

Notes on Contributors

Amy Borsuk is a PhD candidate in Drama at Queen Mary, University of London. Her dissertation examines the contemporary UK Shakespeare theatre industry's dramaturgical and marketing applications of the concepts 'radicalism', 'experimentalism' and 'innovation'. She has written for *Humanities 42.8, Borrowers and Lenders*, and is co-editor for special issue 25.1 (2020) for *Research in Drama Education*.

Hannah Bruckmüller studied art history at the Universities of Vienna and Basel. Currently she is writing her PhD on the publishing practice of Marcel Broodthaers at the Academy of Fine Arts, Vienna. She has been a Doctoral Fellow at the Austrian Academy of Sciences (ÖAW) since 2016. She is a co-founder and editor at *all-over* (www.allover-magazin.com).

Sabeth Buchmann is an art historian and art critic. She has been Professor of Modern and Postmodern Art at the Academy of Fine Arts in Vienna since 2004. She is the co-editor of *PolyPen*, a book series on art criticism and political theory (b_books/ Berlin). Her recent publications include: *Putting Rehearsals to the Test; Practices of Rehearsal in Fine Arts, Film; Theater, Theory, and Politics*, co-edited, 2016; *Textile Theorien der Moderne; Alois Riegl in der Kunstkritik*, co-edited, 2015; *Hélio Oiticica & Neville D'Almeida, Experiments in Cosmococa*, co-authored, 2013; *Film, Avantgarde Biopolitik*, co-edited, 2009; *Denken gegen das Denken: Produktion, Technologie, Subjektivität bei Sol LeWitt, Yvonne Rainer und Hélio Oiticica*, monograph, 2007.

Zofia Cielatkowska is an independent researcher, philosopher, curator, and art writer focusing mostly on social issues in art and culture, as well as on contemporary problems of power, exclusion, and marginalization. She holds a PhD from Jagiellonian University in Krakow (2013). She writes for various magazines (*Kunstkritikk, Hyperallergic*, etc.) and is a member of the AICA and The Norwegian Critics' Association (Norsk kritikerlag). She lives in Oslo, Norway. (Her website can be found at zofiacielatkowska.com)

Meg Cunningham is a PhD Candidate at the University of Surrey. Her practice-based PhD explores the intersections between architectural environments, story, and immersive scenography. Holding a Bachelors of Architecture and an MFA in Scenic Design, she was an art director in the themed entertainment industry in Los Angeles and has designed for a variety of theatres in London, Pittsburgh, and Los Angeles.

Eylem Ejder is a PhD candidate in the Department of Theatre at Ankara University, Turkey. She is a theatre critic and researcher based in Istanbul and the co-editor of the theatre magazine *Oyun (Play)*. For more information about her works see <https://ankara.academia.edu/EylemEjder> and her personal blog <https://kritikeylem.wordpress.com/>.

Jaelyn Endris is a PhD candidate at the Royal Central School of Speech and Drama, University of London, whose research interests include feminism and performance, critical femininity studies, and practice-based research. Her PhD research examines the critical and practical potential of a reparative femme reading practice for femme and feminist performance.

Anne-Louise Fortune is studying for an MA in World Theatres at Goldsmiths, University of London. As an academic, Anne's research focuses on issues of representation within performance and theatre. Anne is a theatre-maker, and her aim is to bring theatre of international origin to the UK. Anne also writes reviews and articles about theatre and culture for various publications.

Bojana Janković is an artist and writer, currently undertaking a PhD at the Royal Central School of Speech and Drama, University of London, where she is exploring performances of Eastern European identities. Her installations, performances, texts, and non-denominational works have appeared in physical and digital spaces in the UK, Serbia, and internationally.

Katharine Kavanagh has worked independently as a circus writer and researcher since 2013. Visiting lectureships include the National Centre for Circus Arts, London; Circomedia, Bristol; and Dans och Cirkushögskolan, Stockholm. In 2018 she won ESRC funding and is now working towards a PhD in Cardiff University's School of English, Communication and Philosophy.

Heidi Liedke is a Humboldt Foundation Postdoctoral Fellow at Queen Mary, University of London with a project on the aesthetics of live theatre broadcasts. In 2016, she obtained her PhD in English philology at the University of Freiburg, Germany. The monograph based on that is published as *The Experience of Idling in Victorian Travel Texts, 1850–1901* (Palgrave Macmillan, 2018). Her research interests are Victorian mentalities, contemporary British drama, performance theory, and new forms of audience response and engagement. Her work has recently appeared in *Performance Matters* and *Volupté*.

Michael Norton is a producer, researcher, and dramaturg, supporting independent performance practices and venues across Europe and the United States. In addition to his freelance work, he works as a producer in Artist Development at Artsadmin. He holds an MFA in Performance Practice as Research from the Royal Central School of Speech and Drama, University of London, where he is now a visiting lecturer.

Alessandro Simari is a doctoral candidate and Teaching Associate in the School of English and Drama at Queen Mary, University of London. His current research focuses on the cultural and spatial politics of 'reconstructed' early modern theatres in contemporary Europe. His research on audience interaction in Thomas Ostermeier's *Richard III* has recently been published in *Cahiers Élisabéthains*.

Thomas Sojer investigates the work of Simone Weil and seeks to locate her thought at the intersection of philosophy, literature and history. His emphasis lies on the reception of the New Testament in Weil's critique of ideologies. Thomas is member of the Association pour l'Étude de la Pensée de Simone Weil and co-affiliated as junior researcher both at the Max Weber Centre for Advanced Cultural and Social Studies and at the Institute of Classical Studies at the University of Graz.

Megan Vaughan is a writer, project manager, and PhD researcher at Royal Holloway, University of London. For a decade she was a theatre and arts blogger, covering experimental performance and new writing in informal and unusual ways. Her academic research is concerned with the relationship between theatre criticism and fandom. Her first book, *Theatre Blogging: the Emergence of a Critical Culture*, will be published by Bloomsbury Methuen Drama in 2020.