

PUPPET THEATRE: IN THE BEGINNING WERE PUPPETS
An Interdisciplinary Conference held at Salzburg University
in Collaboration with the Salzburg Marionette Theatre
30-31 January 2020

SPEAKERS

MALI SKOTHEIM

Mali Skotheim completed her PhD at Princeton University in 2016, with a dissertation titled, *The Greek Dramatic Festivals under the Roman Empire*. In this context, she considered ancient puppetry performances at ancient Greek festivals, and collected evidence of ancient Greek puppets in literary and epigraphical sources. She found her way to puppets whilst working on an archaeological project in Sicily and discovered the thriving puppeteering traditions of the island. Dr. Skotheim is currently preparing a book manuscript on festivals, covering the history of Greek dramatic performance in the Roman era, from ca. 200 BCE to 517 CE. For the 2019/20 academic year, Skotheim holds a Frances A. Yates Fellowship at the Warburg Institute in London where she is also working on her next book project, *Radical Dancers: A Cultural and Intellectual History of Pantomime*. This new work considers the cultural and intellectual impact of pantomime dance from its origins in the first century BCE through its afterlife in the 18th century, in the performing arts (ballet and harlequinade), visual art and aesthetics, rhetoric, language theory (including sign language), gesture, and the construction of a history of ancient and modern dance.

MAREIKE GAUBITZ

Mareike Gaubitz has held the position of research associate at the German Centre for Puppetry (das Deutsche Forum für Figurentheater und Puppenspielkunst) since October 2018. There she leads the documentation centre which includes a library, an archive and a media centre. Since April 2018 she has also been teaching classes on puppetry history, theoretic and aesthetics at the Institute for Theatre Studies at the Ruhr-University Bochum where she also completed her master studies in 2017 on the topic “Machines as Actors”. Prior to this, she studied musicology and theatre at the University of Bayreuth. During her studies she focused on puppetry, dance and contemporary opera. Gaubitz has recently published an article in *Double – Magazin für Puppen-, Figuren- und Objekttheater*, Nr. 39.

HAYLEY FENN

Hayley Fenn is a PhD student in historical musicology at Harvard University. She completed her Bachelor of Music at King’s College, London, and stayed at KCL to pursue a Master’s degree funded by the Arts and Humanities Research Council. Hayley’s doctoral thesis, *Breath, Gravity, Giants, and Death: Towards a Theory of Puppetry and Music*, draws together her interests in opera studies, film music and film sound, voice studies, and performance studies. Hayley has been generously funded by an Oscar S. Schafer Prize for Teaching, the Eugene K. Wolf Travel Fund for European

Research from the American Musicological Society, and a Krupp Foundation Dissertation Research Fellowship. She has presented her research at conferences in the UK, Ireland, and the US.

ALISA RAKUL

Alisa Rakul conducts research in French literature at the Université Paris 8 Vincennes-Saint-Denis in France. Her studies focus on the relationship between text and music, arts' correlations in the symbolist period. Her doctoral dissertation in French Literature is titled *The symphonic poem of Maurice Maeterlinck and Claude Debussy: a new language approach through music*. Rakul graduated from the Moscow State Linguistics University in 2006, and completed a Master's degree in French literature in 2015. Alisa Rakul implements discourse methods, paying attention to the prosodic language components in literature, through the notions of declamation, rhythm, intonation, silence. Her presentation at the conference "Acousmatic Voices in Literature" at the University of Rennes 2 in 2017 was followed by the publication of the article "The Polyphony of inaudible voices in Maeterlinck's and Debussy's 'Pelléas and Mélisande'" (in French). She has also published on linguistics around cultural approaches to scientific discourse (in Russian).

Alisa Rakul works for the Cultural and Artistic Service at the Université Paris 8 Vincennes-Saint-Denis and supports the scientific and cultural activities of the Centre of World Theatre Researching in Paris (CIRRAS), which studies the art of the marionette from all over the world. Alisa Rakul organised a marionette performance of the Siberian Puppet Theatre from Tomsk «2+KY» at the Russian Cultural Centre in Paris in September 2017. The inventions (both technical and poetical) of the «2+KY» theatre lead to the simultaneous dialogues of 2 characters (human and puppet) played by the same actor. This challenge of voice is one of the theoretical questions of Alisa Rakul's scientific research.

RACHEL HERSCHMAN

Rachel Herschman is a writer and curator in New York City. She is currently curatorial assistant at NYU's Institute for the Study of the Ancient World and was co-curator of *Hymn to Apollo: The Ancient World and the Ballets Russes* (2019) and *Restoring the Minoans: Elizabeth Price and Sir Arthur Evans* (2016). From 2014 to 2016, she was curatorial assistant for publications at the Jewish Museum, where she contributed to international loan exhibitions and catalogues. Prior to that, she was a museum educator at the Lower East Side Tenement Museum. Rachel holds a BA from McGill University (Montreal) and an MA and PhD from the University of Washington (Seattle). Her dissertation *Kasper's Theater: Avant-Garde and Propaganda Puppetry in Early Twentieth-Century Germany* explores how and why artists turned to puppetry during the Weimar Republic and the Third Reich—arguing that puppets blur the line between life and art—and offers a new view on German cultural history.

WOLFGANG BÜCHEL

Wolfgang Büchel was born in 1957. After studying architecture he began publishing his work in addition to his practical work as an architect. As well as publishing essays in specialist journals such as *Archithese* and *Daidalos*, he is author of a monograph, *Architektur-Präsenz: Die Prinzipien architektonischer Wirklichkeit* ([*Architecture Presence – The Principles of Architectural Reality*], Niederkassel/ Bonn 2001), on the life and work of Karl Friedrich Schinkel; and of a collection of

essays on Schinkel's reception from 1818 to the present, *Schinkels sieben Einmaligkeiten: Essays zu Leben, Zeit, Werk* (Hildesheim, Zürich, New York 2010). Büchel's intensive reception of fine art in general, music and the performing arts are a further focus of his work. Sporadic work as a stage extra at the Cologne City Opera and at the Ruhrtriennale form the practical part of his intentions towards the theatre.

PHILIPPE BRUNNER

Born in Berlin, Philippe Brunner studied musicology and English literature. He was founder and director of the Berlin Young Marionette Opera, and organizer at the Lucerne International Music Festival and the Berlin Festival, as well as production manager at ECM Records, Munich. He has been with the Salzburg Marionette Theatre since 2003 as artistic director (scenography and dramaturgy) and puppeteer.

BARBARA HEUBERGER

Barbarba Heuberger was born in Salzburg and studied biology. She was organizer at the Office for State Exhibitions and worked in concert management. Since 1999 she has been head and managing director of the Salzburg Marionette Theatre.

PIERO CORBELLA

Born in Seregno, near Milan, Piero Corbella majored in Architecture at Milan Polytechnic with a thesis titled *The use of light in the puppet theater*. His interest in the world of puppets dates back to the time when, at the age of eleven, his teacher, Eugenio Monti Colla, was also the Artistic Director of the Carlo Colla & Figli Marionette Company. In 1975, he began to occasionally work with the Colla Company as an apprentice puppeteer, whilst continuing his studies and in 1981, he joined the Carlo Colla & Figli Company as a puppeteer. In 1984, he became the President of the Grupporiani Association which was founded with the task of managing all the production and promotion activities of the Carlo Colla & Figli Company. This is a position he still holds today. From 1984 to 1994, he was active both as a performing puppeteer and as a craftsman in the Grupporiani workshops working on carving and props. During this time he was also in charge of the organisational and administrative management of the Grupporiani Association, which launched a series of initiatives related to the restoration of traditional Italian marionette equipment. This included the restoration of the Marionette Material of the Rissone Fund of Genoa's Civic Museum Library of Actor (CMBA) and its exhibition —for which he also designed the structures. In 1994, the Grupporiani Association began handling the distribution of the Carlo Colla & Figli Company shows in Italy and abroad directly, and since then Corbella has, in conjunction with his primary role as a puppeteer, been in charge of the distribution. During this period the company has been on tour in Berlin, New York, Beijing, Moscow, Charleston (Spoleto Festival USA), Boston, Chicago, Sydney, Istanbul, Frankfurt, Halle, Lausanne, Weimar, and Rouen. In 2006, as manager of the Associazione Grupporiani, Corbella organized the International Festival "Mozart of Marionettes" in cooperation with Milan City Council and Piccolo Teatro of Milan. In 2000, Piero Corbella established the computer archive of the marionette material managed by Grupporiani ARGO in cooperation with the Lombardy Region. He also devised the cataloguing card system in compliance with the ministerial scheme and created the computer software for archiving. From 2001 onwards, he has

made regular contributions to the magazine BOCCASCENA published by Grupporiani with a column dedicated to the ARGO project. He is also a teacher on the theatrical organization course at the FIANDO puppet theatre animation school. In 2017, he was appointed President of ATF (Association of Figure Theaters, member of AGIS), which includes all the Italian professional companies of figure theatre. In 2013, together with Eugenio Monti Colla he gave a lecture at the Massachusetts Institute of Technology in Boston on the topic of *Technique and Technology in 300 years of Marionette Theater*.

EMILY LEQUESNE

Emily LeQuesne has been a theatre maker for 20 years and has been working in puppetry for 12. She trained in marionette manipulation in Prague and co-founded Croon productions (<http://croonproductions.blogspot.com/>) a puppet theatre company making rod marionette and object shows, for whom she is puppeteer, deviser/writer and dramaturg. Emily has worked as an actor in theatre, worked extensively as a cabaret and walkabout artist and spent ten years as a performing arts lecturer and theatre in education facilitator. She recently completed her doctorate at Bath Spa University: *Practice as research: script writing for puppet theatre, towards a literary dramaturgy for Western contemporary puppet theatre*. She is currently writing a how to book based on her research findings.

DAVID KRYCH

From 2006 to 2013 David Krych studied philosophy, Slavonic studies and theatre-, film- and media-studies at the University of Vienna. His PhD-thesis in theatre-, film- and media-studies titled *Theatricality and animality in the 18th century: The Vienna Hetz Amphitheater* (2013-2017) was funded by the uni:docs-scholarship. He worked at the Friedrich-Nietzsche-Edition (KGW) on *Die fröhliche Wissenschaft* (2017-2019, funded by the FWF), and is now employed at the Office for Research Services at the Danube University Krems.

ERWIN POKORNY

Erwin Pokorny, born in 1959, studied history and art history at the University of Vienna. In the 1990s, he worked as a researcher and curator in several graphic collections. These were predominately at the Albertina and the Academy of Fine Arts in Vienna, where he has specialized in German and Netherlandish drawings and prints of the 15th and 16th centuries. He is also a specialist for Albrecht Dürer (1471-1528) and Hieronymus Bosch (c. 1450-1516) as well as for medieval and early modern iconography, with a preference for fantastic and odd topics (drollery, mythical creatures, magicians, witches, and outcasts). In recent years, he has researched the graphic projects of the Austrian Emperor Maximilian I. (1459-1519) and curated an exhibition on that topic for the South Tyrolean Museum of Culture and Provincial History in Tyrol Castle. He gives lectures on the history of drawing and prints at the University of Innsbruck and the Academy of Fine Arts in Vienna. Currently, Pokorny is a research partner of a FWF project on the Tyrolean humanist Johannes Fuchsmagen (c. 1450-1510), analysing the so-called Filocalus drawings, the Fuchsmagen tapestry, and the Vienna Moamyn. In addition to this, he also devotes himself to the underdrawing on the painting ground of Hieronymus Bosch's *Last Judgement Triptych* in the Academy of Fine Arts in Vienna, the underdrawing for the wall paintings at the Tyrolean Franciscan

cloister in Schwaz, and the recently discovered underdrawing, probably by Dürer himself, for a lost wall painting in the porch of the Bishop's Portal at St. Stephan's Cathedral in Vienna.

ANTONIA NAPP

Dr. Antonia Napp studied art history, Slavonic and Greek studies in Freiburg im Breisgau and Vienna. She has worked on many exhibitions and publications on contemporary art. Since 2015 she is director of the Museum of Theatre Puppets in Lübeck. In this post she has curated numerous exhibitions on puppetry. She regularly holds lectures on puppetry and politics, for example on *Puppetry during the Nazi era* together with Silke Technau at the special programme *Palmarum* in 2017 and *Puppetry and Politics – the painter Heinrich Vogeler in Odessa*, Worpswede in 2019.

SONJA RIEHN

Sonja Riehn studied cultural anthropology, South Slavonic and Southeast European studies in Freiburg im Breisgau, Jena and Zagreb. She was academic trainee at Dresden State Art Collections, including the puppet theatre collection, from 2016 to 2018. As a freelancer, she has worked in many projects of anti-racist educational and cultural work. She engaged herself in the importance and potentials of museums within the (urban) society. She concentrated on participative exhibition methods as well as transcultural representation and narrative forms. Since 2019 Riehn has been working as a research assistant at the Museum of Theatre Puppets in Lübeck.

STEPHAN SCHLAFKE

Stephan Schlafke was cofounder and director of the ensemble *berliner marionettenbühne* (1986-2008), where he designed marionettes and scenography for evening performances. He attended seminars on voice training, puppet construction/design and puppet play in Idstedt / Schleswig-Holstein, Berlin and at the Little Angel Marionette Theatre in London (by Benita and P.K. Steinmann, Dieter Kieselstein, Eric Bass, John Wright and others). He gives workshops on character control and play of the marionette. Since 2000 he has been an ensemble member of KOBALT Figurentheater. He was significantly influenced by the construction principles of John Wright, who saw the focus of the marionette on the hip and, similar to Fritz Herbert Bross and once in the essay by Heinrich von Kleist, assumed the pendulum laws in the construction of marionettes. He developed control techniques and building principles for a modern standard of historical rod puppets in collaboration with the puppet designer Jürgen Maaßen (Hamburg). In addition to this, he engaged himself in traditional construction and design technology of picture-frame stages and modern revolving stage designs for mobile stages. From 2003 to 2015 he was the first chairman of the UNIMA Germany and continues to work as a member of the editorial board of the German UNIMA magazine *Das andere Theater*. In 2007 he took over the artistic direction of the puppet theatre in Lübeck and in 2012 the presidency of Landesverband Freies Theater in Schleswig-Holstein e.V.

ANNIKA SCHULTE

Annika Schulte studied art history and cultural and social anthropology in Münster and art history in Dresden. In 2015, she started working at the Museum of Theatre Puppets Lübeck as an intern.

Subsequently, as a research assistant, she catalogued the museum's library; then, as an academic trainee, she assisted in exhibitions on puppet theatre. Since 2018, she has been working as a research assistant at the Museum of Theatre Puppets in Lübeck.

SILKE TECHNANU

Silke Technau studied German and theatre studies in Berlin. She is cofounder of KOBALT Figurentheater (www.kobalt-luebeck.de). She continued her studies with seminars in Idstedt / Schleswig-Holstein and at the École Supérieure in Charleville-Mézières (with Georg Offik, Albrecht Roser, P.K. Steinmann, Henk Boerwinkel, Jan Dvorak, Neville Tranter, Mervyn Millar and others) and with cooperation with various directors. Guest performance tours, director's tasks and the participation in international symposia took her across Europe. Since 1980 she has accompanied her practical work as a puppeteer with staging reports, dramaturgical considerations, discussions on aesthetic questions and historical articles in European puppet theatre journals and her own publications. Since 2003 she has been editorial member of the German UNIMA magazine *Das andere Theater*, thematic issues published in lively exchange with national and international puppeteers and researchers. The UNIMA professional magazines are important academic discursive publications. Writing whilst being a practicing puppeteer gave her the perspective of theatre anthropology, which includes for her also the question of historicity of gestures and movements. Which aspects from theatre history can be made representable and usable by 'reconstruction' for today's stage presence and design? A further research focus is puppet theatre and the Nazi era.

ESTHER FERNÁNDEZ

Esther Fernández is Assistant Professor at Rice University. She received her doctorate in 2005 from the University of California at Davis. She is the author of *Eros en escena: Erotismo en el teatro del Siglo de Oro* (Juan de la Cuesta, 2009), editor of *Don Gil de las calzas verdes* (Cervantes&Co., 2013), co-editor of *El perro del hortelano* (Cervantes&Co., 2011), co-ordinator and editor of the multi-author collaboration *Diálogos en las tablas: Últimas tendencias de la puesta en escena del teatro clásico español* (Reichenberger, 2014). Dr. Fernández's journal articles have principally attended to eroticism and the Spanish *comedia*; visual and material culture; and performance analysis of classical theater's most contemporary adaptations. Dr. Fernández's current work includes the co-edition of a volume that explores Anglo-Spanish relations vis-a-vis the contentious image of Elizabeth I in Early Modern Spain, *The Image Of Elizabeth I Tudor In Early Modern Spain* (U of Nebraska P, 2019), the coordination of a festschrift in honor of Adrienne L. Martín, *Sex and Gender in Cervantes* (Reichenberger, 2018), as well as a new monograph on animated props in ceremonial and theatrical contexts, where material representations of religious and 'non-religious' worlds took place in pre-modern Iberia and their contemporary legacies.

JARED WHITE

Jared White is Assistant Professor of Spanish at Buena Vista University. He received his doctorate from the University of California at Irvine in 2015. Stemming from a principal focus on Golden Age Theater, Dr. White's studies have shifted over the course of his career, all the while maintaining a strong connection to drama. Transitioning from Lope de Vega and Calderón de la Barca during his undergraduate years to Antonio Buero Vallejo and Alfonso Sastre during his Master's program, his

doctoral dissertation focused on Valle-Inclán's *esperpentos*, recognizing a latent, albeit ever present, current of death and decay in his works. The *esperpentos*, the culmination of Valle-Inclán's erosive creative process, reflect a stark, unrepentant image of a society in artistic and cultural ruin. Dr. White has published articles on don Juan's alleged 'anonymity' and La Cava's gradual emergence as a vocal character in *Gestos* and *Modern Language Notes*, respectively. Dr. White is a founding member of the Dragoncillo Puppetry Troupe and is uniquely qualified to share his expertise on Spanish Golden Age Theater, both as a performer and an educator. While studying at Brigham Young University, he had the remarkable opportunity to act in two full-length Spanish comedias: Lope de Vega's *El caballero de Olmedo* (2005) and Guillén de Castro's *El narciso en su opinión* (2007). Additionally, he prepared, compiled, and shared information about the Spanish Golden Age with audiences from diverse backgrounds and ages. Over time and alongside his colleagues in Dragoncillo, he has developed these visits into a full outreach presentation that provides a working knowledge of Spain's *Siglo de Oro* and allows audience members to experience comedias and *entremeses* first-hand.

JASON YANCEY

Jason Yancey is an Associate Professor of Spanish at Grand Valley State University. He received a doctorate in Hispanic Literature from the University of Arizona. His scholarship explores innovative performance approaches to building cultural, historical and linguistic bridges between modern-day audiences and sixteenth and seventeenth-century Spanish Theatre. He has directed stage productions of plays by Lope de Vega (*El caballero de Olmedo*, 2005), Pedro Calderón de la Barca (*La dama duende*, 2002), Tirso de Molina (*Don Gil de las calzas verdes*, 2003), Quiñones de Benavente (*El muerto fingido*, 2012), and Angela de Azevedo (*El muerto disimulado*, 2004). In 2012 he produced a new translation of Tirso's *Antona García* that performed at the Chamizal National Memorial Siglo de Oro Drama Festival in El Paso, Texas. He has more than 20 years of experience teaching, building and performing with puppets for diverse audiences, including an adaptation of the *Quijote* (*Quijóteres*, 2013), an adaptation of five Juan Rana plays (*The Fabulous Johnny Frog*, 2018), and two plays by Francisco de Quevedo using shadow puppets (*Second Hands and the Ladies' Man*, 2019). He is a co-organizer of the Kuklafest Puppetry Conference, and film archive director of the Association for Hispanic Classical Theatre. Dr. Yancey is a recipient of GVSU's Pew Excellence in Teaching Award (2015). Since 2010 he has taught a puppetry course where advanced students in Spanish learn about theatre by writing and producing original puppet shows in Spanish, culminating in several weeks of community performances, including local Spanish immersion elementary schools.

CYNTHIA DRETEL

Cynthia Dretel is a Ph.D. candidate at the historical musicology department of the Hochschule für Musik Franz Liszt Weimar, in Germany. She completed her Master of Arts in music history with a secondary focus on Russian and Eastern European Studies at Indiana University Bloomington, Indiana, USA. She has conducted research with support from a Fulbright research grant to Poland and funding from the EHRI. Her dissertation uses an interdisciplinary approach to investigate the complexities of ritualized performance and resistance in informal theatre productions by Polish Jewish and Catholic inmates interned in Nazi concentration camps during the Second World War,

such as puppet plays, szopki, and Purim spiel. Her future research will examine the entangled history of interwar Polish- and Yiddish-language theatre and cabaret in Warsaw, Poland. Passionate about outreach beyond the academy, Cynthia has given music lecture-recitals and public lectures on music history and Holocaust education, in addition to collaborating on online outreach projects, such as Indiana University's Opera blogs.

SARAH PLUMMER

Sarah Plummer is a PhD student in social and cultural thought at Virginia Tech, United States. She holds an M.A. in English Literature from Virginia Tech and a B.A. in Theater Arts from Berea College. She is an instructor for the Department of Religion and Culture at Virginia Tech, currently teaching a course entitled "The Creative Process." Sarah is interested in Bread and Puppet Theater's ideological explorations and assertions as they intersect daily life, art, performance, and activism. Her research explores the theater's use of circus, puppetry, manifestos, and anti-capitalist philosophies. She is a 2019 Virginia Tech Diversity Scholar and a Roothbert Fellow. She is also co-editor of the peer reviewed scholarly journal *SPECTRA: the Social, Political, Ethical, and Cultural Theory Archive*. Sarah lives with a Chihuahua mix named Max, a few chickens, and two goats in a rural area of Virginia. She also writes poetry and has poems coming out this month in *Obra Literary Journal* and *Unlost Journal*.

SAHEREH ASTANEH

Sahereh Astaneh studied composition at Sooreh University in Tehran. She worked at the Tehran Art Academy as a music history lecturer until 2012. In Austria she studied musicology and dance science at Salzburg University as well as music in context at the Bruckner Private University in Linz. Furthermore, she completed the study focus for "Art and Public" at Salzburg University/Mozarteum. Her research focuses on music history and aesthetics of the 20th and 21st centuries, intercultural and transcultural music, as well as mediation of contemporary art / music.

CATERINA PAN

Raised bilingually with Italian and German as her mother tongues, she has lived and studied in Italy, Germany, and Austria. In 2010 she obtained her Bachelor degree in English and German literature at the University Ca' Foscari of Venice with a work on the matchmaker characters in Jane Austen's *Emma* and in Virginia Woolf's *To the Lighthouse*. After a six month Erasmus exchange at the University of Sussex (UK), she focussed on the women's role in Lord Byron's *Don Juan* in her MA thesis in English and Postcolonial Literatures in Venice.

After moving to Austria, she completed the teacher-training programme at Salzburg University in 2015 with a diploma thesis on the Romantic poet Charlotte Smith and the use of double discourse in her early works. During her studies, she worked as an Italian foreign language assistant in Austrian secondary schools and as a research assistant at the department for Medieval German Studies at Salzburg University. She is currently employed as a German and English teacher at the Sport und Musik RG Salzburg, where she also completed her teaching practice. In addition, she has taught Italian courses at the department for Romance languages from 2015 to 2018 as well as literature seminars at the department of English studies at the University of Salzburg.

In October 2016, her PhD project with the title *Popular Theatre in Early Modern England, Germany and Italy (1570-1640) as Phenomenon of Intercultural Theatricality* was included in the Salzburg DSP-Kolleg Cultural Production Dynamics, of which she is now an active research fellow. Her research areas are romantic poetry, literature by women, comparative studies on Renaissance literature and popular theatre.

FRANCESCA CECCONI

Francesca Cecconi is a PhD candidate in Philology, Literature and Performance Studies at the University of Verona. Pursuing a lifelong interest in puppet theatre, she has focused her research on the master puppeteer Nino Pozzo, whose rich archive, kept in the Biblioteca Civica of Verona, she is currently researching and organising. During the course of her research, she has developed a major interest in the puppet theatre of different countries, exploring the relationship among them and with the Italian tradition. In 2013 Francesca Cecconi received her BA degree in sciences and technologies of the figurative art, and specifically in theater as dramaturgy and performance, from the University of Pisa with a thesis about the Italian artists Antonio Rezza and Flavia Maestrello. She was awarded her MA degree in 2017 at the same university with a thesis about the staging of Samuel Beckett's *Endgame* by the directors Massimo Castri, Giancarlo Cauteruccio and Carlo Cecchi. In 2019 she was a member of the organizing committee of the conference *The Languages of Narration*, held in Verona on 7-8 November 2019, at which she presented a paper on the relationship between narration and Puppet Theatre. She has curated the collective exhibition *Il Teatro del Mondo Piccino di Nino Pozzo* in the Biblioteca Civica of Verona which ran recently from 10th December 2019 to 16th January 2020.

GEORGIA CHRYSOULI

Georgia Chryssouli has a PhD in art history and theory from the University of Essex with the thesis *The Alchemist of the Surreal and the Uncanny Valley: Jan Švankmajer, the puppet and eerie animation*. Her research interests include Surrealism, the uncanny and the aesthetics of animation, puppets, masks, automata, robots and cyborgs. She holds an MA in modern art and theory from the University of Essex with the thesis *Art and Propaganda: The Aesthetisation of Politics and the Fate of the Avant-Garde in National Socialist Germany*, and a Ptychion in history, archaeology and history of art from the University of Athens. She is a graduate of the Classical Lyceum of Anavryta in Athens, specialising in classical studies. Chryssouli has also studied and trained at the Archaeological Society of Athens, the University of Paris and other educational and professional institutions in subjects varying from environmental archaeology, palaeoanthropology and palaeopathology, historical documentary production and management of cultural heritage to e-teaching and e-learning. She has participated in excavations at prehistoric sites and settlements in Greece and the Balkans, served as curator, archaeologist and lecturer in archaeology, history and theory of art and film. She has taught in further, higher and adult education in Greece and the U.K., in state and private educational and professional institutions, the University of Dundee and the Hellenic Open University. She is a certified member of several professional associations in the U.K. and Greece and has published essays and articles in peer-reviewed scholarly journals and specialised publications.

JONAS KLINKENBERG

Jonas Klinkenberg (* 1985, Gießen) studied theatre studies and linguistics at the University of Leipzig. He works in the field of participative arts, performance arts, dramaturgy and project management. He collaborated with the Swedish SU-EN Butoh Company (2006-2014), worked for the festival and congress "kultur | standort.bestimmung" (2015) and for the art festival "Raster.Beton" (2016). Since 2008, Jonas Klinkenberg has been working for the Westflügel Leipzig, an international production centre for contemporary puppet, object and visual theatre. He currently serves as a member of the Executive Board and is head of artistic direction. Klinkenberg has given workshops in the field of performance and improvisation in recent years for various institutions, worked as a lecturer at the University of Leipzig, the Hochschule in Stuttgart and has published within different publications. He works as a volunteer spokesperson for the cultural policy initiative Leipzig plus Kultur. His own artistic works include *Dilemma. Eine begehbare Zwickmühle* (political Escape Game, 2016, Leipzig), the performance series *Kosmok* (since 2015) the participative installation *neon palace* (with Stefan Wenzel, 2017), *DUST* (Figurentheater Wilde & Vogel, Golden Delicious Ensemble, 2018, Dramaturgy), *IMPRINT* (Dekoltas Handwerk, 2019, Dramaturgy), *Private Dreams & Public Nightmares* (2019, Concept and Execution together with Jan Jedenak) as well as different Live-Roleplaying Games as *Die Villa Morgenrot* (2018/2019/2020), *Ich halt den Kaffee für dich warm* (2018) und *Time for Applause* (January 2020). He was recently awarded the F.R.E.D. 2019 prize, a German prize awarded for ground-breaking achievements in the field of Live-Roleplaying Games.

MARA THEODORITSI

Mara Theodoritsi is a PhD candidate and a part-time professor of Spanish at the University of Ottawa. In her dissertation, she investigates several theatrical episodes in Miguel de Cervantes's novel *Don Quijote* and Luigi Pirandello's plays *Sei personaggi in cerca d'autore* and *Enrico IV*, based on the (meta)theatrical techniques and the transgression of literary genres displayed in these works. She is also a literary translator from Italian and Spanish to Modern Greek. Among other works, she has translated a collection of fifteen short stories by Luigi Pirandello, which was published in 2008.