University of Birmingham

Dr Vicky Angelaki BA (Hons), MA, PG Cert, PhD

Lecturer in Drama

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About

I have been based in the Department since 2012. Prior to that I held the position of Lecturer in English and Drama at Birmingham City University (2009-12) and I lectured at the Drama and English Departments at Royal Holloway (2006-8). My work primarily focuses on contemporary and modernist socially engaged British, European (especially Austrian, German, French) and American theatre and its intersection with philosophy.

Qualifications

BA (Hons) - English Language and Literature, Aristotle University of Thessaloniki

MA in Research (Theatre) - Royal Holloway, University of London

Postgraduate Certificate in Skills of Teaching to Inspire Learning - Royal Holloway, University of London

Doctor of Philosophy - Royal Holloway, University of London

Associate Status - HEA

Biography

I joined the University of Birmingham as Lecturer in Drama in 2012, having held a full-time Lectureship at Birmingham City University from 2009-2012 and having taught extensively at Royal Holloway. My fully-funded Doctoral study at RHUL focused on defamiliarization in the work of Martin Crimp through a phenomenological investigation.

I have published extensively within my research areas and you can find details on my publications in the relevant section of my profile.

I have organized a number of symposia, conferences and public engagement events, most notably *Contemporary British Theatre*: *Towards a New Canon* (BCU 2010), *Dealing with Martin Crimp* (with Dan Rebellato (Royal Court Theatre, 2013), *Metaphysical Speculations in Contemporary British Theatre* (with Chris Megson and Liz Tomlin, University of London, 2013), *Thomas Ostermeier*: *Reinventing Directors' Theatre at the Schaubühne Berlin* (with Peter Boenisch and Clare Finburgh, Central School of Speech and Drama/ Barbican Centre 2014) as well as an interim symposium on *Radical Adaptation* (with Jacqueline Bolton, Sarah Grochala and Kara Reilly, Almeida Theatre, 2014) and the TaPRA Directing and Dramaturgy working group's sessions on Adaptation (RHUL 2014), while I served as co-convenor for the group in 2013-14. I collaborate with theatres and performance companies in relation to my research expertise (programme notes, public talks).

At RHUL I was one of the founding editors of the academic journal *Platform* in 2006. I have been a peer reviewer for *Platform*, *Contemporary Theatre Review*, *JCDE*, *New Theatre Quarterly*, *Performing Ethos*, Methuen Drama, Palgrave Macmillan, and Routledge.

My first monograph, *The Plays of Martin Crimp: Making Theatre Strange* was published by Palgrave Macmillan in 2012. My next book, the edited collection *Contemporary British Theatre*: *Breaking New Ground* was published by Palgrave Macmillan in September 2013.

I am currently writing my second monograph *Social and Political Theatre in 21st Century Britain*: *Staging Crisis* for the Methuen Drama Engage series (edited by Mark Taylor-Batty and Enoch Brater). You can find additional information on my research and a list of publications in the relevant sections of my profile.

I edit, with Kara Reilly, the new international series *Adaptation in Theatre and Performance* (Palgrave Macmillan, launching in 2016).

Teaching

Dramatic Medium (Year 1)

Performance, Theory, Practice, Critique (Year 1)

Modern Drama: Ibsen to Pinter (Year 2, Convenor)

Theatre Praxis (Year 2, Convenor)

Playwright's Theatre (Year 3, Convenor)

I also lecture on the MRes Playwriting programme and supervise UG research.

Postgraduate supervision

I currently supervise a number of PG students (MRes and PhD) working on diverse areas of contemporary theatre research. I welcome enquiries from prospective students interested in new writing, modernism, adaptation, translation (languages: English, French, German, Greek) and/or the intersections between theatre and philosophy.

Research

My research is internationalist in its scope, with a specialism in modern and contemporary British and European theatre (primarily in Austria, Germany and France), translation, adaptation, spectatorship and citizenship, aesthetics and politics, as well as performance, critical/cultural theories and philosophy (with a focus on phenomenology).

Other activities

I present my work in theatre conferences regularly and deliver invited papers/workshops on my areas of expertise in the UK and internationally. I run the *Thinking Theatre* blog at **www.vickyangelaki.com (http://www.vickyangelaki.com/)** , where I engage with topical concerns in theatre performance, research and teaching. I have an international network of research collaborations with academics and artists in Europe and have had associations with professional bodies such as TaPRA, IFTR/FIRT, ESSE and CDE.

Publications

Monograph

2012 *The Plays of Martin Crimp*: *Making Theatre Strange*. Basingstoke and New York: Palgrave Macmillan.

Single-edited Collection (as Editor and Author)

2013 *Contemporary British Theatre*: *Breaking New Ground*. Basingstoke and New York: Palgrave Macmillan.

Journal Special Issue (as Editor and Author)

2014 *Contemporary Theatre Review* 24.3, *Dealing with Martin Crimp*.

Journal Articles and Essays

2014 'Introduction: Dealing with Martin Crimp'. *Contemporary Theatre Review* 24.3 (2014): 307-12.

2014'*Alles Weitere kennen Sie aus dem Kino*: Martin Crimp at the Cutting Edge of Representation'. *Contemporary Theatre Review* 24.3 (2014): 313-28.

2013 **'**Whose Voice? Tim Crouch's *The Author* and Active Listening on the Contemporary Stage'. *Sillages Critiques* 16 (2013)**http://sillagescritiques.revues.org/2989 (http://sillagescritiques.revues.org/2989)** .

2011 'Martin Crimp and Border Crossing: The Australian Turn'. *Contemporary Theatre Review* 21.4 (2011): 544-46.

2010 'Lessons from Harold Pinter'. *Studies in Theatre and Performance* 30.3 (2010): 267-73.

2006 'The Private and the Public Wars: A Play by Martin Crimp'. *Platform*:*Postgraduate eJournal of Theatre and Performing Arts* 1.1 (2006): 32-41.

Chapters in Edited Collections

2014 'Witness or Accomplice? Unsafe Spectatorship in the Work of Anthony Neilson and Simon Stephens'. *Ethical Speculations in Contemporary British Theatre*. Ed. Mireia Aragay and Enric Monforte. Basingstoke and New York: Palgrave Macmillan. 135- 51.

2013 'Politics for the Middle Classes: Contemporary Audiences and the Violence of Now'. *Contemporary British Theatre*: *Breaking New Ground*. Ed. Vicky Angelaki. Basingstoke and New York: Palgrave Macmillan. 57-78.

2010 'Ethics Take Centre Stage: Issues and Representation for Today's Political Theatre'. *Ethical Encounters*: *Boundaries of Theatre*, *Performance and Philosophy*. Ed. Daniel Meyer-Dinkgräfe and Daniel Watt. Newcastle: Cambridge Scholars Publishing, 2010. 199-207.

2010'Pushing Frontiers, Challenging Spectators: The Reception of Howard Barker'/ 'Grenzen hinausschieben, Zuschauer herausfordern: Zur Rezeption Howard Barkers'. *Weltbühne Wien/World Stage Vienna: Die Rezeption Anglophoner Dramen auf Wiener Bühnen des 20. Jahrhunderts*. Vol.2. Ed. Ewald Mengel, Rudolf Weiss et al. Trier: Wissenschaftlicher Verlag Trier, 2010. 297-311.

2009 'Breaking down Barriers High and Low: The Case of the UK's National Theatre'.*High Culture and/versus Popular Culture*. Ed. Sabine Coelsch-Foisner and Dorothea Flothow. Heidelberg: Winter, 2009. 85-93.

2008 'Subtractive Forms and Composite Contents: Martin Crimp's *Fewer Emergencies*'. *Contemporary Drama in English* (*CDE*) *15*. Ed. Ellen Redling and Peter Paul Schnierer. Trier: Wissenschaftlicher Verlag Trier, 2008. 31-46.

'Taking a Bite of the Big Apple: Martin Crimp's *The Treatment*'. *Hunger on the Stage*. Ed. Elisabeth Angel-Perez and Alexandra Poulain. Newcastle: Cambridge Scholars Publishing, 2008. 257-67.

2007 'Performing Phenomenology: The Theatre of Martin Crimp'. *Theatres of Thought*. Ed. Daniel Meyer-Dinkgräfe and Daniel Watt. Newcastle: Cambridge Scholars Publishing, 2007. 6-12.

2007'Structuring Consciousness through Objects: Fluctuating Roles and Selves in Crimp, Pinter and Ionesco'. *Consciousness, Theatre, Literature and the Arts 2007*. Ed. Daniel Meyer-Dinkgräfe. Newcastle: Cambridge Scholars Publishing, 2007. 126-33.

Reviews

2014 *Performing European Memories*: *Trauma, Ethics, Politics*, by Milija Gluhovic. *New Theatre Quarterly*30.3 (2014): 299-300.

2014 *Sublime Drama*: *British Theatre of the 1990s*, by Elżbieta Baraniecka. *Journal ofContemporary Drama in English*2.1 (2014): 196-99.

2012 *Automata and Mimesis on the Stage of Theatre History*, by Kara Reilly.*Contemporary Theatre Review* 22.3 (2012): 430-31.

2011 *Rewriting the Nation*: *British Theatre Today*, by Aleks Sierz. *New Theatre Quarterly* 27.4 (2011): 395-96.

2008 *Hysteria*, *Trauma and Melancholia*: *Performative Maladies in Contemporary Anglophone Drama*, by Christina Wald. *Journal for the Study of British Cultures* 15.1 (2008): 90-91.

2007 *Here We Stand*: *Politics, Performers and Performance*, by Colin Chambers.*Platform*: *Postgraduate eJournal of Theatre and Performing Arts* 2.1 (2007): 111-14

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