

PARtake: The Journal of Performance as Research
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Editorial Team

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William W. Lewis is Assistant Professor of Theatre History, Literature, and Criticism in the Rueff School of Design, Art, and Performance at Purdue University. He is an interdisciplinary scholar-artist whose research and practice focuses on the intersections between performance and media cultures. Will is the author of *Experiential Spectatorship: Immersion, Participation, and Play During Times of Deep Mediatization* (Routledge 2025) and co-editor of *Experiential Theatres: Praxis-Based Approaches to Training 21st Century Theatre Artists* (Routledge 2023), recipient of the 2024 Edited Works Award from the Association for Theatre in Higher Education. His other writing on experiential performance, mediatization, and politics appears in *The Journal of Dramatic Theory and Criticism*, *Theatre Topics*, *Performance Research*, *GPS: Global Performance Studies*, the *International Journal of Performance Arts and Digital Media*, and in various edited collections. He completed a PhD in Theatre and Performance studies from University of Colorado Boulder in 2018 and has served as the founding co-editor of *PARtake: The Journal of Performance as Research* since 2015.

Niki Tulk is an Australian inter/multi-disciplinary performer, scholar, writer, academic editor, and theatre director. She holds two PhDs from the University of Colorado Boulder: in Theatre & Performance Studies, and in Intermedia Art, Writing & Performance. She has a M.Ed. from the University of Georgia and a M.F.A. in Creative Writing from The New School. She is the author of experimental poetry book *O*, winner of the Driftwood Poetry Prize (Driftwood Press 2022), *Before Rain*, novella finalist for the Miami Book Fair/DeGroot Prize (2018), and the monograph *Performing the Wound: Practicing a Feminist Theatre of Becoming* (Routledge 2022,2024). Niki is a certified teacher of Action Theater™, and a teacher trainee in Alexander Technique. She currently teaches at Emerson College, Boston. She has served as the founding co-editor of *PARtake* since 2015.

Amanda Rose Villareal earned their PhD in Theatre and Performance Studies at CU Boulder. Since completing the degree they have continued engaging in Performance as Research, focusing on consent-based performance as well as immersive performance. They now work as Associate Faculty of Theatre Studies at California State University Fullerton, where they are the Subject Area Coordinator for the Teaching Credential in Theatre, as well as serving as Guiding Faculty with Theatrical Intimacy Education. Dr. Villarreal practices as an intimacy choreographer and coordinator, supporting productions at Pasadena Playhouse, Geffen Playhouse, and other theaters in California, as well as immersive performance and live-action roleplay companies in New York, Finland, Poland, and the United Kingdom. They edit the *Journal of Consent-Based Performance*, and their research into consent-based performance and pedagogy will be explicated in their forthcoming text contracted through Routledge.

Contributing Authors

Vivian Appler is an associate professor of performance studies at the University of Georgia. She is the co-editor of *Identity, Culture, and the Science Performance, Volume 1: From the Lab to the Streets* (2023) and *Volume 2: From the Curious to the Quantum* (2024). Her publications have appeared in *Comparative Drama*, *Theatre History Studies*, *PARtake* and others. She is a former fellow of the Huntington Library and Fulbright International. Her current practice-based projects consider cognition, technology, access, and equity. Her research has been supported by NASA's SC Space Consortium, the American Society for Theatre Research, the South Carolina Arts Commission, and SC Humanities.

Annette Arlander, DA, is an artist, researcher and a pedagogue. She is former professor in performance art and theory and professor in artistic research at University of the Arts Helsinki, former professor in performance, art and theory at Stockholm University of the Arts. At present she is visiting researcher at Academy of Fine Arts, University of the Arts Helsinki. Her research interests include artistic research, performance-as-research and the environment. Her artwork moves between the traditions of performance art, video art and environmental art. See <https://annetearlander.com>

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Lusie Cuskey (she/her) lives in Delaware, OH, where she is an Assistant Professor of Performing Arts at Ohio Wesleyan University. Lusie's work explores queerness and faith in musical theatre, practices of intimacy and consent, and practices for self- and community care in creative spaces. She holds a PhD in Theatre Studies from the University of Kansas. Her work has appeared in journals like *Ecumenica*, *Theatre/Practice*, and *The Journal of Consent-Based Performance*. Lusie is also a guiding faculty member at Theatrical Intimacy Education and works as a freelance intimacy choreographer, director, and artistic mental health coordinator. To learn more, visit lusiecuskey.com.

Sean F. Edgecomb is Associate Professor and Director of the Arts Institute at Fairfield University. His books, *Charles Ludlam Lives!* and *The Taylor Mac Book* were both published as part of The Triangulations Series through University of Michigan Press. He actively publishes and lectures on queer performance (broadly conceived), and has had articles, essays and reviews appear in *Theatre Journal*, *Theatre Survey*, *Performance Research*, *Modern Drama*, *JADT* and others. As an extension of his scholarship, he paints fine queer folk art under the sobriquet "Peter Kunt," and curates The Gallery for Ghosts in his 17th century, former-tavern home, in Norwichtown, Connecticut.

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Oona Hatton is Associate Professor and Associate Chair in the Department of Communication Studies at San José State University, where she teaches performance studies courses on race, ethnography, ensemble, and theory. Oona is interested in using theatre to create community and advance liberation. She is the co-artistic director of Davis Repertory Theatre, with whom she writes, directs, dramaturgs, and produces. Ongoing projects include the WUI, a play about CA wildfires, and *RE/CALL*, an oral history play chronicling a successful local grassroots movement to remove a School Board Trustee supported by the political organization Moms for Liberty. Oona received a PhD in Theatre and Drama from Northwestern University.

Kajsa K. Henry is an Assistant Professor of English at Florida A&M University in Tallahassee, FL. Her research and teaching interests center on the relationship between place, memory, and aesthetics in multi-ethnic American and African diasporic literary and cultural productions. Currently, she is working on a monograph tentatively entitled, *From What Remains: The Politics of Aesthetic Mourning and the Poetics of Loss in African American Culture after the Civil Rights Movement Era*.

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Eero Laine is Associate Professor and Chair of the Department of Theatre and Dance at the University at Buffalo, State University of New York. He is co-editor of *Lateral*, the journal of the Cultural Studies Association (csalateral.org) and participates in the Ends Network (performingends.com) developing collaborative methodologies for performance scholarship.

Sarah Lucie is Visiting Assistant Professor of Theatre in the Humanities and Arts Department at Worcester Polytechnic Institute. Her research approaches contemporary

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Filipa Malva is a set and costume designer and architect. She has a PhD in Art Studies from the University of Coimbra and a Masters in Performance Space from the University of Kent. She has worked regularly as a set and costume designer, scenic artist and illustrator. In the last ten years she has been responsible for the scenography and costumes of O Teatrão, Trincheira Teatro, Associação Tarrafo and GEFAC, in Coimbra, and has regularly collaborated with CENDREV (Évora), Cem Palcos (Viseu), Bando (Palmela) and ACERT (Tondela), among others (www.filipamalva.wordpress.com). She is a founding member of the Portuguese Association of Scenography and a researcher at the Dance Studies Group at the INET-md research center. She was a PhD and post-doctoral fellow at the FCT - Foundation for Science and Technology and has been investigating the creative process of contemporary Portuguese set and costume designers. She is responsible for several book chapters and articles that study the relationship between scenography and the work of the performer ([https:// lisboa.academia.edu/FilipaMalva](https://lisboa.academia.edu/FilipaMalva)) and for the research project *Drawing and Performance: the Creation of the Scenography* that surveys drawing typologies used by set and costume designers in Portuguese productions over the last 6 years which is registered in a book of interviews (<http://drawingandperformance.wordpress.com/>).

Donna Mejia is Associate Professor at CU Boulder and has enjoyed a 35+-year career in global and fusion dance, yoga, music, curation, consulting, activism, and scholarship. She has expanded her expertise to trauma-sensitive somatic science and culturally robust frameworks of embodiment and interoception. She has been a life-long meditator and yogini for 3 decades. Donna is a champion for interdisciplinarity and educational reform and is the Inaugural Chancellor's Scholar in Residence for the Renee Crown Wellness Institute of CU Boulder. To learn more of her awards, publications, activities, collaborations, and adventures, please visit <http://donnainthedance.com>

Hannah Newman is a research fellow in the School of Psychology at the University of Surrey, working on an AHRC funded project 'Playing A/Part: Investigating the experiences of autistic girls through drama, interactive media and participatory arts'. They completed a PhD that was situated between Drama and Psychology at the University of Kent, exploring how a drama-based environment could aid the diagnosis and understanding of autism. Research interests include the creative arts and autism, as well as the behavioral manifestation of autism in females and the argued underdiagnosis.

Jo Pollitt is an interdisciplinary artist scholar and Vice Chancellor's Research Fellow at Edith Cowan University (ECU) with the Centre for People, Place, & Planet and the Western Australian Academy of Performing Arts. Her research is grounded in a twenty-year practice of working with improvisation as methodology across multiple performed, choreographic, curatorial, and publishing platforms. She is convenor of Dance Research Australasia, co-lead of #FEAS: Feminist Educators Against Sexism, and author of *The dancer in your hands* < >.

Valerie Clayman Pye, Ph.D. is an Associate Professor of Theatre and Chair of the Department of Theatre, Dance, and Arts Management at LIU Post. She is the author of *Unearthing Shakespeare: Embodied Performance and the Globe* and *Innovation & Digital Theatremaking: Rethinking Theatre with 'The Show Must Go Online'* (with Robert Myles); co-editor of *Objectives, Obstacles, and Tactics in Practice: Perspectives on Activating the Actor* (with Hillary Haft Bucs), and *Shakespeare and Tourism* (with Robert Ormsby). Her essays have appeared in *Shakespeare, Teaching Shakespeare, PARTake: The Journal of Performance as Research, New England Theatre Journal, Theatre Topics*, and several essay collections. (valerieclaymanpye.com).

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Jacquelyn Marie Shannon Jacquelyn Marie Shannon is a theatre, dance and ritual artist and PhD candidate in Theatre and Performance at The Graduate Center CUNY interested in magic, haunting, occultism and the supernatural in performance. Informed by over 15 years of training in Japanese butoh, expressionist dance, physical and psychodramatic theatre, and ritual praxis, her work gravitates towards questions of presence, enchantment, and transformation, with a focus on artistic processes that engage ritual, spirit(s), alternative temporalities, liminal and altered states, synesthesia, hypnosis, visions and dreams.

Peter Spearman is a Visiting Assistant Professor at the College of Charleston. He is a member of ATHE and his work can also be seen in *Etudes Online*. He received his PhD from Tufts University in 2023.

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Connie Svabo is a Professor at University of Southern Denmark. She is a transdisciplinary scholar and creative practitioner specializing in experience and design. As the founding director of the FNUG research center on science communication and education, she explores innovative forms of knowledge production, expression, and collaboration. Drawing inspiration from science and technology studies, feminist technoscience, performance, and design, she shapes knowledge practices through experimental and collaborative research. Her work includes advising UNESCO Heritage Sites, developing exhibitions, and independent practice. Guided by the motto 'knowing is performing,' she creates innovative interventions in university settings. Connie's work has been exhibited in local galleries, and she serves on advisory boards for various exhibition sites and experience design projects.

Nora J. Williams is the Associate Dean for Access and Participation at BIMM University. Her first monograph, *Canonical Misogyny: Shakespeare and Dramaturgies of Sexual Violence*, is due out in 2024 from Edinburgh University Press. She is the co-host of *Not Another Shakespeare Podcast!*, the Notes Section editor for *Borrowers and Lenders: The Journal of Shakespeare and Performance*, and the Development Editor for *Shakespeare Bulletin*.