

NOTES ABOUT THE AUTHORS

ANNA KAWALEC is an Associate Professor in the Department of Epistemology at the John Paul II Catholic University of Lublin. She received her MA in Polish philology, specializing in theory of theatre, and her PhD in philosophy (the dissertation — in Polish — titled *Teatr jako znak osobowy człowieka* [Theatre as a personal sign of human being] was written at the seminar on philosophy of God and religion). Her most recent bigger work is so-called Habilitation-book *Osoba i Nexus. Alfreda Gella antropologiczna teoria sztuki* [Person and Nexus: Alfred Gell's anthropological theory of art] (2015).

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BARRY ALLEN is Distinguished University Professor of Philosophy at McMaster University, in Hamilton, ON, Canada, and a Fellow of the Royal Society of Canada. His work in philosophy concentrates on the concept of knowledge, which he studies from interdisciplinary and multi-cultural perspectives, addressing a wide audience in contemporary and comparative philosophy and the human sciences. He is the author of *Truth in Philosophy* (1993) (Polish translation, IFiS PAN, 1994), *Knowledge and Civilization* (2004), *Art and Technology in Human Experience* (2008), *Vanishing Into Things: Knowledge in Chinese Tradition* (2015), *Striking Beauty: A Philosophical Look at the Asian Martial Arts* (2015), and *Empiricisms: Experience and Experiment from Antiquity to the Anthropocene* (2021).

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LES BEGAY is an enrolled member of the Diné Nation. His educational background is a BS in Journalism/Marketing from the William Allen White School of Journalism at the University of Kansas. He spent his career in the telecom sector working both domestically and internationally with manufacturers, carriers and distributors in Sales Management. He resides in Chicago, Illinois, USA.



The Author wrote: „My text to Professor Anna Kawalec is in response to her invitation to dialog on art. I am retired from full time work but still do contract work that interests me. Most of the work I do now is consulting wireless sales organizations but I also give talks and programs on Native history and contemporary issues such as land and water rights, sovereignty, Missing and Murdered Indigenous Women, U.S. government Native policy and systemic racism. I have worked closely with the American Indian Center in Chicago and recently finished 5 years as Board Chairman. I am a co-creator of the Indigenous Peoples Day Coalition of Illinois, we are trying to get the State and City of Chicago to replace Columbus Day with Indigenous Peoples Day.”

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LILIANNA BIESZCZAD has a PhD in philosophy, is an adjunct professor at the Department of Aesthetics at the Jagiellonian University Institute of Philosophy, an editor of *Polish Society of Aesthetics Journal*, the editor in chief of an academic journal *Aesthetics: Journal*. She is the founder of Somaesthetics Unit in John Dewey Research Center at the Faculty of Philosophy of the Jagiellonian University in Krakow. She is the author of the book *The Crisis of the Notion of Art. Th.W. Adorno's, H.G. Gadamer's and A.C. Danto's Philosophical-Aesthetical Conceptions* (Kraków: UJ, 2003), the editor of *The Age of Avant-Garde* (Kraków: Universitas, 2006), *The of performative turn in Aesthetics* (Libron, Kraków 2013), *Practising Aesthetics* (Libron 2015), and an issue of 'Modern Culture' journal subtitled 'A Dancing Body' (3(69)2011). Her main fields of interests include modern aesthetics, the postmodern philosophy of culture and the theory of avant-garde. She is also studies the philosophy of dance, somatic issues and performativism.

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JULIE C. VAN CAMP is Professor Emerita of Philosophy at California State University, Long Beach, where she taught philosophy of law, philosophy of art, and applied ethics. She holds a PhD in philosophy from Temple University, a JD from Georgetown University, and a BA from Mount Holyoke College. She is currently Secretary-Treasurer & Executive Director at the American Society for Aesthetics.

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CĂLIN CIOBOTARI is a theater critic, teacher and doctoral supervisor at the Faculty of Theater of the “George Enescu” University of Arts in Iași. He is an Associate Professor at the Faculty of Philosophy and Social Political Sciences at the “Alexandru Ioan Cuza” University of Iași. Member of the International Association of Theater Critics, of the Romanian Theater Union and of the Romanian Writers’ Union, he is the author of over twenty books and about a thousand articles (journalism, studies, theater chronicles etc.). He is the editor-in-chief of the literary magazine *Dacia*, director and presenter of the tv show “Scena” (Apollonia TV Iași). In 2019 and in 2022, he was awarded the UNITER Prize for Theater Criticism. In 2020 and 2022, he was/is one of the directors of the National Theater Festival. The widely circulated author’s volumes include *Marginalii lui Cehov* [Chekhov’s Marginals] (2016), *Regizorul și textul. Practici de lectură* [The Director and the Text: Reading Practices] (2017), *De la Cehov la Shakespeare. Hamlet în Livada de vișini* [From Chekhov to Shakespeare: Hamlet in the Cherry Orchard] (2018), *Recitindu-l pe Gorki. Un teatru la marginea crizei* [Reciting Gorky: A theater on the brink of crisis] (2021). Within the Theater Doctoral School, of which he has been director since 2020, he develops the research directions of Aesthetics, Drama Theory and Performance Studies.

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JAMES CORBY is an Associate Professor of English and Head of the Department of English at the University of Malta. In the biographical note, he wrote about himself:

My interest in art, of one form or another, is life-long. First came music, my deepest artistic love. I picked up guitar at an early age and still perform regularly, albeit in small venues for even smaller audiences. When it comes to music I am, in every sense, an amateur. I consider it, in my hands, a playful

craft that sometimes rises to the level of entertainment, but never to the level of art. Later on came a love of the literary arts, and as luck would have it I have been able to turn that passion into a career as an academic. I do not write literature, and never really have done, but I appreciate it deeply and I do my best to profess it. I am certainly, therefore, more of a recipient of art than an art creator (if one were to insist on this somewhat problematic distinction). In short, I am an Associate Professor of English and Head of the Department of English at the University of Malta, I co-edit *CounterText: A Journal for the Study of the Post-Literary* (published by Edinburgh University Press), and I play guitar in bars at the weekend.

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LAURA CULL Ó MAOILEARCA, PhD, is Professor and Head of DAS Graduate School at the Academy of Theatre and Dance at Amsterdam University of the Arts in the Netherlands. In the biographical note, she wrote about himself:

I do not think in terms of a duality of creator and recipient. Acts of creation and reception, receptive creation and creative reception operate for me across a variety of positionalities that might be occupied and moved through in relation to art.

But I can say this: I trained as an artist before I went into academia. I started out making paintings, and then developed a multidisciplinary practice involving sculpture, photography, video, installation, performance and creative writing. I continued to engage in art-making and practice-based forms of research during my PhD, but since art practice was not a formal part of submission, it soon got squeezed out — ending up as something I did “on the side” or as an extra to my core research in academic writing.

As part of my most recent research project, *Performance Philosophy & Animals: Towards a Radical Equality* (2019–2022), I aimed to create a structure that would enable me to re-centre art and creative practice as a core part of my research. Despite all kinds of doubts and insecurities about this gesture, I continue to take seriously the kinds of thinking that are afforded to me by making images and producing creative writing as well as doing research in more standard academic forms.

But not long after the project began, I found out that this return to art was not only something I wanted, and an aim that I could articulate and rationalise according to my own existing ideas about the multiplicity of ways of thinking. It was also something I needed; or rather, something for which there was a necessity at a time in my life when my sense of “I” was radically under question.

My father died in February 2020: a matter of weeks after the first major residencies for the research project had taken place. Before Dad died, I had already identified—in theory—the deep importance of experiences of both “not-knowing” and “unlearning”—the need to occupy states of openness, to suspend judgment and dismantle pre-existing assumptions—both as a key part of my sense of what artistic research can be and in order to make way for more reciprocal encounters and ethical ways of knowing nonhuman animals. But it was not until the last weeks of his illness and his death, that I really found myself propelled into the lived experience of what Fanny Howe (1998) calls “bewilderment”—a complete disorientation or loss of compass, but one that has the potential to open out into the possibility of re-orientation, the kind of not-knowing that might make space for new ways of knowing.

And then Covid came. Only days after my father’s funeral, the UK went into its first period of lockdown. Through thinkers like Arundhati Roy and Roshi Joan Halifax, I have come to understand this period of personal grieving through a pandemic (alongside and entangled with all our kinds of collective grief over racist violence and climate crisis) as a kind of portal, ‘a gateway between one world and the next’ (Roy) or rite of passage: a forced incapacity to carry on “as normal” that is both unbearably painful and potentially transformative (Halifax). At times, this has been a painful process of bewilderment, but I have also come to experience it as a vital ongoing lesson in how to practice new ways of knowing that affirm vulnerability rather than mastery (Singh). Rather than thinking of my grief as something that was merely stopping me from doing the work or as the ‘background’ to the work, I have come to appreciate that this *is* the work on an important level. And art-making—working on making images and creative writing—have come to function as important parts of what I now consider a ‘creative grief practice’.

The results of this work will be published in September 2022 in the form of *An [Interrupted] Bestiary*: an artist’s book, that was created through a process of thinking alongside the US-based performance company *Every house has a door*.

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ANDRZEJ DERDZIUK, born in 1962 in Skierbieszów, member of the Warsaw Province of the Order of Capuchin Friars Minor (OFMCap). Ordained to the priesthood in 1987 by Pope John Paul II in Lublin. Habilitated professor of theological sciences. Head of the Moral Theology Section at the John Paul II Catholic University of Lublin. Author of twenty-eight books and over three hundred articles. Among them, *Prawda, dobro, sumienie* [Truth, Goodness, Conscience] (2019) and *Dojrzały owoc* [Mature Fruit] (2021), as well as *Brat Kalikst z Poczekajki* [Brother Kalikst of Poczekajka] (2021) and *Człowiek na maksa* [Man to the Max] (2019), in which he promotes contemporary examples of saints from the neighbourhood. He is the spiritual asistent of the Padre Pio Prayer Group, the Alumni Chaplaincy and the Community of the Holy Name of Jesus in Poczekajka in Lublin.

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ALINA EPÎNGEAC is a theatre critic, professor and scholar, Doctor of Theatre and Performance Arts. She graduated the National University of Theatre and Cinematography „I.L. Caragiale” of Bucharest — Graduate degree in Theatre Studies — Cultural Management and Theatre Journalism (2010) and Masters degree in Theatre Studies — Cultural Management and Marketing (2012).



She has been a member of the International Asociation of Theatre Critics, Romanian Section — Theatre Studies since 2016.

She is the author of *Manipulation through Theatre: Crisis — creation — catharsis*, edited by The Universitary Print in 2020.

In 2009 and 2010 she participated at the “Looking for an existential theatre” workshop coordinated by the theatre director David Esrig at the Athanor Academy in Burghausen, Germany. Also, she took part in the Young Critics Seminars organized by the IATC — first in 2012, at the Borštnikovo Theatre Festival in Maribor, Slovenia, and in 2018 at the National Theatre Festival „Ingmar Bergman” in Stockholm, Sweden.

Between 2012 and 2015 she worked as artistic assistant for the Little Theatre in Bucharest and between 2015-2016 she was creative manager for Theatre Arts Group. As a theatre critic she wrote for yorick.ro online magazine (2012–2019),

Amfiteatru (2019–2021) and collaborated with Clipa–cultural magazine, BeWhere! and The Time and is the co-author of the anniversary album *Little Theatre. 50 years.*

She has been a jury member in numerous national theatre festivals and in 2017 and 2022 she was part of the Selection Jury for The UNITER Gala Prizes and in 2021 Final Jury member of the same event.

In 2016 she was nominated for The Best Theatre Critic Prize of The UNITER Gala. Since 2021 she is a University lecturer doctor in the Theatre Studies Department of UNATC “I.L. Caragiale” Bucharest and strated a cultural blog project, d’E-pîn-geac.

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JAMES R. (RANDY) FROMM is a PhD candidate in Rhetoric at New Mexico State University in Las Cruces, New Mexico. He comes to rhetoric after a long consulting career in the commercial nuclear industry, during which he studied mathematics (BS) and literature (MA). His principal area of interest is in the relations among rhetoric, aesthetics, and civic responsibility. His current research examines the rhetorical affects and effects of vigilantism in past and present border dynamics in the American southwest.

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RAFFAELA GIOVAGNOLI is professor of Social Ontology and Social Epistemology at the Pontifical Lateran University (Rome). She earned her Master in Sociology at the University of Rome “La Sapienza” (1987). She earned her Phd in Philosophy (1998) and completed her post-doc in Philosophy at the University of Rome “Roma Tre” (2002). She visited the universities of Frankfurt, Pittsburgh, and Berkeley. Her most recent books in English are *Autonomy. A Matter of Content* (2008), *Computing Nature* (edited with Gordana Dodig-Crnkovic, 2013),

Representation and Reality. Humans, Other Living beings and Intelligent Machines (edited with Gordana Dodig-Crnkovic, 2017).

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TYRONE GRIMA, PhD, is a lecturer and researcher at the Malta College of Arts, Science and Technology (MCAST). He is also a theatre practitioner, having directed a number of plays in prestigious theatres in Malta. His favourite works were *Michel* (2008), the first LGBT play written in the Maltese language, *Children of a Lesser God* (2015), and *Agnes of God* (2020), one of the first live theatre performances held in Malta after the first wave of the Covid pandemic. His fields of interest in research are the interface between theatre and spirituality; queer performance; and community-based performances. Tyrone is also the author of novels and plays in Maltese.



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ERIC HIRSCH is Divisional Lead, Deputy Head of Department, and Professor of anthropology at Social and Political Sciences College of Business, Arts and Social Sciences at Brunel University London. In his biographical note he wrote about himself:

I initially trained as an engineer [BSc Civil Engineering (Missouri)] but later found that anthropology was what really interested me [MSc Anthropology (LSE)]. I subsequently completed a PhD at the LSE based on fieldwork in Papua New Guinea. My initial research in the Papuan highlands was among the Fuyuge people and examined their ideas of landscape, myth, power and ritual and their mutual connections. I supplemented this work with historical research on colonial government and mission influences on the Fuyuge. Later research focused on the influences of a local mine and the effects of this on Fuyuge ideas of land ownership and cultural property.

His newest publications: “Environment and economy: great divide to great acceleration.” in *Handbook of Economic Anthropology, Third Edition*, edited by James G. Carrier, 204–221. Cheltenham: Edward Elgar, 2022; “Divine powers and exchange with ‘others’ in Melanesia.” *Journal of the Royal Anthropological Institute* 28, no. 1 (2022): 204–221; “History.” *Cambridge Encyclopedia of Anthropology*, Cambridge: University of Cambridge, 2021. <http://doi.org/10.29164/21history>; *Ancestral Presence Cosmology and Historical Experience in the Papuan Highlands*. Abingdon: Routledge, 2021; with Will Rollason – *The Melanesian world*. Abingdon: Routledge, 2019; “Beauty and captivation: Fuyuge gab and Gell’s anthropological theory of art.” In *Anthropology and Beauty From Aesthetics to Creativity*, edited by Stephanie Bunn, 82–97. Abingdon: Routledge, 2018.

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IWONA IWANIUK-BORISENKO has been living in the USA for twenty four years and last eleven years in Santa Fe, NM. She held many professions through her life as she believes that life is only what you make out of it, so change and gaining experience are predominate factors in decision making about her life. She currently works as real estate broker and also is developing and renovating her grandparents farm in preparation for the next chapter of her life. Travel and gardening are her free time activities.

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JOANNA ŁAPIŃSKA is PhD in the field of Humanities in the discipline of Cultural Studies, MA in Film Studies. The author of many articles in the collective monographs and journals, as well as the monograph entitled *To kocha! Związki miłosne ludzi i maszyn w filmie science fiction* [It loves! The love relationships of humans and machines in a sci-fi movie] (2020) about the love relationships of humans and machines in science fiction film. Her interests include the phenomena of contemporary cinema, the theories and practices of posthumanism and the new practices of intimacy. Currently, she is carrying out an FWF Lise Meitner postdoc project “ASMR as a New Intimacy Practice in Western Culture” in the Department of Theater, Film and Media Studies at the University of Vienna.

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ALEKSANDRA ŁUKASZEWICZ, PhD habil., Associated Professor at the Academy of Art in Szczecin, earned her PhD in Philosophy (dissertation on “Epistemological Function of the Photographic Image”) at the Warsaw University (2010), habilitation in Humanities in field of Culture and Religion Studies at the University of Lodz (2020). She is specialist in philosophical aesthetics and theory of culture and art, considering posthumanist and transhumanist approach, especially in the relation to art and personhood issues, that is in aesthetic and ethical reflection in social perspective.

She is also Vice-chairman of the Polish Society of Aesthetics, the recipient of various prizes and grants, these include a scholarship from the Kościuszko Foundation for research on art, culture, and aesthetics in the work of Joseph Margolis, and a grant to support the preparation of her book project on the theory of cyborg persons explained in terms of the metaphysics of culture: *Are Cyborgs Persons? An Account on Futurist Ethics*, Palgrave Macmillan 2021. She was/is coordinator of two international research consortium: TICASS (2017-2021) and TPAAE (2020-2023) realizing projects founded by the European Commission within the programme MSCA-RISE H2020, dedicated to visual communication and visual literacy, and to art and art education in transcultural perspective, and coordinator on behalf of the Polish Society of Aesthetics — the partner in the research consortium — of the research project CAPHE: Communities and Artistic Participation in Hybrid Environments (2022-2026).

She trained at the Academy of Fine Art in Poznan in field of Photography on the Bachelor’s Degree (1998-2002), and she is also sometimes active as co-curator in artistic projects and as an artist herself, now participating as co-curator and as an artist in the art-research project “Numeric Art. Between Freedom and Control”) with Academy of Art in Szczecin, Academy of Fine Art in Gdansk, College Art And Design D’Orléans (France) (2022).

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TOMASZ MAN is playwright and theater director, author of theater adaptations and radio dramas. He is a PhD of Polish philology, which he studied at the University of Wrocław, and a graduate of the Drama Directing Department of the Warsaw Theater Academy. He was the literary director at the Siemaszkowa Theater in Rzeszów (2003-2005) and a program consultant at the Mickiewicz Theater in Częstochowa (2004-2005). Currently he is associated with Witkacy New Theater [Nowy Teatr] in Słupsk. He published his texts in *Teatr*, *Dialog*, and *Notatnik Teatralny*. In his biographical note, he wrote:

I am a director, playwright, writer and musician. First of all, a husband and a father of three children. Anyone can create art. They are all artists as they are children. They are interested in the world and play with objects. There is something of a childlike art to art. Fun, imagination, doing what you want. I liked in the Middle Ages, the artists were anonymous. They believed that they do not create by themselves, but that they create because they have a “divine impulse” and that nature or people inspire the ear. I dream of museums without names and titles of works. books without authors :) Art affects everyone differently. Everyone likes something different. I like to know what I want, what I’m doing and why. I like to venture where I haven’t been yet. In fact, my closest people, my wife and children, inspire me the most. I like simplicity and fun and some kind of provocation. Art is also my profession, thanks to which I earn. Therefore he wants to do his job honestly and well. Art is also a series of compromises, just like in the theater you have to get along with the producers and actors. But the most important thing is to reach the viewer and everyone is different.

His plays: *Katarantka. Requiem. Nieszczęście w dwóch aktach* (1998), *Pisi* (2000), *Historia pewnej miłości* (2001), *Matka i lampart* (radio play, 2004), *111* (2004), *Deszcze* (co-author, 2005), *Cięcie* (before 2006), *Dobrze* (2006), *3x2* (2006), *C(r)ash Europe* (2007), *Świat jest skandalem* (2009), *Bóg i Proch* (2010), *Wszystko się uda* (radio play, 2010), *Sex Machine* (2010).

VADIM MIKHALCHENKO is now studying Applied Anthropology at the John Paul II Catholic University of Lublin. In the note he sent, he wrote on himself:

I was born in Russia in a family with mostly Russian origins, but later, approximately at the age of 10, I moved to Estonia. This position made me still interested in Russian culture but denied me from participating in cultural life directly. I couldn’t visit exhibitions, concerts, meet-ups, etc. The Internet still

gave me an opportunity to observe all of it remotely. I could also occasionally visit some of the Russian artists on their tours, but these exceptions still left me with a feeling of watching from afar. As for my education, I graduated from secondary school (põhikool) at Sakala Eragümnaasium and upper secondary school (gümnaasium) at Tallinna Kesklinna Vene Gümnaasium. Both schools are located in Tallinn, the capital city of Estonia. Currently, I am studying Applied Anthropology at the John Paul II Catholic University of Lublin.

My main interests in art are in the domains of poetry and music. I try to be open to other forms of art, but often find myself less invested in them. I used to play in a band, where I was mostly occupied with writing lyrics. We would sometimes perform on stage, but for the most part, these activities ended in 2019, leaving me mostly as an art recipient, rather than a creator. At some point, I attempted to write a blog with my reflections on events that happen to me, but perhaps this direction is yet to be pursued more thoroughly.

SASHO OGNENOVSKI, PhD, is a Communicologist, writer, translator and theater critic. He is President of PERUN ARTIS, an Association for Art and Multiculturalism, in Bitola, North Macedonia

His primary interest is in the multicultural landscape and environments, especially researching the so-called “invisible nations,” that is, those communities without a nation-state, displaced around the world. His doctoral research was in Public Relations. His professional career can be divided into two streams: artistic and scientific. Sasho is a writer and translator with five poetry collections (a sixth in production), four children’s plays staged in theatres in Macedonia, two plays for adults, of which one has been translated and published in the USA, and one novel (published in 2019), with a second in production. He also translates between English, Croatian, Serbian, and Bulgarian.

In addition to PERUN ARTIS, he is chief editor of Literary Elements, a literary magazine dedicated to the world contemporary literature, produced in Macedonian in hard copy format; next year he expects to produce an electronic version in English.

Sasho earned his MA from the Institute of Sociological, Political and Juridical research in Skopje, and his PhD from the Institute for Media and Communications of the Faculty of Law “Iustinianus Primus” in the University of Ss. Cyril and Methodius, in Skopje, North Macedonia. He worked as an assistant in the Pedagogical Faculty in Bitola, and as a professor in the Slavic University “G. R. Derzhavin,” also in Bitola. As a scientist, he attended numerous congresses,

conferences, and symposia dedicated to multiculturalism around the world, including Gothenburg, Oslo, Milan, Sofia, Belgrade, Brussels, Bratislava and London. He has collaborated with societies and foundations such as SIETAR, NIC, and SPARK. He has had short study visits at York University in Toronto, Canada, and The University of Santiago del Compostela, Spain. He has published in multiple scientific journals in North Macedonia and abroad. In the field of Communication and Media, he has written articles connecting theatre as a medium with other types of media. He writes literary, film, and theatre reviews for Macedonian and Serbian magazines and portals, and he is a member of ITI (International Theatre Institute) and to iact (International Association of Theatre Critics). He's also a member of the Macedonian Scientific Association in Bitola.

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JACEK JAN PAWLIK, S.V.D., is titular Professor of humanities, ethnologist, Africanist, religious scholar, employed as a professor at the University of Warmia and Mazury in Olsztyn. Research related to survival strategies in cities of the global South, precariat and informal economy. The role of religion in channeling frustration and maintaining hope for the better future. Tradition as a factor of backwardness and development. Problems of cultural adaptation and intercultural dialogue. The course of his research career: MA 1978 (KUL), PhD 1988 (Université René Descartes d. Sorbonne, Paris), Habilitation 2007 (Adam Mickiewicz University in Poznań), Professorship 2019. His book publications: *L'expérience sociale de la mort* (Fribourg, 1990); *Zaradzić nieszczęściu. Rytuały kryzysowe u ludu Basari z Togo* [To overcome the misfortune: Crisis rituals among the Basari people of Togo] (Olsztyn, 2006); *Iciin takaldau. Les contes basari* (Olsztyn, 2010); *Miasto kreatywnych ludzi. Mieszkańcy Lomé w obliczu wzrastającego ubóstwa* [City of creative people: The people of Lomé face increasing poverty] (Olsztyn, 2016); *Twórcza codzienność mieszkańców Lomé* [Everyday life of the inhabitants of Lomé] (Olsztyn, 2018)—a book awarded as the best Africanist publication of the year; *Ku nowej kulturze. Zmagania adaptacyjne* [Towards a new culture: Struggles for adaptation] (Olsztyn, 2020).

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TERESA PEKALA is Full Professor at the Faculty of Philosophy and Sociology and Head of Department of Aesthetics at the Maria Curie-Skłodowska University in Lublin. She is Vice President of the Polish Association of Aesthetics. Her research interests include Polish aesthetics, philosophy of modern art, and the aesthetic contexts of the experience of the past. Her book publications (in Polish): *Secesja: Konkretyzacje i interpretacje* [Art Nouveau: Concretizations and interpretations] (1996); *Estetyka otwarta Mieczysława Wallisa* [Open aesthetics of Mieczysław Wallis] (1997); *Estetyka ponowoczesna – na zderzeniu czasu estetycznego z czasem historycznym* [Postmodern aesthetics – on the collision of aesthetic time with historical time] (2000); *Awangarda i ariergarda: filozofia sztuki nowoczesnej* [Avant-garde and rear-garde: Philosophy of modern art] (2000); *Estetyczne konteksty doświadczenia przeszłości* [Aesthetic contexts of past experience] (2013); *Autonomia po autonomii* [Autonomy after autonomy] (2017).

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ILARIA SALONNA earned her MA in Philosophy from the University of Milan, Italy (final dissertation about the theory of time in Gaston Bachelard) and currently she is PhD candidate at the University of Warsaw. Relevant area of her research are aesthetics and theatre anthropology. In the biographical note she sent we can read:

I was born in Varese, Italy in 1981. In my work as independent theatre instructor I developed some training exercises specifically sought for developing actor's ability of bringing an atmosphere on stage and/or creating an environment. I'm interested on this topic both theoretically and practically. I studied aesthetics and philosophy at the State University of Milan and currently writing my PhD thesis at the University of Warsaw. I have experience as theatre practitioner since my studies at Accademia dei Filodrammatici di Milano, where I took a diploma in 2003. My working methodology comes from Russian school tradition, with more than three years of apprenticeship with Anatoly Vassiliev in Italy and in Poland. I have experience also with other acting techniques and actor trainings because of the many workshops I attended and the artists I met in the years (among them at Odin Teatret in 2009).

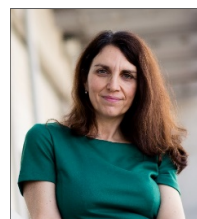
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GEORGE SHALUTASHVILI, PhD, professor at Shota Rustaveli Theater and Film State University, Tbilisi is an outstanding Georgian artist and scientist working in the field of theater arts and documentary film directing. He is the author of the acting training system based on the activation of mirror neurons (mirror neurons activation training system), based on metaphysical relations (mentalization). He is Dean of the Drama Department of Shota Rustaveli Theater and Film State University. In the years 1989–1992 he was the artistic director of the Meskheti State Drama Theater. He is one of the founders of the National Dramaturgy Festival in Akhaltsikhe. In 2008–2009 he was the Managing Director of the Akhmeteli State Drama Theater. He has directed over 50 award-winning theater productions and over 20 documentary films.



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AVRA SIDIROPOULOU is Associate Professor of Theatre at the Open University of Cyprus and Artistic Director of Athens-based Persona Theatre Company. She has published extensively on directing theory and practice, contemporary performance and dramaturgy and is the author of *Directions for Directing. Theatre and Method* (Routledge, 2018) and *Authoring Performance: The Director in Contemporary Theatre* (Palgrave Macmillan, 2011). She is also the co-editor of *Adapting Greek Tragedy. Contemporary Contexts for Ancient Texts* (CUP, 2021) and editor of *Staging 21st Century Tragedies: Theatre, Politics and Global Crisis* (Routledge, 2022). She has directed professionally, conducted practical workshops and delivered invited lectures internationally, and was a Visiting Scholar at the Martin E. Segal Centre at CUNY, New York, the Institute of Theatre Studies at Freie University, Berlin and a Japan Foundation Fellow at the University of Tokyo.



She recently directed Sophie Treadwell's *Machinal* at the Cyprus Theatre Organization (2022) and *Enter Hamlet* (her script) at the Verona Shakespeare Fringe Festival (2022). Recent works also include Bryony Lavery's *Frozen* (Skala Theatre, Larnaca, Nicosia, Fall 2020); *Phaedra I* (text: Sidiropoulou, Tristan Bates Theatre, London, 2019); *A Doll's House* (Technochoros Ethal, Limassol and Nicosia 2019), and an animated adaptation of Charlotte Perkins Gilman's 1892 short story "The Yellow Wallpaper." She is currently workshoping Karen Malpede's new play *Troy Too*, investigating mixed media forms of choral

expression. She is also co-creator of “Theatre Hacks”, a new series of stage adaptations for an online format.

She was nominated by the League of Professional Theatre Women in New York for the 2020 Gilder/Coigney International Theatre Award.

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MEHMET ŞIRAY is lecturer in Communication Studies at Bilkent University (Turkey). He has published on various topics related to Philosophy of Art, Performance and Media Studies. He received his PhD in Philosophy from Johannes Gutenberg University of Mainz in Germany. His research interests include Aesthetics, Philosophy of Art, Contemporary Philosophy, Structuralism, Post-Structuralism, Performance and Image studies. He has worked as an assistant and lecturer at Bilkent, Kadir Has, Işık, Üsküdar, Bilgi and Johannes Gutenberg Mainz Universities. He is the author of the book titled *Performance and Performativity* published by Peter Lang Verlag in 2009. He completed his postdoctoral research titled as *Contemplating Image Today: The Critical Reading of Jacques Rancière's, Georges Didi-Huberman and W.J.T. Mitchell's Ideas on Image* in the “Critical Thinking” program as a visiting professor at Freie Universität Berlin in 2019. He is currently working as a full-time faculty member in philosophy department at Mimar Sinan Fine Arts University and part-time lecturer in Cultural Studies Department at Bilgi University.

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TAMARA TROJANOWSKA, PhD, is Associate Professor at the Department of Slavic Languages and Literatures at University of Toronto, Canada. As graduate of Theatre Studies at the Jagiellonian University in Kraków (MA) and of the Drama Centre at the University of Toronto (PhD), she has taught at universities in Poland, Canada, and the United States, returning to University of Toronto as a faculty member in 1998. Since then, she has directed the Polish Language and Literature Program at the Slavic Department, strengthening in strides its profile and presence in North America, as well as the University College Drama Program

(2008–2012) and the Center for Drama, Theatre and Performance Studies (2017–2022) where in 2019 she co-founded the BMO Lab in Creative Research in the Arts, Performance, Emerging Technologies and AI. She now serves as Vice-Dean Faculty and Academic Life in the Faculty of Arts and Science.

Her current research focuses on the intersections of drama and theatre with history and religious thought, and emphasizes issues of identity, subversion, and transgression, topics that she has published on in Poland, Canada, United States, and England. Her latest book, co-edited with Joanna Niżyńska and Przemysław Czaplinski and entitled *Being Poland. A New History of Polish Literature and Culture since 1918* (UT Press, 2018), presents more than sixty essays by diverse authors from all over the world, including her extensive analysis of the transgressive practices in Polish drama and theatre (“Delectatio furiosa, or the modes of cultural transgression”). She has also contributed essays on this subject to the *Routledge World Companion to Polish Literature* (2021), *Światowa historia literatury polskiej. Interpretacje* (2020), *Theatermachine: Tadeusz Kantor in Context* (2020), with her investigations of the dramatic and the sacred resulting in a new selection of, and an extensive introduction to, the plays of Roman Brandstaetter (2016).

Alongside her continuing administrative and research work, Trojanowska also sits on the Advisory Boards of several professional journals, including *Didaskalia* (Jagiellonian University), *Polish Theatre Perspective* (UK), *Postscriptum* (Silesian University in Katowice), *The Sarmatian Review* (Rice University), and *Teksty Drugie* (Kraków).

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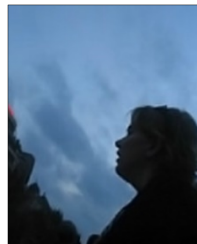
BARBARA TRYKA, PhD, is a professional icon writer. In the biographical note, she wrote about herself:

I was born in Poland where I gained my education and started my journey with Art. I attended the Cyprian Kamil Norwid State Secondary School of Fine Arts in Lublin (Pol.: Państwowe Liceum Sztuk Plastycznych im. Cypriana Kamila Norwida) where in 2009 I got a diploma in visual arts with specialisation in fibre art. My passion for art influenced later on my theoretical interests and reflected in research focused on contemporary art. The same year, I started studies at the John Paul II Catholic University of Lublin where in 2012 I got my BA

dissertation in Culture Studies, in 2014 I did my MA degree in Philosophy and in 2019 I obtained PhD degree in philosophy based on a dissertation titled “Freedom and Offence: Philosophical Basis of Broadening Boundaries of Artistic Freedom in Contemporary Engaged Art. As a professional artist, I use mainly techniques of oil painting and batik. After moving to England in 2019 and cooperating for some time with inspiring iconographer Fadi Mikhail (UK Coptic Icons), I started to discover art of iconography and its value. Since that time I have been practising icon writing which results as publication of my icons in the *Roczniki Kulturoznawcze* [Annals of Cultural Studies] devoted to art (4/2022).

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SHERYL TUTTLE ROSS is Full Professor of Philosophy at the University of Wisconsin–La Crosse. She researches at the intersection of art, politics and morality. She has written extensively about propaganda, developing the Epistemic Merit Model and its application to a variety of artworks, media and social circumstances. She is currently expanding her research Focus to include political humor and aesthetic akrasia.



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