

## Notes on Contributors

**Dr. Jessica Beck** is a theatre director and somatic practitioner. She completed a PhD in Performance Practice investigating the challenge of emotion in performance at the University of Exeter. Beck graduates from the Feldenkrais Professional Training Programme in 2015 and is a certified instructor of the Alba Emoting Technique. Recent directing credits include: *Icarus in Love* by Edson Burton (The Bike Shed Theatre), *Normal/Madness* by Fiona Geddes (Pleasance, Edinburgh) and *The Exeter Blitz Project* by Jessica Beck and Helena Enright (The Bike Shed Theatre).

**Cara Berger** is an artist-researcher based at the University of Glasgow. Having recently concluded her doctoral research into 'Performing Écriture Féminine: Strategies for a Feminist Politics of the Postdramatic' in 2014, she is now working as a Teaching Assistant at Glasgow. She has previously worked as a director, dramaturge, lecturer and youth theatre facilitator in Germany, the UK and the Netherlands at the Deutsches Schauspielhaus in Hamburg, the Arches Theatre in Glasgow and the Amsterdam Fringe Festival amongst others.

**Chris Goode** is a writer, director, performer and sound designer. His recent work includes *Stand*, *Men in the Cities*, *The Forest & The Field* and *Monkey Bars*. He is also the author of the forthcoming book *The Forest and the Field: Changing Theatre in a Changing World*, published by Oberon Books.

**Catherine Love** is an AHRC-funded PhD candidate at Royal Holloway, University of London. Her research is investigating the relationship between text and performance in contemporary British theatre. She is also a freelance arts journalist and theatre critic, writing for publications including the *Guardian*, *The Stage* and *Exeunt*.

**Dr. Dani Ploeger** is an artist and theorist. He holds a PhD from the University of Sussex, and is currently Senior Lecturer and Course Leader of Performance Arts at The Royal Central School of Speech and Drama, University of London. He is also Principal Investigator of an AHRC-funded art-science project on digital performance and the politics of electronic waste. [www.daniploeger.org](http://www.daniploeger.org) / [www.e-waste-performance.net](http://www.e-waste-performance.net)

From autumn 2014 through to spring 2016, **Julie Rada** is serving as a Raymond C. Morales fellow in the College of Fine Arts at the University of Utah, with a faculty appointment in the Department of Theatre. During her time at the University of Utah, she is writing reviews and articles for academic journals and furthering her creative work in prisons. She received the Theatre Communications Group (TCG) 'On-The-Road' Global Connections grant and will be traveling to Eastern Europe during the summer of 2015 to construct/reconstruct performances, hold salons and pop-up happenings and conduct research into the art movement known as Zenitism.

**Adam Rush** is a performer and researcher at the University of Lincoln. His doctoral research explores the intertextual character of contemporary musical theatre and its role within popular culture. Adam received an MA in Theatre and Performance from Queen Mary, University of London, in which his dissertation supported the social value of theme parks to recuperate them from a "dupe" (or, more precisely, false consciousness) hermeneutic. As a performer, Adam most recently performed the roles of Jesus and Simon in Tim Rice and Andrew Lloyd Webber's *Jesus Christ Superstar*. He is currently producing and co-directing *The Addams Family* for The Lincoln Company as part of their 2015 Edinburgh Fringe Festival season.

**Will Shüler** is a teaching fellow at Royal Holloway, University of London. He has recently submitted his PhD which examines the educative function of theatre in ancient Athens by employing the pedagogical philosophies of Plato and contemporary French philosopher Jacques Rancière. Recent publications include 'Training of the chorus in ancient Greece' in *Theatre, Dance and Performance Training* and 'Intellectual Equality in Postgraduate Publication' for *Contemporary Theatre Review's* online *Interventions*.

**Judita Vivas** is a PhD candidate at the University of Kent. Her research questions the status of the human body in social, cultural and theatre performance contexts. She is also a physical theatre artist, teacher and founder of contemporary performance collective Foxtale Ensemble.