

Contributors

Howard Barker is a British dramatist of international repute. He is the author of several tragedies, including *Gertrude/The Cry*, which was staged, together with other plays of his, at the Odeon Theatre, Paris in the Barker Season of 2009. He is also a poet and the author of several works of theory including *Arguments for the Theatre* and *Death, the One and the Art of Theatre*.

Daphna Ben-Shaul teaches at the Theater Studies Department, Tel Aviv University. Her publications are related to ideological and aesthetic aspects of meta-language, voiding as a performative phenomenon, performance analysis of contemporary Israeli theater, and performance art. She is the editor of the extensive book *Zik: Twenty Years of Work* (2005) about an Israeli performance group. She is currently a member of a research team funded by the German-Israeli Foundation (GIF).

Johannes Birringer is an independent choreographer/media artist. As artistic director of AlienNation Co., an ensemble based in Houston (www.alien-nationcompany.com), he has created numerous dance-theater works, video installations and digital projects in collaboration with artists in Europe, the Americas, and China. Founder of Interaktionslabor Götterborn in Germany (<http://interaktionslabor.de>) and co-director of DAP-Lab, he is currently Professor of Performance Technologies at Brunel University, London. He is the author of several books, including *Media and Performance: Along the Border* (1998), *Performance on the Edge: Transformations of Culture* (2000), and *Performance, Technology and Science* (2008).

Catherine Bouko works in the Department of Performing Arts at the Université Libre de Bruxelles (Belgium). She studies contemporary theater and its reception through semiotic theories.

David Bradby is Professor Emeritus of Royal Holloway, University of London. His books include *The Theater of Michel Vinaver* (University of

Michigan Press, 1993), *Beckett: Waiting for Godot* (Cambridge University Press, 2001) and *Le Théâtre en France de 1968 à 2000* (Paris: Champion, 2007). He has translated works by Jacques Lecoq, Michel Vinaver and Bernard-Marie Koltès. With Maria M. Delgado, he edits *Contemporary Theatre Review*.

Johan Callens teaches at the Vrije Universiteit Brussel, and adaptations of classic plays have been a long-standing interest of his. His monograph *Existentialist Inspiration and Generic Experimentation in the Early Work of Jack Richardson* (1993) contains a chapter on The Prodigal, a metatheatrical updating of Aeschylus's *Oresteia*. His research on Sam Shepard resulted, amongst others, in *From Middleton and Rowley's "Changeling" to Sam Shepard's "Bodyguard": A Contemporary Appropriation of a Renaissance Drama* (1997), and an essay on Shepard's adaptation of Marlowe's *Doctor Faustus* for *The Cambridge Companion to Sam Shepard* (2002). Callens's most recent study, *Dis/Figuring Sam Shepard* (2007), also discusses Robert Altman's screen version of *Fool for Love*. To Sharon Friedman's collection *Feminist Theatrical Revisions of Classic Works* (2009) he further contributed a piece on The Wooster Group's *To You, The Birdie!* (Phèdre).

Núria Casado Gual lectures in English Language and Literature (Drama) in the Department of English and Linguistics at the University of Lleida (Catalonia, Spain). The author of a PhD thesis on the theatricalization of racism in Edgar Nkosi White's plays, she has published several articles and presented papers related to different aspects of theater studies. She is also a founding member of the theater company Nurosfera.

Virginia Dakari holds a BA (honors) in English Language and Literature and an MA in American Literature and Culture from Aristotle University of Thessaloniki, Greece. Her Master's thesis title is "'Encumbered by the Trappings of Metaphor:' Onstage Negotiations of Cancer in Western Culture." She is a PhD candidate at the same department, currently working toward the completion of a doctoral dissertation with the title "Bodies of Pain/Bodies of Text: Configurations of Disease in Contemporary American Theater." Among the topics discussed is theater in the age of biotechnology with special emphasis placed on the diseased body and its *mise en scène*. Other research interests include theater in the new media era, as well as digital performance studies.

Freddy Decreus is a classical philologist, specialized in the reception of classical antiquity during the nineteenth and twentieth centuries. His doctoral dissertation dealt with the use of structural and semiotic theories (1985). He works at the University of Gent, where he is responsible for courses in Latin Literature, Literary Theory, Comparative Literature and Theater History (esp. Ritual Theater). He is also active in the Teacher Training Department. His publications have addressed the didactics of classical languages, classical tragedy and the modern stage, mythology and modern painting, postmodernism and the rewriting of the classics, and feminism and the classics. He has published (together with Mieke Kolk) two volumes on rereading classics in *“East” and “West”: Post-colonial Perspectives on the Tragic* (2004) and *The Performance of the Comic in Arabic Theater: Cultural Heritage, Western Models, Post-colonial Hybridity* (2005).

Jaime del Val (Madrid 1974) is a transmedia artist of old and new technologies of sound, image, space, body and text (painter and digital artist, composer and pianist, performer and choreographer, virtual architect); multidisciplinary activist (environmental, post-gay/post-queer); philosopher and theorist of the body, director of REVERSO in which he promotes diverse initiatives in the crossroads of the body, arts, technology, critical theory and political action. His work in performance, dance and technology, electroacoustics, video and virtual generative architecture as well as in fields of critical theory has been extensively presented, awarded, performed and exhibited in Europe and America.

Thomas Irmer has taught at Leipzig University (1992-96) and at Freie Universität Berlin, John F. Kennedy Institut, since 2003. From 1998 to 2003 he was Editor of the monthly journal *Theater der Zeit*, and from 2004 to 2006 Dramaturgical Advisor for the international theater season at Berliner Festspiele. Books include *Frank Castorfs Volksbühne* (2003), *Die Bühnenrepublik—Theater in der DDR* (2003), *Luk Perceval—Theater und Ritual* (2005). He is author and co-director of four documentary films on theater: *Die Bühnenrepublik—Theatre in the GDR* (2003), *Europe in Pieces* (2004), *Born 1968* (2008) and *Heiner Müller* (2009). He is also a regular contributor to *Theater heute* (Germany), *Didaskalia* (Poland), *Shakespeare* (Norway), and *Maska* (Slovenia).

Dimitra Kondylaki is Dr of Comparative Literature (Sorbonne, Paris IV, 2003). Her PhD (supervisor Denis Guénoun) was about theater publishing,

the status of the contemporary playwright and the emergence of a new repertoire in France and Greece from 1980 to 2000. Since 2004 she has been an associate lecturer at the Department of Theater Studies of the University of Patras and Peloponnese. At the same time, she is responsible for the seminar on Theatrical Translation of the French Institute of Athens. She is adviser of theater series at Nefeli Publications, member of the Atelier Européen de la Traduction (Scène Nationale d'Orléans) and repertoire adviser for the Forum of Contemporary Dramaturgy of the Greek Center of the I.T.I. She worked as a dramaturge and translator for the tribute to Dimitris Dimitriadis programmed by the Odéon-Théâtre de l'Europe (Paris), for which she translated into French *La ronde du carré* (Les Solitaires Intempestifs, 2009) staged by G.B. Corsetti in May 2010 and *Stroheim* (Espaces 34, 2009). Other translations recently published are: *Blind Spot* by Y. Mavritsakis (Paris: Théâtrales, 2008) and *Letters to Helicon* by M. Tsvetæva (Athens: Gavriilidis, 2008).

Marianne McDonald is Professor of Theater and Classics at the University of California, San Diego. She is a member of the Royal Irish Academy. With about 250 publications, she is a pioneer in the field of modern versions of the classics, an award-winning playwright, and a translator of Classical drama.

Lisa Mendelman is a Ph.D. candidate in English literature at the University of California, Los Angeles. She holds MA and BA degrees in English from Stanford University. Her current research interests include nineteenth through twenty-first-century American literature, gender studies, film, and performance studies.

Savas Patsalidis is Professor of theater history and theory in the School of English, Aristotle University. He is the author of eight books on drama criticism/theory and co-editor of eight more. He is the theater reviewer of the journal *Avlea* (his early reviews are published by University Studio Press, 2006), a regular contributor to *Eleftherotypia* (a daily Athenian newspaper), a Board member of Thessaloniki's Theater Festival Committee and chair of the committee for the annual theater translation prize. His two-volume history of American theater and culture was published by University Studio Press in 2010. Two more books of his are scheduled for publication in late 2010 (*Theatre and Globalization* and *Readings and Misreadings of Ancient Greek Drama in the United States*).

Lissa Tyler Renaud is award-winning actress. She is Director of Actors' Training Project since 1985. She holds an MA in Directing and a PhD in Theater History/Criticism from UC Berkeley. She lectures, performs and publishes widely, bridging the classical and the avant-garde. She was Visiting Professor/Master Teacher in Asia for over five years. She has been editing International Association of Theater Critics documents since 2004 and has co-edited a volume on actor training and politics (Routledge 2009).

Maria Angeles Romero was born on the Mexican-American border and has been raised in two cultures. She now resides in Houston, Texas and is a performance artist, writer and activist whose work meditates on the new lexicon of contemporary Latino culture and its political relations to Anglo and inter-national cultures. She joined AlienNation Co. in 1997 and featured in numerous performances and installations. In 2003 she completed her MFA in theater at Ohio State University, where she performed in a guest role with "da da kamera" at the Wexner Center for the Arts. Her play, *Sueño*, based on the life of Sor Juana Inéz de la Cruz, premiered at Mount Hall Theater in Columbus in 2003, and her performance *el entrecejo/the brow* was shown at Talento Bilingüe Houston (2007) and at various theater festivals.

Elizabeth Sakellaridou is professor of theater studies in the School of English of Aristotle University. She has written extensively on contemporary British theater with special emphasis on Pinter and Barker. Her theoretical interests lie in cultural and gender studies and the phenomenology of the stage. Among her major publications are *Pinter's Female Portraits* and *Contemporary Women's Theatre*. Her current research focuses on the issue of tragedy and melancholia.

Avra Sidiropoulou is a stage director and playwright, working with Persona Theater Company. She holds a BA in English from the Aristotle University of Thessaloniki, a Master's Degree in Text and Performance Studies from King's College London, an M.Phil in American Literature from Cambridge University and an MFA Degree in Theater Directing from Columbia University. Her PhD dissertation, conducted at the English Department of Aristotle University of Thessaloniki, is on the theater of the director-auteur.

Vagelis Siropoulos received his BA, MA and PhD from the School of English of Aristotle University of Thessaloniki. His publications and re-

search interests center on the Marxist-historicist analysis of culture and aesthetic/literary texts, with particular emphasis on the historicization of the ideological boundaries between high and mass culture as well as the erosion of such boundaries in postmodern culture. His PhD thesis analyzes the cultural logic behind the British musical theater's appropriation of a representational logic that derives from elitist, avant-garde forms of postdramatic theatrical performance. His interest in musical theater and popular culture extends beyond the theoretical domain. He has conceived and directed many musical shows for the Theater Group of Aristotle University and presented his work in The Netherlands and Germany. More recently, he has worked as a lyricist for EMI Records and as artistic manager for one of the biggest PR companies in Athens. He is currently a Visiting Tutor at the Drama Department of Goldsmiths, University of London, UK, where he lectures on the sociological contextualization of musical theater aesthetics.

Caridad Svich is a US Latina playwright, translator, lyricist and editor. Her plays include *12 Ophelias*, *Iphigenia...a rave fable*, *Fugitive Pieces*, and *The Booth Variations*. She is alumna playwright of New Dramatists, founder of theater alliance & press NoPassport, associate editor of *Contemporary Theatre Review* (Routledge) and contributing editor of *Theatre Forum*.

Dorit Yerushalmi is a lecturer at the University of Haifa Theater Department. Her fields of research are: history of the Hebrew-Israeli theater, the study of directing, theater and gender, and in particular, Israeli women actors in historical-cultural contexts. She is the co-editor of *Please Don't Chase me Away: New Studies on the Dybbuk* (Assaph Studies, Tel Aviv University & Safran, 2009) (in Hebrew), and a guest co-editor of *Zmanim: A Historical Quarterly*, Special Issue: *Israeli Theatre—Historical Viewpoints* (Number 99/Summer 2007) (in Hebrew). Her article "From a Transient to Resident: The Acco Festival of Alternative Israeli Theatre, 2001-2004" was published in *The Drama Review* in 2007.