Notes on contributors

Elisabeth Angel-Perez is a Professor of English Literature at the University of Paris-Sorbonne. She is a specialist of contemporary British theatre. Her recent publications include *Voyages au bout du possible: Les théâtres du traumatisme de Samuel Beckett à Sarah Kane* (2006), and, with Alexandra Poulain, *Endgame: Le théâtre mis en pièces* (2009). She has also published extensively on Martin Crimp, Sarah Kane, Caryl Churchill and Howard Barker. She has edited several volumes including *New British Dramaturgies*, *The European Journal of English Studies* vol. 7 no. 1 (2003), *Howard Barker et le Théâtre de la Catastrophe* (2006); with Nicole Boireau, *Le Théâtre anglais contemporain 1985–2005* (2007); with Alexandra Poulain, *Hunger on the Stage* (2008) and *Things on the Stage* (special issue of *Etudes Britanniques Contemporaines*, 2009). She has also translated plays and theoretical writings by Howard Barker, Caryl Churchill, Martin Crimp and David Mamet.

Mark Brown is theatre critic of the Scottish national newspaper the *Sunday Herald* and a theatre and performing arts critic for the UK newspaper the *Daily Telegraph*. He teaches in theatre studies and theatre criticism at the Royal Conservatoire of Scotland. He is a member of the executive committee of the International Association of Theatre Critics and sits on the editorial board of the IATC's webjournal *Critical Stages*. He is editor of the books *Howard Barker Interviews 1980–2010: Conversations in Catastrophe* (2011) and *Oily Cart: All Sorts of Theatre for All Sorts of Kids* (2012).

Ian Cooper is a founding member of Lurking Truth Theatre Company, which has been producing works by modern British dramatists, including Howard Barker, since 1986. His essay is adapted from a 1993 MPhil thesis on the work of Barker, Edward Bond and Howard Brenton.

Mary Karen Dahl is Professor of Theatre and Director of graduate programmes in Theatre Studies for the School of Theatre at Florida State University. She has

a longstanding interest in the relationship between performance and politics and representations of violence. Her book *Political Violence in Drama: Classical Models, Contemporary Variations* was selected as a Choice Outstanding Academic Book. Essays include 'Postcolonial British Theatre: Black Voices at the Center' in *Imperialism and Drama* (ed. Gainor, 1995); 'Stage Violence as Thaumaturgic Technique' in *Violence in Drama* (ed. Redmond, 1991); and 'State Terror and Dramatic Countermeasures' in *Politics and Terror in Modern Drama* (eds Orr and Klaic, 1990). Recent work poses questions about political theory and citizenship and includes essays such as 'Sacrificial Practices: Creating the Legacy of Stephen Lawrence' in *Violence Performed: Local Roots and Global Routes of Conflict* (eds Anderson and Menon, 2008) and 'The Body in Extremis: Exercises in Self-Creation and Citizenship' in *Theatre of Catastrophe: New Essays on Howard Barker* (eds Gritzner and Rabey, 2006).

Jay Gipson-King holds a PhD from Florida State University and is currently an independent scholar. He has written previously on time in contemporary British theatre in his dissertation, 'History in the Age of Fracture: The Politics of Time in Recent English History Plays', as well as in presentations at the American Society for Theatre Research (ASTR) and the Association for Theatre in Higher Education (ATHE). His article on David Hare's *Stuff Happens* is published in the *Journal of Dramatic Theory and Criticism*. Jay is an active member of the theatre community in Salem, Oregon, USA.

Sarah Goldingay is a lecturer in Drama at the University of Exeter. Her most recent research has centred on the work of Howard Barker and The Wrestling School, with a chapter in *Modern British Playwriting: The 80s* and a co-edited special edition of *Studies in Theatre and Performance* with Mick Mangan (November, 2012). She has also worked as Barker's Executive Producer and is an Associate of the Wrestling School. In this capacity she has overseen the creation of the Howard Barker Archive (held at the University of Exeter), the *21 for 21* one-day festival celebrating the twenty-first birthday of Barker and The Wrestling School, and has been shortlisted for the THE Award for Excellence and Innovation in the Arts (2011). Through her collaboration with rheumatologist, Paul Dieppe, she continues to explore the relationship of performance to pain, placebo and the healing response.

George Hunka is a dramatist and theatre writer whose work has frequently appeared in a variety of publications, including *Theater* (Yale University), the *Guardian*, *PAJ: A Journal of Performance and Art*, and the *New York Times*. His first book is *Word Made Flesh: Philosophy, Eros, and Contemporary Tragic Drama* (2011).

Melanie Jessop is an Associate of The Wrestling School theatre company, for which she has played the roles of Gwynne in *Victory*, Dover in *Ego in Arcadia*, Nausicaa in *Blok/Eko* and the title roles in both *Judith* and *Und*. Her other stage

work includes *Galactia* in *Scenes from an Execution* (Hackney Empire), *King Lear* and *The Seagull* (RSC), *The Duchess of Malfi* (WYP), *A Midsummer Night's Dream* (New York), *Romeo and Juliet* (Globe).

Vanasay Khamphommala is a former student of the École normale supérieure, and wrote his PhD, entitled 'Spectres of Shakespeare in Howard Barker's Work', under the supervision of Elisabeth Angel-Perez (Paris IV-Sorbonne). After teaching at Oxford (Exeter College) and the Sorbonne, he now works as an actor and director. He recently premiered his production of Barker's *Slowly* in France and directed his own play *Orphée aphone* for a staged reading at the Odéon-Théâtre de l'Europe.

Christine Kiehl is a university lecturer at Université Lumière Lyon 2. She is a specialist of contemporary British drama and more particularly of Howard Barker's plays. Her work questions the aesthetics and ethics of the body on the stage and she currently investigates pluridisciplinary artforms in drama. As Vice-President of RADAC (Research on Contemporary English Drama), she is organising a double international colloquium on the relations between theatre and cinema (Paris, March 2012 and Lyon, April 2013) with three publications. <http://www.radac.fr>

Charles Lamb studied literature and drama at the universities of Aberdeen, Essex and Warwick. His career was mainly as a teacher of drama in schools and colleges. Now retired, he was Head of Performing Arts at Bournemouth and Poole College and an Associate Lecturer at Winchester University. His association with Howard Barker extends back over twenty years to his production of *Fair Slaughter* at the Quay Theatre in Sudbury. Since then he has directed a number of Barker plays including the premiere performance of *Crimes in Hot Countries*. His published writing includes *The Theatre of Howard Barker* (2005). He is an Associate of Howard Barker's theatre company, The Wrestling School.

Michael Mangan (MA, PhD, Cambridge) has published books, articles and papers on a broad range of subjects including theatre and gender, theatre and social justice, Shakespeare and Renaissance theatre, the cultural history of popular performance and contemporary British theatre. He has also worked as a playwright, a director, a literary manager, a dramaturg and an actor. His monographs include *Doctor Faustus: A Critical Study* (1987), *A Preface to Shakespeare's Tragedies* (1991), *A Preface to Shakespeare's Comedies* (1996), *Staging Masculinities* (2002), *Performing (Dark) Arts: A Cultural History of Magic in Performance* (2007), *The Palgrave Companion to Theatre, Drama and Performance* (2013) and *Staging Ageing* (2013). With Sarah Goldingay he has co-edited a special issue of *Studies in Theatre and Performance* dedicated to Howard Barker's work. Michael Mangan has held Chairs in Drama at Aberystwyth, De Montfort

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Michel Morel is Emeritus Professor at Nancy 2. His field of research is the processes of reading activated by all kinds of text (from the press and popular writings to high literature). He is particularly interested in the affects, the original causes of our emotions, triggered at the double level of the actualisation of genre by the individual text and its concretisation by the reader. He consequently investigates generic processes, in particular narrative ones, and the critical valuations dependent on them. His approach is multidisciplinary. He has recently extended his study of forms to the axiological contents of rhetorical figures, and also to other domains of expression like poster, painting and architecture.

Eléonore Obis received her PhD in British Contemporary Drama in 2011 at the Paris Sorbonne University and has a teaching position there as a *professeur agrégé*. Her research interests focus on the representation of the body on the British contemporary stage, through the questions of staging, acting and reception. She specialises in the works of Howard Barker, Edward Bond, Martin Crimp and Sarah Kane.

David Ian Rabey is Professor of Drama and Theatre Studies at Aberystwyth University. His publications include *Howard Barker: Ecstasy and Death* (2009), *Howard Barker: Politics and Desire* (1989, 2009), *Theatre of Catastrophe: New Essays on Howard Barker* (co-edited with Karoline Gritzner, 2006), *English Drama Since 1940* (2003), *David Rudkin: Sacred Disobedience* (1997) and two volumes of plays, *The Wye Plays* (2004) and *Lovefuries* (2008). He has acted in and/or directed fourteen productions of Barker plays. He is an Associate of Howard Barker's theatre company, The Wrestling School.

James Reynolds is a Lecturer in Drama at Kingston University. His PhD research at Queen Mary, University of London, investigated performance practices in Robert Lepage's devised theatre. Published work explores Howard Barker's direction of his own plays (*Theatre of Catastrophe*, 2006); Lepage's work with objects (*Performance Research*, 2007); the cinematic adaptation of graphic novels (*Journal of Adaptation in Film and Performance*, 2009); and the relationship between addiction and performance (*Journal of Applied Arts and Health*, 2011). Forthcoming publications investigate the National Theatre's adaptations of children's literature for the stage, and Lepage's work as a director.

Elizabeth Sakellaridou is Professor of Drama and Theatre Studies at Aristotle University of Thessaloniki. Her teaching and research interests include English and comparative drama, gender and cultural studies and performance theory (especially phenomenology) – fields in which she has published extensively both

independently and in international journals and collective volumes. Her latest book is *Theatre, Aesthetics, Politics: Traversing the Contemporary British Stage* (in Greek) (2012). Her most recent study on Howard Barker is 'Working at the Seams: Howard Barker's Tragic *Trauerspiel*' (in M. Middeke and C. Wald, eds, *The Literature of Melancholia: From Early Modern to Postmodern*, 2011).

Heiner Zimmermann is a retired senior lecturer from the Department of English and American Studies at Heidelberg University.