

SUMMARIES

1. Marzenna Wiśniewska, Dorman's Open Archives

Besides his art practice, Jan Dorman was creating an archive of his life and work, which is a comprehensive collection of various types of theatre and personal documentation. Like Tadeusz Kantor, he dreamed that the collected resources would continue to be used, entering the theatre and research circuit and thus creating a “living archive”. In 2016, Iwona Dowsilas, Dorman's daughter and promoter of his archives, donated Jan Dorman's collection to The Zbigniew Raszewski Theatre Institute in Warsaw, which contributed to a three-year project “Dorman. Open Archives” (2016–2019). It was based on the concept of performative archiving, in which archives cease to be a static collection, and can be set in motion and produce separate performances. The idea of performing archives was translated into a collaborative programme involving theoreticians and practitioners of the theatre, which resulted in the intersecting of four fields: issues of theatre documentation, history and theory of the theatre, theatre education and theatre practice. The current issue of *Pamiętnik Teatralny* is an outcome of annual research residencies (2018), which aimed to analyse selected areas of the previously unrecognized and little-known last decade of Dorman's theatre practice (1977–1986).

2. Ewa Tomaszewska, Marzenna Wiśniewska, Jan Dorman. A Chronology of His Life and Work (1912–1986)

Jan Dorman (b. Dębowa Góra, now Sosnowiec, 1912–d. Będzin, 1986) was a teacher, director, stage designer, author of texts for theatre, founder of the Experimental Child's Theatre (ETD) in Sosnowiec (1945–1951) and The Children

of Zagłębie's Theatre (TDZ) in Będzin, which has been named after him (1951–1977), lecturer at the Faculty of Puppetry in Wrocław, Branch of the State Academic School of Theatre (PWST) in Krakow, now Stanisław Wyspiański Academy of Theatre Arts (1978–1986), promoter of culture in Będzin. His theatre practice situated itself between children's theatre, young spectator's theatre, puppet theatre, avant-garde art theatre and experiments close to the happening. Dorman's performances were presented at many festivals internationally; the work of TDZ that he directed represented Poland at the International Exhibition of Stage Design in Amiens, France (1969). Dorman wrote and adapted texts for theatre, composed and selected music, designed the sets (along with his son, Jacek), initiated the "Herody" festival of folk productions, maintained extensive contacts with Polish and foreign theatre communities, contributed regularly to theatre magazines (including *Scena*, *Teatr Lalek*, *Teatr*), and he published his book *Children Playing Theatre*. Throughout his life, Dorman recorded his practice through meticulously produced archival documentation.

3. Magdalena Figzał-Janikowska, From Rhythmisation to Operas and Ballets. About the Musical Staging in Jan Dorman's Theatre

The paper addresses the issue of musicality in the theatre of Jan Dorman, in particular his last productions, in which music was a starting point for the staging concept. "Musical" thinking about the theatre always had a strong impact on Dorman's creative process. His first productions included children's songs and counting rhymes, and this led to a rhythmisation of the dramatic text in the subsequent ones. Composing the spectacle along the lines of a musical score, which became the hallmark of Jan Dorman's theatre, is especially prominent in his last theatre works inspired by larger musical forms, such as concert, ballet and opera. These performances represent a synthesis of various musical tropes and signs that were so characteristic of Dorman's theatre at various stages of its development.

4. Agata Łukaszewicz, "I'm Gonna Describe You the Scene from the Theatre That I Liked Best". The Research Potential of Letters and Drawings of Young Spectators in Jan Dorman's Archives

The paper looks at Jan Dorman's pedagogical and artistic practice through the prism of child's sensibility of his audience. The drawings and letters of the spectators at the performance of *Awantura z ogniem* ("Fire with Fire", 1950) are considered as a collection of ego-documents. The paper examines their usefulness for expanding our knowledge about the history of Dorman's theatre and the reception of his plays.

5. Justyna B i e r n a t, “The Lame God Hephaestus”. Jan Dorman and the Classical Tradition

The paper is an analysis of Jan Dorman’s theatre practice in the context of the classical tradition. It examines the archival collections of The Theatre Institute documenting the collaboration of Jan Dorman with Anna Świrszczyńska on the staging of *O kulawym bogu Hefajstosie* (“The Lame God Hephaestus”), Świrszczyńska’s radio play. The extant correspondence between the creators of the production and the director’s copies permit us to explore and analyse the ways in which classical antiquity inspired Dorman’s work. Although Dorman never adapted any ancient Greek text to the stage, his practice indicates a strong presence of the classical tradition, in particular the Greek comedy, in his mode of theatre.

6. Magdalena R e w e r e n d a, Jan Dorman’s *Happy Prince* as an Auto-Archive

The paper proposes to study the documentation of Jan Dorman’s production based on Oscar Wilde’s *Happy Prince* as a model for Jan Dorman’s thinking about a connection and a feedback loop between theatre and archive. The production forms the basis for a more detailed examination of Dorman’s multi-layered interest in his own archive as well as the ways in which memories of his art and private life can be preserved. Using the findings developed in the area of archival turn and hauntology, the paper elaborates on the most important spheres of Dorman’s intentional self-archiving: his frantic collecting and cataloguing, the habit of constructing a cultural repository for himself and his co-workers, confabulating and self-mythologising, recycling of objects, characters and motifs to be used again in subsequent productions. In the resulting vision of Dorman’s archive, it appears to be a deliberately constructed performative space rather than merely a collection of material traces of his professional and private life.

7. Hubert M i c h a l a k, Transmissions of Memory

The paper is dedicated to *Powiedz, że jestem...* (“Tell me that I am...”), one of the last productions directed by Jan Dorman (The State Drama Theatre in Wałbrzych, prem. June 16, 1985). It addresses the issue of memory, linking it to the theme of hiding Jews during the World War II. Both these motifs were firmly inscribed in the production, and they referred to a fresh and almost unrecognized issue on the Polish stages at the time of the premiere. By addressing the issue of various media of memory and several models of its stage representation, the text attempts to reconstruct both the director’s concept and the artistic shape of the production. And by pointing out the most important departures from Dorman’s

previous art practices, it sketches the evolution of Dorman's concept of art. Invoking subsequent realisations of the director's staging concept and the theme of The Jewish "Renaissance" Theatre operating in Wałbrzych, as contexts, expands the issue of memory in the theatre through including multilateral, performative, functioning of this particular staging.

8. Marzenna Wiśniewska, In Faust's Laboratory

Access to the extensive archives of Jan Dorman has allowed us to see the long-term presence of the Faust theme in Dorman's theatrical explorations and to study and describe his last production: *Walpurgis Night* based on Goethe's *Faust* (The Animation Theatre in Jelenia Góra, 1986), for the first time. The paper is an attempt to reconstruct this production on the basis of manuscripts and typescripts collected by the director in his archive and the reminiscences of people working in the theatre. The archives create an intriguing afterimage of *Walpurgis Night* as a production with an autobiographical dimension, marked by Dorman's legend and fascination with his methods of work, an aura of mysticism surrounding the production and the director's sudden death, less than a month after the premiere. Having extracted Dorman's *Walpurgis Night* from the archive warehouse we can add another leaf to the history of the reception of *Faust* in the Polish theatre of the second half of the 20th century.

Translated by Piotr Szymor

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