

**Zena Bibler** is a dancer and researcher currently pursuing her PhD at UCLA's Department of World Arts and Cultures/Dance. Her performance works have been presented nationally and internationally, most recently at Pieter Performance Space, the Domestic Performance Agency, Highways, and HomeLA and she has published texts and scores in *Riting.la*, and *PARtake: The Journal of Performance as Research*, and *A Field Guide to iLANDing*.

**Adriene Jenik** is an artist, educator and arts leader who resides in the southwestern US desert. Her computer and media art spans three decades, including pioneering work in interactive cinema and live telematic performance. Jenik's current creative research projects include "data humanization" performances, immersive learning experiments and street performances reading "climate futures" with her ecoTarot deck. At Arizona State University, she serves as Professor of Intermedia in the School of Art, affiliate faculty in the School for the Future of Innovation in Society and a sustainability scientist at the Global Institute of Sustainability.

**Daniel Johnston** is the author of a recently published monograph *Theatre and Phenomenology: Manual Philosophy* (London: Palgrave) and was a Principal Lecturer in Stage and Screen at Sheffield Hallam University, UK. Previously, he was a Lecturer at The University of Sydney Department of Performance Studies, an Associate Lecturer at the National Institute of Dramatic Art (NIDA), and Lecturer in Drama and Cultural Studies units at Macquarie University. He holds a PhD in Performance Studies (University of Sydney) and MA (Cantab) in Philosophy (University of Cambridge).

**William W. Lewis** is PhD candidate in Theatre and Performance Studies at the University of Colorado Boulder. He holds a MA in Theatre History and Criticism from Hunter College, a BFA in Performance from the University of Memphis and is the founding Managing Co-Editor of *PARtake*. His research focuses on the relationship between communication technologies and theatrical spectatorship in the 21st century. He has published in *Theatre Topics*, *Performance Research*, *New Theatre Quarterly*, and *Theatre Research International*. He has a chapter titled "Approaches to 'Audience Centered' Performance: Designing Interaction for the iGeneration" forthcoming in the book *New Directions in Teaching Theatre Arts*. <http://williamwlewis.net>

**Georgia Snowball** is a multidisciplinary performance artist. Georgia's focuses on investigating body/place relationships through site-specific movement practice and participatory performance projects. She has been involved in many solo and collaborative projects both nationally and internationally over the past ten years, most recently at MAP Fest 2016 in Malaysia. She initially obtained a MA in Performance Studies at Victoria University, Melbourne and more recently is a PhD candidate at Federation University Ballarat. Georgia is currently working on her definition of 'ecological performance practices' that aim to create awareness and response to regional issues through performance.

**Hannah Schwadron** is an Assistant Professor of Dance at Florida State University. She teaches coursework in dance history, critical theory, choreography, and performance. In addition to the creative projects discussed in this essay, her movement and writing research focuses on the liberatory potential of dance humor as social and political parody. She is author of *The Case of the Sexy Jewess: Dance, Gender, and Jewish Joke-Work in US Pop Culture* (Oxford University Press, 2018). Additional essays appear in the *Oxford Handbook on Dance and Politics*, *Choreographic Practices*, *Oxford Handbooks Online in Music*, *Perspectives on American Dance: The New Millennium*, *Liminalities*, and *Dancer-Citizen Journal*.

**Niki Tulk** is the Co-Editor for *PARTake* and the Fiction Editor for *Antipodes*. She is an Australian writer, cellist and theater-maker based in the US and currently a dual PhD candidate in both Theatre and Intermedia Art Writing and Performance (IAWP) at the University of Colorado Boulder. Niki Tulk studied Literature and Theatre Making at the University of Melbourne and the Victorian College of the Arts, Australia, earned a MEd from the University of Georgia, and a MFA in Creative Writing from The New School. In addition to working as a freelance director, she has published poetry, fiction, dramatic and literary criticism in *Emergency Index*, *The Saranac Review*, *Rock River Review*, *The Sheepshead Review*, *The Feminist Wire*, *The Journal of Language and Literacy Education* and *Antipodes*.

**Rebecca Warzer** is a graduate student at NYU Gallatin, studying performance philosophy and consciousness studies. Her research concerns performative ontologies, the new materialisms, psychoanalysis, and neuroscience. Trained in mathematical biology and dance, she is interested in using dynamical systems theory and performance work to model a new concept of the “subject” within a new materialist, performative ontology that deconstructs the traditional subject/object divide. Rebecca has a performance practice that comprises movement, text, and semi-staged constructed experiences. She has performed at the Center for Performance Research and Picture Room Gallery, and has done neuroscience research in the Rinzel Lab at the Center for Neural Science at NYU, and in the Schurger Lab at Neurospin in Saclay, France.

**Nora Williams** is Assistant Director of Graduate Admission at Emerson College by day and an independent scholar by night. She completed her PhD in English Renaissance Drama at the University of Exeter in 2016, and has since focused on two connected projects: *Measure (Still) for Measure*, a practice-as-research project, and a monograph tentatively titled *Shakespeare, Social Media, and Constructions of Authority*. Details of current and forthcoming work can be found on her website, <http://norajwilliams.hcommons.org>