

# About the Contributors

**Kevin Anthony Hayes** is an actor, director and Polish theatre specialist with around twenty five years involvement in Polish culture. He had the pleasure of living behind the 'Wall' for almost three years from October 1986, as a Polish Government and British Council Scholar. He then worked as a theatre director at Kraków's famous Stary Theatre, alongside such luminaries as Andrzej Wajda, Krystian Lupa and Jerzy Jarocki. As the first Englishman to direct at the Stary he was responsible for a very successful revival of 'THE IMPORTANCE...' which ran for well over a hundred performances through the whole transitional period in Poland. All in all he has directed and produced quite a number of plays in Poland. The emphasis has always been on confronting relevant social and political realities with the mystique of artistic and literary subtlety.

In 2000 he was awarded an 'Uprawnienia' or Diploma, in Theatre Directing by the Polish Association of Theatrical Artists (Z.A.S.P.). He spent a season at the prestigious Contemporary Theatre in Wrocław acting in Polish in Waldemar Krzystek's production of 'THE LOW MEADOWS' based on the bestseller of the same name by Piotr Siemion. He has worked as a Senior Lecturer in Practical Phonetics at Warsaw University's Institute of Applied Linguistics. Whilst he does not claim to be an academic his controversial paper on 'The Vision of Homo Sovieticus as it appears in the Dramas of Stanisław Ignacy Witkiewicz' was banned from publication in Russia following the author's presentation of it at 'The First International Conference devoted to Stanisław Ignacy Witkiewicz' at The Actors Centre St. Petersburg in 1993. He has worked for Polish Radio and Television, presenting and making programmes at The National News Service in Warsaw. This included a very popular cycle of Comic Weather Forecasts on TELEEXPRESS. He has appeared in a number of Polish feature films. He has translated classic Polish work for the film director Jerzy Skolimowski, has interviewed leading Polish film directors such as Filip Bajon, Agnieszka Holland and Krzysztof Zanussi, in English for Polish television. In 2007 he was awarded a 'Green Card' on the basis of being considered 'An Alien of Extraordinary Ability' in the realm of Polish Theatre.

**Prof. Lech Sokół**, Historian of Drama and Theatre, is the former Director of Institute of Arts History of Polish Academy of Sciences, Warsaw (1999–2007). At present, he is the Head of the Department of Theatre History and

Theory, and specialises in Comparative History of Drama and Theatre. He also holds the following titles and positions: professor of Scandinavian and Comparative Literature, Chair of Scandinavian, Warsaw School of Social Sciences and Humanities, professor of Modern and Comparative Drama at the Warsaw Drama Academy. He is the Co-editor, with professor Witold Maciejewski, of the yearbook "Acta Sueco-Polonica."

Professor Sokół has authored numerous publications on Polish, Scandinavian and French Drama and Literature in a variety of languages, including Polish, English, French, Swedish, and Norwegian. His book publications include but are not limited to: (in Polish) *The Grotesque in the Drama of Stanislaw Ignacy Witkiewicz* (1973), *August Strindberg* (1981), *Witkacy and Strindberg: Distant and Close* (1995), *Faces of Modernism: Baudelaire – Ibsen – Strindberg – Wyspiański – Witkacy* (In preparation).

**Anna Brochocka** graduated in 2004 from the Adam Mickiewicz University in Poznań with an MA in History of Art (thesis: *Pagan influences in early Byzantine Icons*). Since 2005 she has been working for the Museum of the Middle Pomerania in Słupsk (Muzeum Pomorza Środkowego w Słupsku) in The History of Art Department and as an Assistant Curator of the Witkacy Collection. Her primary research interests include the history of culture and religion and the history of Pomerania. Her publications focus mainly on; Pomeranian history, traditions, art and funereal art in particular.

**John D. Barlow** is Professor Emeritus of English and German, Dean Emeritus of the School of Liberal Arts, and Senior Fellow at the Institute for American Thought at Indiana University (Indianapolis). He was Visiting Professor of English at Middlebury College in 2004. His areas of interest have been German literature, comparative literature, film studies, and music. Principal publications: *German Expressionist Film*, Boston, 1982; "Alexander Zemlinsky" in *The American Scholar*, Autumn 1992; "Visual Literacy and the Holocaust" in *Remembering for the Future*, Oxford, 1989; and translations of Jean Améry (*On Aging*, Bloomington, 1994 and *On Suicide*, Bloomington, 1999) and Martin Heidegger ("Plato's Doctrine of Truth" in *Twentieth Century Philosophy*, New York, 1962). He presented papers on Witkiewicz and music at the Witkacy 2009 conference in London and the Witkacy 2010 conference in Washington.

**Daniel Gerould** held the Lucille Lortel Distinguished Professor of Theatre and Comparative Literature at the Graduate Center, City University of New York, and director of publications at the Martin E. Segal Theatre Center. He edited 'Slavic and East European Performance' and of the twelve-volume Routledge/Harwood Polish and Eastern European Theatre Archive. He translated the plays of Witkiewicz and wrote extensively about twen-

tieth-century avant-garde drama and theatre. His books include *Witkacy: A Study of Stanisław Ignacy Witkiewicz as an Imaginative Writer*, *The Witkiewicz Reader*, and *The Guillotine: Its Legend and Lore*. He also edited *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel* and several anthologies, including *American Melodrama and Symbolist Drama*. His play *Candaules Commissioner* has been performed in France, Germany, and America.

**Michael Goddard** is a Lecturer in Media Studies at the University of Salford. He has published widely on Polish and international cinema and visual culture as well as cultural theory. He recently completed a book on the cinema of Raul Ruiz. Most recently, his research focuses on contemporary Polish visual and popular culture, as well as on subversive media and popular practices in both Eastern and Western Europe, particularly in the 1970s.

**Christine Kiebuzińska**, has PhD in Comparative Literature from the University of Maryland (1984) and is a Professor at Virginia Tech. She teaches modern drama, film and comp lit courses. She has published a number of articles on Witkacy, including chapters in her *Revolutionaries in the Theater: Meyerhold, Brecht and Witkiewicz* (1988) and *Intertextual Loops in Modern Drama* (2001); *Artaud and Witkiewicz: A Relationship based on the Mystery of Existence* [in:] *Antonin Artaud and the Modern Theater* (1994); *Witkacy: The Metaphysical Theater of Pure Form* (1989); *Witkacy's Theory of Pure Form: Change, Dissolution, and Uncertainty* (1993). In addition she has written on Brecht, *Brecht and the Problem of Influence* [in:] *A Bertolt Brecht Reference Companion* (2001). She has recently focused on Elfriede Jelinek: *Elfriede Jelinek: Staging a Heideggerian Postmodern Debate in Totenauberg* [in:] *Postmodern Stages and Beyond* (2008); *Historicizing Austria in Elfriede Jelinek's Burgtheater and Totenauberg* [in:] *Fünfzig Jahre Staatsvertrag* (2009); *Postmemory in Austrian Post-Holocaust Literature: Elfriede Jelinek's Totenauberg and Thomas Bernhard's Heldenplatz* [in:] *Trajectories of Memory: Representations of the Holocaust* (2009); *Violence and Pornography in Elfriede Jelinek's Princess Plays* [in:] *Gender and Trauma: Interdisciplinary Dialogues* (2012). She is currently working on variations of the Faust myth in modern drama.

**Bryce Lease** joined the Drama Department at University of Exeter (UK) in 2010, having lectured previously at the University of Bristol. He is currently completing a monograph, *We don't want to talk about Communism: The New Political Theatre in Poland*, and working on the research project, "A Queer Nation? Public Space, Citizenship & Alternative Sexuality in South Africa," which investigates the intersections between non-normative sexu-

al identities, minority rights, and public space in South Africa. His research interests include contemporary European theatre, national identity, gender, sexuality & politics, and queer studies.

**Agnieszka Marczyk** received a Ph.D. in Intellectual History from the University of Pennsylvania. Her research primarily focuses on relations between culture and politics, intercultural transfer and exchange, literary modernism, and history of the self. Her dissertation examined aesthetic innovation in interwar Poland, focusing on the innovators' relationship to Polish cultural traditions and to Europe. Her work has been supported by the Fulbright-Hays Dissertation Fellowship, the ACLS East European Studies Dissertation Fellowship, as well as several fellowships from the University of Pennsylvania. She has also taught as a lecturer at Collegium Civitas in Warsaw and currently works as a freelance translator.

**Dorota Niedziałowska** graduated in the History of Art (MA thesis explored Stanisław Ignacy Witkiewicz's self-portraits in 2005) and Polish philology (in 2007) at the Catholic University of Lublin John Paul II. Currently, she is preparing her doctoral dissertation in modern Polish literature. She works as a publisher in Catholic University Publishing House and as an academic instructor at the university. She has also participated in Witkacy's conferences in Zakopane, Słupsk (2009), and Washington DC (2010). She is interested in most of Witkacy's paintings, especially analysing self-portraits in the aspect of dandyism.

**Greg Perkins** Scientist by training (Ph.D in Biochemistry; postdoctoral training in Neurochemistry) who has made a lifelong avocation of literature. Currently retired. Highlights of professional career have been as a senior executive in four multinational pharmaceutical companies, and, more recently, the Biotech realm, which includes a brief stint as CEO for a fledgling startup company in Oxford, Mississippi (Faulkner's hometown). Career has spanned approximately thirty seven years and involved managing large functional areas of Clinical Research, Drug Safety, Medical Affairs, Compliance, and Quality Control/Compliance. Involved in international Research and Development at the highest levels. Participated in the development of the first two commercially available drugs for AIDS. Designed and executed novel clinical trial programs, one of the first OTC conversions of a prescription drug, and generation of data used in support of television advertising. Derived models for the hypothetical modes of actions of various pharmacological agents. Expert witness in two therapeutic areas. Presented at multiple conferences. Accomplished author in the drug development arena with numerous successful New Drug Applications, Investigational New Drug Applications, twenty four published scien-

tific papers, a forward to a book entitled *International Drug Regulatory Mechanisms*, and book (*Pharmaceutical Marketing: Principles, Environment, and Practice*) which has been translated into Japanese and Russian. Former Senior Editor of the Haworth Series in Drug Discovery.

Interest in literature involves both a long history of writing (publication not actively pursued), study, voluminous reading, and collecting antiquarian books with a concentration on 20th century literature. Active participation to date has been confined to attendance at twelve Yoknapatawpha (Faulkner) conferences. Focuses of interest include absurdist and Modernist literatures, as well as the inadequacy of language as a means of expression and depiction of what could be viewed as extreme human events. First encounter with Witkacy was a serendipitous purchase of *The Madman and the Nun and Other Plays* more than thirty years ago. Exposure to Beckett in a meaningful way occurred about the same time, and almost total immersion in Faulkner has been a more recent undertaking. Two original works resonating with Witkacy's writing are a play of the absurd, *The Carrot: an Ontological Farce*; and a novel entitled *The Cosmic Idiot* depicting the end of the world. Balance of oeuvre consists of a collection of early poems, epigrams, and essays (*Inhaling the Nothingness*), and fifteen books which are fictive constructs and representations mounted upon multiple scaffolding of tragic facts. The single literary publication is: J. Greg Perkins, Ph.D; *Thwarted Legacies: Four and a Half Underappreciated American Authors*; The Journal, Book Club of Washington; Spring 2012; pages 10-17.

**Paweł Polit** is an art critic and curator. Education: MA in Philosophy at the University of Warsaw (1990) and MA in Curating and Commissioning Contemporary Art at the Royal College of Art, London (1997). He curated exhibitions at the Centre for Contemporary Art Ujazdowski Castle, Warsaw, among others: Peter Downsbrough (1994); *Conceptual Reflection in Polish Art 1965–1975* (1999), Stanisław Ignacy Witkiewicz (2004), Martin Creed (2004), Bruce Nauman (2009). Published widely on contemporary art in exhibition catalogues and art periodicals. Since 1997 Paweł Polit has been curator of Auditorium Programme at the CCA Ujazdowski Castle. Since 2001 he has taught American art at the American Studies Centre, University of Warsaw.

**Gordon Ramsay** lectures in drama, performance and creative writing at the University of Nottingham, U.K. As a playwright, he received a Fulbright Award to attend the University of Iowa Playwrights Workshop and has had professional readings, workshops and performances of a number of plays, including *Pas De Deux* (White Bear, London), *The Woman Who Turned Into A Clock* (The Gate, London) and *1X/X1* (Lion and Unicorn,

London). Most recently, following work with a director and actors from Nottingham Playhouse, he has developed a play based on material from the Milton Rokeach archive (Michigan State University), due for performance in 2013. He has published articles on Italian Futurist performance and is currently working on a collection of newly translated Futurist short plays (*sintesi*), a number of which received performances in Loughborough and Nottingham in 2009. He was awarded a National Teaching Fellowship in 2011 and is a member of the Ages and Stages Advisory Panel, an interdisciplinary project investigating the Place of Theatre in Representations and Recollections of Ageing (2009–2012).

**Mark Rudnicki** is a Term Assistant Professor of English at George Mason University, where he teaches courses in composition, research methods, philosophy, and world literatures. Previously, he taught at University of Warsaw, Jagiellonian University, and George Washington University. He is the recipient of two Kościuszko Foundation Research Fellowships and has spoken at various conferences primarily on the intersection of philosophy and literature in the works of Witkacy, Gombrowicz, and Schulz. He received a Ph.D. in comparative literature from the State University of New York at Buffalo.

**Marta A. Skwara**, dr. hab., a professor of Polish and Comparative literature at the University of Szczecin, the editor-in-chief of the comparative magazine "Rocznik Komparatystyczny" (Comparative Yearbook) published by the University of Szczecin in co-operation with the Universities of Warsaw, Brussels (ULB) and Greifswald. She received her Ph.D. and absolved her habilitation (in both cases, in Polish and comparative literature) at the University of Wrocław in 1995 and in 2005 respectively. She is one of the founders of the Transatlantic Walt Whitman Association (Paris 2007), and a beneficiary of the Kościuszko Foundation scholarship (2009) and the Polish-American Fulbright Commission scholarship (2011) spent at the University of Iowa and the University of Nebraska-Lincoln. Her publications comprise seven monographs, of which two are co-authored, two edited volumes, an extensive chapter in an academic handbook on comparative literature, and 55 articles. In 2007 and 2010 she won two Polish Academy grants, one for the book on Walt Whitman's tradition in Polish literature and culture and one for the book on series of translations that she is currently working on. Recently she published the book on "Polish Whitman" (2010) and a monograph on Witkacy's characters *Wśród Witkacoidów. W świecie tekstów, w świecie mitów* [Among Witkacoids. In the World of Texts, in the World of Myths], Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego 2012.

**Malgorzata Vraźić** received an MA and Ph.D. from Warsaw University, Institute of Polish Literature, Department of the Literature of Positivism and the Young Poland Period. Her dissertation was entitled *Stanisław Witkiewicz and Witkacy – two paradigms of art, two visions of culture*. She has been a lecturer at University of Warsaw and SWPS in Warsaw and is a member of Jury of Polish Language and Literature “Olympic” contest. She is a member of Laboratory of Modernism Literature of Central and Eastern Europe (Warsaw University) and cooperates with scientific and artistic magazine “Literacje.” She has numerous publications including: “The reality, imagination and art – about Charles Baudelaire esthetics” (Warsaw 2004); “*Narkotyki. Niemyte dusze* – strange Witkacy’s guide” (Warsaw 2004); “Witkiewicz – between ethics and esthetics problems” (Warsaw 2006); “Poetics of criminal novels by Marek Krajewski” (2006); “The faces of Thanatos in Witkacy’s novels and art creativity” (Łódź 2007), “Illusions of narcissism. Cultural assertions by Witkacy” (Kraków 2010); “The acts of sins and regions of utopia – an essay about *The story of a Sin* by Stefan Żeromski” (Warsaw 2011); She is co-author of several scientific books: “Young Poland Period” (Kraków 2006); “Modernism: meetings. An anthology of texts” (Warsaw 2008); “Rewriting XIXth century” (Warsaw 2011).

**Ewa Wąchocka**, Professor, the Director of the Department of Theatre Studies at the University of Silesia (Katowice, Poland). She is occupied in the 20th century drama and theatre as well as theory of drama, she also practises as a theatre critic. Her publications include the following books: *Między sztuką a filozofią. O teorii krytyki artystycznej Stanisława Ignacego Witkiewicza* 1992 (*Between Art and Philosophy. On Stanisław Ignacy Witkiewicz’s Theory of Art Criticism*), *Od symbolizmu do post-teatru* 1996 (*From Symbolism to Post-Theatre*), *Autor i dramat* 1999 (*Author and Drama*), *Współczesne metody badań teatralnych* 2003 (*Modern Methodology of Theatre Research*), and *Milczenie w dwudziestowiecznym dramacie* 2005 (*Silence in the Twentieth century Drama*) as well as articles in many collective works. She is the editor of *Pohledy II – Punkty widzenia II* 2004, *Teatr – media – kultura* 2006 (*Theatre – Media – Culture*) and *Przestrzenie we współczesnym teatrze i dramacie* 2009 (*Spaces in the Contemporary Theatre and Drama*), and she co-operates with Polish and German journals among others “Dialog,” “Pamiętnik Literacki” and “Balagan. Slavisches Drama, Theater und Kino”.

**Anna Żakiewicz**, PhD, Art Historian, Head of the Contemporary Prints and Drawings Department at the National Museum in Warsaw, Poland (which holds 123 works by Witkacy). She is the author of over 80 publications, mainly on Witkacy’s paintings and their connections with his dramas and novels. She is the curator of 13 exhibitions (among others:

five shows of Witkacy's works) and participated in over 20 conferences (among others in Chicago and St Petersburg, delivering papers mainly on Witkacy; last year alone she presented the following papers: *Reading Stevenson. Duality of Personality in Witkacy's Early Portraiture* at the conference *Rethinking Polish Modernism*, Birbeck College, London, 12–13 June; and *Witkacy's Painting as a Frozen Drama* at the conference *Witkacy as a Social and Political Visionary*, the University of Westminster, London, 17–18 September. She is co-author and editor of the following websites: [www.witkacy.hg.pl](http://www.witkacy.hg.pl) and [www.mnw.art.pl](http://www.mnw.art.pl). She is preparing a book *The Small Boy's Youth* on Witkacy's early works (executed before 1914) for publication in 2010. Presently, she is interested in the problem of hypertext and its role in contemporary literature and visual arts.

**Beata Zgodzińska** – Art Historian. She graduated from the Adam Mickiewicz University in Poznań in 1987 with an MA in history of art; she is the curator at the Museum of the Middle Pomerania in Słupsk and the head of History & Art Department; she is also responsible for the Museum's Witkacy collection; she has organised over 25 temporary exhibitions; and she has authored over 60 publications on nineteenth and twentieth-century art, culture and history, including nearly 20 studies on Witkacy.