

Notes on Contributors

Marcus Cheng Chye Tan is currently pursuing a PhD at Trinity College, Dublin, and is a recipient of the College's Postgraduate Studentship. Marcus holds a M.A. and a B.A. (Hons) from the National University of Singapore. He has published in several academic journals and books, and has also taught at the National University of Singapore and Singapore Institute of Management University.

Georgina Guy is part of the Performance Research Group at King's College London (KCL). She is currently pursuing an AHRC-funded doctoral project examining the contemporary curated museum as a place for performance and in particular how visitors interact with exhibited space. Georgina also holds an Inglis Studentship 2009-10 for her work at KCL and is currently undertaking an empirical research project concerned with visitor behaviours in the Courtauld Gallery, London. She has recently worked as an assistant teacher at RADA and is now teaching 'Introducing Literary Theories' at KCL. During 2010 Georgina will co-curate a programme of special lectures entitled *Traces of...A series of discussions towards an ethics of literature, site and performance*.

Mark Hamilton completed his MPhil in 1992 (University of Birmingham, UK), in which he used modern holistic methods of Western theatre practice to explore the neo-Platonism of Elizabethan theatre. He then commenced intensive training in *bharatanāyam* (South Indian classical dance) – his study of which began in 1987 – with Priya Shrikumar, while also teaching at Dance Base, Scottish National Centre for Dance. Subsequent production collaborations with *Māori* and *Malayāi* martial artists and dancers seeded his current doctoral research in Theatre and Film Studies at the University of Canterbury (NZ), under the supervision of Dr. Sharon Mazer. In this work, Mark seeks to define an emergent genre he calls 'martial dance theatre.' Mark would like thank Dr. Mazer and Peter Falkenberg for guidance while developing this article, and his colleagues Shayne Panayiotis Comino and Coralie Dianne Winn for their contributions.

Ching-yi Huang is a PhD student at the University of Washington School of Drama, and a recipient of a grant from the Ministry of Education, Taiwan. She holds an MA in Drama and Theatre from National Taiwan University. She began her theatrical career as an actress in several Taiwanese fringe theatres and toured abroad as a project coordinator with Cloud Gate Dance Theatre of Taiwan. Her academic interests include

feminist and postcolonial performances in Chinese-speaking areas. Ching-yi would like to give special thanks to Cloud Gate Dance Theatre of Taiwan for providing valuable archival sources.

Mara Lockowandt is currently investigating the role of theatre amongst diaspora and exilic communities for her PhD at Royal Holloway, University of London. This research is supported by the Reid Scholarship and is focused on performance in the Sephardi Diaspora. Recently, she has assisted on courses in Theatre History and Critical Theories at Royal Holloway. She holds a MA in Performance Studies from King's College London and the Royal Academy of Dramatic Art.

Emer O'Toole is a PhD candidate at Royal Holloway, University of London, where she is supervised by Helen Gilbert and Karen Fricker. Her research examines the ethics of collaboration, focusing in particular on rights of representation in intercultural theatre practice; this work is supported by the Thomas Holloway scholarship. She teaches critical theories and contemporary theatremaking, and lectures on Pierre Bourdieu, phenomenology and postcolonialism. She is on the postgraduate committee of the Royal Holloway Postcolonial Research Group. She holds a MPHIL from Trinity College, Dublin and a BA from National University of Ireland, Galway.

Eleanor Paremain is currently undertaking doctoral research on audiences, archives and the Tricycle Theatre at Birkbeck, University of London, where she is supervised by Helen Freshwater and Aoife Monks. Her project, which is funded under the AHRC's 'Collaborative Doctoral Award' scheme, has involved working with the Victoria & Albert Museum's department of Theatre and Performance, where she is supervised by Kate Dorney, the curator of modern and contemporary performance.

Lise Uytterhoeven is a PhD candidate at the Department of Dance, Film and Theatre of the University of Surrey, focusing on new dramaturgies and the ontology of performance with regard to the work of Sidi Larbi Cherkaoui. She lectures on BA Hons and Foundation Degree programmes at the University of Surrey and London Studio Centre, addressing a broad range of topics in Critical Theory, Choreographic Analysis and Dance History.