

Notes on Contributors

Caron Cadle is an author, translator, and editor. She holds an AB from Princeton University and an MBA from the University of California at Berkeley.

Peter W. Ferran is associate professor emeritus of Theatre and Drama, University of Michigan, and professor emeritus of Performing Arts, College of Liberal Arts, Rochester Institute of Technology. He has taught drama and theatre, and has directed campus play productions, at both institutions. He was co-founder and artistic director of The Brecht Company of Ann Arbor, Michigan (1979–1989). He holds a PhD in comparative literature from the University of Michigan.

Susan Ingram is professor in the Department of Humanities at York University, Toronto, where she coordinates the Graduate Diploma in Comparative Literature and is affiliated with the Canadian Centre for German and European Studies and the Research Group on Language and Culture Contact. She is the general editor of Intellect Book's Urban Chic series and co-author of the volumes on Berlin, Vienna, and Los Angeles. A past president of the Canadian Comparative Literature Association, her research interests revolve around the institutions of European cultural modernity and their legacies.

Mina Kyoungheye Kwon is an associate professor of world and comparative literature at the University of North Georgia. Her teaching and research areas include world literature and film, Asian studies, performance studies, translation studies, and gender studies. She is co-editor of the *Compact Anthology of World Literature*, Parts 1, 2, 3 and Parts 4, 5, 6 (open access textbooks funded by the University System of Georgia). Her articles have appeared in *Puppetry International*, *Women and Puppetry*, *Asian Theatre Journal*, *Journal of Dramatic Theory and Criticism*, *Pinter Et Cetera*, and *Text & Presentation*. Her current research focuses on Korean traditional puppetry.

Charles A. Perrone is professor emeritus of Portuguese and Luso-Brazilian culture and literature in the Department of Spanish and Portuguese Studies at the University of Florida. He is the author of *Masters of Contemporary Brazilian Song: MPB 1965–1985* (1989), *Seven Faces: Brazilian Poetry since Modernism* (1996), and *Brazil, Lyric, and the Americas* (2010). In addition to

many articles and book chapters on Brazilian literature and popular music, he has translated numerous contemporary Brazilian writers, most notably poets Augusto de Campos and Paulo Leminski. His own poetry has appeared in numerous venues since the 1970s; the chapbooks are open access at <http://moriapoetry.com> and published on demand by Moria Books.

Ralf Remshardt is professor of theatre at the University of Florida. He received an MA in German from the Freie Universität Berlin and a PhD in dramatic art from the University of California at Santa Barbara. His publications have appeared in many journals and in several edited collections. He recently co-edited *Intermedial Performance and Politics in the Public Sphere* (Palgrave, 2018). His book, *Staging the Savage God: The Grotesque in Performance*, was published in 2004. In 2014, he co-produced a documentary film about Latinx theatres in New York. He has directed at university and professional theatres, including plays by Euripides, Shakespeare, Brecht, and Beckett.

Crediting his medical education (MD, 1969), psychiatric training, and forty years of practice for his efforts to pay full attention to nuance and patterns in narratives, **Stephen Rojcewicz** has broadened his life-long interest in languages and literature with an MA degree in classics (Latin and Greek, 2012) and a PhD in comparative literature (2017). He is the coauthor of a textbook on supportive psychotherapy, and has published numerous papers and book reviews on classical reception and on the intersection of psychiatry and the humanities. Steve has published poetry translations (vol. 31), reviews, and several articles on the relationships between classical literature and modern thought in *Delos*.

Colleen Rua is assistant professor of theatre studies at the University of Florida. Her book project, *Coming Home: Latinx Representations on Broadway*, focuses on three Broadway musicals (*West Side Story*, *The Capeman*, and *In the Heights*) to explore (re)construction of home spaces in relation to language and translation, memory, and public space. Conference presentations include, “Gender, Environmentalism, and Secularization in Sor Juana’s *El divino narciso*,” and “Translation and Adaptation Challenges in Ana Caro’s *Valor, agravio y una mujer*.” Publications include “Navigating Neverland and Wonderland: Audience as Spect-Character,” in *Theatre History Studies Journal* and “Pop Operas, or, Broadway sells T-shirts!” in *American Literature in Translation 1980–1990*.

Francesca Spedalieri is a visiting assistant professor of English and Women's, Gender, and Sexuality Studies at Stony Brook University. She is scholar, translator, director, and a founding member of the International Network of Italian Theatre. Her research focuses on contemporary Italian theatre, women directors, and physical theatre. Her most recent essay, "Inside Palermo: Economic Disenfranchisement and Gender Inequality in Emma Dante's *mPalermu*" is forthcoming in an edited collection on twenty-first-century women playwrights (ed. Ferris and Farfan, 2020). Her translations of Dante's plays appear in *mPalermu, Dancers, and Other Plays* (2020). She is currently translating and adapting Stefano Massini's *7 Minutes* for New York City-based company Waterwell.