

Notes on Contributors

Amanda Bolt is a performer and improviser and is currently engaged in a practice as research PhD in the Performing Arts Department at Winchester University. Her research focus is on the practice and philosophy of Keith Johnstone's method of performance improvisation and its implications for spontaneity and community. She has recently produced the London Theatresports cup and performs regularly with London improve companies Dance Monkey Dance and Impromptu Theatre.

Kerstin Bueschges is a senior lecturer in Drama & Performing Arts at Anglia Ruskin University. She is also an active practitioner in the field of live/performance art. She completed her PaR PhD at Lancaster University in 2007, and her current research investigates representations of femininity within contemporary performance practice. Her performance work includes *Mapping Maternity*, a 12-hour durational performance (2008/09), and *Bloody Rosa - Part 1*, a 5-hour durational, site-specific solo performance (first in a series of durational, site-specific performance interventions/events investigating representations of Rosa Luxemburg (2008)). She is founder member of Factory Floor, a new network of solo women performers and writers, a member of the international, interdisciplinary network MaMSIE (mapping maternity, subjectivity, identity and ethics), and co-organiser of the research unit Representation, Identity, Body (RIB) at Anglia Ruskin University.

Sarahleigh Castelyn is a practice-based researcher and is keen to develop an understanding of the body's political and social meanings in our globalised transnational society. She is currently completing her AHRC funded doctoral research project into South African Dance Theatre focusing on the issues of 'race,' gender, and nation in Apartheid and post-Apartheid South Africa. Sarahleigh also teaches and researches cross-cultural dance practices, popular dance forms, dance and the environment, community dance, and conditioning for dancers.

Alissa Clarke recently completed her AHRC-funded PhD in the department of Drama at the University of Exeter, where she has also been working as a teaching assistant. Her doctoral thesis explored the possibilities of creating embodied, performative writing with which to document the experiences of psychophysical performer trainings. These explorations were conducted in dialogue with Hélène Cixous, Luce Irigaray and Julia Kristeva's theoretical writings. Alissa has been practising Phillip Zarrilli's psychophysical performer training since 2002 and has been involved with Sandra Reeve's 'Move into Life' work since 2005.

Stephe Harrop is an academic and theatre-maker, whose research explores the relationship between text and physical performance. She completed her practice-based PhD at Royal Holloway in 2007, and currently works at Goldsmiths College (University of London) and the Archive of Performances of Greek and Roman Drama (University of Oxford). She is also co-editor (with Professor Edith Hall) of the forthcoming volume *Theorising Performance: Greek Drama, Cultural History, and Critical Practice*.

Shonagh Hill completed an MPhil in Irish Theatre and Film at Trinity College Dublin and is currently in the second year of her doctoral studies in Drama at Queen's University, Belfast. Her PhD research focuses on Irish women playwrights of the twentieth century and their use of mythology.

Kate Leader recently completed her PhD in Performance Studies at the University of Sydney. Her thesis examined the role of performance in the adversarial criminal trial, with a particular focus on the relationship between liveness and authenticity. She is currently living in London, developing her research in performance and law and into the notion of 'testimony' in museums and memorials addressing traumatic histories.

Alissa Mello is a theatre practitioner in the United States, and a doctoral candidate at Royal Holloway, University of London. Her dissertation is an investigation of contemporary European adult puppet theatre workshop and rehearsal techniques of three leading companies: Compagnie Philippe Genty, Green Ginger, and Stuffed Puppet. The research will culminate with an original puppet theatre production, *The Good Wife* (working title), that examines contemporary women's stories through three mytho-historic female archetypes – Penelope, Scheherazade, and Mandodari. The premiere of *The Good Wife* is planned for 2010.

Courtney Elkin Mohler holds a Ph.D. in Critical Studies in Theatre from the University of California, Los Angeles where she was awarded the 2006-2007 Institute for American Cultures Pre-doctoral Fellowship in American Indian Studies. She specializes in United States Ethnic Theatre, utilizing Critical Race Theory, Cultural Studies, Historiography and Performance Studies in her research. She currently teaches courses in Theatre, Cultural Studies, Chicano and Native American Studies at California State University, Dominguez Hills, and directs and acts professionally in Los Angeles.

Siobhán O'Gorman is currently in her second year of a doctoral research project on canonicity and gender in contemporary theatre at NUI Galway. She completed an MA in Literature and Publishing at the National University of Ireland, Galway in 2006, at which time she was also part of the *ROPES* editorial team. *ROPES* is an annual literary journal published by NUI Galway's English department. She has reviewed productions for *Irish Theatre Magazine* and has also been commissioned to write a performance review for *Theatre Journal*. Her feature piece on the work of Marina Carr was published in *Verbal*, a monthly arts magazine distributed with the *Belfast Telegraph*, in March 2009.

Grant Tyler Peterson earned a MA from University of California at Los Angeles under the tutelage of Sue-Ellen Case. His research focused on gender and sexuality within the choreographic histories of Los Angeles gay dance clubs. Currently, he is in the second year of a HEFCE funded research PhD at University of London, Royal Holloway, where he is examining one of England's oldest street theatre troupes, Bath's Natural Theatre Company. He is being advised by Dan Rebellato and Chris Megson. As a performer, Grant received Backstage's 2004 Garland for best performance in the one-man show, *Johnny Got His Gun*, which also received nominations for best revival from Los Angeles Drama Critics Circle and LA Weekly.

Matt Saltzberg is a third-year doctoral candidate in Theatre with an emphasis in Performance Studies and Religion at the University of Missouri-Columbia. He holds a BA in Theatre Performance from Susquehanna University and an MA in Theatre Arts from the C.W. Post Campus of Long Island University. He has presented at Central States Communication Association on his solo performance work, and performed his piece 'Cranberry: The Human Revelation of Joan Crawford' at ATHE's 2008 microFringe Festival. He has published book reviews in *Ecumenica* and *Theatre Research International*, and recently presented at the Mid America Theatre Conference on his dissertation research: 'Sacred Theatre: An Auto/ Ethnographic Exploration of Suzuki/Viewpoints and Composition in Directing John Pielmeier's *Agnes of God*.'