

## *Notes on Contributors*

**Karen Berger** is a director, performer, and teacher who recently completed her practice-led PhD in Performance Studies at Federation University, Australia. She is particularly interested in site-specific work that interrogates our historical and contemporary relationships to place. Since 2013 she has worked with the Environmental Performance Authority creating collaborative participatory works. In 2016 her company, Bowerbird Theatre, produced *Deceptive Threads*, a personal story of immigration to Australia, which won the North Carolina State University's Khayrallah Lebanese Diaspora Prize.

**Jon Berry** is a playwright and researcher currently based at Royal Holloway, University of London. His academic work centres around contemporary metaphysics of theatre looked at through the work of Deleuze and Guattari, with a particular interest in the ontology of the political in Welsh 21<sup>st</sup>-century plays. He is currently working towards a paper on the autonomy of plays in political life outside of the human, as well as a small note on the notion of the 'real world' in theatre scholarship. His plays have been performed across the UK, and he has been awarded with a Theatre503 503Five award. He has recently joined the *Platform* editorial board.

**Chaomei Chen** is a PhD student in Drama at Trinity College Dublin and an early career researcher at Trinity Long Room Hub, funded by a China Scholarship Council-Trinity College Dublin Joint Scholarship. She also holds an MA in English Literature from Shanghai International Studies University in China. Her current research focuses on intercultural theatre and cultural memory in post-revolutionary Chinese theatre.

**Robyn Dudić** (they/them) is a PhD candidate at the University of Innsbruck, Austria, and currently at the start of their project in which they examine non-binary notions of gender in experimental contemporary anglophone narratives. They have co-edited the special issue of *Gender Forum: An Internet Journal for Gender Studies* 'Everything Is Queer: The Relevance of Queer Studies Today' (2020).

**Imogen Flower** is a PhD candidate at Guildhall School of Music & Drama funded by the Guildhall-SIMM studentship. Her research investigates the potential of community musical theatre as a form of artistic activism through a case study of the grassroots performance project *Sex Worker's Opera*. Following a BA in Music at the University of Cambridge and an MA Music in Development at SOAS, University of London, Imogen's focus has become increasingly interdisciplinary. She is interested in what can happen at the points where applied theatre, community music, and activist performance intercept.

**Maria Gaitanidi** is an experienced theatre director, pedagogue, and actors' trainer working in the UK, Italy, and Greece. She has studied with Luc Dardenne, Anatoli Vassiliev, and Maud Robart. Her work encompasses various artistic forms including theatre performance, poetry recital, site-specific action, live installation, film, and laboratory. This often explores classical and modern texts and combines different elements of her training and research, including 'ludic structures', an approach to acting and the theatrical art inspired by Plato's texts. She has directed plays by Chekhov, Pirandello, Plato, Euripides, Lorca, Pinter, and Shakespeare amongst others. She completed her first short film *Salt Wound* in 2019 and is currently directing a composition of Chekhov's *Three Sisters* for the National Theatre of Crete. Maria is Artistic Director of the School of Dramatic Art of Crete Notos.

**Chris Green** is an artist currently undertaking a fully collaborative, co-authored practice research PhD at the University of Plymouth. This research is centred on experiences of millennial precarity, drawing on philosophies of hauntology and lost futures (published in *Performance Research* and *Studies in Theatre & Performance*). Chris is a part-time lecturer at Leeds Beckett University after teaching at Sheffield Hallam University and the University of Plymouth. He holds a BA from the University of Chester and MA from Wimbledon College of Art. Chris is on the *Platform* editorial board, being the Performance Responses editor for this issue.

**Milo Harries** is a PhD candidate at the University of Cambridge, where he holds the Judith E. Wilson Studentship at the Faculty of English.

His doctoral research centres on logics of encounter in the context of the climate crisis. He co-convenes the Cambridge Graduate Seminar for Drama and Performance, is co-editor of *Arcadiana* for EASLCE, and has worked as a singer and coach at the Royal Opera House, Glyndebourne, and Opera North (see [www.miloharries.com](http://www.miloharries.com)). In addition to contributing an article for this issue, Milo is also on the *Platform* editorial board.

**Grace Joseph** is a theatre director and researcher, currently undertaking a practice-based PhD at Goldsmiths University. Her project, shaped by her ongoing collaboration with disabled-led theatre companies, looks at the aesthetics of access in both rehearsal and performance. As a theatre director, she has trained at the Young Vic, worked at Shakespeare's Globe, and developed new writing with Camden People's Theatre and Battersea Arts Centre. She has also taught at Central School of Speech and Drama and is currently leading a research project with Extant Theatre Company on access to scripts for visually impaired artists. She holds a BA from the University of Cambridge and is studying for her Level 3 in BSL. Grace is part of the *Platform* editorial board, and is the Book Reviews editor for this issue.

**Josephine Leask** is a dance critic, editor, lecturer, and part-time PhD researcher at Central School of Speech and Drama. Her PhD research explores the contribution of *New Dance Magazine* (1977-1988) to the creation of feminist intersectional dance writing practices and embodied modes of criticism. She has written about dance for a range of mainstream press and dance publications but currently writes for *DanceTabs*. She is on the *Platform* editorial board, being the co-editor of the previous issue, 'Balancing Acts', along with Lisa Moravec (autumn 2021). She lectures on the BA dance programme at London Studio Centre and the MA programme at Rambert and is editor of *Resolution Review* at the Place, which profiles and mentors emerging critics.

**Dónall Mac Cathmhaoill** is a lecturer in Creative Writing at The Open University. His PhD, from Ulster University, examines modes of authorship in theatre for social and political advocacy. His research interests are in authorship in theatre; structures of production in

theatre for social change; advocacy theatre in post-conflict societies; and LGBTQ+ theatre and identity politics in the north of Ireland. As a writer-director he has worked widely in Ireland, the UK, and beyond. He was director of Irish theatre company Tinderbox, a producer and Head of Education at Soho Theatre, and has collaborated with leading companies including Bruised Sky, London; 7:84 Theatre Company, Scotland; Jagriti Theatre in Bengaluru, India; and Irish language company Aisling Ghéar.

**Lianna Mark** is a Teaching Fellow in the Department of English Studies at Durham University. She holds a LAHP-funded PhD in English and Theatre Studies from King's College London. She is currently working on her monograph manuscript, which explores the stories and storytelling—thematic, formal, and institutional—of recent British new writing. She collaborated as associate researcher on the Fabulamundi Workbook project and her work has been published in *Comparative Drama* and the *JCDE*. Along with Alex Watson, Lianna is the co-editor of this issue of *Platform*.

**Erin McMahon** is a performance art, storytelling, and Spanish teacher to young people in Atlanta, Georgia. She is a recent graduate of Queen Mary, University of London's Theatre and Performance MA programme, for which she completed a dissertation titled 'Survivor Agency and Empowerment: Defining an Ethical Representation of Domestic Violence in Performance'. Her research continues to focus primarily on the performance of violence through a feminist lense with an additional interest in audience response to staged gender violence.

**Lisa Moravec** is currently the recipient of a post-doc Ernst-Mach research grant, working on feminist exchanges between Austrian and British artists in the 1980s, and is developing a post-doc project. She recently defended her transdisciplinary PhD thesis, 'Dressed Animality: Human and Animal Actors in Contemporary Performance'. She co-edited the special issue 'Humanism after the Human' (summer 2021) of *Photography & Culture* and the *Platform* issue 'Balancing Acts' (autumn 2021), along with Josephine Leask. She supervises BA dissertations at

Kingston School of Art, teaches aesthetic philosophy at Royal Holloway (University of London), and contemporary performance the University of Vienna. Her writing has been recently published in *Dance Chronicle*, *Contemporary Theatre Review*, *Burlington Contemporary*, *Texte zur Kunst*, *PW-Magazine*, and in the exhibition catalogue *Joseph Beuys* (2021) of the Belvedere21.

**Rou-Ni Pan** is a PhD candidate in the School of English Studies at Shanghai International Studies University. Her primary research interests are contemporary British theatre, dramaturgy, postmodern paradigms, and theories of identity, particularly in relation to gender, ethnicity, nation, and culture. She is currently at work on a book chapter on 21<sup>st</sup>-century British theatre.

**Dohyun Gracia Shin** is a PhD student in Theatre and Performance Program at the Graduate Center, City University of New York. Her current research explores how images of eroticism and the grotesque in the early 20<sup>th</sup>-century haunt contemporary East Asian theatre and performances. Her research focuses on the contemporary reinvention of *ero guro nansensu* from a queer feminist perspective.

**Amy Terry** is a theatre-maker and practice-based PhD candidate at Royal Holloway, University of London. They hold an MA in Text and Performance from RADA/ Birkbeck. Their current research focuses on postdramatic playwriting methodologies as an intersectional way of working for queer, trans\*, and working-class practitioners. As a writer and performer, they have presented work at Camden People's Theatre and are in the process of creating a queer touring show in association with Farnham Maltings. They are currently the dramaturgy mentor for *Gabriel* by Clare Bayley, a collaboration between University College, Oxford and Oxford Playhouse. Amy has recently joined the editorial board of *Platform*.

**Raegan Truax** is a performance artist and scholar working broadly across the disciplines of performance studies, gender and sexuality studies, disability studies, dance, and visual culture. Her research explores questions about time, memory, territory, affective exchange, and

labour—particularly in regard to queer feminist histories of subversive art and protest. She is currently working on her manuscript *Durational Performance: Temporalities of the Untimely Body*, which focuses on global women artists who bend, suspend, queer, and reclaim time as a political material. An accomplished durational performance artist with an international profile, Truax's recent performances include *Citation*, which was performed for 37 consecutive hours at CounterPulse in San Francisco, *Sloughing*, which included 35 performers and occurred across 19 different locations in the Bay Area over 28-days and a 76-day piece, *Stay in Place*, that was performed in her living room at the onset of COVID-19. Truax is currently Mellon Post- Doctoral Fellow in the Hurford Center for the Arts and Humanities and Visiting Assistant Professor of Visual Studies at Haverford College.

**Laura Vorweg** is a visiting lecturer and doctoral researcher at Royal Holloway, University of London and has previously worked as a director, assistant director, and staff producer in opera and theatre. Her research explores the relationship between performer training and interdisciplinary performance practice within theatre and opera and seeks to examine the ways in which embodied physical skills are taught, learnt, maintained, and adapted within professional practice. Laura has contributed chapters to *Interdisciplinarity in the Performing Arts: Contemporary Perspectives*, published by the University of Malta Press, and *Time and Performer Training*, published by Routledge. She has recently joined the editorial board of *Platform*.

**Alex Watson** is a visiting lecturer at Royal Holloway, University of London. He has recently completed his PhD studies, which explored 2010s British theatre, representations of violence, and concepts of performativity. He has performed in two site-based performances for the BBC and is published in the Methuen Engage series, *Theatre Notebook* journal, and has forthcoming work in *CDE Studies*, *Contemporary Theatre Review*, and for *The Routledge Companion to 20<sup>th</sup>-Century British Theatre*. Along with Lianna Mark, Alex is co-editor of this issue of *Platform*, and is the journal's layout and cover designer.