talonbooks
www.talonbooks.com

MONDAY, 30 MAY 2016

8-8:30 a.m. COFFEE

CH D100

8:30-10 a.m. OPEN PANEL

Evans Room
(Rozsa Centre)

Hard and Soft Political Performances

Moderator: Heather Davis-Fisch

“Following #daddytrudeau: Performance, Soft Power, and the Postnational State”

Laura Levin, York University

“Canada’s ‘Great Criminal’ and the Asylum of Community: Omar Khadr, Dennis Edney, and Transitional Justice”

Kimberley Skye Richards, University of California-Berkeley

“Fixations”

Craig Walker, Queen’s University

Doolittle Theatre
(CH F206)

PRAXIS

Movement and Text

Val Campbell and Wojciech Mochniej (University of Calgary)

This session will provide a glimpse into work originally conceived and presented as a 30 hour, week long, immersive, team-taught studio course that explored scripted work through two primary lenses: movement and extended physical, gestural life; and detailed acting scene study components. The course was designed for Drama, Dance and Music students to inspire and challenge them to investigate, create and collaborate outside their own disciplines.

The 90-minute session will offer an opportunity for participants to engage in creative process, explore the interplay of two disciplines through structured improvisations, and reflect on the potential of collaborative teaching models.

Maximum number of participants: 16. Please dress in comfortable clothing appropriate for movement work.

Matthews Theatre
(CH F101)

SEMINAR

Energizing the Acting Community: Realism in Actor Training and Performance PART 1

Realism’s representation of the subject as centre of a world designed to support his every whim is out of touch with contemporary philosophy, science, and politics. So, why do we still train actors to perform this way? Why do we stage plays that support this message? What is the effect of publicly staging a version of reality that is so out of step with the world? Whether the formulation is post-modern, post-colonial, post-dramatic or post-human, it seems that much of the world has moved several steps beyond the kind of realism we cling to in Canada. The art form we practice is—and has been—well known for the progressive approaches it takes; why is it then that the performance training in our country is so conservative?

Organizers: Conrad Alexandrowicz (University of Victoria), Patrick Finn in absentia (University of Calgary), Ursula Neuerburg-Denzer (Concordia University)

Presenters: Sherry Bie (OISE), Jill Carter (University of Toronto), Jay Whitehead (University of Lethbridge), Nathan Hurwitz (Rider University), Conrad Alexandrowicz (University of Victoria), Ursula Neuerburg-Denzer (Concordia University)

Discussants: Martin Julien (University of Toronto), Kathryn Bracht (University of Regina), Diana Belshaw (Humber College)

Reeve Primary

CURATED PANEL

What was PANAMANIA? Pt 1

Organizers: Susan Bennett (University of Calgary), Karen Fricker (Brock University)

“What Kind of Festival is This?: PANAMANIA, Arts Festivals and Sport Megaevents”

Kelsey Blair, Simon Fraser University

“Oil and Water and PANAMANIA: The Petrocultural Undercurrent of The Watershed”

Olivia Heaney, McGill University

“Once-in-a-lifetime experience: The Culture of ‘Opportunity’ at Toronto’s PANAMANIA Festival”

Johanna Lawrie, University of Toronto

10:15-11:45 a.m.

PLENARY SESSION

Reeve Primary

Indigenous Practice/Making Treaty 7

Sponsored by Canadian Theatre Review

Michelle Thrush, Troy Emery Twigg, and Andy Curtis

11:45 a.m.-

LUNCH AND ANNUAL GENERAL MEETING

1:45 p.m.

Including the presentation of the following awards:

Reeve Primary

Lifetime Achievement Award to Susan Bennett

Honourary Membership to Cindy Murell

President’s Service Award to James Dugan

2 p.m.

PERFORMANCE

Matthews Theatre

(CH F101)

All Good Things by Vertical City Performance – SOLO (1-2-1)

All Good Things is a story about drowning. Almost. An almost story about drowning. About letting go. And about being caught. Brought back. It is a micro performance that reaches across a small table and the vast distance of memory to recount a harrowing experience. It is, in part, about the seduction of details, of nuance, of inflection. But it is also about the understanding that seems to come only when it will no longer be of any practical use. In the end, however, *All Good Things* is about holding hands. As if your life depended on it. Because it did, and it does, and it will again.

2-3:30 p.m.

OPEN PANEL

Evans Room

(Rozsa Centre)

Engaging Audiences

Moderator: Jenn Stephenson

“Listening in the Dark: The Singular Communal Experience of Ghost River Theatre’s Production *Tomorrow’s Child*”

Natalia Esling, University of Toronto

“Casting the Talkback: The Performance of Community Building”

Anne Wessels, Tarragon Theatre and Kelsey Laine Jacobson, University of Toronto

Doolittle Theatre
(CH F206)

OPEN PANEL

Organizational Capacity and Historical Legacy

Moderator: Stephen Johnson

“The Invisible Tug of War: The Legacies of Etienne Decroux and Marcel Marceau in Contemporary Canadian Theatre Schools”

Sebastian Samur, University of Toronto

“Arts Ecology and Community – A View from Saskatchewan”

Ian McWilliams, University of Regina, Saskatchewan Partnership for Arts Research

2-5:15 p.m.

CH E012
and E004

WORKSHOP

Energizing the Past Through Performance

How can performance energize the past and offer new insights into historical events, practices, gestures, and related lived experiences? What can performance disclose about the past that other research methods cannot, and how can historians use performance in tandem with other methods to enrich their understanding of their research subjects? What risks are inherent in performance-based historical inquiry and how can historians address these when undertaking their research?

Organizers: Roberta Barker (Dalhousie University), Marlis Schweitzer (York University)

Participants: Brian Batchelor (York University), Heather Fitzsimmons Frey (University of Toronto), Wenjuan Lu (University of Victoria), Kimberley Skye Richards (University of California-Berkeley), Emily Rollie (Monmouth College), Jenny Salisbury (University of Toronto), Joe Sokalski (McMaster University), Helene Vosters (Canadian Consortium for Performance and Politics in the Americas), Ashley Williamson (University of Toronto), Tim Youker (University of Toronto), Belarie Zatzman (York University)

Reeve Primary

SEMINAR

Decolonizing Theatre and Performance Studies: Performance Historiographies and Indigenous Epistemologies

How are theories for understanding the past encoded in performances that emerge from oral history? How can performance historians recognize and address the “grounded” contexts of culturally and spatially specific Indigenous critical theories and research methodologies; in other words, what are the potentials and pitfalls of inter-national (i.e. between Indigenous nations) or trans-Indigenous applications of Indigenous methodologies and theories? What historiographical assumptions - about temporality, place and space, genres of performance, transmission of knowledge(s) of the past - are challenged when Indigenous worldviews are explicitly brought to bear on the performances of the past?

Organizers: Heather Davis-Fisch (University of the Fraser Valley), Dylan Robinson (Queen’s University), Jill Carter (University of Toronto)

Moderator: Heather Davis-Fisch (University of the Fraser Valley)

Participants: Jill Carter (University of Toronto), Dylan Robinson (Queen’s University), Karyn Recollect (University of Toronto), Mique’l Dangeli (University of British Columbia)

3 p.m. PERFORMANCE

Matthews Theatre
(CH F101)

All Good Things by Vertical City Performance – SOLO + 10 AUDIENCE

All Good Things is a story about drowning. Almost. An almost story about drowning. About letting go. And about being caught. Brought back. It is a micro performance that reaches across a small table and the vast distance of memory to recount a harrowing experience. It is, in part, about the seduction of details, of nuance, of inflection. But it is also about the understanding that seems to come only when it will no longer be of any practical use. In the end, however, *All Good Things* is about holding hands. As if your life depended on it. Because it did, and it does, and it will again.

3:45-5:15 p.m. OPEN PANEL

Evans Room
(Rozsa Centre)

Cognition and Semiotics

Moderator: Bruce Barton

“Examining the Effect of Performance Generating Systems on Cognitive Capacity”

Pil Hansen, University of Calgary

“Auditory Hyphens: Foreign Accents in the Writing and Performance of Canadian Poetry in English”

Diana Manole, University of Guelph

“Reconciling Semiotics and the Cognitive Turn in the Theatre Studies Community: The ‘Middle Way’ of Cybersemiotics”

Tom Scholte, University of British Columbia

Reeve Primary

CURATED PANEL

What was PANAMANIA? Pt 2

Organizers: Susan Bennett (University of Calgary), Karen Fricker (Brock University)

“Speak What? Robert Lepage’s 887 and Québec Nationalism at PANAMANIA”

Karen Fricker, Brock University

“Remixing Canadian Indigenous Mythology for PANAMANIA”

Melanie Bennett, York University

“Local/Global Coordinates: PANAMANIA’s Publics”

Susan Bennett, University of Calgary

6-11 p.m. BANQUET

Craft Beer Market

Including the presentation of the Robert G. Lawrence Prize by Moira Day, the McCallum/Lawrence Awards by Heather Davis-Fisch, and the CATR Awards.

7 p.m. PERFORMANCE

University Theatre

Time by W & M Theatre

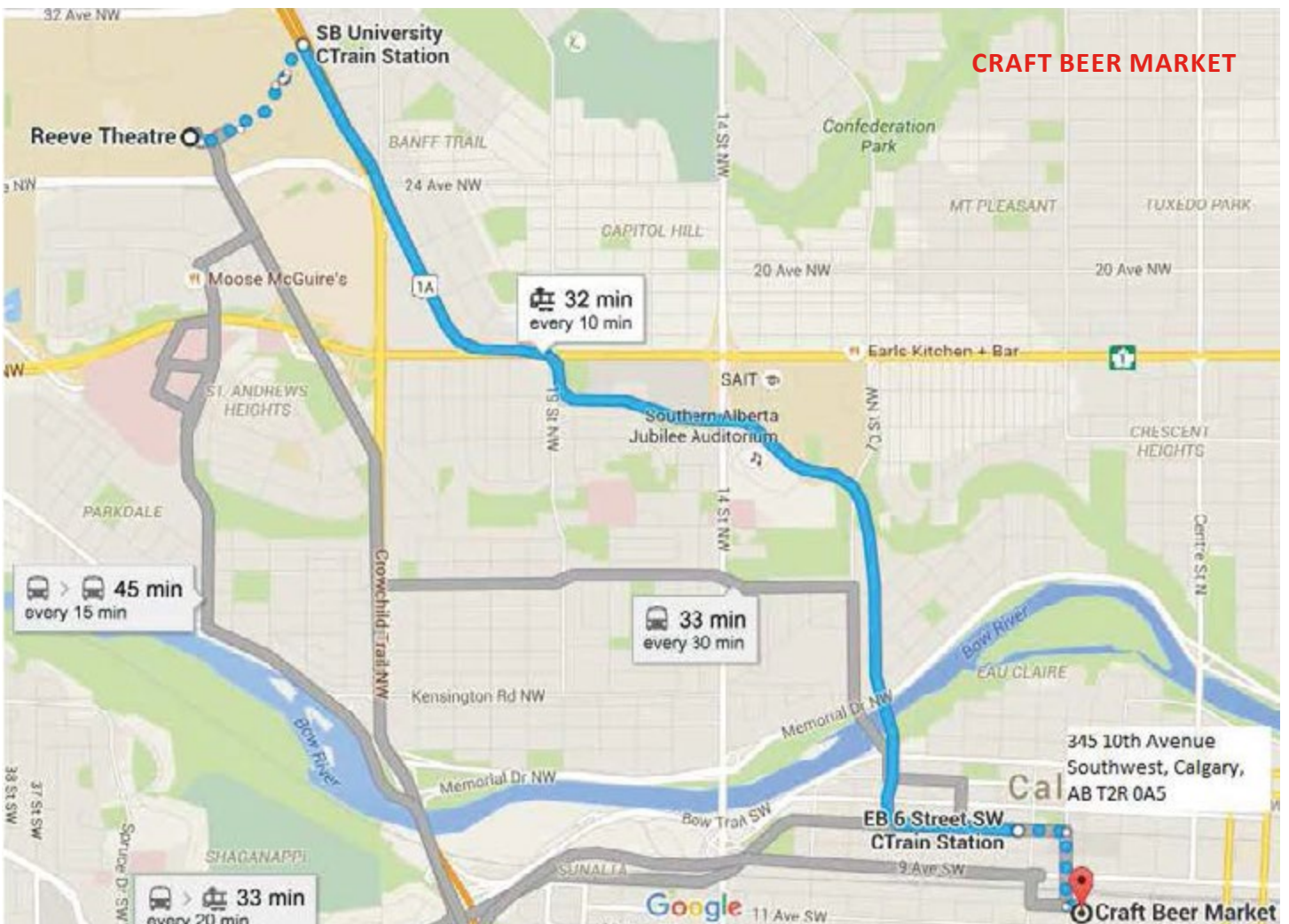
W&M Physical Theatre will present a new work entitled *Time*, a physical and visual exploration of the influence of time in human experience. In conventional wisdom, time is a measure in which events can be ordered from the past through the present into the future. But what is the nature of time as social currency, and how does our preoccupation with both the past and future define the present of our lives? *Time* integrates scenic design, video projection, movement, voice and music in an interdisciplinary investigation of temporality.

8:15 p.m. MUSIC PERFORMANCE

Eckhardt-Gramatté Hall, Rozsa Centre

The UCalgary Klezmer Band

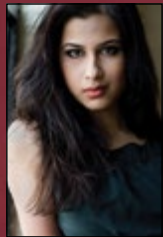
The UCalgary Klezmer Band will present Klezmer music arrangements by U of Calgary professor and violinist Edmond Agopian. The concert will be shared with the internationally recognized Verismo Jazz ensemble, directed by U of Calgary professor and saxophonist, Jeremy Brown.



Playwrights Canada Press Annual Laucheon

Saturday, May 28, 12:45 p.m.
in the Forum of the Taylor Institute
for Teaching & Learning (TI 160)

Featuring readings by:



Anita Majumdar
The Fish Eyes Trilogy
co-published with Banff
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Eva Colmers
Beneath the Ice from *Ignite:*
Illuminating Theatre for
Young People



Ellen Close
and Braden Griffiths
My Family and Other
Endangered Species



Ric Knowles
and Yvette Nolan
Performing Indigeneity,
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Stop by for lunch, hear readings from our dynamic authors, and enjoy some great company. We hope to see you there.



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We acknowledge the support of the Canada Council
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TUESDAY, 31 MAY 2016

8-8:30 a.m. COFFEE

CH D100

8:30-10 a.m. SEMINAR

Matthews Theatre
(CH F101)

Energizing the Acting Community: Realism in Actor Training and Performance PART 2

Organizers: Conrad Alexandrowicz (University of Victoria), Patrick Finn in absentia (University of Calgary), Ursula Neuerburg-Denzer (Concordia University)

Presenters: Sherry Bie (OISE), Jill Carter (University of Toronto), Jay Whitehead (University of Lethbridge), Nathan Hurwitz (Rider University), Conrad Alexandrowicz (University of Victoria), Ursula Neuerburg-Denzer (Concordia University)

Discussants: Martin Julien (University of Toronto), Kathryn Bracht (University of Regina), Diana Belshaw (Humber College)

CH E012 **SEMINAR**

Scattered Communities: Performance, War, Displacement

The border may no longer be a clear marker of where conflicts begin and end but they continue to draw violent lines between populations caught on either side of them. What does the massive movement of populations across national and continental borders mean for performance? What kind of theatre do we see emerging in the midst of conflict and displacement? How does performance continue to link communities that are scattered by conflict?

Organizers: Matt Jones (University of Toronto) and Kirsten Sadeghi-Yekta (University of Victoria)

Participants: Zackary Ross (Bellarmine University), Vero Voyer (Universidad de Santiago de Compostela), Anita Hallewas (University of Victoria), Sashar Zarif (York University), Mahalia Golnosh Tahririha (University of Ottawa), Donia Mounsef (University of Alberta), Béatrice Lapadat (Université Laval)

Evans Room
(Rozsa Centre)

OPEN PANEL

Canadian Communities and/in the Americas

Moderator: Natalie Alvarez

“Looking for New Connections: Performance, Community and Neoliberal Ties between Canada and Chiapas”
Brian Batchelor, York University

“Remapping the Americas from the stage: Ondinnok and the Indigenous Geopoetic”
Lidoly Chavez-Guerra, McGill University

10:15-11:45 a.m. PLENARY SESSION
Reeve Primary ***Diverse Theatre with the Calgary Congress for Equity & Diversity in the Arts***

12-1:15 p.m. MEET THE EDITORS BOX LUNCH
Reeve Primary

1:30-2:15 p.m. PERFORMANCE
Matthews Theatre ***All Good Things*** by Vertical City Performance – OPEN AUDIENCE
(CH F206)

All Good Things is a story about drowning. Almost. An almost story about drowning. About letting go. And about being caught. Brought back. It is a micro performance that reaches across a small table and the vast distance of memory to recount a harrowing experience. It is, in part, about the seduction of details, of nuance, of inflection. But it is also about the understanding that seems to come only when it will no longer be of any practical use. In the end, however, *All Good Things* is about holding hands. As if your life depended on it. Because it did, and it does, and it will again.

2:15-3:45 p.m. OPEN PANEL
Evans Room ***Inclusivity and Disability Performance***
(Rozsa Centre) **Moderator:** Laura Levin

“The Mortal Community: Embracing Finitude in Jérôme Bel and Theater HORA’s Disabled Theater”
Stephen Fernandez, University of Waterloo

“Republicans, hackers and Knights: Working for Inclusion in Contemporary Canadian Professional Theatre”
Kirsty Johnston, University of British Columbia

“Bridging Communities: Staging ‘Tribes’ in Edmonton”
Rohan Kulkarni, University of Alberta

“The Atypique Approach: Working in the Classroom with Les Muses de Montréal”
Ashley McAskill, Concordia University

CH E012 **OPEN PANEL**
Food/Objects/Memory
Moderator: Melanie Bennett

“Setting Fire to the Settler Dream in Heather Benning’s *The Dollhouse*”
Melanie Bennett, York University

“Jewish Objects and the Bodies that Enact Them: An In-Depth Analysis of the Passover *Seder*”
Shira Schwartz, York University

“The Recipe as Script/Cooking as Performance: Enacting ‘Caribbean-ness’ through Trinidadian Corn Soup at Toronto’s Caribbean Carnival”
Jacqueline Taucar, University of Toronto

Doolittle Theatre
(CH F206)

PRAXIS

Performance Generating Systems

Pil Hansen (University of Calgary) and Valentina Bertolani

Performance generating systems are rule- or task-based dramaturgies that systematically set in motion a process of theatre, dance, or music creation in front of an audience. The resulting performance is not generated from the performers' impulses, as in other forms of improvisation, but rather from the ways in which a system affects the performers' memory, perceptual attention, and interaction. The performance does also not realize a script or repeat a score; instead of setting and rehearsing a compositional order, the systems challenge performers to respond to specific tasks in the moment and within constraints. The dramaturgical work with these systems necessitates a sharp shift in orientation from compositional possibilities and analysis to the question of how a system attracts creative interaction and patterns.

In this praxis session, we ask participants to help us pursue this question. We invite you into a relational process of understanding, facilitated by mini-presentations, discussions, performance generating practice, and experiential observation.

We have chosen to work on examples drawn from Ame Henderson's dance systems and Cornelius Cardew's music systems. No dance or music training is required to participate and it is an option to transition back and forth from participation to observation as needed.

Maximum number of participants: 16. Please dress in comfortable clothing appropriate for movement work.

Reeve Primary

SEMINAR

Decolonizing Theatre and Performance Studies: Indigenization, Settler Methodologies, and Intergenerational Responsibility

Particularly in the context of the 2015 report of the Truth and Reconciliation Commission, there is a need for scholars and performance practitioners, of Indigenous and settler ancestry, to critically consider their roles and responsibilities with a view to recognizing and developing responsible "settler," "relational," and "arrivant" methodologies. How can "settler methodologies" acknowledge the history of colonialism through a consideration of concepts such as guest-ness, self-unsettlement, and intergenerational responsibility? How can research practices be responsive to Indigenous communities and contribute to the creation of alliances? How exactly might theatre and performance, as embodied practices that often connect academic, professional, and cultural communities, be deployed to respond to the challenges of reconciliation?

Organizers: Heather Davis-Fisch (University of the Fraser Valley), Dylan Robinson (Queen's University), Jill Carter (University of Toronto)

Participants: Aaron Franks (Queen's University), Annie Smith (Independent Scholar), Ashley Majzels (University of Winnipeg), Clint Burnham (Simon Fraser University), Heather Fitzsimmons Frey (University of Toronto), Jennifer Hardwick (Queen's University), Kirsten Sadeghi-Yekta (University of Victoria), Leah Decter (Queen's University), Lib Spry (Queen's University), Lindsay Lachance (University of British Columbia), Michael Farnan (Western University), Selena Couture (University of British Columbia), Sorouja Moll (University of Waterloo), Shawn Newman (Queen's University), Ursula Neuerburg-Denzer (Concordia University), Virginie Magnat (University of British Columbia), Lidoly Chavez-Guerra (McGill University), Paul Babiak (University of Toronto), Mique'l Dangeli (University of British Columbia)

4-5:30 p.m.

CH E012

OPEN PANEL

Intermedial and Participatory Performance

Moderator: Peter Kuling

“(Re)Mediating Voyeuristic Communities: Participatory Reenactment in Gob Squad’s *Western Society*”

Benjamin Gillespie, CUNY

“Co-Appearance as a Means of Energizing and Exploring Community at City Hall: The Staging of *w* in the Heritage Room”

Andrew Houston, University of Waterloo

“Thrills and Chills: Embodying the Fiction at Fan Expos, in Cosplay, and through Intermedial Performance”

David Owen, University of Alberta

Evans Room
(Rozsa Centre)

OPEN PANEL

Adapting the Literary Past (To Discuss Race, Class, and Gender in the Present)

Moderator: Craig Walker

“The Lower Depths: A View of the Present Through the Lens of the Past”

Claire Borody, University of Winnipeg

“Blasts from the Past: Unpredictable Feminisms in Linda Griffiths’ *Age of Arousal*”

Liam Monaghan, York University

END OF CATR CONFERENCE

7 p.m.

University Theatre

PERFORMANCE

Time by W & M Theatre

W&M Physical Theatre will present a new work entitled *Time*, a physical and visual exploration of the influence of time in human experience. In conventional wisdom, time is a measure in which events can be ordered from the past through the present into the future. But what is the nature of time as social currency, and how does our preoccupation with both the past and future define the present of our lives? *Time* integrates scenic design, video projection, movement, voice and music in an interdisciplinary investigation of temporality.

8:15 p.m.

Eckhardt-Gramatté
Hall, Rozsa Centre

MUSIC PERFORMANCE

Neil Cockburn, Laura Hynes and the UCalgary String Quartet

This concert will feature celebrated Calgary Philharmonic and U of Calgary organist Neil Cockburn performing on the Ronald B. Bach Organ. This organ is one of only four in North America designed by the Ahrend workshop, and is the only instrument of its kind in Canada. The tonal design and specifications of the organ are modeled on the 17th Century north German organs design. The concert will also feature renowned coloratura soprano Laura Hynes and the UCalgary String Quartet with two guest alumni in a performance of the monumental string sextet, *Souvenir de Florence* by Tchaikovsky.

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By Trey Anthony

OCTOBER 11 TO 29, 2016

BOOM

Written, Directed, and Performed
by Rick Miller

JANUARY 24 TO FEBRUARY 18, 2017

Seana McKenna in

THE AUDIENCE

By Peter Morgan

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RECENT GRADUATES:

Nelson Gray (PhD Theatre History '12) wrote a ground-breaking history of eco-drama in Canada.

Yasmine Kandil (MFA Directing '06 & PhD Applied Theatre '12) explored effective theatre for development practices with marginalized communities in Cairo.

Christine Willes (MFA Directing '13) Award-winning actor developed new techniques for directing youth while staging Neil LaBute's *Reasons to Be Pretty*.



World premiere of *Inside* by Daniel MacIvor, 2011
Directed by David Ferry (MFA '04). (Photo: David Lowes)



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CONTINUED CULTURAL PROGRAMMING - WEDNESDAY, 1 JUNE 2016

12:30 p.m. PERFORMANCE

Nickle Galleries
(TFDL)

Big Head/Small Neck by kloetzel&co. and students of the Division of Dance, SCPA

Big Head/Small Neck will be performed as part of the opening of the Trans Trans exhibit, which builds upon the SSHRC-funded research of Annette Timm and Michael Thomas Taylor and explores the migration of ideas about transsexuality from Germany to the United States in the 1920s and 1950s. *Big Head/Small Neck* was created in collaboration with Scottish writer Rose Ruane and examines gender stereotyping through movement, characterization, and text, with a particular emphasis on the body's role in questioning, reinforcing, and subverting such stereotyping. To deepen the dialogue around gender, sexuality, and politics, the piece will work in partnership with the exhibit, teasing out through physicality and live text how these subjects intersect with our daily lives.

2 p.m. PERFORMANCE

Reeve Primary

Time by W & M Theatre

W&M Physical Theatre will present a new work entitled *Time*, a physical and visual exploration of the influence of time in human experience. In conventional wisdom, time is a measure in which events can be ordered from the past through the present into the future. But what is the nature of time as social currency, and how does our preoccupation with both the past and future define the present of our lives? *Time* integrates scenic design, video projection, movement, voice and music in an interdisciplinary investigation of temporality.

8:15 p.m. MUSIC PERFORMANCE

Eckhardt-Gramatté
Hall, Rozsa Centre

Sonic Horizons: New Music from the University of Calgary

This program will feature four recent works by Allan Bell, David Eagle, Bill Jordan and Laurie Radford, composers on faculty at the University of Calgary. Encompassing chamber music, interactive music and sonic art, integrated with lighting projection by April Viczko, the concert will showcase Calgary's Land's End Ensemble within an 8-channel sonic environment.

CATR Awards and Honours 2016

Lifetime Achievement Award

Susan Bennett in recognition of distinguished contribution to the study of theatre and performance in Canada and to the Canadian Association for Theatre Research.

Honorary Membership

Cindy Murrell in recognition of distinguished service to theatre in Canada.

President's Award

James Dugan in recognition of distinguished service to the Canadian Association for Theatre Research.

Ann Saddlemyer Book Prize

Nicole Nolette for *Jouer la traduction: Théâtre et hétérolinguisme au Canada francophone* (Ottawa: Les Presses de l'Université d'Ottawa, 2015)

Patrick O'Neill Edited Book Prize

Jane Heather & Jan Selman for *Theatre, Teens, Sex Ed: Are We There Yet* (University of Alberta Press, 2015)

Honorable Mention to David Dean, Kathryn Prince & Yana Meerzon for "History, Memory, Performance" (Palgrave Macmillan, 2015)

Prix Jean-Cléo Godin

Yves Jubinville pour "André Brassard ou la communauté des Paravents" *Études françaises* 51.1 (2015)

Richard Plant Essay Prize

Jill Carter for "Discarding Sympathy, Disrupting Catharsis: The Mortification of Indigenous Flesh as Survivance-Intervention" *Theatre Journal* 67.3 (2015)

Robert G. Lawrence Prize

Katrina Dunn for "Turning Our Backs On The City We Look On Water Canada's National Arts Centre Considered."

Honorable Mention to Matt Jones for "Hearts and Minds in Extremis: Performing the Body at War."

Honorable Mention to Zita Nyarady for "The View from an Ankle Hang: The Capital(s) of Inverted Spectacle in Cascade."

Honorable Mention to Jessica Riley for "Interrogative Feedback and the Myth of Neutral Dramaturgy."

Heather McCallum Scholarship

Kimberly Richards

Robert G. Lawrence Scholarship

Aaron Franks

Credits

CATR/ACTR Board of Directors 2016-2017

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CATR/ACRT thanks the departing members of the executive for their service

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VK Preston
Christopher Grignard
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