

## SUMMARIES OF ARTICLES

### Zbigniew Raszewski FROM A NOTEBOOK

In these published fragments of notes and reflections, professor Zbigniew Raszewski (1925-1922), a renowned theatre historian, concentrated his attention on the phenomenon of creativity and the completed work, analysed from the viewpoint of talent and in particular of virtuosity. The latter is examined upon the basis of two extreme symptoms: the singer and the architect. Another issue is freedom and arbitrariness in staging. Zbigniew Raszewski considered i.a. the problem of the original and its subsequent stagings, and the phenomenon of characteristic for the theatre in the past.

### Marcin Jarnuszkiewicz ABOUT THE THEATRE AND IN CONNECTION WITH THE THEATRE

In an interview held by Aleksander Jackowski, Marcin Jarnuszkiewicz talks about his theatre which, modelled on the Middle Ages, is sacral. It is born out of a fear of and respect for death but, at the same time, it attempts to tame death on a daily basis... Jarnuszkiewicz declares his willingness to pursue an amateur theatre which, as its very name indicates, is composed of theatre lovers but which should be equipped with professional knowledge and a theatrical workshop that every creator construes himself.

Jarnuszkiewicz also wishes to remain loyal to himself, to avoid lies and to speak only about that what he regards as the most important. He perceives creativity as a constant attempt to search, to transcend oneself and to reach even further. To be an artist means to exist in a domain of values ascribed to a given discipline and to life itself.

### Joanna Walaszek THE TWO "NASTASYAS" OF ANDRZEJ WAJDA

Andrzej Wajda staged two spectacles based on "The Idiot" by Dostoevsky. The first was performed in 1977 in the Stary Theatre in Cracow under the title "Nastasya Filippovna". It began with public rehearsals for which Wajda chose the end scene in which Mishkin and Rogozhin (ill. 1) spend the night watching over the corpse of Nastasya, murdered by the second of the two men. The rehearsals which lasted from 30 to 120 minutes each, were conducted without a ready stage adaptation and to a large extent were improvised. The stage design and costumes by Krystyna Zachwatowicz played an important part in the creation of an appropriate mood.

The second "Nastasya", presented in 1989 in the Benisan Theatre in Tokyo, was played in a similar interior. Nastasya and Mishkin (ill. 2 and 3) were performed by Tamasaburo Bando, a celebrated Kabuki actor, who specializes in female parts. After meeting him in Tokyo, at a time when he was playing the lead in "Dame aux camélias", Wajda decided to restage the last scene. The author of the article describes in full detail the truly outstanding performance. She also supplements the statements made by the actor, Andrzej Wajda and Krystyna Zachwatowicz (from the television film by J. Engler entitled "The Roles of Tamasaburo Bando", 1991) by reporting on the work on the spectacle, in which the great Japanese actor played his first male part.

### Jan Berdyszak THEATRE - "THEATRE"?

Existence is part of the genetically and culturally transmitted theatre. A combination of these two conditions makes it possible to discover and situate the source of the theatre in a person. Berdyszak refers to the experiences of the Oberammergau theatre where the actors are selected for each performance due to their natural predispositions and traits, and always prepare only for a given "part". In this case, we are dealing both with acting and non-acting. In the course of his reflections the author notices that "the theatre comes into being and exists in the special activity of a person and in relation to him. It is provoked by reaction of the state of objects and the state of places, the boundaries of which remain indistinct". The active and potential place of the theatre is thus created. These situations require understanding but also an open imagination. Berdyszak distinguishes three types of such a theatre: the ephemeral theatre, the theatre of the intellect, the potential and halted theatre. The author also observes that apart from producing situations which stimulate the imagination, the theatre cannot exist without the spectator, and recalls his own experiences. Finally, Berdyszak poses numerous questions pertaining to the possibility of the variety of the theatre under examination. The article ends with comments about the stage, curtain, the essence of the question in art, and about the situation, state and provocation.

### Marcin Giżycki PERFORMANCE ART TODAY: THE AMERICAN PERSPECTIVE

The categories of performance and performance art are blurred and contain many phenomena. Despite the predictions made by certain critics, they remain an unshaken part of present-day art. The author notes that the trend itself underwent profound changes: the artists have altered, the phenomenon is examined as a theory and presented at academic lectures and, finally, performance has come closer to the theatre. The main domain of exploration is now the artist's own body. The author refers primarily to three representatives of the expansive current of performance: Karen Finley (predominantly connected with body art), Annie Sprinkle (here the author discloses the dilemmas of feminism) and Guillermo Gomez-Peña, an artist born in Mexico City (a par excellence postmodernist town owing to an undisturbed coexistence of various cultures) whose works recall the multi-cultural nature of the Mexican-American borderline.

### Janusz Byszewski ALONGSIDE EDUCATION AND ART

In the opinion of J. Byszewski, young people today are interested in the question: how to live? Education and art can assist in finding a suitable answer. Byszewski conducts creative workshops which take place in various places and

involve different persons. The decision to participate is made by every candidate individually and consciously.

The workshop groups attempt to seek a solution to questions which are also posed by contemporary society and culture (for instance, those concerning global and local art education, the problems of "small homelands", the "taming" of anonymous places connected with contemporary civilization etc.). In his creative work, a teacher becomes more of a partner and another participant than a person who provides information and passes judgements. The term "cultural education" has replaced the concept of the "dissemination of culture" which assumed that its task was to produce a passive recipient of high culture. On the other hand, "cultural education" seeks methods which help people in becoming active, creative and involved in a pursuit of their cultural identity.

### Leszek Kołankiewicz A REPORT FROM HOLSTEBRO BY STUDENTS OF THE CHAIR OF POLISH CULTURE

The Chair of Polish Culture at Warsaw University conducts a course in a widely comprehended anthropology of the theatre. The students have an opportunity to attend lectures and seminars for several semesters, and then to practice in various centres connected with the unconventional theatre. In this report, they recall their encounter and work with Eugenio Barba and his ensemble at the Odin Theatre.

### Halina Walaszewska REPORT FROM ŁUCZNICA. THE WORKSHOPS OF THE PLASTIC THEATRE OF LESZEK MĄDZIK

Łucznica is the site of the Centre for the Animation of Culture, sponsored by the Ministry of Culture and Art. One of its prime tasks is the organization of workshops and courses for instructors from various cultural centres. The author describes the theatrical workshops conducted by Leszek Mądzik, the creator of the so-called Plastic Theatre at the Catholic University in Lublin, one of the most celebrated stages in Poland.

### Hanna Balcyn AN INVITATION TO A CONCERT

This is the story of Olena Leonenko, for whom singing is a way of life. She spends her whole time wandering from place to place and collecting old folk songs about Nature, God, the elements, human feelings, marriage, love, birth and death.

Olena Leonenko left home in Kiev at the age of 16 and after failed attempts to enroll at the musical and theatrical academies in Moscow and St Petersburg, she became a member of a mime group and a travelling circus and then worked as an instructor of stage motion. In 1988 she decided to conduct a theatre studio which organized trips to the countryside; it was then that Olena's search took on an ethnographic character.

Olena wants people to observe the world unconventionally and to consciously coexist both with each other and with objects. Singing should lead to the de-automatization of thought. For the past two years Olena Leonenko has been working in Poland; she was originally invited by the "Węgajty" ensemble and spent some time in the Grotowski Centre and in Gardzienice. From 1992 she cooperates with the Theatre of the Eighth Day in Poznań.

### "MUSICIANS"

"Musicians" is an interview held by Aleksander Jackowski with Andrzej Bieńkowski, professor at the Academy of Fine Arts in Warsaw and a painter who is keenly interested in folk themes and particularly in village musicians. Bieńkowski has an extensive photographic documentation and a rich collection of video tapes (over 170 hours registered from 1985 on). The "seances" recorded by him are a unique document of the techniques of performance, mannerisms, behaviour and emotional tension of the village artists. The interview itself concerns the original registration and creation of documents of an increasingly extinct musical phenomenon in contemporary folk culture, an undertaking which is Andrzej Bieńkowski's great passion. In "The Musicians of Radom Region" he concentrates, above all, on the documentation of folk music in the voivodeship of Radom which he began in 1979. Andrzej Bieńkowski describes the members of these groups and their instruments, as well as attempts at their "resurrection" and the necessity of obtaining instruments - the majority of the musicians stopped playing quite some time ago.

In "Problems of Video Documentation" the author deals with the difficulties of this type of documentation and its achievements, as well as with the authenticity of the musicians and their behaviour during performances.

### Jan Okoń THE VESPERS EASTER MYSTERY PLAY

In 1971 the Religious Theatre of the Word was established in Trybsz by Bolesław Maria Kozyra, a Cistercian monk, and Stanisław Jarzębski, a history teacher from the local secondary school. In 1979 Father Kozyra moved to Mogila where he founded the Theatre of the Word of the Cross, which shows "The History of the Glorious Resurrection of the Lord" according to the sixteenth-century version by Jan Karol Dachnowski. This article is an attempted report and evaluation of the spectacle.

### Wanda Drabik THE EXPERIENCING OF A RITUAL

Research into rituals very often ignored the problem of feelings already at the stage of gathering material. The author of this article presents many examples of a ritualized necessity to demonstrate feelings (sadness, joy, laughter, tears) in annual and family rituals. Thus, the demonstration of merriment is not the outcome of the "degeneration" of the ritual and its transformation into a game but its required and structural moment. Laughter, after all, has a profound symbolic meaning. The author indicates various techniques whose purpose is to stimulate feelings appropriate for a given moment.