

## Andrew Houston

### Office

Department of Communication Arts,  
Theatre and Performance Program  
University of Waterloo,  
200 University Avenue West  
Waterloo, ON N2L 3G1  
T: 01.519.888.4567, ext. 37029  
F: 01.519.725.0651  
E: [houston@uwaterloo.ca](mailto:houston@uwaterloo.ca)

### EDUCATION

- |                   |  |
|-------------------|--|
| <b>Ph.D.</b>      | <b>Theatre Studies</b><br>University of Kent at Canterbury, 1999<br>Thesis: "Postmodern Dramaturgy in Contemporary British Theatre: Three Companies"<br>Advisor: Prof. Ronald Strang |
| <b>M.A.</b>       | <b>Drama</b><br>University of Alberta, 1993<br>Thesis: "Howard Barker's Theatre of Catastrophe"<br>Advisor: Prof. James DeFelice   |
| <b>B.A. Hons.</b> | <b>Drama, Major and Sociology, Minor</b><br>University of Guelph, 1989   |

### EMPLOYMENT

- |                |  |
|----------------|--|
| 2002 – present | <b>University of Waterloo,<br/>Department of Drama and Speech Communication</b><br><i>Associate Professor</i> (awarded tenure in July 2008)        |
| 2000 – 2002    | <b>University of Regina,<br/>Theatre Department</b><br><i>Assistant Professor</i> (full-time, limited term appointment)                            |
| 1997 – 2000    | <b>Lakeland College,<br/>Drama Department</b><br><i>Artistic Director</i> (full-time, limited term appointment)                                    |
| 1994 – 1997    | <b>University of Kent at Canterbury<br/>Department of Communication and Image Studies</b><br><i>Lecturer</i> (part-time, limited term appointment) |

- 1990 – 1992      **University of Alberta**  
                     **Department of Drama**
- *Sessional Instructor for the Drama Department*
  - *Sessional Instructor for the Department of Educational Outreach* (both part-time, limited term appointments)

#### **Academic Administration**

- 2014 – 2016      **Acting Chair, Department of Drama and Speech Communication,**  
                     **University of Waterloo**

#### **Fellowships**

- 2013              **ZK/U – Centre for Art and Urbanistics /**  
                     **Zentrum für Kunst und Urbanistik**  
                     Berlin, Germany

#### **On Leave**

2013 (Jan. —Jul.) Sabbatical

2006 (Jul.—Dec.) Sabbatical

## **I. RESEARCH CONTRIBUTIONS (2006-2018)**

### **1. Selection of Most Recent Artistic Works**

#### **Selected Professional Site-Specific Directing, Dramaturgy and Performance:**

***The B Party*** (An auto-ethnographic, multi-media performance that takes the audience on a journey inside the consumerist culture of Mattel's Barbie Doll (June 2018). Produced by Cosmic Fishing Theatre at the Registry Theatre, Kitchener. See <https://www.registrytheatre.com/bparty/> (**Roles: Director and Dramaturge**)

***ENTANGLED*** (An immersive and intermedial (music/sound/theatre, projection) performance which premiered at the IMPACT '17 Festival. A development of *Algorithmyth*, this project examines the very contemporary phenomenon of algorithmic programming and how it is having a profound effect on our society, and how this phenomenon can be seen to have deep, historical patterns in human behaviour and cultures (September 2017). See [www.ENTANGLED.ca](http://www.ENTANGLED.ca) (**Roles: Director and Dramaturge**)

***Mush Hole Project*** (A multi-media, site-specific art installation made in response to the TRC's 94 recommendations addressing the residential school legacy, and in support of the Save the Evidence campaign. The event took place at the Woodland Cultural Centre, the site of the former Mohawk Institute, the first residential school on Canadian land). Produced by Woodland Cultural Centre and the Mush Hole Project Collaborators (September 2016). See <http://www.mushholeproject.ca/#mush-hole> (**Roles: Producer, Curator, Co-Director**)

***she haunts this place*** (A multi-media, site-specific performance. An examination of the lives of working women at the Button Factory in 1890 and in the Waterloo region today. Produced by the Button Factory and UWaterloo Drama as part of the Summer Lights Festival, June 2014 and re-mounted in April 2015). (**Roles: Director, Dramaturg**)

***Algorithmyth*** (A multi-media performance. The project is an attempt to generate conversation and understanding about how the very contemporary, hi-tech. phenomenon of algorithmic programming has deep, historical patterns in human behaviour and cultures. Institute for Quantum Computing, University of Waterloo. Sept. 2014 and re-mounted as *Alorgrithmyth: entangled* in Sept. 2015). (**Roles: Director, Dramaturge, Producer**)

***Voicemale*** (A multi-media, site-specific performance. Part auto-ethnography, part intimate confessional, this work explores the struggle of a First Nations woman to define her identity with the Heritage Room at the Kitchener City Hall. Produced by Coñoculto, MT Space, and UWaterloo Drama, Kitchener, Sept. 2013). (**Roles: Director, Dramaturg, Producer**)

***Bonfire of the Humanities*** (A site-specific alternative reality game, based on research into right-wing political alienation in Canada and digital gaming addiction. Produced by the Games Institute for the Congress of the Humanities and Social Sciences, University of Waterloo and Wilfrid Laurier University, May 2012). See <http://gamesinstitute.ca/> (**Roles: Director, Producer**)

***Here Be Dragons*** (A multi-media, site-specific mapping performance. This work is part mp3-lead soundwalk and part site-specific performance that took its audience on a journey of displacement; a mythogeographical mapping of queer, Asian-Canadian identity in downtown Kitchener. Produced by Knowhere Productions, MT Space, and UW Drama, Kitchener (Sept. 2011). (Listen to soundwalk at <http://www.mtspace.ca/impact11/here-be-dragons>). (**Roles: Director, Dramaturg, Producer**)

***DISSOCIA*** (A multi-media, environmentally staged performance based on research into digital gambling addiction. Produced by Open Ears, Digital Problem Gambling Research Team, University of Waterloo for the Open Ears Festival, Kitchener, Ontario, April 2011). See <http://www.openears.ca>. (**Roles: Director, Producer**)

**Community Sound [e] Scapes: A Creative Research Project Exploring Sound and Space** (An international project exploring sound art, community, improvised creativity and the places we live;

the project is part of the Improvisation, Community and Social Practice collaborative research program, based at the University of Guelph. The project is principally a website, but it also supports workshops and performances, such as a multi-media event *Nuit Blanche*, Guelph at Ed Video (September 2010). **(Roles: Composer, Performer)**

**Garden // Suburbia: Mapping the Non-Aristocratic in Lawrence Park** (A multi-media, site-specific mapping performance. This work is part mp3-lead soundwalk and part live performance that explores the auto-ethnographic relationship that performers Melanie Bennett and Hartley Jafine share with Lawrence Park, a affluent neighbourhood in north Toronto. Produced by York University, University of Waterloo (CCAT), and S.S.H.R.C. for the Performance Studies International Conference, OCAD, Toronto (June 2010). **(Roles: Director, Dramaturg)**

**Edna's Archive: Learning to Perform Memory/ Learning to Perform Forgetting** (A multi-media, site-specific performance based on the found materials of Edna Bear. Produced by CAFKA, MT Space, and Pat the Dog for the IMPACT 09 Festival, Kitchener, Ontario, Sept. 2009). See <http://www.ednasarchive.ca/>. **(Roles: Director, Dramaturg, Producer)**

**Windblown / Rafales** (a multi-media, site-specific performance examining the idea of faith, from a secular point of view, as part of this francophone community's centennial celebration. The performance took place throughout the town.) Produced by Knowhere Productions, Ponteix, Saskatchewan (July 2008). See <http://www.knowhereproductions.ca/>. **(Roles: Director, Dramaturg)**

**Slow Dance with Teacher** (a multi-media performance with public participation) Directed by Darren O'Donnell and produced by Barbara Fischer as part of *NIGHT SCHOOL*, a program of lectures, installations and performance events for *Nuit Blanche* (September 2007). **(Role: Performer)**

**Legion of Memory redux** (a revised and expanded version of *Legion of Memory* [see [www.mtspace.ca/legionofmemory.html](http://www.mtspace.ca/legionofmemory.html)] performance at the Tapestry Multicultural Festival of Arts); a multi-media, site-specific performance exploring war memorial and the displacement of war refugees in the location of the former Legion, Kitchener, Ontario). Production was invited for performance at the Open Ears Festival of Music and Sound. Sponsored by Open Ears, CCAT (Canadian Centre of Arts and Technology), University of Waterloo, and the MT-Space (April 2007). See [www.mtspace.ca/legion.html](http://www.mtspace.ca/legion.html). **(Roles: Director, Dramaturg, Performer)**

**Crossfiring / Mama Wetotan** (a multi-media, site-specific performance exploring the historical and cross-cultural relationship of Aboriginal and Non-Aboriginal people to the land in Southern Saskatchewan. The performance took place at the Claybank Brick Plant, a National Historic Site). Produced by Knowhere Productions with Sakewewak Artists Collective Inc., Saskatchewan Filmpool Cooperative, Claybank, Saskatchewan (August & September 2006). See <http://www.crossfiring2006.ca/>. **(Roles: Director, Dramaturg)**

## **2. Soundscapes and Multimedia Creations for S.S.H.R.C. -funded project)**

"Cape Town Custody," *Common Plants: Cross Pollinations in Hybrid Reality*, Sites and Sounds, <http://www.yorku.ca/gardens/>, posted on 17/10/2006.

"Township Trip," *Common Plants: Cross Pollinations in Hybrid Reality*, Sites and Sounds, <http://www.yorku.ca/gardens/>, posted on 10/10/2006.

"Generating the North: A Soundmap of Iqaluit," *Common Plants: Cross Pollinations in Hybrid Reality*, Sites and Sounds, <http://www.yorku.ca/gardens/>, posted on 22/1/2006.

## **3. Refereed Contributions**

### **Chapters and Articles in Peer Reviewed Books and Journals:**

**(R)** "Dis-ing the Main Drag and Walking toward the Public Good in *Here Be Dragons*: Mapping Queer, Asian-Canadian Identity in Kitchener, Ontario," *Theatre Research in Canada*, ed. Yana

Meerzon, Volume 36, No. 2, Fall 2015, pp. 274-289.

- (R) "Collaborating with Audiences in the Creation of Site-Specific Performance, or Transgression, Endurance and Collaboration in *Windblown / Raftales*," *About Directing*, Edited by Anna Migliarisi (Toronto: Legas Publishing, 2014), pp. 65-83.
- (R) "A Parasite in the Monument: Performing the Surplus Value of the Brickmakers of Claybank in *Crossfiring / Mama Wetotan*," *SightingCitingSiting: Crossfiring / Mama Wetotan Anthology*, eds. Kathleen Irwin and Rory MacDonald. Regina: Canadian Plains Research Institute, 2009, pp. 111-128.
- (R) "Introduction" (to *SightingCitingSiting*) (with Kathleen Irwin and Rory MacDonald), *SightingCitingSiting: The Crossfiring / Mama Wetotan Anthology*. Regina: Canadian Plains Research Centre Press, 2009 pp. 7-12.
- (R) "The *Thirdspace* of Environmental and Site-Specific Theatre," in *Environmental and Site-Specific Theatre: Critical Perspectives on Canadian Theatre in English*, Vol. 8. Toronto: Playwrights Canada Press, 2007, pp. vii-xix.
- (R) "Deep-Mapping a Morning on 3A: The Found and the Fabricated of *The Weyburn Project*," in *Environmental and Site-Specific Theatre: Critical Perspectives on Canadian Theatre in English*, Vol. 8. Toronto: Playwrights Canada Press, 2007, pp. 130-142.

#### **4. Other Refereed Contributions**

##### **Books (Edited)**

- (R) *Environmental and Site-Specific Theatre: Critical Perspectives on Canadian Theatre in English*, Vol. 8. Toronto: Playwrights Canada Press, 2007, 196 pp.

##### **Edited Journals**

- (R) *Theatre Research in Canada: feature issue on Space and Subjectivity*, Vol. 29, No. 1, Fall 2008 (co-edited with Laura Levin), 178 pp.
- (R) *Canadian Theatre Review, on Site-Specific Performance*. No. 126, Spring 2006 (co-edited with Laura Nanni), 133 pp.
- (R) *Canadian Theatre Review, on Theatre and the Question of Disability*. No. 122, Spring 2005 (co-edited with Michelle deCottignies), 97 pp.

##### **Selected Conference Presentations (Refereed by Abstract):**

- "*Algorithmyth: Revealing the Techné in Algorithms Through Devised Performance*"
  - Presented at the CATR Conference, Congress of the Humanities, University of Ottawa, June 2015. Refereed by abstract.
- "*From Solitary to Solidarity: Approaching Ashley Smith through Performance Epistemology*"
  - Presented at the CATR Conference, Congress of the Humanities, Brock University, May 2014. Refereed by abstract.
- "Transgressive Collaboration Through Media in *From Solitary to Solidarity*"
  - Joint paper presentation with Paul Cegys for *(IM)MOBILITY: Transgression & Control*, University of Waterloo English Graduate Colloquium, Carl Pollock Hall (CPH) 3602, March 21, 2014. Refereed by abstract.
- "*Dis-ing the Main Drag in Here Be Dragons*"
  - Presented at the CATR Conference, Congress of the Humanities, University of Victoria, June 2013. Refereed by abstract.
- "Gaming with the Spectacle of Community in *The Bonfire of the Humanities*"
  - Presented as part of "Hacking the Academic Conference: *Bonfire of the Humanities* in Retrospect," at HASTAC Conference, Toronto, April 2013. Refereed by abstract.
- "A Walk Through the Neighbourhood of the Real in *Here Be Dragons*"

- Presented at the CATR Conference, Congress of the Humanities, University of Waterloo and Wilfrid Laurier University, May 2012. Refereed by abstract.
- “Walking our Way Through *Garden/ /Suburbia*: Auto-Topography as Performance in Lawrence Park.”
  - Presented at the ATHE Conference, Palmer House, Chicago, Illinois, USA, August 2011. Refereed by abstract.
- “*Edna’s Home/less/ness – Stories of Longing and Belonging.*”
  - Presented at the CATR Conference, Congress of the Humanities, Concordia University, Montreal, May 2010. Refereed by abstract.
- “*Edna’s Archive*: Performing Absence in a Troubled Home of History.”
  - Presented at the John Douglas Taylor Conference: *Archive and the Everyday*, McMaster University, May 2010. Refereed by abstract.
  - Presented at the Canadian Association of Theatre Research Conference, Concordia University, May 2010. Refereed by abstract.
- “Transgression, Endurance and the Question of Faith in *Windblown / Rafales.*”
  - Presented at the Association of Canadian Theatre Research Conference (ACTR), Carleton University, May 2009. Refereed by abstract.
- “Criminalising Faith in *Windblown / Rafales.*”
  - Presented at Performance Studies International Conference (P.S.I. # 15), Zagreb, Croatia, July 2009. Refereed by abstract.
- “The Risks of Empathy and the Responsibility of Listening in *DIFFER/END: The Caledonia Project.*”
  - Presented at the CATR Conference, Congress of the Humanities, University of New Brunswick, Fredericton, May 2011. Refereed by abstract.
  - Presented at the Association of Theatre in Higher Education Conference, New York, New York, USA, August 2009. Refereed by abstract.
- “Ashley’s Parking Space: the Commute from Cyberspace to a Concrete Place in *Paved over Paradise.*”
  - Presented at the Association of Theatre in Higher Education Conference, Denver, Colorado, USA, July 2008. Refereed by abstract.
- “Social Acupuncture Live: An Aesthetic of Civic Engagement.”
  - Presented at the Association of Canadian Theatre Research Conference, York University, May 2006. Refereed by abstract.

#### **Selected Articles in Professional Journals (Refereed by Abstract):**

- “*Edna’s Archive*: Performing Absence in a Troubled Home Of Memory,” *Canadian Theatre Review*, No.145 (Fall 2010), pp. 60-65.
- “The Risks of Empathy and the Responsibility of Listening in *DIFFER/END: The Caledonia Project*,” *alt.theatre*, Volume 6, No. 3 (February 2009), pp. 8-12.
- “Site-Specific Performance: the *Thirdspace* of Canadian Theatre,” *Theater der Zeit* (September 2007), Heft Nr. 9, eds. Gabrielle Naumann-Maerten and Christian Horn, translated into German by Christian Horn, 2007), pp. 8-13.
- “Lyle Victor Albert’s After Shave: *Scraping the Surface* through Theatre Anthropology,” *Canadian Theatre Review*, No. 122 (Spring 2005), pp. 34-40.
- “Deep-Mapping a Morning on 3A: The Found and the Fabricated of *The Weyburn Project*,” *Canadian Theatre Review* No. 121 (Winter 2005), pp. 32-40.

#### **5. Non-Refereed Contributions**

##### **Selected Web-based Articles (for S.S.H.R.C. -funded project)**

- “The Place of Noise and the Presence of Listening,” *Common Plants: Cross Pollinations in Hybrid Reality*, “*Blogarden*,” <http://www.yorku.ca/gardens/>, posted on 10/31/2006.



“The Space of the People,” *Common Plants: Cross Pollinations in Hybrid Reality*, “Blogarden,” <http://www.yorku.ca/gardens/>, posted on 7/22/2006.

“Fear and Loathing in Cape Town,” *Common Plants: Cross Pollinations in Hybrid Reality*, “Blogarden,” <http://www.yorku.ca/gardens/>, posted on 7/16/2006

“Ambassadors of Service and Ambassadors of Secrets,” *Common Plants: Cross Pollinations in Hybrid Reality*, “Blogarden,” <http://www.yorku.ca/gardens/>, posted on 7/11/2006.

“Strangers,” *Common Plants: Cross Pollinations in Hybrid Reality*, “Blogarden,” <http://www.yorku.ca/gardens/>, posted on 4/5/2006.

### **Selected Editorials in Professional Journals:**

“Celebrity as Fantasy Screen,” *Canadian Theatre Review*, No.141 (Winter 2010), pp. 94-97.

“Intercultural Differends,” *Canadian Theatre Review*, No.139 (Summer 2009), pp. 79-80.

“It is by Performing that We Think,” *Canadian Theatre Review*, No.137 (Winter 2009), pp. 82-83.

“Devising and Dreams,” *Canadian Theatre Review*, No.135 (Fall 2008), pp. 113-114.

“Slow Dance with Teacher: Innocence after Experience in Social Acupuncture,” *Canadian Theatre Review*, No.133 (Winter 2008), pp. 102-106.

“Thinking of Theatre through *Techné*,” *Canadian Theatre Review*, No.131 (Summer 2007), pp. 92-96.

“Noise and the Presence of Listening,” *Canadian Theatre Review*, No.129 (Winter 2007), pp. 84-86.

“Regional Enlightenment,” *Canadian Theatre Review*, No.128 (Fall 2006), pp. 112-115.

“The Figure of Liveness,” *Canadian Theatre Review*, No.127 (Summer 2006), pp. 71-74.

“Heterotopian Creation: Beyond the Utopias of Theatre and Galleries,” *Canadian Theatre Review*, No.126 (Spring 2006), pp. 5-9.

“Enjoyment and the Nation Thing,” *Canadian Theatre Review*, No.125 (Fall 2005), pp. 100-102.

“The Actuals of Drama and Dreams,” *Canadian Theatre Review*, No.123 (Summer 2005), pp. 57-60.

“Theatre as a Window on Disability,” (with Michelle deCottignies, 75% my writing) *Canadian Theatre Review*, No. 122 (Spring 2005), pp. 5-6.

## **II. OTHER RESEARCH CONTRIBUTION**

### **1. Selected Panels and Public Presentations:**

“Deep-Mapping Heterotopian Intersections: Site-Specific Performance Practices for the Artist-as-Tourist”

- This two-day workshop was presented as part of Scenofest, Prague Quadrennial 011, DAMU and OISTAT, Prague, CZ, June 20-21, 2011

“Site-Specific Story Telling: Site-Specific Theatre and Folklore”

- Presented as part of Magnetic North’s Compass Points, this panel was entitled *New Forms / Frontiers of Story-Telling*, and happened in Studio 180, Hagey Hall, University of Waterloo, ON, June 2010. Invited symposia presentation.

“The Role of the Artist-Researcher in Professional Theatre Practice”

- Presented as part of Magnetic North’s Industry Series, this panel was entitled *Who Is Afraid of Academia*, and happened in the Rotunda, Kitchener City Hall, Kitchener, ON, June 2010. Invited symposia presentation.

“Digital Archiving Edna: UW Digital Media Pecha Kucha for *Edna’s Archive*”

- Presented at the UW Digital Media Pecha Kucha, October 2009. Invited presentation.

“Collaborating with Audiences: The Real Work of Site-Specific Performance”

- Presented at *IMPACT 09 Festival Youth Conference*, Conrad Centre for the Arts, Kitchener, ON, October 2009. Invited symposia presentation.

“Site-Specific Performance a Situated Knowledge: Performing Rural Saskatchewan”

- Presented at the TransCanada Institute’s Site Specific Conference, University of Guelph,

Guelph, ON, April 2009. Invited symposia presentation.

“*An Artist’s Position: the Dialectic of Place / Space that Inform Site-Specific Performance.*”

- Presented at the *Open Ears Symposium: An Artist’s Place – What Discourses Operate Between an Artist and His/Her Performing/Presenting Space?*, Open Ears Festival of Music and Sound, Walper Terrace Hotel, April 2007. Invited presentation.

“*Historical Re-enactment: Between the Found and the Fabricated in Site-Specific Performance.*”

- Presented at *Past/Present: The Phenomenon of Re-enactment in Contemporary Art, Film, and Theatre*, agYU, York University, October 2006. Invited presentation.

“Collaborating with Audiences: A Consideration of the Challenges – physical, sensual, ethical and perceptual – Posed to Audiences of Site-Specific Performance.”

- Presented at *Collective Beginnings, Alternative Creations...*, Theatre Passe Muraille, Toronto, March 2006. Invited presentation.

## **2. Selected Conference Panels Chaired:**

“Site-Specific Play.”

- Panel took place at the Association of Theatre Research (ACTR) Conference, York University, May 2006. Invited to chair panel.

“Space and Subjectivity.”

- Panel took place at the Association of Theatre Research (ACTR) Conference, University of Western Ontario, May 2005. The panel launched special issue of *Theatre Research in Canada* devoted to Space and Subjectivity in theatre. Invited to chair panel.

## **III. MOST SIGNIFICANT CAREER RESEARCH CONTRIBUTIONS**

**1. *Mush Hole Project*** (A multi-media, site-specific art installation made in response to the TRC’s 94 recommendations addressing the residential school legacy, and in support of the Save the Evidence campaign at the Woodland Cultural Centre, the site of the former Mohawk Institute, the first residential school on Canadian land. See above.

**2. *DISSOCIA*** (A multi-media, environmentally staged performance based on research into digital gambling addiction for the Open Ears Festival, Kitchener, Ontario. See above.

**3. *Legion of Memory redux*** (a multi-media, site-specific performance exploring war memorial and the displacement of war refugees in the location of the former Legion, Kitchener, Ontario). See above.

**4. *Crossfiring / Mama Wetotan*** (a multi-media, site-specific performance exploring the historical and cross-cultural relationship of Aboriginal and Non-Aboriginal people to the land in Southern Saskatchewan). See above.

**5. *The Weyburn Project*** (a multi-media, site-specific performance based on the historical edifice of mental healthcare – and the shadow of madness – in Saskatchewan, at the Souris Valley Extended Care Centre). See above.

**6. “Site-Specific Performance: the *Thirdspace* of Canadian Theatre,”** *Theater der Zeit* (September 2007), Heft Nr. 9, eds. Gabrielle Naumann-Maerten and Christian Horn, translated into German by Christian Horn, 2007), pp. 8-13.

**7. *Environmental and Site-Specific Theatre: Critical Perspectives on Canadian Theatre in English***, Vol. 8. Toronto: Playwrights Canada Press, 2007, 196 pp.

**8. *Canadian Theatre Review, on Site-Specific Performance***. No. 126, Spring 2006 (co-edited with Laura Nanni), 133 pp.



## V. CONTRIBUTIONS TO TRAINING

### Selected Directing, Dramaturgy, Producing and Performance in a Teaching Context:

***From Solitary to Solidarity: Unraveling the Ligatures of Ashley Smith (S2S)*** (a collaboratively created performance, with text written by Melanie Bennett, emerged from both a production dramaturgy and a devised theatre class. This multi-media performance is an examination of several aspects of mental health awareness and management among University of Waterloo students. Department of Drama and Speech Communication, University of Waterloo (March 2014).

***Small Acts of Repair Toward Mental Health: Information and Conversation (the S2S Engagement Project)***: The focus of this project was the preparation, installation, and management of an exhibit and an event that supported the performance of *From Solitary to Solidarity: Unraveling the Ligatures of Ashley Smith (S2S)*. The **exhibit**, which was built in the gallery space of the Theatre of the Arts, created a *dialogic* space for audience and the broader public interested in mental health awareness. Specifically, there were many purposes of this exhibit: first, it offered contextual information to the case of Ashley Smith, and thus it created a dramaturgical framework for the public's experience of S2S; second, it provided a space of multi-disciplinary dialogue and understanding of the presence of mental health issues on the University of Waterloo campus and in the Waterloo region; third, it was a space of creative expression of the students working on this project. The symposium on mental health awareness, which happened on Friday, March 21, was the second objective of this project. This event provided support and context for S2S, and it brought together invited speakers from across the university and region to address mental health awareness. The symposium was well attended and well received; it offered an opportunity for people at the university and the broader community to engage with the many challenges of accommodating mental health issues in our lives.

***DIFFER/END: The Caledonia Project*** (a collaboratively created performance, with a text written by Gil Garratt and dramaturgy by Lisa O'Connell, emerged from a production dramaturgy class. This multi-media performance is an examination of how the students in this class approached the First Nations land claim crisis in Caledonia, Ontario. The first staging of this production in Feb. 2008 was critically acclaimed and so popular that it was welcomed for a re-mount as part of the Tapestry Multi-cultural Festival in Kitchener.) Department of Drama and Speech Communication, University of Waterloo (February 2008); Tapestry Multi-cultural Festival, Kitchener (June 2008); Teatro Dell'Acquario, Cosenza, Calabria, Italy (May 2009).

***Paved over Paradise (for S.S.H.R.C. -funded project)*** (an environmental placement of narratives, imagery and performance about the experience of identity and home in the parking lot of the Karma Gallery in south Kitchener. This six-hour, multi-disciplinary performance installation offered a meditation on the "non-place" quality of urban spaces; that is how a parking lot is representative of a world increasingly concerned about commensurate, unproblematic exchange—of money, of commodities, of information and of people). Knowhere Productions, Common Plants, Karma Gallery, and the Department of Drama and Speech Communication, University of Waterloo (August 2007).

***Mimetic Hotel*** (a multi-media, site-specific performance based in the Sheraton Hotel, Toronto, and performed as a demonstration of site-specific techniques in theatre and pedagogy at the Association of Theatre and Higher Education conference in Toronto). Department of Drama and Speech Communication, University of Waterloo (July 2004). See [www.mimeticflesh.com](http://www.mimeticflesh.com).

***Mimetic Flesh*** (a multi-media, site-specific performance based in the former location of the Lang Tannery in Kitchener, Ontario). Department of Drama and Speech Communication, University of Waterloo (March 2004). See [www.mimeticflesh.com](http://www.mimeticflesh.com).