

## NOTES ON CONTRIBUTORS

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**Ondřej Pilný** is Professor of English and American Literature and Director of the Centre for Irish Studies at Charles University, Prague. His publications include *The Grotesque in Contemporary Anglophone Drama* (Palgrave, 2016), *Cultural Convergence: The Dublin Gate Theatre, 1928-1960* (ed. with Ruud van den Beuken and Ian R. Walsh; Palgrave, 2021), and numerous other works on modern and contemporary drama, Irish literature, and Irish studies. His translations into Czech include works by J.M. Synge, Flann O'Brien, Samuel Beckett, Brian Friel, Martin McDonagh, Enda Walsh, Mark O'Rowe, and others. Ondřej Pilný is the current Chairperson of the International Association for the Study of Irish Literatures and a Key Researcher in the ERDF-funded KREAS project ("Creativity and Adaptability as Conditions of the Success of Europe in an Interrelated World").

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**Ondřej Polák** is a PhD student of Anglophone Literatures and Cultures at Charles University, Prague. His research focuses on African American Theatre, as well as performativity in theatre, which was the topic of his MA thesis, “Wearing the Mask: Performativity in African American Drama from 1950 to 1970.” He is currently working on his dissertation, which examines contemporary African American theatre through the lens of performative and affective theories, to explore its engagement with the historical sensorium of the African American identity and experience.  
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**Martin Riedelsheimer** is a lecturer in English Literature at the University of Augsburg. His current research investigates the interplay of affect, cognition, and materiality in seventeenth-century poetry. Besides, his research focuses on contemporary literature and literary ethics: he is the author of *Fictions of Infinity: Levinasian Ethics in 21<sup>st</sup>-Century Novels* (de Gruyter, 2020), which combines conceptual metaphor theory, narratological analysis, and Levinasian ethics. He has also worked on contemporary British theatre: he is co-editor of a special issue of the *Journal of Contemporary Drama in English* on the topic of Critical Theatre Ecologies and has published on ethics in the works of playwrights David Greig and debbie tucker green.  
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**Clare Wallace** is Associate Professor at the Department of Anglophone Literatures and Cultures at Charles University in Prague. She is author of *The Theatre of David Greig* (2013) and *Suspect Cultures: Narrative, Identity and Citation in 1990s New Drama* (2007). Her latest book is *Crisis, Representation and Resilience: Perspectives on Contemporary British Theatre*, a collective monograph edited with Clara Escoda, Enric Monforte, and José Ramón Prado-Pérez (Bloomsbury 2022). She is a member of the editorial board of the *Journal of Contemporary Drama in English*, and “British Theatre in the Twenty-First Century: Crisis, Affect, Community,” funded by the Spanish Ministry of Economy and Competitiveness and FEDER (European Union) (FFI2016-75443; PI Mireia Aragay, University of Barcelona). She is a Key Researcher in the European Regional Development Fund-Project “Creativity and Adaptability as Conditions of the Success of Europe in an Interrelated World” (No. CZ.02.1.01/0.0/0.0/16\_019/0000734), which has supported this work.  
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