

Notes on Contributors

Benjamin Fowler is completing a PhD at Warwick University exploring how texts have generated innovative ways of working for contemporary theatre directors Katie Mitchell and Thomas Ostermeier. His research interests are centred on issues arising from the study of contemporary directors, particularly when they stage classic texts. This in part stems from his own experience as an assistant director at theatres including the Manchester Royal Exchange, the RSC, the Almeida, and the ACT theatre, Tokyo.

Sam Haddow is lecturer in Drama, Applied Theatre and Education at the Royal Central School of Speech and Drama. His research interests include stand-up comedy, the intersections of performance and contemporary ‘emergencies’, and the philosophy of history. Forthcoming publications include work on gender in the writings of Edward Bond, verbatim theatre, the England Riots, and contemporary visions of the apocalypse.

Dr. Katie Lavers is a researcher and writer based in Sydney, Australia. Her research interests span performance, circus, the body, visual arts and animal studies. She is also a director and producer of intermedia circus.

Joe Mcloughlin is a final year PhD student operating out of the Drama Department at Royal Holloway, University of London. His research focuses on Arts Council England over the last two decades and explores how New Labour’s governance influenced the articulation of the organisation’s long standing goals of access and excellence. He is also a keen long distance runner and has presented a variety of papers on this practice.

Matthew Midgley is playwright and in his third year of a practice-led PhD, working in the Department of Theatre, Film and Television at the University of York. His research focusses on neo-liberalism and the emerging theatre artist.

Christopher O'Shaughnessy is a practice-as-research doctoral candidate in Theatre and Performance at Goldsmiths, University of London. He is locating, examining, and critiquing spirituality in English-speaking drama since 1935, focusing on plays of T.S Eliot, Christopher Fry, Edward Bond, and Sarah Kane, and has presented at a number of conferences on this theme. His verse drama, *The Ruth Ellis Show*, directed by Jack Paterson with Katie Turner as Ruth Ellis, had well-received performances in the George Wood Theatre at Goldsmiths in July, 2014.

Based at the University of Exeter, **Mathilde Pavis** is an AHRC-funded doctoral researcher investigating the legal understanding of creativity and its impact on the structure of copyright and performers' rights. Member of the InVisible Difference project, her inter-disciplinary research team works in close collaboration with disabled dance artists to assess the efficiency of the copyright framework in supporting works made by performing artists, including those outside the mainstream.

Stephanie Tillotson has just begun her second year as a part-time doctoral student in the English and Comparative Literary Studies Department at Warwick University. Here she is researching the late twentieth/early twenty-first century theatre practice of casting women in the traditionally male roles in the plays of Shakespeare and his contemporary dramatists. She has had articles published in the on-line journals *Exegesis* and *Exchanges*, presented papers at the last two BritGrad conferences and has written programme

notes for the Ludlow Theatre Festival. Her interests are in theatre practice and theory, Shakespeare in performance, writing for performance and pedagogy.