

From the Editors

The cultural mobility of theatre, addressed in the thematic section of *Pamiętnik Teatralny* 4/2023, is a very complex problem and also an interesting research perspective that can be applied to any historical period. The contributions in this section concern only two selected aspects of this phenomenon in contemporary theatre. This year's ninetieth anniversary of the birth of Jerzy Grotowski has provided an opportunity for scholarly reflection on the effects that his practice inspired outside Poland, which are relatively little known in his homeland. Virginie Magnat discusses the role of Grotowski and Rena Mirecka in the development of a non-anthropocentric approach to performance, while also showing the links between their practice and the indigenous theater of Floyd Favel. Gioacchino Palumbo's subjective essay singles out Grotowski's relationship to George Gurdjieff as a motif that proved most inspiring in Palumbo's own theater practice in Sicily, which is described by Giuseppe G. Condorelli in the introduction to the article. The other aspect of the cultural mobility of theater addressed in this section is Polish-Ukrainian relations, illuminated from two sides. Maiia Harbuziuk has prepared a synthetic overview of the presence of Polish theater groups at Ukrainian festivals after 1991, while Ewa Bal considers the changes that may take place in our thinking about theater and culture under the influence of various forms of the presence of Ukrainian drama and artists on Polish stages following Russia's invasion of Ukraine on 24 February 2022.

This issue's section *Essays and Articles* is bipartite too. The first two articles concern ecological thinking about performing arts. Aline Wiame writes about the performative workshops "Où atterrir?," initiated by Bruno Latour and aimed at developing locally situated ecological questions in more-than-human networks. Lilianna Bieszczad highlights the ecological and holistic approach to dance characteristic of Arnold Berleant's environmental aesthetics. The other cluster of articles presents the results of new research on the history of theater in the Polish People's Republic. Marcin Kościelniak analyses the

operating mechanisms of diffuse censorship, which was a result of the links and interdependencies between the Catholic Church, the Party, and the theater in the Polish socialist state. Joanna Królikowska tries out oral history as a tool for investigating the specifics of how theaters functioned in medium-sized cities in the 1980s. A yet another aspect of the culture of People's Poland is presented in Zbigniew Majchrowski's article, featured in the *Presentations* section, about the colorful figure of the Umbrella Man of Sopot and his reality-queering experiments with freedom.

The section *Memories* contains two portraits. Nataliya Torkut writes about the eminent Ukrainian Shakespeare scholar Maia Harbuziuk, member of the Academic Advisory Board of *Pamiętnik Teatralny*, who passed away in June 2023. Edward Krasieński's contribution, resonating with the theme of the heritage of Polish theater studies, commemorates Zofia Jasińska, a historian of Polish theater who was associated for many decades with the Theatre Museum in Warsaw.