

Notes on Contributors

Kevin Bott is a second-year doctoral student in the educational theatre programme at New York University's Steinhardt School of Culture, Education, and Human Development. Under the auspices of the non-profit Rehabilitation for the Arts (RTA), Bott has been facilitating drama workshops and original productions within New York State Correctional facilities since January, 2006. Through this work, he became interested in the experience of formerly incarcerated individuals returning to mainstream society, and began conducting a theatre program at Project Contact, an outpatient clinic on the Lower East Side of Manhattan serving ex-inmates and court mandated individuals suffering from chemical dependency. His doctoral research focuses on theatre as a tool for ex-inmates as they transition from prison back into the free world.

Joanna Bucknell studied Drama and Theatre Studies at Roehampton University, and completed an MA in Theatre Today (2005) at De Montfort University. She is currently in her 2nd year of doctoral study on a full funded bursary at Winchester University. Her thesis seeks to explore and understand the nature of specific audiences' experiences of particular contemporary, participatory theatre events. As well as holding the position of research student rep, sitting on the Arts RKT and RDC committees, Joanna lectures and leads seminars on a 3rd year undergraduate Contemporary theory and practice Drama module.

Rachel Clements is in the second year of her PhD at Royal Holloway, University of London, which focuses on the calibration of presence and absence on the contemporary British stage. She previously completed a BA at the University of Oxford, and an MA at University College London. She is a member of the editorial board of *Platform*. She is a visiting lecturer at Royal Holloway, teaching courses on Naturalist Theatre, and on female performance and stand up comedy.

Nóra de Buiteléir holds a BA (2004) in Modern History and German and an M.Phil (2006) in Literary Translation, both from Trinity College Dublin. She is currently a Lady Gregory Research Fellow at the National University of Ireland, Galway, where she is writing a doctoral thesis on theatrical representations of South Tyrolean history.

Patrick Duggan is a PhD researcher at PCI, University of Leeds. His research explores trauma in contemporary British and Irish performance. In May 2007 Patrick was co-curator of Masterworks, Leeds, a two day international conference and festival celebrating postgraduate performance and academic work. Patrick is also co-founder of Crisis Theatre, and a director. His directorial credits include Pinter's *The Birthday Party*, Christina Reid's *Did You Hear The One About The Irishman?* and Sarah Kane's *4.48 Psychosis*, and as assistant director, *The Legend of King Arthur* (Red Shift Theatre) and *I'm the King of the Castle* (BT National Connections, National Theatre). He previously completed a BA at Warwick (Theatre & Performance) and a MA at Queen Mary, University of London (Performance).

Jim Ellison is a second year PhD in Drama and Theatre Studies and Visiting Lecturer in Postcolonial Drama at Royal Holloway, University of London. His research deals with cross-cultural performance and reception in the plays of Michel Tremblay.

Marissia Fragou is a holder of a BA in English (University of Athens) and of a MA Research in Drama (Royal Holloway, University of London). Currently in the third year of her PhD at the Department of Drama and Theatre at RHUL, she explores the work of American playwright Phyllis Nagy. She is one of the founding members of *Platform* postgraduate eJournal and member of the editorial board. She has presented papers in Chicago, Glasgow and Dundee and is presently working as a visiting lecturer teaching literary theory and women playwrights.

Bryce Lease is a 3rd year PhD student at University of Kent at Canterbury. His article, “Both Here and Gone: Polish Individuation in Teatr Pieśń Kozła’s *Chronicles – a Lamentation*,” was published in the first issue of *Platform*. For the past two years he has helped to develop “Texts for Theatre,” a module which introduces undergraduates to discursive textual analysis.

Sandra Mayer studied English and History at the universities of Sussex, UK, and Graz, Austria, where she submitted her MA thesis on the impact of scandal on the reception of Oscar Wilde’s works in early twentieth-century England. She is currently a PhD student at the University of Vienna, doing research on the reception of Wilde’s plays on the Viennese stages in the twentieth century as part of the Austrian Research Council project *Weltbühne Wien (World Stage Vienna)*.

Barbara Pfeifer (MA) studied English, German, and History at the universities of Vienna and Zurich. In 2006 she received a grant by the Austrian Research Council to work on a doctoral thesis on the reception of Shaw’s plays on the Viennese stages in the twentieth century, as part of the *Weltbühne Wien (World Stage Vienna)* project. Her research interests include Shaw studies, literary and cultural theory and Viennese theatre history.