

CONTRIBUTORS

Ann Cooper Albright is a dancer and scholar, Professor and Chair of Dance at Oberlin College and President of the Society of Dance History Scholars. Combining her interests in dancing and cultural theory, she is involved in teaching a variety of courses that seek to engage students in both practices and theories of the body. She is the author of *Engaging Bodies: The Politics and Poetics of Corporeality* (2013), which won the Selma Jeanne Cohen Prize from the American Society for Aesthetics; *Modern Gestures: Abraham Walkowitz Draws Isadora Duncan Dancing* (2010); *Traces of Light: Absence and Presence in the Work of Loïe Fuller* (2007); *Choreographing Difference: The Body and Identity in Contemporary Dance* (1997) (published in Greek by Nissos Press in 2016, titled *Χορογραφώντας τη Διαφορά. Το Σώμα και η Ταυτότητα στον Σύγχρονο Χορό*); and coeditor of *Moving History/Dancing Cultures* (2001) and *Taken by Surprise: Improvisation in Dance and Mind* (2003). The book *Encounters with Contact Improvisation* (2010) is the product of one of her adventures in writing and dancing and dancing and writing with others. Ann is founder and director of Girls in Motion, an award-winning afterschool program in the Oberlin public schools, and codirector of the digital humanities website Accelerated Motion: Towards a New Dance Literacy in America.

Ninotchka D. Bennahum is Professor of Theater and Dance in the University of California, Santa Barbara. Her areas of research include dance history and theory, choreography, corporeality, embodiment, specifically feminist historiographies of flamenco, ballet and contemporary performance. She is the author of *Antonia Mercé, "La Argentina": Flamenco and the Spanish Avant-Garde* (2000), a biographical history of Mercé's invention of Spanish dance modernism, and *Carmen, a Gypsy Geography* (2013), a transhistorical study of the *Gitana* in Middle Eastern and Spanish cultural history. She has coedited two anthologies: *The Living Dance: An Anthology of Essays on Movement and Culture* (2012), with Judith Chazin-Bennahum, and *Flamenco on the Global Stage: Theoretical, Historical and Critical Perspectives* (2015), coedited with Michelle Heffner-Hayes and K. Meira Goldberg. She has cocurated three exhibition catalogues: *Transformation and Continuance: Jennifer Muller and the Re-shaping of American Modern Dance, 1959–Present* (2011), *100 Years of Flamenco on the New York Stage* (2013), and *Radical Bodies: Anna Halprin, Simone Forti and Yvonne Rainer in California and New York, 1955–1972* (2017). She was the resident dance historian of American Ballet Theater from 1996 to 2012 and is currently writing a history of the company. She serves on the Board of Directors of the Society of Dance History Scholars.

Aspasia Dania is a faculty member of the Sport Pedagogy Research Lab of the School of Physical Education and Sport Science, National and Kapodistrian University of Athens (NKUA). She holds a BA degree in Physical Education and an MSc (2009) in Dance Performance Assessment from NKUA, where she was also awarded her PhD in 2013. Since 1997 she has worked as a Physical Education and Dance teacher in primary, secondary and higher education, and she has participated as a speaker in various seminars and events for physical educators and teachers, on topics related to new and innovative forms of expression and teaching in education. She has also participated in several physical and dance education conferences and has published in various Greek and international scholarly journals. She holds a Labanotation Degree Diploma from the Dance Notation Bureau, USA. Her research interests and publications focus on contemporary methods of physical education and dance teaching, the training and professional development of teachers, as well as the use of qualitative research methods in education.

Ketu H. Katrak, born in India, is Professor in the Department of Drama at the University of California, Irvine (UCI); founding Chair of the Department of Asian American Studies (2002). Katrak specializes in Drama, Dance, Performance Theory, Postcolonial Literature, and Feminist Theory. She is the author of *Contemporary Indian Dance: New Creative Choreography in India and the Diaspora* (Palgrave Macmillan, 2011 / pbk ed., 2014), *Politics of the Female Body: Postcolonial Women Writers* (Rutgers University Press, 2006), and *Wole Soyinka and Modern Tragedy: A Study of Dramatic Theory and Practice* (Greenwood Press, 1986); coeditor with Dr. Anita Ratnam of *Voyages of Body and Soul: Selected Female Icons of India and Beyond* (Cambridge Scholars Publishing, 2014); forthcoming book, *Jay Pather: Performance and Spatial Politics in South Africa* (2018); coeditor with Astad Deboo of "Contemporary Dance in India", forthcoming in *Marg: A Magazine of Indian Arts* (2017). Katrak was dramaturge (2014) for *The Trial of Dedan Kimathi* by Ngugi wa Thiong'o and Micere Mugo at the University of California, Irvine. Katrak is also the recipient of a Fulbright Research Award to India (2005–2006), Bunting Fellowship (1988–1989) (Harvard/Radcliffe), among others.

Maria Koutsouba is Associate Professor in the School of Physical Education and Sport Science, NKUA, as well as Tutor in the Hellenic Open University. She graduated from the Physical Education Department, NKUA (1989), completed her MA in Dance Studies at the University of Surrey (1991) and was awarded a PhD in Ethnochoreology by Goldsmiths College, University of London (1997). She is also specialized in Labanotation, and in Open and Distance Education. In her thirty-year-long career, she has been a member of various dance groups and has taught Greek Traditional Dance in Greece and abroad. She is a member of several Greek and international scholarly organizations and has also participated in various research projects. Her research interests and publications

focus on the connection between Human and Social Sciences and Dance, Ethnochoreology/Dance Anthropology, Dance Analysis and Criticism (notation, structural/stylistic analysis, typology, criticism), cultural policies and management, as well as education in dance, art, and culture.

Irene Loutzaki is a dance anthropologist, Assistant Professor in the Faculty of Music Studies, NKUA. With a grant from the Peloponnesian Folklore Foundation (PFF), she trained in Laban Kinetography (Germany), Social Anthropology and Anthropology of Dance (Northern Ireland). She was a research fellow at the PFF (1974–1996), Nafplion, involved in organizing the Dance Archive. Since 1995, as head of the Dance Group, she has participated in the Thrace-Eastern Macedonia Research Programme, sponsored by The Friends of Music Society. For several years, she conducted fieldwork in Thrace, Crete, and other parts of Greece. Her continuing research interests are in such issues as social and political dance history with a special focus on Greece and transnational flows, dance and politics, movement systems, gender and class relations, cultural policy, and cultural practices. She has published widely in Greek and English on a variety of topics, including Thracian and Cretan folk dance, and bodily practices.

Ariadne Mikou is an interdisciplinary dance artist, movement educator and emergent dance scholar interested in screendance, installations and technologically-mediated performances. She is currently pursuing her practice-as-research PhD (Department of Dance, University of Roehampton) funded for three consecutive years by the University of Roehampton. Her research focuses on the social and body-spatial forms emerging from the intersection of expanded choreography, architecture and film. She also holds a BA in Architecture from the Aristotle University of Thessaloniki (Greece) and an MFA in Dance from the Ohio State University (USA), which was funded by the State Scholarship Foundation of Greece. Her works have been presented in several countries and in various venues. In 2011 she cofounded future mellon/not yet art, an art-research roaming collective, which enables her to choreograph relationships between artists and embark on curatorial explorations.

Betina Panagiotara is a dance theorist and journalist. In 2017 she completed her PhD thesis at the University of Roehampton (UK), examining the contemporary dance scene in Greece amidst the sociopolitical crisis, focusing on emerging artistic practices and collective working modes within a neoliberal context. Her research was supported by the Alexander S. Onassis Public Benefit Foundation. She holds a BA in Media and Communication (Panteion University, Greece) and an MA in Dance Histories, Cultures and Practices (University of Surrey, UK). She collaborates with artists in research, dramaturgy and production. Her research interests are in dramaturgy, dance history, politics, and

animation in performance. She has presented her research in international conferences, published articles in scholarly journals, and also contributed to the book *The Practice of Dramaturgy: Working on Actions in Performance* (Valiz/Antennae Series, 2017).

Maxine Sheets-Johnstone is an independent scholar affiliated with the Department of Philosophy at the University of Oregon, where she taught periodically in the 1990s, and now holds an ongoing Courtesy Professor appointment. She has a BA in French and Comparative Literature; an MA in Dance; a PhD in Dance and Philosophy; and an incomplete second doctorate in Evolutionary Biology. She has published over 80 articles in various journals. Her books include *The Phenomenology of Dance*; *Illuminating Dance: Philosophical Explorations*; *The Roots of Thinking*; *The Roots of Power: Animate Form and Gendered Bodies*; *The Roots of Morality*; *Giving the Body Its Due*; *The Primacy of Movement*; *The Corporeal Turn: An Interdisciplinary Reader*; *Putting Movement Into Your Life: A Beyond Fitness Primer*; *Insides and Outsides: Interdisciplinary Perspectives on Animate Nature*. She was awarded a Distinguished Fellowship at the Institute of Advanced Study at Durham University, UK; an Alumni Achievement Award by the School of Education, University of Wisconsin; and she was honored with a Scholar's Session by the Society for Phenomenology and Existential Philosophy. During her years of teaching Dance, she choreographed 25 dances, performed in 13 of these, was sole artistic director of 5 concerts including 2 full-length concerts of her own works, and was the organizer-director-narrator of numerous lecture-demonstrations.

Vasiliki Tyrovola is Professor Emeritus in the School of Physical Education and Sport Science, NKUA, where she also taught, as Professor of Greek Traditional Dance, for many years. She has a BA in Physical Education, and, as a postgraduate, she studied at the Department of Literature, Faculty of Ethnomusicology and Theatre, School of Philosophy, University of Crete. She holds a PhD from the Department of Music Studies, NKUA. For several years, she has taught at all educational levels and in various seminars, and was also an Adviser-Professor for Greek Music and Dance in the Hellenic Open University (for 11 years). Her research interests are in the structural-morphological and typological approach to Greek Folk Dance, Dance Analysis and Criticism, Dance Teaching, and the fields of ritual/ magic and symbolism within the context of Human and Social Sciences. She is a member of various scholarly organisations in Greece and abroad, as well as the author of several research papers and articles on Greek Dance. She has received honorary distinctions and awards from various state and private bodies. In March 2015, she was unanimously awarded the title of Professor Emeritus by the Academic Council of NKUA.