

William Boles, Ph.D., is a Professor of English at Rollins College. He is the author of *Understanding David Henry Hwang* (University of South Carolina Press) and *The Argumentative Theatre of Joe Penhall* (McFarland) as well as the Director of the Comparative Drama Conference.

Gina Braswell is a second year Masters student in Theatre and Performance at the University of Colorado in Boulder. She obtained her Bachelor's degree from Columbia College Chicago in Theatrical Directing and Performance and graduated Magna Cum Laude. She is focused on studying immersive, interactive and participatory forms of theatre that push the boundaries of traditional performance by enhancing the amount of agency and authorship an audience is given with an emphasis on Shakespearean performance. Gina has been involved in theatre making for over twenty years, serving as an actor, stage manager, designer, director and dramaturg. She is currently teaching performance classes for the Colorado Shakespeare Festival (CSF), dramaturging for CSF's educational outreach program and Shakespeare and Violence Prevention school tour and assistant directing for award winning director, Lisa Wolpe in an all-female production of *Twelfth Night*.

Marco Catalão is a playwright and poet. In 2008, he published his first book and, since then, has received several national and international prizes, among which features the Luso-Brazilian Award of Playwriting, the Funarte Award for Literary Creation and the Ideal Club National Award of Literature. He is a postdoctoral researcher in Theory of Drama (University of São Paulo - USP).

Lynn Deboeck is an Adjunct Assistant Professor of Theatre and a Lecturer in Gender Studies at the University of Utah. She graduated in 2015 from the University of Kansas with her Ph.D. in Theatre and a Graduate Certificate in Women, Gender & Sexuality Studies. Her dissertation, entitled, "Ultra-sounding Maternal Subjectivity: A Feminist Reclamation of Pregnancy and Birth on Stage" extends her research into theatrical depictions of maternity to encompass that which is intended and expected for an audience to witness and remember and how those conventions shape what subjectivities women are allowed to occupy.

Mary Dominiak, Ph.D., M.B.A., RN, is a Registered Professional Nurse with experience as a Critical Care Nurse and Clinical Nurse Specialist and launched the Abbott Laboratories Homecare Nursing Service. Dr. Dominiak earned her Ph.D. from Loyola University Chicago in 2006 and joined the faculty of Loyola University Chicago's Marcella Niehoff School of Nursing. As an Assistant Professor, she was the Founding Director and served as Faculty of the Undergraduate Health Systems Management program. Her research interests include the Image of Nursing and the public health issue of Obesity. She also serves on the Leader Council of the Mercy Home for Boys and Girls, the Live Well Lake County Steering Committee, the Board and Executive Committee of the Healthcare Foundation of Northern Lake County and is also a Court Appointed Special Advocate in Lake County, IL and is a Founding Board Member of the Antioch Area Healthcare Accessibility Alliance (AAHAA).

Carla Montez Fernandes (carla.fernandes@fcs.unl.pt) Ph.D. in Linguistics. Assistant Professor at IPEiria until 2007, currently working as Principal Investigator at FCSH - Universidade Nova de Lisboa. Awarded a European Research Council grant for her interdisciplinary project "BlackBox - A collaborative platform to document performance composition: from conceptual structures in the backstage to customizable visualizations in the front-end", running at FCSH-UNL from 2014 to 2019 under her direction. At present her research focus is in the intersection of Cognition, Multimodal Communication, New Media and the Performing Arts (from cognitive and ethnographic perspectives). Particular interests include the analysis of multimodal corpora and their relevance for the creation of digital "archives of processes", as alternative ways to document art forms such as contemporary dance. She is a Research Partner in other EU-funded projects at the crossings of Arts & Science and digital media. Carla is the Principal Investigator of the FCT-funded TKB project in Portugal (A Transmedia Knowledge-Base for contemporary dance) with international partners from the AHK Amsterdam, The Forsythe Foundation, and Coventry University from 2009 to 2013. She has authored book chapters and papers in international journals and conferences in the fields of Multimodal Communication, Performance Studies, Digital Media and Intangible Heritage.

Russell Fewster has directed theatre for 30 years. He studied at Ecole Jacques Lecoq in Paris before completing a Masters in rehearsal decision making at the University of Sydney followed by a practice led research Ph.D. exploring the relationship between video projection and the live actor at the University of Melbourne. In 2012 he directed *Perish the Thought* a moving stage portrayal of the effects of dementia on family life. His adaptation of Bram Stoker's *Dracula: Nosferatu The Undead* premiered as part of the Adelaide Cabaret Fringe in 2014. In 2015 he directed the Australian premiere of the opera *Six Swans* a collaboration between Tutti Arts and the University of South Australia. In 2016 he directed a work-in-progress of *Walter Benjamin: A Life in Translation* utilising voice to text software and motion tracking. He lectures in performance at the University of South Australia where he is the Drama Coordinator.

Hector Garcia, Ph.D., is a Senior Lecturer and a Loyola Sujack Master Teacher. He is also Director of the Interdisciplinary Latina/o Latin American Studies Program at Loyola University Chicago where he teaches courses on Spanish language, Latin American literatures, Latin American Studies, and Queer Theory for the Spanish B.A. Program, Loyola's Interdisciplinary Honours Program, and Women's Studies/Gender Studies Program (B.A. and Graduate Programs). His research interests and publications are in the areas of Masculinity studies and Queer Theory in Mexican Literature and XX/XXI Latin American Literatures and Film, Transnational and Border Studies, and U. S. Latin x and Gender Studies. He is also part of *Lit&Luz Festivals* (<http://litluz.com/>) a unique series of readings, discussions, and performances featuring renowned authors from the United States and México. The festivals highlight new translations and artistic collaborations that promote contemporary literature from both countries.

Susan F. Grossman, Ph.D., Interim Dean and Professor, Loyola University Chicago, School of Social Work. Dr. Grossman joined the faculty of the School of Social work in 1997. She was appointed Associate Dean in 2012 and became Interim Dean in

2015. She teaches social policy and research in the undergraduate, graduate and doctoral programs. In addition, she is an Associate faculty member of the Women's Studies/Gender Studies program and the Center for Urban Research and Learning at Loyola. Dr. Grossman's research focuses on the needs and service use of victims of domestic violence and sexual assault and abuse. She has also been involved in research on homelessness for many years and is interested in the area of women and poverty.

Betsy Jones Hemenway, Ph.D., is Director of the Women's Studies and Gender Studies program and Senior Lecturer in History at Loyola University Chicago. With a specialization in Russian and Soviet history, she is particularly interested in the history of gender and women, narrative, and political culture. In recent years, her research interests have expanded to include feminist methodologies and pedagogies, oral history, and yoga.

Francisco Henriques (fxhenriques@gmail.com) Ph.D. in Sciences of Art, MFA in Art Theory (FBAUL - University of Lisbon); and graduate in Graphic Design (IADE - Creative University); holds several specializations in Digital Image Compositing, and 2D and 3D animation. He works in video post-production as animator and digital compositor, doing TV. commercials mostly, but also institutional videos, video clips, TV channel idents, and motion titles. Since 1999 he teaches in Design, Video, Animation and Multimedia courses, in public and private Portuguese institutions. Francisco is a CIEBA researcher (at FBAUL - University of Lisbon), and is author and co-author of articles and papers in peer-reviewed publications in the fields of Sciences of Art (Geometry and Meaning); and Moving Image.

Jeanmarie Higgins is Assistant Professor of Dramaturgy at the University of North Carolina at Charlotte. Her essays on performance space have been published in the *Journal of Dramatic Theory and Criticism*, *Theatre Topics*, and *Theatre Symposium*, and her performance criticism has appeared in *Theatre Journal*. A new works dramaturg, Jeanmarie's projects include work with dance trio AGA Collaborative; The Process Series at UNC Chapel Hill; Drew University; and the Children's Theatre of Charlotte. Her dramaturgy process for Kim Jones's reconstruction of a lost 1935 solo for the Martha Graham Dance Company is the subject of "Iconicity and the Archive: *Imperial Gesture* 1935/2013," published in *Review: Journal of Dramaturgy*. Jeanmarie is a reviewer for the *Journal of Emerging Dance Scholarship*, and a member of the editorial board for *Etudes*. Before joining the UNC Charlotte faculty, she taught critical theory and playwriting at Cornish College of the Arts in Seattle.

Stephan Jürgens (stj@fesh.unl.pt) Ph.D. in Contemporary Choreography and New Media Technologies, Invited Assistant Professor at IPLisbon until 2010, currently working as a core researcher in the BlackBox Arts&Cognition project at FCSH - New University of Lisbon. Research interests concentrate on designing creative strategies for live performance involving interactive systems. He has been teaching movement research, interdisciplinary choreography and interactive system design in many different learning environments and institutions. He has collaborated on several international research projects, all of which investigated the use recent technology in Contemporary Dance and Digital (Live) Performance. As a choreographer has presented several works supported by

the Portuguese Ministry of Culture.

Erin Kaplan is a Ph.D. student in Theatre and Women & Gender Studies at CU Boulder. She holds an M.A. in Educational Theatre from New York University and a BA in Drama, Literature, and Political Science from the University of Michigan. Erin's field work is in Applied Theatre, and feminist theory.

William W. Lewis, M.A., is a third year Ph.D. student in Theatre and Performance Studies at the University of Colorado Boulder. He is a scholar and performance maker whose research focuses on the intersection of digital culture/technologies and performance spectatorship. He studies performance companies using alternative, postdramatic and devised forms of storytelling that implement site specificity, gaming, digital media, and social networking. His most recent project, *Quantified Self*, which was supported by a John S. and James L. Knight Foundation Media Innovation Prototype grant was developed with a team of computer scientists and engineers using participatory engagement to question the ethics of data collection. Will is currently the Graduate Student Representative for both the Performance Studies Focus Group and the Directing Focus Group in the Association of Theatre in Higher Education (ATHE). He has published in *New Theatre Quarterly* and *Theatre Research International* and is the founding managing co-editor of *PARtake: The Journal of Performance as Research*.

Jacqueline Long earned her Ph.D. in Classics from Columbia University. She holds appointment as Associate Professor in the Department of Classical Studies at Loyola University Chicago, where she also serves as Associate Dean for Academic Affairs in the College of Arts and Sciences. Her publications concentrate in the area of late-Roman history and literature, more recently also in Classical tragedy. The interdisciplinary work of the Gender Research Seminar has been nourishment and stimulation, as well as delight working with these outstanding colleagues and friends.

Prudence A. Moylan, Ph.D., retired in 2014 but continues to enjoy work with the Gender Seminar and the Women's Studies and Gender Studies program. She is the co-editor of *Mundelein Voices: The Women's College Experience, 1930-1991* and "A Catholic Women's College Absorbed by a University: The Case of Mundelein College" in *Challenged by Coeducation: Women's Colleges Since the 1960s*. The experience of Performance as Research energizes her current civic engagement as an activist in support of the Platform of the Movement for Black Lives.

Bren Ortega Murphy, Ph.D., is a Professor at Loyola University Chicago where she holds a joint appointment in the School of Communication and the College of Arts & Sciences [Women's Studies/Gender Studies]. Her areas of teaching and research include gender representation in popular culture, communication ethics, communication and service learning, and feminist theory. Her latest publication is *A Question of Habit*, a feature length documentary that examines the depiction of women religious in U.S. popular culture. Her next project is a multi-segment documentary on American Catholicism. She has served in numerous leadership roles at Loyola, including Chair of Faculty Council, Chair of Communication Studies and Director of Women's Studies. She was one of the

first recipients of Loyola's highest teaching award, the Sujack Award for Teaching Excellence. Dr. Murphy has also worked in the corporate sector, consulting and training throughout North America and Western Europe on matters of effective communication, strategic planning, and gender interaction.

Alison Richards, Ph.D., a Melbourne-based scholar and theatre artist, is an acknowledged pioneer in Performance as Research. An Adjunct Senior Lecturer at Monash University, and a Life Member of ADSA (the Australasian Theatre, Drama and Performance Studies Association), Alison's career in theatre and the academy spans four decades. She continues to collaborate with poets, musicians and visual artists, creating new works in cross-disciplinary performance informed by issues in social and cultural theory. Works from her solo performance series *no/body home*, culminating in *Instability Strip* (2012) have been presented in theatres and at conferences in Australia, New Zealand, South Africa, the UK, India and Finland. She is currently working on a new shadow puppet piece *Cuckoo*; her major solo work *The Book of Revelations* will be produced by Black Hole Theatre in 2017. Alison's academic writing on contemporary theatre practice and on performance research has appeared in Australia and internationally.

Ann M. Shanahan, M.F.A., is Associate Professor of Theatre and an Associate faculty member with the Women's Studies and Gender Studies program at Loyola University Chicago. A scholar-practitioner, she has directed over 40 theatre productions, including most recently *The House of Bernarda Alba*, Virginia Woolf's *Orlando* adapted by Sarah Ruhl, and *A Doll's House*. Her related scholarship on gender and space is published in *Theatre Topics*, *Theatre Journal*, *Text and Presentation* and in a forthcoming anthology: *Performing the Family Dream House: Space, Ritual and Images of Home* (U of Iowa 2017). Shanahan served as Interim Program Director and Graduate Program Director of WSGS in 2015. She is Vice President for Conference 2018 for the Association for Theatre in Higher Education. She is founding co-editor of the peer-reviewed section of the *SDC Journal*, the official publication of the Stage Director's and Choreographer's Society.

Connie Svabo, Ph.D., is Associate Professor of Performance Design at the Department of Communication and Arts, Roskilde University, and Head of Studies of the graduate and undergraduate programs in Performance Design, 2013-2016. Her research focuses on the design and experience of physical environments such as exhibitions and immersive performance installations. Svabo works from the conviction that the form knowledge emerges in, and the way knowledge is communicated, co-constitutes what is known. Methodologically this leads to research-based engagement with performative, exploratory and experimental situations of learning, knowledge creation and communication. Svabo was Visiting Scholar at Funen Art Academy Spring 2016 (April-June). The contribution to *PARtake* builds on this stay.

Niki Tulk, M.F.A., M.Ed., is an Australian writer, cellist and theater-maker based in the US and is currently a PhD student in Theater and Devaney Fellow at the University of Colorado Boulder. Niki Tulk studied Literature and Theatre Making at both the University of Melbourne and the Victorian College of the Arts, Australia, where she also

directed and performed with St Martin's Theatre, Australian Nouveau Theatre and Danceworks. Having worked for over a decade as a Theatre Teaching Artist, as well as creating and directing multimedia pieces in abandoned warehouses and other unclaimed spaces. She taught writing for three years to undergraduate artists at Parsons The New School for Design. In addition to directing a multi-year, off-Broadway production of Gertrude Stein's *Tender Buttons*, she has published poetry, fiction, dramatic and literary criticism in *Emergency Index*, *The Saranac Review Tenth Anniversary Edition*, *Rock River Review*, *The Sheepshead Review*, *The Feminist Wire*, *The Journal of Language and Literacy Education* and *Antipodes*—for which she is fiction editor.