

## Notes on Contributors

**Matt Cawson** has taught theatre for eight years and completed his PhD in Drama and Theatre at Royal Holloway in December 2012, specialising in the history and practice of the theatrical mask and the developing philosophies of selfhood, focusing on classical Greece, the commedia dell'arte and Jacques Lecoq's *masque neutre*.

**Nehemia Chivandikwa** (PhD candidate) is a full-time lecturer at the University of Zimbabwe. He teaches applied theatre and playmaking. His research interests are in gender, disability and performance. He has been involved in several projects in applied theatre on gender, political violence, disability and rural and urban development.

**Jane Frances Dunlop** is an artist and occasional academic based in London. She uses performance to investigate how bodies can articulate theoretical material. Currently, her research and work focuses on mobility paradigms and choreography. Jane completed her MA in Theatre & Performance at Queen Mary, University of London in 2011.

**Dr. James Hudson** is a Lecturer in Drama at the University of Lincoln. His research interests include the dramatic work and theatre theory of Edward Bond and Howard Barker. He is book review editor for *Performing Ethos*.

**Dr. Louise LePage** is Teaching Fellow in the Department of Drama and Theatre at Royal Holloway, University of London. She has research and teaching interests in contemporary theatre, theory and dramaturgy and takes a particular interest in the form of dramatic character and representations of the human. Louise has published on Katie Mitchell and Sarah Kane and has been a regular editorial board member of *Platform*.

**Ngonidzashe Muwonwa** is a Lecturer at the University of Zimbabwe where he teaches performance and film related courses. He is a PhD student in multi-media, youth and sexuality and adopts a multi-disciplinary approach to his research.

**Dr. Renée Newman-Storen** is a research supervisor at the Western Australian Academy for Performing Arts. She has more than ten years experience as an actor, writer, director and teacher. Current research interests include contemporary performance as social enquiry and arts interventions as forms of place making in the built environment.

**Anna Sereni** is currently a postgraduate research student at Queen Mary, University of London. Her MA research interests include affect, gender studies and the body in performance. Anna is undertaking a traineeship in producing at Battersea Arts Centre where she hopes to extend her practice-based research in Live Art.

**Christopher O'Shaughnessy** holds an MA in Theatre (Playwriting) from Royal Holloway, University of London. His verse drama *The Strokes* was published in *Platform*. He is a dramaturg, researcher and performer for Encompass Productions. Chris is currently a practice-as-research doctoral student in Theatre and Performance at Goldsmiths, University of London.

**Mark Swetz** is a director, producer and educator and the co-director of Compañía Y in Madrid and London ([www.yeca.org](http://www.yeca.org)). Mark specialises in new writing and performance. He has taught at university level in China, Spain, the UK and the US and has facilitated classes and workshops throughout Europe.