

Contributors

Fernanda Silveira Boito

The author has an undergraduate degree in Languages and Literature with a major in English Language Teaching and a BA in Translation from the State University of Maringá in Brazil. She is currently an MA student in Discourse and Text Studies at the same university and has been carrying out research in translation, more specifically in translation for subtitling. Her work involves translation theory research from a discursive-deconstructionist perspective. She has professional experience as an English teacher and technical translator.

Juliana Borrero

Juliana Borrero is a writer, translator and professor at the Universidad Pedagógica y Tecnológica de Colombia in Tunja. She completed a Master's in Interdisciplinary Studies with a focus on embodiment studies en Goddard College in the United States, where she was a student of Ellie Epp. She has translated the works of Edgar Allan Poe, Dylan Thomas and others; and for some years has been working on the translation of Carole Maso's novel *Aureole*, for which she received a grant from the Banff Literary Translator's Program in 2008. Her research has centered on theorization and experimentation with literature as a practice of the body and research/creation through the "Lenguaje y Paz" and "Laboratorio de Investigación/Creación En-tornos".

Peter Chin

Peter Chin is the artistic director of the Toronto-based interdisciplinary performance company Tribal Crackling Wind. An artist born in Kingston, Jamaica and based in Toronto, Peter is a musician/composer, dancer/choreographer, performance artist, designer and director. His works have been presented throughout Canada and internationally, in festivals in the United States, India, Indonesia, Colombia, Jamaica, Thailand, Cambodia, and other countries. He has been choreographer for various companies and has won numerous awards. His repertoire with Tribal Crackling Wind includes, among others, the pieces *Ferocious Compassion*, *Transmission of the Invisible*, *Olden New Golden Blue*, and *Fluency*.
www.tribalcracklingwind.ca

Alan Durston

Alan Durston is Associate Professor in the Department of History at York University. His research focuses on the history of the Andean region and on the written history of Quechua. He was awarded the SSHRC Aurora Prize. His publications include the book *Pastoral Quechua: The History of Christian Translation in Colonial Peru, 1550-1650* (Notre Dame Press, 2007).

Ellie Epp

Ellie Epp grew up on a farm in northern Canada. She has a BA in philosophy, psychology and English, a PhD in cognitive science, and a postgraduate diploma in film studies. The films she made in her thirties are considered classics of Canadian experimental cinema. Her later theoretical work in embodiment studies is available online, along with a lifetime collection of personal journals. She teaches in the Individualized MA program at Goddard College in the United States while continuing to work in theory, publishing and film. She now lives in southern California.

María Constanza Guzmán

María Constanza Guzmán is Associate Professor in the School of Translation and the Hispanic Studies Department at York University. She teaches in the MA in translation and in the graduate program in the Humanities, and coordinates the Spanish-English Translation Certificate and the Research Group in Translation and Transcultural Contact. Her publications include the articles "Toward a Conceptualization of the Translator's Legacy", "Who do We Teach for? Thinking Translation for Social Awareness in Toronto" (co-authored with Rosalind Gill), and "Translating Latin America: Reading Translators' Archives". She is the author of the book *Gregory Rabassa's Latin American Literature: A Translator's Visible Legacy* and the editor-in-chief of the journal *Tusaaji: A Translation Review*.

Lyse Hébert

Lyse Hébert is Associate Professor at the School of Translation, Glendon College, York University. She teaches at the undergraduate and graduate levels, and her current research interests focus on professional translators' associations in the Americas. Her interest in exploring the conceptual articulation between embodiment and translation is rooted in her training as a dancer, her experiences of translation and her ongoing questions about embodied practice.

Heather Hermant

Heather Hermant (Hon. B.Sc, MES) is a PhD candidate in Gender Studies at Utrecht University, The Netherlands. A Canadian multidisciplinary artist and Associate Artist of Vancouver's urban ink productions, Hermant has been an instructor in the Community Arts Practice program at York University, Toronto, Canada since 2006. Her solo show *ribcage: this wide passage* premiered in 2010 at Montréal Arts Interculturels (Le MAI) and has been translated into French. *ribcage's* one-to-one performance spin-off, *Aujourd'hui / This Day, 1738*, was invited by Rhubarb Festival, Toronto, in 2012, and has been presented at the 8th European Feminist Research Conference in Budapest, at the 8th International Encuentro of the Hemispheric Institute of Performance and Politics in Sao Paulo, and at the International Federation of Theatre Research Conference in Barcelona, 2013. Hermant's performance, installation, new media and curation works have been performed, broadcast and exhibited online in Canada, the

US, Hungary, Serbia, China and Romania. She is the founding co-artistic director of backforward collective, Toronto.

Janice Isaac-Flavien

Janice Isaac-Flavien has worked as a teacher of French and Spanish in Saint Lucia for a number of years. She is also a part-time certified translator and has been a member of the Association of Translators, Terminologists and Interpreters of Manitoba since 2000. She holds honors degrees in Foreign Languages and Linguistics from the University of the West Indies, and in Translation from the University of Manitoba. She recently completed an MA in Translation Studies at York University. Her research interests include language education, Creole languages and translation in Caribbean contexts.

Tania Isaac Hyman

Tania Isaac fuses choreography with personal documentary and social commentary and grapples with identity, feminism and juxtapositions of cultural influences, resulting in dances that are elegant and dramatic, yet highly accessible. Isaac has been a member of David Dorfman Dance, Rennie Harris Puremovement and Urban Bushwomen. Her current work is an exploration of creative method she calls the “Open Notebook” – a way of turning a room into a laboratory of investigation and participation in multiple forms. She is an Assistant Teaching Professor at Drexel University, a 2011 Pew Fellow, a 2012 MacDowell Fellow and the recipient of a 2013 Research Grant from the Pew Center for Arts & Heritage for continued investigation into process as performance. She has penned an article in Susanna Sloat’s anthology “Making Caribbean Dance”(University Press of Florida) and is in the process of revising “Fluid Performance Dynamics” an investigation of movement and performance language generated at the intersection of Dance, Linguistics & Physics (Hawaii International Conference of Arts and Humanities, 2005).

Rosario Lázaro Igoa

Rosario Lázaro Igoa is a student in the doctoral program in Translation Studies at UFSC (Brazil), where she is researching literary, anthology and chronicle translation. She completed an MA in Translation Studies at the same university (UFSC, 2011), and she also holds a Specialist Diploma in English Language Literary Translation (UDELAR, 2009) and a Bachelor’s in Communication Sciences (UDELAR, 2006). She has translated the novels *Mi alma es hermana de Dios* by Raimundo Carrero, *Antonio* by Beatriz Bracher and *Otra vida* by Rodrigo Lacerda from Portuguese into Spanish. She has published a novel, *Mayito* (Montevideo, 2006), and various short stories in different media, and she is a contributor to the Culture section of the Uruguayan newspaper *La diaria*.

Ian Martin

Ian Martin is Associate Professor in the Department of English at Glendon College,

York University, where he coordinates the Certificate Programme in the Discipline of Teaching English as an International Language. His work focuses on language acquisition and on language policy and language endangerment and revitalization. He has been a language policy consultant to the Nunavut government and to Inuit organizations.

Katherine Mazurok

Katherine is currently finishing an MA in Gender Studies at Queen's University, where she is completing research on relationships between nationalisms and classical ballet. A life-long dancer herself, she maintains a close relationship with dance by instructing classical ballet in her free time.

Luz Adriana Sánchez Segura

Colombian Luz Adriana Sánchez Segura holds an undergraduate degree in Literary Studies from the Universidad Nacional de Colombia and an Master's in Brazilian literature from the Universidad Federal de Santa Catarina, where she is currently completing a PhD in the Translation Studies postgraduate program. She is also working on a Spanish translation of *Memorial de Aires*, the last novel published by Machado de Assis.

Demetrio Tupah Yupanki

Demetrio Tupah Yupanki (written in Spanish as Demetrio Túpac Yupanqui) is a Peruvian journalist, professor and translator of Quechua. He was born in Cusco, and studied at the San Antonio Abad Seminary, where he learned to apply linguistics to Quechua, the language spoken by his family. He is now based Lima, where he studied philosophy at the Pontificia Universidad Católica del Perú, and then law at the Universidad Nacional Mayor de San Marcos. He works for the newspaper *La Prensa* and directs the Quechua teaching academy Yachay Wasi. He has written manuals on the Quechua language and in 2005 his Quechua translation of the classic *Don Quixote* was published.

Gustavo “Maca” Wojciechowski

The poet, artist, designer and editor Gustavo “Maca” Wojciechowski was born in Montevideo, Uruguay, in 1956. In the 1980s, he founded and participated in the Ediciones UNO working group and publishing house and worked on the countercultural magazine *La Oreja Cortada* (1987-90). In 2004, he founded the publishing house Yaugurú, which publishes poetry and prose by Uruguayan and foreign authors. He has been teaching Graphic Design at Universidade ORT in Uruguay since 1998. He has presented several exhibitions of typography and visual poetry, as well as multimedia shows in Uruguay and other countries. He has also authored the works *Ciudad de las bocas torcidas* (1980), *(en)AJENA/ACCION* (1982), *Deuda de Phatos* (1982), *Segundas impresi(ci)ones* (1984), *Sobras completas* (1986), *Zafiro (yo sólo quería ser el cantante de una banda de rock and roll)* (1989), *M,*

textículos y contumacias (1994), *TIPOGRAFÍA, poemas & polacos* (2002), *aquí debería ir el título* (2008) and *Abisinia entre algunas otras cosas que pude haber escrito y hoy no recuerdo* (2009).