



## Notes on Contributors

**Lada Bartošová** (1984) received her master's degree from the Department of Theatre Studies, Faculty of Arts, Masaryk University. Currently she is a doctoral student in the Department of Theatre Studies, Faculty of Art, Charles University, and works in the Department for Czech Theatre Studies, Theatre Institute, Prague. Her research focuses on the history of Czech theatre in the nineteenth and early twentieth centuries, especially on rural stages, theatre architecture and scenography.

**Christian M. Billing** (1968) is Lecturer in Drama at the University of Hull. He has directed numerous productions of contemporary and early modern play-texts in Great Britain and has served also as a lighting designer and scenographer throughout Britain and continental Europe. His research interests include theatre direction, scenography, transnational theories of exchange and cultural mobility, gender politics, and theoretical and practical investigations of early modern English and classical Greek drama and society.

**Jaroslav Blecha** (1955) graduated in theatre, music and museum studies at the Faculty of Arts, Masaryk University. He is Head and Curator of the Department of Theatre History, Moravian Museum, specialising in Czech marionette theatre, namely itinerant performers and family theatres. He has presented his findings at exhibitions, in print, on radio and television programmes, and at public lectures and talks. His most important exhibitions were *Česká loutka* (The Czech Puppet), held at Prague Castle, under the auspices of President Václav Havel (2002-2003), and the largest Czech marionette presentation to date, *A Window to Czech Marionette Art* in Tolosa, Spain, at the *Titirijai 07* Festival. With Pavel Jirásek he published a monograph on *Česká loutka* (The Czech Puppet, 2008).

**Joseph E. Brandesky** is a specialist in Russian and Czech theatre. He has developed several theatre design exhibits, among others *Jaroslav Malina: Paintings and Designs*; *Metaphor and Irony 2: František Tröster and Contemporary Czech Theatre Design*; and *Metaphor and Irony: Czech Scenic and Costume Design 1920-1999*. His book *20th Century Czech Theatre Design: Metaphor and Irony Revisited* (2007) was published by the University of Iowa Press as part of its Studies in Theatre History and Culture series. He is currently serving as Curator for a Czech Puppet exhibit to be shown at the Columbus Museum of Art in 2013.

**Nena Couch** is Professor in Libraries and Theatre at Ohio State University and Curator of the Jerome Lawrence and Robert E. Lee Theatre Research Institute where she has the pleasure of acquiring and making available the Institute's Czech holdings. Her publications and creative works include *Documenting: Lighting Design* (co-edited with Susan Brady), *Sidney Kingsley: Five Prize-Winning Plays*, *The Humanities and the Library* (co-edited with Nancy Allen), numerous publications on performing arts librarianship and historical dance, exhibitions, and choreography and dance performances. Her recent research has included eighteenth-century Spanish dance and late nineteenth- and early twentieth-century American expression. She serves on the board of the Dance Heritage Coalition and the council of the International Association of Libraries and Museums of the Performing Arts (SIBMAS).

**Pavel Drábek** (1974) is Assistant Professor of theatre history and English literature in the Departments of Theatre Studies and English and American Studies, Faculty of Arts, Masaryk University. He specialises in early modern theatre in England and central Europe, Czech translations of Shakespeare and music theatre. He has been active in music and theatre as an actor, musician and writer. He is Artistic Director and librettist of the Ensemble Opera Diversa ([www.operadiversa.cz](http://www.operadiversa.cz)).

**Šárka Havlíčková Kysová** (1982) is a Lecturer in the Department of Theatre, Film and Media Studies, Faculty of Arts, Palacký University. She received her master's degree in Theatre Studies and Czech Language and Literature from Masaryk University in Brno in 2007, and continued her doctoral studies, receiving her PhD in 2010. Her research focus is on traditional Indian theatre, with a special interest in Sanskrit theatre *Kootiyattam*, and on Czech structural theatre theory.

**Pamela Howard** (OBE FRSA) is a practising director, scenographer, curator, teacher and writer. She is Professor Emeritus at the University of the Arts, London (Central Saint Martins College of Art and Design) and a frequent guest at universities and colleges all over the world. She has worked as a Stage Designer in the UK, Europe and USA since 1960, and has realised over 200 productions. She has designed for all the major National and regional theatres, including the creation of several large scale site specific works in Glasgow with the late John McGrath. Since 2000, she has been developing her work as a director/scenographer for twentieth-century opera and music theatre. She is the author of *What is Scenography* (Routledge, 2002 and 2009).

**Tatjana Lazorčáková** (1954) is a theatre historian and critic. She graduated in literature, theatre and film studies at Palacký University, Olomouc and in arts criticism at Masaryk University, Brno. She is Associate Professor in the Department of Theatre, Film and Media Studies, Faculty of Arts, Palacký University (since 1990). She specialises in twentieth century Czech theatre, namely cabaret and studio theatres, contemporary Czech drama and radio drama. She contributes to the periodicals *Divadelní noviny*, *Divadelní revue*, *Česká literatura* and *Theatralia*. She is chair of the Czech Theatre Studies Society (*Teatrológická společnost*).

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**Sylva Marková** (1977) is a scenographer. She undertook doctoral study at the Janáček Academy of Performing Arts (JAMU), Brno, writing a PhD thesis on *The Costume Collections at the Schwarzenbergian Castle of Český Krumlov* in 2006. In 2007, her thesis was a prizewinner in the Václav Königsmark Competition. Since then, she has focused her energies on artistic practice, particularly scenography and graphic design. Recent theatre work has seen her employed at *Slezské divadlo Opava*, *Národní divadlo Brno*, *Městské divadlo Brno*, *Národní divadlo moravskoslezské Ostrava*, *Divadlo Petra Bezruče Ostrava*, *Moravské divadlo Olomouc*, *Divadlo J. K. Tyla Plzeň*, *Jihočeské divadlo České Budějovice*, *Divadlo Archa Praha*, *Divadlo Komedie Praha* and others.

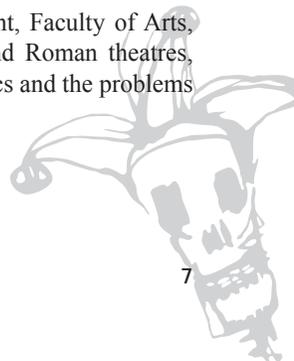
**Jitka Matulová** (1976) teaches the history and theory of scenography at the Silesian University of Opava and at the Janáček Academy of Performing Arts (JAMU), Brno. She is a doctoral student in the Department of Art History, Faculty of Arts, Masaryk University. Her research focuses on scenography, theatre architecture, classical ballet and modern dance, as well as opera stage direction.

**Lucie Pelikánová** (1982) trained as a fashion designer with a degree from the Textile Secondary School in Brno (2002). In 2009, she received a master's degree from the Department of Theatre Studies, Faculty of Arts, Masaryk University, specialising in scenography. She wrote her master's thesis on the work of scenographer Karel Zmrzlý for theatre productions in Brno (which is reworked for this volume). She is herself an active visual artist, focusing on stylised women's faces.

**Barbora Příhodová** (1981) is a doctoral student in the Department of Theatre Studies, Faculty of Arts, Masaryk University, and a lecturer in the history of scenography at the Janáček Academy of Music and Performing Arts (JAMU), Brno. Her interests include Josef Svoboda's work, contemporary scenography, and costume and lighting design. In 2010, she was awarded a Fulbright Research Scholarship.

**Jana Spáčilová** (1974) is a musicologist, specialising in Baroque music, predominantly Italian opera. Since 2000, she has participated in research concerning Baroque opera performance practices at Český Krumlov Castle. In the Department of Musicology, Faculty of Arts, Masaryk University, she has participated in the research projects: *Italian Opera in Early Eighteenth-Century Moravia* (2005-2007) and *Research in the Opera Repertoire in the Czech Lands during the Baroque Era* (since 2009).

**Eva Stehlíková** (1941) is Professor in the Theatre Studies Department, Faculty of Arts, Masaryk University, Brno. Her specialisations are classical Greek and Roman theatres, early medieval theatre, modern productions of Greek and Roman classics and the problems of intertextuality.



**Petr Uličný** (1972) is a private architectural historian and architect. His research focuses on medieval and early Baroque architecture in Bohemia, and on the performative elements of medieval liturgy. He is a PhD student at Masaryk University, Brno (under Prof. Eva Stehlíková), and at Charles University, Prague (under Prof. Jan Royt). He conducts a Czech Grant Agency (GAČR) research project on the architecture of Albrecht of Wallenstein ([www.vevodstvi.cz](http://www.vevodstvi.cz)).

**Kateřina Vršecká** (1975) has a master's degree in Theatre Studies and Latin from the Faculty of Arts, Masaryk University. Since 2001 she has worked with the Medieval Latin Lexicography Team in the Institute for Classical Studies, Czech Academy of Sciences, compiling the *Dictionary of Medieval Latin in the Czech Lands*. Besides medieval Latin studies, philology and translation, her research is in medieval (predominantly religious) drama, its specific form and structure, and on Latin rubrics. She has written encyclopedia entries on medieval Czech theatre (*Starší divadlo v českých zemích do konce 18. století*, Praha, 2007), and has co-translated the English studies of Jarmila F. Veltruský.

