

Notes on Contributors

Sean Aita has had a career as an actor and director spanning over thirty years. He led the Education and Community department at the Northampton Theatres Trust, and spent five years as Artistic Director of Forest Forge Theatre Company where his work was short-listed for the Stage Awards for Achievement in Regional Theatre. Sean is currently Associate Professor – Theatre with the Arts University at Bournemouth (AUB).

Harriet Curtis is a PhD candidate in the Department of Drama at Queen Mary, University of London. Her PhD thesis (due 2014) focuses on the performances of US artist Paul McCarthy, and argues that his work offers a productive case study for making disciplinary connections across art history and performance studies, thus complicating and contributing to readings of performance in both. Harriet is a Teaching Associate in the School of English and Drama at Queen Mary, and is Editorial Assistant for *Contemporary Theatre Review*.

Dr. Cristina Delgado-García is an Associate Lecturer in Drama at Manchester Metropolitan University. She is also conducting research under the auspices of the international, three-year research project ‘Ethical issues in contemporary British theatre since 1989: globalization, theatricality, spectatorship’, which is funded by the Spanish Ministerio de Economía y Competitividad (FFI2012-31842). Cristina has published on Sarah Kane, and a book chapter on the work of Quarantine theatre company is forthcoming.

Sophie Duncan is Supernumerary Fellow in English at Harris Manchester College, Oxford University. She completed her DPhil, *Shakespeare’s Women and the Fin de Siècle*, in September 2013 at Brasenose College, Oxford. In October 2014, she will begin a three-year postdoctoral research project on Shakespearean and Greek tragedy, within the Calleva Centre at Magdalen College, Oxford.

Catriona Fallow is an AHRC-funded PhD student and Teaching Associate in the Department of Drama at Queen Mary University of London. Her thesis considers the role of new writing at the Royal Shakespeare Company and Shakespeare's Globe. In it, she explores how contemporary literary and theatrical productions within specific institutions co-exist with the historical and cultural heritage invoked by these institutions.

Catherine Love is currently studying on the Theatre and Performance MA programme at Queen Mary, University of London. Her research interests include authorship, adaptation and 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*.

Penny Newell is a poet and postgraduate researcher at King's College London, where she is currently in the first year of English doctoral research on the topic of clouds. She has spoken at several UK institutions, including Aberystwyth University, CSSD, Surrey University and the School of Advanced Study, and has most recently been invited to speak on clouds at Canalology Arts Festival in the summer of 2014. Her writing and visual poetry has been published through various online and print publications, and exhibited as part of WHITEOUT at the Hundred Years Gallery in Hoxton. Most notably, in 2013, Penny was Poet-in-Residence at the Merz Barn, the late and last artistic site of Mr Kurt Schwitters.

Christopher O'Shaughnessy holds an MA in Theatre (Playwriting) from Royal Holloway. His verse drama *The Strokes* was published in *Platform*. Chris is a practice-as-research doctoral student in Theatre and Performance at Goldsmiths. His new verse drama, *The Ruth Ellis Show*, is scheduled to be performed there in July, 2014.

Ella Parry-Davies is a PhD candidate funded by a split-site doctoral studentship between King's College London and the National University of Singapore. Her doctoral research

attends to interdisciplinary conversations between performance studies and practice and the cognitive sciences, focussing on memory and mnemonic architectures. She is co-convenor of the conference *Beirut: Bodies in Public*, in association with Performance Philosophy, which takes place in Beirut in autumn 2014. She is also co-convenor of *Research with Reach*, a student-led training initiative for post graduate researchers in the arts and humanities, based at King's College London. Her work as a performance critic has appeared in *Exeunt* and *TheatreVoice*.

Mark Smith recently submitted his PhD at the University of York. Since January he has been a full-time Teaching Fellow at that university's Department of Theatre, Film and Television. He directs, both for the department and within the local community, and is the Yorkshire Editor for the British Theatre Guide online. His PhD research was on the interaction of writing and devising in contemporary British theatre, with a focus on the (highly-contrasting) work of Frantic Assembly and Forced Entertainment, and his research interests also include the uses of physicality within these creative processes.