

Notes on Contributors

Rachel Clements is in her third year of AHRC-funded doctoral study at Royal Holloway. Her research focuses on hauntology, politics and history in contemporary British theatre. She is an editor of *Platform*, and is a postgraduate representative for TaPRA (Theatre and Performance Research Association).

Bernadette Cronin is an actor and part-time lecturer for Drama and Theatre Studies at University College Cork, Ireland. She is currently writing her PhD dissertation on Austrian experimental theatre for the University of Exeter. Recent acting credits include *May/Amy* and *w1* in *Footfalls* and *Play* for an extension of Phillip Zarrilli's award-winning Beckett Project, and Mina Harker in a theatre adaptation of Bram Stoker's *Dracula*. She is a member of GAITKRASH theatre company.

Mark Flisher is currently engaged in a Practice-as-Research PhD within the Performance Studies department of the University of Northampton. He is exploring the interactivity of the object within performance constructs and its relationship with space, identity and agency. Mark also has developing interests in the absence and presence of pervasive gaming and its relationship with the urban environment.

Philip Hager has recently completed his PhD in the department of Drama & Theatre at Royal Holloway, University of London. His doctoral thesis explored the patterns of production and consumption of politically-engaged theatre in Greece during the dictatorship of the colonels, in the early 1970s. He holds a BA in Theatre Studies from the University of Patras, Greece and an MA in Performance and Culture from Goldsmiths, University of London.

Nesreen Hussein completed a BFA in Scenography and Interior Architecture at Faculty of Fine Arts, Helwan University in Cairo, Egypt, then an MA in Theatre and Drama Research at Royal Holloway. She is currently in the third year of a PhD research at Royal Holloway, funded by a College Research Studentship, in addition to receiving funds from University of London Central Research Fund and the Society of Theatre Research (the President's Fund). The research focuses on the interaction between the human body and physical material, looking at the unstable subject-object dialectic, how it is negotiated in performance to create meaning, and to critically evaluate human subjective experience. She is also a theatre designer and an 'occasional' performer.

Amanda Sue Konkle is a Ph.D. student at the University of Kentucky, with research interests in the Cold War period and postmodern representations of and responses to the Cold War. She earned her Master of Arts from Miami University of Ohio in 2008. Her other published work consists of "Adding Insult to Injury: The Role of Wounding Words in the Transatlantic Slave Trade," published in *Atlantikos*, Spring 2008.

Jenny Lawson is a performance maker, a cake lover, and is currently in the second year of her practice-as-research PhD in the School of Performance and Cultural Industries at the University of Leeds. She holds a BA in Theatre Studies from Lancaster University

and an MA in Theatre Studies from the University of Manchester. Her PhD investigates how performance practice can articulate the implications of popular cultural food performances for women and their relationship to food and the domestic. She first began exploring food in her practice with her Manchester based theatre company *Escape Theatre* in *Jenny and Krissi's Cake Show* (2006). She has continued investigating food in her solo work including, *I Wish I had a Kitchen* (2007) and *Dinner with Jenny* (2008).

Diego Pellecchia graduated from University of Verona, Italy. He has published articles on the influence of Noh theatre in Akira Kurosawa's *Throne of Blood* and produced the extras for the Italian edition of the film. As a Noh practitioner, he has been training in chant and dance both in Italy and in Japan with Monique Arnaud and Udaka Michishige (Kongoh School). In May 2007, he performed on the Kongoh Noh stage in Kyoto. Having been awarded a studentship at Royal Holloway (University of London), he is currently enrolled as PhD student, researching on the reception of Noh in Europe and its implementation by western practitioners, questioning the ethics of traditional training and its application to foreign cultural contexts. As a member of the International Noh Institute, he coaches Noh workshops both in Italy and in the UK.

Grant Tyler Peterson (Royal Holloway, University of London)

Grant holds a BA from University of California, Los Angeles's prestigious Ray Bolger Musical Theatre Program where he was on a Regent's Scholarship. He also earned a MA from UCLA's Theatre and Performance Studies under the tutelage of Sue-Ellen Case. Currently, he is in the second year of a HEFCE funded research PhD project at Royal Holloway, focusing on the performances of Bath's Natural Theatre Company, one of England's oldest street theatre groups. As a performer, he received Backstage's 2004 Garland for best performance in the one-man show, *Johnny Got His Gun*, which also received nominations for best revival from Los Angeles Drama Critics Circle and LA Weekly.

Victoria E. Price is a lecturer in early modern drama based in the Department of Theatre, Film and Television Studies at University of Glasgow. Her research interests include: prostitution and theatre in Tudor and Stuart England; Elizabethan and Jacobean theatre and drama; the seventeenth-century masque (especially the female masquer); women's performance and cultural production. Victoria is currently writing a book on the relationship between prostitution and theatre in early modern England.

James Reynolds is currently researching a PhD in the devised theatre of Robert Lepage at Queen Mary, University of London. He has previously published on the work of Robert Lepage and Howard Barker.

Roberto Sánchez-Camus was awarded a Bachelor's in Fine Arts from School of Visual art in New York City and an MA in Scenography from Central Saint Martins College of Art & Design in London. He is in his second year PhD practice as research, supported by a College Research Studentship, investigating the aesthetics of applied live art. With a multi-media artistic background Roberto produces events, performances, and situations of relation aesthetics in a variety of international settings. Recent projects include Napoli

Scorticata in Naples, Italy and Youth Visions in Ghana, West Africa. He is currently working towards a new project about exchange and commodity in South Beirut, Lebanon. For more information please visit www.camusliveart.net