

Notes on Contributors

Steyn Bergs is an art critic and a researcher in art history. Currently, he is a PhD candidate at Vrije Universiteit Amsterdam, where he is finalizing a dissertation titled *Control Copy: Digital Reproducibility and the Commodification of Contemporary Art*. From 2016 to 2018, he was co-editor-in-chief of *Kunstlicht*, a journal for art and the humanities.

Olivia Lamont Bishop is a PhD candidate at Royal Holloway, University of London. Her research addresses the representation of place in relation to conflict, migration and displacement in performance in the UK. She is also a theatre maker and dramaturg, as well as the Project Coordinator for the Migrant Dramaturgies Network.

Jaswinder Blackwell-Pal is a PhD candidate in Arts and Humanities at Birkbeck, University of London. She is also an associate lecturer in the department of English, Theatre and Creative Writing and the department of Management, also at Birkbeck. Her interdisciplinary research explores the intersections between actor training, theatre history, and trends in contemporary work.

Tim Cowbury is a theatre-maker, writer, and teacher. As co-founder of contemporary performance company Made In China, he has created acclaimed works performed across the UK and internationally. His playwriting has been staged at venues including Young Vic, Crucible Theatre and Royal Exchange Theatre, and is published by Oberon Books. Tim teaches in community and education settings across the UK and is currently working on his *Techne* AHRC funded PhD into the politics of alternative theatre at Royal Holloway University of London.

Meg Cunningham is currently completing her doctorate at the University of Surrey. Her practice-based PhD explores the intersections between architectural environments, story, and immersive scenography. Holding a Bachelors of Architecture and an MFA in Scenic Design, she has worked in Los Angeles as a designer and art director for the themed entertainment industry (theme parks and attractions). Meg has also designed in a variety of theatres in London, Pittsburgh and Los Angeles. Meg is a lecturer of scenography at Middlesex University.

Laura Kressly is a theatre critic and dramaturg. She founded The Play's the Thing UK in 2015, co-founded the Network of Independent Critics

in 2016, and was a fellow of the National Critics Institute at Eugene O'Neill Theater Center in 2017. Bylines: Exeunt, Fest, The British Council Blog, The Skinny, Wales Arts Review, The Shakespeare Standard and Show-score. Recent dramaturgy credits: Blue Elephant Theatre, Camden Fringe, and CPT.

Heidi Łucja Liedke is Assistant Professor of English Literature at the University of Koblenz-Landau, Germany. In her postdoctoral project, she examines the aesthetics of live theatre broadcasting and how it oscillates between the poles of spectacle, materiality, and engagement. She completed her PhD in 2016 at the University of Freiburg which became her monograph *The Experience of Idling in Victorian Travel Texts, 1850-1901* (2018). Recent articles have dealt with quasi-experts in the context of livecast theatre, live broadcast spectators, and notions of dis/comfort in contemporary theatre.

Shona Macnaughton is an artist based in Glasgow. She makes live performances about how artistic labour, paid labour and the mother role intersect with the art institution and its working conditions. Her practice has been made public internationally via exhibitions, performances, talks and writing. Her work is currently on display at the Scottish National Gallery of Modern Art, Edinburgh as part of NOW 6.

Laurel V. McLaughlin is a curator and PhD Candidate in the History of Art at Bryn Mawr College. She currently holds a 2020–2021 Luce/ACLS Dissertation Fellowship in American Art and her dissertation focuses on migratory aesthetics in performance art staged in the U.S. by womxn-identifying practitioners, 1970–2016.

Leah Modigliani is an artist and scholar whose interests include the history of the avant-garde and its relationship to political critique, conceptual art, social dissent since 1968, and feminist politics of visual representation and discourse. She is Associate Professor of Visual Studies at Tyler School of Art and Architecture.

Hansol Oh is a writer, translator, and a Ph.D candidate in Theatre and Performance at the CUNY Graduate Center. In her research project she examines how labor is spectacularized in contemporary US American theatre in the context of neoliberalization. Her academic and critical essays have appeared in *Theatre and Performance Design* and Exeunt Magazine NYC.

Raimund Rosarius teaches theatre studies at the University of Munich, and dance studies at the University of Salzburg. He graduated from the Central Academy of Drama in Beijing with an MA in Theory and Practice of Directing and holds a BA in Theatre, Film, and Media Studies from the University of Vienna. In addition to his research, he has been working as a director, actor, performance artist, author, translator, and curator.

Angeliki Roussou is an art historian (PhD, Edinburgh College of Art) researching issues of institutionality in global artistic and curatorial contexts. She has published the chapter 'Instituting and the Discursive: Theorizing 'Former West'' in *Putting Theory into Practice in the Contemporary Classroom* (Cambridge Scholars Publishing, 2017) and reviewed exhibitions for *MAP Magazine* and *South as a State of Mind*. She has previously worked as a curator in Athens, Greece.

Alessandro Simari recently completed his doctoral studies at Queen Mary, University of London. His research has focused on the inter/cultural and spatial politics of performance in 'reconstructed' early modern theatres, with other interests including theatre architecture, the appeal of Elizabethanism to later radical theatre practitioners, and twentieth-century European theatre history. He is a co-editor of and contributor to a special issue of *Shakespeare Bulletin* on 'Labor in Contemporary Shakespeare Performance'. His writing has also appeared in *Cahiers Élisabéthains* and *Theatre Survey*.

Satkirti Sinha is a folk theatre practitioner and researcher who has performed and presented internationally. He has recently completed an MA at Royal Holloway, University of London and his interests include practice-based intercultural works. He is currently working on a performance of Bhikhari Thakur's *Bidesiya* (1917).

Kirstin Smith is a Lecturer in Drama at the University of East Anglia. She began working life as an actor. Kirstin's doctorate addressed the history of stunts in public life. *Stunts of Late Nineteenth Century New York: Aestheticised Precarity, Endangered Liveness* was nominated for the 2019 George Fredley Memorial Award.

Antonia Tretter is a dramaturge and PhD candidate, based in Berlin. She studied Dramaturgy (MA), Theatre, Literature and Culture (BA) in Munich and Canterbury. Antonia worked in numerous contexts as

director's assistant, dramaturge and lecturer in Munich and Würzburg. Since autumn 2019 she receives a PhD scholarship by Evangelisches Studienwerk Villigst. In her dissertation (Prof. Dr. David Roesner, LMU Munich) she examines the political dimensions of dramaturgical praxis.

Clio Unger is a PhD candidate at The Royal Central School of Speech and Drama, London, where she works on lecture performances and the knowledge economy. She holds an MA in theatre and performance studies from The Graduate Center (CUNY) and an MA in dramaturgy from the University of Munich. Clio is the editorial assistant for *Contemporary Theatre Review*. Her research has been published in the *International Journal for Performance Art and Digital Media* and in *Design Studies*.

Alex Watson is a department-funded PhD researcher and VL/GTA at Royal Holloway. His thesis explores 2010s British theatre with a specific focus on the concepts, representations, and utilisations of violence and performativity; areas of interest in his research therefore include issues of protest, environmental damage, neoliberalism, European-British identit(ies), and gendered and racial violence. He has performed in two site-based performances for the BBC and has contributed to the Methuen Engage title *Harold Pinter: Stages, Networks, Collaborations* (2021). He holds an MA from Kings College London.

Beth M. Weinstein, PhD, is an architect and Associate Professor at the University of Arizona. Moving between architectural and performative research and practice, she creates performance-installations inviting publics to make sense of critical issues such as climate catastrophe and species extinction, invisible labour and spaces that invisibilize, protest and public space. She currently is writing a book titled *Architecture + Choreography: Collaborations in Dance, Space and Time*.

Martin Young is currently completing a doctorate at Queen Mary University of London on the relationship between time, labour, and capital across the modern history of the London theatre industry. He is part of the Performance and Political Economy Research Group and recently co-edited a special issue of *Shakespeare Bulletin* (38.1) on 'Labor in Contemporary Shakespeare Performance'. He teaches at Anglia Ruskin and has worked extensively as a theatre technician and designer.