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Soggetti	Theatrical producers and directors - Poland Experimental theater - Poland Electronic books.
Lingua di pubblicazione	Inglese
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	My work-my journey (1988) -- Topography of representation. Independent theatre : theoretical essays (1942-1944) -- After the war : a night notebook or metamorphoses (1947-1948) -- Cricot 2 Theatre (about 1963) -- Reality of the lowest rank (1980) -- The autonomous theatre (1956/1963) -- The litany of the informel art (1955) -- The informel : terms and definitions -- The informel theatre (1961) -- The zero theatre (1963) -- The emballage (1957-1965) -- The "i" theatre (about 1969) -- The impossible theatre (1969-1973) -- 1955-1974 -- Spatial historiography: The dead class. A classroom (1971 or 1972) -- The theatre of death (1975) -- The dead class : selections from the Partytura (1974) -- Theatre of similitude. Theatrical place (1970s- 1980s) -- The room : maybe a new phase (1980) -- Etudes-sketches of a scenario -- "The last supper" sequence of rehearsals -- Prison (1985) -- Reflection (1985) -- To save from oblivion (March 1988) -- The real "I" (1988) -- Illusion -- Illusion and repetition -- My meetings with death (1987) -- Memory (1988) -- Spatial historiography: Silent night. A short history of my life -- Silent night (Cricotage) (1990) -- Silent night-Partytura (Cricotage) (1990) -- The space of khora. My room (1990) -- A painting (1990) -- From the beginning my credo was-- (1990).
Sommario/riassunto	Tadeusz Kantor (1915-1990) was one of the twentieth century's most innovative visual artists, stage directors, and theoreticians. His theatre

productions and manifestos challenged the conventions of creating art in post-World War II culture and expanded the boundaries of Dada, surrealist, Constructivist, and happening theatre forms. Kantor's most widely known productions-The Dead Class (1975), Wielopole, Wielopole (1980), Let the Artists Die (1985), and Today Is My Birthday (1990)-have had a profound impact on playwrights and artists who continue today to engage with his radical theatre. In Fur
