

## Notes on Contributors

**Dani Abulhawa**, an early-fourth wave amateur skateboarder, is currently in the process of producing a Practice-as-Research PhD within the Performance Studies department of the University of Northampton. Focusing on the gendered nature of skateboarding and public space, her performance practice explores the role of costuming in performing and disrupting gender and the social productions of space.

**Mary C. Daily** holds a BA in English and Comparative Literature and an MA in Psychology in Education, both from Columbia University. She is currently a graduate student and Teaching Fellow in the Department of English at Boston College. Mary's research involves the intersection between cultural performance discourse and literary theory with current inquiries including the performance of Boston Brahmin courtship rituals in the nineteenth century and Post-WWII homosexual anxieties as mediated by the American musical.

**Jane George** was Director of Coral Arts, a company specialising in site specific performance from 1992 – 2004. She was then awarded a studentship at University of Winchester to study for her PhD, entitled "Performance of Place as En/countering Narrative to Globalisation," which is now near completion. She has been a Senior Lecturer in Drama and Performance at University of Worcester since 2007. Her research interests are contemporary performance practices, site specific work and devising.

**Stephe Harrop** is a theatre practitioner and academic. She originally trained as a dancer, before studying at the University of York, and Royal Holloway (University of London). Her practice-based research explores the ways in which text, particularly poetic text, can provoke, define, and shape physical performances. Her doctoral thesis examined this question in relation to modern poetic versions of Greek tragedy, and her most recent research is concerned with highlighting the links between feminist and choreographic readings of verse. She is currently a Teaching Fellow at Royal Holloway, where she lectures in theatre history, the reception of ancient tragedy, actor training and performance practice.

**Kene Igweonu** completed his PhD in contemporary African theatre and performance at the University of London in 2007. He is currently a lecturer in the Centre for Performance and Literature (incorporating Film Studies) at Swansea Metropolitan University, where he teaches Physical Theatre, Acting and Research Skills. He was a founding member and the inaugural Issue Editor of *Platform*, and has presented papers at various national and international conferences in England, Finland, South Africa, USA and Ghana. He is a member of the African Theatre Association and co-convened its 2007 international conference at Goldsmiths, University of London. He is also a member of the International Federation for Theatre Research and convenes its African Theatre and Performance Working Group.

**Megan Macdonald** holds a BA in Drama and German from Mount Allison University, Canada, and an MA in Performance from Queen Mary, University of London, where she

is in her final year of doctoral work. She is interested above all in what people believe and how they perform that belief, whether through rituals, in performance art or in everyday life. Her thesis examines the performance of belief in the west and seeks to look past representational meaning in order to analyse spiritual performance in light of the performative qualities inherent in practices that both instantiate and produce belief.

**Eirini Nedelkopoulou** is a third year PhD student and part-time seminar tutor in the Department of Film, Theatre and Television at the University of Reading. Her doctoral research is on Multimedia Practices in Contemporary Greek Performance, with particular focus on the reconfiguration of both body and space through technology. She received her MA in theatre directing from Royal Holloway and her BA in Theatre Studies from the University of Patra in Greece.

**Neema Parvini** is reading for his PhD at Royal Holloway, where he won the Edme Manning Award, a McDonalds scholarship and several other prizes for his 2004 undergraduate degree. He gained his Masters degree from Oriel College, Oxford with distinction in 2005. His PhD thesis, "Shakespeare's History Plays: Re-thinking Historicism," evaluates new historicism and cultural materialism by looking at their theoretical assumptions and critical practices, particularly, the enduring, anti-humanist, influences of Althusser and Foucault. Re-reading Shakespeare's history plays in the contexts of Elizabethan historiography and early modern Italian humanism, it posits an alternative way of reading Shakespeare historically, while also re-asserting the claim that Shakespeare was a dynamic political thinker.

**Theron Schmidt** is a writer and performer based in London. He is currently pursuing AHRC-supported doctoral research into relational aesthetics and theatricality at Queen Mary, University of London. He was also a critical writer with Writing from Live Art, a Live Art UK initiative, and his reviews have been published in AN Magazine and RealTime (Australia). As a performer, he has presented solo work at Camden People's Theatre and Chisenhale Dance Space, and has collaborated with Apocryphal Theatre, Barbara Campbell, Chris Goode, Punchdrunk, Rotozaza, Rajni Shah, and Unlimited Theatre.

**Natalia Theodoridou** studied theatre at the Aristotle University of Thessaloniki, Greece. Her research interests include the relationship between religion and art (film, theatre, literature), with a special affection for ancient Greek tragedy and its sacrificial violence. Currently, she is exploring the theme of violence in Asian ritual theatre and dance as part of her MRes programme at Royal Holloway, University of London.