

## Notes on Contributors

**Adam Alston**, currently based at Royal Holloway, has recently submitted his AHRC funded PhD thesis, titled 'Productive Participants: Aesthetics and Politics in Immersive Theatre'. He is Creative Associate with the theatre company Curious Directive and sits on the executive committee for the Theatre and Performance Research Association as a Postgraduate Representative. This edition of *Platform* will mark his last as a co-editor of the journal.

**Macarena Andrews Barraza** is a Chilean actress, dramaturg and playwright trained and based between Chile and Scotland. Currently. She works as dramaturge and assistant director on *Colibrí*, Aracataca Creaciones's new production discussing equality and diversity in Chile. She is soon to start a PhD at the University of Bristol researching 'mediaturgy' in theatre.

**Charlotte Bell** is a PhD researcher and teaching assistant with the Department of Drama at Queen Mary, University of London and is a postgraduate representative for TaPRA. She has disseminated her work in *Wasafiri*, *Contemporary Theatre Review* (forthcoming 2014) and at TaPRA, PSi, FIRT/IFTR, Sacred Festival at the Chelsea Theatre and Gateshead International Festival of Theatre (GIFT). Her essay 'Cultural Practices, Market Disorganization and Urban Regeneration' was awarded the TaPRA PG Essay Prize 2013.

**Dr Geraldine Brodie** teaches Translation Studies and supervises the SELCS Writing Lab at University College London. Her research centres on the role of the theatre translator in performance. In addition to speaking and writing on this topic, she has devised the UCL Theatre Translation Forum, bringing together academics and theatre practitioners in a series of interdisciplinary examinations of dramatic genres.

**Bryan Brown** is a theatre artist and researcher. Together with Olya Petrakova, he created ARTEL (American Russian Theatre Ensemble Laboratory) and Art Via Corpora in Los Angeles. He has recently completed his PhD studies at the University of Leeds,

where his thesis refined conceptions of the theatre laboratory. [www.arteltheatre.com](http://www.arteltheatre.com) // [www.artviacorpora.com](http://www.artviacorpora.com).

**Dr. Matt Cawson** is a teacher and lecturer in drama and theatre. His current research interests include performance philosophy, the theatrical mask – particularly Greek tragedy, commedia dell'arte and the neutral mask – and the relationship between performance and political protest. Underlying and informing Matt's research interests is a particular fascination with the nature of creativity, the development of the philosophy of and approaches to selfhood and the relationship between the two as expressed and explored through theatre, both in historical and contemporary experimental forms.

**Dr. Pepetual Mforbe Chiangong** holds a PhD in drama and theatre studies from the University of Bayreuth, Germany. She currently teaches postcolonial African Literatures, theatre, and drama in the Department of African Studies at Humboldt University in Berlin. Her research interests are in postcolonial literatures, intervention theatre, representations of old age in African literature and critical theory. For her MA seminar on intervention theatre, she was awarded the 'Fakultätspreis für gute Lehre 2013' (Faculty's prize for best teacher 2013) by the Faculty of Philosophy III at Humboldt University.

**David Coates** is a PhD researcher and part-time teacher at the University of Warwick. His area of expertise is nineteenth century British theatre with a specific focus on private and amateur theatricals. David is a Postgraduate Representative for the Theatre and Performance Research Association and sits on the Executive Committee for the Society for Theatre Research. In this role he has recently founded the New Researchers' Network, which will launch in September 2013. David is also on the organising committee for the International Federation of Theatre Research's 2014 conference.

**Karen da Silva** completed her dance training at Laban Trinity and went on to perform in dance, theatre, television and film. She is currently a lecturer in dance at the University of Surrey, as well as a PhD candidate. Karen's research explores ways of 'truthfully' choreographing character, incorporating acting approaches set out by Stanislavski alongside Heideggerian phenomenology. She specialises in creating site-

specific solo dance performances that take a wry look at British female experience, both past and present.

**Dr. Kris Darby** is an artist and researcher who has just completed a doctoral thesis at the University of Exeter concerning the relationship between walking and performance. He is currently researching the presence of walking in performer training.

**Ben Fletcher-Watson** is researching a PhD entitled 'Audiences Born or Made?: Best Practice in Creating Performing Arts Experiences for Under-Threes' at the Royal Conservatoire of Scotland, funded by an ESRC CASE Studentship and sponsored by Starcatchers and Imagineate. He trained as a director and dramaturg, and spent eight years working in the arts, including running a theatre for children in North-East England.

**Liam Jarvis** is Co-Director of Analogue, with whom he has been creating award-winning devised work since 2007. The company's work has toured both the UK and internationally. Parallel to his practice, Liam is a PhD candidate at Royal Holloway, University of London, researching interactive modes of live performance drawing on neuroscience. Liam has taught contemporary theatre practice since 2004 and was appointed as a Teaching Fellow in Performance at Royal Holloway in the 2012-13 academic year.

**Deborah Leveroy** is an assistant lecturer and PhD drama candidate at the University of Kent. Her PhD research explores the lived experience of dyslexic learners in the acting profession. She runs regular dyslexia workshops for actors at the Actors Centre and Actors' Guild and has presented her research at the Moscow Art Theatre School, Young Vic Dyslexia Directors Network and the British Dyslexia Association's International Conference, among others.

**Dr. Shaun May** was recently appointed as Lecturer in Drama and Theatre at the University of Kent and he previously worked as a postdoctoral research associate in the Philosophy Department of the University of Liverpool. His doctoral thesis, a Heideggerian phenomenology of humour, was written at the Royal Central School of

Speech & Drama and he is currently working on developing it into a monograph. For more information about his research and practice, visit [www.sh aunmay.co.uk](http://www.sh aunmay.co.uk).

**Daniel Oliver** is a Queen Mary studentship funded PhD candidate in the Department of Drama at Queen Mary, University of London. His research is focused on the socio-political efficacy of awkwardness and uneasiness in contemporary participatory performance, specifically in relation to the 'Social Turn'. He pays particular attention to the performance work of David Hoyle and the art collective Reactor. He has also worked as a solo performance artist and a collaborator across the UK and overseas since 2003. His performance practice experiments with site specificity, incapability and the uneasy modes of interactivity.

**Adam Rush** is currently a postgraduate research student at Queen Mary, University of London. His MA research interests include musical theatre, fan culture and popular culture in performance. His current research explores the value of theme parks as populist constructions of fantasy.

**Nik Wakefield** is currently developing a notion of time-specificity in a practice-based PhD at Royal Holloway, University of London, for which he has been awarded the Reid Scholarship. He received an MA with Distinction in Practising Theatre and Performance from Aberystwyth University and a BFA Cum Laude from Boston University in Theatre Arts. He works professionally as Head of Performance in Heritage Arts Company, performs and devises with Every House Has a Door and was assistant director with Punchdrunk.