

Notes on Contributors

Cristina Boscolo has a degree in modern languages from the University of Venice, Italy; which included a pioneering study on the English language in Nigeria. Her passion for Nigerian literature, in particular that written in Yorùbá, led to her continuing her research in African studies at the University of Mainz, Germany. She is currently a freelance lecturer. Her most recent publication is *Ọ̀dún. Discourses, Strategies, and Power in the Yorùbá Play of Transformation* (Rodopi), which analyses the aesthetic features of the Egúngún and Moremi Festival in Nigeria.

James Gibbs taught at universities in Ghana, Malawi, Nigeria, Belgium and the United Kingdom between 1968 and 2007. Now retired from teaching, his 2009 volume of essays on the Ghanaian Theatre entitled *Nkyin-Kyin* and his article in this volume reflect his continued activity as a senior visiting research fellow at the University of the West of England.

Yvette Hutchison is associate professor in the Department of Theatre & Performance Studies at the University of Warwick, UK. Her research area is most specifically Anglophone African theatre and history, and how narratives of memory inform efficacy and advocacy, both for the individual and society as a whole. She is associate editor of *South African Theatre Journal* and *African Theatre* series, and has co-edited books with Kole Omotoso and Eckhard Breiting. She is currently working on a book entitled *Performance and the Archive of Memory*.

Samuel Kasule teaches drama and postcolonial literatures at the University of Derby. He is a founding member of the African Theatre Association (AfTA) and Reviews Editor of *African Performance Review* (APR). His main research interests are in African popular theatre and performance. His play, *Nannungi*, was recently premiered at the National Theatre (Kampala). Currently, he is the Regional Editor for East and Central Africa, *World Scenography*, a three book and internet database project.

Marisa Keuris is an associate professor in theory of literature and currently the chair of the department of Afrikaans and theory of literature at the University of South Africa (UNISA). Her main field of interest is in contemporary drama and theatre theory. She has published articles on drama and theatre semiotics, dramatic language, ecocritical approaches to drama, as well as translation studies in drama. These articles incorporate discussions of the work of well-known Afrikaans (Deon Opperman, Pieter Fourie, Reza de Wet), as well as English (Janet Suzman, Athol Fugard) South African playwrights.

Christine Matzke has taught African literature and theatre at the Institute of Asian and African Studies, Humboldt-Universität zu Berlin, and at Goethe-University, Frankfurt/Main. Her research interests include theatre and cultural production in Eritrea, and post-colonial crime fiction. She recently co-edited *African Theatre 8: Diasporas*.

Steve Nicholson is currently reader in twentieth-century theatre in the University of Sheffield, School of English. He has published extensively on politics and British theatre in the first half of the twentieth century, and is currently completing the last of four volumes charting a history of theatre censorship by the Lord Chamberlain between 1900 and 1968.

Jane Plastow is a professor of African theatre at the Workshop Theatre, University of Leeds, and director of the Leeds University Centre for African Studies. She has written extensively on African theatre and theatre-for-development, and works practically in both the UK and the Horn of Africa.

Samuel Ravengai is a theatre maker, director, writer and lecturer. He has an MA in theatre and performance and has published several journal articles and book chapters, and presented papers at international conferences including the annual International Federation of Theatre Research and the biennial Dramatic Learning Spaces. He worked as associate director and story consultant of a Zimbabwean pro-development soap opera, *Studio 263* before joining the University of Cape Town drama department, where he is currently a doctoral research fellow. Previously he lectured and was head of department of theatre arts at the University of Zimbabwe.

Owen S. Seda teaches English and theatre studies in the department of English at the University of Botswana. He has also taught at the universities of Zimbabwe, Africa University in Mutare, and California State University, Pomona, where he was a Fulbright Scholar-in-Residence. He is a recent joint-recipient of a Fulbright Alumni Initiatives Awards grant, with Professor William H. Morse II of CSU Pomona, with whom he worked on a transatlantic project in community theatre.