

Notes on Contributors

Jeremy Bidgood is a puppeteer and researcher. He is currently undertaking a practice-led PhD at Royal Holloway, University of London, investigating the influence of Japanese *ningyō jōruri* on British theatre practice. Jeremy also runs the award-winning puppetry company, Pangolins Teatime, which performs across the UK. He is a regular contributor to the puppetry magazine *Animations Online*.

Tim Crouch was an actor for many years before starting to write – and still performs in much of his work. His plays include *My Arm*, *ENGLAND* (a play for galleries), the OBIE-winning *An Oak Tree* and *The Author*, joint winner of the 2010 John Whiting Award. Tim tours his work nationally and internationally. He has also written for younger audiences, including a series of five plays inspired by Shakespeare's lesser characters. For the RSC, Tim has directed *The Taming of the Shrew* and this year directs *King Lear* and *I, Cinna (the Poet)* – a performance for young audiences. *Tim Crouch: Plays One* is published by Oberon Books.

Charlotte Keys is a PhD candidate at Royal Holloway, University of London. She is currently working on her thesis, which examines Shakespeare's plays in light of existentialist philosophy. She is also interested in Renaissance thinkers such as Montaigne, Donne, and Pico. Charlotte is editor of *Exegesis*, an academic e-journal based at Royal Holloway's Department of English.

Louise LePage recently submitted her PhD thesis (Royal Holloway, University of London), which was entitled, 'Beyond Character: A Post/humanist Approach to Character in Modern Theatre'. She has published on Katie Mitchell and Sarah Kane. Louise is a regular board member of *Platform*, the postgraduate and peer-reviewed journal based at Royal Holloway's Drama and Theatre Department, and is guest editing this issue, 'Representing the Human'. For the last six years, Louise has been a Visiting Lecturer at Royal Holloway and was previously an A Level Drama teacher and freelance theatre critic for *Irish Theatre Magazine*.

Máire MacNeill is a PhD candidate at Royal Holloway, University of London. Her research addresses early eighteenth-century beliefs and concerns about masculinity by studying cultural and theatrical representations of duellists and duelling during the period. She has spoken at conferences in England and America on the subject of seventeenth- and eighteenth-century drama and culture.

Maria Neicu finished her first MA at Maastricht University (2009-2010), being a *Nuffic Huygens Scholarship Alumna*. Her thesis examined grassroots innovation and interactional expertise in technology design. Her second MA in ‘International Performance Research’ (MAIPR, Erasmus Mundus) focused on emerging technologies for human enhancement, and their representation in artistic practice through scenario-making. Currently, Maria is a researcher for European climate and energy policy at E3G Brussels. Prior to this, she was a trainee at DG Research & Innovation in the European Commission and focused on communication, lay decision-making and the ethics of nanoscience and nanotechnology projects.

Dan Rebellato is Professor of Contemporary Theatre at Royal Holloway, University of London, and his books include *Contemporary European Directors Theatre*, *Theatre & Globalization*, and *1956 and All That*. His book on British playwriting in the 2000s – which includes a chapter on Tim Crouch – will be published by Methuen Drama in 2013. He is also a playwright and his plays include *Chekhov in Hell*, *Static*, and *Here’s What I Did With My Body One Day*.

Molly Beth Seremet is a devised theatre maker and writer based in New York. She holds a MRes with distinction in Performance and Creative Research from University of Roehampton. She has toured her recent devised theatre piece, *Martin’s (words lost)*, in Europe and the US. Her academic and performance interests are bound up in investigations of memory, autobiography, monologue and sensory engagement. Her essay ‘Strange Attractors, Strange Repellers’ has recently been published in the ‘Chaos’ edition of *Stimulus: Respond*.

Melina Theocharidou is a multilingual actor, director and translator. She also works as an editor at Oberon Books and as

a Greek script reader for the National Theatre and the Royal Court. Melina has a BA in French and Italian from University College London and a MA in Text and Performance Studies from the Royal Academy of Dramatic Art and King's College, University of London. As an actor, she has worked in both text-based and physical theatre productions in London, Edinburgh and Athens. Her film credits include *Tough Love and Somewhere New*. Melina directed the UK premiere of *Pamela!* and the world premieres of *Princess*, *Dream* and *Red in the Forest*. She was the Assistant Text Expert at Shakespeare's Globe in 2010 and was commissioned as a translator by the Donmar Warehouse. www.melinatheo.com

Anne-Pauline van der A holds a MPhil in Classics and Literature (Leiden University) and a MA in International Performance Research (MAIPR, Erasmus Mundus). Her last thesis explored the concept of performativity in relation to the figure of the modern clown in the performances of Charlie Chaplin and Jacques Tati. After attending various theatre workshops and masterclasses in the Netherlands, she trained at TEATRO Theatre School with Alan Gill (RSC, National Youth Theatre). She has performed with Guillermo Gómez-Peña's La Pocha Nostra troupe.

Yu-Chien Wu completed a MRes at Royal Holloway, University of London, in 2008 and is currently a PhD candidate at Johannes Gutenberg Universität Mainz in Germany. Her thesis traces the practice of self-cutting in contemporary performance into the 1990s and thereafter, examining the role of the skin from the perspective of psychoanalysis, feminist theory and post-human discourse.