

## CONTRIBUTORS

**Johannes Birringer** is Artistic Director of the Design and Performance Lab and Professor of Performance Technologies at Brunel University London. He is the author of, among other books, *Media and Performance* (1998), *Performance on the Edge* (2000), and *Performance, Science and Technology* (2009). He has created numerous dance-theatre works, videos, digital media installations and site-specific performances in collaboration with artists in Europe, the Americas, China, Japan and Australia. DAP-Lab's dance opera, for the time being [Victory over the Sun], premiered at London's Sadlers Wells in 2014; a new series of immersive dance installations, metakimospheres, began touring in Europe in 2015-16.

**Stephen A. Cruikshank** is a PhD candidate in the Department of Modern Languages and Cultural Studies at the University of Alberta, Canada. He holds a doctoral SSHRC fellowship for his research on sex-tourism in the Cuban arts and has published works regarding both literature and film in Latin America and Brazil.

**Francesca D'Angelo** currently teaches "The Sociology of Fashion" and "The Sociology of Food" with the Department of Liberal Arts & Science at Humber College in Toronto, ON. She is also a graduate student in the Department of Humanities at York University, where she is completing her dissertation on stiletto heels, entitled: "Standing Tall, The Stiletto Heel as Material Memory: A Contemporary Cross-Cultural Look at the Perceptions of the Stiletto Heel". Her broad interest is in the field of Material Culture Studies with a keen focus on fashion theory, feminist theory on fashion, thing and object theory. She has a fondness for collecting, investing and reconstructing her material memories – those particularly in the form of heels.

**Piet Defraeye** is a Theatre Scholar and Director. He teaches in the Department of Drama at the University of Alberta, and does mainly comparative research in contemporary performance. He has a particular interest in Austrian theatre, and has published, among other themes, on contemporary German, Austrian and Romanian theatre. He has staged Peter Handke, Elfriede Jelinek, and Arthur Schnitzler, and has toured the production of the Quebecois play Bashir Lazhar to Innsbruck. He also maintains an active liaison with Universität Innsbruck.

**Kathryn Franklin** is a PhD candidate in the Department of Humanities at York University, finishing her dissertation titled "From Good to Glam: Mapping the Intersections of Glamour in Toronto's Urban Imaginary" which explores glamour as an expression of Toronto's cultural identity. Her work has appeared in *World Film Locations: Berlin*, *The Journal of Curatorial Studies*, *Worn Journal* and *Double Dot Magazine*. She was a co-editor of *Descant Magazine* and guest edited its Berlin issue (166) in 2014.

**Benjamin Garstad** is Associate Professor of Classics in the Department of Humanities at MacEwan University in Edmonton, Alberta. His research concentrates on myth, literature, and historiography in Late Antiquity and the Early Middle Ages, especially the Euhemeristic tradition from its Hellenistic origins to the modern era, the *Alexander Romance* and the Alexander tradition, the *Chronicle* of John Malalas and its sources and influence, and the Byzantine apocalyptic tradition. He is the editor and translator of the *Apocalypse* of Pseudo-Methodius and the *Excerpta Latina Barbari* in the Dumbarton Oaks Medieval Library.

**Susan Ingram** is Associate Professor in the Department of Humanities at York University, Toronto, where she is affiliated with the Canadian Centre for German and European Studies and the Research Group on Translation and Transcultural Contact. She is the general editor of Intellect Book's *Urban Chic* series and the editor of the *World Film Locations* volume on Berlin. Her research interests revolve around the institutions of European cultural modernity.

**Anton Iorga** is a PhD student, French, Graffiti & Poetry instructor as well as a translator, editor, spoken word poet and anticolonial activist that manages a non-profit record label, *Revolt Motion* ([www.revold-motion.com](http://www.revold-motion.com)), and a worldwide collective of artistic safe spaces for chemically imbalanced/addicted/abused/oppressed youth, *Mutant Academy*, based on the X-Men comics.

**Abdel Wahab Khalifa** is a PhD candidate at the Centre for Translation Studies (CTS) and Centre for Arabic, Islamic and Middle Eastern Studies (AIMES) at the University of Leeds. He is also a Lecturer in Arabic at Manchester Metropolitan University (MMU). Prior to joining MMU, he worked at several other universities including Leeds, Graz, Cambridge and Tanta. He is the editor of *Translators have their say? Translation and the power of agency* (2014) and the co-editor of the forthcoming *Routledge Handbook of Arabic Translation* (2017). He is currently working on establishing an interactive bibliography of Arabic literature in translation, which will be launched online in late 2016.

**Jeffrey S. Longard** is a PhD candidate in Translation Studies at the University of Alberta. His fascination with the French language seems innate, while his acquaintance with Marie de France is the result of pure serendipity: a copy of the *Lais* in Old French with an accompanying modern French translation, discovered early in his student days at a used book store. He enjoys teaching language, literature and translation and delights in digging back to historical explanations for some of the enduring oddities of his adopted language.

**Anne Malena** is Professor of French and Translation Studies as well as the Director of the Certificate in Translation Studies, which she created in 2005, in the Department of Modern Languages and Cultural Studies at the University of Alberta. She has published *The Negotiated Self: The Dynamics of Identity in Francophone Caribbean Narrative* (New York: Peter Lang, 1998); French translations of two novels by Kristjana Gunnars (*La Maraude*, Leméac 1995, which was nominated for the Governor General Literary Award in Translation, and *Degré Zéro*, Leméac 1998); many chapters and articles in top journals specializing in Caribbean Studies, Translation Studies and Cultural Studies as well as translated short stories, essays and poetry. She is the Editor-in-Chief of

this journal and her current book project involves documenting the history of translation in Louisiana.

**Iman Mersal** is Associate Professor of Arabic Language and Literature at the University of Alberta. Her research interests include modern Arabic poetry, Arabic travel literature, history of Arab intellectual movements, diasporic identity, creative writing. She is also the author of six books of poems in Arabic. Her poems appeared in *Paris Review*, *American Poetry Review*, *The Kenyon Review* and *Michigan Quarterly Review*. Selected poems from Mersal's oeuvre have been translated into numerous languages, including French, German, Spanish, Dutch, Italian and Hebrew. *These Are Not Oranges, My Love*, a selection of Mersal's work translated into English by Khaled Mattawa, was published by Sheep Meadow, New York in 2008.

**Sourayan Mookerjee** is Associate Professor of Theory and Cultural Studies in the Department of Sociology at the University of Alberta. He has research expertise in globalization studies, postcolonial social theory, social movement theory and stakeholder participation theory as well as research experience involving research on Bangladeshi peasant small holder farmer climate change adaptation strategies, traditional women's agricultural cooperative management and climate change adaptation strategies in Andhra Pradesh India, and displaced subaltern responses to wetlands destruction through urban sprawl in West Bengal, India. His current projects include SSHRC funded research on The Commons and the Convergence of Crises, an intermedia/decolonizing theory of the commons; RePublicU, a critical university studies collaboration; Intersections of Sustainability, a KIAS funded collaboration on the politics of climate change; and Toxic Media Ecologies 2: Ground, Water, Cloud for Arts and the Anthropocene, a social justice, research creation ColLab at the Faculty of Arts, University of Alberta. He is also co-editor of *Canadian Cultural Studies: A Reader* (Duke University Press, 2009).

**Stefano Muneroni** is Assistant Professor of Intercultural Theatre in the Department of Drama at the University of Alberta. He is a theatre historian, dramaturg, and translator who taught in Italy, England, the United States, and Canada. He has published academic articles on Latin American theatre, religion and drama, and translation.

**Adriana Onita** holds an MA in Spanish and Latin American Studies and an Honours BA in Romance Languages from the University of Alberta. She works at the Art Gallery of Alberta and owns a language education company based in Edmonton called *For the Love of Language*. She is also the founding editor of *The Polyglot*, a magazine featuring Canadian multilingual poetry and art.

**Ondine Park**, PhD, is a Critical Cultural Sociologist and Social Theorist. Her research explores the ways in which memory, affect, space, and time are imagined, represented, interpreted, and produced. Her publications include *Ecologies of Affect: Placing Nostalgia, Desire, and Hope* (WLUP, 2011), coedited with Rob Shields and Tonya Davidson, a chapter in the forthcoming *Sociology of Home* (CSPI) and

articles in magazines such as *This Magazine* and *Briarpatch*. She is a sessional sociology instructor at MacEwan University.

**Chris Reyns-Chikuma** is Professor of French and Francophone Cultural Studies in the Department of Modern Languages and Cultural Studies at the University of Alberta. After completing an MA in Japanese Studies, a PhD on Holocaust literature, and a book on “Néo-japonisme in France,” he started to work more and more on *Bande Dessinée*”/Comics/Manga. His recent research centres around [non-]diversity in the BD world.

**Rob Shields** is the Henry Marshall Tory Chair, Professor in Sociology and in Art and Design at the University of Alberta and Director of the City-Regions Studies Centre. His work spans architecture, planning and urban and regional geography. His interdisciplinary research is in the areas of cultural studies, regional development and locative media in the Intermedia Research Studio and in the City-Region Studies Centre. Current research includes the late work of Jean-Francois Lyotard and of Jean Baudrillard, suburban retail, facilitating studies of nanotech research clusters and editing projects such as a ‘City-Regions in Prospect’ (with K. Jones and A. Lord), ‘Ecologies of Affect’ (with T. Davidson and O.Park), and a monograph on ‘Topologies of Space’.

**Elena Siemens** is Associate Professor in MLCS, University of Alberta. Her research interests include Visual Culture, Performance (Spaces of Performance), Fashion Studies, Creative Nonfiction, Critical Theory. She is the author most recently of *Theatre in Passing 2: Searching for New Amsterdam* (2015), and editor of *The Dark Spectacle: Landscapes of Devastation in Film and Photography* (2014) and “Translating Street Art” (2015). She is currently working on *Street Fashion Moscow* (forthcoming 2017), *Jetlag Iceland* (exhibit and publication), *Fashion Animated* (exhibit).

**Isabelle Sutton** was born in England and raised in France. She completed her MA in Translation Studies at the University of Alberta. She currently pursues her translation career in Montreal, where her projects have included translating web content and producing English subtitles for a Quebec feature film. Isabelle currently works as a Quality Manager for a major translation company in Montreal. She loves to travel, cook, take photos and shop for vinyls in the different cities she visits.

**Guillaume Tardif** is Associate Professor of Violin and serves as Performance and String Area Coordinator at the Department of Music at the University of Alberta. His current research explores various aspects of the history and practice of the violin, and often features new or neglected works - such as Gallois-Montbrun’s accompanied version of Paganini’s 24 Caprices, which he presented at Carnegie-Weill Hall. Guillaume Tardif has appeared widely as a violin soloist and guest professor, collaborating with ensembles and distinguished artists in Canada, the United States, Europe, Asia, and South America. He produced a number of CD recordings, violin arrangements, and cadenzas, and led projects such as the Dare to Discover Series with the Enterprise Quartet and the SSHRC-sponsored Genius of the Violin video-documentary.

**Julie Tarif** is Faculty Lecturer in French and Translation Studies in the Department of Modern Languages and Cultural Studies at the University of Alberta. She taught translation & linguistics in different universities in France (Sorbonne, Artois, Nancy & Angers.) She has published articles in various journals on translation studies, among which *Palimpsestes*. Her next article to appear in October 2014 in *Vita Traductiva* is entitled “To lose; or not to lose; the rhythm of Dickensian punctuation: that—is the question!” Her current research deals with Translation Studies, Dickensian Studies, and depreciative / discriminatory language.

**Kelly Washbourne** teaches masters and doctoral courses at Kent State University in Ohio, United States. He earned his MA in Translation (Monterey Institute of International Studies) and his PhD in Hispanic Literature and Linguistics (University of Massachusetts Amherst). His works include *An Anthology of Spanish American Modernismo* (edited; *MLA Texts and Translations*, 2007), *Manual of Spanish-English Translation* (Pearson, 2009), a textbook, and *Autoepitaph: Selected Poems of Reinaldo Arenas* (edited by Camelly Cruz-Martens, 2014), and he is completing an edition of fifty-seven short tales, *Wild Honey*, by Uruguayan master of horror, Horacio Quiroga. He won a National Endowment for the Arts Translation Fellowship (2010) for his translation of Nobel Laureate Miguel Ángel Asturias’ *Leyendas de Guatemala* (*Legends of Guatemala*, Latin American Literary Review Press, 2011), and is series editor of *Translation Practices Explained* (Routledge, UK). He writes on pedagogy, literature, and cultural economics, and coordinates and trains medical interpreters for the Hartville Migrant Center.

**Christine Wiesenthal** is the author of the critically acclaimed *The Half-Lives of Pat Lowther*, a biography short-listed for the 2006 Governor General's Award for Nonfiction and recipient of the Canadian Historical Association's Clio Prize in 2005. Her ensuing edition of *The Collected Works of Lowther* was nominated for the Canadian Editors' Association Tom Fairley Award for Editorial Excellence and won the Alberta Book Publisher's Lois Hole Award for Editorial Excellence. Her recent contributions in nonfiction, poetry and poetry editing have appeared in such in literary magazines as *LAKE: A Journal of the Environment*, *The Malabar Review*, *Prairie Fire*, and *Eighteen Bridges*.