Dwa dni po aresztowaniu Smolnikara minister obrony
Two days after Smolnikar’s arrest the defense minister
CONTRIBUTORS

FRÉDÉRIQUE AÏT-TOUATI is a stage director and historian at the National Center for Scientific Research (CNRS, Paris). Her research focuses on the relationship between fiction and knowledge. Since 2014, she has led the experimental program in arts and politics at Sciences Po (SPEAP) and has collaborated with the Théâtre Nanterre-Amandiers.

ALBANY PARK THEATER PROJECT is a Chicago-based youth theater ensemble that inspires people to envision a more just and beautiful world.

ANNA R. BURZYŃSKA is assistant professor of theater at Jagiellonian University. She is the editor of Didaskalia: The Journal for Ancient Performance. As a dramaturg, she has worked with Stefan Kaegi, Lars Jan, and Barbara Wysocka. She recently edited the book Joined Forces: Audience Participation in Theatre (2016).

PIERRE DAUBIGNY is a French writer and lighting designer. He is a former student of the École Normale Supérieure, and he has taught at the Theatre National High School and Sciences Po Paris. He has designed opera and theater lighting for fifteen years.

MARINA DAVYDOVA is a theater critic, historian, and producer. She is the author of The End of the Theatre Epoch (2006), which analyzes the last decade of Russian theater history. For many years she wrote theater criticism for Izvestia. In 2016 she was a programming director of Wiener Festwochen, where she now serves as a consultant. In January 2017, Eternal Russia, which she conceived, wrote, and directed, premiered at Hebbel am Ufer in Berlin. Currently she is the editor-in-chief of the journal teatr, a columnist at Colta.ru, and an artistic director of the net Festival in Moscow.

JANEZ JANŠA is a contemporary artist based in Ljubljana, Slovenia. His work is mainly focused on the relation between art and its social and political context. Some of these works are on display at the retrospective exhibition Janez Janša®, created together with two other artists who also changed their names to Janez Janša.

MICHAEL J. KRAMER works at the intersection of historical scholarship, the arts, digital technology, and cultural criticism. He serves as dramaturg for The Seldoms dance company and writes about dance in Chicago. He is the author of The Republic of Rock: Music and Citizenship in the Sixties Counterculture (2013). His website is michaeljkramer.net.
Bruno Latour is the director of Sciences Po’s media lab and is currently working on the notion of “critical zone.” All of his articles and references of his books can be found on his website, bruno-latour.fr.

Drew Lichtenberg is literary manager at the Shakespeare Theatre Company in Washington, DC. He has worked on Broadway and London’s South Bank, as well as in regional theaters around the country. He has taught at the New School and Catholic University and written for Theatre Journal.

Marc Robinson is professor of English and theater studies at Yale University and professor in the practice of dramaturgy and dramatic criticism at Yale School of Drama. His essay in this issue is part of a forthcoming book on American experimental theater in 1976.

Tom Sellar is editor of Theater and professor in the practice of dramaturgy and dramatic criticism at Yale School of Drama.

Ariel Sibert is an MFA candidate in dramaturgy and dramatic criticism at Yale School of Drama. Her writing has appeared in Text and Presentation, Theater, and American Theatre.

Andrea Tompa is a Hungarian theater critic, researcher, and writer. She is an editor of the theater magazine Színház and a regular critic for the weekly Magyar Narancs. She is a professor at Babes-Bolyai University in Cluj, Romania, and has published three novels.

Ivan Vyrypaev’s plays include Valentine’s Day, Oxygen, July, Illusions, Dance Delhi, ufo, Summer Wasps Sting Even in November, and Sunlight and the Iran Conference. He has directed the films Euphoria, Oxygen, Salvation, and Dance Delhi.

Susanna Weygandt works at the intersection of critical theory, ethnography, and performance studies. Her forthcoming book is titled After Stanislavsky: Post-Somatic Drama in New Millennial Russia. She is the author of “The Structure of Plasticity: Resistance and Accommodation in New Russian Drama” in TDR. She directed Illusions by Ivan Vyrypaev at Princeton University in 2012.