

Lib Taylor
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Full List of Recent Publications and Practice as Research

Books

Segal, N., Taylor, L., and Cooke, R. (Eds.) *Indeterminate Bodies*, Basingstoke: Palgrave Macmillan, 2003.

Practice as Research

Taylor, L. *Savannah Bay* by Marguerite Duras. Director. Staged Bob Kayley Studio Theatre, University of Reading, 2007.

Taylor, L. *First Love* by Samuel Beckett, directed by Walter Asmus. Associate director. Staged Bob Kayley Studio Theatre, University of Reading, 2006.

Taylor, L. *Eden Cinema* by Marguerite Duras. Director. Staged Bob Kayley Studio Theatre, University of Reading, 2005.

Taylor, L. *Backtracks: a multimedia performance*. Director and deviser. Staged Myra McCulloch Theatre, University of Reading, 2000.

Taylor, L. *The Cutting Up of Mary S.: a multimedia performance*. Director and deviser, developed from *Mary Stuart*. Staged Myra McCulloch Theatre, University of Reading, 1997.

Taylor, L. *Mary Stuart* by Friedrich Schiller. Director. Staged Myra McCulloch Theatre, University of Reading, 1995.

Taylor, L. *Electra* by Sophocles. Director. Staged Myra McCulloch Theatre, University of Reading, 1992.

Taylor, L. and Stevenson, M. *The Singular Life of Albert Nobbs* by Simone Benmussa. Co-director. Staged Myra McCulloch Theatre, University of Reading, 1990.

Book chapters and journal articles

Taylor, L. Hare in Opposition: Hare's Response to Thatcherism. In: Boon, R. (Ed.) *The Cambridge Companion to David Hare*, Cambridge: Cambridge University Press, 2007, 49-63

Taylor, L. Performed Disembodiment in Duras's Fictional Spaces. *Body, Space & Technology Journal*, 7(1), 2007, <http://people.brunel.ac.uk/bst/vol0701/home.html>

Taylor, L. The 'Unhomely' Stage. *Studies in Theatre and Performance*, 26(3), 2006, 205-220.

Taylor, L. Shape-shifting and role-splitting: theatre, body and identity. In: Segal, N.

Taylor, L. Cooke, R. (Eds) *Indeterminate Bodies*, Basingstoke: Palgrave Macmillan, 2003, 164-180.

Taylor, L. Gender and Performance, Women and Performance, Feminism, Feminist Theatre in UK, Timberlake Wertenbaker, Enid Bagnold, and Monstrous Regiment. In: Kennedy, D (Ed.) *Oxford Encyclopaedia of Theatre and Performance*, Oxford: Oxford University Press, 2003.

Taylor, L. Enid Bagnold. In: Bull, J. (Ed.) *Dictionary of Literary Biography Volume 245: British and Irish Dramatists Since World War II*, third series, Brucoli Clark, 2002, 37-44.

- Taylor, L. Mothers and Matriarchs: The Critical Function of the Maternal in Post-War British Theatre. In: M. Kowalska (Ed.) *Gender and Theatre: European Perspectives* Wydawnictwo Uniwersytetu, 2002, 93-104.
- Taylor, L. Iris Murdoch. In: Bull, J. (Ed.) *Dictionary of Literary Biography* Volume 233: *British and Irish Dramatists Since World War II*, second series, Brucoli Clark, 2001, 210-216.
- Taylor, L. See to Hear: Deaf Sign Language as Performance. *Performance Research*, 4(3), 1999, 17-23.
- Taylor, L. and McMullan, A. Perspectives on Maternal Authority: Mother/Daughter Relationships in Sophocles' *Electra* and Beckett's *Footfalls*. In: Wyke, M. and Biddis, M. (Eds.) *The Uses and Abuses of Antiquity*, Bern: Peter Lang, 1999, 245-261.
- Taylor, L. Inscription in *The Piano*. In: Bignell, J. (Ed.) *Writing and Cinema*, Harlow: Longman, 1999, 88-101.
- Taylor, L. Sound Tracks: the Soundscapes of *India Song*. *Theatre Research International*, 23(3), 1998, 205-214.
- Taylor, L. Deaf Sign Language as a Language for the Stage. *Studies In Theatre Production*, 12, 1995, 65-81.