

From the Editors

The opening section of *Pamiętnik Teatralny 2022/1* is devoted to theatrical and performative projects in the urban space. The contributors address the bond-building role of such projects, their impact on the city atmosphere, and artists' self-reflections about the significance of the broadly understood environment in their work. Magdalena Figzał-Janikowska analyzes Władysław Hasior's performances in small and medium-sized towns in Poland and Sweden, screening his projects for characteristics of both antagonistic and dialogical models of participatory art. The article proposed by Ramunė Balevičiūtė and Agnė Jurgaitytė-Avižinienė lies within the framework of psychology of creativity. The authors interpret self-reflections by the eminent Lithuanian actor, director, and educator Valentinas Masalskis, concerning his long-standing practice of regularly withdrawing from the city to spend a period of time working in the province. They argue that the destabilization of perspective achieved in this way is one of the sources of his creativity. Małgorzata Mieszek collects scattered information about various forms of performances by Old Polish (16th–18th-century) school theaters in urban spaces; she emphasizes that they can be regarded as a contribution of school communities to the development of Old Polish participatory culture.

The theme of the artist's self-awareness is also present in Essays and Articles. Włodzimierz Szturc reads Stanisław Hadyna's forgotten plays about Martin Luther King or Mahatma Gandhi as autobiographical treatises on loneliness and being misunderstood. His discussion brings out the Lutheran provenance of the evangelical-spiritual vision of man in these texts. Christian anthropology combined with Andrew Linzey's animal theology is the main point of reference for Jacek Kopciński's

ecotheological interpretation of two works by contemporary Polish playwrights that address the relationship between human and dog. The author argues that in Mariusz Bieliński's and Jarosław Jakubowski's dramas, mourning for a dog catalyzes a self-reflection by the authors-protagonists; he places it in the context of Lévinas's philosophy and Gadamer's idea of a "more-than-human community."

In *Presentations*, Artur Duda discusses William Worthen's new book on staging Shakespeare in the time of digital media dominance. The reviewer highlights the rootedness of Worthen's thought in the philosophy of Bernard Stiegler, in which the human individual, as a technical being, uses various prostheses—including media—not only to survive, but also to materialize memory. In this perspective, theater, understood as a hypermedium, can be regarded as a particular type of prosthesis.

The volume is concluded by Anna Jędrzejczyk's memory of Krystyna Büthner-Zawadzka, an expert in theater biography, who for fifty-five years invested her passion and commitment to co-create the *Biographical Dictionary of Polish Theater*.
