

Contributors

Lisa Asagi is an internationally published writer and filmmaker. She is the author of *Physics* and *12 Scenes at 12 a.m.*, published by Tinfish Press. Based in Honolulu, Hawaii, Lisa is cofounder of She Grows Food, a web- and community-based project that integrates her passions—art, exploration, and local food-system recovery.

Marla Carlson is an associate professor in the Department of Theatre and Film Studies at the University of Georgia. Recent publications include *Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists* (Palgrave Macmillan, 2010) and “Furry Cartography: Performing Species,” *Theatre Journal* 63, no. 2 (2011).

Joshua Takano Chambers-Letson is an assistant professor in the Department of Performance Studies at Northwestern University. His book *A Race So Different: Law and Performance in Asian America* (New York University Press, 2013), studies the intersection of law and performance in contemporary Asian American racial formation. He conducts research and teaches in the areas of US law, contemporary political theory, critical race theory, and queer studies. He has published in several journals, including *Women and Performance*, the *Journal of Popular Music Studies*, *MELUS*, *Criticism Journal*, and *TDR*.

Una Chaudhuri is a collegiate professor and professor of English, drama, and environmental studies at New York University. She is the author of *No Man's Stage: A Semiotic Study of Jean Genet's Plays* (UMI Research Press,

1986) and the award-winning *Staging Place: The Geography of Modern Drama* (University of Michigan Press, 1996); the editor of *Rachel's Brain and Other Storms: The Performance Scripts of Rachel Rosenthal* (Continuum, 2001); and the coeditor, with Elinor Fuchs, of *Land/Scape/Theater* (University of Michigan Press, 2003). She was guest editor of special issues of Yale's Theater journal on "Ecology and Performance" and of *TDR: The Journal of Performance Studies* on "Animals and Performance."

Jane C. Desmond is a professor of anthropology and affiliated faculty in gender/women's studies at the University of Illinois at Urbana-Champaign. Her books include *Staging Tourism: Bodies on Display from Waikiki to Sea World* (University of Chicago Press, 1999) and the edited collections *Meaning in Motion: New Cultural Studies of Dance* (Duke University Press, 1997) and *Dancing Desires: Choreographing Sexuality On and Off the Stage* (University of Wisconsin Press, 2002). She is currently completing a book for the University of Chicago Press on human-animal relations and the status of animal bodies in several realms of art, science, and history, with a working title of *Displaying Death/Animating Life*.

Jess Dobkin's performances, artist's talks, and workshops are presented internationally at museums, galleries, theatres, and universities and in public spaces. Her creative endeavors have received wide support and recognition, including awards from the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council, and repeated funding from the Franklin Furnace Fund for Performance Art and the Astraea Foundation. Her performances receive extensive print, radio, television, and web media attention and have been the subject of recent journal articles in *Gastronomica*, *the Canadian Theatre Review*, and *n.paradoxa*. She was named "Best Performance Artist" by *NOW Toronto* and *X-tra Magazine*, and her "Lactation Station Breast Milk Bar" performance continues to draw international media attention and interest. She has taught as a sessional lecturer at the University of Toronto and OCAD University. She was the 2011–12 guest curator of the HATCH Residency Program at Harbourfront Centre and is currently a fellow at the Mark S. Bonham Centre for Sexual Diversity Studies at the University of Toronto and a cocurator of the 7a-11d International Festival of Performance Art. For more about her work visit jessdobkin.com.

Jill Dolan is the Annan Professor in English and Theater at Princeton University, where she also directs the Program in Gender and Sexuality Stud-

ies. She is the author of *The Feminist Spectator as Critic* (1988, reissued in a 2012 anniversary edition with a new introduction), *Utopia in Performance* (2005), *Theatre and Sexuality* (2010), and many other books and essays. She is the editor of *A Menopausal Gentleman: The Solo Performances of Peggy Shaw* (2011), which won the 2012 Lambda Literary Award for Best LGBT Drama. She won the 2011 Outstanding Teacher Award from the Association for Theatre in Higher Education and a lifetime achievement award from the Women and Theatre Program (2011). Dolan is a member of the College of Fellows of the American Theatre and of the National Theatre Conference in the United States. She writes *The Feminist Spectator* blog at www.TheFeministSpectator.com, for which she won the 2010–11 George Jean Nathan Award for dramatic criticism.

Donna Haraway is Distinguished Professor Emerita in the History of Consciousness Department at the University of California at Santa Cruz. Her work explores the string-figure knots tied by feminist theory, science and technology studies, and animal studies. She earned her PhD in biology at Yale in 1972, and she taught biology at the University of Hawaii and the history of science at the Johns Hopkins University. Her books include *When Species Meet* (University of Minnesota Press, 2008), *Crystals, Fabrics, and Fields: Metaphors that Shape Embryos* (Yale, 1976; North Atlantic Books, 2004), *Primate Visions: Gender, Race, and Nature in the World of Modern Science* (Routledge, 1989), *Simians, Cyborgs, and Women: The Reinvention of Nature* (Routledge, 1991), *Modest_Witness@Second_Millennium.FemaleMan© Meets OncoMouse™* (Routledge, 1997), *The Companion Species Manifesto: Dogs, People, and Significant Otherness* (Prickly Paradigm Press, 2003), and *The Haraway Reader* (Routledge, 2004). Under the title “Staying with the Trouble,” her current work inhabits the relational labor and play of human and nonhuman animals in art activisms and biological sciences.

Holly Hughes is a writer and performer. She is the author of “Clit Notes: A Sapphic Sampler” and coeditor of the Lambda Book Award–winning collection “O Solo Homo: The New Queer Performance.” Her work troubling the fault lines of American identity politics has won her the ire of the religious right, as well as two Village Voice OBIE awards; grants from the New York State Council, the National Endowment for the Arts, and Creative Capital’s Map Fund; and a 2010 Guggenheim. Currently, she is a professor of art and design, theatre and drama, and women’s studies at the University of Michigan, where she directs the BFA in interarts performance.

Joseph Keckler is a singer, writer, musician, and interdisciplinary artist who lives in Brooklyn, NY. His work has been presented at the New Museum, SXSW, Joe's Pub, Issue Project Room, BAM Fischer, La MaMa, Performa, and many other venues. He is the author of several evening-length performance works, including *Cat Lady* and *Human Jukebox*, directed by Elizabeth Gimbel. Keckler's most recent work, *I am an Opera*, was commissioned by Dixon Place. He has been awarded fellowships at the MacDowell Colony and the Yaddo artists' community and his work has been supported through a New York Foundation for the Arts Fellowship in Interdisciplinary Work, as well as through a grant from the Franklin Furnace Fund. *The Village Voice* has named him Best Downtown Performance Artist, 2013.

Lawrence La Fountain-Stokes is an associate professor of American culture, Romance languages and literatures, and women's studies at the University of Michigan, Ann Arbor, where he also directs the Latina/o Studies Program. He teaches Latina/o studies; Puerto Rican and Hispanic Caribbean studies; women's, gender, and sexuality studies; lesbian, gay, and queer studies; and theater and performance. He was born and raised in Puerto Rico and received his AB from Harvard College (1991) and his MA and PhD from Columbia University (1999). He is the author of a book of essays on migration and sexuality called *Queer Ricans: Cultures and Sexualities in the Diaspora* (University of Minnesota Press, 2009) and of two book of short stories: *Uñas pintadas de azul/Blue Fingernails* (Bilingual Press/Editorial Bilingüe, Arizona, 2009) and *Abolición del pato* (Terranova Editores, San Juan, Puerto Rico, 2013). He was one of the coeditors of a special issue of *CENTRO: Journal of the Center for Puerto Rican Studies* on Puerto Rican queer sexualities (19, no. 1 [Spring 2007]). He is currently working on a book titled *Translocas and Transmachas: Trans Diasporic Puerto Rican Drag*.

Stacy Makishi is a Hawaii-born, London-based artist who works in a variety of media including live art, film, theatre, visual artist, and poetry. Recent works include a Fuel and Wellcome Trust Commission to create a Body Pod Cast on The Skin, With Love Roxanne a commission by Pink Fringe Brighton, *Gilding the Lily* performed at South Bank, *Love Letters to Francis*, a film made in collaboration with Nick Parish and inspired by the works of Francis Bacon, commissioned by TATE Britain and B3 Media. In 2010 Makishi was also commissioned by guest curator Martine Rouleau to create a performance inside Miroslaw Balka's epic sculptural installation *How It Is* at the TATE Modern. In the same year, Makishi was commissioned to make

work for “. . . Louder than Bombs”: Art, Action & Activism, curated by the Stanley Picker Gallery and Live Art Development Agency. Between 2007 and 2013, Makishi toured performance work extensively in the UK and in Austria, Denmark, Belgium, Greece, Turkey, Finland, Slovenia, Spain, Ireland, and the USA.

Kim Marra is a professor of theatre arts and American studies at the University of Iowa. She also holds a courtesy appointment in the Department of Gender, Women’s, and Sexuality Studies. Her books include *Strange Duets: Impresarios and Actresses in American Theatre, 1865–1914* (University of Iowa Press), which won the 2008 Joe A. Callaway Prize., and three volumes from the University of Michigan Press: *Passing Performances: Queer Readings of Leading Players in American Theater History* (1998) and its sequel *Staging Desire: Queer Readings of American Theater History* (2002), both coedited with Robert A. Schanke, as well as *The Gay and Lesbian Theatrical Legacy: A Biographical Dictionary of Major Figures in American Stage History in the Pre-Stonewall Era* (2005), coedited with Schanke and the late Billy J. Harbin. Her article about how *Horseback Views* functions as historical research, “Riding, Scarring, Knowing: A Queerly Embodied Performance Historiography” (Theatre Journal, December 2012), won the Outstanding Article Award from the Association for Theatre in Higher Education and received Honorable Mention for the Oscar Brockett Essay Prize awarded by the American Society for Theatre Research.

Kestutis Nakas has presented original, live performances since 1982. His live Manhattan Cable TV show, *Your Program of Programs*, and his 1983 *Titus Andronicus*, at the Pyramid Club, showcased a new generation of performers like Steve Buscemi, Ann Magnuson, Bill Rice, and John Kelly. Venues played include the PublicTheatre/NYSE, Yale Rep, La Mama, Dixon Place, P.S. 122, St. Mark’s Church in the Bowery, 8BC, the Kitchen, Anthology Film Archives, Theatre, and Highways. Works include *Railroad Backward*, *Remembrance of Things Pontiac*, *My Heart My President*, *Hunger and Lightning*, *The Andrew Carnegie Story*, and the tragicomic cycle *When Lithuania Ruled The World, Parts I, II, III. & IV*. In 1986, his *Gates of Dawn* venue presented Holly Hughes, They Might Be Giants, Yoshiko Chuma, Steve and Mark, David Cale, Deb Margolin, Jo Andres, and many others. His work has been acclaimed in the *New York Times*, the *Village Voice*, the *Drama Review*, the *Chicago Sun-Times*, the *Los Angeles Times*, and other publications. Today, Kestutis is a professor at Roosevelt University in Chi-

cago. *No Bees for Bridgeport* was created at MacDowell Colony in March 2009 and performed at Links Hall in Chicago in May 2012. Kestutis is an avid urban beekeeper.

Ann Pellegrini is an associate professor of performance studies and religious studies at New York University and the director of NYU's Center for the Study of Gender and Sexuality. Her books include *Performance Anxieties: Staging Psychoanalysis, Staging Race* (Routledge, 1997); *Love the Sin: Sexual Regulation and the Limits of Religious Tolerance*, co-authored with Janet R. Jakobsen (New York University Press, 2003; Beacon Press, 2004); and "You Can Tell Just By Looking" *And 20 Other Myths about LGBT Life and People*, co-authored with Michael Bronski and Michael Amico (Beacon, 2013). Her new book, *Excess & Enchantment: Queer Performance Between the Religious and the Secular*, is forthcoming from New York University Press.

Rachel Rosenthal, a winner of OBIE, Rockefeller, Getty, National Endowment for the Arts, and College Art Association awards, among others, is an internationally recognized pioneer in the field of feminist and ecological performance art. Her revolutionary performance technique integrates text, movement, voice, choreography, improvisation, dramatic lighting, and wildly imaginative sets into an unforgettable theatrical experience. She is currently artistic director of the Rachel Rosenthal Company's TOHUBOHU! Extreme Theatre Ensemble and at eighty-six still teaches her signature brand of improvisational theater at her studio space. The School of the Art Institute in Chicago awarded her an honorary doctorate in 1999. In the year 2000, the City of Los Angeles awarded her the title of "Living Cultural Treasure."

Nigel Rothfels is the author of a history of naturalistic displays in zoological gardens, *Savages and Beasts: The Birth of the Modern Zoo* (Johns Hopkins University Press, 2002), and the editor of the multidisciplinary collection *Representing Animals* (Indiana University Press, 2002). He has been the recipient of fellowships from Shelby Cullom Davis Center for Historical Studies at Princeton University, the Humanities Research Centre at the Australian National University, the National Endowment for the Humanities, the University of Wisconsin-Milwaukee, and the University of Oslo. He is currently writing a history of changing ideas about elephants since the eighteenth century.

Erika Rundle is a dramaturg, translator, and associate professor of theatre arts and gender studies at Mount Holyoke College. Her articles and reviews

have been published in *TDR*, *PAJ*, *Theater*, *Theatre Journal*, and the *Eugene O'Neill Review*, as well as numerous anthologies, and her translation of Marie Ndiaye's *Hilda* has been performed off-Broadway and regionally. *Drama after Darwin* (McFarland, 2014), her study of twentieth-century "primate drag," is forthcoming, as is an essay on Carolee Schneemann's *Cat Scan*, which will appear in *Reading Contemporary Performance* (Routledge, 2014).

Vicky Ryder was born in Nuneaton, Warwickshire, in 1953 to a family of miners and light engineering workers. She lives in London, England, and has recently published a book with Wandering Star Press called *Ey Up And Away!* (2012). She is currently writing a novel, *The Glovemaker*, and cowriting a new piece with Stacy Makishi called *And the Stars Down So Close*.

Alina Troyano burst onto New York's downtown performing arts scene in the eighties with her alter ego the spitfire Carmelita Tropicana and her counterpart, archetypal Latin macho Pingalito Betancourt, followed by performances as Hernando Cortez's horse and Cucaracha Martina from her childhood fairy tales in Cuba. In Tropicana's work, humor and fantasy become subversive tools to rewrite history. Tropicana's performances, plays, and videos have been presented at venues such as the Institute of Contemporary Art in London; the Hebbel am Ufer in Berlin; the Centre de Cultura Contemporanea, Barcelona; the New Museum of Contemporary Art in New York; the Mark Taper Forum's Kirk Douglas Theatre in Los Angeles; and El Museo del Barrio in New York. She is the recipient of the Anonymous Was a Woman Award, the Teddy Bear at the Berlin Film Festival, and an OBIE for sustained excellence in performance. She has collaborated with filmmakers Uzi Parnes and Ela Troyano. She became a feminist thespian at the WOW café and is working with Holly Hughes on a book documenting WOW's first decade.

Deke Weaver is a writer, performer, designer, and media artist. His interdisciplinary performances and videos have been presented in Australia, Brazil, Canada, Europe, Russia, and the United States at experimental theater, film/video, dance, and solo performance venues such as Channel 4/U.K., the Sundance Film Festival, the New York Video Festival at Lincoln Center, the Berlin Video Festival, the Museum of Contemporary Art/Los Angeles, the Moth, and many others including livestock pavilions, night clubs, backyard sheds, and living rooms. His lifelong project, *The Unreliable Bestiary*, is presenting a performance for every letter of the alphabet, each letter represented by an endangered species. He has been a resident artist at Yaddo, Isle Royale National Park, HERE, Ucross, and the MacDowell Colony. His work

has been supported by commissions, fellowships, and grants from Creative Capital, the city of San Francisco, the states of Illinois and New York, the University of Illinois (Urbana-Champaign), and other public and private foundations. He is currently an associate professor at the University of Illinois, Urbana-Champaign's School of Art and Design and Department of Theater. For more information, see unreliablebestiary.org.

Cary Wolfe holds the Bruce and Elizabeth Dunlevie Chair in English at Rice University. His books include *Critical Environments: Postmodern Theory and the Pragmatics of the "Outside"* (Minnesota, 1998), *Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory* (Chicago, 2003), the edited volume *Zoontologies: The Question of the Animal* (Minnesota, 2003), and *What Is Posthumanism?* (Minnesota, 2010). He has also participated in two multiauthored projects: *Philosophy and Animal Life*, with Cora Diamond, Stanley Cavell, John McDowell, and Ian Hacking (Columbia, 2008); and *The Death of the Animal: A Dialogue with Commentaries*, with Paola Cavalieri, Harlan Miller, Matthew Calarco, and J. M. Coetzee (Columbia, 2009). His most recent books are the coedited collection (with Branka Arsic) *The Other Emerson* (Minnesota, 2011) and *Before the Law: Humans and Other Animals in a Biopolitical Frame* (Chicago, 2012). He is founding editor of the Posthumanities series at the University of Minnesota Press.

Heather Woodbury's solo and ensemble play cycles combine the pulse of performance art with a novel's scope, and she has been described as a "standup novelist." Her ten-hour, one-hundred-character solo play, the nineties saga *What Ever: An American Odyssey*, toured extensively, from Chicago's Steppenwolf to London's Meltdown Festival. Hailed by the *New York Times* as "a masterwork of the solo form," it was published by Faber/Farrar, Straus & Giroux (2003) and was broadcast on public radio with host Ira Glass. Her ensemble play *Tale of 2Cities: An American Joyride*, for which she and six fellow actors won a 2007 OBIE, is published by SemioText(e)/MIT Press (2006). Her current work, *As the Globe Warms*, aims to evolve a new species of the ancient genus of storytelling. As changes in weather patterns and our environment are increasingly felt in our personal lives, *As the Globe Warms* frames the events of climate change as a performance art soap opera in which ordinary people live out their human stories through the extraordinary headlines of our times.