

From the Editors

In *Pamiętnik Teatralny* 3/2023, we are returning to the discussion on the ways in which the categories of nation and nationality can be problematized in theater and performance studies, and at the same time we are opening a conversation about the presence of Polish theater artists and scholars in various nodes of the network connecting theater people around the world.

Prepared by Artur Duda, the thematic section *Transnational Pathways of Eurasian Performance Arts* encourages us to look at transcultural and transnational aspects of the artistic practices of the Italian actress Roberta Carreri, associated with Odin Teatret, the Japanese multimedia artist Masaki Fujihata, and two theater directors from Hong Kong, Tang Shu-wing and Danny Yung. Simone Dragone and Jakub Kłeczek analyze the performative potential of Carreri's and Fujihata's transcultural and transnational aesthetic and thematic choices. At the same time, their articles show that considerations on transculturality can be taken in very different directions. Marzenna Wiśniewska and Maciej Szatkowski offer synthetic presentations of the artistic profiles of Tang and Yung, accentuating the inter-, trans-, and cross- in the directors' work. The section also includes lectures by Tang and Yung, which give insight into their thinking about the theater as a place where, drawing on diverse traditions, one can work on the expression of complex identities and consolidate negotiate common memory in a way that is not oppressive or appropriating. In this context, Wiśniewska emphasizes that one of major influences on Tang's theater imagination has been Jerzy Grotowski. The section is complemented by a review of Rossella Ferrari's book about transnational and transcultural collaborations of theaters of the Sinosphere, which comprises various Chinese cultures in Asia and around the world.

The section *Theater Histories Revisited* features two articles about scholars who fostered links between Polish theater studies and the research carried out around the world. Wojciech Kaczmarek presents a multifaceted portrait of

Irena Sławińska, showing her not only as a forerunner of many new currents in thinking about drama and theater in Poland, but also as a scholar engaged in a lively dialogue with the latest trends in American and French theater and drama studies. Joanna Michalczuk extracts autobiographical and autothematic elements from the theater novels of Kazimierz Braun, who was a professor of theater at American universities from the mid-1980s. These texts reveal an approach to the category of the nation that is markedly different from the thinking of the artists and scholars who are the protagonists of the thematic section on transnationality.

The theme of self-reflection and self-analysis is highly important also in the section *Essays and Articles*. Joanna Majewska reads Tennessee Williams's lesser-known early drama *Not About Nightingales* an autobiographical text, in which the author's social engagement was more conspicuous and artistically transformed in different way than in his later, more popular works. The procedures of self-analysis and self-reflection are a crucial tool, which needs to be constantly refined, in Monika Kwaśniewska's project of responsibly situated affirmative criticism, understood as a research stance. Her ethically oriented project on the one hand corresponds with the discussions prompted in European and American theater circles by the #MeToo movement and, on the other hand, it becomes part of the Polish debates on how to research theater and how to approach theater documentation.