

About the Authors

Ying Cheng

Ying Cheng is a third-year PhD student in Department of Languages and Cultures of Africa, SOAS. She completed her BA degree in Chinese and English Literature (2009) and her MA degree in African Theatre and Performance (2012) in China. Her PhD research focuses on the interactive relationship between the emerging African urbanism and contemporary theatre practice in Nigeria and South Africa. This essay is based on materials collected during her fieldwork in Lagos in 2013.

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Geetha Creffield

Geetha Creffield is a postgraduate student reading for a second MA in Performance and Culture at Goldsmiths College, University of London, United Kingdom. She is doing the fieldwork to commence a PhD in culture, sociology and performance of post-colonial narratives in theatre and film in South East Asia. Her areas of academic interest include the dialogical interaction between spectators and cultural and artistic goods, historicism as part of the material appreciation of performance action and the exploration of the function of sociocultural signs in the creative production of artistic performance.

Her conference presentations in 2013/2014 include *Folklore Interaction with a Contemporaneous Audience*, IUGTE, Austria, 2013. In June 2014, she will be part of a panel presenting on tradition and anthropological performance, Asian Performance Focus Group at the Association for Theatre in Higher Education (ATHE) Conference in the United State. Geetha will also be examining the link between characterization, dialogical refraction and human rights acculturation at the Centre for Human Rights and Governance, University of Cambridge, United Kingdom. Geetha is one of the two organisers of *Theatres of Catastrophe, An Interdisciplinary Colloquium for Postgraduate Students 2014*, Sociology of Theatre and Performance Research Group, Goldsmiths, University of London.

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Katja Janßen

Katja Janßen was born in Bethlehem in 1983 to Palestinian-German parents and grew up in Palestine, and West and East Germany. She studied Middle Eastern Studies, Comparative Literature, and Journalism at the University of Leipzig and spent semesters abroad in Cairo, Egypt (Kalimat School) and Tangier, Morocco (Ecole Supérieure Roi Fahd). In her Master's thesis she explored the political dimensions in the late poetry of the Palestinian poet Mahmoud Darwish. She was astonished to learn that Darwish, whose poetic work is considered by many as the national epos of Palestine, should reflect in his autopoetological late work his own failure to create a powerful poetic language capable of creating Palestine. Since then, she is doing a Ph.D. on the poetry of the Palestinian diaspora at the Oriental Institute at the University of Leipzig. Her reading of the contemporary poetry of young Palestinian poets living in the US, the Netherlands, Egypt and Lebanon, is based on concepts of spatiality and diaspora.

Alexandria Milton

Alexandria Milton is currently completing a PhD in the Centre for Cultural, Literary, and Postcolonial Studies at SOAS, University of London. Her research focuses on the development of short story criticism through a spatial framework, with an emphasis on Middle Eastern, Latin American, and

North American literatures. She holds a Master's degree from SOAS in Near and Middle Eastern Studies with a focus on Arabic Literature. Her research interests incorporate highly visual elements from the fields of aesthetics, phenomenology, geography, philosophy, and fine and performance arts.

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Deborah Newton

Deborah is Programme Leader for the BA (Hons) Acting for Live and Recorded Media and tutor for FdA Theatre and Performance courses at The Arden School of Theatre in Manchester. She is currently pursuing a PhD in Performance which focuses on the performer-audience relationship. As an emerging artist she continues to be actively involved in performance-making both in this country and abroad.

Achieving a distinction in her Foundation (FdA) studies at The Arden School of Theatre in Manchester, Deborah progressed to BA (HONS) studies in Contemporary Performance Practice at Leeds Beckett University in which she achieved First Class Honours. Inspired by her undergraduate studies she went on to undertake an MA in Performance Works at Leeds Beckett University for which she was awarded a Distinction. Her current PhD thesis involves a metatheoretical analysis of contemporary performance and the search for a new metatheoretical concept resulting in a proposed new aesthetic ontology of performance.

Deborah lives and works in Manchester and thrives on the bustling nature of the city and her involvement in and with a wide range of performance companies and venues in the North West and the development opportunities they present for both her students and herself. She is a regular contributor and presenter to national and international conference events and is committed to making an innovative contribution to the future prosperity of her discipline of performance.

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Irene Fernández Ramos

Irene Fernández Ramos is a PhD candidate within the Centre for Cultural, Literary and Postcolonial Studies (CCLPS) at SOAS, University of London. After a BA in Law at Carlos III University in Madrid and four years of work in the field of development in Central America and the Middle East, she decided to do a step back to academia and she did her MA in Cultural Studies at SOAS.

In 2012, she started her research about Palestinian Theatre in which she is looking at dramatic production to investigate how the movement restrictions –understood in physical, psychological and social terms- imposed over the Palestinian population after the Oslo Accords have had an important impact and changed the embodied narratives of identity. Her working title is: 'Performing immobility: Space, the individual-collective body and the narratives of oppression in Contemporary Palestinian Theatre.'

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