

Notes on Contributors

Eleanor Bloomfield is currently completing her doctorate at the University of Auckland, New Zealand. Writing on modern revivals and reinventions of the York mystery play cycle, she is passionate about academia's role in facilitating the wider community's engagement with medieval drama. She is also planning a book about her PhD adventures.

Linford Butler is an AHRC-funded PhD candidate in Drama at the University of Manchester, UK. His doctoral research investigates the influence of punk do-it-yourself cultures upon small-scale contemporary theatre and live art practices since the turn of the millennium, and particularly the implicit and explicit politics of DIY ethos, approaches, and aesthetics as they have begun to manifest within theatre work.

Emma Meade Chapman is a second year PhD practice-as-research student in the Department of Drama, Theatre and Dance at Royal Holloway, University of London. The nature of her research is primarily corporeal identity politics and radical embodiments, intersecting feminist, queer, and post-human theory, with a focus on performance art, live art, and documentation. Emma's current research enquiries extend to the cyborg and the alien, as well as speculative film, fiction, and fashion.

Augusto Corrieri is an artist, writer, and magician. His work focuses on expanding notions of performance to include non-human ecologies and processes. His first book is called *In Place of a Show: What Happens Inside Theatres When Nothing Is Happening*. Using the pseudonym Vincent Gambini, he has made two magic shows for theatre contexts. He lectures in Theatre & Performance at the University of Sussex.

Jemima Hubberstey is a DPhil student at the University of Oxford, researching the connection between literature and landscape in the eighteenth century. She previously did an MSt in Literature and Arts at the University of Oxford, and her wider (eclectic) academic interests include early modern drama, gender studies, and the English country house.

Pedro Manuel (1980) is a Lisbon-born and Amsterdam-based theatre maker, tutor, and writer. His research interests range between material culture, object-oriented philosophies, post-colonialism, and spectrality studies. He has been interested in how presence and absence are represented in the continuum between perception, imagination, and memory: how does making-appear entail make-believe?

Karen Morash is an academic and writer who graduated from Goldsmiths with a PhD focusing on playwrights who engage with devising methodology. She is currently Lead Academic Tutor on the Rose Bruford BA in Theatre Studies, and is dramaturg and founding member of Head for Heights Theatre Company.

Sylvia Solakidi has a background in visual and performing arts. Her AHRC TECHNE-funded PhD in Performance Philosophy, written at the University of Surrey, elaborates on the concept of contemporaneity in durational performance. She also holds a BSc in Biology. A paper on Jan Fabre's visual art is in print in *Antennae Journal*.

Clio Unger is a PhD candidate at the Royal Central School of Speech and Drama, London, where she works on lecture performances, the performance of knowledge, and forms of embodied criticism. She holds an MA in theatre and performance from The Graduate Center, New York (CUNY) and an MA in dramaturgy from the University of Munich. Clio is the editorial assistant for *Contemporary Theatre Review* and works as a freelance dramaturg and translator.

Graydon Wetzler (PhD, MFA) is currently a visiting faculty member in UC San Diego's Department of Visual Arts. His forthcoming publications span algorithmic theatre, biomedial, and intra-active architectures.

Martin Young is a doctoral candidate and Teaching Associate at Queen Mary, University of London, where his research focuses on labour and political economy in the theatre industry. He also works as a freelance lighting designer and technician at a range of London venues.