

## List of Contributors

**Luigi Arpini**, actor, member of the Cricot 2 Theatre.

**Jacque Bablet**, photographer, Paris, France.

**Georges Banu**, professor of Theatre Studies at the Université de la Sorbonne Nouvelle in Paris and artistic director of the Académie Expérimentale des Théâtres, Paris, France.

**Wiesław Borowski**, art critic, director of the Foksal Gallery, Warszawa, Poland.

**Loriano Della Rocca**, actor, a member of the Cricot 2 Theatre.

**Brunella Eruli**, professor of literature at the Dipartimento di Studi Linguistici e Letterari, Università degli Studi di Salerno, Italy. Her book publications include *Tadeusz Kantor* (Paris: Édition du Félin, 1986) and, together with Denis Bablet, "T. Kantor," *Les voix de la création théâtrale* (Paris: Édition du CNRS, 1990).

**Daniel Gerould**, Lucille Lortel Distinguished Professor of Theatre and Comparative Literature at the Graduate School of CUNY, New York. His numerous book publications include translations and critical commentary of the works of Stanisław Ignacy Witkiewicz, a collection of divertissements and parades from eighteenth-century France, *Gallant and Libertine*, American Melodrama, and, with Jadwiga Kosicka, a biographical study with selected letters of Stanisława Przybyszewska, *A Life of Solitude*.

**Spencer Golub**, professor of Theatre and Comparative Literature at Brown University, Providence, RI. He is the author of *The Recurrence of Fate: Theatre and Memory in Twentieth-Century Russia* published in 1994. He is currently writing a book on mystery, morality, and *mise en scène*.

**Wacław Janicki**, actor, member of the Cricot 2 Theatre.

**Maria Stangret-Kantor**, visual artist, whose works have been exhibited in Stockholm, Lausanne, Warszawa, Kraków, Basel, Münster, Leipzig, and Paris. She was a member of the Cricot 2 Theatre.

**Jan Klossowicz**, art critic. In 1991, he published a seminal study on Tadeusz Kantor's theatre, *Tadeusz Kantor*. He is currently working for the European Media Foundation, Warszawa, Poland.

**Michał Kobialka**, associate professor of Department of Theatre Arts and Dance, University of Minnesota, Minneapolis. In 1993, his *Tadeusz Kantor: Journey Through Other Spaces: Essays and Manifestos, 1994-1990* was published by University of California Press.

**Piotr Nawrocki**, art critic, Institut für Moderne Kunst, Nürnberg, Germany.

**Heinz Neidel**, director of Institut für Moderne Kunst, Nürnberg, Germany.

**Krzysztof Plesniarowicz**, director of the Cricoteka, author of numerous publications on Tadeusz Kantor and Cricot 2 Theatre, including *The Dead Memory Machine: Tadeusz Kantor's Theatre of Death*. He teaches at the Jagiellonian University, Kraków, Poland.

**Franca Silvestri** teaches at the Dipartimento di Musica e Spettacolo at Bologna University, Italy.

**Lech Stangret**, member of the Cricot 2 Theatre and art critic, Cricoteka, Kraków, Poland.

**Bolesław Taborski**, poet and theatre critic, works for the Polish Section of the BBC, London, Great Britain.

**Marie Vayssière**, actress, member of Cricot 2 Theatre. She has recently created and produced a piece, *En passant*, inspired by Nietzsche's *Thus Spoke Zarathustra*.

**Marie-Thérèse Vido-Rzewuska**, Tadeusz Kantor's French translator, Paris, France.

**Ugo Volli**, professor of theatre and media studies at Bologna University, Italy.

**Andrzej Welminski**, visual artist, member of the Cricot 2 Theatre. Together with some of the actors of the Cricot 2, he created *His Master's Voice*.

**Robert Wilson**, visual artist who, for over 25 years, has been at the forefront of innovation in theatre, opera, and design. After the world success of his opera, *Einstein on the Beach* (1976), written with composer Philip Glass, Wilson worked primarily in the theatres and opera houses of Europe. His recent productions include an adaptation of Shakespeare's *Hamlet*—a one-person monologue performed by Wilson himself—and a dance piece, *Snow on the Mesa*, commissioned by the Martha Graham Dance Company. A new production of Wagner's *Lohengrin* will premier at the Metropolitan Opera in 1998.