

# CONTRIBUTORS

**Peggy Gould** (MFA in Dance from NYU Tisch School of the Arts, Teacher of Alexander Technique) has worked as dancer, choreographer, collaborator, actress, assistant director and stage manager in New York City for over 25 years with dance and theatre artists including Patricia Hoffbauer, George Emilio Sanchez, Cathy Weis, Bryan Fox, Sara Rudner, Joyce S. Lim, David Gordon, Ann Carlson, Meredith Monk, Michael Mayer and Tony Kushner. Performance venues in New York, Vermont and Texas have presented her multidisciplinary performance works since 1995. In addition to her performing career, she has worked extensively as a movement educator, in private practice (1990-present), as assistant to her teacher and mentor, Irene Dowd, in functional anatomy, neuromuscular training and movement education courses (1996-present), and as faculty member in Dance at Sarah Lawrence College (1999-present), teaching Anatomy, Graduate Seminar, First Year Studies in Dance, Improvisation and Contemporary Practice.

**Graham McFee** is Professor of Philosophy at the University of Brighton, UK; and at California State University Fullerton, USA. He has lectured nationally and internationally on aesthetics (especially the aesthetics of dance) and on the philosophy of Wittgenstein. He is a former Vice President of the British Society of Aesthetics. His publications include *Artistic Judgment* (Springer, 2011), and *The Philosophical Aesthetics of Dance* (Dance Books, 2011).

**Efrosini Protopapa** is a choreographer, writer and researcher. She works as a Lecturer in Dance and Choreography at the School of Arts, University of Surrey, and is the artistic director of the performance group Lapsus Corpi, with whom she has presented work in the UK, the Netherlands, Germany and Greece. She won the Bonnie Bird New Choreography Award 2008 and has also collaborated with Ivana Muller, Tino Seghal, Carol Brown and Gill Clarke. After studying at the State School of Dance and the Department of Theatre Studies (Athens), the School for New Dance Development (Amsterdam) and Laban (London), she completed a practice-led PhD, titled *Possibilising Dance: A Space for Thinking in Choreography*, at Roehampton University with a scholarship by the Onassis Foundation.

**Jamie P. Ross** has been teaching Women's Studies, Philosophy and Interdisciplinary Studies at Portland State University since 1992. She received her PhD in Philosophy and also did

her undergraduate degree in Philosophy at Bryn Mawr College in Pennsylvania. Her areas of specialisation are feminist philosophy and American pragmatism. Her goal in teaching is to show students that critical inquiry is the basis of all further learning. She is the author of the manuscript *Feminist Philosophy of Science – Method and Practice*, currently under consideration for publication, as well as several articles among which is "The Obvious Invisibility of the Relationship between Technology and Social Values", *The International Journal of Science in Society*.

**Norbert Servos** is a pioneer of contemporary dance in Germany and an internationally renowned specialist in dance theatre. He was a co-founder of *Ballett International* and, for seven years, a member of its editorial board. Since 1983, he has worked as a freelance choreographer and writer, and has published 15 books on Pina Bausch and the development of German Dance Theater, as well as poetry. He has choreographed 20 dance pieces. He is also a guest teacher and lecturer in Contemporary Dance and Choreography. In 1993, he founded DanceLab Berlin at the Academy of Arts, for which he created numerous pieces, such as the prize-winning dance film *Elements of Mine* (2004), and the dance theatre piece *Drink, Smoke – Made In Havana* (2004). His publications include *Schritte verfolgen – Die Tänzerin und Choreographin Susanne Linke* (2005), *Solange man unterwegs ist – Die Tänzerin und Choreographin Reinhild Hoffmann* (2008), and *Pina Bausch – Dance Theatre* (2008). In 2009, he directed the international dance festival "Tanzwelten" in Braunschweig, where he also premiered his new dance theatre production *Valbarena* with Jorge Morro.

**Dionysios Tsafaridis** studied at the State School of Dancing Art, Athens, Greece, from where he graduated in 2001. His postgraduate studies were at the University of Surrey and at Royal Holloway of the University of London in England (MA in Physical Theatre, 2002). As a scholar of the State Scholarship Foundation and of the Alexander S. Onassis Public Benefit Foundation, he completed his doctoral thesis in Roehampton University in London, in the field of Cinematic Dance, on the following subject: *Maya Deren's Screendances: a Formalist Approach* (2009). He currently teaches Stage and Screendance, while creating digital dance and choreographies for theatrical performances in England and in Greece.

**Maria Tsouvala** is a Lecturer in the Department of Preschool Education, University of Thessaly. She graduated from the Department of Physical Education and Sport Science of the University of Athens and the Rallou Manou Professional Dance School. She holds a Master of Arts and a Master of Education from Teachers College, Columbia University, and a PhD from the University of Athens, Department of Pedagogy-Philosophy-Psychology. Continuing her dance training in

New York, she studied Improvisation and Choreography with Robert Ellis Dunn. Since 1990 she has been teaching Improvisation-Choreography, Dance History and Dance Pedagogy in many professional dance schools in Athens. As a choreographer she has presented several works for the group Meta-kinissi.

**Mariza Vinieratou** studied at the Laban Centre for Movement and Dance in London and at the NYU Tisch School of the Arts, from which she received her MFA. Between 1996 and 1998 she assumed an active role at the Bessie Schönberg Choreography Alumni Workshops, during which she was directly mentored by the legend of choreography, the late Bessie Schönberg. She has taught Choreography at the Greek State School of Dance and various private dance schools in Athens. In 2010 she acted as the program convener and lecturer for the BA in Dance Performance at the Athens Metropolitan College – Roehampton University London, in Athens, Greece. She is also the co-founder of the XIPÓLYTOS Dance Theatre, whose works were performed at various New York City theatres and festivals. Her academic writing includes *Organizing and Producing Dance Performances* (Hellenic Open University, 1999), and *Terpsichore: Seven Movements* (DIAN, 2002) as a co-author.

**Maria Wiener** studied Political Science at Panteion University, Athens, Greece (1992), before her postgraduate studies in Ideology and Discourse Analysis at the University of Essex (MA, 1994), and Film and TV Directing and Editing at the Sheffield Hallam University (MA, 1998) in the UK. Since 1999, she has collaborated with several choreographers, creating videos and digital choreographies for their live performances. In 2003, as part of her PhD research, she created her first multimedia performance entitled *Atmosphere* with her group Acronym Team at the Hat Factory Theatre in Luton, UK. Since 2004, she has worked as a lecturer at Bedfordshire University and, since 2008, as the Course Leader in the Department of Media Performance of the same University. In 2006, at the University of Southampton, she completed her practice-led PhD research on *The Integration of Live Choreography with projections of 3D Moving Images*. Since 2001, she has experimented with an animation technique called Motion Capture, which forms the basis of her digital choreographies. Her animation works have won awards in national and international festivals and have been broadcast by MTV Europe.