

POSTMODERN THEATRE ARCHIVE

**ALTERNATIVE
THEATRE
1954 — 1989
IN POLAND**

KATHLEEN M. CIOFFI

Alternative Theatre In Poland 19541989

Marc Maufort, David O'Donnell (MA.)



Alternative Theatre In Poland 1954-1989:

Alternative Theatre in Poland Kathleen Cioffi, 2013-07-04 The complex nature of the relationship between theatre and politics is explored in this study of the Polish theatre scene. It traces the development of the alternative theatre movement from its origins in the 1950s through to its decline in the late 1980s.

Polish Romantic Drama Adam Mickiewicz, Zygmunt Krasiński, Juliusz Słowacki, 1997 Containing translations of three major plays in his highly informative introduction Professor Segel discusses the plays against the background of the Romantic movement in Poland and points out their ideological and artistic importance.

Over the Wall/after the Fall Sibelan Elizabeth S. Forrester, Magdalena J. Zaborowska, Elena Gapova, 2004 Annotation A rich and appealing tour of post communist cultures in Eastern Europe as seen from East and West.

The Palgrave Handbook of Theatre Censorship Anne Etienne, Graham Saunders, 2024-11-29 This book incorporates a wide theoretical cultural literary and historical engagement in exploring the tension between dramatic productions and the forms of censorship they encounter from creation to reception. The Palgrave Handbook of Theatre Censorship offers global new insights into censorship practices examining attempts at repression motivated either by fears that audiences gathering together to watch live dramatic events will lead to sedition and mass uprisings or by moral or religious squeamishness requiring the establishment of institutional systems of censorship to curb or suppress the stage. As such the Handbook aims to initiate redefinitions of what we understand or experience as censorship. Who knew theatre could still carry so many threats or be so widely provocative and dangerous. This is an extraordinary and often eye opening set of thirty six individually insightful wide ranging and oftentimes disturbing essays each of which offers unique insights into theatre censorship practices and their impact within a specific political and moral culture. There is a particular emphasis on the recent and current and the authors speak with first hand knowledge and from direct experience not only about the restrictions but also how artists sometimes negotiate and evade these. What makes the book so especially fascinating and illuminating is seeing so many examples juxtaposed together. This enables the reader to hear the essays and the cultures talking to and alongside each other. The collection repeatedly breaks fresh ground and the editors deserve enormous credit for gathering and effectively curating so many reports from the front line. Steve Nicholson Emeritus Professor University of Sheffield UK. Anne Etienne and Graham Saunders's book is a wide ranging incisive and compelling collection of reflections and case studies on the theatre industry's relationship to censorship and self censorship from a historical and contemporaneous perspective. An impressive array of authors have been assembled for this volume representing among them views on the subject from Spain Denmark Norway Zimbabwe South Africa Germany Italy Indonesia Iran Portugal Turkey Brazil Japan Ireland Australia Russia England and more. The book is by turns surprising in its curatorial and narrative design and wonderfully effective at delineating the complex and thorny paths that create socio political cultures where the censorship and self censorship of theatre artists thrives and or is efficaciously contested and rebelled against. Of note is a

through line of argument in the book around less overt modes of surveillance that police artists imaginations and thereby the work they create and produce At a time in the world where many governments are increasingly seeking to limit artistic expression this book is a necessary reminder of the many freedoms that have been fought for in theatres around the globe and how the power of being unsilenced must never be taken for granted Caridad Svich Playwright Translator This is a truly excellent collection of incisive studies It is wide ranging impressively global in scope with an illuminating balance of the historical and the contemporary In its impressive and well realised ambition demonstrated by the well focused intelligence and academic flair of its many contributors this collection is both magisterial and vital It is an essential contribution to censorship studies fascinating and inspiring a must read for anyone interested in the subject Aleks Sierz Theatre critic and author of *Rewriting the Nation* British Theatre Today 2011 *Good Nights Out* A History of British Theatre Since the Second World War 2021

The Post-traumatic Theatre of Grotowski and Kantor Magda Romanska, 2014-10-01 Despite its international influence Polish theatre remains a mystery to many Westerners This volume attempts to fill in current gaps in English language scholarship by offering a historical and critical analysis of two of the most influential works of Polish theatre Jerzy Grotowski's *Akropolis* and Tadeusz Kantor's *Dead Class* By examining each director's representation of Auschwitz this study provides a new understanding of how translating national trauma through the prism of performance can alter and deflect the meaning and reception of theatrical works both inside and outside of their cultural and historical contexts

Dissident Voices in Europe? Past, Present and Future Emma Gardner, Amir Qamar, 2017-01-06 This volume brings together nine papers written by researchers from all over Europe working within the realms of political science the humanities theology and religion as well as business economics and management They offer unique perspectives to provide a truly multifaceted take on the topic of dissidence in the European context This book has been organised into three sections Part A Debating European Capitalism and Consumer Relations Part B Citizenship and the European Identity and Part C Europe A Continent of Conspiracy and Control

Transgressive Humanism in Mid-Socialist Poland Nina Seiler, 2025-04-08 This book focuses on the often overlooked middle period of socialism in 20th century Poland tracing the transgressive variations of humanist thought that emerged as forms of resistance amid the intellectual crisis of the late 1960s and early 1970s It analyses how an upsurge in anti-Semitism and discourses of exclusion in the period stimulated environmental explorations beyond the hegemonic notion of the human subject and humanity Readers will find a synthetic analysis not only of the atmosphere of the mid socialist period but also of fragmented decentred and marginalised phenomena in film literature theory and theatre in which transgressive moments in well known work such as the theatre of Tadeusz Kantor Stanisław Lem's writing Maria Janion's cultural studies or Jerzy Skolimowski's early films feature alongside artistic output that was never broadly known or is mostly forgotten now By acknowledging the specificities of transgressive humanism in socialist Poland the book enriches post anthropocentric theory with a distinct perspective from the so called

semi periphery The volume is relevant for scholars of post humanist studies the history of knowledge studies on socialist Europe and Polish studies **The Conspiracy of Feelings and The Little Theatre of the Green Goose** Daniel Gerould,2014-04-04 Two outstanding examples of socialist themed plays are combined in this remarkable volume The Conspiracy of Feelings by Yurii Olesha 1899 1960 is based on his highly respected short novel Envy about the struggle between the old and new in Soviet society The play called The Conspiracy of Feelings is not a simple adaptation but an original work that reconceived the novel The play explores the precarious position of the intelligentsia in the new collective state The Little Theatre of The Green Goose was written by Konstanty Ildefons Gabczyński 1905 53 who was one of Poland's most beloved poets After World War II he began work as a playwright inventing a colorful theatre troupe of performers animal and human and contributing a new instalment of The Little Theatre of the Green Goose each week to *Przekrój* the Cracow literary magazine Intended for reading only The Green Goose went unperformed in Gabczyński's life and was finally staged in 1955 and gained a permanent place in the theatre and became a force for the creation of the new Polish drama that flourished in the 1960s Leading Creators of Twentieth-Century Czech Theatre Jarka M. Burian,2013-07-04 In this invaluable and detailed presentation of the leading creative figures in a richly innovative and dynamic period of Czech theatre Professor Jarka M Burian provides us with insightful portraits of the directors K H Hilar E F Burian Alfred Radok and Otomar Krejča of the famous Voskovec and Werich comedic duo of the scenographer Josef Svoboda and of the playwright now President of the Czech Republic Václav Havel There are also briefer studies of numerous other directors designers and actors The author a Czech American theatre scholar and practitioner has been a frequent on site observer of Czech theatre since 1965 He is directly acquainted with many of the major artists and the most notable productions that have made Czech theatre internationally famous Performing Aotearoa Marc Maufort,David O'Donnell (MA.),2007 This volume comprises a wide range of chapters focusing on key figures in the development of New Zealand theatre and drama such as among others Robert Lord Ken Duncum Gary Henderson Stephen Sinclair Hone Kouka Briar Grace Smith Jacob Rajan Lynda Chanwai Earle Nathaniel Lees and Victor Rodger Publisher description Devised Theater's Collaborative Performance Telory D Arendell,2022-10-19 This book provides a fascinating and concise history of devised theatre practice As both a founding member of Philadelphia's Pig Iron Theater Company and a Professor Telory Arendell begins this journey with a brief history of Joan Littlewood's Theatre Workshop and Living Newspapers through Brecht's Berliner Ensemble and Joe Chaikin's Open Theatre to the racially inflected commentary of Luis Valdez's Teatro Campesino and Ariane Mnouchkine's collaboration with Théâtre de Soleil This book explores the impact of devised theatre on social practice and analyzes Goat Island's use of Pina Bausch's gestural movement Augusto Boal's Theatre of the Oppressed in Giving Voice Anna Deavere Smith's devised envelope for Verbatim Theatre The Tectonic Theatre Project's moment work Teya Sepinuck's Theatre of Witness Pig Iron's use of Lecoq mime to build complex physical theatre scripts and The Riot Group's musical arrangement of collaborative

devised text Included are a foreword by Allen J Kuharski and three devised plays by Theatre of Witness Pig Iron and The Riot Group Replete with interviews from the initial Pig Iron collaborators on subjects of writing directing choreographing teaching and developing a pedagogical platform that supports devised theatre **Jerzy Grotowski** James Slowiak,Jairo Cuesta,2018-01-31 Master director teacher and theorist Jerzy Grotowski s work extended well beyond the conventional limits of performance Now revised and reissued this book combines an overview of Grotowski s life and the distinct phases of his work an analysis of his key ideas a consideration of his role as director of the renowned Polish Laboratory Theatre a series of practical exercises offering an introduction to the principles underlying Grotowski s working methods As a first step towards critical understanding and an initial exploration before going on to further primary research Routledge Performance Practitioners offer unbeatable value for today s student Hidden Territories Cd-Rom Produced By Arts Archives,with Alison Hodge,Wlodzimierz Staniewski,2013-10-11 Wlodzimierz Staniewski s group Gardzienice Theatre has established an unparalleled reputation for a sensual and complex performance aesthetic The work is inspired by the expressive traditions of indigenous culture and the musicality of the natural environment This is the first full length articulation by Staniewski himself of this unique director s philosophy and rigorous practice In this magnificent book and the remarkable cd rom which accompanies it Staniewski with editor Alison Hodge gives a fascinating insight into his company s principles and techniques The cd rom provides Extensive video footage of performances and rehearsals Essays by Staniewski Hodge and other contributors Photographs from the Gardzienice archives Performance scripts Director s notes A full chronology of the company This innovative publication is a landmark for the documentation and appreciation of contemporary performance It will be an exciting addition to any theatre lover s bookshelf *Bakhtin and Theatre* Dick Mccaw,2015-07-30 What did Bakhtin think about the theatre That it was outdated That is stopped being a serious genre after Shakespeare Could a thinker to whose work ideas of theatricality visuality and embodied activity were so central really have nothing to say about theatrical practice Bakhtin and Theatre is the first book to explore the relation between Bakhtin s ideas and the theatre practice of his time In that time Stanislavsky co founded the Moscow Art Theatre in 1898 and continued to develop his ideas about theatre until his death in 1938 Stanislavsky s pupil Meyerhold embraced the Russian Revolution and created some stunningly revolutionary productions in the 1920s breaking with the realism of his former teacher Less than twenty years after Stanislavsky s death and Meyerhold s assassination a young student called Grotowski was studying in Moscow soon to break the mould with his Poor Theatre All three directors challenged the prevailing notion of theatre drawing on disagreeing with and challenging each other s ideas Bakhtin s early writings about action character and authorship provide a revealing framework for understanding this dialogue between these three masters of Twentieth Century theatre **The American Bibliography of Slavic and East European Studies for 1994** Patt Leonard,Rebecca Routh,1997-05-31 This text provides a source of citations to North American scholarships relating specifically to the area of Eastern Europe and the former Soviet

Union It indexes fields of scholarship such as the humanities arts technology and life sciences and all kinds of scholarship such as PhDs

Ireneusz Iredynski Kevin Windle,2014-03-05 This vibrant anthology of radio plays features works by one of Poland's angry young men playwrights Ireneusz Iredynski made his debut in literature as a Polish angry young man in the late 1950s He moved with great versatility from verse to stage plays film scripts and plays for radio While some of the plays in this collection seem to present a bleak view of life they show a gentler side of Iredynski Here it is people's dreams rather than their worst nightmares that are explored In these plays situations are kept simple and the theatrical technique is spare and economical but yet the playwright demonstrates an unfailing theatrical flair and shows himself a master of dramatic tension and the final unexpected twist

A Dream Felicja Kruszezwska,2002 The translation of Felicja Kruszezwska's *A Dream* introduces a major play by a twentieth century female playwright to the English speaking world On March 7 1927 *A Dream* a large scale expressionistic drama by an unknown poet burst on the Polish theatrical scene in a dazzling debut production by the young actor Edmund Wiercinski who would become one of the outstanding directors of his time The play's hallucinatory visions of the rise of fascism and the heroine's longing for a providential savior on a white horse spoke directly to Polish audiences about their deepest anxieties During the next two years *A Dream* received three additional stagings and became the subject of lively debate and controversy The play which has been successfully revived in 1974 is an outstanding example of European expressionism The volume also contains *An Excursion to the Museum* by the contemporary Polish poet playwright and short story writer Tadeusz Rozewicz A disturbing account of an utterly mundane visit to Auschwitz the tale is a brilliant example of the playwright's technique of poetic collage

Mr Price, Or Tropical Madness and Metaphysics of a Two- Headed Calf Stanislaw Ignacy Witkiewicz,2003-09-02 This volume contains two of Witkacy's tropical plays inspired by the playwright's trip to Ceylon and Australia in 1914 with anthropologist Bronislaw Malinowski

The Conspiracy of Feelings Юрий Карлович Олеша,2002 Two outstanding examples of socialist themed plays are combined in this remarkable volume *The Conspiracy of Feelings* by Yurii Olesha 1899-1960 is based on his highly respected short novel *Envy* about the struggle between the old and new in Soviet society The play called *The Conspiracy of Feelings* is not a simple adaptation but an original work that reconceived the novel The play explores the precarious position of the intelligentsia in the new collective state *The Little Theatre of The Green Goose* was written by Konstanty Ildefons Galczynski 1905-53 who was one of Poland's most beloved poets After World War II he began work as a playwright inventing a colorful theatre troupe of performers animal and human and contributing a new instalment of *The Little Theatre of the Green Goose* each week to *Przekroj* the Cracow literary magazine Intended for reading only *The Green Goose* went unperformed in Galczynski's life and was finally staged in 1955 and gained a permanent place in the theatre and became a force for the creation of the new Polish drama that flourished in the 1960s

Music, Art and Diplomacy: East-West Cultural Interactions and the Cold War Simo Mikkonen,Pekka Suutari,2017-05-15 *Music Art and Diplomacy* shows how a vibrant field of cultural exchange between

East and West was taking place during the Cold War which contrasts with the orthodox understanding of two divided and antithetical blocs. The series of case studies on cultural exchanges focusing on the decades following the Second World War cover episodes involving art, classical music, theatre, dance, and film. Despite the fluctuating fortunes of diplomatic relations between East and West, there was a continuous circulation of cultural producers and products. Contributors explore the interaction of arts and politics, the role of the arts in diplomacy, and the part the arts played in the development of the Cold War. Art has always shunned political borders, wavering between the guidance of individual and governmental patrons and borderless expression. While this volume provides insight into how political players tried to harness the arts to serve their own political purposes, at the same time it is clear that the arts and artists exploited the Cold War framework to reach their own individual and professional objectives. Utilizing archives available only since the collapse of the Soviet Union, the volume provides a valuable socio-cultural approach to understanding the Cold War and cultural diplomacy.

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