

Notes on Contributors

John Patrick Bray is a lecturer in the Department of Theatre and Film Studies at the University of Georgia. He earned his PhD in theatre studies at Louisiana State University and his MFA in playwriting at The Actors Studio Drama School at The New School. John is a member of The Dramatists Guild of America and he is an Equity Membership Candidate.

Astrid Breel is a performance artist and PhD student at the University of Bristol. Her research examines the relationship between artist and audience and explores different forms of interactivity and participation. The interests driving her work as a performance artist are the way people communicate and interact, the performance of self in different circumstances and the performativity of social media communication.

Clara Escoda studied at the University of Barcelona and then pursued an MA in the humanities at Hood College (Maryland, USA), with a concentration on African American literature. She is lecturer in English and drama in the University of Barcelona, where she has completed her PhD thesis, supervised by Dr. Mireia Aragay, entitled 'Collapse as Resistance in Martin Crimp's Theatre.' She has published articles on Martin Crimp's plays and the ethics of testimony and witnessing.

Rand Hazou is an Australian/Palestinian academic and theatre facilitator. In 2004 Rand was commissioned by the United Nations Development Programme to travel to the occupied territories in Palestine to work as a theatre consultant running workshops for Palestinian youths. Rand's PhD from La Trobe University examined the latest wave of political theatre in Australia dealing with asylum seekers and refugees. In 2011 he was awarded a Cultural Leadership Skills Development Grant from the Australia Council for the Arts to develop the 7arakat or Harakat Project.

Karen Quigley is lecturer in drama and theatre studies at the University of Chester. She is currently completing her PhD at King's College, University of London. Her research examines the 'unstageable' in theatre and performance, questioning the implications of the word's historical and contemporary use. Karen also works as a lighting designer and is a co-founder of Dropstitch Productions, now Theatre On Call.

Poppy Spowage has recently finished an MA in theatre and performance at Queen Mary, University of London. Poppy works as a project manager and administrator for People's Palace Projects. Her work and research focus on the economic, political and aesthetic structures that facilitate socially engaged performance.

Konstantinos Thomaidis holds a BA in theatre (acting) from the Aristotle University of Thessaloniki, Greece, and a MA in physical theatre and performance from Royal Holloway, University of London (RHUL) where he is currently completing his doctoral thesis on voice pedagogy for actors. He has worked as a visiting lecturer at RHUL and Central School of Speech and Drama.

Tamara Tomic-Vajagic is a dance researcher whose interest in movement stems from her visual art practice. Her current doctoral research at the University of Roehampton in London explores the ballet performer's agency in non-narrative choreography from the second half of the twentieth-century onwards. As a lecturer at Roehampton's Department of Dance, Tamara

teaches undergraduate and postgraduate modules focusing on issues of ballet and dance analysis, and visual culture in dance.

Jane Turner is a principal lecturer at Manchester Metropolitan University working in the Department of Contemporary Arts. She studied intercultural theatre and spectatorial practice for her PhD at the University of Wales, Swansea. Her ethnographic research has focused on performance in Bali. She has published work on Eugenio Barba, applied theatre practice, contemporary theatre analysis and, most recently, performance and spirituality.

Allison Wyper makes live performance that destabilizes the familiar from a feminist, activist perspective. Bridging contemporary practices including performance art, theatre, dance and conceptual art, she generates a dynamic hybrid genre that vitalizes the performance space as a site of critical action. Collaborators include Guillermo Gómez-Peña and La Pocha Nostra, Sara Shelton Mann, Hancock & Kelly Live, Maria Gillespie, Michael Sakamoto, Kinodance Company, and Katsura Kan. www.allisonwyper.com