

TADEUSZ KANTOR

(1915, Wielopole Skrzyńskie – 1990, Kraków)

Avant-garde artist, painter, draughtsman, art theorist, set designer and theatre director, author of happenings, leading 20th-century theatre reformer, and one of the most important figures in Polish artistic life.

In 1934–1939 he studied in the Faculty of Painting at the Kraków Academy of Fine Arts.

During the occupation he founded the Underground Independent Theatre, where he staged productions of Juliusz Słowacki's *Balladyna* (1943) and Stanisław Wyspiański's *The Return of Odysseus* (1944).

Co-founder of the Young Artists' Group, which brought together Kraków's avant-garde artists. In 1948 he helped to organize the 1st Exhibition of Modern Art in Kraków, at which he showed his own metaphoric paintings. From the mid-1940s to the mid-1970s he designed sets and costumes for official theatres. In the years 1950–1954 he withdrew from official artistic life in a protest against the doctrine of socialist realism. In 1957, along with a number of other artists, he reactivated the Kraków Group.

In 1955, in a reference to the prewar Cricot Artists' Theatre, he, Maria Jarema, and Kazimierz Mikulski founded the Cricot 2 Theatre. He used plays by Witkacy (full name Stanisław Ignacy Witkiewicz) as the basis for several productions in the conventions of Autonomous Theatre (*The Cuttlefish*, *The Well, or: The Depth of Thought*, 1956; *The Circus*, 1957), Informel Theatre (*In a Little Manor House*, 1961), Zero Theatre (*The Madman and the Nun*, 1963), Happening Theatre (*The Water-Hen*, 1967), and the Theatre of the Impossible (*Lovelies and Dowdies*, 1973).

Kantor's inspirations for his painting were the latest trends in world art, which he experienced personally in the course of his many foreign travels, to destinations including Paris and New York. These experiences were the basis for his informel and Dadaist paintings, and his references to conceptual art. In the early 1960s he stopped creating images of reality at all, devoting himself instead to his own idea of emballages.

From 1965 he made a series of artistic performances and happenings in cooperation with the Foksal Gallery in Warsaw (including Panoramic Sea Happening, 1967; and Rembrandt's Anatomy Lesson, 1968).

A watershed discovery in the work of Tadeusz Kantor was the Theatre of Death. This began with the production in 1975 of his play The Dead Class, which was hailed a masterpiece of 20th-century theatre. The Dead Class marked the beginning of a run of outstanding works by the Cricot 2 Theatre exploring memory and the regions of death: Where Are Last Year's Snows (1979), Wielopole, Wielopole (1980), Let the Artists Die (1985) and I Shall Never Return (1988).

It was also at this time that his focus in painting changed and he returned to figurative art. In his late life he created pieces including a cycle of paintings with the expressive title Nothing Ahead, in which he took stock of his own life and artistic work.

In 1990 Kantor prepared his final play, Today Is My Birthday, which was staged by the Cricot 2 Theatre after his death. This production brings closure on his ruminations on the subject of death. His sense of the proximity of death evolved into a creative tool towards the end of his life.

TADEUSZ KANTOR. SPECTRES

'Tadeusz Kantor. Spectres' is the fifth in the series of exhibitions at the Center for Documentation of the Art of Tadeusz Kantor, CRICOTEKA, showcasing Kantor's work. This display of objects, costumes, and other items offers a stark insight into the difficult past in the oeuvre of Tadeusz Kantor – in both the historical and personal contexts – and examines universal ideas related to the traumatic past that are present in both his painting and his theatrical and theoretical output and are still current for the exhibition scene today.

The new display both builds on the previous permanent exhibition opened in September 2014 and broadens the thematic scope of the collections and exhibition narratives in the public domain. It comprises questions about the previous version of the permanent exhibition and represents a radical shift in the narrative on Kantor employed in it. The linear, chronological character of that display, which followed the artist's suggestions for a centre for documentation of the work of the Cricot 2 theatre, in this exhibition gives way to a structure organized around works from the Cricoteka's collections, most of which have never previously been on permanent display. Moreover, we show Kantor's oeuvre in a way directly inspired by his difficult memory and difficult past, as he outlined it in one of his texts:

World War I. / Millions of corpses / in the absurd hecatomb. / After the War: / old powers were abolished; / generals' ranks, medals, and epaulets / monarchs' crowns / were thrown into the garbage cans; Fatherlands went bankrupt; / nationalism turned out to be nothing more than a base, primitive instinct. [...] / A quarter of a century passed. / World War II. / Genocide, / Concentration Camps, / Crematories, / Human Beasts, / Death, / Tortures, / Humankind turned into mud, soap, and ashes, / Debasement, / The time of contempt...¹

1 Tadeusz Kantor, 'The Milano Lessons: Lesson 12' in *Journey*, English translation from: Michał Kobiąka, *Further on, nothing: Tadeusz Kantor's Theatre* (University of Minnesota Press, Minneapolis-London, 2009), pp. VIII-IX.

We also seek answers to several questions: In what ways did general history, the Holocaust, the two world wars, and socio-political change influence Kantor's artistic work and biography? How does history determine the development of art? And how does art representing a sense of threat determine the methods used to display it in the museum context and provoke reflection on the limits of our understanding and communication about difference, history, religion, and ourselves?

The point of departure for both the narrative of the exhibition and its aesthetic expression is a text written by Kantor in 1947, not long after the war, entitled 'Klische przyszłości' [Snapshots of the Future]:

*While in Warsaw, I saw a piece of an iron bridge that had been destroyed by a bomb.
I was struck by the sight of its improbable b u c k l i n g .
The chilling awareness of the force that had done it,
incomprehensible in human proportions.
The impression was of the 'artistic' order,
Because it was devoid of the natural, risky emotions, caused by
the explosion itself, almost like those natural 'casts'
of the victims in Pompeii.
I thought to myself that if some wag had set up that piece of iron
in a city square – as a monument,
in the future historians might deduce from the convolutions of its form
the f o r c e s governing our age.
I also thought that that
incredibly c o m p r e s s e d form might
herald the c a n o n s of post-war a e s t h e t i c s .²*

2 Idem, 'Klische przyszłości', in: idem, *Metamorfozy. Teksty o latach 1934–1974*, 'Pisma' series, vol. I, edited by Krzysztof Pleśniarowicz, Zakład Narodowy im. Ossolińskich – Ośrodek Dokumentacji Sztuki Tadeusza Kantora Cricoteka, Wrocław – Kraków 2005, p. 97.

For Kantor, born in 1915, the First World War was a vague childhood memory supplemented by elements of the collective memory. His experience of the Second World War was immediate and intensive. 'The war turned the world into a "tabula rasa". The world found itself closer to death than life, and, by some analogy, closer to poetry [...] Anything could happen. The borders of time got blurred. It was as if time had stood still.'³ It was a time when death was never far away, but it was scorned – and it was also a time when art germinated. The state of danger and destruction in the face of constant risk and in the shadow of cataclysm were formative elements of Kantor's work as an artist. The construct of the 'impossible', and the situation of creation under pressure of mortal danger and under threat of disaster were vital determinants of all his later visual and theoretical creative work.

The 1940s... 50s... 60s... 70s... have passed. / Artistic ideas have been breaking the surface, / but all the time, as if from far beyond – maybe it was my inner voice – / I have been receiving warning signals that ordered me and dictated / that I chose one action over the other – / PROTEST / REVOLT / AGAINST THE OFFICIALLY RECOGNIZED SACRED SITES, / AGAINST EVERYTHING THAT HAD A STAMP OF 'APPROVAL' / FOR REALNESS / FOR 'POVERTY'... Is it possible that the time of contempt, / of bloody and wild instincts, / of absurd actions by authorities that refuse to become 'civilized' / has never left us since the dawn of history? / [...] With the passing of time, other perilous symptoms of our epoch / emerged and grew in strength. Those were / NARROW-MINDED BUREAUCRACY, OMNIPRESENT TECHNOLOGY, CANNIBALISTIC CONSUMPTION / COMMON AND MANDATORY MATERIALISM OF LIFE / THAT DEVOURS THE HUMAN MIND AND SPIRIT.⁴

3 Idem, 'Ulisses 1944', English translation from: Daniel F. Simpson (ed.), *Annexing the Impossible. The writings of Tadeusz Kantor* (1987), p. 26.

4 Idem, 'The Milano Lessons: Lesson 12', English translation from: *A Journey Through Other Spaces. Essays and Manifestos, 1944–1990*. Tadeusz Kantor, ed. & trans. Michał Kobialka (University of California Press, Los Angeles 1993), pp. 260–261.

Kantor was of the opinion that the only way to express in art opposition to war, the system, totalitarianism, mass movements, and the mechanisms governing history was through rebellion and protest, by undermining and weakening those 'global powers', and focusing on individual human life. Historical and biographical motifs in his work are strongly individualized, and function like snapshots of memory. They do not appear in linear fashion; they are selective snatches, wrecks, tatters, processed by the mechanism of the artist's memory and reminiscences, his condition and fears. Kantor uses them as instruments deliberately inserted into the complex constructions that are his works; in a sense he manoeuvres them like ready-mades.

The issues and ideas that recur throughout Kantor's work and are of interest from the perspective of studies into difficult memory many be grouped into a number of categories:

CONTRADICTION - THE INDIVIDUAL HUMAN LIFE VS UNIVERSAL HISTORY

Weighing the individual against totalitarisms, mass ideologies, governments, and political movements. The storming of the 'meagre room of the artist's imagination' by the rabble. The need for defence and protection of the individual.

And here is the map of this battle: / in the front, there is / the contempt (mine) / for 'general' / and official / History, / the history of / mass Movements, / mass ideologies, / passing terms of Governments, / terror by power, / mass wars, / mass crimes... / Against / these 'powers' / stands the / Small, / Poor, / Defenceless, / but magnificent / history of / individual / human / life. / Against / half-human creatures / stands

/ a human being, / the one who, centuries ago, / at the beginning of our culture, / was identified by two words: / Ecce homo, / a domain of spiritual life / of the most precious / and the most delicate matter. / It is only in / this 'individual human life' that / TRUTH, / DIVINITY, and / GRANDEUR / are preserved. / They should be saved / from destruction and oblivion, / saved from all the / 'powers' of the world, / despite the awareness / of impending failure.⁵

DEFORMATION AND SHATTERING OF FORM

Catastrophe and the post-catastrophe world. Ruins. The annexation of reality. The real and broken body, dead and alive. Remnants. The reality of the lowest level. Deciphering the forces governing our age in the contextures of form.

The image of the human being, which up till then was regarded as the only truth-telling representation, disappears. / Instead, there gradually emerge biological forms of a lower kind, almost animals, with few remaining traces of their past 'humanity' or perhaps a few traces foreshadowing their humanity. / [...] The time of war and the time of the 'lords of the world' made me lose my trust in the old image, which had been perfectly formed, / raised above all other, apparently lower species. / It was a discovery! Behind the sacred icon, a b e a s t was hiding.⁶

5 Idem, 'To save from oblivion 1988', English translation from: A Journey Through Other Spaces, op. cit., pp. 167-168.

6 Idem, 'My work - My Journey. Metamorphoses 1947', English translation from: A Journey Through Other Spaces, op. cit., p. 19.

DENSITY, HIVE, PRESSURE, TENSION

Creating tension by condensing matter. Form as a battlefield.
A mesh of tensions. The power of reiteration, echo, regeneration.

Space is not a passive *r e c e p t a c l e* / in which objects and forms are posited / SPACE itself is an OBJECT (of creation). / And the main one! / SPACE is charged with *E N E R G Y*. / Space shrinks and *e x p a n d s*. / And these motions mould forms and objects. / It is space which *G I V E S B I R T H* to forms! / It is space which conditions the network of relations and *T E N S I O N S* / between the objects / *TENSION* is the principal actor of space. / *A MULTI-SPACE... ?*

MELANCHOLY

Liminality. Being on the border. Permeation and blurring of boundaries. A study of disintegration and creation. Antagonism. Aura and auraticity.

I want to restore to the word **REFLECTION** its essential meaning and / implications which are tragic, dangerous, much deeper than those which/ we were taught to believe in by the false con-missionaries of the truth-to-nature dogma./ This is not about copying or replicating. / Something far more important is: The **extension** of our reality beyond its boundaries so that we can better cope with it in our lives./ An **EXTENSION** which will give us an intimation of another world in the metaphysical and cosmic sense, the feeling of touching other realities. / Let us call it art, / or even better *POETRY* [...] *POETRY IS AN EXTENSION OF REALITY*; its roots are in *REALITY* which is mundane, / banal, / gray, [...] despised. / I want to define this process which eludes all conventions and norms, and is practically banned.⁸

7 Idem, 'After the War: A Night Notebook or Metamorphoses. June 1948', English translation from: Michał Kobiąka, *Further on, nothing*, op. cit., p. 108.

8 Idem, 'Reflection' (1985), English translation from: Michał Kobiąka, *Further on, nothing*, op. cit., pp. 386-387.

HOMELESSNESS

Resettlement. Being in transit. The idea of the journey. Impossible returns. Suitcases, travellers, nomads.

In my art the idea of the journey is linked in terms of content with the entirety of my oeuvre. / It is the idea of art as a mental journey, the development of the idea, the discovery of new territory to explore. / [...] travel accessories feature in my paintings: packages (emballages), bags, cases, rucksacks, figures of 'Eternal travellers' [...] The year 1967. The most essential content of the autonomous action in *The Water-Hen*, the Cricot 2 theatre, was the idea of the journey. / A troupe of travellers, with oversized props representing travel accessories in a tiring, hallucinogenic 'march', bringing the audience the MESSAGE of that idea: the notion of adventure, the unexpected, the unknown, risk, the passage of time, exhaustion...⁹

Birds cover immeasurable distances / to return to their nests. / People also return. / From distant journeys. / From war, those who survive. / They return to their own. / [...] In this magical word RETURN there is a great / mysterious life. / The human longing for RETURN.¹⁰

MEMORY AND OBLIVION

Memory of the past. Reminiscence and the spatial dimension of reminiscence. Frames of memory. Traces imprinted on the past. Immersion in the past. Regions displaced beyond the official consciousness, ignored, shameful. The paradox of presence and nonentity. Operations on memory, memory as an instrument

9 Idem, 'Idea podróży', in: *Teatr Śmierci: teksty z lat 1975-1984*, 'Pisma' series, vol. II, selected and edited by Krzysztof Pleśniarowicz, Zakład Narodowy im. Ossolińskich - Ośrodek Dokumentacji Sztuki Tadeusza Kantora Cricoteka, Wrocław - Kraków, 2005, p. 431.

10 Idem, 'Le Retour', in: idem, *Dalej już nic...* *Teksty z lat 1985-1990*, 'Pisma' series, vol. III, selected and edited by Krzysztof Pleśniarowicz, Zakład Narodowy im. Ossolińskich - Ośrodek Dokumentacji Sztuki Tadeusza Kantora Cricoteka, Wrocław - Kraków, 2005, p. 139.

of creation.

History, wars, never-ending wars, battlefields – battlefields of courage and victory, and their equivalents on the other side: infamy, genocides, historical necessity, monuments of glory and death, grand ideologies, pantheons, mausoleums, nightmarish ceremonies, civilizations built on armies, police, prisons, and laws. / In that other world, they are: / the regions pushed aside by sanctioned consciousness, / ignored with embarrassment, / deeply hidden in bourgeois interiors, / banned, marked by original sin, fined, constrained and restricted by law and court verdicts as a menace to and an enemy of the people – if truth be told, exposing only conformism and a hidden secret of the OLD PEOPLE. ...¹¹

But there appeared suddenly / other / 'p o w e r s' / with no cries, or war slogans. / They brought with them / s i l e n c e, / and the taste of / e t e r n i t y, / d e a t h, / the abyss of memory, / desperate cries of the past, / worry-free days of childhood. / My artistic process underwent a change. / Those acts and decisions, / which were conscious and autonomous, / were given the function of / artistic d e v i c e s. / I did not discard them. / From the dim recesses, / as if from the abyss of Hell, / there started to emerge / people who had died a long time ago, / and memories of events, / which, as in dream, / had no explanation, / no beginning, no end, / no cause, or effect. / They would emerge / and would keep returning stubbornly / as if waiting for my permission to let them enter. / I gave them my consent. / I understood their nature. / I understood where they were coming from. The i m p r i n t s / impressed deeply / in the immemorial past.¹²

11 Idem, 'The Dead Class: Selections from the Partytura (1974). From the director's notebook – 1974. The world of immaturity', English translation from: Michał Kobiąłka, Further on, nothing, op. cit., pp. 246-247.

12 Idem, 'Silent Night (Cricotage) (1990). III. Imprints', English translation from Michał Kobiąłka, Further on, nothing, op. cit., pp. 442-443.

OPPRESSION, TORTURES

The aftermath of war. States of threat and danger. Violence against art and life. Machines of violence, machines of torture, instruments of oppression. Machines: automated devices and traps.

POWER and ART. / They are rarely linked by common aims. / POWER and the means that serve it, / OFFICIAL AGENCIES, THE POLICE, THE ARMY, / under a pretence of / ORDER and national GLORIFICATION / conceal the function of VIOLENCE, / anti-humanist, / counter to REASON. / The 'glorious' twentieth century / has demonstrated to an degree unprecedented / in all of human history / their monstrous, criminal / spectacle / of gigantic proportions.¹³

A SETTling OF PERSONAL ACCOUNTS

A premonition of death. Making peace with death. Equating love with death. His final settling of accounts. Summing up his life and work. The trauma of his father, his upbringing by his mother.

I understand / this last journey in my life / as well as in my art / as a never-ending journey / b e y o n d t i m e / and b e y o n d a l l r u l e s ... / I felt it was a fulfilment / of my unrelenting thought of returning / to the time of youth, / the time of 'boyhood' [...] There was my home. / The real one. / I shall be dying, / but I will not admit / that I am old. Death and love... . / The moment came / when I could not tell / one from the other. / I was enchanted by both. / Nights came, / because nights were my time of creation, / the nights came when death / carefully guarded the entrance / to my Poor / Little Room of Imagination.¹⁴

13 Idem, [Nie bardzo mi odpowiada rola „terapeutyczna” teatru], in: idem, Dalej już nic..., op. cit., pp. 416-417.

14 Idem, 'The real I' (1988), English translation from: Michał Kobiąłka, Further on, nothing, op. cit., pp. 396-397.

THE ARTIST'S CONDITION

The artist's privacy put on public display. His biography as an instrument of creation. Its fusion with his artwork. The artist's biography influences his art, and his art, in turn, has an influence on his biography. The artist's condition under threat.

During sleepless nights / of suffering and despair / (allow me to keep their content / to myself), / loneliness is / gradually born. / Great, / infinite, / and ready for / the 'entrée' of death. / Individual life, / in contours and features, / its 'matter', / come into sharp and harsh / focus. / At last, / 'an integrated combat unit' / is cut off / from collective life. / Its power is enormous. / At last, I have / what I needed: / INDIVIDUAL LIFE! / MINE ! / And that is why its strength is increased a hundredfold! / Now it will be victorious in the battle with / the consumerism / of the world. / I can bring it now / onto the stage. / Show it to the public. / And pay the price of / pain, / suffering, / despair, and then / shame, / humiliation, / derision. / I am ... on stage. / I will not be a performer. / Instead, poor fragments of my / own life / will become / 'ready-made objects'. / Every night, / RITUAL / and SACRIFICE / will be performed here. / All this, / in order to be victorious.¹⁵

Thus the fabric of the exhibition is catastrophe, brought into the present and universalized by its re-exhibition, by giving it a voice. Catastrophe also becomes a key element in shaping the contemporary community space. In bringing out the difficult past in the work of Tadeusz Kantor, we are also posing questions about the uncertainty of the future. This kaleidoscope of notions builds the narrative, which, through objects, costumes, archival materials, and remnants, creates a mesh of tensions and references the broader context of the difficult past.

15 Idem., 'To save from oblivion 1988', English translation from: *A Journey Through Other Spaces. Essays and Manifestos, 1944-1990*. Tadeusz Kantor, ed. & trans. Michał Kobialka (University of California Press, Los Angeles 1993), pp. 170-171.

The concatenation of form and various aesthetic canons conducting dialogue with difficult memory are also reflected in the form of the exhibition, which builds tension by 'condensing matter', making references to landscapes of ruins and near-catastrophe. Layers of meanings and forms build up and repeat themselves, stalling in their alinearity. We view the objects and costumes from a slight distance, all amassed together, in a reference to the immediate translation of the 'forces governing our age'. The exhibition is organized along an axis delineated by a wooden walkway running among the groups of exhibits, which are laid out in a non-linear, non-chronological arrangement. This references an idea on which Kantor worked in his Cricot 2 plays *Let the Artists Die* (1985) and *Today Is My Birthday* (1991) but never brought to fulfilment. In these productions the function of the walkway was to act as a catwalk for the actors, making the objects and props the audience 'observing' them. The exhibition confronts its viewers with a similar situation: this time it is they who are 'observed' by the exhibits. The conception of visitors moving amid a mass of objects and other exhibits is also a reference to the Cricot 2 theatre's production of *The Water-Hen* (1967) and the idea of the theatre of the happening, in which props and other objects exerted an active effect on the audience, forcing reaction. It is likewise the aim of this exhibition to assail its audiences' senses, knocking them out of their comfort zone by confronting them with uncomfortable narratives drawn from the artist's difficult memory. Rather than serving a presentation and documentation function, this show 'is an ACTIVE ENVIRONMENT that enmeshes the viewer in dilemmas and traps', where the friction, accumulation and circulation of many layers of matter and ideas rubs off on its viewers.

The exhibition space is constructed in such a way as to foster a multisensory experience, not only due to the intensity and semantic saturation of the visual stimuli, but also by virtue of the sounds that fill the space and intensify the happening-like impact of the exhibition, in which the audience plays an active part in creating the audiosphere.

Audio-guides have been compiled to accompany the exhibition, comprising narratives by its curators and selected actors from the Cricot 2 Theatre. This subjective and individual view invites a critical response to the art and a personal examination of the processes of memory as a vehicle for stories and meanings. The content of these audio-guides is also designed to help visitors orient themselves among the subjects broached in the exhibition, and takes account of the needs of a range of audience types, including those with sight dysfunctions, for whom audio-descriptive texts have been compiled. In the multifaceted narrative it is our aim to emphasize the diversity of the discourse on memory and the difficult past.

One immediate stimulus for looking at the oeuvre of Tadeusz Kantor from the angle of difficult memory in the broader cultural context has been our cooperation with the scholars involved in the research project 'Staging Difficult Pasts: Of Narratives, Objects and Public Memory'.¹⁶ They are examining how and by what means theatres and museums, by revealing, bringing to light, or reinterpreting difficult pasts, shape the public or collective memory today. This project compares and contrasts the debates on difficult pasts in Argentina (the ESMA Museum and Teatro Cervantes in Buenos Aires), Spain (Teatre Lliure in Barcelona), Britain (the Holocaust Research Institute, the Jewish Museum, and the Imperial War Museum in London), and Poland (Cricoteka), in particular those involving authoritarianism, fascism, and communism, and establishes transcultural and translocal connections. This exhibition is an attempt to find a place for the difficult memory in the work of Tadeusz Kantor within the global discourse on memory.

Małgorzata Paluch-Cybulska, Michał Kobiółka

¹⁶ 'Staging Difficult Pasts: Of Narratives, Objects and Public Memory': Bryce Lease (Department of Drama, Theatre and Dance, Royal Holloway University of London), Maria M. Delgado (The Royal Central School of Speech, London), Michał Kobiółka (Department of Theatre Arts and Dance, University of Minnesota) and Cecilia Sosa (postdoctoral researcher, Royal Holloway University of London)

OBJECTS

1-11

Stage space of *The Dead Class* (Cricot 2 Theatre, The Theatre of Death, 1975)

Photograph of class Ib, Kazimierz Brodziński Middle School in Tarnów, 1926, digital photograph, Cricoteka Archive holdings
Tadeusz Kantor sixth from the left in the second row

12-24, 98

'Great Emballage for the end of the 20th century', stage space from the play *I Shall Never Return* (Cricot 2 Theatre, The Theatre of Death, 1988)

25-38

The last work of Master Veit Stoss: The barricade!, stage space from the play *Let the Artists Die* (Cricot 2 Theatre, The Theatre of Death, 1985)

39-83

Costumes of the Recruits from the play *Wielopole, Wielopole* (Cricot 2 Theatre, The Theatre of Death, 1980)

Costumes of the Generals from the play *Let the Artists Die* (Cricot 2 Theatre, The Theatre of Death, 1985)

Costumes of the Armoured Violinists from the play *I Shall Never Return* (Cricot 2 Theatre, The Theatre of Death, 1988)

Costumes of the Soldiers and NKVD Officers from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

84-86

Rifles from the plays *The Dead Class* (1975), *Wielopole, Wielopole* (1980), *Let the Artists Die* (1985) (Cricot 2 Theatre, The Theatre of Death)

87

Skeleton of the Recruit from the play *Wielopole, Wielopole* (Cricot 2 Theatre, The Theatre of Death, 1980)

88

Violins of the Armoured Violinists from the play *I Shall Never Return* (Cricot 2 Theatre, The Theatre of Death, 1988)

89-90

Spectre of the FATHER – mannequin from the play *I Shall Never Return* (Cricot 2 Theatre, The Theatre of Death, 1988)

Portrait of My Mother, 1976, Muzeum Sztuki in Łódź, digital photograph

91-92

The Artist's Table, from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

93

The Machine of Torture, 1986, second version of the object for the play *The Water-Hen* (Cricot 2 Theatre, The Theatre of Death, 1967)

The Machine of Torture, 1986, *The Water-Hen* (The Happening Theatre, 1967)

94
Monumental Rat Trap from the play *Lovelies and Dowdies* (Cricot 2 Theatre, The Impossible Theatre, 1973)

95
Camera from the play *The Dead Class* (Cricot 2 Theatre, The Theatre of Death, 1975)

96
Mechanical cradle from the play *The Dead Class* (Cricot 2 Theatre, The Theatre of Death, 1975)

97
The Family Machine from the play *The Dead Class* (Cricot 2 Theatre, The Theatre of Death, 1975)

99
Cannon from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

100
Machine guns from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

101
Tank from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

102
Police van from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

103-104
Cages for the wild beasts from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

105
Platform of the Consolidator of Power from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

106
Base of the monument from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

107
Rostrum from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

108-114
Suitcases from the plays *Lovelies and Dowdies* (Cricot 2 Theatre, The Impossible Theatre, 1973), *Wielopole, Wielopole* (Cricot 2 Theatre, The Theatre of Death, 1980), *Let the Artists Die* (Cricot 2 Theatre, The Theatre of Death, 1985) *I Shall Never Return* (Cricot 2 Theatre, The Theatre of Death, 1988), and *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

115
Cross on wheels from the play *Wielopole, Wielopole* (Cricot 2 Theatre, The Theatre of Death, 1980)

116-118
Crosses from the play *Wielopole, Wielopole* (Cricot 2 Theatre, The Theatre of Death, 1980)

Crosses from the play *Let the Artists Die* (Cricot 2 Theatre, The Theatre of Death, 1985)

Cross from the play *Today Is My Birthday* (Cricot 2 Theatre, The Theatre of Death, 1991)

119
Uncle Stasio the Exile (1980, 1988), autonomous object connected with the play *Wielopole, Wielopole* (Cricot 2 Theatre, The Theatre of Death, 1980)

120
Camera / Mr Daguerre's invention from the play *Wielopole, Wielopole* (Cricot 2 Theatre, The Theatre of Death, 1980)

121
Goplana and Elves, original reconstruction from the play *Balladyna* (Underground Independent Theatre 1943), 1981

122
Burial machine, original reconstruction from the play *In a Little Manor House* (Cricot 2 Theatre, Informel Theatre, 1961), 1982

123
Bicycle / Child dummy on bicycle from the play *The Dead Class* (Cricot 2 Theatre, The Theatre of Death, 1975)

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The Trumpet of the Last Judgement from the cricotage *Where Are the Snows of Yesteryear* (Cricot 2 Theatre, The Theatre of Death, 1979), 1982-1983

SOUNDS

Water dripping
Sound effect from the play *I Shall Never Return*, Cricot 2 Theatre (1988), Cricoteka Archive holdings

Wooden floor creaking
Sound effect for the exhibition

AUDIOVISUALS

Sound editing of excerpts from recordings of the plays by the Cricot 2 Theatre (The Theatre of Death), Cricoteka Archive holdings: *The Dead Class*, Prato, 1980, sound engineers Jacquie Hanich, Denis Bablet, production of CNRS, Paris; *Wielopole, Wielopole* (rehearsal), Los Angeles, 1984, no information on director or producer; *Let the Artists Die*, Madrid, 1986, no information on director or producer; *Let the Artists Die*, Buenos Aires, 1987, no information on director or producer; *I Shall Never Return*, Palma de Mallorca, 1988, sound engineers Jacquie and Denis Bablet, production of CNRS, Paris; *Today Is My Birthday*, Paris, 1991, sound engineers Jacquie and Denis Bablet, Jacques Sirot, production of CNRS, Paris. Conception: Małgorzata Paluch-Cybulska. Editing and digital modification: Intermedia Department, Jan Matejko Academy of Fine Arts

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