

Intermedial Performance in the Polish 21st Century Theatre – Selected Examples

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ABSTRACT In the Polish theatre of the 21st century, one can observe many performances in which the representation of biography is a clear example of intermediality and remediation in the latest performing arts. Polish creators use various stage strategies in the process of transforming traces of someone else's life. Many of these stage practices are realized in the form of intermedial relations of a given object (activity) with "old" and/or "new" audio-visual technologies. Many of them also involve the oscillation between engaging the audience emotionally and creating a distance from the act of creation.

On the example of selected performances by Krystian Lupa, Wojtek Ziemilski, Bartosz Frąckowiak and Remigiusz Brzyk, it was indicated how the discourse of intermediality correlates with different varieties of biographical practices. These are: "biotheatre" with elements of psychodrama, an intermedial performance composed of processed autobiographical threads, a monodrama-stage discourse about the process of opening archives and ironic remediation in which the "biographical action" is a component of a patchwork stage narrative.

KEYWORDS intermedial performance, remediation, discourse of intermediality, Polish 21st century theatre, biography

In the Polish 21st century theatre, in the area of theatrical practices defined as biotheatre – that is, performing one's own or someone else's life on stage – intermediality seems to be a *sine qua non* condition for a direct meeting of performers with the audience. It is necessary to clarify at the outset that biotheatre is the term I have adopted after researchers of theatre biographies and I use it to describe a whole range of biography-inspired theatrical performances.¹ The Polish stage works of the last decades reveal a particular interest in human biography as the theme, genre and pretext of performances, resulting in numerous projects of representation and reconstruction of excerpts from specific biographies. In the prefix of the term biotheatre lies what is characteristic of performances within the current of biographical plays: prefix "bio" signifies a connection with both an individual's life as a certain organic psycho-physical and social process (the physicality emanates in particular in stage performances) and biography as a record of that life or/and another sign representation.

Creators of contemporary theatrical performances are particularly sensitive to the fact that biographies are created according to the (narrative, rhetorical and ideological) patterns of stories about the human being characteristic of a given era. The biographical material they use in their works certainly serves as a pretext – it is typically a starting point, not the dominant of stage narrative. A critical, revisionary and often overtly theatrical approach to stories of human life is bound up in such plays with

¹ See: *Nowe historie o3. Nowe biografie*. (Eds. Agata Adamiecka-Sitek – Dorota Buchwald). Warszawa : Instytut Teatralny, 2012, p. 5.

the intermediality of communicated message. Performance creators driven by “an archival impulse” (within Hal Foster’s understanding²) adopt diverse stage strategies in the process of making visible/processing traces of someone else’s life. A great number of those stage practices are put into effect in the form of intermedial relations of a particular object (of action) with “old” and/or “new” audio-visual transmission technologies. Besides, a great number of them rely on a game of illusion and disillusion, on the oscillation between audience emotional involvement in the presented world and the creation of distance from the act of creation.

The observations set out below concern four plays among numerous performances in the Polish theatre that were inspired by biographies of famous persons known for their artistic work. They include both intimate performances as well as extensive, multi-cast productions. In the order of creation, they are: *Persona. Marilyn* directed by Krystian Lupa, 2009 (opening night: Dramatic Theatre in Warsaw); *Mała narracja* [Little Narrative] directed by Wojtek Ziemilski, 2010 (opening night: Studio Theatre in Warsaw); *Komornicka. Biografia pozorna* [Komornicka. The Ostensible Biography] directed by Bartosz Frąckowiak, 2012 (opening night: Polish Theatre in Bydgoszcz); *Między ustami a brzegiem pucharu* [Between the Cup and the Lip] directed by Remigiusz Brzyk, 2019 (opening night: Zagłębie Theatre in Sosnowiec). The plays were created as a result of the directors’ interest or even fascination with the biographies of the following persons: a famous American actress, a sex appeal icon and pop culture heroine Marilyn Monroe; an opera singer, actor, journalist and aristocrat known in Poland, Wojciech Dżieduszycki; and two Polish writers of the turn of the 20th century: poet Maria Komornicka and romance writer Maria Rodziewiczówna, whose lives and attitudes differed significantly from heterosexuality preferred at their time in society as the norm of an individual’s gender identity.

The plays to be discussed below fit into the area of biographical works seen as a kind of correction of extant cultural narratives.³ What matters in them is not only that they show the characters in close-up, in a private,

often intimate sphere of existence, but that they also adopt a reassessing approach to the entrenched opinions about them, and thus, undermine the power of social discourses oppressive towards otherness and/or femininity. It should be added that the above plays are not particularly specialised intermedial performances – they are dominated primarily by the use of screens in many functions. In my opinion, they are interesting examples of the effective use of audio-visual technology in the theatre, they are an excellent example of remediation⁴ shaping the dramaturgy of biographical performances. The act of activating the discourse of intermediality is an important aspect of performing a biography in those plays, it is not only an expression of an artistic strategy of a specific director or a theatre team, but also a factor that reinforces the identity and/or critical aspect of communicated message in the current of biography-inspired performances.

Psychodrama and a victim

(*Persona. Marilyn* directed by Krystian Lupa, Dramatic Theatre in Warsaw, 2009)

It is the first part of the renowned cycle *Persona* directed by Krystian Lupa known for its wide reception and many self-comments by both the director and the actress Sandra Korzeniak, who was awarded for her role as Marilyn, among others, a Polityka’s Passport prize or an individual award at the 16th All-Poland Competition for the Staging of a Polish Contemporary Play in 2010.⁵ The director intended to stage three plays inspired by the lives of, respectively, actress Marilyn Monroe, philosopher Simone Weil and mystic George Gurdjieff, the former two of which have been staged. Lupa explained his artistic motivations as follows:

Three fantasies about three characters (Gurdjieff, Marilyn Monroe, Simone Weil) are an attempt to follow that trail. Not stories, but situations in which the personality becomes visible and can also be a point of intersection with the personality of the actor, who enters into a personal, even

² FOSTER, H. An Archival Impulse. In *Archive. Documents of contemporary art*. (Ed. Charles Merewether). Cambridge : MIT Press; London : Whitechapel Gallery, 2006. 208 pp.

³ See: HAMILTON, N. Biography as corrective. In *The biographical turn. Lives in history*. (Eds. Hans Renders – Binne de Haan – Jonne Harmsma). London : Routledge, 2017, pp. 931 – 935.

⁴ See: BOLTER, J. D. – Grusin, R. *Remediation. Understanding New Media*. Cambridge : MIT Press, 2000. 294 pp.

⁵ See: *Laureaci Konkursu na Wystawienie Polskiej Sztuki Współczesnej*, 28. 6. 2010. [online]. [cit. 29.10.2023]. Available on the Internet: <https://e-teatr.pl/laureaci-konkursu-na-wystawienie-polskiej-sztuki-wspolczesnej-a95750>.

intimate adventure with it, a fantastic and risky experiment of exchange. Personality is not only a person's character, it is also his extreme dream, an unfulfilled but potential version of that person, finally, personality is also an autosuggestion and self-deception, and a myth that sometimes erupts among others. All three individuals, so different from each other, are united by the desire to cross boundaries – even if it is difficult to compare them – the vision of transgression is one – eternally human.⁶

This article focuses on the first part of the cycle of performances, paying attention primarily to its intermediality (director Krystian Lupa is fond of using various intermedial techniques, the most striking example of which is a play/performance *Factory 2*, where screen tests make a substantial part of the narrative fabric of the show devoted to a group of artists in the Andy Warhol circle). The article concentrates on *Persona. Tryptyk Marilyn* [Persona. Triptych Marilyn] as a theatrical project in which the presence of the screen plays an extremely significant role in the construction of an original biographical story about the famous actress.

The title character activates an image on the screen suspended centrally in the background of the stage with a remote control at the very beginning of the play – the action has great significance as it refers the audience – more or less familiar with the actress' life – to an illusory, recorded, and thus manipulated, media image of the actress, who struggled with various obsessions and addictions. The simple gesture of activating the image with a remote control, and duplicating the stage image, is a clear sign forming the basis for a theatrical metaphor that the audience will construct very quickly as long as they capture that seemingly tiny movement of the hand of the actress Sandra Korzeniak. The meaning of the gesture is easy to determine: it can be read as a metaphor for the heroine's career – a life in the limelight, in front of the screen, but also as a symptom of the stage act of looking secretly at a private, even intimate sphere of Marilyn Monroe's existence, as evidenced by the choice of the setting (an abandoned, cluttered studio) and the title character's looks

6 *Persona. Tryptyk Marilyn. Program przedstawienia*. [online]. [cit. 21. 10. 2023]. Available on the Internet: https://encyklopediateatru.pl/repository/performance_file/2013_12/61356_persona_tryptyk_marylin_teatr_dramatyczny_warszawa_2009.pdf.

(a sweater carelessly covering the actress' naked body, which produces an image that is contrary to the media glamour aesthetic: "Marilyn/Sandra's body becomes a kind of container for other people's fantasies about femininity, but at the same time – at the starting point – is itself a problem.")⁷

It should be added that the projection does not last throughout the performance, the image duplicating the stage action appears several more times at moments of significance: when Marilyn is dancing with Paula Strasberg (played by Katarzyna Figura), during an erotic encounter with young Francesco (Marcin Bosak) – sexual excitement is indicated here by the nervous, fast cycling of the man on a bicycle, and in a scene of on-screen closeness/confession of a completely heartbroken woman, when actress Sandra Korzeniak, without a wig, speaks as if in her own name. In turn, in the final part of the play, which is an example of the ritual act of burning the heroine, the screen completely fills the stage with the simultaneous dimming of the living plan.

The moment of Marilyn's death, shown in screen mediation, creates a profound impression. Despite its visual simulation and creation contrary to the facts, it is strong in its illusiveness because it is a theatrical record of a sentence carried out on the heroine by the intentional and unintentional perpetrators of her downfall, with psychiatrist Dr. Ralph Greenson (Władysław Kowalski) in the front line. Paradoxically, the medial mediation brings to light the full scale of the individual's identity entanglement, a rift in the heroine's identity, who is, in Krystian Lupa's vision, a victim and an object of manipulation.

Thus, the play features the character of Marilyn Monroe as a victim and actress Sandra Korzeniak "sacrificed to bring the character to life"⁸, experiencing similar emotional tensions in the process of incredibly taxing work on the role; she is an actress participating in a kind of psychodrama at the director's initiative. Today, given the situation concerning the cancelled opening night of a performance by Krystian Lupa accused of violent behaviour toward co-workers during work in the theatre La Comedie de Geneve (June 2023), it is difficult to write unequivocally and

7 See: ŁUKSZA, A. *Glamour, kobiecość, widowisko*. Warszawa : Instytut Teatralny, 2016, p. 170.

8 This is the way director Krystian Lupa undelines the actor/actress' condition in his performances. See: LUPA, K. *Utopia. Listy do aktorów*. Kraków : Akademia Sztuk Teatralnych im. S. Wyspiańskiego, 2022, p. 153.

approvingly about the nuances of the creative process and the complex, tangled relations between director and actors. However, assuming a certain amount of distance and distrust of the comments made by the creators, that is, Krystian Lupa's journal of attempts and the actress Sandra Korzeniak's statements, it is possible to see the intermedial record of the story of Marilyn Monroe under analysis here as an example of the establishment of a strong biographical relationship between creators and heroine,⁹ as a form of "a mental stage" with the biography in the background as an equivalent of the work of identity of both the director and the actress. This is an example of Krystian Lupa's openly declared, even obsessive fascination with the biography of a person created in the director's vision to be a figure of the artist in whose story the act of creation is inextricably linked to suffering.

Intermedial autobiography

(*Mała narracja* directed by Wojtek Ziemilski, Studio Theatre in Warsaw, 2010)

Mała narracja [Little Narrative] is an example of a performative play that may be defined as a lecture-performance. It is a performance where theatrical performance and visual arts meet, it is deeply rooted in the family experiences of the performer-artist, Wojtek Ziemilski. To recall, Ziemilski's grandfather – an actor, opera singer, journalist – was accused of collaborating with the Security Service (SB) of the Polish People's Republic, the discovery of those facts led to a bashing in the media and certainly contributed to the deterioration of the health of the then ninety-year-old artist. Two years after his death, his grandson confronted his own memories in a performative gesture with the inherited memory, archival power and the great History. Although the performance is certainly a form of working through painful personal experiences, the artist refuses to call the performance a subjective reckoning with the family history and the poetics of the performance, based on distancing and auto-thematic

⁹ See: BOYER-WEINMANN, M. *La relation biographique. Enjeux contemporaine*. Seysell : Édition Champ Vallon, 2005. 476 pp.

measures, does not give grounds for calling *Mała narracja* a strictly autobiographical form.

The performance by Wojtek Ziemilski was founded on three staging concepts:

- First, the static posture of the artist sitting on a chair, the almost emotionless articulation of words read from a piece of paper, minimal bodily expression – all that deliberately limited performativity of the play "whips you into a frenzy" (as Paweł Soszyński put it in his review)¹⁰ – the ascetic form of presentation contains incredible energy, tension and suppressed affectivity, associated with feelings of anger and helplessness in the face of "the power of facts". Moreover, Ziemilski's comments are marked with his propensity for an intellectual point or capturing feelings in metaphor, which somewhat neutralizes the emotional nature of the performance;
- Second, a juxtaposition of the static performer's words and the flow of photos/projections/audio-visual materials displayed on the screen and observed by the speaker. In the context of intermediality, the display of recordings of body art performances must be seen as particularly interesting. On the screen appear excerpts from performances by Claudia Diosa, Jerome Bel and Xaviera le Roy, which Ziemilski watches and comments on, drawing attention to the motif of "being/possessing a body"; Ziemilski's concept may therefore be seen not only as an example of "art in art", not only as a manifestation of remediation, within which spoken performance intermingles with the various forms of body art shown on the screen, but also as a type of quote explaining the process of "sinking into the body", that is, the gradual transformation of the ageing aristocrat Dziejuszycki into an increasingly silent body moving with difficulty;
- Third, all the auto-thematic and disillusioning measures distancing the performer from the content of communicated message paradoxically deepen the authenticity of the experience and the affective dimension of the performance, which is an attempt to put into artistic form the difficult emotions of the performing artist (they include, for ex-

¹⁰ SOSZYŃSKI, P. „Mała narracja” Ziemilskiego. In *Dwutygodnik*. [online]. [cit. 24. 10. 2023]. Available on the Internet: <https://www.dwutygodnik.com/artukul/2216-mala-narracja-ziemilskiego.html>.

ample, the narrative in the second person singular, references to the work process on the performance in terms of concept and technology, numerous anaphors, enumerations and repetitions, as well as quotes of excerpts from reviews of *Mała Narracja*, that is, the play being performed at the moment).

As regards the style of performing personal experiences in that theatrical project, Ziemilski's performance was conceived as a form of reflection masking the experiences, reflection that oscillates between such categories as: truth/untruth, knowledge/ignorance, power/subordination, memory/oblivion, material testimony/flickering recollection. Recalled facts, press and official materials and the performer's memories (e.g. learning to read and write or games played by little Wojtek with his grandfather) shine through each other, forming a flickering logorrhea of the performance, which is influenced by Ludwik Wittgenstein and his philosophy of language. Language is indeed the main tool for building counterpoints in the following areas: public/private, bodily/mental, childly/official (this is vividly illustrated by sentences displayed on the screen in the form of maxims or official paragraphs, done in a child's handwriting reminiscent of pages of a child's diary).

In the course of the performance, Wojtek Ziemilski says: "I don't want to disembowel my private history with art," but by making simultaneously parts of his private story the core/axis of his precisely planned performance, he gives them the value of supra-individual experience and pushes them from the level of confession and working through trauma to the level of objectified representation of experiences that mark the identity of the individual – experiences related to the family, legacy, a sense of exclusion, marking of the private sphere with social conflicts and politics.

Homobiography – writing on traces

(*Komornicka. Biografia pozorna* directed by Bartosz Frąckowiak, Polish Theatre in Bydgoszcz, 2012)

It is a play inspired by a biography of Maria Komornicka, a Young Poland writer who decided to make a radical change to her life and changed her sexual identity by rejecting her former feminine being, changing her im-

age and clothes, and defining herself by a male name Piotr Włast. The performance creators were inspired not so much by "the course of life" of a transsexual person as by calling attention to work on sources as a *sine qua non* condition for every stage creation based on a biography.¹¹ One of the most important instruments of auto-thematic stage communication consisted in that case of a classic intermedial measure, that is, screen projections – visualizations of different ways of using mementos and documents of Komornicka/Włast's life. The performance creators visualized the process of working on sources very suggestively: at the start of the play, old photographs, manuscripts, maps, and a hand are shown on the screen. The hand makes some notes, draws something, crosses out or blurs fragments of the material evidence of the heroine's life. Quite literally, the performance creators showed the process of writing on documents and the inscription has the effect of an overt declaration of the performance's critical potential, which may be seen in, first, the artistic processing of an extraordinary biography and, second, probably more importantly, in an authorial generalization on the subject of any stage representation of a life, being a form of "using sources", as it were "in one's own way", calling attention to the potentiality rather than the unambiguity of traces, simply – performing the archive.

Calling attention to the form of communicated message and the effort to activate sources is a hallmark of that biographical monodrama of a palimpsest nature. One of the first images displayed on the screen is a hand writing the words: "All of this should be considered pure hypothesis," which perfectly highlights the ideological assumptions of the performance creators, who work with records on an intentional, overtly creative basis, using traces of a selected person's "life and works". The stage monologue takes place in a strange (neither museum nor stage) space, where there is a desktop and display cases with various exhibits (women's shoes, a doll's hull and a sculpture of woman's head) being important traces or substitutes for the existence of hero(ine) of stage narrative.

¹¹ This is discussed in detail in the article: POPCZYK-SZCZĘSNA, B. Monodramy biograficzne w najnowszym teatrze polskim – świadectwa i rekonstrukcje. In *Er(t)go. Teoria – Literatura – Kultura*, 2021, no. 43, pp. 158 – 160. [online]. [cit. 24. 10. 2023]. Available on the Internet: <https://www.journals.us.edu.pl/index.php/ERRGO/article/view/10022/10056>.

Those objects, functioning in the play as a significant reference point for the actress Anita Sokołowska's actions and words, who is highly dynamic in her expression, brilliantly co-create the space of the monodrama as a performative space of acting (with) a biography. The performance combines in its aesthetics numerous aspects of the actress/performer's show, as she sings, dances, exercises and steps into the role using various conventions of the game (from pantomime to expressionistic measures and the grotesque):

Between one show-off and the next, the Komornicka/Włast character disappears. This was probably the purpose. It is possible to declare the disappearance of the character as a victory of metanarrative over narrative, ostensible biography over real biography. And meanwhile, reinforce the lesson that even the most subtly carried out biographical project is doomed to an inevitable failure. And another – that culture (text, exhibition, performance) is always stronger than biography.¹²

The monodrama inspired by the life and adventures of Piotr Odmieniec Włast is not only a stage version of a biography of a transsexual person, but primarily a theatrical discourse on biography as such, that is, the form of activating someone's life in an artistic creative gesture. The play features a metaphor of "putting on a costume" to designate a stage process of creating a biography through sometimes subversive actions on data, in the author's aesthetics of "a game with vestiges", which is typical of a duet Weronika Szczawińska – Bartek Frąckowiak.

Life and works – remediation

(*Między ustami a brzegiem pucharu* directed by Remigiusz Brzyk, Zagłębie Theatre in Sosnowiec, 2019)

The last example to be discussed as a testimony of intermedial practices in the theatre is a play *Między ustami a brzegiem pucharu* [Between the Cup and the Lip], that is, a specific cross-genre combination of literary, film and stage messages. The performance directed by Remigiusz Brzyk

¹² WICHOWSKA, J. Walka z pomnikami. In *Dwutygodnik*, 2012, no. 77. [online]. [cit. 28. 10. 2023]. Available on the Internet: <https://www.dwutygodnik.com/artukul/3266-walka-z-pomnikami.html>.

from the Zagłębie Theatre in Sosnowiec, inspired by the life and works of the author of widely-read romances, Maria Rodziewiczówna, should be seen as an intermedial play in the basic sense of the word because the aesthetic quality of performance is the result of the influences "exerted on each other by artistic messages expressed through various means."¹³ The staging used excerpts from a prose work and films – a feature film (a very popular adaptation of novel "Między ustami a brzegiem pucharu", 1987) and a documentary (excerpt from a document showing the elderly writer in Warsaw during World War II). The counterpoints and tensions created by the juxtaposition of words and images displayed on the screen are an important factor in making the course of the stage narrative dynamic. Moreover, the play unfolds as a patchwork composition, in which a significant role is played by a combination of various forms and channels of verbal, auditory and visual communication. The three levels of stage action have been subjected to counterpointing: the storyline is formed by a conversation of two young women reading and watching an adaptation of the writer's book, while parallel threads are scenes from her life, and counterfactual scenes illustrating the opening ceremony of the Maria Rodziewiczówna Museum with the participation of scouts – the latter being a kind of comic-satirical intermedia.

The presence of screen and the film projection are known theatrical measures, which are fully justified by the plot in Remigiusz Brzyk's play: preparing for a screening as part of an evening home cinema, the heroines make the act of reception (of both books and films) the subject matter of dialogue. However, the way in which the play dramaturgy is composed, based on an ironic and metatextual script by Martyna Wawrzyniak, means that the conventional staging idea of introducing film images into the stage narrative is an important factor of interactivity of stage materials, put together in an act of remediation, and a significant component of the semantics of the performance, which problematizes the issues of reception of popular literary and film genres.

The performance aesthetics was shaped by the oscillation between nostalgia and the irony of communicated message. Among the various meanings of the Sosnowiec theatrical performance, one may wonder

¹³ PAVIS, P. *Słownik terminów teatralnych*. Wrocław: Ossolineum, 1998, p. 205.

about the analogy between the two pairs of heroines: those of the past and those of the present day. The non-obviousness of these relationships, the abandonment of literalism, understatement in the image of writer Maria Rodziewiczówna and her companions and the pair of modern heroines turn the play into some kind of a game of the horizon of audience expectations. As a result, a message was created to intensify audience attentiveness. It projects distance from various cognitive schemes or stereotypes accrued around the life and works of creators known in a particular culture or public figures.¹⁴

Remigiusz Brzyk's play is an ironic commentary on Maria Rodziewiczówna's popular writing, but also an auto-thematic message oscillating between the illusiveness of conventional theatrical performance and the performance of complex acting.¹⁵ The performance fits into the area of biotheatre, which may be defined as revealing the privacy and everyday life of characters – with no bold gestures of revision, but with a delicate suggestion of the non-heterosexual identity of the writer “who glorified heterosexual love in her books, while in reality she was in a relationship with two women.”¹⁶ The creators of the play touch with a large dose of irony on the ambiguous relations between creator and work and the issue of the institutional commemoration of literary achievements of the past.

Conclusions

The selected plays fit perfectly into a definition of staging proposed by Patrice Pavis: they are “primarily a mediation »médiation« between the immediate »immédiat« and the media »média«; between the live and the deferred.”¹⁷ These performances are conceived as the establishment of an area of media interaction, where combining literature with person-

al life archives and film in a theatrical performance is a form of invitation extended to the audience to follow actively and critically the trail of someone else's life in various aspects. The intermediality discourse activated in these specific theatrical projects correlates with the different varieties of biographical practices in the Polish 21st century theatre – from plays conceived as personality laboratories (not only the characters of stage narrative but also, and perhaps primarily, the creators of performances: actor/actress, director), performances being an example of a revision of extant cultural narratives and a critical reconstruction of past events to plays being an example of performing an (auto)biography, which call attention to the process of presenting fragments of someone's life when performing in front of an audience.

Krystian Lupa's play is the author's vivisection of the process of disintegration of the identity of an individual manipulated by the immediate environment – “biotheatre” with elements of psychodrama as an expression of the establishment of a strong biographical relation between director, actress and heroine. Wojtek Ziemilski's play is an intermedial performance built on the work of memory and processed autobiographical threads. A play by a duet Weronika Szczawińska – Bartosz Frąckowiak is a monodrama/stage discourse on the process of the activation of archives – with “a strong presence” of an actress/performer reconstructing biographical material. In turn, Remigiusz Brzyk's play is a comic/ironic remediation within which a residual “biographical plot” intermingles with the narrative of a film romance and a genre novel.

The above performances do not take an audience by surprise with complicated multimediality, but they make it largely apparent that in the biography-inspired performances (very frequently auto-thematic, based on a game of illusion and disillusion), the representation of an individual being is carried out within the triad: »bios – logos – medium«. In the Polish 21st century theatre, bodily, mental and socio-political entanglements of human existence are very important in stage acts of making present/establishing an individual biography, and the re-creation of a life frequently takes place – signum temporis – thanks to calling attention to the performative aspects of the coexistence of audio-visual technologies and people.

¹⁴ See remarks on the performance in the article: POPCZYK-SZCZĘŚNA, B. *Literatura – film – teatr. Praktyki intermedialne w spektaklach biograficznych: studium przypadku*. In *Zagadnienia Rodzajów Literackich*, 2020, vol. 2. [online]. [cit. 28. 10. 2023]. Available on the Internet: <https://www.ojsltn.uni.lodz.pl/Zagadnienia-Rodzajow-Literackich/article/view/1029/983>.

¹⁵ See: SCHECHNER, R. *Performatyka*. Wrocław : Ośrodek Badań Twórczości Jerzego Grotowskiego, 2006, pp. 202 – 203.

¹⁶ WACH-MALICKA, H. *Rodziewiczówna, czyli co jest ukryte między literaturą a życiem*, 20. 5. 2019. [online]. [cit. 24. 10. 2023]. Available on the Internet: <https://e-teatr.pl/rodziewiczowna-czyli-co-jest-ukryte-miedzy-literatura-a-zyciem-a270331>.

¹⁷ PAVIS, P. *Współczesna inscenizacja. Źródła, tendencje, perspektywy*. Warszawa : PWN, 2011, p. 36.

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