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Departament de Filologia Anglesa i Alemanya
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Research Group:

2014-2016: PI of CBTBarcelona research group recognized by the Catalan research agency AGAUR (2014 SGR 49); for further details, please see <http://www.ub.edu/cbtbarcelona/>.

Research Projects:

2014: co-PI, with Martin Middeke, of "Representations of the Precarious in Contemporary British Theatre", funded by the Deutscher Akademischer Austausch Dienst (DAAD; Projekt-ID 57049392).

2013-2016: PI of "Ethical issues in contemporary British theatre since 1989: globalization, theatricality, spectatorship", funded by the Spanish Ministry of Economy and Competitiveness (FFI2012-31842).

2010-2012: PI of "The Representation of Politics and the Politics of Representation in post-1990 British Theatre", funded by the Spanish Ministry of Science and Innovation (FFI2009-07598).

2002-2005: member of "British Theatre of the 1990s", funded by the Spanish Ministry of Science and Education (BFF2002-00257; PI Pilar Zozaya).

Selected publications:

1) Contemporary British Theatre

(forthcoming): "On the Threshold: Precarious Hospitalities in *Pornography, Fewer Emergencies* and *The American Pilot*", *Representations of the Precarious in Contemporary British Theatre*. Eds. Mireia Aragay and Martin Middeke. Berlin and Boston: De Gruyter.

(forthcoming): co-editor with Martin Middeke, *Representations of the Precarious in Contemporary British Theatre*. Berlin and Boston: De Gruyter.

2014: with Clara Escoda and Enric Monforte, "Martin Crimp at Sala Beckett, Barcelona", *Contemporary Theatre Review* 24: 3, pp. 376-87.

2014: "Fracturing the Critical Conversation on Pinter's Language: A Response to Maurice Charney", *Connotations: A Journal for Critical Debate* 23: 2, pp. 347-56.

2014: "To Begin to Speculate: Theatre Studies, Ethics and Spectatorship", *Ethical Speculations in Contemporary British Theatre*. Eds. Mireia Aragay and Enric Monforte. Basingstoke and New York: Palgrave Macmillan, pp. 1-22.

2014: co-editor with Enric Monforte, *Ethical Speculations in Contemporary British Theatre*. Basingstoke and New York: Palgrave Macmillan.

2013: with Enric Monforte, "Racial Violence, Witnessing and Emancipated Spectatorship in *The Colour of Justice, Fallout and random*", *Contemporary British Theatre: Breaking New Ground*. Ed. Vicky Angelaki. Basingstoke and New York: Palgrave Macmillan, pp. 96-120.

2013: "Relational Spaces: From the State of the Nation to Globalization in Contemporary British Theatre", *Adaptations, Versions and Perversions: Transnationality in Modern English Drama*. Ed. Ignacio Ramos Gay. Newcastle: Cambridge Scholars Publishing, pp. 71-85.

2012: with Clara Escoda, "Postdramatism, Ethics and the Role of Light in Martin Crimp's/James Macdonald's *Fewer Emergencies* (2005)", *New Theatre Quarterly* 28: 2, pp. 133-142.

2012: "Globalization, Space and the Ethics of Witnessing: *Party Time* (1991), *Far Away* (2000) and *Fewer Emergencies* (2002)", *Ethical Debates in Contemporary Theatre and Drama*. Eds. Mark Berninger and Bernhard Reitz. Trier: Wissenschaftlicher Verlag Trier, pp. 105-119.

2011: "A Mirror of our own Anxiety: Civilization, Violence and Ethics in Martin Crimp's *Cruel and Tender*", *Atlantis* 33: 2, pp. 75-87.

2010: with Pilar Zozaya, "Actos de fe: El teatro de David Hare, 1968-2009", *Primer Acto: Cuadernos de Investigación Teatral* 333, pp. 31-44.

2009 (2001): "Pinter, Politics and Postmodernism", *The Cambridge Companion to Harold Pinter*. Ed. Peter Raby. Cambridge: Cambridge University Press, pp. 283-96.

2007: co-editor with Hildegard Klein, Enric Monforte and Pilar Zozaya, *British Theatre of the 1990s: Interviews with Directors, Playwrights, Critics and Academics*. Basingstoke and New York: Palgrave Macmillan.

2004: with Pilar Zozaya, "The State of British Theatre Now: An Interview with Michael Billington", *Atlantis* 26: 1, pp. 89-100

2004: with Pilar Zozaya, "Assessing 'In-Yer-Face' Theatre: An Interview with Aleks Sierz", *The European English Messenger* XIII, 1, pp. 60-71.

2003: with Pilar Zozaya, "The Royal Court in the 1990s: An Interview with Max Stafford-Clark", *Anuari de Filologia* (Filologia Anglesa i Alemanya, Universitat de Barcelona) XXV, A-12, pp. 27-37.

2000: "El teatro es entusiasmo, pasión, compromiso": entrevista con Harold Pinter", *Primer Acto: Cuadernos de Investigación Teatral* 282 (separata), pp. 3-9.

1998: Spanish translation of Harold Pinter's *One for the Road* (*La última copa*), *Assaig de Teatre: Revista de l'AIET* 12-13-14, pp. 185-201. 10th National Prize for Translation awarded by the Spanish Association of Angloamerican Studies (AEDEAN), 1996.

1997: "Writing, Politics, and *Ashes to Ashes*: An Interview with Harold Pinter", *The Pinter Review: Annual Essays 1995-1996*, pp. 4-15. Reprinted in: *Harold Pinter, Various Voices: Prose, Poetry, Politics 1948-1989*. London: Faber, 1998, pp. 58-70.

1996: co-editor with Victor Molina and Pilar Zozaya, "Dossier Pinter", *Quimera* 152, pp. 19-39.

1994: "Exploring Gender Roles in the 1960s: Ann Jellicoe's *The Knack* and Harold Pinter's *The Homecoming*", *Atlantis* 16: 1-2, pp. 5-19. Reprinted in *Essays from ESSE: Proceedings of the Women's Studies Section at the ESSE Conference* (Bordeaux, 1993), *BELLS* (*Barcelona English Language and Literature Studies*) 7, 1996, pp. 183-93.

2) Other

2014: co-editor with Juan Carlos de Miguel and Juan Vicente Martínez Luciano, *Teatro de excepción: Experiencias escénicas no institucionales en la Europa de los siglos XX y XXI*. Quaderns de Filologia de la Universitat de València, Estudis Literaris, vol. XIX. València: Publicacions de la Universitat de València.

2005: with Gemma López, "Inf(l)ecting *Pride and Prejudice*: Dialogism, Intertextuality and Adaptation", *Books in Motion: Adaptation, Intertextuality, Authorship*. Ed. Mireia Aragay. Amsterdam and New York: Rodopi, pp. 201-19.

2005: "Reflection to Refraction: Adaptation Studies Then and Now", *Books in Motion: Adaptation, Intertextuality, Authorship*. Ed. Mireia Aragay. Amsterdam and New York: Rodopi, pp. 11-24.

2005: editor, *Books in Motion: Adaptation, Intertextuality, Authorship*. Amsterdam and New York: Rodopi.

2003: "Possessing Jane Austen: Fidelity, Authorship, and Patricia Rozema's *Mansfield Park*", *Literature/Film Quarterly* 31: 3, pp. 177-85.

2003: "Adentrándose hacia el mar del otro': Marina Warner reescribe La tempestad shakespeariana", *Hombres escritos por mujeres*. Eds. Àngels Carabí and Marta Segarra. Barcelona: Icaria, pp. 47-79.

2002: "Ireland, Nostalgia and Globalisation: Brian Friel's *Dancing at Lughnasa* on Stage and Screen", *International Journal of English Studies* 2: 2, pp. 83-93.

2002: with Pilar Zozaya, "Teaching Shakespeare Then and Now: The University of Barcelona as a Case Study", *Shakespeare and Spain, Shakespeare Yearbook* 13. Eds. José Manuel González and Holger Klein. Lewiston: Edwin Mellen Press, pp. 196-213.

2000: co-editor with Jacqueline Hurlley, *Irish Literatures at Century's End, BELLS (Barcelona English Language and Literature Studies)* 11. Barcelona: PPU.

2000: "Feminismo y materialismo cultural: ¿enemigos o cómplices?", *Feminismo y crítica literaria*. Eds. Marta Segarra and Àngels Carabí. Barcelona: Icaria, pp. 43-69.

1999: "A Little Touch of Branagh: *Henry V*", *Links and Letters* 6, pp. 11-22.

1998: editor, *Literature and Cinema, BELLS (Barcelona English Language and Literature Studies)* 9. Barcelona: PPU.

1997: "Reading Dermot Bolger's *The Holy Ground*: National Identity, Gender and Sexuality in Post-Colonial Ireland", *Links and Letters* 4, pp. 53-64.

1996: "The Carnavalesque in Brian Friel's *The Freedom of the City*", *Revista Canaria de Estudios Ingleses* 32-33, pp. 193-99.

1996: co-editor with Marisa Demoor and Jane Moore, *Essays from ESSE: Proceedings of the Women's Studies Section at the Second Conference of the European Society for the Study of English (ESSE), BELLS (Barcelona English Language and Literature Studies)* 7. Barcelona: PPU.

1995: "Escribir Dublín, reescribir Irlanda: el teatro de Dermot Bolger", a guest lecture given at V Jornadas de Teatro: Teatro y Ciudad, Universidad de Burgos. Published in: J.I. Blanco Pérez *et al.* (eds.), *Teatro y Ciudad: V Jornadas de Teatro*. Burgos: Universidad de Burgos, 1996, pp. 21-34.

1993: "Two Frielian Experiments: *Philadelphia, Here I Come!* (1964) and *The Freedom of the City* (1973)", *Anuari de Filologia* (Universitat de Barcelona), XVI, A-4, pp. 9-15.

1993: "Brian Friel i el teatre irlandès", programa de *Dansa d'agost*. Barcelona: Teatre Lliure, pp. 8-9.

1991: with Jacqueline Hurlley, "The 'Chestertonization' of Catalonia: G.K. Chesterton in *La Revista* and *La Nova Revista*", *Journal of Interdisciplinary Literary Studies* 3: 1, pp. 23-40.

1990: "Satire Betrayed: A Look at Orwell's *Nineteen Eighty-Four*", *Atlantis* XII: 1, pp. 65-76.

Selected Conference Contributions (last 10 years):

2015: attendance at the symposium "Are We on the Same Page: Approaches to Text and Performance", Royal Holloway, University of London, 26 September.

2015: conference convenor, "Theatre and Spectatorship", 24th Annual Conference of the German Society for Contemporary Theatre and Drama in English (CDE), University of Barcelona, 4-7 June.

2014: chair of session, "History is Broken Here: Indigenous Performance and the 'Cunning of Recognition'", keynote lecture by Helen Gilbert, 23rd Annual Conference of the German Society for Contemporary Theatre and Drama in English (CDE), University of Hamburg, 30 May-2 June.

2013: "Racial Violence, Witnessing and Emancipated Spectatorship in *The Colour of Justice*", paper presented at "Re-Routing Performance/Re-caminant l'escena", International Federation for Theatre Research Conference (IFTR/ FIRT), Institut del Teatre, Barcelona, 22-26 July.

2013: chair of panel, "Theatre and Politics: Theatre as Cultural Intervention", 22nd Annual Conference of the German Society for Contemporary Theatre and Drama in English (CDE), Charles University, Prague, 30 May-2 June.

2013: with Clara Escoda and Enric Monforte, "Martin Crimp at Sala Beckett, Barcelona", paper presented (by invitation) at "Dealing with Martin Crimp", a conference organised by Royal Holloway, University of London and the University of Birmingham, held at Royal Court Theatre, London, 12 January 2013.

2012: with Deniz Bozer (Hacettepe University, Turkey) and Ibrahim Yerebakan (Rize University, Turkey), coordination of seminar "Representations of Political/Ethical Concerns in post-1989 British Theatre" at the 11th Conference of the European Society for the Study of English (ESSE), Bogaziçi University (Istanbul), 4-8 September.

2012: "Borders, Thresholds and Crossings: Liminal Spaces in post-1989 British Theatre", paper given at the international conference "The Border, an Unavoidable Concept? International Conference on the Border and its Relationship to the Performing Arts in Europe", organised by Grup de Recerca en les Arts Escèniques (GRAE), Universitat Autònoma de Barcelona, 1-3 March.

2011: "Crossing Borders: From the State of the Nation to Globalisation in Contemporary British Theatre", guest lecture given at the international conference "Adaptations, Versions and Perversions: French Theatre and English Playwrights (19th-21st Century)", Universitat de València, 1-2 December.

2011: “Globalization, Space and the Ethics of Witnessing in *Party Time* (1991), *Far Away* (2000) and *Fewer Emergencies* (2002)”, paper presented at “Ethical Debates in Contemporary Theatre and Drama”, 20th Annual Conference of the German Society for Contemporary Theatre and Drama in English (CDE), University of Mainz, 2-5 June.

2010: “Some Thoughts on Documentary Theatre and Canon Construction”, paper presented at the conference “Contemporary British Theatre: Towards a New Canon”, School of English, Birmingham City University, 16 October.

2010: chair of Emerging Scholars Panel “The Changing Faces of Theatrical Representation” at the conference “Contemporary British Theatre: Towards a New Canon”, School of English, Birmingham City University, 16 October.

2010: with Enric Monforte and Hanna Scolnicov (Tel Aviv University), coordination of seminar “Ethics in Contemporary British Theatre” at the 10th Conference of the European Society for the Study of English (ESSE), University of Turin, 24-28 August.

2009: “Civilisation, Violence and Ethics in Martin Crimp’s *Cruel and Tender*”, paper presented at the conference “Fractured Narratives: Pinter, Postmodernism and the Postcolonial World”, Goldsmiths College, University of London, 7 November.

2008: coordination of the round table “The Politics of Contemporary British Theatre”, XXXII International Conference of the Spanish Association of Angloamerican Studies (AEDEAN), Universitat de les Illes Balears, 14 November.

2008: participation in the round table “The Politics of Contemporary British Theatre” with a paper on documentary theatre, XXXII International Conference of the Spanish Association of Angloamerican Studies (AEDEAN), Universitat de les Illes Balears, 14 November.

2008: “*Blasted*, Pain, Tragedy”, paper presented at the conference “Sarah Kane: Reassessments”, University of Cambridge, 16 February.

2007: attendance at the symposium “How Was It For Us? British Theatre Under Blair”, Writers’ Guild of Great Britain, London, 9 December.

2004: participation in the round table “Shocking the Audience? Experiential Theatre in London since 1990”, 7th Conference of the European Society for the Study of English (ESSE), Universidad de Zaragoza, 9 September

Selected Talks and Seminars:

2015: “Els miralls són enganyosos: espai, mirada i diseg a *La col·lecció* (1961)”, a guest lecture given at Sala Beckett, Barcelona, in conjunction with the run of Harold Pinter’s play, translated by Víctor Muñoz i Calafell and directed by Albert Prat, 29 October.

2013: guest seminar on 'Theatre in London Today', Universitat Autònoma de Barcelona, Departament de Filologia Anglesa i de Germanística, 21 February.

2013: Visiting Professor at the University of Augsburg; taught four masterclasses for members of staff and PhD and MA students on the topic of "Precariousness in Contemporary British Theatre and Drama", Augsburg, 13 January-1 February.

2011: with Enric Monforte, guest seminar on 'The State of Contemporary British Theatre', Universitat Autònoma de Barcelona, Departament de Filologia Anglesa i de Germanística, 24 February.

2010: "Panorámica del teatro de David Hare, 1968-2010", a guest lecture given within the "XIV Ciclo Autor: David Hare", Festival Escena Contemporánea, Teatro Pradillo (Madrid), 11 February.

2006: "Pinter 1957-2006: Teatro, lenguaje y política", a guest lecture given within the XVII Seminario de la Asociación de Directores de Escena (ADE) "Beckett y Pinter: dos vías de la literatura dramática contemporánea", Medina del Campo (Valladolid), 7 July.

2005: "La revolució teatral de Harold Pinter", a guest lecture given within the cycle "Els Premis Nobel 2005", Institut d'Estudis Catalans (Barcelona), 19 December.

2003: "David Hare, textos i contextos: des del *Portable Theatre* (1968) fins a *The Breath of Life* (2002)", a guest lecture co-authored with Pilar Zozaya for the "David Hare Season" organized by Fundació Romea per a les Arts Escèniques (Barcelona) and the British Council, 3 March.

2002: "El teatre anglès contemporani: la figura de Howard Barker", a public interview with Michael Billington on the occasion of the Catalan premiere of *Scenes from an Execution* (*Escenes d'una execució*), organized by the British Council and the Teatre Nacional de Catalunya (TNC) and co-conducted with Pilar Zozaya, 22 March.

1996: a public interview with Harold Pinter held at Centre de Cultura Contemporània de Barcelona (CCCB), within the Pinter season "Otoño Pinter" organized by Sala Beckett (Barcelona) and the British Council, 6 December.

1996: "El llenguatge en l'obra de Harold Pinter", inaugural lecture given within the Pinter season "Otoño Pinter", organized by Sala Beckett (Barcelona) and the British Council, 21 October.

PhD Supervision:

1) Contemporary British Theatre

In progress: Verónica Rodríguez, "Globalization in David Greig's Theatre: Space, Ethics and the Spectator".

In progress: María Isabel Seguro, "The Politics of Disability in Martin McDonagh".

In progress: Marta Tirado, "Ètica, poètica i subjectivitat en l'obra de Sarah Kane".

2011: Clara Escoda, "Collapse as Resistance in Martin Crimp's Theatre".

2) Other

In progress: Sonia Haiduc, "Adapting Literary Lives on Screen: Genre and the Embodiment of Text".

MA Dissertation Supervision:

1) Contemporary British Theatre

2015: Daria Lavrinienko, "Theatre as a Tool in Education and in Social and Political Activism: David Greig's *Dr. Korczak's Example* (2001) and Caryl Churchill's *Seven Jewish Children: A Play for Gaza* (2009)".

2012: Sara Montes, "Witnessing, Testimony and Ethics: The Theatre of debbie tucker green".

2) Other

2013: Diego José Abad, "Rizal on Screen: A Study on the Representation of José Rizal in Film and his Relevance in the Construction of Philippine Consciousness".

2012: Mar Cano Mesa, "Representing Contemporary Indian Women's Masala Identities through Bollywood Film Adaptations of Jane Austen: *Kandukondain Kandukondain [I Have Found It]* (2000), *Bride and Prejudice* (2004) and *Aisha* (2010)".

2011: Helena Mas Rodríguez, "Transfiguraciones de la novela gótica en Murnau y Coppola: tradición y creación en la adaptación cinematográfica de Drácula".

2007: Sonia Haiduc, "'The Horror of My Other Self': Jekyll and Hyde on Screen".

2006: Anna Marcet, "Towards a Balanced Model of Native American Masculinity: Louise Erdrich's *Love Medicine*".

1996: Anna Fabregat, "Narració, identitat i gènere: *Dancing at Lughnasa* de Brian Friel i *Bailegangaire* de Tom Murphy".