

CONTRIBUTORS

Nina Alcalay studied Political Science at the School of Law, University of Athens, as well as Dance in Athens, Israel, Belgium and London (MA in Dance Studies, Laban Centre, City University London). Since 1986, Nina has been actively and variously involved in dance, as a dancer, contemporary dance teacher, and writer. From 1987 to 2010 she was a member of the editorial board of *Χορός* magazine. She has also worked for the Publications Department of the Kalamata International Dance Festival, the Athens and Epidaurus Festival, the Athens Concert Hall, the Thessaloniki Concert Hall, and the Onassis Cultural Centre, Athens. Her book *Κρατική Σχολή Χορού: Παρελθόν – Παρόν – Μέλλον* [*State School of Dance: Past – Present – Future*] appeared in Greek in 2002 (Dian Press). In 2008–2010 she was Head of the Dance Sector of the National Hellenic Centre of Theatre and Dance. From 2013 to 2017 she designed and taught theoretical seminars on Post-modern Dance at the Onassis Cultural Centre, Athens.

Karen Christopher is a collaborative performance maker, performer, and teacher. Her London-based company, Haranczak/Navarre, is devoted to collaborative performance-making. She was a member of influential Chicago-based Goat Island performance group for 20 years, until the group disbanded in 2009. Karen has performed throughout the USA and the UK, and in Austria, Belgium, Canada, Croatia, Germany, Greece, Italy, and Switzerland. She has 30 years experience leading performance composition workshops at art centres and universities in the USA, the UK, and Europe. Her focus is on artistic negotiation in the devising process and finding non-traditional structures for working and composing live performance works. Her writing on performance has appeared in *TDR*; *Frakcija*; *Green Letters*; *Theatre, Dance and Performance Training*; and in S. Bottoms and M. Goulis (eds) *Small Acts of Repair: Performance, Ecology and Goat Island* (Routledge, 2007) and D. Sack (ed.) *Imagined Theatres: Writing for a Theoretical Stage* (Routledge, 2017).

Brenda Dixon Gottschild is the author of *Digging the Africanist Presence in American Performance: Dance and Other Contexts* (Praeger, 1996); *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era* (Palgrave Macmillan, 2000); *The Black Dancing Body: A Geography from Coon to Cool* (Palgrave Macmillan, 2003); and *Joan Myers Brown and the Audacious Hope of the Black Ballerina: A Biohistory of American Performance* (Palgrave Macmillan, 2012). A self-described anti-racist cultural worker utilizing dance as her medium, she is a freelance writer, consultant, performer, lecturer, and Professor Emerita of Dance Studies at Temple University.

Myrto Katsiki is a dance researcher and dancer based in Paris. She studied Dance at the State School of Dance, Athens, and holds an MA in Dance Studies from the Dance Department, Paris 8 University. She is currently completing a PhD on the notion of the neutral in dance, entitled *Activations of the Neutral: Yvonne Rainer, Deborah Hay, Laurent Pichaud, Merce Cunningham* (Paris 8 University, supported by the Onassis Foundation). She teaches at the Dance Department, Paris 8 University, and within the framework of *exerce* MA in Choreography Program at the ICI – Centre chorégraphique national of Montpellier. Her most recent publications include an article on Deborah Hay's scores (in *Partition(s)*, La Manufacture, Les presses du réel, 2016) and the afterword in the French translation of Deborah Hay's *My body, the buddhist* (*Mon corps, ce bouddhiste*, La Manufacture, Les presses du réel, 2017). She is currently working as a dancer with DD Dorvillier, with whom she is also conducting a long-term research project on Dorvillier's *A catalogue of steps* (supported by the Centre national de la danse, Paris and La Manufacture – Haute école des arts de la scène, Lausanne).

Efva Lilja is an artist, Professor of Choreography and Artistic Director of Dansehallerne in Copenhagen. She served as Vice-Chancellor of DOCH, the University of Dance and Circus in Stockholm (2006–2013). As an artist and activist, she works with choreography in the form of dance, imagery, film and writing. "Choreographed events challenge and offer new visions for the creation of a reality where political activities and everyday action can be questioned and reformulated." Her award-winning works have been presented in more than 35 countries, often seen as controversial and trailblazing. Efva Lilja is a popular lecturer and has published 11 books. She has an active role in the development of artistic education and artistic research, nationally and internationally, as a member of various international bodies and for a period as an expert adviser to the Swedish government.

Nando Messias's work straddles performance art, dance and theatre. His performances combine beautiful images with a fierce critique of gender, visibility and violence. He has performed at prestigious venues such as Hayward Gallery, V&A, Tate Tanks, Roundhouse, Royal Vauxhall Tavern, Tate Britain and ICA, among other spaces across the UK. He has also worked extensively on the international circuit. As well as a practitioner, Nando is movement director for Theo Adams Company and an academic of Queer Theory and Performance. Nando's Sissy series concluded with a one-off performance of *Death and the Sissy* at Toynbee Studios in November 2017. The series comprises a decade of work, including *Sissy!* (2009), *The Sissy's Progress* (2015) and *Shoot the Sissy* (2016). The last two have toured nationally, including prestigious LGBTQ festivals across the UK, to much acclaim and Press interest. Nando's solo work has been curated by the Live Art Development Agency as part of the programme Just Like a Woman, shown in the City of Women Festival (2013), New York and London (2015). His publications include "Sissy that Walk: The

Sissy's Progress" in A. Campbell and S. Farrier (eds) *Queer Dramaturgies* (Palgrave Macmillan, 2016), and "visibility: Performance and Activism", in Bryon, E. (ed.) *Performing Interdisciplinarity* (Routledge, 2018).

Ariadne Mikou is an interdisciplinary artist-researcher, performer and emergent dance scholar interested in experimental practices across dance, architecture, visual arts and media. Her works have been presented in several countries and diverse contexts, and she has also performed internationally. She has taught as Visiting Lecturer in such institutions as the University of Roehampton (UK) and the Trinity Laban Conservatoire of Music and Dance (UK). In 2011 she co-founded the futuremellon/not yet art collective, and currently she is co-curator of [SET. me free] Dance & Movement on Screen. She earned her MFA in Dance from the Ohio State University (USA), supported by the State Scholarship Foundation of Greece (IKY), and a Diploma in Architecture from the Aristotle University of Thessaloniki. In the spring of 2018, she received her PhD in Choreographic Research from the University of Roehampton (UK), which was fully funded by a university scholarship. Her articles have been published in peer-reviewed journals and she has contributed to the book: E. Meehan and H. Blades (eds), *Performing Process: Sharing Dance and Choreographic Practice* (Intellect, 2017).

Betina Panagiotara is a dance researcher and journalist living in Greece. In 2018 she was awarded her PhD at the University of Roehampton, looking at the contemporary dance scene in Greece amidst the sociopolitical crisis, focusing on emerging artistic practices. Her research was supported by the Onassis Public Benefit Foundation. She holds a BA in Media, Culture and Communication and an MA in Dance Histories, Cultures and Practices. She teaches Dance History. She has worked at the Kalamata International Dance Festival and Animasyros Animation Festival, while she also works with artists in research, dramaturgy and production. Her interests are in dramaturgy, dance history, politics, and animation in performance. She has participated in international conferences, published articles in scientific journals, and contributed to the book: K. Georgelou, E. Protopapa, D. Theodoridou (eds), *The Practice of Dramaturgy: Working on Actions in Performance* (Valiz, 2017).

Ioanna Tzartzani holds an honours degree in Sociology from Panteion University, Athens, Greece, and a degree in Dance Teaching (Ballet and Contemporary Dance) from the Greek Ministry of Culture. She has been awarded an MA in Dance Studies from the University of Surrey, UK, where she also completed her PhD thesis, titled: *Interplays of Ethnicity, Nationalism and Globalisation within the Greek Contemporary Dance Scene: Choreographic Choices and Constructions of National Identity*. She has taught Dance Research Methodologies, Somatics, Dance History and

Critical Theory at the Department of Theatrical Studies, University of the Peloponnese, at AKMI College, and at Despoina Gregoriadou's Professional Dance School. She has been a member of the editorial board of *Xopós plus* magazine and has written dance reviews for the *Athens News* journal. Ioanna is a qualified Body Control Pilates and Aerial Yoga instructor and has been teaching in Athens since 2004. She is currently lecturing at the University of the Peloponnese and at Choros Professional Dance School.