Contributors

daniel brunet is a theater maker and translator. He is the producing artistic director of English Theatre Berlin, and his directorial work has been presented internationally. His translations of German plays have received awards from the PEN Translation Fund and the National Endowment for the Arts.

shonni enelow is assistant professor of English at Fordham University. Her scholarship has recently appeared in Theatre Survey. She is currently completing a book on midcentury American realist drama and performance.

anne erbe is a dfa candidate in the dramaturgy and dramatic criticism program at Yale School of Drama. She is an associate editor of Theater magazine and scholar-in-residence at the Foundry Theatre.

ethan lipton is a playwright whose play Luther premiered at here Arts Center in Clubbed Thumb’s Summerworks 2012. His works include the Obie Award–winning musical No Place to Go, which premiered at Joe’s Pub, and the play Red-Handed Otter, which opened at the Cherry Lane.

kee-yoon nahm is a dfa candidate in the dramaturgy and dramatic criticism program at the Yale School of Drama. His writings have appeared in Theatre Journal, Polish Theatre Perspectives, and Modern Western Theater Directors, vol. 2. He is also a correspondent for the webzine Arts Council Korea.

aya ogawa is a Brooklyn-based writer, director, and translator. She has been commissioned to translate numerous Japanese plays into English, including works by Pappa tarahumara’s artistic director Hiroshi Koike, Yoji Sakate of Rinkogun Theater Company, Keralino Sandorovich, and Shoji Kokami. She maintains an ongoing collaboration with playwright/director Toshiki Okada and has translated nine of his plays to date. Her original work as playwright and director includes A Girl of 16 and ophelia, and has been produced by here Arts Center, the Foundry Theatre, and cuny’s Prelude Festival.
TOSHIKI OKADA was born in Yokohama in 1973 and formed the theater company chelfitsch in 1997. Since then he has written and directed all of the company’s work, including *Five Days in March* (received the 2005 Kunio Kishida Drama Award); *Enjoy* (commissioned and produced by the New National Theatre in Tokyo); *Hot Pepper, Air Conditioner, and the Farewell Speech; The Sonic Life of a Giant Tortoise; and Current Location*. His work has been presented in Asia, Europe, and the United States, at venues including Nam June Paik Art Center (Seoul), Walker Art Center (Minneapolis), Museum of Contemporary Art (Chicago), National Museum of Art (Osaka), and Mori Art Museum (Tokyo) and in festivals such as Wiener Festwochen (Vienna), Festival d’Automne (Paris), KunstenFestivaldesArts (Brussels), and Under the Radar (Los Angeles and New York). His latest play, *Zero Cost House*, was created in collaboration with the Philadelphia-based Pig Iron Theatre Company and featured in the 2012 Philly Live Arts Festival and will appear in the 2013 New York Under the Radar Festival.

KEN REYNOLDS is a photographer whose work since the 1990s focuses on theater productions primarily from Russia and Eastern Europe. His photos have been featured in publications and exhibitions around the world.

JESSICA RIZZO is an MFA candidate in the dramaturgy and dramatic criticism program at the Yale School of Drama.

ALEXIS SOLOSKI holds a postdoctoral lectureship in the core curriculum at Columbia University. A senior writer at the *Village Voice*, she contributes frequently to the *New York Times* and the *Guardian*. Recent and forthcoming articles and reviews include contributions to *Modern Drama*, *Theatre Journal*, and *New Books 19*.