

PARtake: The Journal of Performance as Research
Volume 5, Issue 1 – December 2022
ISSN: 2472-0860



Notes on Contributors

Annette Arlander, DA, is an artist, researcher and a pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. Former professor in performance art and theory at University of the Arts Helsinki, professor in artistic research and principal investigator of the Academy of Finland funded research project How to Do Things with Performance (2016-2020). Visiting professor and professor in performance, art and theory at Stockholm University of the Arts with the artistic research project Performing with Plants (2017-2019). At present she is visiting researcher at Academy of Fine Arts, University of the Arts Helsinki with the project Meetings with Remarkable and Unremarkable Trees (2020-2021). Her research interests include artistic research, performance-as-research and the environment. Her artwork moves between the traditions of performance art, video art and environmental art. See <https://annetearlander.com>

Jacob Buttry is a director, facilitator, and theatre artist who focuses on the creation of theatre performances that facilitate compassion, connection, and social change. In line with his interdisciplinary background, he seeks to fuse together insights from theatre and performance, the social sciences, and activist spaces to imagine theatre as a way of creating a more caring, relational, and creative world. While much of his artistry centers on directing and writing, he has enjoyed roles as a performer, designer, and dramaturg as well. Jacob currently studies as an MFA student at Arizona State University in Theatre for Youth and Community and graduated with a BA in Theatre and in Psychology at Texas Christian University (TCU, go frogs!). Feel free to contact Jacob at jacob.buttry@gmail.com or visit his website at jacobbuttry.com.

Kristina Friedgen is a director/choreographer, theatre deviser, and educator who creates theatrical experiences that connect the community and promote social action. Her research explores two main inquiries: 1) presence and participation in digital and in-person rehearsals and performances; and 2) audience engagement strategies to fuel responsive interactions between artists and audiences. Kristina has published in Theatre Journal and presented her research at ATHE and LMDA. She has been the recipient of the Jim Rye Fellowship (IPAY) and the Don & Elizabeth Doyle Fellowship (AATE). Currently, Kristina is the Director of Innovation and Engagement at Sitar Arts Center, a creative youth-development organization in Washington, D.C. Kristina holds an MFA in Theatre for Youth & Community from Arizona State University and a BA in Theatre from the University of Maryland, College Park. Learn more about her work at www.kristinafriedgen.com and more about TRC at www.theatreofradicalcompassion.com.

Clara Kundin is a theater-maker, educator, and current M.F.A. student in Theatre for Youth & Community at Arizona State University. She received her B.A. in Theater & Gender Studies at St. Olaf College and studied physical theater at the École Jacques Lecoq in Paris. Her research focuses on the intersection of theater and learning disabilities, devising methods, and

performances of motherhood. She has presented her work at conferences nationally and internationally and recently co-convened the ASTR working group, *Performing the Anthropocene: Eco-Dramaturgical Approaches to the Climate Crisis*. As a practical artist she has performed and directed in Paris, New York, and regionally. She is the founding Executive Director of Rebel Playhouse, a theater for young audiences based in NYC. Her recent work includes directing the premiere of *The One and Only Sarah Stonely* for Thought Bubble Theatre Festival, performing regularly in *Drunk Shakespeare*, and she is currently serving as a deviser and Assistant Director for the large-scale devised work *Anthropocene*. www.clarakundin.com

James Layton is a Lecturer in Performance at the University of the West of Scotland. His areas of research include time and performance, arts and health, digital performance, creative pedagogies, and autoethnography. He has published in a range of journals and his recent monograph *Bergson and Durational Performance: (Re)Ma(r)king Time* is published by Intellect Books / University of Chicago Press. james.layton@uws.ac.uk

With a professional and academic background in dance and performance, **Beth Loughran's** current interests lie in creative practice where she advocates for creativity and performance as both researchable fields and methods in their own right. She has a particular focus on the essential nature of embodiment as is prevalent in the subject area of Dance, where her work considers the communication and exchange of knowledge in varying existences - such as through lived experience of people, which in some cases can be hidden or silenced. In post as Lecturer in Dance and Movement, Beth has extensive experience in performance and arts facilitation, which is the current focus of her work in the Centre for Arts & Participation at the University of Cumbria.

Libby Ricardo is an Associate Professor of Theater and Interdisciplinary Studies at the University of South Carolina Beaufort where she also serves as Program Coordinator for the Interdisciplinary Studies degree. The emphasis of both her teaching and research is the promotion of theater skills as life skills, including extensive work with simulated patient programs. Her students have engaged in simulated encounters for courses across the disciplines including nursing, computer science, public health, human services, and math. She has published in *Journal of American Drama and Theatre* and *Theatre Topics*. As an actor, Libby is an ensemble member with Lean Ensemble Theater, a professional theater company in Hilton Head, South Carolina.

Jordan Rosin (they/he/she) is a director/choreographer, actor-creator, and researcher/teacher, specializing in applied & ensemble-devised physical theatres. They are a co-founder and co-artistic director of the New York City-based physical theatre ensemble, The Ume Group and frequent collaborator with the butoh/physical theatre company Ren Gyo Soh. Jordan holds a BFA from Syracuse University and an MFA in Ensemble-Based Physical Theatre from Dell'Arte International. They completed a two year Post-MFA Teaching Fellowship in the Dept. of Theatre & Cinema at Virginia Tech, where they published the open-access online education resource *Storytelling on Screen: An Online Playback Theatre Archive and Guidebook*. Jordan is a member of the Association of Theatre Movement Educators (ATME) and winner of their "Integrated Artist-Scholar" & "Innovation Fellowship" awards; as well as a member of Association for Theatre in Higher Education (ATHE), Network of Ensemble Theaters (NET); and the Stage Directors and Choreographers Society (SDC, Associate). www.jordanrosin.net

Telma João Santos is an independent artist and researcher, who holds two PhDs, one in Mathematics (Calculus of Variations) and the other one in Performative Arts. For 20 years Telma João Santos was also a teacher and a researcher at the University of Évora, Portugal, where she worked on group methodologies in several side-projects with students. As a performance artist, Telma João Santos has been working on self-re-presentations as concept and object, using different autobiographical tools: communicating research, being invisible, being alone, dancing, analyzing movement. In 2020 and 2021, she developed two group performances focused on food and misogyny and on nonnormative ways of co-living. As a researcher, she works on open models to relate within different artistic processes, including her own, writing in several scientific reviews. She co-owns a restaurant where, along with chef Diana Reis, she tries to create a safe diverse work environment.

Peter Spearman is a Visiting Assistant Professor of Theatre at the College of Charleston. His interdisciplinary research relies on performance studies to understand the affective experience of playing video games. He recently finished his PhD at Tufts University where his project *Weird Video Games: Playing with Expectations, Affect, and Memory* explores encounters with games that are not what they appear to be, and how the weird can be an effective rhetorical tool to push back on the violence of the "normal." His work has appeared in *Etudes Online*. He is an active member of the Theory and Criticism focus group at ATHE.

Melissa Lin Sturges is a 3rd year doctoral student in Theatre, Dance, and Performance Studies. She has published academic performance reviews in *Theatre Journal*, *Ecumenica*, *Shakespeare Bulletin* (forthcoming) as well as non-scholarly reviews in *Howlround* and *DCTrending*. She has forthcoming peer-reviewed articles in *New England Theatre Journal*, and *Alluvium*. Her

professional affiliations include LMDA, ATDS, ATHE, ASTR and she was the recipient of the 2022 ATDS Emerging Scholars Award. She is so happy to also be a D.C. Teaching Artist and Arts Administrator, is on the Steering Committee for the American Theater Archives Project, The LGBTQ+ Focus Group Grad Representative for ATHE, to have worked as a consultant with Spiderwoman Theatre, and to have been a dramaturg for The Actor's Company Theatre and The Eagle Theatre.