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***Notes on Contributors***

Amanda Rose Villarreal—PARtake Managing Editor

**Annette Arlander** is an artist, researcher and a pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. She is educated as theatre director, Master of Arts (philosophy) and Doctor of Art (theatre and drama). Arlander was the first to be awarded a doctorate from the Theatre Academy, Helsinki (in 1999). In 2001 she was invited as professor of performance art and theory to instigate the MA degree program in performance art and theory (today Live Art and performance studies). In 2018-2019 she was professor in performance, art and theory at Stockholm University of the Arts with the artistic research project, funded by Vetenskapsrådet, Performing with Plants. She is principal investigator of the Academy of Finland funded research project How to Do Things with Performance (2016-2020). She is member of the editorial board of JAR (Journal for Artistic Research) and Ruukku, member of the executive committee of IFTR (International Federation for Theatre Research) and co-convenor of the Artistic Research Working Group of PSI (Performance Studies International). Arlander's research interests are related to artistic research, performance-as-research, performance studies, site-specificity and the environment. Her artwork moves between the traditions of performance art, video art and environmental art.

**Julie Bønnelycke**, MA, PhD, Assistant Professor at Roskilde University, Performance design. Her research areas are social studies of science; interdisciplinary collaboration and knowledge-production; design anthropology, hereunder co-design, inclusion and participation; humanistic health research and health in everyday life; museum studies and learning experiences. Currently Julie is working on a research project based on a clinical trial on pregnant women and physical activity, exploring the trial's production of knowledge and authority, bodily experiences and social and medical enactments of pregnancy and motherhood in relation to health.

**Elliot Reza Emadian** is a gender-nonconforming interdisciplinary dance artist, teacher, and scholar working in Urbana, IL. Their work occurs in the intersection of dance and choreography, video art and editing, sound and music, light and photography, and popular culture. They began dancing at the ripe age of 2, and their love of rolling on the floor and tie-dyed costumes continues to this day. Elliot is currently a teaching assistant pursuing a Master of Fine Arts in Dance at the University of Illinois, Urbana-Champaign.

**Maja Fagerberg Ranten** is an Interaction Designer and Ph.D. Fellow at Computer Science, Roskilde University, Denmark. Her Ph.D. 'Designing for Bodies with Bodies' is a practice-based investigation of the designers' bodily interaction with materials when designing interactive artistic systems. At Roskilde University, she has co-created the research collective Exocollective and Exostudio, where the research focus is on digital material exploration in interactive design, art, and technology.

**Philip Wesley Gates** is a director, performance maker, and writer/scholar currently based in Pittsburgh. Their work activates a collective understanding of connection and care, using the communal space of the theatre to think through the relations between bodies, histories, and actions. As a writer for Contemporary Performance, they have covered international festivals including American Realness, zürich moves!, Tanz im August, and TBA. Philip's work has been supported by the Foundation for Contemporary Arts and the Frank-Ratchye Fund for Art at the Frontier. MFA, Carnegie Mellon University. Philip's work can be found at [www.philipwgates.com](http://www.philipwgates.com)

**Nina Gram** holds a PhD in Aesthetics and Communications from Aarhus University. In her dissertation 'When the music works' (2013), she worked with different qualitative methods to understand and analyze how mobile music listening in public spaces affects listeners' perception of their surroundings. Nina is currently working on a research project titled 'A Suitcase of Methods' based at The Royal Danish Theatre. Here she explores different qualitative methods for gathering and analyzing knowledge about audience experiences with performing arts.

**Kajsa K. Henry** received her PhD in English with a concentration in American Studies at the University of Massachusetts Amherst and is currently an Assistant Professor of English at Florida A&M University. Her research interests center on the relationship between melancholia, loss, place, memory, and aesthetics in African diasporic and other Ethnic American literature and art. She is currently working on her book project that focuses on the interactions between racialized spaces, memory practices, and aesthetic forms in contemporary African American culture.

**Mads Hoby** holds a PhD in interactive design from Medea, Malmö University and is a co-founder of illutron collaborative interactive art studio. He is conducting research into the potential of digital material exploration within art and technology. He has a keen interest in maker hacktivism and experimental electronic upcycling. As an Assistant professor at the Department of People and Technology at Roskilde University Center, he has co-created Exostudio to create cross-pollination between artists, scientists, innovators and makers in general.

**Sarahí Lay Trigo** was born and raised in Guadalajara, México. She holds a PhD in Education and a Master's degree in Management and Policies of Higher Education. She is member of the International Dance Council CID, UNESCO. Currently she is a postdoctoral researcher at the University of California, Santa Cruz (UCSC) and fellow of the National Council of Science and Technology (CONACYT). Her current research line is Dance Anthropology and Philosophy. She is a dance teacher and choreographer, and a devoted dancer of flamenco and ballet versed in Mexican folkloric and modern dance. She has developed a very special type of dance that she calls *dance-flow*. Her doctoral project focused on educational trajectories of professional dancers, primary in the soloist and principal dancers at International Ballet Companies; her current postdoctoral research is about Mexican folkloric dancers in the United States. As a researcher and dancer she has taught different courses and workshops, presenting in Mexico, Argentina, the United States, and Spain. She has also ventured into the creation of documentary video; her latest work addresses the dance reality of Mexican folk dancers in the United States.

**Dr. Chris McCoy** is Asst. Professor of Theatre at William Jewell College. For nearly a decade, he worked in artistic administration and education with professional theatre companies across the country such as Seattle Children's Theatre, Atlanta's Alliance Theatre, Denver Center Theatre Company, and Kansas City's Theater League. He also received an OPERA America fellowship through which he worked at Saint Louis Opera Theatre, San Diego Opera, and Austin Lyric Opera. Chris is an active director and choreographer at his school and in the Kansas City area. Notable productions include asst. director for the Broadway production *Soul Doctor*, a Sacramento Regional Theatre Award in choreography for *Spring Awakening*, and a National Endowment for the Humanities grant to devise an original performance about hate crimes called *(Un)Civil*

*(Dis)Obedience*. Chris holds a PhD from the University of California, Davis and a MA from Emerson College in Boston.

**Connie Svabo**, MSc, PhD, is Associate Professor of Performance Design at Roskilde University, Denmark. Svabo chaired the interdisciplinary Performance Design graduate and undergraduate programs from 2013-2016. At present she is Director of the research center Experience Lab, where she collaborates, creates, and cowrites with practitioners and researchers from many disciplinary backgrounds, ranging from Archaeology through Biology and Business to Computer Science. In her academic work, Svabo promotes experiential, creative and aesthetic modes of engagement and the notion of the scholar-artist. She is a published prose poet and does multimedia installation work, for publication and exhibition. Innovation Fund Danmark has recently appointed her member of its multidisciplinary Industrial Research Committee. Examples of recent publications include: “Performative Schizoid Method: Performance as Research” in *PARtake: The Journal of Performance as Research*, 1(1), (2016); “Does it spark joy? Design and Innovation with Care” presented at Nordic Design Research Conference (2019); and with Michael Shanks (Stanford, USA): “Scholartistry: Incorporating Scholarship and Art” published in *the Journal of Problem Based Learning in Higher Education* 6(1), (2018). Her “Scholartistry: Creativity and the Future of the Liberal Arts” is forthcoming from Johns Hopkins University Press in *Redesigning Liberal Education: Innovative Design for a Twenty-First Century Undergraduate Education*.