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Carina Bartleet

*Oxford Brookes University, UK*

Kirsten E. Shepherd-Barr

*University of Oxford, UK*

This is the second of two special issues of *JSR* exploring 'new directions in theatre and science'.

The first issue (December 2013) featured articles addressing a range of aspects of the interaction between theatre and science including intermediality, internet performance, neuroaesthetics, the psychiatric asylum as both cultural memory and theatrical site, and the concept of experiment as central to both theatre and science. The issue also contained several reviews of books and performances relating to theatre and science.

This second issue is slightly different: in addition to articles discussing specific plays and performances, we also have a theatre maker and scholar, Anna Furse, reflecting on her own work and situating it within the context of the history of psychiatry and medicine; and Brian Schwartz, a physicist who has been at the forefront of theatre-science engagements, discussing funding opportunities for disseminating scientific ideas through theatre; and Gyllian Raby provides an interrogation of the kinds of contracts that 'science plays' implicitly set up with their audiences. This re-engagement with theatre and science as a discipline also features in Steve Abbott's reflection on *Complicity's* mathematics as performance, Jenni Halpin's analysis of Manjula Padmanabhan's *Harvest*, a science fiction play set in a postcolonial dystopia, and Kirsten E. Shepherd-Barr's review of *X&Y*, a mathematics-based performance at London's Science Museum last year. This issue of *JSR* also gives first-hand insight into current discourse within and about the field of theatre and science through an article by Alex Mermikides, one of the co-organizers of two recent international conferences on performance and science, who summarizes and reflects on these events.

We are delighted that these special issues have featured work by emerging and established scholars, by practitioners as well as scholars, by scientists and mathematicians as well as specialists in theatre and performance, and by an international group of contributors. We hope that together, these two special issues will provide deep and wide-ranging inspiration for 'new directions' in the field — a field that is thriving, as these issues attest, and which is indebted to *Interdisciplinary Science Reviews* for continuing to be a vital platform for discussion and debate, the lifeblood of any discipline (or interdiscipline). We are grateful to Willard McCarty for giving us the space and freedom of these two issues to explore theatre and science and its multitude of possibilities.