



# *Theater*

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YALE SCHOOL OF DRAMA  
YALE REPERTORY THEATRE



## CONTRIBUTORS

NANA ADUSEI-POKU is a visiting professor in art history of the African diaspora at the Cooper Union for the Advancement of Science and Art in New York City. Stuart Hall's question "What are the conditions of our existence?" remains core to her journey and inspires her to embody and develop a decolonial pedagogical approach.

MADLINE CHARNE is a dramaturg and teaching artist with a focus on performance as a community-building tool as well as theater and disability. She is currently pursuing her MFA in dramaturgy and dramatic criticism at Yale School of Drama.

NOAH FISCHER is a founding member of Occupy Museums, whose project DEBTFAIR catalogs how capitalist economic reality impacts creative labor. His drawings, installations, writings, and performances engage political struggle poetically and head on. Fischer's work has been seen with and without invitation at the Guggenheim, MOMA, the Brooklyn Museum, ZKM, and in the 56th Venice Biennale, the 7th Berlin Biennale, and the 2017 Whitney Biennial. Fischer is a longtime collaborator of Berlin-based theater group andcompany&Co. He lives in Brooklyn and teaches studio art at Parsons.

NICOLA GUNN is a performance artist working as a writer, director, designer, and performer of her own material and sometimes as a dance dramaturg for choreographers. Her work has toured widely across the United States, Canada, Australia, and Europe. She is the recipient of an Australia Council for the Arts Theatre Fellowship, a Sidney Myer Fellowship, and a Churchill Fellowship.

MADISON MOORE is assistant professor of gender, sexuality, and women's studies at Virginia Commonwealth University. He is also a resident DJ at OPULENCE, a queer techno party, and author of *Fabulous: The Rise of the Beautiful Eccentric* (2018).

JACKSON POLYS is a multidisciplinary artist belonging to Tlingit territory, living and working between what are currently called Alaska and New York, who examines negotiations toward the limits and viability of desires for Indigenous growth. He is a principal contributor to the New Red Order (NRO). His individual and collaborative works have appeared at Artists Space, Images Festival, Park Avenue Armory, Sundance Film Festival, and the Whitney Museum of American Art, among others.

KARYN RECOLLET is an urban Cree scholar/writer and an assistant professor in the Women and Gender Studies Institute at the University of Toronto, Ontario. She thinks alongside dance-making practices and cowrites with dance choreographers and artists to expand on land relationships and kinship technologies to take us into the future.

DANIEL SACK is associate professor of English and the Commonwealth Honors College at the University of Massachusetts Amherst. His books include *After Live: Possibility, Potentiality, and the Future of Performance* (2015); *Samuel Beckett's Krapp's Last Tape* (2017); and the edited collection *Imagined Theatres: Writing for a Theoretical Stage* (2017).

TOM SELLAR is editor of *Theater* and professor of dramaturgy and dramatic criticism at Yale School of Drama.