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- 3 Dans le premier paragraphe du livre, Dumas rappelle au lectorat que la création de *La nef des sorcières* en 1976 sur la scène principale du Théâtre du Nouveau Monde est régulièrement considérée comme « une secousse fulgurante et une expérience novatrice tant dans la forme que dans le propos » (8). Cette pièce est composée de 7 monologues qui se complètent et qui arrivent à faire entendre les paroles d'une riche gamme de femmes qui, dans la vraie vie, gardent ordinairement le silence en ce qui concerne leurs propres affaires et qui restent stéréotypées dans les rôles que leur impose une société patriarcale et sexiste : l'actrice, la ménopausée, l'ouvrière célibataire, la fille, la lesbienne, l'écrivaine.
- 4 *La peur surtout* était la première production offerte au public par le Théâtre Expérimental des Femmes, nouvellement fondé en 1979 après la rupture avec le Théâtre Expérimental de Montréal. Phénomène notoire de ce spectacle, on a installé le public féminin d'un côté de la scène et le public masculin de l'autre, de sorte que les membres du public voyaient non seulement le spectacle mais aussi la réception du spectacle chez celles et ceux de l'autre sexe.

MEERZON, YANA, ED.
Theatre and (Im)migration: New Essays on Canadian Theatre, Volume 10.

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Yana Meerzon choses a map as an organizing metaphor for this volume of essays probing the-
 atremaking and immigration on Canadian territories. From the outset she challenges any one
 stable cartographic proposition of theatre histories, or settlement behaviours, by simultane-
 ously conceptualizing a multiplicity of maps that produce a shimmering effect (1); Meerzon
 confronts ways of telling theatre histories, and tracing (re)settlement theatricality and per-
 formativities. She has delved into the critical distinctions between exilic and immigrational
 theatremaking previously and this volume, along with its companion of plays, effectively
 enlarges the critical and experiential vocabularies she initiated as the guest editor of *Theatre
 Research in Canada* 36.2 (2015). Meerzon sets out the complexities of the overlapping map-
 ping processes by drawing out five strategies: language, dramatic repertoire, experience of
 independent companies under the banner of multi-culturalism and diversity, development
 of spectatorship, and enactment/introduction of artistic vocabularies (9-10).

The twenty-five contributors amplify these categories according to their own inquiries or
 descriptions. Taken together the essays take on a dynamic narrative engaging with the efforts
 of artists, companies, and communities as they create performances while encountering infra-
 structural supports, confronting transnational concerns, negotiating governmental granting
 policies, bringing to the forefront issues in racialization and genderization. The shimmer-
 ing maps confront modernist characterizations of theatre as an instrument in populating
 the land, and demarcating nationalisms, but are also stimulated by a millennial awareness

of the artistic dialogues occasioned by the flow of persons who actively position themselves within increasingly dissolving concepts of nations. So the parentheses that Meerzon insists upon—around the prefix—(im)migration—emphasize migration to this place, as well as the modulation of concepts and mandates of performance on and from these territories as dynamic perspectives on making theatre and initiating fresh forms of reception.

Meerzon has judiciously divided the volume into three significant sections: the first follows a resetting of the task of the long history of immigration to these territories and focuses on theatre histories—writing them as well as contesting them. The eight essays that comprise this section provide an insightful definition of how arrivals of various populations might also be configured with changing socio-cultural habits of theatre. The contributors in this section offer lively rereadings of the mandates *for* immigrant populations as well as *by* them to become present: a timely rereading of John Coulter's *Riel*; a re-assessment of the active presence of theatre artists from the US to Toronto between 1968 and 1974; and also expanded mandates of theatrical and paratheatrical practices initiated by Dora Wasserman as the multi-faceted Montreal Yiddish Theatre and by journalists Leon and Zena Kossar of The Caravan Festival in Toronto. Essays addressing more recent activity provide an account of the contrasting multifaceted shifts from multicultural approaches to those of interculturalism by Montreal's Teesri Duniya Theatre, and the personal critical itineraries of Olivier Kemeid arcing temporally in attitude to the philosophical conditions of migration.

Meerzon has organized the second section attending to the paradigms of performance. The dynamism of creativity is stimulating, since each of the contributions privileges the terms of negotiation of multiple cultures as embodied practices by specific theatre artists. Any one of these 'maps' provides insights into ways of achieving equity and diversity in theatre practice. The protocols of a workshop in 2017 conducted by Majdi Bou-Matar is described as constituted by a consciousness of historical and contemporary intersections. The team of collaborators for *The Occupy Spring Project* brought together refugee, Indigenous, and white settler cultures within Canada (228-29) and the detailed description of Bou-Matar's development process provides a useful model integrating persons, space, and motion. In other essays the adjustment to working conditions, the concomitant valuation of theatre production is traced in the rebalancing of language, production values by Iranian-Canadian theatre artists, insistence on forms of self-identification/definition by LatinX artists as well as selecting venues within the orientation of a diasporic theatre. Professional training prior to arrival in Canada, funding, and rehearsal spaces begin to figure in these discussions in an increasingly poignant manner. All the essays in this section take up language as part of the initial mapping, and it is in the overlays, such as of Portuguese fado songs, that translation-adaptation becomes active interrogatively as the modes of performance. In these essays the gendered body, the specificity of speech acts and their manipulations expand the definitions of theatres of (im)migration.

Completing the volume Meerzon has grouped essays negotiating "first person singular and plural." The moniker is critically apt. The contributions to this section are by artists whose experience demonstrates yet another definition of theatricality and migrational identities. These contributions encourage the reader to consider the flexibility of the central critical term (im)migration. Oral histories and personal retrospective memoirs of work on these territories, en route and elsewhere constitute a distinct writing style so that the artist's

consciousness of being within the flow of persons is matched by the sense of encounter rather than representation. Focus on embodied knowledge leading the dramaturgy of a newcomer, and in some cases with Indigenous participants, is spread across the projects in learning about the past and developing collaborative relationships on these territories and internationally. The experience of (im)migrant artists devising, being the facilitators in birthing stories for performance, come with significant insights into the explorations of trauma in and from the Canadian context. These shimmering maps extend outside the immediate borders bringing in hemispheric, as well as international, encounters that highlight training and politicized approaches that substantially delve into descriptors of (im)migrants as displaced person, refugee and which thereby renegotiate community practice. Tied less to infrastructural frameworks these intercultural devised and applied projects are tuned to the responsibilities of engaging with contemporary cultural and immediate social contexts in a much expanded manner—the discussion in this section comprehends distances as well as time.

The volume encourages readers to begin to remake the next set of maps. The notes in each contribution provide details that augment (im)migration on these territories as they link to specific histories and international movements; images (although sparse) begin to demonstrate how theatrical imaginations and resources are deployed (as well as awareness of document productions); and the bibliography affords the reader yet another opportunity to take responsibility for a fresh architectonics of inquiry of theatremaking on these territories.