

FFF SYMPOSIUM CVs

Chiel Kattenbelt

Dr. Chiel Kattenbelt is associate professor within the Department for Media and Culture Studies at Utrecht University in The Netherlands. The central topics of his teaching and research are theatre and media theory, intermediality, semiotics and aesthetics. He is a founding member of the working group *Intermediality in theatre and performance* of the International Federation of Theatre Research (IFTR) and a board member of the International Association for Intermedial Studies (ISIS). (The next conference of ISIS will take place in Utrecht on 16, 17 and 18 April 2015. The theme of the conference is *Play, Perform, Participate.*) He is co-editor of *Intermediality in Theatre and Performance* (Amsterdam & New York: Rodopi Publishers, 2006) and *Mapping Intermediality in Performance* (Amsterdam: Amsterdam University Press, 2010).

Jean-Marc Larrue

Jean-Marc Larrue is professor of theatre at Université de Montréal (Canada). His research mainly focuses on the Long Siècle's theatre, modernism and media. He is the author or co-author of several works including Yiddish theatre in Montreal (Lansman-Jeu), *Les Nuits de la "Main"* (VLB - with André-G. Bourassa), *Le Monument inattendu* (HMH-Hurtubise). Since 2007, he is co-director with Marie-Madeleine Mervant-Roux (CNRS, France) of an international research project on theatre sound. He is the recipient of grants from SSHRC and FQRSC (Québec research Fund).

Marcello Vitali-Rosati

Marcello Vitali-Rosati is an Assistant Professor in Literature and Digital Culture at the Department of French Literature of the Université de Montréal. He studied Philosophy and Literature and holds a Ph.D. from the University of Pisa (Italy) and the University of Paris IV La Sorbonne. Previous publications include several articles and four books: *Riflessione e trascendenza : Itinerari a partire da Lévinas* (ETS, 2003), *Corps et virtuel: Itinéraires à partir de Merleau-Ponty* (Harmattan, 2009), *S'orienter dans le virtuel* (Hermann, 2012), and *Égarements: Amour, mort et identités numériques* (Hermann, 2014). His research focus is to develop a philosophical reflexion on digital technologies: the idea of digital identity, the concept of author in the age of the web, the forms of production, publication and diffusion of contents online, and the notion of editorialization.

Simon Hagemann

Simon Hagemann holds a PhD degree in theatre studies (University of La Sorbonne Nouvelle Paris 3) and is a Lecturer for German history and language at the University of Franche-Comté. He contributed papers on contemporary performances to international conferences (IFTR, Gesellschaft für Theaterwissenschaft, TaPRA, PSI) and published some articles on the relationship of theatre and mass media. His research interests include theatre and technology, intermediality and media art.

Andy Lavender

Andy Lavender is Professor of Theatre & Performance and Head of the School of Arts at the University of Surrey. He is co-editor of *Making Contemporary Theatre: International Rehearsal Processes* (Manchester University Press, 2010) and *Mapping Intermediality in Performance* (Amsterdam University Press, 2010); and artistic director of the theatre/performance company Lightwork.

Styliani Keramida

Dr Styliani Keramida completed a PhD at Royal Holloway, University of London (*Technology, Theatrical Aesthetics and The Changing Role of the Director*, 2013). She holds a Theatre Studies degree (2001) and an MPhil in Greek theatre (2005) from the University of Athens. She also studied Drama and Theatre at the University of Utrecht (2004), as well as performance, film and philosophy at Yale University (2008). She is a scholar of theatre, technology and performance, whose research examines the development of director's theatre and theatre theory, interrelated with the developments in the field of technology, tracing how the use of technology has figured in the aesthetic principles of the avant-garde practitioners over time. She has contributed articles to publications, as well as reviews and conference papers. She has taught dramaturgy and theatre directing. She has also been employed as a professional director.

Sigrid Merx

Dr Sigrid Merx is an Assistant Professor Theatre Studies at Utrecht University (Netherlands) where she teaches in the BA program Theater, Film and Television Studies and in the MA program Theatre Studies. She is coordinator of the BA program since September 2013 and co-director of Platform Scenography. Her current research focuses on performative interventions in (urban) public space and on public space 'as' performance. Previously she was a middle school drama teacher and active as a playwright. Occasionally she works as a writing coach and dramaturge in the field of community arts.

Rosemary Klich

Rosemary Klich is Lecturer and incoming Head of Drama at the University of Kent, Canterbury, UK. She has published in the areas of spectatorship and participation, intermedial performance, and immersive theatre and her teaching focuses on contemporary performance practices and performance art. Her co-authored book *Multimedia Performance* was published at the beginning of 2012 and she is a long-standing member of the International Federation for Theatre Research Intermediality Working Group.

Avra Sidiropoulou

Avra Sidiropoulou is a lecturer at the Open University of Cyprus, where she is currently the academic head of the Graduate Theatre Arts Program. Her main areas of specialization include the theatre of the director-auteur, adaptation and the ethics of directing and theory of theatre practice. She taught directing, acting, theatre history and theatre theory at the Theatre Arts Department of the University of Peloponnese at Nafplio and the Aristotle University of Thessaloniki (Greece), at Bosphorus University in Istanbul, Turkey and at various acting schools in Athens. She is the artistic director of Athens-based Persona Theatre Company and has directed internationally. Her monograph *Authoring Performance: the Director in Contemporary Theatre* was published by Palgrave Macmillan in 2011. She recently contributed the "Greece" chapter to the University of Illinois Press edited volume *International Women Stage Directors*.

P.A. Skantze

P.A. Skantze is a director, writer and spectator of theatre and performance based in London and Italy. She works internationally with her performance company Four Second Decay. Her performance projects include *All that Fell*, an experiment in physical radio, *Audible Montage* or *Eurydice's Footsteps*, and *Stacks*. Author of *Stillness in Motion in the Seventeenth-Century Theatre* (Routledge 2003), and *Itinerant Spectator/Itinerant Spectacle* (Punctum 2013), Skantze also writes on sound and the sonic arts, practice as research as a method of considering 17th-century theatre. Her most recent research project explores the epistemology of practice as research. Currently she is Reader in Performance Practices in the Department of Drama, Theatre and Performance at Roehampton University.

Eirini Nedelkopoulou

Dr Eirini Nedelkopoulou is Lecturer in Theatre at York St John University. She is author and co-editor of *Performance & Phenomenology: Traditions and Transformations* (Routledge, December 2014) and "Hybridity: The intersections between Performance and Science", a special issue of *International Journal of Performance Arts & Digital Media* on (Taylor & Francis, September 2014). She is also co-convenor of TaPRA's Performance and New Technologies Working Group.

Kristof van Baarle

Kristof van Baarle (°1989) holds MA degrees in Art Science (Ghent University) and Theatre Studies (University of Antwerp) and since October 2013 he is a research scholar (promotor: Christel Stalpaert) at Ghent University with a Ph. D. fellowship of the Research Foundation - Flanders (FWO). His research concerns the philosophy of Giorgio Agamben, the work of Belgian artist Kris Verdonck and the relation between technology and the human in a philosophical posthumanist constellation. He has published about this in *Performance Research* and *DOCUMENTA* and his MA thesis will be published in the series *AGENT-New Theses in Performance Research*. Kristof also works as a dramaturge for Kris Verdonck - A Two Dogs Company.

Elena Marchevska

Dr Elena Marchevska is an interdisciplinary artist and researcher (BA, Theatre directing; MFA, Performance The School of The Art Institute of Chicago; PhD, University of Northampton). Following her doctoral study on screen and feminist performance practice, she continued to focus on contemporary multimedia performance practices. For a number of years, her primary interest was on the use of the screen in performance. Through exploring performances which brought together screen, somatic performance practice and auto ethnography, she has increasingly turned her attention to relationships between performance, female body and digital writing. She is currently working on research about radical self-organised performance practices in South East Europe and their urban manifestation.

Olga Danylyuk

Olga Danylyuk is a practice-as-research student at CSSD, investigating new directions in intermedial performance praxis and the impact on the experiencer. Her research interests encompass film, photography and animation as prevailing creative tools in contemporary culture. Drawing on her extensive experience as a theatre director and designer, Olga takes a critical approach to the mediatized culture which is exemplified in her recent works concerning war and conflict: *Serious Games (2014)*, *Soldiers of the Last Empire (2013)*, *Death Club (2012)*. Other directing work includes performances: *'13 Scenes InSanity'* (Backhill, London), *'When We were Gods'* (Edinburgh Fringe Festival), *'Poem Unwritten'* (Camden People Theatre, London) and short film *'Black Cat Leaves the Black Track'* (selected for NY Short Film Festival).

Haiko Aksana

Haiko Aksana - Theatre Director, Actress, Founder of The Kryly Halopa Theatre (www.teatrkh.com), animator of culture

Director of an independent alternative theatre group and one of the numerous alternative theatres in Belarus. Has directed and played in 10 productions which were performed in international theatre festivals in Belarus, Poland, Ukraine, Russia, Denmark and Germany.

Recent Projects:(2006- 2013) Projects Of Animation Of Culture in Warsaw and Belarus: in orphanages, with incapacitated people, (2008- 2010) organization of Day of Padgarodskaya Street (multicultural festival united performances, exhibitions, concerts, film screenings), (2013) Beginning Of The Internet Theatre In Belarus, (2013) organization of the educational platform in Brest (presentations, lectures, discussions, theatre, activism etc, (2013) Chernobyl Project (documental project by materials of expeditions to the Chernobyl zone, interviewing people who were evacuated, internet- forums dedicated to the construction of the nuclear power plant in Belarus)

Riina Oruaas

I'm Lecturer and PhD Student of theatre research in University of Tartu, writing thesis on topic "Postmodernist aesthetics in Estonian Theatre". I have given lectures in the Department of Scenography, Estonian Academy of Arts and worked as Editor in the Estonian Drama Theatre. Current administrative responsibilities: Estonian Association of Theatre Researchers and Theatre Critics, chairman (since 2012). I am member of IFTR Intermediality in Theatre and Performance working group (since 2013).

Karen Savage

Dr Karen savage works part time at the University of Lincoln where she teaches in the Performing Arts Department and the Media Department. She is also a performer with KeepHouse Performance exploring contemporary issues in interdisciplinary ways. Karen is a member of the Intermediality Working group as part of The International Federation for Theatre Research.

Flora Pitrolo

Flora Pitrolo a writer, scholar and broadcaster. She is currently in the final stages of her PhD at University of Roehampton, London, entitled 'What Was Before isn't Anymore: Image, Theatre, and the Italian New Spectacularity 1978 to 1984'.

Selby Wynn Schwartz

Selby Wynn Schwartz, a Visiting Scholar in Performance Studies at NYU, co-directs a new interdisciplinary program at Columbia University in Writing and Human Rights. Her articles on dance, gender, politics, and intermedial performance have appeared in *Women and Performance*, *PAJ: A Journal of Performance and Art*, *Dance Research Journal*, *Critical Dance/Ballet-Dance Magazine*, *In Dance*, *Dance International*, and *Conversations Across the Field of Dance Studies: Visual Culture and the Performing Arts*, and a chapter is forthcoming in the *Oxford Handbook of Screendance*. In 2011, she received the Society of Dance History Scholars' Lippincott Award for the Best English-language Article in Dance Studies.

Paul Clarke

Paul Clarke is an artist, theatre director and Lecturer in Performance Studies at University of Bristol, where he is one of the researchers on the Performing Documents project, a collaboration with Arnolfini, In Between Time Productions and University of Exeter. From 2008-2010 he was Research Fellow on Performing the Archive: the Future of the Past, hosted by University of Bristol's Live Art Archives and Arnolfini archive. Since 1998 he has directed the theatre company Uninvited Guests, whose work has toured internationally and shown at Southbank Centre, Tate Britain, Royal Shakespeare Company, National Review of Live Art and Fierce Festival. Uninvited Guests' performances blur the line between theatre and social ceremonies, with audiences participating in events that are celebratory and critical of these times. Paul is also a member of the art collective Performance Re-enactment Society (PRS), with which he has performed and curated projects for The Pigs of Today are the Hams of Tomorrow, Plymouth Arts Centre, Norwich Arts Centre, Art Athina, Arnolfini, Spike Island, South London Gallery, Walsall Art Gallery and Leeds Met University Gallery. Recent publications include 'Performing the Archive: the Future of the Past', in *Performing Archives / Archives of Performance*, edited by Rune Gade and Gunhild Borggreen, Museum Tusulanum Press.

SimulActor

SimulActor is an art/games team, based in Athens, specializing in digital performance. Its members are Elena Timplalexi and Christos Tsamardas. Elena is a researcher, theatre director, writer and game designer. Her works include performances and visual arts projects with Magenta team (2011-) and UtopiArt (2002-2008). She has been awarded with *Alexander S. Onassis* Public Benefit *Foundation* scholarship for theatre practice (2005) with Ridiculusmus theatre Company, UK, and PhD scholarship from the Hellenic State Scholarships Foundation. She currently finishes her PhD on analog and digital RPGs. Christos is a computer programmer and a web developer with an active involvement in artistic projects and a long experience in multimedia and games production. He runs his own software development company, which mainly produces business, education and leisure software for the last 15 years.

Sozita Goudouna

Dr. Sozita Goudouna's book on intermediality entitled "Mediated Breath: Interfaces between Beckett's intermedial Breath, Fried's Theatricality & the Visual Arts" is forthcoming in 2014. Sozita is the founding director of *Out Of The Box Intermedia* and has curated intermedia projects in venues such as: the Shunt Vaults, Hunterian Museum, French Institute, ICA, Barbican Centre, Benaki Museum, Byzantine Museum, Place-London. She is currently production associate of Marina Abramovic's film "Seven Deaths," directed by seven prominent directors such as: Polanski, Almodovar. Sozita is the artistic director of the programme *PublicScapes: Art and Curatorial Practices in the Public*, organised by Art-Professionals-In-Athens Residency. The Onassis scholar holds a PhD on *Intermediality* from the University of London, she holds a BA in Philosophy & Theatre and MA in Directing (Kings College & Royal Academy of Dramatic Arts). She is collaborating with ISIS (International Society for Intermedial Studies) for a new publication "*The Journal of Intermedia Studies*" and is a contributing editor of Routledge and has formerly been associate editor of STP Studies in Theatre and Performance (Intellect). Her scholarly work appears in *Body, Space & Technology Journal*, *The Journal Of Poverty/Routledge*, *The International Journal of The Arts in Society*, *Next Ecology Issue*, *Interdisciplinary Press* etc and she has given lectures at Tate Modern, Documenta/Kassel, PSI, IFTR, Tapra, Prague Quadrennial, Venice&Sydney Biennale.

Marta Keil

Marta Keil (b. 1983) – performing arts curator, at the moment cooperates with the Centre for Culture in Lublin, Schauspielhaus Bochum, Institute of Contemporary Arts in Yerevan and Goethe Institute in Warszawa. She created and curates the East European Performing Arts Platform (www.eepap.org). Since 2012 program curator of Theatre Confrontations - international theatre festival in Lublin (www.konfrontacje.pl). Between 2008 and 2012 she worked as performing arts curator in the Adam Mickiewicz Institute and cooperated with the Theater Institute, where she has been curating the Dramaturgical Forum since 2008. Co-founder of the MicaMoca.Project Berlin: temporary performing art center in Berlin (2011). Between 2006-2008 curated Reminiscences - the international theatre festival in Krakow (www.krt-festival.pl). She has published in *Dialog*, *Dwutygodnik*, *Teatr*, *Didaskalia* and *Notatnik Teatralny*. She writes a blog www.fraukeil.wordpress.com. PhD student at the Polish Academy of Science's Art Institute (thesis: curatorship in contemporary performing arts).

Christiana Galanopoulou

Christiana Galanopoulou is an art historian, curator, festival programmer, dramaturge and author of texts on art. She studied Archaeology and Art History at the University of Athens, and she holds an MA in Gallery Studies from Essex University and a DEA in Art History from Paris I Panthéon-Sorbonne University. In 2000 she founded VideoDance, a festival on movement and the moving image, which she directed until 2007. She is currently the artistic director of MIRfestival in Athens, which she founded in 2008. She has collaborated with many

Greek and European cultural institutions. Her work focuses on the intersection between contemporary audio-visual culture and the performing arts.

Savas Patsalidis

Professor of theatre history and theory in the School of English and in the Graduate School of the Theatre Department of Aristotle University. He also teaches in the Drama School of the State Theatre of Northern Greece. He is the author of eleven books on drama criticism/theory and co-editor of another thirteen. He has published numerous articles in Greece and abroad, most of them focusing on theatre theory and history. In addition to his academic activities, he is also the theatre reviewer of the daily newspaper *Aggelioforos* and a regular theatre commentator for the newspaper *Eleftherotypia*. He is on the editorial board (and as of this month editor-in-chief) of *Critical Stages* (the e-journal of the International Association of Theatre Critics), member of the City of Thessaloniki Theatre Council and president of the committee for the annual theatre translation prize. His two-volume study of American theatre (*Theatre, Society, Nation: From America to the United States*, Thessaloniki: University Studio Press, 2010), was awarded first prize by the Hellenic Association of Theatre Critics for best theatre study of the year. "*Theatre and Globalization*" and "*Theatre Interventions*" are his latest book-length publications. Savas Patsalidis has been a Fulbright scholar. He was also offered the Onassis Distinguished Lectureship Award.

Marina Kotzamani

Marina Kotzamani is full time faculty in the Theater Department of the University of the Peloponnese. She has a doctorate in Theater from CUNY, New York. Moreover, she studied Linguistics and Philosophy at graduate level at MIT (M.Sc.) and as an undergraduate at University College London. Her research interests focus on modern and contemporary production and reception of Greek drama, popular theater as well as contemporary art and performance. She has published articles in *Theater/Yale School of Drama*, *PAJ* and *Theater Survey*. Recent work includes "*Lysistrata on Broadway*" στο D. Olson, επιμ. *Ancient Comedy and Reception. Essays in Honor of Jeffrey Henderson*. Berlin/Boston: De Gruyter 2013 and *Οδηγία προς τους Ξελιγομένους κατά Μπαστ*. Αθήνα, ΤΑ ΝΕΑ, 2013, which presented material from an exhibition she curated on the political cartoons of Bost, at the Benaki Museum (*Food, Glorious Food! Bost and the Press*, 2013). She is currently writing a book on the production history of Aristophanes in the West from the French Revolution to the Age of the Web. She worked for several years as Assistant Professor in the Classics department at Columbia University. Moreover, she has collaborated with Off and Off Off Broadway Theater companies in New York, including LaMama, Mabou Mines and CSC as a dramaturg.

Johan Callens

Johan Callens teaches at the Vrije Universiteit Brussel and has published widely on American drama and performance. Essays of his have appeared, amongst others, in *American Studies/Amerikastudien*, *Theatre Research International*, *The Journal for Dramatic Theory and Criticism*, *Modern Drama*, *The Drama Review*, *Theatre Journal* and *PAJ: A Journal of Performance & Art*. In 2004 he edited the collection *The Wooster Group and Its Traditions*. More recent books of his are *Dis/Figuring Sam Shepard* (2007) and *Crossings: David Mamet's Work in Different Genres and Media* (2009).

Katia Arfara

Katia Arfara is an independent researcher and curator in the field of the performing arts. She holds a PhD in contemporary art history from Paris I- Panthéon/Sorbonne University. Her essays at the crossroads of theatre, dance and visual arts have appeared in various journals such as *Theatre Research International*, *Performance Research*, *Ligéia*, *Alternatives Théâtrales*, and critical anthologies such as "Bastard or Playmate?" (Amsterdam University Press, 2012), "Mapping Intermediality in Performance" (Amsterdam University Press, 2010). Her current interests focus on documentary theatre, new media practices and installations. She has lectured extensively in France and Greece. Dr Arfara is a member of the Intermediality Working Group of the IFTR. She is currently Artistic Director of Theatre and Dance at the Onassis Cultural Center in Athens. She is the author of "Théâtralités contemporaines. Entre les arts plastiques et les arts de la scène" (Peter Lang, 2011).

Aneta Mancewicz

Aneta Mancewicz is a Senior Lecturer in Theatre at the University of Bedfordshire and a Course Coordinator in Theatre & Professional Practice and English & Theatre Studies. Prior to that, she was a Lecturer in English Literature at Kazimierz Wielki University Bydgoszcz, Poland (2004-2013). She was a Marie Curie Research Fellow at The Royal Central School of Speech and Drama, University of London (2011-2013), and a Kosciuszko Foundation Fellow at Theatre Department, Graduate Center, City University of New York (2010-2011). Aneta holds a Ph.D. in Literature and Drama from Jagiellonian University, Cracow, Poland. Her book in Polish *Biedny Hamlet* [Poor Hamlet], published by Księgarnia Akademicka Press in 2010, examines deconstructions of *Hamlet* in post-war European drama. Her monograph in English on intermedial performances of Shakespeare in contemporary Europe is forthcoming in Palgrave Macmillan in September 2014. She is the Editor of the European section of the Global Shakespeares Video & Performance Archive, curated by MIT and a Co-Convener of the Intermediality Working Group at the IFTR.

Ralf Remshardt

Ralf Remshardt is professor of theatre at the University of Florida (USA). He is the Graduate Performance Program Coordinator and annually recruits and advises the incoming Masters students in Acting. In 2012, he was the Interim Director of the School of Theatre and Dance. He is a graduate of the Ludwig-Maximilians-Universität München and the Freie Universität Berlin (Germany), where he received an M.A. in German Literature and Theatre Studies, and the University of California at Santa Barbara (USA), where he was awarded a Ph.D. in Dramatic Art. He has previously taught theatre at Denison University in Ohio.

Remshardt is an experienced director, translator, and dramaturg. He has lectured and delivered papers nationally and internationally at conferences in Canada, Germany, Great Britain, The Netherlands, Portugal, Spain, China, Russia, and Chile. His publications in both English and German have appeared in *Comparative Drama*, *Theatre Survey*, *Theatre Journal*, *Essays in Theatre*, *Theater der Zeit*, *Western European Stages*, *Victorian Studies*, *Communications*, and other journals, as well as in several edited collections. His book, *Staging the Savage God: The Grotesque in Performance*, was published in 2004. He co-produced a documentary film about New York Latino/Hispanic theatre to be premiered in New York and on US television in May 2014.

He has served as a translator and adaptor and has directed at university and professional theatres, including plays by Euripides, Shakespeare, Brecht, Beckett, Stoppard, Dürrenmatt, Falk Richter, and Koltès. In the summer of 2009, he was invited to stage his adaptation of *Einstein's Dreams* in Beijing (China). Dr. Remshardt was awarded a 2006-2008 University of Florida Research Foundation Professorship. He was named the College of Fine Arts International Educator of the Year for 2010. He teaches theatre history and theory, dramaturgy, playwriting, and seminars on topics such as comic drama or contemporary European theatre.