

Table of Contents

Katarzyna Fazan

Tadeusz Kantor – Yesterday and Today 11

1. Actors and Witnesses Make a Grand Entrance 17

Renato Palazzi

Kantor's Greatness: An Inconvenient Heritage 19

Loriano Della Rocca

Tadeusz Kantor, Krakow, 8th December 1990 – 8th December 2010 23

Krzysztof Miklaszewski

The Actor in Kantor's Theatre: A Visionary's Questions, a Practitioner's
Answers and a Contemporary Post Script 29

Andrzej Welmiński

Function and Significance of the Theatre Company in the Development
of Cricot 2 Productions 43

2. Paintings and Objects: Etymologies and Evolutions 61

Lech Stangret

The Role of Drawing in the Creation of Tadeusz Kantor's Self-mythology 63

Dominika Łarionow

Tadeusz Kantor's Mannequin and Edward G. Craig's Über-Marionette:
An Outline of an Idea 79

Anna R. Burzyńska

Returns of the Rhinoceros 95

Katarzyna Osińska

Don Quixote according to Kantor: Between Reality and Fiction 107

Małgorzata Paluch-Cybulska

Tadeusz Kantor: ... *Velázquez's Infantas as Sacred Relics or Madonnas* 123

Josep Maria de Sagarra Àngel

Tadeusz Kantor's Theatre of Emotions: Apropos the Spanish Reception
of the Artist 147

Amos Fergombe

The Door, Frame or Transcendental Threshold in the Work
of Tadeusz Kantor 159

3. Revisiting Scenes from the Theatre: Between Life and History	171
<i>Klaudiusz Świącicki</i>	
Anthropology of History and Memory in the Theatrical Work of Tadeusz Kantor	173
<i>Grzegorz Niziołek</i>	
Anxiety and What Next... ..	185
<i>Wojciech Owczarski</i>	
The Theatre of Dreams in The Theatre of Death	197
<i>Cécile Coutin</i>	
<i>La Machine de l'Amour et de la Mort</i> de Tadeusz Kantor.....	207
<i>Mateusz Chaberski</i>	
What Can Tadeusz Słobodzianek's <i>Our Class</i> Tell Us about <i>The Dead Class</i> ? The Political Dimension of Memory in the Work of Tadeusz Kantor	213
<i>Marek Pieniążek</i>	
Kantor – Reactivating One's Own Reality: Late Productions by Cricot 2	225
<i>Michał Kobiałka</i>	
Epilogue. Tadeusz Kantor's Theatre of Personal Confessions: Notes on Late Style.....	241
4. Writings, Recordings, Clichés and the Living Archive	255
<i>Jan Klossowicz</i>	
The Anatomy Lesson: Kantor's Plots	257
<i>Paweł Stangret</i>	
Reading Tadeusz Kantor	271
<i>Katarzyna Tokarska-Stangret</i>	
'Non omnis moriar' of the Theatre Artist	281
<i>Jean-Pierre Thibaudat</i>	
Autour de la photographie de Wielopole	291
<i>Anna Halczak</i>	
CRICOTEKA – 'The Necessity of Transmission'	299
5. Associations and Confrontations: Shared Topoi and Division Lines	311
<i>Marie-Thérèse Vido-Rzewuska</i>	
Kantor, Schulz, Malczewski, Wyspiański: Some Paradoxes	313

<i>Andrzej Turowski</i>	
Dazzling Afterimages	323
<i>Jaromir Jedliński</i>	
Kantor and Beuys: Parallel Processes?	333
<i>Rafał Solewski</i>	
Heritage and Identity in Tadeusz Kantor's Oeuvre and Postmodernism	343
<i>Zbigniew Osiński</i>	
Tadeusz Kantor – Jerzy Grotowski: Two Concepts of Theatre and Art	353
<i>Ruggero Bianchi</i>	
Minor Notes on a Borderline Artist	365
<i>Klaus Dermutz</i>	
'The Horror of War and/of The World, with the Circus Mixed.'	
Reflections by Anselm Kiefer on Tadeusz Kantor's Theatre	371
<i>Katarzyna Fazan</i>	
Shadows of the Polish Odysseus: Wyspiański – Kantor – Grzegorzewski	379
<i>Uta Schorlemmer</i>	
Present Absence in Tadeusz Kantor's and Christoph Schlingensiefel's	
Late Performances	391
About the Authors	401
List of Illustrations	413
Index	417