

Note on Contributors

Sofia Apospori is currently a PhD candidate at Royal Holloway, University of London. Her research, which is supervised by Professor Helen Nicholson and advised by Dr. Colette Conroy, explores theatre for people with visual impairments. More specifically, it engages with the theoretical, aesthetic and ethical challenges that are implicated by the re-evaluation of performance space in reference to visual and non-visual perception respectively. Over the last two years, Sofia has been a visiting tutor in the Department of Drama and Theatre Studies, teaching Writing and Performance and Staging Histories. She holds a BA in Drama and Theatre Studies and an MA in Theatre (Applied Drama), both of which were awarded by Royal Holloway, University of London.

Beatriz Cantinho is presently developing practice based research work as a PhD student in Dance/Philosophy at the Edinburgh College of Art. Her work focuses mainly on the mechanisms of image perception within aesthetics and performance art. The academic research has been presented at Edinburgh University, Chelsea College of Art, Cambridge University and the University of Surrey. Beatriz graduated from the Superior School of Dance at Instituto Politécnico de Lisboa. She took an intensive training course in Noh Theatre at the Kyoto Art Centre. She has completed a professional internship in the theatre company Royal de Luxe. Artistically for the past few years she has been developing work as a choreographer in projects such as *Parde2*, *Scch...Um Ensaio Sobre o Silêncio*, and *Peça Veloz Corpo Volátil*. She has also been involved in collaborative projects with artists from different disciplines with work that has been presented in Portugal, France, the UK, Germany, and Austria.

Clara Escoda is lecturer in the English literature section of the department of English and German, University of Barcelona. She graduated in 2002 from the University of Barcelona with a major in

English Studies, and in 2004 she completed an MA in the Humanities in Hood College (Maryland, USA), with a concentration on African American literature. She is currently completing her PhD thesis, entitled 'Collapse as Resistance in Martin Crimp's Theatre.' This paper is part of the research project 'The Politics of Representation and the Representation of Politics in Contemporary British Theatre from 1990 to the Present,' funded by the Spanish Ministry of Science and Innovation. Clara would like to thank her supervisor, Dr. Mireia Aragay, for her invaluable suggestions and comments on this research.

Nicholas Hamilton completed an MPhil in Theatre and Performance at Trinity College Dublin, where his dissertation explored the representation of immigration in recent Irish drama. He is currently studying for an MA in Journalism at the University of Westminster, London. His work as a journalist has been published in a number of newspapers, magazines and websites, including *The Irish Times* and *The Independent*.

Shonagh Hill completed an MPhil in Irish Theatre and Film at Trinity College Dublin and is in the final year of her doctorate in Drama Studies at Queen's University, Belfast. Her PhD research examines myths of femininity in work by Irish women playwrights of the twentieth and twenty first century, which employ mythic narratives. Shonagh has previously published with *Platform* and her article 'Articulating the Abject: Metamorphosis in Marina Carr's *The Mai*' appeared in *Staging Gender(s)* 4.1 (Spring): 2009.

Paul Hurley is a performance artist and independent scholar. Primarily working solo, and occasionally collaboratively, he has presented performance, video and photographic work in galleries, studios, theatres and public spaces in over ten countries. He was recently awarded his PhD ('Reconfiguring the Human: The Becoming-other of Performance') by the University of Bristol, supported by a collaborative AHRC Doctoral Award in partnership with The Arnolfini Gallery, Bristol, where he is an Associate Artist.

Stella Keramida is currently investigating technology, theatrical aesthetics and the role of the theatre director for her PhD at Royal Holloway, University of London. She holds an MPhil in Greek theatre and a BA in Theatre studies from the University of Athens. She has studied theatre at Utrecht University (The Netherlands)

and Performance, Film, Philosophy, Stage Management and Production at Yale University (USA). She has also taken courses in performance, film, philosophy, stage management and production at Yale University (USA). She also works as a theatre director, which informs her scholarship.

Chih-Chieh Liu is a PhD candidate in the Department of Dance, Film and Theatre, University of Surrey. Her research interests lie in Asian popular culture and translation theories with special focus on dance in Taiwanese music videos. She has presented her work at various conferences in the U.K., and is now completing her dissertation under the provisional title 'Performative Ambiguity: Corporeal Pun and the Process of Reinvention in Dance in Contemporary Taiwanese Music Videos.' Chih-Chieh would like to thank Mr. 'Long Hair' for his generosity in granting permission for the reproduction of the video images from his *YouTube* video 'That Banana.'

Eugénie Pastor graduated from Sorbonne University, Paris in 2008, with a Masters in Comparative Literature, focusing on the plays of Martin Crimp, Hubert Colas and Evguenii Grichkovets. She was a founding member of the Parisian performance company Teatro Armado. She is currently working on a PhD thesis exploring the relationship between space, movement and intimacy in physical performances, in both French and UK contexts. She is also an active member of Little Bulb Theatre Company, working on several of their performance projects and making music as part of the Little Bulb Band.

Christopher O'Shaughnessy was born in Exeter, Devon. He trained as a teacher in the sixties and followed this career until 2005. Upon retirement, Christopher rekindled his interest in writing for the stage and screen. He is currently completing an MA in Theatre at Royal Holloway, University of London. His scripts include *The Rowers* (2010) for Robert Poulter's Model Theatre, and *Goat Song* (2010) for the MA requirement. His verse plays are *The Poisoned Atmosphere* (2008) and *The Strokes* (2010). He has been offered a place on the PhD programme at the Department of Drama, Goldsmiths, University of London.

Emer O'Toole is a PhD candidate at Royal Holloway, University of London. Her research examines the ethics of collaboration, focusing in particular on rights of representation in intercultural

theatre practice; this work is supported by the Thomas Holloway scholarship. She teaches critical theories and contemporary theatremaking, and lectures on Pierre Bourdieu, phenomenology and postcolonialism. She is on the postgraduate committee of the Royal Holloway Postcolonial Research Group. She holds a MPhil from Trinity College, Dublin and a BA from National University of Ireland, Galway.

Karen Quigley is a PhD candidate in the English Department of King's College London. Her research examines the idea of what it is to say that something is 'unstageable' in theatre and performance, questioning the implications of the word's historical and contemporary use. Karen is also the co-founder of Dropstitch Productions, a theatre and performance company exploring various aspects of the arts in/and healthcare. She holds a BA in Drama and Theatre Studies from Trinity College Dublin, an MA in Text and Performance Studies from King's College London and the Royal Academy of Dramatic Art, and is an Associate of Trinity College London, holding a Diploma (Distinction) in Piano Performance.

Stephen Robins is an associate artist of The Arnolfini Gallery in Bristol. His practice incorporates research, teaching, collaboration and solo performance making. His practical work between 2006 and 2008 has been the focus of a PhD thesis which investigates the role of beauty and ugliness in live art. Stephen's performance work is characterised by humour, periods of stillness and physical endurance. Stephen has performed with La Pocha Nostra, Pearson /Brooks and for Anthony Howell.