

Authors' Biodata

Kevin King is a filmmaker, playwright and educator. His play, *The Idea Man*, won the 2009 Ovation Award for Playwriting, while his documentary film, *Baker's And the Bird*, was featured on the Turner Broadcast Network and the Public Benefit Corporation. He has written on the arts for publications such as *Orbit Magazine*, *Film Threat* and the *Sacramento Bee*. From 2015 to 2019 he was a Senior Lecturer in documentary film, creative writing, film genre, and playwriting at the University of Łódź, Poland. Over that time his film students created over 70 short documentary films. His article "Fight or Flight: Documentary Practice in Two Views of Migrants in Sweden" was published in *Dilogos*, Vol. XVIII No. 35/2018. He is the English language editor of the Polish journal *Prac Polonistycznych* and a contract editor for the University of Lodz Press. He recently completed the documentary film *Asheville Food Truck* and is currently completing *The Professionals*, a documentary on two American women playing professional basketball in Łódź and *The Artist*, a documentary about feminist performance artist Marta Ostajewska. He is currently writing a book on creating and teaching short documentary films.

Patrick McCullough pursues his Masters in Literature at Rhode Island College in Providence, Rhode Island.

Ivan Nyusztay is an Associate Professor at Budapest Business School, University of Applied Sciences. He also teaches part-time at Gáspár Károli University. Moreover, in the academic year of 2014/15 Ivan Nyusztay was employed by UITM in Rzeszow, Poland, where he taught British and American Culture and Literature. He holds a PhD. from K.U. Leuven, Belgium (2000) and a habilitation from ELTE University of Budapest (2012). He is author of two books on drama theory (*Myth, Telos, Identity: The Tragic Schema in Greek and Shakespearean Drama*, Amsterdam–New York: Rodopi, 2002, and *Configurations of Identity in Absurd Drama: Samuel Beckett, Harold Pinter, Tom Stoppard*, Budapest: L'Harmattan, 2010), and of a number of articles including "Infinite Responsibility and the Third in Emmanuel Levinas and Harold Pinter" (*Literature and Theology*, OUP, 2014), and "The Merry Sufferer: Authentic Being in Samuel Beckett's *Happy Days*" (*Philosophy and Literature*, Johns Hopkins UP, 2018). Starting out as a Shakespeare scholar and a specialist in drama theory,

over the last ten years Ivan Nyusztay extended his research to 20th-century drama, with a focus on the theatre of the absurd.

Thomas Thoelen completed his PhD on the subject of technology in Samuel Beckett's prose fiction at the Vrije Universiteit Brussel (Belgium), research for which was funded by the Research Foundation – Flanders (FWO). He has published in *Samuel Beckett Today / Aujourd'hui* and also co-edited the special issue "Samuel Beckett and the Nonhuman" (vol. 32.2, 2020).

Jadwiga Uchman is former head of the Department of British Drama, Theatre and Film at the University of Lodz. She specialises in modern British drama, especially poetic drama, theatre of the absurd, as well as in the plays by Samuel Beckett, Tom Stoppard, and Harold Pinter. She has published *Problem of Time in the Plays of Samuel Beckett* (Lodz UP 1987); *Reality, Illusion, Theatricality: A Study of Tom Stoppard* (Lodz UP 1998); *Samuel Beckett, Harold Pinter, Tom Stoppard: Playwrights and Directors* (Lodz UP 2011).