

Notes on Contributors

Richard Ashby

Richard Ashby is a PhD student at Royal Holloway, University of London. His thesis sets out to analyse appropriations of King Lear in post-War British playwriting, with a particular focus on the appropriations undertaken by David Rudkin, Howard Barker and Sarah Kane. Richard has also published on the intersection between Shakespearean drama and Lacanian and post-Lacanian theory and he is currently preparing an article on the Shakespeare films of Soviet director Grigori Kozintsev

Cath Badham

Cath Badham is a PhD student at The University of Sheffield and a professional Stage Manager. Her PhD examines the work of the playwright Philip Ridley. Cath's work as a Stage Manager includes Sheffield Theatres, Nottingham Playhouse, The Royal Exchange Theatre, Manchester and the RSC. Cath is an Associate Lecturer at University of Derby and a Teaching Assistant at University of Sheffield.

Jack Belloli is a PhD student at the University of Cambridge, where he co-convenes the CRASSH Interdisciplinary Performance Network. His research, funded by the AHRC, investigates constructions of skill in experimental theatre since Beckett. He has wider research and teaching interests in Shakespeare in performance and contemporary literature. His writing is published or forthcoming in *The Beckett Circle*, *3:am magazine* and *The Cambridge Humanities Review*.

Marina Ni Dhubhain

Marina Ni Dhubhain is a graduate of the National University of Ireland, Galway where she undertook her BA degree in History and Gaeilge. She has worked extensively as a writer/researcher for television in the areas of drama and documentary. In 2012 she completed her MA in Writing at NUI Galway. She is currently in her second year of PhD studies at this university, in the Centre for Drama, Theatre and Performance Studies. She was awarded an Irish Research Council scholarship in 2014. Her

research interests include theatre of testimony, oral history, performance-as-research and contemporary playwriting.

Verónica Rodríguez is a PhD candidate at the University of Barcelona currently based in London. She will deposit her thesis on David Greig and globalisation, supervised by Dr. Mireia Aragay, in 2016. She has recently published an interview with Greig in a special issue of *Contemporary Theatre Review* dedicated to the playwright and has a chapter on Greig and Suspect Culture's work forthcoming in *Representations of the Precarious in Contemporary British Theatre* (De Gruyter) edited by Mireia Aragay and Martin Middeke. She is member of the research group "Contemporary British Theatre Barcelona". www.ub.edu/cbtbarcelona

Filippo Romanello trained at Goldsmiths University where he completed the MA Writing for Performance and Dramaturgy in 2015. His current practice research explores the concepts of immanent theatricality and open dramaturgy in performance composition. Recent credits include: *Vice Device* (extracts at Soho Theatre and More Storm Festival 2015), *Embarrassing Circumstances* (Cockpit Theatre 2015, Lyric Hammersmith studio 2014), *Preludes of Orchestral Theatre* (Tatwerk Berlin 2015).

Lucy Tyler

Lucy Tyler is Lecturer in Performance Practices and Industries at The University of Reading. Previously she was MA Course Leader for Creative and Critical Writing at the University of Gloucestershire. Her research interests are playwriting pedagogy and developmental dramaturgy in practice. She is completing a PhD at Central School of Speech and Drama on the practice of developmental dramaturgy in universities and theatres.