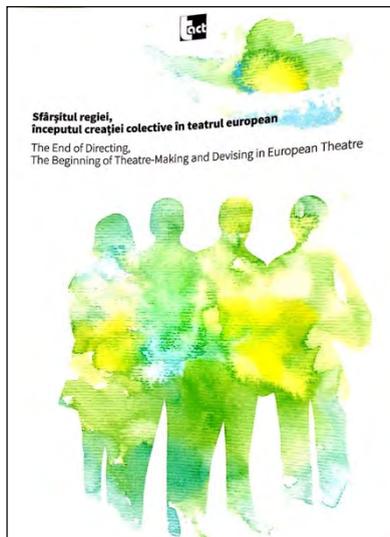


## The End of Directing – A Foundation Study for Contemporary European Theatre Making

**Book review: Iulia Popovici (ed.), *The End of Directing, The Beginning of Theatre-Making and Devising in European Theatre*, 2015, 327 p., ISBN : 978-606-8437-56-9, Sibiu International Theatre Festival Book Collection.**

The Sibiu International Theatre Festival has developed a section of conferences, theoretic debates and book printing. Usually the festival brings to light contemporary theatre plays but also theoretical volumes, that deal with contemporary issues regarding theatre. This year, they propose a very important and expected collection of studies and interviews: *The End of Directing, The Beginning of Theatre Making and Devising in European Theatre*. The volume in question comes as a meaningful study for a market that has really few contemporary theoretical contributions regarding national or international independent production. Usually, specialists and students learn from papers or blogs what European theatre is up to. Offering a critical approach on a phenomenon that is growing every day, that of collective work in theatre, the volume is



structured in two sections: studies about independent performances in specific countries and interviews with representative theatre makers.

The editor says, in the introduction section: "The difference between the European model of theatre auteurs (...) and the new theatre-makers that are equally dramatists and directors of their own scripts lies on a dual aspect. It is related both

to the nature of their working process (...) and to how these theatre makers relate to tradition."

Therefore, the book opens with a study signed by Duška Radosavljevic, writer, dramaturge and scholar based at the University of Kent, UK. Her text defines new ways of theatre making, discussing the importance of written text in performance, the developments of working with a classical text through history,

from Max Reinhardt to H. Th. Lehmann and his post-dramatic theatre. The essay also explores the classification of drama texts based on their level of independence, made by Martin Puchner. The second part of the study deals with devise theatre, a concept that has not only translation problems, but also different ways on being understood, depending on the country and the practitioners that are using it. The author underlines that: "devising must be understood by reference to its own context – as a term and as a practice". The study is finished by ten important principles of Theatre-Making, each of them explained and demonstrated as necessary during the intercession: authority, de-professionalization, self-determination, education and training, globalised workplace, collaboration – audience, actors, directors and playwriting works together.

Radosavljević's study is an extremely helpful instrument for scholars to use as a support in all debates about contemporary theatre with students.

*The End of Directing...* continues with three important contributions by Andreea Tompa, Iulia Popovici and Jean-Pierre Thibaudat, each of them analysing a different national contemporary development: the Romanian, the Hungarian and the French model of author-directors and devising theatre procedures. On a critical approach, each study reveals the ups and downs of a system, the liberties and coercions of different countries, the particular context in which the author-director appears – France – 1960, Romania after 1990 and Hungary around 1970. Each

article makes a short historical approach of the field, commenting around the cultural movements, reactions and background of these ways of seeing theatre, stating its differences to classical theatre, and amending the reign of directors as sole creators. The examples given are very relevant, although, in the Romanian case, they leave space for further development of the study.

The book continues with a series of interviews with relevant European theatre makers, each of them revealing its own way of making theatre, using different aesthetics and approaches. We can find out here about Joël Pommerat's "giving meaning through representation" in an excellent interview conducted by Mirella Patureau; about how it is false "to think that independent theatre is experimental and the so-called institutionalised is conservative" and that "text is no longer the centre of theatre" as Armin Petras/Fritz Kater state; or about novel adaptations in theatrical and movie structures by Kornél Mundruczó, in an interview by Andrea Tompa. Three important young Romanian directors, Gianina Cărbunariu, Catinca Drăgănescu and Bogdan Georgescu are also present in the interview section of the book. The first one already made the step from underground to mainstream, the other two are still struggling to break the classical way of thinking which defines Romanian theatre management.

In Wojtek Ziemilski interview, the Polish director defines theatre "as an event, something that happens, a type of performance where there's an occurrence,

a change happening". Nurkan Erpulat speaks about the cultural differences, migration and being a turkish director in a german cultural space.

All in all, the interview section of the book offers a very complex/precise mapp of contemporary practices of collaborative theatre making, all around Europe.

*The End of Directing, The Beginning of Theatre Making and Devising in European Theatre* brings up the working methods of European contemporary theatre makers that are considering the actor, playwright and director as equal members of a team, with similar creative responsibilities; in some cases the writer fuses with the director, or even the actor. Published both in Romanian and English, the book can open a very important path on reconsidering the director's place in theatre, or the importance of text in performance. As always, there is still space for other creators; the book is not claiming to cover all aspects of the problem stated, but clearly "questions the specifics of this working mode, the artistic endeavour of some of its prominent exponents".

To sum up, as a brilliant continuation of last year's *New Performing Arts Practices in Eastern Europe* (Cartier, 2014) edited also by Iulia Popovici, *The End of Directing* lays a strong foundation for other necessary critical and theoretical studies dedicated contemporary theatre.

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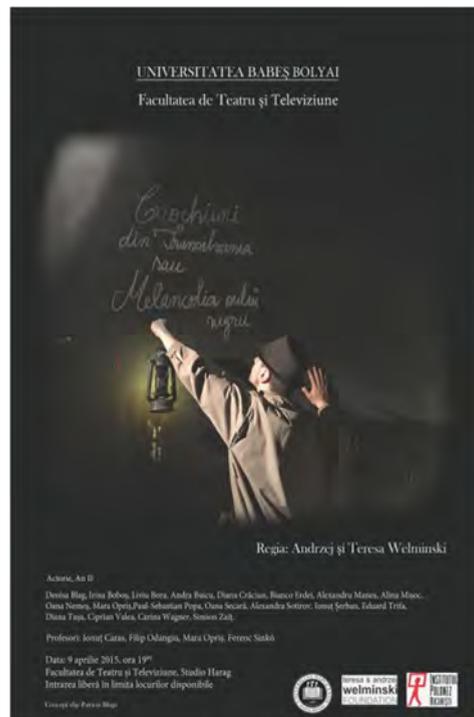
## “MEMORY...is worth thinking about!” Transylvania in a Kantorian Key

**Performance review: *Crochiuri din Transilvania sau Melancholia Oului Negru* [*Croquis from Transylvania or The Melancholy of the Black Egg*], directed by Teresa and Andrzej Welmiński, Faculty of Theatre and Television, Babeş-Bolyai University of Cluj, Romania, 2015.**

With: Denisa Blag, Irina Boboş, Liviu Bora, Andra Buicu, Diana Crăciun, Bianco Erdei, Alexandru Manea, Alina Mişoc, Oana Nemeş, Mara Opriş, Paul-Sebastian Popa, Oana Secară, Alexandra Sotirov, Ionuţ Şerban, Eduard Trifa, Diana Tuşa, Ciprian Valea, Carina Wagner, Simion Zaiţ

Professors: Ionuţ Caras, Filip Odangiu, Mara Opriş, Ferenc Sinkó

As the audience walked through the corridor of the Faculty of Theatre and Television, Babeş-Bolyai University of Cluj, towards the entrance to the Harag Studio, the venue of the most recent Teresa and Andrzej Welmiński workshop presentation, they were greeted by a series of peculiar wooden and cardboard objects designed by the students who comprise the cast. For all those acquainted with the theatrical works of the renowned Polish artist Tadeusz Kantor (1915-1990), that evening of April 9 2015, from this initial meeting with these *ready-made*, *poor objects* to the very end, must surely have been an emotional one. We could even call it a



**Fig. 1:** Poster of *Croquis from Transylvania* or *The Melancholy of the Black Egg*  
Copyright: Teresa and Andrzej Welmiński



**Figures 2 & 3:** *Croquis from Transylvania or The Melancholy of the Black Egg*  
Photos: Ionuț Caras

historic one, as for the first time in the history of Romanian theatre audiences had the opportunity of a “first-hand” encounter (not mediated through video recordings) with the theatrical philosophy and stage practices of the world-famous Polish artist Tadeusz Kantor and his Cricot-2 Theatre.

And what an encounter it was! Present in Cluj from 22 March to 9 April 2015, for a three-week workshop with the 2<sup>nd</sup> year students in Acting from the Faculty of Theatre and Television (professors: Ionuț Caras, Filip Odangiu, Mara Opreș, Ferenc Sinkó), Teresa and Andrzej Welmiński brought to the heart of Transylvania their vast experience and knowledge of the Kantorian theatre, as well as a complete openness to teach and a desire to understand and employ their student actors’ potential and cultural background to the advantage of the art work. It is

worth mentioning also, as a further argument in supporting the claim that we witnessed an historic event, that on April 6 2015, three days before the workshop presentation, the artistic world celebrated Tadeusz Kantor’s 100<sup>th</sup> birthday, an event marked in Cluj-Napoca by a public meeting with the two artists, close collaborators of Kantor’s for almost twenty years.

What the spectators could see on the evening of April 9 was not a theatre production *per se*. The two directors themselves avoid this term, preferring instead to refer to *Croquis from Transylvania or The Melancholy of the Black Egg* as a “presentation of the workshop results”. At the same time, what we see on stage, Teresa and Andrzej Welmiński add, are not characters, but rather “figures”, sublimated representations of the Romanian mentality and

cultural background, figures which, in Kantor's words, "bring with them their fate and destiny" and "exist at the borderline between life and death" (T. Kantor, *UmarlaKlasa-Partytura*), in the realm of our collective memory. As a result, the space of the representation, populated by bizarre objects and contraptions reminiscent of both Kantor's *poor objects* and Kurt Schwitters' *collages*, is also situated at the boundary between *present* and *past*, between *reality* and *dream*.

Through the use of the *parallel actions/spaces* technique, a trademark of the Cricot-2 Theatre ever since the 1961 production of *The Water Hen*, whose immediate effect is the presence of several simultaneous focal points on stage and a willing dissolution (to the point of absence) of a unifying plot, *Croquis from Transylvania...* emphasizes its visual dimension, becoming a *sui generis*

celebration of the cultural memory(ies) of the very specific space it illustrates. And *memory* is without a doubt a key concept of this workshop presentation. In its witty "play with Kantor" framework, evocative of Kantor's own "play with Witkacy" creative stage (1955-1974), *Croquis from Transylvania...* begins with Mara Opreș' character/figure reading from Kantor's 1988 *Memory* manifesto: "MEMORY, / memory of the past, / held in contempt / by the SOBER-MINDED / highly valued members of humankind...".

Channeling Kantor's words and belief that the stage can represent "the altar" of Memory, the workshop presentation unfolds before us the stories, legends, beliefs that together form an "X-ray photograph" of the local spirit. In a flea market-like atmosphere, each of the character/figures



Fig. 4: *Croquis from Transylvania...*  
Photo: Ionuț Caras



Fig. 5: *Croquis from Transylvania...*  
Photo: Ionuț Caras

“sells” his/her own story, his/her own reality, his/her own memories. Interwoven by the thread of a traditional flax bundle (“fuior”), at times joyfully, other times nostalgically (characterized by longing, “dor”), the stories blend together in a heterogeneous, yet carefully constructed, *canvas* of humanity: particular, defined by the affiliation to a certain cultural space, yet, at the same, universal.

*Croquis from Transylvania or The Melancholy of The Black Egg* is a remarkable artistic work for several reasons. It is, as the result of a workshop, a testament to Teresa and Andrzej Welmiński’s experience as teachers, as they managed to create an atmosphere of collaboration with their student-actors, the collective work bringing forth the best in them. At the same

time, it is undeniable proof that Tadeusz Kantor and Cricot-2 Theatre’s stage practices cannot be confined only to a certain space and time and can unquestionably “touch” actors and audiences which didn’t have the opportunity to directly witness the company’s productions. Last but not least, it is a splendid introspection into the realm of *memory*, both individual and collective, demonstrating that, as Kantor said, “MEMORY...is worth thinking about”!

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## The Critic of Critique and Her Unrests

**Book review: Miruna Runcan, *Theatre Critique: Whereto?*,  
Cluj Napoca, Cluj University Press, 2015**

Even if one saw only the title – *Theatre Critique: Whereto?* –, without browsing inside the book's covers, the potential reader feels challenged to question about the direction theatre critique goes to. But, I will tell from the very beginning, the endeavor of Miruna Runcan, the author of the book, is a wide, integrating and instigating one, because it does not stop punctually only on the discussion about the sense

of theatrical critique, or just on a future view of it. Without recessing the subject on its whole – a notice for those who walk between the bookstore shelves and might think they see just a book addressing strictly to theatre commentators –, the author problematizes with amplitude in a synchronic and diachronic line, but also syntagmatic-paradigmatic. The theatre is seen in a larger context of cultural space



dynamics and of our identifying as a nation, in the so often invoked Europeanism. Yet not the height - observing angle, from distance, is the one that prevails, but an incisive *zoom in* is also made, to see what is going on at “the grass level” – if we are to quote the author.

The words that come back, again and again, in book's pages, are *critique spirit / the critique exercise, publics or ethics / deontology*. Essential words, otherwise, for this theme.

Forming the base of discussion, the mentioned terms are analyzed on every level, they are meticulously dissected, set on the microscope slide, until the question mark in the title transforms, along the way, into an exclamation mark, getting an imperative value. There are no verdicts given – far from a genuine intellectual, as it is she who signs *Theatre critique: whereto?*, the impulsively axiomatic pleading for a single

form of expression or for a single answer. Not few times the proceeding is contested, often the personal assertions are subjected to relativism as well, seen as multiple directions that make them vulnerable. And this very aspect of optative, of faith in *dubito*, is the one that makes interesting, believable and gives virtuosity to the opinions raised here. With a real pleasure for the frankness, but also for the intention to look back in objectivity, it can be read the chapter *Revisiting of "the Cheery Code"* (pp. 103-111). "The law codex" that defines the theatre critic's status is re-evaluated with beneficial observations and is rendered as pretext for a lucid self-criticism, not lacking a bit of irony or humor. An agreeably reading and modeling for the young talented people, as well as for inveterate ones (on which, in some cases, some dust is resting). Because as long as the public should pay attention at the captivity it enters, not quite rarely, the critic should not become a prey, too. The term of captive spectator forms a debating nucleus in multiple paragraphs and it is long examined under the chapter *The Dead Spectacle, the Captive Spectator and the Freedom of (Not) to Go to the Theatre* (pp. 115-126).

The voice of Miruna Runcan is unmistakable. On one hand because she does not let her reader for even a second without asking questions to himself, imbuing him somehow her personal unrests. And on the other hand, because she has a rhetoric which would not let you dismissive, making you wish to downright enter a dialogue as soon as possible. You are lured, seduced, manipulated in a constructive sense. You are left no choice. The debate is started and, following its course, you begin

to give lines in your mind and get commissioned, adhering to the spoken opinions or thwarting them. With arguments. Hence the warmth of the text which, although polemic and inciting here and there, is in its essence also one of closeness, drilling the reader's intimacy. In her stimulating endeavor, the author points out and then develops acute problems, or other that maybe pass unnoticed, which did not had, altogether, the close-up of the debates. This way are commented, for example, issues like the double determination between the spectacle and the critic, the doubtless necessity of a theatre critic to know the scene and, at least temporary as a practitioner, namely from within, the term of fraud in theatre (caused by the self-plagiarism, the reproduction of the same role in countless situations). Miruna Runcan does not get tired of touching, on every occasion, the peril of fixity, of stagnancy in profession and as individuality. You adhere or you may contradict the stated ideas – after all, this is the bet set by the very question in the title. "Whereto" depends on every person, depends on the way we build communities, on the direction we chose to act and, not at last, depends on the grade of involvement. There are few apparitions on Romanian book market dealing the critique theme, and aiming the target of real enquiry. And to make it in a scholastic, erudite manner, but also in a language, let us call it *for dummies*. And from this point of view, Presa Universitară Clujeană, a publishing house having the patronage of the present book, deserves appreciation.

In the end, after you have greedily browsed the displayed dilemmatic materials, whether about our public pseudo-

debates, or about the relationship of theatre and inter-culturality, or about the usefulness and the risks of mediums, well, in the end is glimpsed, with a contour more and more defined, an idea often stated between indents, too. The theatre critique (by extension, any type of critique) assumes, in its depth, also freedom. It has its origin in this state and gives you freedom. A passage that shows how can be wielded the various lanes of liberty is, without any doubts, the one we will quote hereinafter, worthy to be put on frontispiece of the "temple with theatre": "Going to the theatre should be a joy practiced in liberty. As well as to whistle in theatre, at least from time to time, should be not grossness, but a solid sign that your freedom to enjoy is drastically violated. (...) We should rather wake up and break off the chains of captivity, systematically. (...) Understanding

what is happening to us and denying our captivity" (p. 126). Because, if we would bring Camus into discussion, we would say like him that "freedom is the right of not to lie." And we could even insinuate a "to ourselves" into this truth – the right of not to lie *to ourselves*.

Miruna Runcan makes critique out of her love for theatre. It is seen – while reading – and it feels – when you enter the dialogue. It is a sentient, assumed, poignant love. And it is the *sine qua non* condition from which afterwards go the unrests and the appetite for thoroughly debates. Help yourself!

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## A Year of Celebration: The Centenary Birthday of Tadeusz Kantor (1915-1990)

### Glimpses into the Activity of Cricoteka – Center for the Documentation of the Art of Tadeusz Kantor

#### *Brief Introduction*

This year, from June to July, I returned to Cracow, home of Tadeusz Kantor and his famous Cricot-2 Theatre. I had been in this beautiful city before, in 2011, spending three months at the Cricoteka Archives, at number 5 on the historical Kanonicza Street, the splendid remain of the Royal Road that used to connect the main city gate to the central square and Wawel Royal Castel. It was here, in the small rooms and cellar, with an elegant courtyard, that Tadeusz Kantor established on 19 January 1980, as the headquarters of the Cricot 2 Theatre Center (the theatre had not previously existed as an institution, being, in Kantor's words, "a wandering troupe of actors"), a *living archive* "a collection of IDEAS that were born in opposition to all that is, / in protest against the values exhibited on stages / around the world".

I walked, on a warm July morning, the tourist-filled streets of the city center towards Kanonicza Street, only to find the doors of the Archives closed and a note on the window indicating the new address: 2-4 Nadwiślańska Street, in the beautifully restored building of the former power plant of Cracow's Podgórze

District, on the right bank of the Vistula River. A new era began for Cricoteka, which opened the gates of its new and modern headquarters in September 2014. Spending two months in Cracow in the year the entire artistic community celebrates the centenary birthday of Tadeusz Kantor, I have had the opportunity to attend a series of events organized by this busy institution and what follows is an account of these events, two exhibitions (*Tadeusz Kantor Exhibition. Episode Two. Childhood and Christian Boltanski. In the Blink of an Eye*) and three workshops conducted by Andrzej Kowalczyk, Teresa and Andrzej Welmiński and Bogdan Renczyński, from a series of five gathered under the title *Very Short Lessons*.

#### *Exhibitions*

*Tadeusz Kantor Exhibition. Episode Two: Childhood* (6 April 2015 – 10 January 2016) is the second of a series of four exhibitions dedicated to the art of Tadeusz Kantor – *Episode One: The Collection, Episode Two: Childhood, Episode Three: Marionette, Episode Four: Sculpture* – which aim to present sculptures, objects, drawings and other archive

materials from the Cricoteka Collection. This second part is dedicated to “the motif of childhood” and it brings together both objects previously exhibited in *Episode One* (a model from *The Return of Odysseus*, *Bathing Lady*, a series of objects and props related to *The Theatre of Death*, including the stage space from *The Dead Class* etc.), as well as new ones, connected to the theme of childhood.

“At times the references to childhood are conspicuous and at times they are hinted to by clues left by the artist”, writes Natalia Zarzecka, the director of the Center, in the program of the exhibition, and the purpose was to bring together objects and mannequins – *The Horse Skeleton* and *Trolley-Hand Cart* (“Let the Artists Die”), the *Wardrobe* (“In a Little Manor House”), *The Room of Childhood* (“Wielopole, Wielopole”) etc. – , sketches (*Window* from the performance *Wielopole, Wielopole*, *Adaś’ door* from the performance *Wielopole, Wielopole* etc.) and photographs (photos by Aleksander Wasiliewicz from *The Mad Man and the Nun*, a postcard and photos used in *Wielopole, Wielopole* etc.) which can allow the viewer to “examine the way in which Kantor created reality by handling scraps of memory and simultaneously decode the stories inherent in the present objects”. At the same time with this exhibition, the Gallery-Studio of Tadeusz Kantor on Sienna Street focuses on displaying Kantor’s drawings in a series of exhibitions, the first two of them entitled *Little Collections* and *The Era of the Boy*.

### **Christian Boltanski’s In the Blink of an Eye**

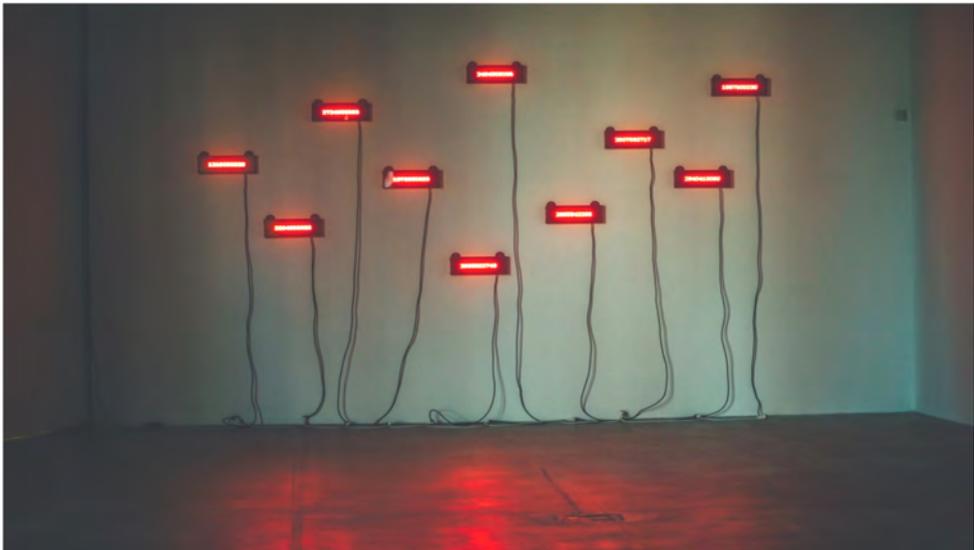
Deeply influenced by Tadeusz Kantor’s art, the renowned French artist Christian Boltanski – painter, photographer, sculptor,

film maker, installation artist – was invited by Cricoteka to create a “site-specific installation” meant to celebrate the memory of Tadeusz Kantor and the activity of the Cricot-2 Theatre.

In the spacious exhibition room on the 3<sup>rd</sup> floor of the new Cricoteka building, Boltanski created a profound installation, an essay on memory, art, remembrance, on the perennial quality of nature and the ephemerality of human existence. As we approached to the exhibition room, we could feel a strong smell of fresh flowers, grass and hay and hear the sounds of bells. The floors of the space are almost entirely covered by green grass, with flower petals scattered all around. This green pasture, a symbol of the immensity of nature, of its unspoiled beauty, is “flanked” on two ends by two very modern technological devices, a screen projecting bells moved by the wind in a desert landscape at one end, and, at the other, a series of nine electronic chronometers displaying ever-changing numbers. It is a powerful image of the futility of all human endeavors to conquer time, to leave their mark on the world, to give meaning to their existence. The implacable chronometers on the wall, monitoring the time since birth of the Cricot-2 actors, is testimony of the implacability of time and the earthliness of human life that invariably seems to pass “in the blink of an eye”. In its entirety, as a work of art bearing the signature of an artist, the installation is also a meditation on art and on an artist’s desire to capture eternity in his work. After all, the green pasture that fills the air with its pregnant smell only gives the illusion of man seizing nature. As the human existence itself, art is also subjected to the passage of time.



**Fig. 1:** Christian Boltanski, *In the Blink of an Eye*, Cricoteka.  
Photo: Studio FILMLOVE



**Fig. 2:** Christian Boltanski, *In the Blink of an Eye*, Cricoteka.  
Photo: Studio FILMLOVE

In the program of the exhibition, the curator, Joanna Zielińska, writes: "The work will be an emotional monument, subjected to the natural process of decay, governed by the diurnal rhythm and responding to the changing time and weather".

The exhibition opening, on 3 July 2015, was preceded a day earlier by a public meeting with the artist Christian Boltanski and accompanied, in the performance hall of Cricoteka, by an unnamed performance, created as a tribute to the Polish avant-garde artist Andrzej Pawłowski and his 1957 experimental film *Kineformy*.

### Three Very Short Lessons

Under the title *Very Short Lessons*, Cricoteka organized, from 14 June to 14 August 2015, a series of five theatre workshops conducted by actors of the Cricot-2 Theatre. Following Ludmiła Ryba's *Secret Dealings with a Dybbuk and a Suitcase*, the second workshop from this cycle was led by the artist Andrzej Kowalczyk, with the participation of Andrzej and Teresa Welmiński and Tomasz Dobrowolski.

Under the title *Conversations at...the search for past totalities*, Andrzej Kowalczyk endeavor is at the same time very interesting and more than necessary. Taking as a starting points the existence of a set of objects created by Tadeusz Kantor and which, at the time, were not used by the artist, the workshop and the resulting public presentation (the facilitators prefer not to call it a "performance") engaged the actors in a meditation on and a quest for artistic expression. Three objects, a metal door from the production *Let the Artists Die*, a wooden board from *The Return of Odysseus* and a cannon



Fig. 3: Christian Boltanski, *In the Blink of an Eye*, Performance, Cricoteka.

Photo: Studio FILMLOVE

chassis carrying the cross from the Polish version of *Wielopole*, *Wielopole*, represent both the starting point and the axes around which the stage actions evolve. The actors construct their own artistic realities, they each manifest their individual artistic expression in connection with these preexisting objects. Whether included, as part of the participants' stage actions, or rejected and criticized, the presence of these objects within the theatrical space cannot be ignored, their artistic quality must be acknowledged, they are, at the same time, objects created by Kantor for a specific purpose and, their meaning changed completely, an organic part of the work

of art presented on stage. Working in collaboration with Andrzej and Teresa Welmiński, who familiarized the participants with the theoretical aspects of Cricot-2's methods, and Tomasz Dobrowolski, who designed the music arrangements, Andrzej Kowalczyk's complex spatial compositions managed to create an environment for artistic collaboration. The "wandering troupe" of actors – the presentation begins with the image of a bus or metro in motion – is set on journey in search of artistic essence, of individual and collective artistic expression.

The following "very short lesson", Andrzej and Teresa Welmiński's emotional *Et in Arcadia Ego*, continues the collaboration with Andrzej Kowalczyk and Tomasz Dobrowolski, and the continuation between the two workshops is ensured not only by the use of the same stage objects, but also by the existence of two "connecting" characters, a little girl dressed in red which, at times, crosses the deep end of the stage, and Andrzej Welmiński's black clad, Chaplin-like character. *Et in Arcadia Ego*, in the artists' words, a show that should be placed "somewhere between a performance and a



**Fig. 4:** Conversations at...the search for past totalities  
©Andrzej Kowalczyk



**Fig. 5:** *Conversations at...the search for past totalities*  
©Andrzej Kowalczyk

spectacle and might be called e.g. a *Crioting*, as its genealogy stems out of the Cricot experience, but it is not the one at the same time". Taking as a starting point Tadeusz Kantor's 1967 *Panoramic Sea Happening*, more precisely Eustachy Kossakowski's photo of the *Sea Concerto* (the first part of the five-part Kantorian happening), the artists attempted not a reconstruction of

the iconic work of art, but rather a reflection on the indisputable relationship between *reality* and *art* and the role of the latter in giving meaning to the often inextricable events of reality. By emphasizing the "universal dimension" of a real event, the artists explain, "the banal situations, often shown in the comic burlesque light, transform into a tragedy".



**Fig. 6:** Poster of *Et in Arcadia Ego*  
©Teresa and Andrzej Welmiński



**Fig. 7:** *Et in Arcadia Ego*  
©Teresa and Andrzej Welmiński

The fourth workshop of the series, *Empty places. Spaces by Tadeusz Kantor*, conducted by the actor Bogdan Renczyński, is an artistic journey into the spaces constructed and reconstructed by Tadeusz Kantor's works, his "places of memory". Divided into two thematic parts, *When I was no longer around. When I'm no longer around... – Wielopole Skrzyńskie*, which presupposed a preliminary research trip to Kantor's birthplace, and *Actor's space as a work of art. A space of a biography as a work of art*, the result of the participants' studies into the relationship between *real life* and the sometimes crucial, other times dull or trivial events that constitute it and *biography*, an artistic undertaking which implies selection, ordering and, most importantly, investing the events in the life of *the other* with artistic meaning and value, filtering them through the artist's own vision.

The cycle of "very short lessons" ended with *Primary factors*, a two-week workshop conducted by Roman Siwulak, actor of the Cricot-2 Theatre for more than twenty years. All in all, the events presented in this brief article speak volumes for Cricoteka's efforts to bring together artists and support their valuable contributions to preserving, disseminating and extending Tadeusz Kantor's invaluable cultural legacy.

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