

Notes on Contributors

Ana-Christina Acosta Gaspar de Alba is a PhD student in Comparative Studies at Florida Atlantic University. Among her creative interests, the exploration of physical and emotional distance ranks high. She received her BA in English and Latino Studies from Indiana University and her MFA in Creative Writing from Virginia Tech.

Vivian Appler is an assistant professor at the College of Charleston. Her research interests include science and performance, activist theatre, and practice-as-research. She has published with *The Journal of American Drama and Theatre*, *Comparative Drama*, and *Theatre History Studies* and she is developing a monograph on feminism, performance, and science.

Emma Miriam Berentsen is London-based performance artist. Her work is based on autobiographical material and its transformation into diverse forms of theatre, performances and installations. She works on the edge of non-fiction and fiction and the boundaries of the medium of theatre. She presented work at festivals and venues such as Venice Biennale (IT), Over 't IJ Festival, Amsterdam (NL), GIFT Festival, Gateshead (UK), ACT Festival, Bilbao (SP) and others. Website: <https://emmaberentsen.nl/about-2/>

Emilia Halton-Hernandez is a CHASE-AHRC funded PhD student in the School of English at the University of Sussex. Her research is on the work of author, painter and psychoanalyst Marion Milner. More broadly she is interested in life writing, visual studies, Romanticism and British object relations psychoanalysis.

Lisa Moravec is a fully-funded research student at Royal Holloway and a freelance writer. Her research explores aesthetic, ethical, and biopolitical issues. She is developing the notion of dressage whilst examining performance art, its documentation and leftovers with a focus on horses and humans from 1968. She tutors at Royal Holloway and at Kingston School of Art, and regularly writes art criticism for

Studio International and *Die Springerin*.

Laura Robinson is Lecturer in Dance at the University of East London. Her PhD research focused on the construction of spectacle in male Street dance crew performances on U.K. television. Publications include chapters in 'Bodies of Sound' (2013) and 'The Oxford Handbook of Dance and the Popular Screen' (2014).

Athena Stourna is the author of the monograph *La Cuisine à la scène: boire et manger au théâtre du XXe siècle* (2011). She trained as Scenographer (Rose Bruford College), and holds a Maîtrise, D.E.A. and Doctorat in Theatre Studies (Université de Paris III). She is the artistic director of the multinational Okypus Theatre Company, and a member of the Food project, an international group that experiments with food, space and technology. Athena is currently Visiting Fellow at the Center for Hellenic Studies at Princeton University.

Carmen C. Wong makes participatory performances and researches how belonging is performed by food and its eaters. Her dialogical method of working employs embodied practices, and utilizes food as plastic, sensory and affective material. Her current participatory gastro-performance on embodied listening and gestures, and asks: Can we eat our way home?

Jessica Worden is an artist and writer. Her research focuses on performances of breathlessness, written scores and writing-as-performance. Recent publications include 'Slow veins' in *Syncope in Performing and Visual Arts* (2016) and commissioned writing for *EROS, Salt* and]performancespace[. She performs and exhibits work in the UK and abroad.