

- 3** 3rd Floor Hallway
- A** Agnes Etherington Art Centre
- T** Art and Media Lab (1st Floor)
- B** Brian's Record Option
- C** Concert Hall
- D** David C. Smith House
- F** Fort Henry
- J** Juniper Cafe
- L** Lobby
- Y** Lobby + 3rd Floor Lounge
- M** Monte's (Tir Nan Og)
- R** Rehearsal Hall
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**MAY 28 • MONDAY**

09:00 – 14:00	<p><b>2 MEETING - CATR Board of Directors</b> <span style="float: right;">Room 312 (Isabel Bader Centre for the Performing Arts)</span></p> <p>Meeting of the CATR Board of Directors including both "old" and "new" representatives. Lunch will be between noon and 1pm in the 3rd floor lounge.</p>	
13:00 – 17:00	<p><b>D REGISTRATION</b> <span style="float: right;">David C. Smith House (222 Stuart Street)</span></p> <p>Pick up your registration packages at the David C. Smith residence lobby between 1pm and 5pm. Check-in to the residence is available at 3pm, but you can store your luggage earlier if you're headed to the Emerging Scholars Session!</p>	
14:00 – 17:00	<p><b>9 EMERGING SCHOLARS PROGRAM - "Building and Tracking Your Skills for the Academic and Alt-Academic Job Market" Sponsored by the School of the Arts, Media, Performance &amp; Design at York University</b></p> <p><i>Moderators: Sasha Kovacs, Kim McLeod</i> <span style="float: right;">Room 329 (Isabel Bader Centre for the Performing Arts)</span></p> <p><i>Speakers: Kelsey Blair, Claire Carolan, Sandra Chamberlain-Snider, Katrina Dunn, Barry Freeman, Helena Grehan, Julia Henderson, Mariah Horner, Yana Meerzon</i></p> <p><i>Sponsors: York University</i></p> <p><b>BUILDING AND TRACKING YOUR SKILLS FOR THE ACADEMIC AND ALT-ACADEMIC JOB MARKET</b></p> <p>Sponsored by the School of the Arts, Media, Performance &amp; Design at York University</p> <p>The 2018 Emerging Scholars Seminar focuses on how students graduating from programs in theatre, performance, and dance studies can hone, develop and articulate their skills for both the academic and alt-academic job market. This theme is driven by recommendations published in the 2017 CATR Emerging Scholars Task Force Report .</p> <p>The afternoon pre-conference session features a panel discussion with emerging and established scholars, followed by time for group conversations, networking, and collaboration. The materials, approaches and conversations programmed as part of this seminar are intended to appeal to both early career researchers, established scholars that supervise emerging scholars, and faculty members that are increasingly asked to consider how the skills developed in their programs can find application in non-academic contexts.</p> <p>Speakers include:</p> <ul style="list-style-type: none"> <li>• <b>Dr. Helena Grehan</b> (conference keynote speaker) on balancing the demands of early career research with the desire to do good work and to build a sustainable career path</li> <li>• <b>Dr. Barry Freeman</b> on the job search process in theatre and performance studies departments</li> <li>• <b>Tri-University Colloquium for Theatre and Performance</b> research organizers and board members (Claire Carolyn, Sandra Chamberlain-Snider, Kelsey Blair, Julia Henderson, and Katrina Dunn) on the development of the Tri-University Colloquium and the process of building a community of graduate researchers on the west coast</li> <li>• <b>Dr. Yana Meerzon</b> and <b>Mariah Horner</b> on articulating the transferability of theatre and performance studies skills to a non-academic context</li> </ul> <p>We invite all conference attendees to attend the session.</p>	

*Speakers: Nazli Akhtari, Jill Carter, Jenn Cole, Stefanie Miller, Jimena Ortuzar, Wes D Pearce, Natalie Rewa, Samantha Wymes, Keren Zaiontz*

**Walking Our Way Here**

Convenors: Jenn Cole, Natalie Rewa, Keren Zaiontz

The Walking Our Way Here seminar engages in ambling practices that re-and de-familiarize conference city sites. "Walking" (which includes striders, strollers, scooters, and more) allows us to do the embodied work of theatrical exploration: it is how we understand where we are. In the context of CATR 2018, when we walk Kingston, we might walk Katarokwi, the Swamp Ward (if we cross Princess), CFB Kingston (if we cross the Causeway), the former Kingston Penitentiary (if we pay tourist dollars), and/or the Stones archival site for traces of sedimented populations in the city (<http://archives.queensu.ca/exhibits/stones>) to name but a few sites. This is our fieldwork.

In recent years, CATR has hosted praxis sessions around walking as a mode of exploring performance and the location of the conference city. In 2015, the 'Capital Wayfaring' praxis group travelled the city at the University of Ottawa's edges, critically engaging ideas of nationhood through performative modes of address. Members of the group also participated in the TRC walk for reconciliation, which timed with Congress. As part of CATR 2017 in Toronto, many of the same people, and more, took part in an Indigenous history walk with embodied performance interventions around the U of T campus, led by Jill Carter and Jon Johnson of First Story Toronto. As we retraced buried waterways and buried stories in the city, our group (re)settled and (un)settled into the space of Toronto, familiar in new ways to us that resonated throughout the rest of the conference. We continue a performative walking practice already taking place at CATR gatherings with renewed focus and reflection as walkers in Anishinaabe and Haudenosaunee territory, where Queen's is situated. This walk will be accessible (sidewalks and public pathways).

We are meeting outside the Douglas Library (south east corner of University and Union).  
<https://goo.gl/maps/fboat8JkuRD2>

We will finish our walk at the "The Inner Harbour" across the street from Monte's (the location of the Welcome Pub Night, approximately near the intersection of Ontario St and Clarence St).  
<https://goo.gl/maps/Hqv8nurGhHM2>

Please see the attached images for more details.

**M WELCOME PUB NIGHT**

Monte's (Tir Nan Og) (200 Ontario Street)

Join CATR conference participants at this pre-conference social event. New to the association? No problem. Everyone is welcome!

Please note that the accessible entrance for this venue is accessed via ramp on Market Street. For more details, please see: <https://accessiblekingston.wordpress.com/2017/10/27/restaurants/>

**EVENT - Haunted Walk of Kingston**

Meet at the intersection of Ontario and Market Streets

Join us for a complimentary Haunted Walk of Kingston tour! Haunting locals and newcomers alike, this tour takes you through Kingston's old Sydenham Ward. It features haunted hotels, hidden burial grounds, grave robbings, hangings at the old courthouse, and Kingston's famous haunted courtyard. A tried and true favourite for all ages. The tour is 90 minutes, leaving from Ontario and Market Streets (<https://goo.gl/maps/npW6VCkmmLB2>).

Capacity is 30 people. Reservations may be made via [catr2018reserve@gmail.com](mailto:catr2018reserve@gmail.com) or you can join spontaneously on the night if there is space. The tour is accessible - but are some "tricky curbs" which can be managed with a bit of assistance

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**MAY 29 • TUESDAY**

07:30 – 09:00    **L REGISTRATION**    Lobby (Isabel Bader Centre for the Performing Arts)  
 The Isabel is a fully accessible venue

08:45 – 17:00    **3 EXHIBIT - "From Here and Beyond: Stories of Katarokwi/Kingston"**    3rd Floor Hallway

*Speakers: Matt Rogalsky*

**From Here and Beyond: Stories of Katarokwi/Kingston**

From Here and Beyond: Stories of Katarokwi/Kingston seeks to acknowledge and celebrate the historical and ongoing presence of Indigenous peoples in Katarokwi/ Kingston through a series of public sound installations featuring the two traditional languages of these territories: Anishinaabemowin and Kanienke:ha.

This installation will run throughout the conference, in the main hallway of the 3rd floor at the Isabel Bader Centre for the Performing Arts.

The content of the installation is a collaboration between:

- The Kingston Native Language Nest, a community of Indigenous language speakers and learners who are committed to the revitalization of Indigenous languages in the Katarokwi area.

- Tsi Tyónnheht Onkwawén:na (TTO), a grass roots charitable organization with the mandate to keep Kenhte'keha words and way of life alive as a community by promoting and revitalizing Kanyen'kehaka language and culture. TTO provides opportunities for acquisition, retention, practice, and promotion of Kanyen'kéha in Kenhtè:ke.

- Kahswentha Indigenous Knowledge Initiative (KIKI), an Indigenous-led, consensus-based organization that seeks to support, celebrate, and integrate Indigenous knowledges at Queen's University and in the broader community, with support from Modern Fuel Artist-Run Centre, the Tett Centre for Creativity and Learning, and Skeleton Park Arts Festival.

08:45 – 17:00    **T EXHIBIT - "Rehearsal for a Museum"**    Art and Media Lab (1st Floor)

*Speakers: Mike Wallace*

**Rehearsal for a Museum**

Theatre Museum Canada will be in the Art and Media Lab on the 1st floor of the Isabel Bader Centre each day from 9:00am - 5:00pm. Theatre Museum Canada exists to serve the theatre community of Canada by preserving and interpreting the work of nationally significant theatre artists for the Canadian public. When King Blue Condominiums takes its place in the Toronto skyline at the corner of King Street West and Blue Jays Way, it will house a unique component to which no other condo development in the country can lay claim — it will be home to Theatre Museum Canada. Planning is underway for an exciting museum that will be an integral part of Canada's theatre, past, present & future. Its 900 square metres (about 9600 square feet) will include space for dynamic exhibits, presentations and educational programming. In the mean time, join them at CATR 2018 for a 'Rehearsal' of their future museum!

09:00 – 09:30    **C WELCOME CEREMONY AND OPENING REMARKS**    Concert Hall (Isabel Bader Centre for the Performing Arts)

**C KEYNOTE - "Reverberating Frequencies—Embodied Ciphers" Dolleen Manning, Sponsored by Theatre Research in Canada**  
 Concert Hall (Isabel Bader Centre for the Performing Arts)

*Moderators: Jill Carter*

*Speakers: Kat Germain, Dolleen Manning, Kim Solga*

*Sponsors: Theatre Research in Canada*

**Keynote Presentation: Reverberating Frequencies—Embodied Ciphers by Dolleen Manning**

Sponsored by Theatre Research in Canada

Moderated by Jill Carter

Introduction by Kim Solga, Editor of Theatre Research in Canada

Audio Description by Kat Germain

For CATR2018, Manning draws connections between her research on Anishinaabe ontology with its emphasis on the living agency inherent to all of existence, including not only humans, but also plants and animals—swimmers, flyers, crawlers, two leggeds and four leggeds—as well as inanimate ‘objects’ such as rocks along with invisible and intangible energies such as thunder, to conceptualize consciousness attenuated through these myriad interchanges. Dialoguing with human and other-than-human relations through flexible being-in-world-in-community, Anishinaabeg interact collaboratively with manidoog (most often translated as spirits but perhaps more accurately might be understood as potency, potential, process or energy) as animate potentialities. She asks how we might tap into these frequencies that are hidden within us—the Anishinaabe—preserved in our bodies, echoed in the cadence, rhythm, and intonation of our speech, in our everyday practices, gestures, and bodily comportment to more fully appreciate this relation of being caught up together as a dynamic vibrational confluence.

10:45 – 11:00

**Y Coffee Break**

Lobby + 3rd Floor Lounge

11:00 – 12:30

**R PANEL - "The Artist-Scholar Produces: Part I" Sponsored by UBC-Okanagan Faculty of Creative and Critical Studies**  
 Rehearsal Hall (Isabel Bader Centre for the Performing Arts)

*Moderators: Robin Whittaker*

*Speakers: Roberta E Barker, Len Falkenstein, Barry Freeman, Emily Rollie*

*Sponsors: University of British Columbia - Okanagan*

**THE ARTIST-SCHOLAR PRODUCES: PART I**

Sponsored by UBC-Okanagan Faculty of Creative and Critical Studies

Convened and Moderated by Robin Whittaker

Audio Description by Kat Germain

As theatre and performance colleagues we are often asked to produce, direct, design, and otherwise create theatre and performance at our institutions. This may be as part of the job we were hired to do, or it may arise unexpectedly for a multitude of reasons. The work may be with our students or in connection with the community (or both). But it is frequently localized and we don't often have the opportunity to discuss the theatre we create. These two sessions seek to bring some of our theatre work to light. They are also intended to address one of CATR's great challenges by asking the question: "How can our own theatre practices help to attract artists to become more active in CATR?" We look forward to robust conversations in Parts I and II of "The Artist-Scholar Produces"!

Part I Features:

Roberta Barker, Dalhousie U

Barry Freeman University of Toronto Scarborough

Emily Rollie, Central Washington University

Len Falkenstein, University of New Brunswick

2 **OPEN PAPER PANEL - "Objects of Performance: Jewish Culture, Gameplay, and the Self" Sponsored by the University of Victoria** Room 312 (Isabel Bader Centre for the Performing Arts)

*Moderators: Ric Knowles*

*Speakers: Jamie Ashby, Alexander Ferguson, Shira Schwartz-Greenberg*

**Objects of Performance: Jewish Culture, Gameplay, and the Self**

Sponsored by the University of Victoria

Moderated by Ric Knowles

"Orthodox Ethnographies: Performance as a Methodology for Jewish Ritual and Embodiment"

*Shira Schwartz Greenberg*

[Link to abstract](#)

"In Collaboration With the Background: An Investigation of Fight With a Stick's Scenographic Devising Process"

*Alex Lazaridis Ferguson*

[Link to abstract](#)

"Conflicted Bodies and Spaces in the World(s) of The Godfather: A Puppeteer and Gamer's Perspective"

*James B. Ashby*

[Link to abstract](#)

9 **CURATED PANEL - "Reconsidering Genre in Music Theatre" Sponsored by the University of Victoria** Room 329 (Isabel Bader Centre for the Performing Arts)

*Moderators: Craig Walker, Colleen Renihan*

*Speakers: Hedvig Jalhed*

*Sponsors: UVic*

**Reconsidering Genre in Music Theatre**

Sponsored by the University of Victoria

Curated and Moderated by Craig Walker and Colleen Renihan

Prescriptive approaches to composition, collaboration, performance, and analysis have long informed traditions in musical theatre and opera, both historical and contemporary. For example, scholars and practitioners of music theatre have always been—and indeed, continue to be—preoccupied with devising formulas for success (see, for example, Block 1993; McMillin 2012; Rosenberg & Harburg, 1993; and Viertel 2016). Surprisingly, these strictures of genre remain under-examined. In the spirit of the conference's focus on "excavations" and "exchanges," we are interested in exploring works, productions, analytical and/or critical approaches, individuals, and techniques that blur and challenge generic and indeed disciplinary boundaries in music theatre.

"Extended Hybridity in Ludo-Immersive Opera"

*Hedvig Jalhed*

[Link to abstract \(forthcoming\)](#)

"Redefining Opera: the Toronto Innovators"

*Colleen Renihan*

[Link to abstract \(forthcoming\)](#)

"Depression Era Dylan: Conor McPherson's *Girl from the North Country*"

*Craig Walker*

[Link to abstract \(forthcoming\)](#)

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- 4 **CURATED PANEL - "Winners and Losers: Competition, Athletics, and Performance" Sponsored by the University of Victoria** Room 342 (Isabel Bader Centre for the Performing Arts)  
*Moderators: Christine Mazumdar, Kelsey Blair*  
*Speakers: Peter Kuling, Maria Meindl, Sonia Norris, Jamieson Ryan*  
*Sponsors: UVic*  
**Winners and Losers: Competition, Athletics, and Performance**

Sponsored by the University of Victoria

Curated and Moderated by Kelsey Blair and Christine Mazumdar

The Toronto Blue Jays' historic ALDS win in October 2015 is best remembered not by José Bautista's winning homerun, but rather, the dramatic bat-flip that he punctuated it with. While the outcome of the game was not decided by the aesthetics of Bautista's bat being ceremoniously thrown into the air, its lasting impression captures the inherent interconnectivity between athletic competition and performance studies. There is, perhaps, no better indication of the stakes of this interconnectivity than recent comments made by U.S. President Donald Trump about the NFL. In September 2017, Trump voiced his disdain for athletes who kneel during the American anthem—"get that son of a bitch off the field right now. Out. He's fired." What does competition have the potential to enact aesthetically, socially, politically? How does determining winners and losers differ from other performative acts such as kneeling or bat-flipping? In western culture, where competition is an important component of the logic of neo-liberalism, can competition be transgressive? Building on the Canadian Theatre Review special issue on sport and performance studies (2017), which emerged from the CATR seminar "Performance Studies and Contemporary Sports Seminar" (2013), this curated panel aims to not only advocate for the significance of athletics/sports in performance studies—a common goal of athletic/sport panels in such settings (see: ASTR 2016; ASTR 2017)—but to broadly conceptualize the terms "competition" and "athletics" as a means of stimulating cross-disciplinary exchanges.

"Wrestling Québécois Separatists: The Fear of Foreign Nationalisms in the 1990s World Wrestling Federation"

*Peter Kuling*

[Link to abstract](#)

"(Re)membering the Success of Survival Through the Body of the Puppet"

*Sonia Norris*

[Link to abstract](#)

"Goaltending the Game: Individualism as Monstrous in Hockey Films "

*Jamieson Ryan*

[Link to abstract](#)

"Fighting Fire with Breath: Exploring the Subversive Possibilities of Gentleness in the Work of Elsa Gindler"

*Maria Meindl*

[Link to abstract](#)

- U **LUNCH - Sponsored by Playwrights Canada Press** Studio (Isabel Bader Centre for the Performing Arts)  
*Moderators: Playwrights Canada Press*

- C **PRESENTATION - Playwrights Canada Press** Concert Hall (Isabel Bader Centre for the Performing Arts)  
*Moderators: Annie Gibson*  
*Sponsors: Playwrights Canada Press*  
 Playwrights Canada Press, the country's foremost publisher of theatre books, presents their spring books with this special launch presentation. Featuring: Len Falkenstein, author of *Lac/Athabasca*; Anna Chatterton, Evalyn, Parry, and Karin Randoja, aka *The Independent Aunties*, the writers of *Gertrude and Alice*; Moynan King, editor of *Queer/Play: An Anthology of Queer Women's Performance and Plays*; and Roberta Barker, the general editor of *Q2Q: Queer Canadian Theatre and Performance*. The authors and editors will present, read, and/or host Q&As.

14:30 – 16:00

R **OPEN PAPER PANEL - "Text Reencountered: TYA, Cymbeline 2.2, Musicals"**

*Moderators: Stephen Johnson*

Rehearsal Hall (Isabel Bader Centre for the Performing Arts)

*Speakers: Lois Adamson, Karen Gilodo, Erin Julian, Phoebe Rumsey*

**Text Reencountered: TYA, Cymbeline 2.2, Musicals**

Moderated by Stephen Johnson

"Reparation and Reanimation in Musical Theatre: George C. Wolfe's *Shuffle Along* - or the Making of the Musical Sensation of 1921 and All that Followed"

*Phoebe Rumsey*

[Link to abstract](#)

"A View of Innogen: Violence and Pleasure in *Cymbeline 2.2*"

*Erin Julian*

[Link to abstract](#)

"Examining the Pedagogical Implications of Staging a Classic: *To Kill a Mockingbird* at Two Contemporary Theatres, Young People's Theatre and the Stratford Festival"

*Karen Gilodo and Lois Adamson*

[Link to abstract](#)

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14:30 – 16:00

2 **ROUNDTABLE - "Eastern Ontario Artistic Directors Roundtable"**

*Moderators: Greg Wanless*

Room 312 (Isabel Bader Centre for the Performing Arts)

*Speakers: Brett Christopher, Kathryn MacKay*

**Eastern Ontario Artistic Directors Roundtable**

Moderated by Greg Wanless

The Artistic Directors of professional theatre companies in the Eastern Ontario region consider the artistic and financial challenges of operating in smaller urban centres. Speakers will include Kathryn MacKay (Artistic Director, Theatre Kingston) and Brett Christopher (Managing Artistic Director, Thousand Islands Playhouse).

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14:30 – 16:00

9 **WORKSHOP - "Contemporary Language in an Ancient Art-form: Writing the Modern Libretto" Sponsored by the Fountain School of Performing Arts at Dalhousie University**

*Moderators: Anna Chatterton*

Room 329 (Isabel Bader Centre for the Performing Arts)

*Sponsors: Dalhousie University*

**Contemporary language in an Ancient Art-form: Writing the modern libretto**

Sponsored by the Fountain School of Performing Arts at Dalhousie University

Led by Anna Chatterton

Have you ever seen a Canadian opera? Have you ever read a libretto? The first questions I always receive after people find out that I write libretti for opera is "Which comes first, the music or the text?" and "Do you write in English?"

This praxis workshop aims to demystify contemporary opera and offer participants an intimate glimpse into the process of creating a libretto. I will lead the class in an examination of both classic and contemporary opera libretti as well as sharing my own process and experience of creating and writing a wide range of works of both original libretti and adaptations fusing contemporary slang and archaic language. We will read libretti, then listen to the opera to find how the composer set the words to music. Through analyzing these texts and compositions participants will leave with concrete tools to understand the process of writing an opera and the collaborative relationships between composers and librettists.

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14:30 – 16:00

4 **CURATED PANEL - "Towards a Canadian Can(n)on: The role of Living History in Recognizing, Resisting and Remaking a National Historical Narrative"**

Room 342 (Isabel Bader Centre for the Performing Arts)

*Speakers: Cameron Crookston, Sarah Scroggie, Stephanie Vaillant, Ashley Williamson, Belarie Zatzman*

**Toward A Canadian Can(n)on: How living history performances recognize, resist, and remake a national historical narrative**

Curated and Moderated by Ashley Williamson

Kingston's Fort Henry Guard, founded in 1938 by Ronald L. Way, is acknowledged as the first real attempt at historical animation at a national historic site in Canada. In the following decades as living history animation proliferated it became a principle method for imparting a national historical narrative to Canadians. However, the country's colonial past makes agreeing on a canonical story to present at national historical sites fraught. Scholars are wary of how living history methods might codify history at the expense of ongoing inquiry (Moreau, Magelssen, Peacock). And it is certainly important to acknowledge issues that living history museums have with diversity and inclusivity. The sites are worth examining to understand how national historical narrative become established. If there is value in a canon it is that it makes it easier to see the gaps; the people, places and things that are missing. It also true that material included in the canon can also be valuable, interesting, and or noble in its own right. It is the tension between this recognition of value and obligation to resist ossification that makes the performance genre of living history animation so provocative. What, for example, would happen to our Canadian past if it is performed by historically inauthentic bodies? What do living history sites look like with multiple historical communities represented in the same place? Can living history methods be used to create a more inclusive canon?

"Honey, I'm Home! Canadian Drag Queens and National Identity"

*Cameron Crookston*

[Link to abstract](#)

"Encountering 'Landscape of Loss, Memory and Survival'—Canada's new National Holocaust Memorial"

*Belarie Zatzman*

[Link to abstract](#)

"We Can't Sing That: Opportunities Presented by Historical Inaccuracy in Living History Performance"

*Stephanie Vaillant*

[Link to abstract](#)

"Viking!"

*Sarah Scroggie (forthcoming)*

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14:30 – 16:00

U **WORKSHOP - "Tale of a Town" Sponsored by Theatre St. Thomas**

*Moderators: Robin Whittaker*

Studio (Isabel Bader Centre for the Performing Arts)

*Speakers: Lisa Marie DiLiberto*

*Sponsors: Theatre St. Thomas*

Join FIXT POINT Artistic Director and *The Tale of a Town* co-creator Lisa Marie DiLiberto in an interactive workshop presenting insights gleaned from her company's experience creating and producing their national oral history and theatre production series *The Tale of a Town*. Community engagement and public presentation collide as we'll explore the practice and methodology they've developed to work collaboratively with communities across the country. No limit to participants.

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16:00 – 16:15

Y **Coffee Break**

Lobby + 3rd Floor Lounge

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**R OPEN PAPER PANEL - "Disruptive Exchanges: Pranks, Direct Address, and the Sin of Choreography"**  
**Sponsored by the University of the Fraser Valley** Rehearsal Hall (Isabel Bader Centre for the Performing Arts)  
*Moderators: Barry Freeman*  
*Speakers: Signy Lynch, Julia Matias, Dale Tracy*  
*Sponsors: University of the Fraser Valley*  
**Disruptive Exchanges: Pranks, Direct Address, and the Sin of Choreography**

Sponsored by the University of the Fraser Valley

Moderated by Barry Freeman  
Audio Description by Kat Germain

"Invited Disruption and Institutional Cultures: Performance, Play, and Pranks at the Royal Military College"  
*Dale Tracy*  
[Link to abstract](#)

"Burlesque as Resistance in the Face of 'The Sin of Choreography'"  
*Julia Matias*  
[Link to abstract](#)

"Direct audience address in Cliff Cardinal's Huff: Complicity, powerlessness and sovereignty"  
*Signy Lynch*  
[Link to abstract](#)

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2 **CURATED PANEL - "Excavating Sound: Shaping a Performance/Sound Studies Forum" Sponsored by the University of the Fraser Valley** Room 312 (Isabel Bader Centre for the Performing Arts)

*Moderators: Megan Johnson, Moynan King*

*Speakers: Natalia Esling, Virginie Magnat, Kim McLeod, Richard Windeyer*

*Sponsors: University of the Fraser Valley*

**Excavating Sound: Shaping a Performance/Sound Studies Forum**

Sponsored by the University of the Fraser Valley

Curated and Moderated by Megan Johnson and Moynan King

Sound is an integral aspect of theatre and performance, a major component of performative expression, and a way of constructing and knowing oneself in the world. Sound travels through many of the analytical frames that constitute the limits of performance studies yet remains only a tangential consideration in the fields of drama, dance, theatre, and performance. Following Jonathan Sterne's call for the cultivation and facilitation of sonic imaginations, we aim to investigate the potential of sound to incite or reinvigorate ways of thinking and doing performance and performance research (5).

This panel aims to purposefully consider the work of sound within the multi-disciplinary frame of performance studies and deeply theorize the disciplinary divides and intersections that help us to understand the role, effect, and significance of sound in performance. By excavating the nuanced variations of sound (voice; speech; noise), alongside the many intrinsic properties of sound production (resonance; vibration; volume; sonority; timbre; pitch), and the potential environments of sound reception (architecture; technology; bodies), how might we engage with sound to uncover new connecting threads across performance disciplines?

This panel will consist of short presentations, thematically framed by the moderators, followed by an open discussion on the generative potential of sound as a lens through which to conduct performance-based analysis and to excavate the function and reception of sound across disciplines.

Work Cited: Sterne, Jonathan. "Sonic Imaginations," *The Sound Studies Reader*. London; New York: Routledge, 2012: 1- 17.

"The Affective Potential of Aurality in Sense-Specific Dramaturgies"

*Natalia Esling*

[Link to abstract](#)

"The Performative Power of Vocality"

*Virginie Magnat*

[Link to abstract](#)

"'Siri, why are you female?': On Gender, Voice and Performances of Service"

*Kimberley McLeod*

[Link to abstract](#)

"Black Box Acousma: Creative applications of data sonification in a 'theatre of informatics'"

*Richard Windeyer*

[Link to abstract](#)

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9 **CURATED PANEL - "Canadian Musicals/Musicals in Canada" Sponsored by the University of the Fraser Valley** Room 329 (Isabel Bader Centre for the Performing Arts)

*Moderators: Grahame Renyk*

*Speakers: Ryan Borochovitz, Stephen Low*

*Sponsors: University of the Fraser Valley*

**Canadian Musicals/Musicals in Canada**

Sponsored by the University of the Fraser Valley

Curated and Moderated by Grahame Renyk

*Come From Away* is just the tip of the iceberg in terms of new musical theatre development in Canada. New musical theatre creators are emerging across the country, while programmes, theatre companies, and organizations dedicated to developing new musical works seem to finally be establishing a stable foothold in the Canadian Theatre ecosystem.

This curated panel invites participants to respond to this increase of activity, and to engage with the idea of the Canadian musical. For the purposes of this panel, 'Canadian musical' refers to works that exist specifically within (or in response to) the tradition of the popular American musical. Works like *Anne of Green Gables*, *The Drowsy Chaperone*, and *Come From Away* arise out of an approach to music theatre defined primarily by the American tradition; a tradition driven by a focus on narrative and character, and in which music, lyrics, and choreography are meant to, as they say, 'serve the story.' This panel invites participants to engage specifically with works of music theatre that reflect, respond to, or even push back against this tradition.

"Strangers in Paradise: Hope, Community, and Utopia Performed in *Come From Away*"

*Stephen Low*

[Link to abstract](#)

"I hate drawing the comparison, but kind of like what Hamilton does': Adaptation, Influence, and the Paratextual Meta-Narrative of *Onegin* at the NAC"

*Ryan Borochovitz*

[Link to abstract](#)

"Is there a Canadian Musical Theatre?: considering Canadian musicals in the long shadow of the mythmaking machine that is The American Musical Theatre."

*Grahame Renyk*

[Link to abstract](#)

4 **OPEN PAPER PANEL - "Something Like a Phenomenology: Sound-as-Site, Marxist Geographies, Video Replay" Sponsored by the University of the Fraser Valley** Room 342 (Isabel Bader Centre for the Performing Arts)

*Moderators: Natalie Alvarez*

*Speakers: Alyssa Bartlett, Christine Mazumdar*

*Sponsors: University of the Fraser Valley*

**Something Like a Phenomenology: Sound-as-Site, Marxist Geographies, Video Replay**

Sponsored by the University of the Fraser Valley

Moderated by Natalie Alvarez

"Let's Go to the Replay: Technological Ephemerality in Aesthetic Sport"

*Christine Mazumdar*

[Link to abstract](#)

"Sound-as-Site"

*Alyssa Bartlett*

[Link to abstract](#)

18:00 – 20:30

## GRAD STUDENT PUB NIGHT

The Merchant Tap House (6 Princess St)

Join us for drinks and snacks at a local pub.

The venue is fully accessible. See you there!

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19:00 – 19:45

### B PERFORMANCE- Cellar Door Project's New and Used

Brian's Record Option (381 Princess Street, Kingston ON K7L 1B9)

*Kingston's site-specific theatre company, Cellar Door Project returns with their hit romp-in-a-record shop, New & Used!*

**New & Used** A play among the stacks at Brian's Record Option (381 Princess Street, Kingston ON)

Written by Sean Meldrum Directed by Mariah Horner May 29 - June 2

Brian's Record Option is closed for the night but its lights are on. Within, a sputtering torch is passed as a vinyl-veteran shows a record-rookie the ropes. With stories new and used, characters foreign and familiar, and the store itself two opposites at once, we asked Brian about some of his favourite stories from his 30 years on Princess street, made a play about it, and perform it to the soundtrack of whoever is spinning at Brian's Record Option.

\*Original cast in April 2016 featured Audrey Sturino and Hannah Komlodi and Mariah Horner.

Only 8 tickets per performance! \$15+fees through Brown Paper Tickets. [Link coming soon]

Please note, this performance is not accessible. The artists for this project have made an audio recording of the show which they are happy to share upon request.

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20:00 – 20:45

### B PERFORMANCE - Cellar Door Project's New and Used

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**3** 3rd Floor  
Hallway

**A** Agnes Etherington Art Centre

**T** Art and Media Lab (1st Floor)

**B** Brian's Record Option

**C** Concert Hall

**D** David C. Smith House

**F** Fort Henry

**J** Juniper Cafe

**L** Lobby

**Y** Lobby + 3rd Floor Lounge

**M** Monte's (Tir Nan  
Og)

**R** Rehearsal Hall

**O** Room 307

**1** Room 310

**2** Room 312

**9** Room 329

**4** Room 342

**S** Screening Room

**U** Studio

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## MAY 30 • WEDNESDAY

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07:45 – 08:45

**O CAREER SKILLS SALON - "Publishing in Academic Journals" Sponsored by the University of Ottawa**

*Speakers: Roberta E Barker*

Room 307 (Isabel Bader Centre for the Performing Arts)

*Sponsors: University of Ottawa*

An informal session to share questions, experiences, advice, and insight into the process of publishing your research in peer reviewed academic journals. A light breakfast including coffee and tea will be provided.

07:45 – 08:45

**2 CAREER SKILLS SALON - "Mid-Career Choices and Challenges" Sponsored by the University of Ottawa**

*Speakers: Catherine Graham, Erin Hurley*

Room 312 (Isabel Bader Centre for the Performing Arts)

*Sponsors: University of Ottawa*

An informal session to share questions, experiences, advice, and insight into the choices and challenges of mid-career academics dealing with increased administration and renewing your research. A light breakfast including coffee and tea will be provided.

08:45 – 17:00

**3 EXHIBIT - "From Here and Beyond: Stories of Katarokwi/Kingston"**

3rd Floor Hallway

*Speakers: Matt Rogalsky*

**From Here and Beyond: Stories of Katarokwi/Kingston**

From Here and Beyond: Stories of Katarokwi/Kingston seeks to acknowledge and celebrate the historical and ongoing presence of Indigenous peoples in Katarokwi/ Kingston through a series of public sound installations featuring the two traditional languages of these territories: Anishinaabemowin and Kanienke:ha.

This installation will run throughout the conference, in the main hallway of the 3rd floor at the Isabel Bader Centre for the Performing Arts.

The content of the installation is a collaboration between:

- The Kingston Native Language Nest, a community of Indigenous language speakers and learners who are committed to the revitalization of Indigenous languages in the Katarokwi area.

- Tsi Tyónnheht Onkwawén:na (TTO), a grass roots charitable organization with the mandate to keep Kenhte'keha words and way of life alive as a community by promoting and revitalizing Kanyen'kehaka language and culture. TTO provides opportunities for acquisition, retention, practice, and promotion of Kanyen'kéha in Kenhtè:ke.

- Kahswentha Indigenous Knowledge Initiative (KIKI), an Indigenous-led, consensus-based organization that seeks to support, celebrate, and integrate Indigenous knowledges at Queen's University and in the broader community, with support from Modern Fuel Artist-Run Centre, the Tett Centre for Creativity and Learning, and Skeleton Park Arts Festival.

08:45 – 17:00

**T EXHIBIT - "Rehearsal for a Museum"**

Art and Media Lab (1st Floor)

*Speakers: Mike Wallace*

**Rehearsal for a Museum**

Theatre Museum Canada will be in the Art and Media Lab on the 1st floor of the Isabel Bader Centre each day from 9:00am - 5:00pm. Theatre Museum Canada exists to serve the theatre community of Canada by preserving and interpreting the work of nationally significant theatre artists for the Canadian public. When King Blue Condominiums takes its place in the Toronto skyline at the corner of King Street West and Blue Jays Way, it will house a unique component to which no other condo development in the country can lay claim — it will be home to Theatre Museum Canada. Planning is underway for an exciting museum that will be an integral part of Canada's theatre, past, present & future. Its 900 square metres (about 9600 square feet) will include space for dynamic exhibits, presentations and educational programming. In the mean time, join them at CATR 2018 for a 'Rehearsal' of their future museum!

Rehearsal Hall (Isabel Bader Centre for the Performing Arts)  
*Speakers: Lois Adamson, Natalie Alvarez, Rebecca Harries, Andy Houston, Eliza McKnight, Lisa Ndejuru, Ursula Neuberburg-Denzer, Jimena Ortuzar, Sarah Robbins, Jennifer Roberts-Smith, Emily Rollie, Kim Solga, Catherine Tracy*

*Sponsors: PLEDGE Project*

**Theatre and Performance vs. the 'Crisis in the Humanities': Creative Pedagogies, Neoliberal Realities**

Sponsored by the PLEDGE Project

Curated and Moderated by Kim Solga

This roundtable seeks to collect and generate dialogues about how theatre and performance may best be deployed as a “mobile critical paradigm” (Gallagher and Freeman 9) in the neoliberal university. “The discourse of crisis in the humanities persists,” as Kathleen Gallagher and Barry Freeman write in their new collection, *In Defence of Theatre* (5); scholars, artists, and educators in theatre and performance across (and beyond) the Anglosphere feel this pressure especially acutely as a result of the expendability with which fine arts programs are often regarded as part of the logic of austerity (Levin 161). The emergent challenge is then twofold: to face “the steamroller” of (government-mandated) “big data” on our own terms (Finn), and in the process to redefine the terms by which that data – and the university administrators and government officials it serves – recognize us, and our continued worth. Participants who are students, instructors, researchers, community partners, and administrators are very welcome to apply. Together, we will aim to assemble a variety of existing “best practices” that can assist all of us in making local change at our home institutions, while taken collectively can represent qualitative evidence of our successful, ongoing adaptation to existing institutional realities.

9 **SEMINAR - "Performance by/with/for Young People: Presenting the 'Here and Now'" Sponsored by the PLEDGE Project**

Room 329 (Isabel Bader Centre for the Performing Arts)

*Speakers: Sandra Chamberlain-Snider, Satyam Choudhuri, Sheila Christie, Stephanie Dotto, Heather Fitzsimmons Frey, Kathleen Gallagher, Alessia Hughes, Beth Kates, Noa Lashevsky, Jeremy Powell, Michelle Silagy, Belarie Zatzman*

*Sponsors: PLEDGE Project*

**Performance by/with/for Young People: Presenting the 'Here and Now'**

Sponsored by the PLEDGE Project

Convenors: Sandra Chamberlain-Snider and Heather Fitzsimmons Frey

Contemporary Western society burdens young people and their bodies with a great deal of symbolism: as Adele Senior points out, they represent the future (2016). Yet, as creators, performers, and audience members, young people’s active work in performance reveals their current presence as human beings and not only as a notion of a future becoming (van de Water 2012).

Contemporary, cultural construction of young people creates an essential challenge to consider youth in its relationship with performance. Canada’s diverse range of performing arts provides a valuable lens through which young people reveal their own perspectives on notions of hope, agency, moral panics, boldness, the future, and themselves. This seminar proposes to examine performances for/by/with young people in terms of who they are in this moment rather than in an imagined notion of who they will become. The creative work of children and youth, whether created for them, by them, or with them, is often undervalued; but the artists and scholars involved with young people understand that this work is aesthetically challenging, thematically complex, brave, and surprising. This seminar proposes to raise the profile of the performances for/by/with young people in Canadian scholarly research by reaching out to participants that are both currently involved or have an interest. Our goal for this seminar is to enhance our understanding of how youthfulness influences scholars discussing performance.

09:00 – 11:00

4 **SEMINAR - "Performance Studies in Canada: Excavating Alternate Methodologies and Genealogies"**

**Sponsored by the PLEDGE Project**

Room 342 (Isabel Bader Centre for the Performing Arts)

*Speakers: Brian Batchelor, Susan Bennett, Kelsey Blair, Natalie Doonan, Katrina Dunn, Magdalena Kazubowski-Houston, Laura Levin, Anthony Lomax, Anna Lytvynova, Shana MacDonald, Emma Morgan-Thorp, Marlis Schweitzer, Tracy Ying Zhang*  
*Sponsors: PLEDGE Project*

**Performance Studies in Canada: Excavating Alternate Methodologies and Genealogies**

Sponsored by the PLEDGE Project

Convenors: Susan Bennett, Laura Levin, and Marlis Schweitzer

More and more, researchers and academic programs situated within Canada are turning to performance studies to respond to a growing interest in performances that occur both in artistic venues and in the spaces of everyday life. Despite the uptake of performance studies, however, there have been relatively few sustained reflections on how this methodology is being taught, applied, and rethought in Canadian contexts. The recent publication of *Performance Studies in Canada* (McGill-Queen's Press, 2017) brings together scholars who have attempted to push forward this conversation by tracing genealogies of performance studies scholarship in Canada and highlighting significant works of performance theory and history that are rooted in the analysis of Canadian culture. Importantly, the book appeared almost simultaneously with another major collection, *Canadian Performance Histories* (ed. Heather Davis-Fisch, Playwrights Canada Press), which reflects on "performances that have been excluded from mainstream theatre histories" – a project that has also raised questions about what counts as "performance" within dominant disciplinary frames.

This seminar aims to reflect on the kinds of "fieldwork" showcased in these recent publications, and to ask what further meta-disciplinary work is necessary to build a critical discourse around performance studies in Canada.

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09:00 – 11:00

U **DEMONSTRATION - "Michael Wheeler and SpiderWebShow Demonstration"**

*Speakers: Mariah Horner, Michael Wheeler*

Studio (Isabel Bader Centre for the Performing Arts)

In this demonstration, Michael Wheeler and other individuals from spiderwebshow will be leading an interactive demonstration of their collaborative streaming video software, an online 'room' that uses internet technology to bring artistic collaborators from across Canada together.

Spiderwebshow's online 'room' takes separate video streams and blends them together in real time, allowing users to see and hear each other in the same digital 'space.' SpiderWebShow co-founder Sarah Garton Stanley and technologist Joel Adria created the technology to use every-day technologies to connect artists across geographical distances. To use it all you need is a laptop, webcam, green wall or screen, and a high-speed internet connection. The project uses non-proprietary technologies so all artists can access it.

The first demonstration was presented on a closed network at the LMDA Conference at Portland State University in July 2016. Since then, the team has been developing the project through an iterative design process powered by an artistic creation model, while in residence at Queen's University's Isabel Bader Centre for the Performing Arts.

In September 2017, the technology was incorporated into the creative process of *The Revolutions*, which starred live performers in Toronto, Vancouver, Montreal and Kingston, in a show experienced live at The Isabel. This project was developed funding from the Canadian Internet Registration Authority (CIRA) Community Investment Program and a micro-donations from across Canada.

Audio description will be provided by Kat Germain.

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11:00 – 11:15

Y **Coffee Break**

Lobby + 3rd Floor Lounge

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**C PLENARY: "Rethinking the Practice and Performance of Indigenous Land Acknowledgement" Sponsored by Canadian Theatre Review, Modern Drama, and University of Toronto Press Journals**

*Speakers: Selena Couture, Heather Davis-Fisch, Jan Hill, Lisa Ravensbergen, Dylan Robinson, Armand Ruffo*

*Sponsors: Modern Drama, University of Toronto Press Journals, Canadian Theatre Review*

**Rethinking the Practice and Performance of Indigenous Land Acknowledgement**

Sponsored by Canadian Theatre Review, Modern Drama, and University of Toronto Press Journals

Introduced by Heather Davis-Fisch and Selena Couture, editors of Canadian Theatre Review Issue 174:

Commemoration

Coordinated by Dylan Robinson

With increasing frequency since the conclusion of the Truth and Reconciliation Commission on Indian Residential Schools, practices and protocols of land acknowledgement have emphasized the need to publicly recognize the lands we live on and gather upon as Indigenous. With this rise of acknowledgment, such practices have also become standardized. At best, the repetition of standardized acknowledgement raises consciousness of whose Indigenous territories one is situated in; at worst it acts as what Sarah Ahmed calls a "non-performative" speech act, a performance that stands in for substantive forms of reparation and decolonization. The participants on this plenary ask: How are Indigenous protocols of acknowledgement and welcome practiced within different Indigenous communities? Does the acknowledgment of Indigenous lands and waterways elide the acknowledgment of other forms of structural and epistemic violence within the specific contexts we work in as academics and artists? How might acknowledgement be aligned with a politics of recognition (Coulthard) that is a continuation of Settler Colonial logics rather than a break from them? What must occur for acts of acknowledgment to transform into actions that effect Indigenous sovereignty? How might acknowledgement be "actioned" differently by Settler Canadians, "arrivants", immigrants, displaced peoples and visitors? How can standardized forms of acknowledgement give way to context- and site-specific forms of redress?

Participants:

Kanohsyonne Janice Hill (Director of Indigenous Initiatives, Queen's University)

Lisa C. Ravensbergen (Queen's University)

Dylan Robinson (CRC in Indigenous Arts, Queen's University)

Selena Couture (University of Alberta)

Armand Ruffo (Queen's University)

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12:30 – 13:30

**U LUNCH**

Studio (Isabel Bader Centre for the Performing Arts)

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13:30 – 14:30

**C PRESENTATION - "Talonbooks' Writing across Difference: King Arthur's Night and Peter Panties with Niall McNeil and Marcus Youssef"**

Concert Hall (Isabel Bader Centre for the Performing Arts)

*Speakers: Niall McNeil, Kevin Williams, Marcus Youssef*

*Sponsors: Talonbooks*

**Writing across Difference: King Arthur's Night and Peter Panties — Niall McNeil and Marcus Youssef**

Presentation by Talonbooks

Audio Description by Kat Germain

Niall McNeil and Marcus Youssef talk about and show examples of their groundbreaking writing process and the unique way that they work together. This 10-year writing collaboration has produced two major new works: *Peter Panties* and *King Arthur's Night*, recently published by Talonbooks. *King Arthur's Night* features an intersectional ensemble of performers with and without Down syndrome and is the product of a four-year partnership between Newworld Theatre and the Down Syndrome Research Foundation of BC. It premiered in 2017 at the Luminato Festival and the National Arts Centre and was most recently seen at Vancouver's PuSh Festival.

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14:30 – 14:45

**L Break**

Lobby (Isabel Bader Centre for the Performing Arts)

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14:45 – 16:15

R **OPEN PAPER PANEL - "Embodimentalities: Political Choreographies, Moving Knowledges, and the Vertical Plane"** Rehearsal Hall (Isabel Bader Centre for the Performing Arts)

*Moderators: Virginie Magnat*

*Speakers: Kelsey Blair, Jen Cressey, Deborah Dunn*

**Embodimentalities: Political Choreographies, Moving Knowledges, and the Vertical Plane**

Moderated by Virginie Magnat

"The Aesthetic Meta-Politics of Yvonne Rainer's *Trio A* (1968)"

*Deborah Dunn*

[Link to abstract](#)

"The Body as Site's Locus: Urban Invocation, Generation, and Reality Forming through Processes of Performance"

*Jen Cressey*

[Link to abstract](#)

"Theoretical Exchanges: The Structuring of Practice in Cultural Performance Genres and the Case of Canadian Women's Basketball"

*Kelsey Blair*

[Link to abstract](#)

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14:45 – 16:15

1 **PRIVATE MEET and GREET - McNeil & Youssef and H'art Centre**

This is an opportunity for artists from the H'art Centre

Room 310 (Isabel Bader Centre for the Performing Arts)

(<https://www.hartschool.ca>) to meet Marcus and Niall.

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14:45 – 16:15

2 **OPEN PAPER PANEL - "Innovating Fieldwork: Equity, Youth, and Counter-Criminalizing Discourses"**

*Moderators: Belarie Zatzman*

Room 312 (Isabel Bader Centre for the Performing Arts)

*Speakers: Kathleen Gallagher, Jackie Omstead, Nikki Shaffeeullah*

**Innovating Fieldwork: Equity, Youth, and Counter-Criminalizing Discourses**

Moderated by Belarie Zatzman

Audio Description by Kat Germain

"Community Engagement as a Pathway to Equity: Interventions in the Depoliticization of Community-Engaged Arts"

*Nikki Shaffeeullah*

[Link to abstract](#)

"Rethinking Rehabilitation: Art as Resistance in Canadian Prisons"

*Jacqueline Omstead*

[Link to abstract](#)

"Sociality and Social Innovation: Moving beyond the economic, neoliberal and instrumental indrama classrooms"

*Kathleen Gallagher*

[Link to abstract](#)

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9 **PANEL - "The Artist-Scholar Produces: Part II" Sponsored by UBC-Okanagan Faculty of Creative and Critical Studies**

Room 329 (Isabel Bader Centre for the Performing Arts)

*Speakers: James McKinnon, Julie Salverson, Parjad Sharifi, Robin Whittaker*

*Sponsors: University of British Columbia - Okanagan*

**THE ARTIST-SCHOLAR PRODUCES: PARTS I and II**

Sponsored by UBC-Okanagan Faculty of Creative and Critical Studies

Convened and Moderated by Robin Whittaker

As theatre and performance colleagues we are often asked to produce, direct, design, and otherwise create theatre and performance at our institutions. This may be as part of the job we were hired to do, or it may arise unexpectedly for a multitude of reasons. The work may be with our students or in connection with the community (or both). But it is frequently localized and we don't often have the opportunity to discuss the theatre we create. These two sessions seek to bring some of our theatre work to light. They are also intended to address one of CATR's great challenges by asking the question: "How can our own theatre practices help to attract artists to become more active in CATR?" We look forward to robust conversations in Parts I and II of "The Artist-Scholar Produces"!

Part II Features:

James McKinnon, Victoria University of Wellington

Julie Salverson, Queen's University

Parjad Sharifi, University of the Fraser Valley

S **SCREENING - "The Flip Side: A Global Circus Story" Sponsored by alt. theatre**

*Speakers: Michelle MacArthur, Tracy Ying Zhang* Screening Room (Room 222) (Isabel Bader Centre for the Performing Arts)

*Zhang*

**The Flip Side: A Global Circus Story**

Sponsored by alt. theatre

By Tracy Ying Zhang

Moderated by Michelle MacArthur

Short Synopsis of the Film: Daqi is a Chinese circus artist who leaves home at age 9 to train at an elite state-run circus academy. After he ascends to the zenith of the Chinese circus world, he finds himself restless for more, so he leaves his stable "iron rice bowl" job to perform in a Cirque du Soleil production, Dralion. He possesses extraordinary technical skills but he has a difficult journey ahead of him to develop the expressive power of an artist.

Unbeknownst to him, he is on a collision course with Shana Carroll, a trapeze star who begins with the ragamuffin San Francisco circus troupe the Pickle Family Circus, where she trains with a Chinese coach and even marries the coach's Chinese protégé. After a stint with Cirque du Soleil, she will leave to found her own circus troupe, 7 Fingers, whose intimate circus shows are based on the stories of the artists themselves.

The story is told in alternating sections between Daqi and Carroll and together their stories tell of the increasingly globalized circus world, where disparate people and acrobatic cultures come together, clash, and ultimately transform each other.

- U **OPEN PAPER PANEL - "Inter-arrested in You: Intercultural Dramaturgies, Intermedial Incursions, Interspecies Exchanges"** Studio (Isabel Bader Centre for the Performing Arts)  
 Moderators: *Kim McLeod*  
 Speakers: *Cynthia Ing, Elise LaCroix, Kimber Sider*  
**Inter-arrested in You: Intercultural Dramaturgies, Intermedial Incursions, Interspecies Exchanges**

Moderated by Kim McLeod

"Speaking Across Difference: Performance as the Foundation for an Interspecies Ethics of Engagement"  
*Kimber Sider*  
[Link to abstract](#)

"The Art of Not Knowing: Bridging the Intercultural Divide in New Work Dramaturgy Relationships"  
*Elise LaCroix*  
[Link to abstract](#)

"Intercultural Spaces/Intermedial Production in No Foreigners"  
*Cynthia Ing*  
[Link to abstract](#)

- 16:15 – 16:30 Y **Coffee Break, Sponsored by Talonbooks** Lobby + 3rd Floor Lounge  
 Sponsors: *Talonbooks*

- 16:30 – 18:00 R **MEET THE EDITORS** Rehearsal Hall (Isabel Bader Centre for the Performing Arts)  
 Speakers: *R. Darren Gobert, Michelle MacArthur, Marlis Schweitzer, Kim Solga, Jenn Stephenson*  
 Meet representatives from *Theatre Research in Canada* (Kim Solga), *alt.theatre* (Michelle MacArthur), *Canadian Theatre Review* (Jenn Stephenson), and *Theatre Survey* (Marlis Schweitzer) in an informal panel to talk about how to find the "right" venue for your research, how to know if you are ready to submit your paper, and what to expect from the publishing process.

- 16:30 – 18:00 2 **OPEN PAPER PANEL - "Generating Generations: Aging Bodies in Performance"** Room 312 (Isabel Bader Centre for the Performing Arts)  
 Moderators: *Roberta E Barker*  
 Speakers: *Benjamin Gillespie, Julia Henderson, Dayna McLeod*  
**Generating Generations: Aging Bodies in Performance**

Moderated by Roberta Barker

"Can You See Me Now? Staging the Middle-Aging Queer Body"  
*Dayna McLeod*  
[link to abstract](#)

"The Role of Dramatic Space and Stage Properties in Creating Narratives of Generational Continuity or Rupture: A Comparison of Two Award-Winning Plays"  
*Julia Henderson*  
[link to abstract](#)

"(re)Situating Age: Mining Temporal Desire in Split Britches' *Unexploded Ordnances* (UXO)"  
*Benjamin Gillespie*  
[link to abstract](#)

*Moderators: Kimberly Richards, Heather Davis-Fisch*

Room 329 (Isabel Bader Centre for the Performing Arts)

*Speakers: Jill Carter, Katrina Dunn, Olivia Heaney*

**Extractivism in Canadian Performance Culture**

Curated by Kimberley Richards

Moderated by Heather Davis-Fisch

Canada's settler colonial present is intimately tied to the toxic idea of extractivism in which the raw resources of the land are mined for capital accumulation. From petro-sponsorship of the arts to the frontier spectacle staged at the Calgary Stampede to performative acts of resistance against development staged by Indigenous and settler allies, it is clear that Canadian performance practices are being shaped by the raw commodities found in our resource-rich land, extractive industries, and a range of corporate and political entities with vested interests in resource development. As we "excavate" conversations, contestations, confluences, and exchange across the fields of theatre, dance, and performance studies, as the call for papers asks us to do, this panel asks scholars to probe the ways in which Canadian performance culture is sustained by extractivism. It asks, what is our role and responsibility to develop environmentally responsible performance practices and research methodologies? How has Canada's economic dependence on staples—such as fish, fur, lumber, agricultural products, and minerals—informed Canadian performance practices? And how might we transition away from an extractivist mindset within performance studies in Canada—one that, as Stó:lō scholar Dylan Robinson has argued, often extracts and assimilates "useful" Indigenous ideas and traditions as a resource for the field without regard for what those ideas and practices do for Indigenous politics?

"Indigenous Rage Incarnate: Irreconcilable Spaces and Indigestible Bodies"

*Jill Carter*

[Link to abstract](#)

"Spawning in Concrete Nettie Wild's *Uninterrupted: A Cinematic Spectacle*"

*Katrina Dunn*

[Link to abstract](#)

"Cultivating Energy Intimacy: The Labrador Land Protectors and Indigenous Resistance to Muskrat Falls"

*Olivia Heaney*

[Link to abstract](#)

"Crude Cowboys at the Calgary Stampede"

*Kimberley Richards*

[Link to abstract](#)

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**S SCREENING - "Atypical Artists and the Creative Process of Les Productions des Pieds des Mains A Practitioner's Reflections" Sponsored by H'art Centre**

*Sponsors: H'art Centre*

Screening Room (Room 222) (Isabel Bader Centre for the Performing Arts)

**Atypical Artists and the Creative Process of Les Productions des Pieds des Mains  
A Practitioner's Reflections**

Sponsored by H'art Centre

Presented by Menka Nagrani

Audio Description by Kat Germain

Do preconceived ideas about the abilities of artists with disabilities affect the level of training offered? Should we be more indulgent towards these artists or, on the contrary, push them further? After 20 years of teaching dance, movement and theater to artists with intellectual disabilities, Menka Nagrani has developed an array of pedagogical methods aimed at readying these performers for the professional stage.

In 2004, Nagrani launched Les Productions des Pieds des Mains as a dance and theater company that integrates an atypical cast of dancers and actors in its creations, including many of her students. They take an interdisciplinary approach to their performances, which are at the crossroads between contemporary dance and experimental theater. Though they sometimes appear in venues specifically for disabled artists, their creations are mainly featured in an artistic context unrelated to disabilities, such as within the regular programming of professional theaters and dance or theater festivals in Montreal and internationally (France, Belgium and Japan). In her view, her role as director and choreographer is to ensure that performers shine on stage by playing a part that brings out their best, whether disabled or non-disabled. In submitting their pieces to the same competitions as companies without artists with intellectual disabilities, they are required to meet the same selection criteria as any other production company. She always welcomes criticism from the audience or journalists regarding the performances they put on with Les Productions des Pieds des Mains, and encourages them not to censor themselves just because they integrate people with a disability in their creations.

Thanks to the company's numerous successful shows and international acclaim, Nagrani is regularly invited to give workshops and master classes to other mixed ability groups or integrated dance companies at home and abroad. Unfortunately, the low level of technique on display often strikes her, and she is surprised that more technical classes have not been developed for these artists whose end goal is to perform on stage in a professional capacity.

When forming atypical artists, she sets out with the idea that producers interested in working with her students will find ways to build upon their strengths and particularities, just as she does in her productions. She tries to give them as many tools as she can so that they may be in a position to meet a director or choreographer's needs in the best way possible. Her goal is that they maintain a level of precision and, above all, that they be present and engaged in everything they perform on stage. It all boils down to the idea that, although we will be providing adapted support and tools to develop their artistic abilities, we have the same requirements of artists with an intellectual disability as we would of any other artist.

In this conference, Nagrani will highlight some of her approaches and techniques used in forming atypical artists. In doing so, she hopes to lift the horizon for her peers in this domain and to show that, with enough hard work and dedication, you can accomplish more than you might expect.

Eurêka, the short film

In order to demonstrate the breadth of her work with Les Productions des pieds des mains, Nagrani and her team of artists will present a short artistic dance film, Eureka, which is currently touring in film festivals around the world. The film was created with three star artists, all of whom have Down Syndrome, and a cast of 20 extras who also have Down Syndrome. The synopsis: a society entirely made up of people with Down Syndrome get their hands on an automaton and train her to perform in a circus act! In addition to bringing our attention to the artistic movements and corporal aesthetics of these unique artists, this piece questions social norms and reverses current power relationships in today's society.

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16:30 – 18:00

**U CATR Board Session - "Workshop on Sexual Violence and Harassment Recognition, Response, and Prevention"**

Studio (Isabel Bader Centre for the Performing Arts)

*Speakers: Shayna Hadley*

**Workshop on Sexual Violence and Harassment Recognition, Response, and Prevention**

Facilitated by Shayna Hadley

Intended primarily though not exclusively for those in positions of instructional or artistic authority (for example, professors, TAs, sessional instructors, choreographers, directors, etc.), this foundational workshop aims to help them recognize, respond to and prevent sexual violence (including both harassment and assault) in academic and artistic workplaces. In a collaborative and welcoming environment, participants will learn definitions of sexual violence, the ways in which it manifests, and strategies to intervene, support survivors and cultivate working spaces rooted in respect. Through interactive activities and dialogue, participants will learn basics regarding consent, sexual violence, and harm reductive approaches to supporting survivors. They will also analyze potential scenarios to consider how these might apply to their local contexts.

Registration is limited to 30 participants and is on a first-come, first-served basis. Please email [catr2018reserve@gmail.com](mailto:catr2018reserve@gmail.com) to reserve your spot.

A quiet room will be available for any participants who need a break during the session.

Facilitator's Bio: Residing in Tio'tiake (Montreal) on Kanien'keha:ka territory, Shayna Hadley is a sexual violence prevention educator, organizer and part-time performance artist. They currently work as the Lead Facilitator at Concordia University's Sexual Assault Resource Centre designing programming and facilitating workshops. For five years they have been providing affirmative consent based education within a variety of spaces including artist run collectives, feminist non-profits, undergraduate classes and student groups. With a background in clowning and cabaret organizing their approach is interactive, energetic and welcoming. For them, the most important part of a workshop is not exercising expertise but facilitating a space for collective learning and self reflection.

18:30 – 21:00

**A PERFORMANCE - Artists at Work: Three Performed Responses**

Celebrate the enduring appeal of the artistic process in the Agnes Etherington Art Centre (36 University Avenue, K7L 3N6) Bader Gallery with an evening that brings art to life. Each session starts with an introduction to the exhibition *Artists at Work* by Bader Curator and Researcher of European Art Dr Jacquelyn N. Coutr , followed by three interdisciplinary performed responses to works in the show by invited dancers and poets. A Q&A with refreshments follows.

This event is presented by the Agnes Etherington Art Centre in conjunction with the 2018 Canadian Association of Theatre Research Conference. Space is limited.

Register online at the Agnes website to secure your spot in one of the sessions.

Photo: Abraham Susenier, *Vanitas Still Life with a Portrait of Rembrandt, a Sculpture, a Skull, Feathers, an Overturned Roemer and a Portfolio of Drawings*, around 1669/1672, oil on canvas. Gift of Alfred and Isabel Bader, 2014 (57-001.32). Photo: Bernard Clark

19:00 – 19:45

**B PERFORMANCE- Cellar Door Project's New and Used**

Brian's Record Option (381 Princess Street, Kingston ON K7L 1B9)

*Kingston's site-specific theatre company, Cellar Door Project returns with their hit romp-in-a-record shop, New & Used!*

**New & Used** A play among the stacks at Brian's Record Option (381 Princess Street, Kingston ON)  
Written by Sean Meldrum Directed by Mariah Horner May 29 - June 2

Brian's Record Option is closed for the night but its lights are on. Within, a sputtering torch is passed as a vinyl-veteran shows a record-rookie the ropes. With stories new and used, characters foreign and familiar, and the store itself two opposites at once, we asked Brian about some of his favourite stories from his 30 years on Princess street, made a play about it, and perform it to the soundtrack of whoever is spinning at Brian's Record Option.

\*Original cast in April 2016 featured Audrey Sturino and Hannah Komlodi and Mariah Horner.

Only 8 tickets per performance! \$15+fees through Brown Paper Tickets. <https://newandused.brownpapertickets.com>

Please note, this performance is not accessible. The artists for this project have made an audio recording of the show which they are happy to share upon request.

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19:30 – 21:00

**SALON - "The Social Media Commons: The Performative Afterlife of the Liberal Theory We Teach"**

*Speakers: Natalie Alvarez, Yasmine Kandil, Laura Levin, Kimberly Richards, Kim Solga* Aquaterra (1 Johnson Street)

**The Social Media Commons: The Performative Afterlife of the Liberal Theory We Teach**

This social gathering invites instructors and graduate students in theatre, dance, and performance studies for a conversation about how social media is changing the boundaries of our teaching and learning environments. Social media has become a vital platform for students to perform their artistic identities or activism online, to document their work, or extend discussion and debate beyond the classroom. It has also become a stage for clicktivism, cyber-bullying, surveillance, and reciprocal policing. How is the liberal theory we teach shaping individual and group performances in a social media commons? How is social media changing the way our students think about, stage, document, circulate, and archive their work in theatre and performance studies? How is social media extending or redefining the borders of the theatre and performance studies classroom? How can we best use social media as a teaching tool that gears our students to collective liberation while holding one another accountable to building a more just world?

Join us in the Dockview Room at Aquaterra: Aquaterra is in the Delta Kingston Waterfront Hotel. When approaching on foot, walk down Johnson Street towards the water. Go through the parking garage, and the main doors will be visible

To join the conversation, simply RSVP to [catr2018reserve@gmail.com](mailto:catr2018reserve@gmail.com) by 14 May, 2018

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20:00 – 20:45

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**3** 3rd Floor  
Hallway

**A** Agnes Etherington Art Centre

**T** Art and Media Lab (1st Floor)

**B** Brian's Record Option

**C** Concert Hall

**D** David C. Smith House

**F** Fort Henry

**J** Juniper Cafe

**L** Lobby

**Y** Lobby + 3rd Floor Lounge

**M** Monte's (Tir Nan  
Og)

**R** Rehearsal Hall

**O** Room 307

**1** Room 310

**2** Room 312

**9** Room 329

**4** Room 342

**S** Screening Room

**U** Studio

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## MAY 31 • THURSDAY

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07:45 – 08:45

**O CAREER SKILLS SALON - "Advice for the Job Market" Sponsored by the University of Ottawa**

*Speakers: Justin A. Blum, Kim McLeod*

Room 307 (Isabel Bader Centre for the Performing Arts)

*Sponsors: University of Ottawa*

An informal session to share questions, experiences, advice, and insight into the do's and don'ts for those currently or soon-to-be on the academic job market. A light breakfast including coffee and tea will be provided.

07:45 – 08:45

**2 CAREER SKILLS SALON - "Social Media for Academics" Sponsored by the University of Ottawa**

*Speakers: Kim Solga*

Room 312 (Isabel Bader Centre for the Performing Arts)

An informal session to share questions, experiences, advice, and insight into the do's and don'ts of cultivating a social media presence for you and your teaching/research. A light breakfast including coffee and tea will be provided.

08:45 – 17:00

**3 EXHIBIT - "From Here and Beyond: Stories of Katarokwi/Kingston"**

3rd Floor Hallway

*Speakers: Matt Rogalsky*

**From Here and Beyond: Stories of Katarokwi/Kingston**

From Here and Beyond: Stories of Katarokwi/Kingston seeks to acknowledge and celebrate the historical and ongoing presence of Indigenous peoples in Katarokwi/ Kingston through a series of public sound installations featuring the two traditional languages of these territories: Anishinaabemowin and Kanienke:ha.

This installation will run throughout the conference, in the main hallway of the 3rd floor at the Isabel Bader Centre for the Performing Arts.

The content of the installation is a collaboration between:

- The Kingston Native Language Nest, a community of Indigenous language speakers and learners who are committed to the revitalization of Indigenous languages in the Katarokwi area.

- Tsi Tyónnheht Onkwawén:na (TTO), a grass roots charitable organization with the mandate to keep Kenhte'keha words and way of life alive as a community by promoting and revitalizing Kanyen'kehaka language and culture. TTO provides opportunities for acquisition, retention, practice, and promotion of Kanyen'kéha in Kenhtè:ke.

- Kahswentha Indigenous Knowledge Initiative (KIKI), an Indigenous-led, consensus-based organization that seeks to support, celebrate, and integrate Indigenous knowledges at Queen's University and in the broader community, with support from Modern Fuel Artist-Run Centre, the Tett Centre for Creativity and Learning, and Skeleton Park Arts Festival.

08:45 – 17:00

**T EXHIBIT - "Rehearsal for a Museum"**

Art and Media Lab (1st Floor)

*Speakers: Mike Wallace*

**Rehearsal for a Museum**

Theatre Museum Canada will be in the Art and Media Lab on the 1st floor of the Isabel Bader Centre each day from 9:00am - 5:00pm. Theatre Museum Canada exists to serve the theatre community of Canada by preserving and interpreting the work of nationally significant theatre artists for the Canadian public. When King Blue Condominiums takes its place in the Toronto skyline at the corner of King Street West and Blue Jays Way, it will house a unique component to which no other condo development in the country can lay claim — it will be home to Theatre Museum Canada. Planning is underway for an exciting museum that will be an integral part of Canada's theatre, past, present & future. Its 900 square metres (about 9600 square feet) will include space for dynamic exhibits, presentations and educational programming. In the mean time, join them at CATR 2018 for a 'Rehearsal' of their future museum!

09:00 – 10:30

**R CURATED PANEL - "Crossing Paradigmatic Boundaries: Considering Tensions to Bolster Alliances"**  
**Sponsored by the University of Calgary** Rehearsal Hall (Isabel Bader Centre for the Performing Arts)  
*Speakers: Catherine Graham, Julia Gray, Hartley Jafine, Coralee McLaren, J. Adam Perry*  
*Sponsors: University of Calgary*  
**Crossing Paradigmatic Boundaries: Considering Tensions to Bolster Alliances**

Sponsored by the University of Calgary

Curated and Moderated by Catherine Graham and Julia Gray

This panel seeks to explore how cross-paradigmatic commonalities and tensions can become sources of empowerment when performance-centered scholars/artists collaborate with scientific researchers in health, healthcare, medicine and illness/wellness. Cross-paradigmatic tensions often emerge around expectations of accountability (to whom are social/health scientists, artist-humanist researchers, community members, audience members accountable to?) and around the interrelationship between 'process' and 'product.' These occur particularly between:

- 1) those whose accountability is structured by the post-hoc reasoning of positivism in health sciences and health care (including therapeutic practices, health services, medical education, public health education, knowledge translation, social work and biomedical research), where bodies are generally 'acted upon' and processes focus on "fact finding" and
- 2) those from the embodied, imaginative, spatial, relational and 'risky' performance-related disciplines, where bodies are invited to 'enact' ad hoc options and processes focus on finding possible new interactions and opportunities.

"Hey! There's drama in my education: Exploring the possibilities and tensions of drama and improv in training healers"  
*Hartley Jafine*  
[Link to abstract](#)

"The DancePlay Event: A Deleuzian-Gibsonian approach to understanding children with diverse dis/abilities and their movement at school"  
*Coralee McLaren*  
[Link to abstract](#)

"Institutional ethics and performance-as- research: Toward relational accountability"  
*J. Adam Perry*  
[Link to abstract](#)

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09:00 – 10:30

**2 OPEN PAPER PANEL - "Environmentalities: Soundsinging, Lightning, and the Methuselah Tree" Sponsored by the University of Calgary** Room 312 (Isabel Bader Centre for the Performing Arts)  
*Moderators: Keren Zaiontz*  
*Speakers: Sandra Lockwood, Megan De Roover*  
*Sponsors: University of Calgary*  
**Environmentalities: Soundsinging, Lightning, and the Methuselah Tree**

Sponsored by the University of Calgary

Moderated by Keren Zaiontz

"An Audience with Lightning"  
*Sandra Lockwood*  
[Link to abstract](#)

"Fieldwork with Ancient Trees: Moving from Discovery to Participation"  
*Megan De Roover*  
[Link to abstract](#)

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9 **OPEN PAPER PANEL - "Excavating Origins: Philanthropic Women, Laboured Beginnings, and the Stratford Gestalt" Sponsored by the University of Calgary** Room 329 (Isabel Bader Centre for the Performing Arts)

*Moderators: Alan Filewod*

*Speakers: Andrew Bretz, Liza Giffen, Robin Whittaker*

*Sponsors: University of Calgary*

**Excavating Origins: Philanthropic Women, Laboured Beginnings, and the Stratford Gestalt**

Sponsored by the University of Calgary

Moderated by Alan Filewod

"Founding Daughters and Their Philanthropic Modernisms: The Early Years of North America's Oldest Women-Run Theatre, Toronto's Alumnae Theatre Company"

*Robin C. Whittaker*

[Link to abstract](#)

"'A Trim Reckoning': Stratford, Community, and the Erasure of Dissent"

*Andrew Bretz*

[Link to abstract](#)

"The image of the Stratford Festival in critical narratives from the 1970s to the 2010"

*Liza Giffen*

[Link to abstract](#)

4 **ROUNDTABLE - "Digital Dance, Drama, Theatre and Performance Studies" Sponsored by the University of Calgary** Room 342 (Isabel Bader Centre for the Performing Arts)

*Speakers: Carolyne Clare, Chris Eaket, Frederic Julien, Freya Björg Olafson, David Owen, Andrea Roberts*

*Sponsors: University of Calgary*

**Digital Dance, Drama, Theatre and Performance Studies**

Sponsored by the University of Calgary

Curated and Moderated by Carolyne Clare

In 2017, the Canada Council for the Arts launched its Digital Strategy Fund, which commits 88.5M\$ to developing digital initiatives in the arts. The Council is encouraging the arts community to collaborate, and build partnerships that can benefit multiple organization and audiences. In response to the Council's announcements, numerous arts organizations across Canada have gathered to dream and plan but few conversations have engaged academic organizations. Our roundtable discussion aims to address this gap and query our field by promoting exchanges between performing arts service organizations, arts councils, artists, universities, and scholars.

Moderator: Frédéric Julien, Director of Research and Development, Canadian Arts Presenting Association

Panelist 1: David Owen, University of Alberta and editor of "Digital Theatre in Canada"

Panelist 2: Chris Eaket, Department of Theatre and Film Studies, University of Georgia

Panelist 3: Andrea Roberts, Rehearsal Director/Records Manager - The School of Toronto Dance Theatre

Panelist 4: Freya Olafson, Assistant Professor, York University, Department of Dance

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09:00 – 10:30

**U WORKSHOP - "Kingston Circus Arts" Sponsored by the University of Alberta**

*Speakers: Erin Ball*

Studio (Isabel Bader Centre for the Performing Arts)

*Sponsors: University of Alberta*

**Aerial Silks 101 - For All Bodies**

Sponsored by the University of Alberta

Space is limited to 12 participants. To reserve a space, email [catr2018reserve@gmail.com](mailto:catr2018reserve@gmail.com)

Observers welcome!

Have you ever been curious about trying aerial silks? Erin Ball from Kingston Circus Arts, and one other coach will guide up to 12 participants through all kinds of fun positions and movements on and with the silks. No experience necessary. Please let us know if you have any specific accessibility needs, we are happy to accommodate.

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10:30 – 10:45

**Y Coffee Break**

Lobby + 3rd Floor Lounge

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10:45 – 12:15

**R OPEN PAPER PANEL - "Unsettling Nations: Indigenous Languages, Activisms, and Auto-Decolonizations"**

**Sponsored by Brock University's Marilyn I. Walker School of Fine and Performing Arts**

*Moderators: Selena Couture*

Rehearsal Hall (Isabel Bader Centre for the Performing Arts)

*Speakers: Andy Houston, Sarah MacKenzie, Sorouja Moll, Annie Smith*

*Sponsors: Brock University*

**Unsettling Nations: Indigenous Languages, Activisms, and Auto-Decolonizations**

Sponsored by Brock University's Marilyn I. Walker School of Fine and Performing Arts

Moderated by Selena Couture

"Language is Power: The Role of Indigenous Languages in Indigenous Theatre"

*Annie Smith*

[Link to abstract](#)

"Mush Hole Project and Imperfect Discourses: performing across cultural sovereignties and difference"

*Sorouja Moll and Andy Houston*

[Link to abstract](#)

"Indigenous Women's Theatre: Unsettling the Nation"

*Sarah MacKenzie*

[Link to abstract](#)

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2 **OPEN PAPER PANEL - "The Good Ship Spectator: Shame, Affect, and the 'Amateur' in the Audience"**

**Sponsored by Brock University's Marilyn I. Walker School of Fine and Performing Arts**

*Moderators: Erin Hurley*

Room 312 (Isabel Bader Centre for the Performing Arts)

*Speakers: Karen Fricker, Kelsey Jacobson, Michelle MacArthur, Ariel Watson*

*Sponsors: Brock University*

**The Good Ship Spectator: Shame, Affect, and the 'Amateur' in the Audience**

Sponsored by Brock University's Marilyn I. Walker School of Fine and Performing Arts

Moderated by Erin Hurley

"Reaping Complicity: Shameful Play in Lucien Bourjeily's *Vanishing State*"

*Ariel Watson*

[Link to abstract](#)

"Love's Labour: The Exchange of Audience Affect in *TomorrowLove*"

*Kelsey Jacobson*

[Link to abstract](#)

"The Emancipated Amateur"

*Karen Fricker and Michelle MacArthur*

[Link to abstract](#)

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9 **CURATED PANEL - "Canada 150/Montréal 375: Animating Urban Spaces/Performances/Rebellion"**

**Sponsored by Brock University's Marilyn I. Walker School of Fine and Performing Arts**

*Speakers: Janne Cleveland, Elisha Conway, Chris Eaket, Sylvain Lavoie, Wes D Pearce* Room 329 (Isabel Bader Centre for the Performing Arts)

*Sponsors: Brock University*

**Canada 150/Montréal 375: Animating Urban Spaces / Performance / Rebellion**

Sponsored by Brock University's Marilyn I. Walker School of Fine and Performing Arts

Curated and Moderated by Wes Pearce

Canada 150/Montreal 375 celebrations featured many events that transformed the urban environment into provocative, at times contested, sites of public performance. This panel examines a number of specific instances in which performers used urban landscapes as a site of engagement with spectators, with the past, and with the notion of urbanity. From the spectacular to the sublime, performances in Montreal, Ottawa and Regina challenged what is meant by performance space, what is meant by performance and how performances of commemoration can also be read as acts of subversive acts of rebellion.

"Dragons and Spiders and Fire, Oh My!: La Machine and the Production of Spectacular Urbanism"

*Chris Eaket*

[Link to abstract](#)

"Cité Mémoire: Local(izing) Feeling in celebration of Montreal's 375th"

*Elisha Conway*

[Link to abstract](#)

"Making History with La Machine: The Spectacle of Canada 2017"

*Janne Cleveland*

[Link to abstract](#)

"The Giant Leaps, or When Montreal Acted Out History"

*Sylvain Lavoie*

[Link to abstract](#)

"Canada 150, Riel and the Animated City"

*Wes D Pearce*

[Link to abstract](#)

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10:45 – 12:15

4 **OPEN PAPER PANEL - "Training Places: Disability, Diversity, and Devising" Sponsored by Brock University's Marilyn I. Walker School of Fine and Performing Arts**

*Moderators: Yasmine Kandil*

Room 342 (Isabel Bader Centre for the Performing Arts)

*Speakers: Becky Gold, James McKinnon, Sarah Robbins*

*Sponsors: Brock University*

**Training Places: Disability, Diversity, and Devising**

Sponsored by Brock University's Marilyn I. Walker School of Fine and Performing Arts

Moderated by Yasmine Kandil

Audio Description by Kat Germain

"Hi I'm \_\_\_\_\_, reading for the part of the Ethnically-Ambiguous Character: auditioning Canada's aspiring theatre actors"

*Sarah Robbins*

[Link to abstract](#)

"Excavating the Mythos of Devised Performance"

*James McKinnon*

[Link to abstract](#)

"Training Spaces: Mediating Access in Mainstream Theatre Programs"

*Becky Gold*

[Link to abstract](#)

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10:45 – 12:15

S **OPEN PAPER PANEL - "Combative Practices: Prisons, Khadr, and Spies" Sponsored by Brock University's Marilyn I. Walker School of Fine and Performing Arts**

*Moderators: Emily Rollie*

Screening Room (Room 222) (Isabel Bader Centre for the Performing Arts)

*Speakers: Eliza Gardiner, Matt Jones, Fraser Stevens*

*Sponsors: Brock University*

**Combative Practices: Prisons, Khadr, and Spies**

Sponsored by Brock University's Marilyn I. Walker School of Fine and Performing Arts

Moderated by Emily Rollie

"Cultural Camouflage/Suspicious Behaviour: Landscapes of Covert Performance"

*Fraser Stevens*

[Link to Abstract](#)

"Prison Theatre: Rebelling Against the Man, Playing Women, and Restoring Justice in Antigone"

*Eliza Gardiner*

[link to abstract](#)

"Citizen in Exception: Omar Khadr and the Performativity of Law"

*Matt Jones*

[link to abstract](#)

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12:15 – 13:15

U **LUNCH**

Outside Front Entrance

Grab your lunch front outside the main entrance of the Isabel, then head inside for the AGM!

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12:30 – 14:15

U **ANNUAL GENERAL MEETING**

Studio (Isabel Bader Centre for the Performing Arts)

Audio Description by Kat Germain

Lunch provided outside, then head into the Studio for the AGM.

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14:15 – 16:15

**R SEMINAR - "Hot Mess: Nasty Feminisms"**

Rehearsal Hall (Isabel Bader Centre for the Performing Arts)

*Speakers: Brian Batchelor, Io Bil, Morgan Bimm, Nikki Cesare-Schotzko, Alex Ferrone, Thea Fitz-James, Derek Gingrich, Tabia Lau, Shana MacDonald, Laine Yale Zisman Newman, Sydney Tran*

**Hot Mess: Nasty Feminisms**

Convenors: Thea Fitz-James and Sydney Tran

On February 25, 2017 at Fashion Week in Milan, over 40 statuesque women stalked Missoni's runway in pink pussyhats. Was this a rebellious act of women's defiance in a world they are systematically put down or a neoliberal opportunism to capitalize on a world in which feminism is a burgeoning trend? This trend didn't begin with the Women's March or Lady Gaga, and it didn't begin with Donald Trump's "nasty" label. Women were "bad feminists" as early as the 1990s. Second wave feminists rejected third wave performers for the controversial way they used their bodies and spoke to their minds to a public who didn't want to hear or see them (Buszek). Today we hear and see them, labeling them and ourselves as "difficult", "nasty", and "bad" (Gay). We ask, what are the contradictions that lie dormant in feminist rhetoric, rearing their ugly heads through unconscious competitions that turn feminist against feminist? How does contemporary performance across disciplines contend with these contradictions and tensions, or how does it not? How can the nasty woman herself perform, as neoliberal feminist, or ironic activist hot mess? In other words, what does it mean to perform feminism today?

14:15 – 16:15

**O WORKING GROUP - "Establishing a System of Peer Review: On-Campus Production-Based Research Working Group"**

Room 307 (Isabel Bader Centre for the Performing Arts)

*Speakers: Claire Carolan, Sandra Chamberlain-Snyder, Ray Louter, James McKinnon, Ursula Neuerburg-Denzer, Robin Whittaker*

**Establishing a System of Peer Review: On-Campus Production-Based Research Working Group**

Convenors: Claire Carolan, Ray Louter, James McKinnon, Ursula Neuerburg-Denzer, Sandra Chamberlain-Snyder

\*EVERYONE IS INVITED TO ATTEND THE ENTIRE WORKING GROUPS SESSION

The research that occurs in on-campus productions is often an overlooked site for knowledge production, mobilization, reflection and review. Many tenured or tenure track theatre scholar/practitioners are at a loss for critical, constructive and informed feedback on their work in on-campus production settings. Graduate students also lack access to a peer review process that can provide additional insight into their on-campus production research in a manner than can be used in portfolio or CV content. Currently there is no formal system of peer review available to Canadian scholars whose research is emergent of, connected to or facilitated through their work on on-campus performance productions. All are invited to view the work from Pilot project year 1 at <https://ccarolan9.wixsite.com/peerreviewprototype>.

14:15 – 16:15

**2 WORKING GROUP - "Age and Performance: Expanding Intersectionality"**

Room 312 (Isabel Bader Centre for the Performing Arts)

*Speakers: Núrla Casado-Gual, Heather Fitzsimmons Frey, Benjamin Gillespie, Julia Gray, Julia Henderson, Kirsty Johnston, Nevena Martinovic, Ash McAskill, Dayna McLeod, Marlis Schweitzer*

**Age and Performance: Expanding Intersectionality**

Convenors: Benjamin Gillespie and Julia Henderson

Open to auditors!

As aging populations expand, increasing attention is paid to the fact that systemic cultural inequities restrict and repress older people. However, normative cultural expectations about how to 'act one's age' limit not just the elderly, but all ages across the life course. In comparison to other aspects of identity such as gender and race, age often remains ignored, "entrenched in implicit systems of discrimination without adequate movements of resistance to oppose them" (Gullette 15). While the growing field of critical age studies has begun to address age as a point of intersectionality across many disciplines, "theatre has lagged behind, focusing more on theatre projects with older people than on theorizing age" (Lipscomb 193).



**9 SEMINAR - "Theatre and (Im)migration: Performing Canadian Frontiers"**

*Speakers: Art Babayants, Paul Babiak, Antje Bude, Moira Day, Room 329 (Isabel Bader Centre for the Performing Arts) David DeGrow, Alan Filewod, Barry Freeman, Martha Herrera-Lasso, Aida Jordão, Yasmine Kandil, Ric Knowles, Peter Kuling, Yana Meerzon, Tony Nardi, Nicole Nolette, Jacqueline Taucar*

**Theatre and (Im)migration: Performing Canadian Frontiers**

Convenor: Yana Meerzon

This seminar is the final step in the project Performing Canadian Frontiers: Theatre and (Im)Migration that began at the CATR 2013. A summit of the invited people, this meeting is reserved for the peers' feedback between the contributors to a volume of scholarly articles to be published with the Playwrights Canada Press in May 2019. The projected volume and seminar focus on the history of Canadian theatre and its current practices, aiming at investigating the artistic, educational and methodological influence immigrant theatre artists have had, could have had, or did not have on the development of Canadian theatre and performance stages, both in English and French, and /or other languages. It seeks to demonstrate how the increased presence of immigrant theatre artists actively contributing to English Canadian, Quebec, and Franco-Canadian theatre today prompts their audiences to rethink such fundamental concepts of Canadian social wellbeing as "civic nationalism", "multiculturalism", and "common space". Looking at the cross-disciplinary scholarship on post-nationalism and globalization, the participants are invited to make use of diverse methodological models in theatre and performance studies, including historiography and semiotics, dramaturgy and (auto)ethnography, visual arts and film theory, audience and cognitive studies, language studies and theatre pedagogy; as well as documentary, participatory and applied theatre.

Although this seminar is envisioned as a "closed working session", we are happy to open it to any guests interested in the subject. Although the current project has a definitive end date of May 2019, we believe the discussion of how Canadian diversity and immigration are presented on its stages is still at an early stage, so we hope turning this seminar into a working group that will continuously meet at the CATR gatherings. Auditors Welcome.

**4 SEMINAR - "Walking Our Way Here"**

Room 342 (Isabel Bader Centre for the Performing Arts)

*Speakers: Nazli Akhtari, Jill Carter, Jenn Cole, Jen Cressey, Alana Gerecke, Jimena Ortuzar, Wes D Pearce, Natalie Rewa, Dale Tracy, Samantha Wymes, Keren Zaiontz*

**Walking Our Way Here**

Convenors: Jenn Cole, Natalie Rewa, Keren Zaiontz

The Walking Our Way Here seminar engages in ambling practices that re-and de-familiarize conference city sites. "Walking" (which includes striders, strollers, scooters, and more) allows us to do the embodied work of theatrical exploration: it is how we understand where we are. In the context of CATR 2018, when we walk Kingston, we might walk Katarokwi, the Swamp Ward (if we cross Princess), CFB Kingston (if we cross the Causeway), the former Kingston Penitentiary (if we pay tourist dollars), and/or the Stones archival site for traces of sedimented populations in the city (<http://archives.queensu.ca/exhibits/stones>) to name but a few sites. This is our fieldwork.

In recent years, CATR has hosted praxis sessions around walking as a mode of exploring performance and the location of the conference city. In 2015, the 'Capital Wayfaring' praxis group travelled the city at the University of Ottawa's edges, critically engaging ideas of nationhood through performative modes of address. Members of the group also participated in the TRC walk for reconciliation, which timed with Congress. As part of CATR 2017 in Toronto, many of the same people, and more, took part in an Indigenous history walk with embodied performance interventions around the U of T campus, led by Jill Carter and Jon Johnson of First Story Toronto. As we retraced buried waterways and buried stories in the city, our group (re)settled and (un)settleds into the space of Toronto, familiar in new ways to us that resonated throughout the rest of the conference. We continue a performative walking practice already taking place at CATR gatherings with renewed focus and reflection as walkers in Anishinaabe and Haudenosaunee territory, where Queens is situated.

**D Shuttle to Fort Henry (Tour)**

David C. Smith House (222 Stuart Street)

*Sponsors: Kingston Trolley Tours*

This shuttle will leave from the David C. Smith House at 5:00pm, arriving in time for the 5:30pm tour of Fort Henry.

**Space on the shuttle is limited and must be reserved in advance.**

**F FORT HENRY TOUR**

Fort Henry (1 Fort Henry Dr, Kingston, ON K7K 5G8)

Included with your ticket for the awards dinner is a 30-minute guided tour of Fort Henry. (Private for CATR delegates after the Fort is closed to the public for the day.) Tours will leave from the Discovery Centre at 5:30pm. This tour is fully accessible and free parking is available.

<https://www.forthenry.com>

17:40 – 18:00

**D Shuttle to Fort Henry (No Tour)**

David C. Smith House (222 Stuart Street)

*Sponsors: Kingston Trolley Tours*

This shuttle will leave from the David C. Smith House at 5:40pm, arriving in time for dinner. **Space on the shuttle is limited and must be reserved in advance.**

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18:00 – 23:00

**F CATR AWARDS DINNER  
CATR AWARDS DINNER**

Fort Henry (1 Fort Henry Dr, Kingston, ON K7K 5G8)

CATR will honour the recipients of scholarly awards at an awards dinner on Thursday 31 May 2018 beginning at 6:30PM at the Fort Henry Discovery Centre. All conference participants are invited to attend.

Tickets are \$60 at the "regular" rate. A reduced rate of \$40 is available to those who would benefit from this alternative, including students, emerging scholars, and artists. Tickets can be reserved through the online portal when you register for the conference.

Free parking is available, and the venue is accessible.  
Vegetarian, vegan, and gluten-free dining options will be available.

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19:30 – 20:15

**B PERFORMANCE - Cellar Door Project's New and Used**

Brian's Record Option (381 Princess Street, Kingston ON K7L 1B9)

*Kingston's site-specific theatre company, Cellar Door Project  
returns with their hit romp-in-a-record shop, New & Used!*

**New & Used** A play among the stacks at Brian's Record Option (381 Princess Street, Kingston ON)  
Written by Sean Meldrum Directed by Mariah Horner May 29 - June 2

Brian's Record Option is closed for the night but its lights are on. Within, a sputtering torch is passed as a vinyl-veteran shows a record-rookie the ropes. With stories new and used, characters foreign and familiar, and the store itself two opposites at once, we asked Brian about some of his favourite stories from his 30 years on Princess street, made a play about it, and perform it to the soundtrack of whoever is spinning at Brian's Record Option.

\*Original cast in April 2016 featured Audrey Sturino and Hannah Komlodi and Mariah Horner.

Only 8 tickets per performance! \$15+fees through Brown Paper Tickets. <https://newandused.brownpapertickets.com>

Please note, this performance is not accessible. The artists for this project have made an audio recording of the show which they are happy to share upon request.

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*Sponsors: Kingston Trolley Tours*

This shuttle will leave from Fort Henry at 10:00pm. Space on the shuttle is limited and must be reserved in advance.

Please email [catr2018reserve@gmail.com](mailto:catr2018reserve@gmail.com) or visit the registration desk to reserve your seat, and advise if wheelchair access is required.

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22:40 – 23:00

**F Shuttle to David C. Smith House**

Fort Henry (1 Fort Henry Dr, Kingston, ON K7K 5G8)

*Sponsors: Kingston Trolley Tours*

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**3** 3rd Floor  
Hallway

**A** Agnes Etherington Art Centre

**T** Art and Media Lab (1st Floor)

**B** Brian's Record Option

**C** Concert Hall

**D** David C. Smith House

**F** Fort Henry

**J** Juniper Cafe

**L** Lobby

**Y** Lobby + 3rd Floor Lounge

**M** Monte's (Tir Nan  
Og)

**R** Rehearsal Hall

**O** Room 307

**1** Room 310

**2** Room 312

**9** Room 329

**4** Room 342

**S** Screening Room

**U** Studio

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## JUNE 1 • FRIDAY

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08:30 – 10:00      **J** **MEETING - TRIC Management Board and Editorial Board Meeting**      Juniper Cafe (370 King St. W, Kingston)

08:30 – 10:00      **R** **CATR BOARD SESSION - "Beyond #MeToo: A Roundtable and Discussion Session on Misconduct in Theatre Studies, Practice, and Training"**      Studio (Isabel Bader Centre for the Performing Arts)

*Moderators: Jill Carter*

*Speakers: Roberta E Barker, Thea Fitz-James, Max Hunter, Erin Hurley, Michelle MacArthur, Kim McLeod, Sydney Tran, Michael Wheeler*

**Beyond #MeToo: A Roundtable and Discussion Session on Misconduct in Theatre Studies, Practice, and Training**

CATR Board Session

Chaired by Jill Carter

This is a roundtable and discussion session on matters of concern with respect to conduct/misconduct in theatre training, studies, and practice. A panel of speakers will address the issues as they see them, closing their remarks with a question pointing to next steps on these matters in our work as scholars, artists, teachers, and students. Those assembled will then take up the speakers' questions in small-group discussion. To help build collective awareness and knowledge, the key ideas, strategies, and themes emerging from these discussions will be reported back to the larger group.

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08:45 – 17:00      **3** **EXHIBIT - "From Here and Beyond: Stories of Katarokwi/Kingston"**      3rd Floor Hallway

*Speakers: Matt Rogalsky*

**From Here and Beyond: Stories of Katarokwi/Kingston**

From Here and Beyond: Stories of Katarokwi/Kingston seeks to acknowledge and celebrate the historical and ongoing presence of Indigenous peoples in Katarokwi/ Kingston through a series of public sound installations featuring the two traditional languages of these territories: Anishinaabemowin and Kanienke:ha.

This installation will run throughout the conference, in the main hallway of the 3rd floor at the Isabel Bader Centre for the Performing Arts.

The content of the installation is a collaboration between:

- The Kingston Native Language Nest, a community of Indigenous language speakers and learners who are committed to the revitalization of Indigenous languages in the Katarokwi area.

- Tsi Tyónnheht Onkwawén:na (TTO), a grass roots charitable organization with the mandate to keep Kenhte'keha words and way of life alive as a community by promoting and revitalizing Kanyen'kehaka language and culture. TTO provides opportunities for acquisition, retention, practice, and promotion of Kanyen'kéha in Kenhtè:ke.

- Kahswentha Indigenous Knowledge Initiative (KIKI), an Indigenous-led, consensus-based organization that seeks to support, celebrate, and integrate Indigenous knowledges at Queen's University and in the broader community, with support from Modern Fuel Artist-Run Centre, the Tett Centre for Creativity and Learning, and Skeleton Park Arts Festival.

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*Speakers: Mike Wallace***Rehearsal for a Museum**

Theatre Museum Canada will be in the Art and Media Lab on the 1st floor of the Isabel Bader Centre each day from 9:00am - 5:00pm. Theatre Museum Canada exists to serve the theatre community of Canada by preserving and interpreting the work of nationally significant theatre artists for the Canadian public. When King Blue Condominiums takes its place in the Toronto skyline at the corner of King Street West and Blue Jays Way, it will house a unique component to which no other condo development in the country can lay claim — it will be home to Theatre Museum Canada. Planning is underway for an exciting museum that will be an integral part of Canada's theatre, past, present & future. Its 900 square metres (about 9600 square feet) will include space for dynamic exhibits, presentations and educational programming. In the mean time, join them at CATR 2018 for a 'Rehearsal' of their future museum!

C **KEYNOTE - "Ethical Encounters: the Politics of Attending and Responding in the Digital Present" Helena Grehan, Sponsored by the Centre for Drama, Theatre, and Performances Studies at the University of Toronto**

Concert Hall (Isabel Bader Centre for the Performing Arts)

*Moderators: Kirsty Johnston**Speakers: Helena Grehan, Tamara Trojanowska**Sponsors: University of Toronto*

**KEYNOTE - "Ethical encounters: the politics of attending and responding in the digital present" Helena Grehan, Murdoch University**

Moderated by Kirsty Johnston

Audio Description by Kat Germain

Sponsored by the Centre for Drama, Theatre, and Performances Studies at the University of Toronto

By untangling and unsettling the conference question, 'How can we excavate aspects of conversation, contestation, confluence, and exchange from the work we do in our fields?', this paper does its own excavating of our field and, in the process, unearthing some key concerns. In this presentation I would like to reclaim the act of attending and the act of responding, and to take the time to consider the value of these acts in terms of our work as scholars, artists and educators.

My presentation will therefore be in two parts. In the first I consider the politics of attending and responding as (emerging and senior) scholars, in a discipline that is rapidly changing in response to a raft of economic and technological demands. In this context, how do we continue to produce quality work? How do we continue to argue for the importance of our discipline, and to keep up with the ever-changing (and ever-increasing) pressures of the modern university?

In the second I focus on the work of a leading international company Back to Back Theatre, and reflect on the ways in which its diverse artistic productions operate to pierce the digital flows and the culture of speed by demanding that we pause, attend and respond and, in doing so, become aware of the ethical complexity of both these acts: paying attention and considering how to respond.

12:00 – 13:30

R **OPEN PAPER PANEL - "Building Possibilities: Canada Targets, Toronto Markets, Disabling Infrastructure"**

*Moderators: Andy Houston*

Rehearsal Hall (Isabel Bader Centre for the Performing Arts)

*Speakers: David DeGrow, Megan Johnson, Robert Motum*

**Building Possibilities: Canada Targets, Toronto Markets, Disabling Infrastructure**

Moderated by Andy Houston

"Interdependence as Infrastructure in Disability Performance"

*Megan Johnson*

[link to abstract](#) (forthcoming)

"How I scared a 70-billion-dollar corporation, made the national press, and wrote a play reflecting on failure, community, and a viral idea"

*Robert Motum*

[Link to abstract](#)

"Section 37 and the Toronto Theatre Boom"

*David DeGrow*

[Link to abstract](#)

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12:00 – 13:30

2 **OPEN PAPER PANEL - "Excavating Memory: Crossed Cultures, Crossed Tongues"**

*Moderators: Kathleen Gallagher*

Room 312 (Isabel Bader Centre for the Performing Arts)

*Speakers: Alison Bowie, Eury Chang, Cassandre Chatonnier*

**Excavating Memory: Crossed Cultures, Crossed Tongues**

Moderated by Kathleen Gallagher

"La performance comme outil de réappropriation des espaces publics urbains par les Autochtones : une méthodologie collaborative"

*Cassandre Chatonnier*

[Link to abstract](#)

"Excavating Memoir: Bilingualism and Racialized Politics in 887"

*Eury Colin Chang*

[Link to abstract](#)

"Language and Cultural Contact Zones: Presentation of cultural memory and history through language representation in bilingual 20th century Québec theatre"

*Alison Bowie*

[Link to abstract](#)

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12:00 – 13:30

- 9 **OPEN PAPER PANEL - "Disabling Dramaturgies: Rehabilitative Logic, Able-bodiedness, Normate Audiences"** Room 329 (Isabel Bader Centre for the Performing Arts)  
*Moderators: James McKinnon*  
*Speakers: Lisa Aikman, Matthew Tomkinson, Jessica Watkin*  
**Disabling Dramaturgies: Rehabilitative Logic, Able-bodiedness, Normate Audiences**

Moderated by James McKinnon  
Audio Description by Kat Germain

"Disability, Dramaturgy, and Decisions: Boys in Chairs Gives a Glimpse of Intentionally Disabled Performance"  
*Jessica Watkin*  
[Link to abstract](#)

"Cast-off Casts: Overcoming Disability and Outgrowing Anxiety in Dear Evan Hansen"  
*Matthew Tomkinson*  
[Link to abstract](#)

"Real People, (not) and Actors: the RARE ensemble's hybrid dramaturgies"  
*Lisa Aikman*  
[Link to abstract](#)

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12:00 – 13:30

- 4 **OPEN PAPER PANEL - "Repretorial Responses: Indigeneity, Cosplay, and the Japanese Avant-Garde"** Room 342 (Isabel Bader Centre for the Performing Arts)  
*Moderators: Laura Levin*  
*Speakers: Colleen Lanki, Kailin Wright*  
**Repretorial Responses: Indigeneity, Cosplay, and the Japanese Avant-Garde**

Moderated by Laura Levin

"Destabilizing Canada's Future: How Marie Clements's *Tombs of the Vanishing Indian* Contests Forced Sterilization and the Symbolic Child"  
*Kailin Wright*  
[Link to abstract](#)

"The Legacy of Artistic Praxis – Excavating the Remains of Kishida Rio's Theatre"  
*Colleen Lanki*  
[Link to abstract](#)

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13:30 – 14:30

- U **LUNCH** Studio (Isabel Bader Centre for the Performing Arts)

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14:30 – 16:30

- R **SEMINAR - "Spectatorship and Audience Research: Modes of Reception Beyond, Through, and Between Disciplines"** Rehearsal Hall (Isabel Bader Centre for the Performing Arts)  
*Speakers: Io Bil, Kelsey Blair, Jen Cressey, Natalie Doonan, Natalia Esling, Derek Gingrich, Kelsey Jacobson, Yasmine Kandil, Noam Lior, Scott Mealey, Julija Pesic, Sean Robertson-Palmer, Jenny Salisbury, Megan Selinger, Cassandra Silver, Dale Tracy, Penelope Woods*  
**Spectatorship and Audience Research: Modes of Reception Beyond, Through, and Between Disciplines**

Convenors: Cassandra Silver, Jenny Salisbury, Scott Mealey, and Kelsey Jacobson

Spectatorship and audience research offers a unique bridge between multiple performance disciplines. In studying audiences, we can ask fresh questions about the nature of performance itself and what constitutes the act of spectatorship across areas as diverse as film, museum studies, gaming, sports, and politics. Emma Keltie insists, for instance, that in considering the relationships between performance and audience, "it is essential to examine the links between power, structure, agency, the culture industry as an institution of ideological reproduction and the agentic possibilities of audience engagement" (2017, 13). Accordingly, in this seminar, we will aim to explore how we might approach spectatorship as a field of study in an increasingly diverse range of media modalities.

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**2 WORKING GROUP - "Disability, Pedagogies, and Performance"**

*Speakers: David Bobier, Stephen Fernandez, Becky Gold, Julia Henderson, Megan Johnson, Kirsty Johnston, Allison Leadley, Ash McAskill, Menka Nagrani, Cindy Schwartz, Stephen Sillett, Jessica Watkin*

**Disability, Pedagogies, and Performance**

Convenors: Ash McAskill and Jessica Watkin

Audio Description by Kat Germain

Calling all academics, theorists, artists, and artists invested in issues of accessibility, disability, and performance in Canada. The Canadian Theatre Research Association presents the Disability, Pedagogies, and Performance Working Group (DPPWG). One of the main questions the DPPWG will be to explore how disability can prompt a rethinking of theatre practice, culture, and academic pedagogies. Through a combination of online and face-to-face dialogues, and artistic workshops, this working group will promote and consider disability as an important artistic constituency worthy and in need of deeper theoretical consideration and practical representation in the Canadian theatre academy.

Prior to meeting, members will congregate online to meet and familiarize with each other's work. Based on these conversations, the working group conveners will isolate 3-4 questions for members to respond to whether in a traditional paper or artistic piece. During the first session members will present their responses to the questions and engage in deep conversation about what is stake in these provocations. The second session, members will explore ways of documenting and working through these issues through creative workshoping and break out groups, occasionally allowing non-members to participate.

**9 WORKING GROUP - "Performance History"**

Room 329 (Isabel Bader Centre for the Performing Arts)

*Speakers: Paul Babiak, Roberta E Barker, Christine cricri Bellerose, Justin A. Blum, Carolyne Clare, Jenn Cole, Selena Couture, Heather Davis-Fisch, Moira Day, Giorelle Diokno, Katrina Dunn, Heather Fitzsimmons Frey, Stephen Johnson, Sasha Kovacs, Julie Matheson, Cathleen McKague, Maria Meindl, Anna Paliy, Jess Riley, Marlis Schweitzer, Lib Spry, Kailin Wright*

**Performance History Working Group**

Convenors: Stephen Johnson, Roberta Barker, Heather Davis-Fisch, Sasha Kovacs, and Marlis Schweitzer

Proposals are invited from members of the Performance History Working Group, which will consider the challenges of performance history as it relates to the ongoing research of participants. This inaugural session of the Working Group will explore the relationship between the historian of performance and documentary evidence; but because this is an inaugural meeting, we will focus on recent concerns and significant challenges that participants have experienced, as a means to establish the larger on-going issues the Working Group should explore. The Conference meeting of this Working Group is part of a larger pattern of activity, which includes: the regular communication through an online blog; the active mentorship of emerging scholars; on-line meetings to discuss readings and research questions; local and regional meetings; and a meeting at the annual CATR conference.

**4 WORKING GROUP - "Scenography Working Group: Building Bridges Between People and Things"**

*Speakers: Claire Carolan, David DeGrow, Alexander Ferguson, Gabrielle Houle, Natalie Rewa, Eo Sharp, Jacqueline Taucar*

**Scenography Working Group: Building Bridges Between People and Things**

Convenors: Natalie Rewa, Gabrielle Houle, Jacqueline Taucar

In *Re-Assembling the Social*, Bruno Latour explains that puppeteers "will rarely behave as having total control over their puppets. They will say queer things like 'their marionettes suggest them to do things they will have never thought possible by themselves.' When a force manipulates another, it does not mean that it is a cause generating effects; it can also be an occasion for other things to start acting. The hand still hidden in the Latin etymology of the word 'manipulate' is a sure sign of full control as well as a lack of it. So who is pulling the strings? Well, the puppets do in addition to their puppeteers." Following Latour's understanding of the agency of objects, the Scenography Working Group (SWG) asks participants to consider the ways in which things (including building materials, tools, but also immaterial objects like light and sound) inter-act with designers/ scenographers, their creation processes, and resulting works.



16:30 – 17:00

**L CLOSING SOCIAL - "Aerial Wheelchair Performance by Erin Ball" Sponsored by UBC-Vancouver**

*Speakers: Erin Ball*

Lobby (Isabel Bader Centre for the Performing Arts)

**Closing Social and Aerial Wheelchair Performance by Erin Ball**

Sponsored by the University of British Columbia - Vancouver, hosts of CATR 2019

Audio Description by Kat Germain

Join us in the lobby for a closing coffee break and performance by Kingston Circus Arts' Erin Ball.

*Aerial Wheelchair* is choreographed by Heidi Latsky Dance in New York City. The wheelchair is suspended from aerial silks. Emotional, raw and contemporary.

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19:30 – 20:15

**B PERFORMANCE-- Cellar Door Project's New and Used**

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