

**Publications:**

**Books (author)**

**1993**

*Pavel Kohout und die Metamorphosen des sozialistischen Realismus* New York, Berlin: Peter Lang. 180pp.

**2009**

**(co-editor)**

*Structuralism(s) Today* Legas, Ottawa,

**Chapters in books:**

**2012**

“Walking Past Each Other Chekhovian “Echoes” in Czech Drama”

In *Re-Writing Chekhov: The Text and its Mutations*, Yana Meerzon, Douglas Clayton eds. London, Routledge, 101-131.

“Proměny re-representace” [transformation of re-presentation]

in: *Jazyky Re-representace* Veronika Veberová, Petr A. Bílek, Vladimír Papoušek, David Skalický.(eds.) Praha, Akropolis, 147-156.

“Images Are Wounds That Will Not Heal” Staged Memories in Alfred Radok's *Distant Journey (Daleká Cesta* 1949), Alain Resnais *Hiroshima Mon Amour* (1959), and s. Lumet's *The Pawnbroker* (1964)”.  
In: *Images of Rupture in Civilization between East and West*. Urs Heftrich, Bettina Kaibach, eds. Heidelberg, Winter, 20 pages, **forthcoming**

"Keine so zufällige Begegnung zwischen Maske und Statue. V+W, *Golem* und die Prager Schule” [the not so accidental meeting between a mask and a statue. Voskovec and Werich, *Golem* and the Prague school]. In: *Slavisches drama und Theater in Vergangenheit und Gegenwart*. Birgit Krehl ed. Muenchen, Otto Sagner, 83-93.

Intermediální hry moderny - ožvlé sochy, masky a loutky v divadelních hrách a. Holitschera *Der Golem* (1908, 1915), K. a Josefa Čapka *Lásky Hra Osudná* (1910, 1930), a W. Hasenclevera *Der Sohn* (1914, 1916), [Inter-medial games/plays of modernity. Animated statues, masks and puppets in the plays by A. Holitscher, W. Hasenclever and the Čapek brothers] *Moderna v tušeném prostoru střední Evropy International conference* [Modernity in the assumed space on Central Europe], Olomouc 28. 03.2012. in print

**2011**

“Leaving, Largo Desolato, and Rock'n'roll. Havel and Stoppard -Dramatic Dialogue.  
“*Ad Honorem Eva Stehlíková*. Praha: Filosofický Ústav Akademie Věd České Republiky, 28-31.

**2010**

“How Did the Golems (and Robots) Enter Stage and Screen and Leave Prague?” In:-  
*History of the Literary Cultures in East-Central Europe, vol. 4*, 308 -320.

**2009**

“America Relocated – Karel Čapek’s Robots between Prague, Berlin and New York.”  
*Performance, Exile and ‘America’*. Palgrave, 2009, 134-157.

“Golems and Robots: Intermediality, Hybridity and the Prague School.” *Structuralism(s) today* Legas, Ottawa, 2009, 176-189.

**2007**

“*Daleká cesta*. Svědecká výpověď Alfréda Radoka” [*Distant Journey*. The Witness Testimony of A. Radok], In: Eva Stehlíková (ed.): Alfréd Radok mezi filmem a divadlem [Alfréd Radok between film and theatre], Prague, AMU, 53-76.

“Engaged’ Playwrights’. Czech Drama between Enlightenment and Gentle Revolution” in: J.J. King (ed.) *Western Drama through the Ages*. Westport, Greenwood Press, 142-153.

“Fuzzy Borderlines – Čapeks’ Robots, Insects, Women and Men” in: *History of the Literary Cultures in East-Central Europe*. Marcel Cornis-Pope and John Neubauer (editors) Virginia Commonwealth University / University of Amsterdam, 183-189.

**2006**

“Prague: Magnetic Fields or Staging of the Avant-Garde”; In: *History of the Literary Cultures in East-Central Europe*. Marcel Cornis-Pope and John Neubauer (editors) Virginia Commonwealth University / University of Amsterdam 176–182.

**2004**

“The Great War as a Monstrous Carnival: Jaroslav Hašek’s Švejk ” in: *History Of The Literary Cultures in East-Central Europe*. Marcel Cornis-Pope and John Neubauer (editors) Amsterdam, Benjamins, 28-36

**2001**

“Modern Czech Women Writers after 1945” *A History of Central European Women’s Writings*. Celia Hawkesworth ed. Houndmills, Palgrave, 201-219.

**Papers in refereed journals:**

**2011**

“Puppets, Statues, Men, Objects, and the Prague School” *Theatralia*, 2, 74-88.

**2010**

„Golem mezi hororem a komedií, divadlem a filmem, loutkou a sochou, [golem between horror and comedy, theater and film, puppet and sculpture]“ *Theatralia*, 2010/2, 40-55.

**2008**

“Prague’s Experimental Stage: Laboratory of Theatre and Semiotics, “in *Semiotica*, 2008, 168: 45-65

**2006**

*Milenci z kiosku V. Nezvala aneb národní divadlo na vlnách avantgardy* [V. Nezval's lovers from the kiosk in 1932 or the national theatre in Prague on the waves of the avant-garde], *Česká Literatura* [Czech literature – published by the Czech academy of science], 228-239.

**2004**

„Of Clowns, Scholars, Gestures, Objects and Other Signs: the Experimental Stage in the Prague School Semiotics of Drama and Theatre. For Lubomír Doležel“ In: “Od struktury k fikčnímu světu” Lubomíru Doleželovi, *Aluze (allusion)*, special issue, Brno, 53-86 (unauthorized translation from English).

**2003**

“Výměny symbolů aneb německé divadlo v praze mezi válkami, národy a kulturami.” [Exchange of Symbols or the German Theatre in Prague between Wars, Nations, and Cultures] *q6*. Sborník prací filozofické fakulty brněnské university, [a collection of works of the philosophical faculty at the university Brno]139-151

**2002**

”Elusive Places - Imagined Pasts. Czech Women Writers after 1945.” *Jedním okem, one eye open*, special issue, vol.2: 32-58.

**2001**

“Přesýpací hodiny - aneb pražská semiotika divadla a dramatu v kontextu soudobých semiotických teorií” [Hourglass – or the Prague Semiotics of Theatre and Drama in the context of contemporary semiotic Theories] *Divadelní revue*, 2001/1, 22-26

### **Papers in refereed conference proceedings**

**2012**

“The Fortunes of Stolen Breakfast, Slaughtered Pig, Onion, And Potato in the World War.” *Double dialogues* Issue Fifteen, Winter 2011, Dr. Pavlina Radia (Nipissing University) Guest Editor. [http://www.doubledialogues.com/issue\\_fifteen/ambros.html](http://www.doubledialogues.com/issue_fifteen/ambros.html)

“Pètr. Bogatyrev (1893-1971) et E.F.Burian (1904 –1959) Entre Formalisme et Structuralisme, entre Ethnographie et Sémiotique du Théâtre. *Petr Bogatyrev et les Débuts du Cercle de Prague. Recherches Ethnographiques et Theatrales* Sergei Tschougounnikov, Celine Trautmann-Walter (eds) Paris, Sorbonne Nouvelle, 135-146.

**2011**

“The Amazing Fortunes of Futurism in Prague. *Parole in Libertà* and the Liberated Theatre. *Futurist Dramaturgy and Performance*, Paul Stosser (ed.) Ottawa, Legas, 57-66

**2010**

”Golemové, roboti a proměny autorství.” [Golems, robots and the metamorphoses of authorship] *Česká literatura v intermediální perspektivě*. Stanislava Fedrová (ed.) Praha, Akropolis, 2010, 349-358.

**2006**

“Escaping the Land of Kitsch. The Poly-Vision of the Shoah in *Daleká Cesta* (distant journey)”, in: *Zerstörer Des Schweigens”. Formen künstlerischer Erinnerung an die nationalsozialistische Rassen- und Vernichtungspolitik in Osteuropa*. Frank Grüner, Urs Heftrich, Heinz-Dietrich Löwe eds. Köln: Böhlau, 337-355.

“Proměny expresionistických prvků a postupů od Čapka po Havla” [Transformations of Expressionistic Elements from Čapek to Havel] in *Hledání expresionistických poetik, [Quest for expressionistic poetics]* České Budějovice, Ústav Bohemistiky, 131-140.

„Contemporary Czech Drama and Theatre in Transition” *Bühne und Öffentlichkeit. Drama und Theater im Spät- und Postsozialismus*. Norbert Franz and Herta Schmid eds., München, Otto Sagner, 114-123

**2001**

"The Anabases of the Good Soldier Švejk“ *Encounters of Cultures in Theatre*. Bratislava, VSMU, 49-62.

“Creating a Space of One's Own: the German Theatre in Prague between the Wars” in: *Deutsschsprachiges Theater in Prag*, Praha, Divadelní Ústav, 264-272.

**1999**

“Czech Performance Theory,” *The Performance Text*. Domenico Pietropaolo (ed.) New York, Ottawa: 113-125.

“On the Waves of Avant-garde. From Hašek to Nezval. “*Avantgardistische Literatur aus dem Raum der (Ehemaligen) Donaumonarchie*. Eva Reichmann (hrsg.), St. Ingbert: Röhrig Universitäts Verlag: 46-62.

**1996**

“Jak si v Americe prisvojili Čapka” [how they appropriated Čapek in America] *Divadelní revue*, 1996, nr. 4

**1995**

"A Tribute to a Very Small Stage, or a Eulogy for the Balustrade" *Slavic and East-European Performance Journal*. Spring, 27-34.

**1994**

"Daniela Fischerová's New Palimpsest between 'Living in Truth' and 'the Battle for an Island of Trust'" *Canadian Slavonic Papers* nos. 3-4: 363-376.

"Model ante portas aneb ubohý *Chudáček*." [Model ante portas or the wretched poor devil] *Divadelní revue*, 3: 29-44.

"Der Mythos vom Widerstand des kleinen tschechischen Menschen." In: *Osteuropa im Umbruch. Alte und neue Mythen*. Clemens Friedrich and Birgit Menzel (eds.) Frankfurt am main, berlin, Peter Lng 145-154.

"The Drama of Czech Socialist Realism." In: *Socialist realism revisited*. Nina Kolesnikoff (ed.) Hamilton: McMaster University Press: 85-97.

**1993**

"The Hope for Compassion: Wasserstein, Petruševskaja and Fischerová" *Zeitschrift für Slawistik*.ž 2, 236-243.

"'Vest Pocket Revue' - Reviewed." *Zeitschrift für Slawistik*. 457-463.

**1992**

"*Fidlovačka*" a revue." *Divadelní revue*. No. 4. 31-35.

"Jevištní řeč v avantgardním divadle, v "Zahradní Slavnosti" a "Largo Desolatu." [Stage Language in Avant-Garde Theatre, in the "Garden Party" and "Largo Desolato"] *Česká literatura*, 1992. 286-290.

**1991**

"Bohemia Lies in the Sea: the Quest for an Anchor in 'Far from the Tree'" *Czechoslovak and Central European Journal*. Vol. 10. Summer 1991, no. 1, 72-82.

"Fictional World and Dramatic Text: Václav Havel's Descent and Ascent." *Style*. Vol. 25, no.2, summer 1991. 310-319.

**Others**

**2001**

"Přesýpací hodiny - aneb pražská semiotika divadla a dramatu v kontextu soudobých semiotických teorií" [Hourglass or the Prague Semiotics of Theatre and Drama in the Context of Contemporary Semiotic Theories] *Česká literatura na konci tisíciletí*. Proceedings of the II. Int.congress of Bohemian studies. Praha, Institute for Czech literature, 457-471

**1997**

"Amor a Psyché" proceedings of the conference "Žena, jazyk, literatura" [Woman, language, literature] 5p. 1997.

**1996**

"Bohemian Studies in Canada" Proceedings of the II. Int.congress of Bohemian studies.  
Praha, Institute for Czech literature

"Vědecké Dílo Milady Součkové" [the scholarly work of Milada Součková] proceedings  
of the 1. International congress of Bohemian Studies

## Reviews

### 2008

Irina Wutsdorff: *Bachtin und der Prager Strukturalismus: Modelle Poetischer Offenheit am Beispiel der Tschechischen Avantgarde*. [Bachtin and Prague Structuralism. Models of poetic openness the example of Czech avantgarde]. Mnichov, W.Finck, Česká literatura [Journal for Czech literature published by the Czech academy of sciences] 55, 2007/8, 878-882,

### 2003

Vondrášek, Karel: *Sowjetisches Kulturmodell und das tschechische Theater 1945-1968. Zum Spannungsverhältnis zwischen tschechoslowakischer Kulturpolitik und tschechischem Theater. Teil 1 und 2*. Projekt Verlag Bochum 1999. *Bohemia, a journal for History and Civilization in East Central Europe*. Nr. 44/1, 270-2

### 2002

"Černobílý fantóm minulosti" in *Divadelní revue*, 4, 58-59.

"A Suitcase full of Manuscripts: Petr Bogatyrev and his Legacy" *Toronto Slavic Quarterly* 8

### 1999

Constantin V. Ponomareff. *The Spiritual Geography of Modern Writing. Essays on Dehumanization, Human Isolation and Transcendence*. Internationale Forschungen zur Allgemeinen un Vergleichenden Literaturwissenschaft. Nr.22 Amsterdam: Rodopi, 1997. *U of T Quarterly*