

Notes on Contributors

Dr. 'Tunde Awosanmi holds a Ph.D in Theatre Arts from the University of Ibadan, Nigeria, where he also teaches. He is a collaborative research fellow of the Centre of African Studies and a fellow of Wolfson College, University of Cambridge, United Kingdom. A scholar of philosophy and aesthetics of theatre and culture, he is also a peace researcher.

Prof. Caroline Broadhead comes from the discipline of jewellery. For more than forty years Caroline has developed her own practice exploring objects that come into contact with and interact with the body. Her work is housed in many international collections. She is Professor Emerita at Central Saint Martins, and won the Lifetime Achievement Award from The Goldsmiths Craft and Design Council in 2017.

Meg Cunningham has submitted her PhD at the University of Surrey and is waiting for her viva voce! 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 has worked in Los Angeles as a designer and art director for the themed entertainment industry (theme parks and attractions). Meg has also designed in a variety of theatres in London, Pittsburgh and LA. Meg is a lecturer of scenography at Middlesex University and, with Clio Unger, co-edited the previous *Platform* issue, 'Theatres of Labour'.

Rachael Davies is a curator, researcher and writer living in London. She is currently a M4C PhD candidate at the Centre for Dance Research (C-Dare) at Coventry University in collaboration with Chisenhale Dance Space, London. Her research is concerned with British experimental dance and performance art of the 1970-80s with a focus on feminist discourses; with interests in alternative organisational models, feminist historiography, and practices of archival study. Previously Rachael worked as public programme curator and gallery manager at Cell Project Space, London, where she curated 'X6 Dance Space (1976-80): Liberation Notes' (2020), the first exhibition to document the work of the X6 Collective (1976-80). Rachael is a visiting lecturer at Roehampton University and co-editor of the journal *Choreographic Practices*.

Gwyneth Donlon is the current editor of *Platform's* Performance Responses and a PhD researcher at Royal Holloway, University of London, working at the intersections of performance, visual and material cultures. Her department-funded project explores the function of objects in contemporary feminist performance and aims to extend thinking on practices and theories of representation by interrogating the contribution of material culture discourse. Gwyneth holds an MA in Theatre and Performance from Queen Mary, London, and an MA in Arts Management from RMIT University, Melbourne.

Chris Green is an artist currently undertaking a fully collaborative, co-authored practice research PhD at the University of Plymouth. This research is centred on experiences of millennial precarity, drawing on philosophies of hauntology and lost futures (published in *Performance Research* and *Studies in Theatre & Performance*). Chris has recently joined the *Platform* editorial board, and is a part-time lecturer at Leeds Beckett University after teaching at Sheffield Hallam University and the University of Plymouth. He holds a BA from the University of Chester and MA from Wimbledon College of Art.

Debbie Green worked as Senior Lecturer on BA (Hons) Acting at Royal Central School of Speech & Drama for over two decades, her subject being Actor Movement. She has worked since the 1980s with photographer Clare Park as subject, co-conceiver and choreographer, producing photographic work for exhibition and publication.

Milo Harries is a PhD candidate at the University of Cambridge, writing on logics of encounter in the climate crisis. He co-convenes the Cambridge Graduate Seminar for Drama and Performance, is co-editor of *Arcadiana* for EASLCE, has recently joined the *Platform* editorial board, and works as an opera singer (see www.miloharries.com).

Dr. Tom Hastings is Lecturer in Dance at The Place, London. Tom completed his AHRC-funded PhD on the choreographer Yvonne Rainer at the University of Leeds in 2018. He has published in *Artforum*, *Frieze*, *Burlington Contemporary*, *Studio International*, *Ma Bibliothèque*, *Texte zur Kunst*, and *Sculpture Journal* (forthcoming) Tom is a former co-editor of *Parallax* and is co-editing *Feminist Genealogies of the Body*.

Carolien Hermans is a senior lecturer at both the Conservatory of Amsterdam and the University of the Arts, Utrecht. She is affiliated to the University of Leiden, Academy of Creative Performing Arts, where she is researching an artistic PhD entitled 'Dance and play: A comparison between children's physical play events and dance improvisational practice'. She holds an MA in dance and choreography, and graduated cum laude at Nijmegen's Radboud University in Orthopedagogy.

Kate Holden is a PhD candidate at University College Cork in Drama and Theatre Studies who specialises in devising feminist adaptations of canonical works, using extended performance modalities. Her work has appeared in academic and fringe festival contexts, and she holds a MFA from Naropa University in Theatre: Contemporary Performance.

Rebekka Jolley is an interdisciplinary practice as research PhD candidate, studying English Literature and Drama at Liverpool Hope University and specialising in Gertrude Stein's early theatre. Rebekka is a Lecturer and the Programme Leader for the FdA and BA Theatre and Performance degrees at University Centre St. Helens.

Grace Joseph is a theatre director and researcher, currently undertaking a practice-based PhD at Goldsmiths University. Her project, shaped by her ongoing collaboration with disabled-led theatre companies, looks at the aesthetics of access in both rehearsal and performance. As a theatre director, she has trained at the Young Vic, worked at Shakespeare's Globe, and developed new writing with Camden People's Theatre and Battersea Arts Centre. She has also taught at Central School of Speech and Drama and is currently leading a research project with Extant Theatre Company on access to scripts for visually impaired artists. She has recently joined the *Platform* editorial board, and holds a BA from the University of Cambridge and is studying for her Level 3 in BSL.

Josephine Leask is the issue co-editor of 'Balancing Acts', along with Lisa Moravec. She is a dance critic, editor, lecturer and part-time PhD researcher at Central School of Speech and Drama. Her PhD research explores the contribution of New Dance Magazine (1977-1988) to the creation of feminist intersectional dance writing practices and embodied modes of criticism. She has written about dance for a range

of mainstream press and dance publications but currently writes for *DanceTabs*. She lectures on the BA dance programme at London Studio Centre and the MA programme at Rambert and is editor of *Resolution Review* at The Place, which profiles and mentors emerging critics.

Dr. Lianna Mark is a Teaching Fellow in the Department of English Studies at Durham University. She holds a LAHP-funded PhD in English and Theatre Studies from King's College London, which she recently completed on a DAAD visiting fellowship at the Freie Universität in Berlin. Her thesis explores the stories and storytelling—thematic, formal, and institutional—of recent British new writing. She completed her postgraduate studies in Comparative and Postcolonial Literatures at the University of Bologna and Paris-Sorbonne, and holds a BA in European Literature from the University of Bologna and the University of Upper Alsace. She collaborated as associate researcher on the Fabulamundi Workbook project and her work has been published in *Comparative Drama* and the *JCDE*. Lianna is book reviews editor for this issue of *Platform* and, with Alex Watson, is co-editing the next issue, 'Within Limits'.

Lilly Markaki is a PhD Candidate at Royal Holloway, University of London. Blending theory and prose, their work investigates materiality, time, desire, possibility, and practices of world-building. Their projects and affiliations include membership of the research coven *Activismes Ésotheriques* and *DEMO*, a curatorial platform dedicated to the aesthetic and political potentialities of the moving image.

Lisa Moravec is the issue co-editor of 'Balancing Acts', along with Josephine Leask. She is currently completing her department-funded PhD project which develops a theory of dressage in relation to animality in contemporary performance (including dance, theatre, new media works) after 1968, at Royal Holloway, University of London. Besides co-editing *Platform*, she recently co-edited the special issue 'Humanism after the Human' for the *Photography & Culture* journal. She also regularly publishes art criticism, writes for artists' publications, and works as a visiting lecturer at Kingston School of Art and Royal Holloway. She holds an MA in History of Art from UCL and has completed the Bavarian MA programme *Aisthesis*.

Mark Morreau is an established film-maker and photographer, following 15 years as a professional trapeze artist. Recent digital artwork includes the Barbican installation 'Unclaimed', and 'Departure Lounge' both for The Liminal Space; 'Depths of my Mind' for Scarabeus (2016-18); Gravity and Levity's 'An Ordinary Grief' (2017-18); 'Take Me to Bed' with Luke Pell and Jo Verrent (2014); and his solo-piece 'United States' (2016), which explores interactive software and responsive interaction between digital media and the performer (see www.morraux.co.uk).

Kit Narey is a postgraduate student in Gender, Violence and Conflict at the University of Sussex. Her work focuses on structural violence under neoliberalism and the gendered, racialised nature of conceptions of guilt and belonging in the UK. She is a writer, activist and musician with a background in conservation and systems biology, and has previously been published in *The Journal of Biogeography*. She works as an advisor for survivors of domestic abuse.

Maryam Bagheri Nesami is an Iranian dance person based in Auckland, NZ. She comes from the underground community of dance in Iran and her non-representational dance practices are strategic negotiations with choreo-phobia and choreo-politics. She has recently completed an artistic PhD at the University of Auckland focusing on politics and poetics of solo performance, and the choreographic practice of solo as a potential site for practicing freedom. Maryam is interested in choreography as propositions for creating relational, non-violent and sustainable space for the co-existence of the oppositional forces. In December 2019, Maryam was granted a two-year fellowship at Köne Foundation at Helsinki (FIN) to work full-time on a practice-led research project titled as: Subtle Corporealities (which includes propositions of resistance for creative practitioners).

Clare Park is an award-winning portrait and fine art photographer. She originally trained as a ballet dancer and then studied photography at the Royal College of Art, London. The body, movement and the collaborative process with her subjects form the foundation to her photography. Clare's work has been widely exhibited and is in permanent collections at the National Portrait Gallery and the Royal Photographic Society Collection, V&A, London.

Natalie Reckert is an acclaimed hand balancer. She graduated from the NCCA in London and has worked internationally as a circus performer with Stan Won't Dance, Sugar Beast Circus, and The Generating Company. With Collectif and then, she co-created and performed *The Machine* (2016) at the Barbican, funded by the Samuel Beckett Award. Her solo piece *Selfie with eggs* (2014) had a successful run at the Edinburgh Fringe and toured widely, including at The Lowry, Deda Derby, Jacksons Lane, and The Place (see www.nataliereckert.com).

Christina Regorosa is lab-coordinator at the Cognitive Development Center, linked to the Central European University (CEU). She has studied at the Arts Academy Amsterdam (AHK), the Dance Academy Rotterdam (now CODARTS), and the University of Vienna where she received her MA in Cognitive Science; the thesis for which evaluates how subfields of the cognitive sciences could contribute to laying a foundation for an epistemology of contemporary dance.

Amy Sharrocks is a live artist, sculptor, and filmmaker. In 2013 she won the Sculpture Shock prize from the Royal British Society of Sculptors for her work on falling. Her collaborative live artwork *Museum of Water* was nominated for the 2016 European Museum of the Year. In 2019 Leamington Spa Art Gallery & Museum hosted a retrospective of her work. She advocates for environmental care and womxn's rights; co-curating the projects WALKING WOMEN and DAYLIGHTING. Her writing has been published in *Performance Research*.

Dylan Sherman is a dancer and arts administrator based in San Francisco with interests in labour, institutional critique, and performance curation. He recently received a BA in Art History and Dance from Stanford University, and currently works for McEvoy Foundation for the Arts and the San Francisco Dance Film Festival.

Adrian Tan is an artist-educator with a degree in Fine Art from Goldsmiths College, University of London, and currently a PhD candidate in Research (Arts) with NTU School of Art Design and Media (ADM) in collaboration with NTU Centre of Contemporary Art (CCA) Singapore. His research work examines the role of visual and performing arts as artistic interventions in the city of Singapore.

Christina Tente is a PhD candidate at the Department of Cultural Sciences at the University of Gothenburg after recently receiving her MA in Visual Culture at Lund University. Her research interests include posthuman theory and dance, movement during COVID-19, human/animal interactions, and performances of deviant bodies. She has collaborated with various cultural organisations in Greece and Sweden, including the Athens Ethnographic Film Festival, and has assisted in three research projects on visual anthropology and visual sociology.

Clio Unger is a PhD candidate at The Royal Central School of Speech and Drama, London, where she works on lecture performances and the global knowledge economy. She holds an MA in theatre and performance from The Graduate Center (CUNY) and an MA in dramaturgy from the University of Munich. Her essay 'Share Your Work: Lola Arias's Lecture Performance Series and the Artistic Cognitariat of the Global Pandemic' was awarded the TaPRA Postgraduate Essay Prize (2020) and will be forthcoming in *CTR*. Clio is a co-editor of *Platform* and works as a freelance dramaturg and translator.

Alex Watson is a department-funded PhD researcher and visiting lecturer at Royal Holloway, University of London, whose thesis explores 2010s British theatre with a focus on violence and performativity. He has performed in two site-based performances for the BBC and is published in *Harold Pinter: Stages, Networks, Collaborations* (2021), with forthcoming work for *Theatre Notebook* and *CDE*. Along with Lianna Mark, he is also co-editing the next issue of *Platform*, 'Within Limits', and is the layout and cover designer of the current issue.

Angela Woodhouse as a choreographer creates projects incorporating site, installation, and the re-figuring of theatre spaces that find synergies between materials, space, movement and audience. Her work is interdisciplinary and collaborative, having worked over many years with Caroline Broadhead. She has shown nationally and internationally, most recently *(Un)touched* and *(de)figured* in collaboration with sculptor Nathaniel Rackowe in Belgrade, Oslo and Dubai. In her early career she received the Lisa Ullmann scholarship to study with Alwin Nikolais and Murrey Louis in New York and subsequently worked with Reinhild Hoffmann (Berlin) and Sara Pearson (USA).