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Notes on Contributors

Yi An, PhD, MFA, is a dancer, choreographer, and scholar from Dalian, China. Yi focuses her research on examining Chinese dancing bodies from her bi-cultural perspective and training experiences as embodied re-search. Yi is a full-time Chinese classical dancer who earned her BFA degree in Han and Tang dynasty classical dance from China's premier dance conservatory, Beijing Dance Academy, her MFA in Choreography from the University of North Carolina at Greensboro, and her doctorate in Performance Studies from the University of Hawai'i at Mānoa. She has since taught at universities nationally and internationally in the U.S., Hong Kong SAR, and Beijing. She is the 2021 Tokyo Festival artist and 2023 visiting scholar at the Hong Kong Academy for Performing Arts, Peking University, and the Chinese University of Hong Kong.

Kristof van Baarle is a dramaturg and researcher. He works as a dramaturg with Kris Verdonck, Michiel Vandevelde, Mustaf Ahmeti and others. He teaches at the University of Antwerpen and KASK - School of Arts.

Dr. Annette Balaam holds a PhD in modern and contemporary theatre and performance, and Digital and Virtual Reality from the University of Bristol, UK. Balaam's thesis focuses on Samuel Beckett, digital and virtual reality, performance and philosophy. Balaam proposes that Beckett pre-figures our experience within the digital world. And taking a non-catastrophic point-of-view of the future co-existence of man and machine, Balaam continues to develop a philosophy for the digital human. Her work is regularly published in: *The Theatre Times*, *Theatre Journal*, *Beckett Circle* and *Samuel Beckett Today*. Balaam's interviews with the directors and actors of the *Beckett on Film* project will be archived in *The Beckett Collection*, University of Reading, and are in the process of publication. She regularly presents on Beckett and Technology at home and abroad, live, and online. She has taught drama and performance at the University of Bristol and University of the West of England.

Melissa Bondar is a PhD candidate at the University of Greenwich, where she studies risk and care in immersive performance. She is also a professional stage manager. After obtaining her B.A. from Stockton University and her M.A. from the University of Sheffield, she ran off and joined the circus for a while. Her research interests include stage management scenography, risk management, care ethics, immersive theatre, and accessibility.

Sozita Goudouna is visiting professor at Goldsmiths where she initiated and teaches the MA on Breath Studies and is the editor of the Performance Research forthcoming issue "On Breath." She has taught at New York University as the inaugural Andrew W. Mellon Curator fellow at Performa NYC. She has held adjunct positions at City University New York (CUNY) and has also taught at

Roger Williams University and the University of the Peloponnese. She is the author of “Beckett's Breath,” published by Edinburgh University Press, and editor of the *Performance Research* issue “On Breath” and co-editor of the *Performance Research* issue “On The Mundane.” In 2022 she was the winner of the British Council Culture and Creativity UK Study Award.

Fiona “Freddie” Harris Ramsby is an Associate Professor of Rhetoric and Writing at Bloomfield College of Montclair State University. Her research explores the intersections of rhetoric, performance, and critical discourse analysis, with a keen interest in the evolving relationship between writing and artificial intelligence, particularly its impact on rhetorical practices and writing instruction. She teaches courses in Classical and Renaissance rhetorics, as well as the rhetorics of science, examining how language shapes our understanding of scientific principles. Her monograph *Language and Power on the Rhetorical Stage: Theory in the Body* (2021) “examines how theater can enact critical discourse analysis and how micro-instances of iniquitous language use have been politically and historically reiterated to oppress and deny equal rights to marginalized groups of people.”

Eero Laine is Associate Professor and Chair of the Department of Theatre and Dance at the University at Buffalo, State University of New York. He is co-editor of *Lateral*, the journal of the Cultural Studies Association (csalateral.org) and participates in the Ends Network (performingends.com) developing collaborative methodologies for performance scholarship.

Sarah Lucie is Visiting Assistant Professor of Theatre in the Humanities and Arts Department at Worcester Polytechnic Institute. Her research approaches contemporary performance through posthumanism, new materialism, and ecocritical theory. She is assistant editor of *TDR*.

Dave Mancini holds a Ph.D from the University of California, Santa Barbara, in Theatre, Dance, and Performance, as well as an MFA in Theatrical Directing from the University of South Dakota. His focus is on immersion and how it forms narrative, with a particular interest in how people are immersed. He works as a contributor to multiple theatres in myriad roles across the country and as a consultant to companies looking to mount immersive campaigns when not coaching his children’s sports teams or complaining about some atrocious foul committed against them.

Shelley Piasecka is Associate Professor of Theatre and Applied Drama in the Division of Communication, Screen and Performance at the University of Chester. She is programme leader for the MRes in Arts and Media and an experienced doctoral supervisor. Shelley supports her

teaching and research with performance practice and has a special interest in stage adaptation and writing for theatre.

Carlos Eduardo Pires has a bachelor's degree in Communication Studies, a postgraduate diploma in Art History, and a master's degree in Contemporary Performance from the University of East London. He has been awarded the University of Greenwich Vice-Chancellor's PhD Scholarship to conduct practice-based research on one-on-one performance art forms as a qualitative method of inquiry within a specific community. Carlos's research interests include immersive theatre, audience participation, virtual reality, data-driven storytelling, alternate reality games, transmedia narrative, and creative practice-based methodologies.

Rosalie Purvis is Assistant Professor of Theatre and English at the University of Maine. She holds a BA in Creative Writing and Dance from Bard College and an MFA in Theatre Directing from Brooklyn College and a PhD in Performing and Media Arts from Cornell University. Since 2000, she has worked as a freelance theatre artist primarily in New York City, where work has been featured at, among others, the Atlantic Theatre's Second Stage, Theatre for the New City, Dixon Place, La Mama, the Culture Project, 78th Street Theatre Lab and the Brooklyn Arts Exchange. She has taught theatre and writing at numerous universities and conservatory programs in the US and beyond. She and her co-artistic director Debaroti Chakraborty work with a performing arts collective based in Kolkata, India. Together, they have performed all over the world.

Rumen Rachev is a Research Specialist at NZTE, Aotearoa, New Zealand.

Jo Ronan is the Interim Head of Contemporary Performance Practice at the Royal Conservatoire of Scotland as well as an artist and practice-based researcher. Her research published in Routledge, Intellect, and Taylor & Francis proposes a new dialectical model for non-hierarchical collaborative performance-making and spectatorship. She is the originator of Dialectical Collaborative Theatre, and one of her articles relating to this methodology, "In Search of Truth: Performance as Product, Process and Pedagogy" is published in *PARTake* (2021). She was Associate Director with 7:84 (Scotland) directing productions such as *Eclipse* by Haresh Sharma and *The Algebra of Freedom* by Raman Mundair, based on the unlawful shooting of Jean Charles de Menezes. Jo pioneered new writing in Singapore, co-founding The Necessary Stage Theatre Company in 1987 and was its Associate Director until 1994, when she settled in Scotland. She continues to create work with BloodWater Theatre using Dialectical Collaborative Theatre methodology.

Aneta Stojnić, Ph.D, LP is a performance studies scholar and a psychoanalyst in private practice in New York. She is a Director of Child and Adolescent Program at the Institute for Psychoanalytic Training and Research. Alongside psychoanalysis, Aneta's areas of research include artistic and theoretical practices at the intersections of art, culture, and politics. She has published two books and two co-edited volumes, as well as dozens of peer-reviewed articles on contemporary art, media, and culture. She is one of the editors of *ROOM: A Sketchbook for Analytic Action* and co-host of the *Room* podcast.