SECRET THEATRE: OFF-THE-GRID PERFORMANCE PRACTICES IN SOCIALIST POLAND

AND CZECHOSLOVAKIA

ACADEMISCH PROEFSCHRIFT

ter verkrijging van de graad van doctor

aan de Universiteit van Amsterdam

op gezag van de Rector Magnificus

prof. dr. ir. K.I.J. Maex

ten overstaan van een door het College voor Promoties ingestelde commissie,

in het openbaar te verdedigen in de Aula der Universiteit

op woensdag 9 oktober 2019, te 11:00 uur

door Olga Ryabets

geboren te Kiev
Promotiecommissie

Promotor: prof. dr. K.E. Röttger (Universiteit van Amsterdam)

Copromotor: dr. A.M. Kalinovsky (Universiteit van Amsterdam)

Overige leden: dr. E.R.G. Metz (Universiteit van Amsterdam)

   dr. S. Bala (Universiteit van Amsterdam)

   prof. dr. M.A. Kobialka (University of Minnesota)

   prof. dr. M. Sugiera (Jagiellonian University in Krakow)

   prof. dr. J.J.E. Kursell (Universiteit van Amsterdam)

Faculteit der Geesteswetenschappen
Acknowledgments

I would like to thank those who helped this project along the way: my mom, Iryna Yakovenko and my sister, Katerina Ryabets; my partner in crime, Kryštof Krása; my supervisors, Professor Kati Röttger and Dr. Artemy Kalinovsky; my colleagues and friends, who generously shared their input – Mykola Makhortykh, Olga Śmiechowicz, Tatiana Klepikova, Janko Polák and Jana Siren. Special thanks to Hotze Mulder for reminding me to stay calm. This project would not be possible without the generous support of the University of Amsterdam's PhD Finishing Fellowship and I would like to thank the Fellowship Committee and the Amsterdam School for Cultural Analysis for their confidence.
# Table of Contents

INTRODUCTION p.7

CHAPTER ONE. History of Public Imagination – 1945 – 1989 p.16
1.1 Chapter Introduction p.16
1.2 Sovietization p.24
1.3 Soviet Imaginary Worlds p.32
1.4 Chapter Conclusion p.35

CHAPTER TWO. Apartment as Heterotopia p.36
2.1 Chapter Introduction p.36
2.2 The Non-Narrative Self at Home (the apartment blend) p.37
2.3 Notes on Soviet Domesticity p.40
2.4 The Apartment as a Heterotopia – Case Studies p.42
  Theatre on Tarczyńska Street (Warsaw, 1955 – 58) and Teatr Osobny (Warsaw, 1958 – 63) p.43
2.5 Chapter Conclusion p.57

CHAPTER THREE. Strange Places p.60
3.1 Chapter Introduction p.60
3.2 Strange Places – Definition p.60
3.4 Chapter Conclusion p.69

CONCLUDING NOTES p.71
<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1.1)</td>
<td>p.74</td>
<td>“Overwhelmed with emotion, this Czech mother kisses a Russian soldier in Prague, Czech Republic on May 5, 1945, thanking one who fought to free her beloved home.” Source: <a href="http://www.theatlantic.com">www.theatlantic.com</a></td>
</tr>
<tr>
<td>(1.2 and 1.3)</td>
<td>p.74</td>
<td>Two of the many photos depicting Soviet liberators with Czech children, almost always girls, dressed in national Czech costumes. Source: <a href="http://www.tumblr.com">www.tumblr.com</a></td>
</tr>
<tr>
<td>(2.1 and 2.2)</td>
<td>p.75</td>
<td>The cover and inside pages of <em>Przekroj</em> magazine, 1956, showing scenes from Theatre on Tarczyńska</td>
</tr>
<tr>
<td>(2.3)</td>
<td>p.75</td>
<td>Theatre on Tarczyńska <em>Osmędusze</em> – Harfiarka, 1956. Source: <a href="https://www.plainspokenpolish.com">Polish National Digital Archive</a></td>
</tr>
<tr>
<td>(2.4)</td>
<td>p.75</td>
<td>Lech Emfazy Stefański, 1957. Photograph by Irena Jarosińska. Source: <a href="http://www.news.o.pl">www.news.o.pl</a></td>
</tr>
<tr>
<td>(2.7 and 2.8)</td>
<td>p.76</td>
<td>Masks by Jiří Kuběna, 1974. Source: Petr, 66; and mediaeval misericord of The Green Man from Vendôme, France. Etching by Simon Garbutt. Source: <a href="https://commons.wikimedia.org">Wikimedia Commons</a></td>
</tr>
<tr>
<td>(3.1)</td>
<td>p.77</td>
<td>Eduard Vácek (right) early 1980's. Source: E. Vácek, personal archive</td>
</tr>
<tr>
<td>(3.2)</td>
<td>p.77</td>
<td>Cover of the Pataphysical journal Clinamen, 1994. Source: E. Vácek, personal archive</td>
</tr>
<tr>
<td>(3.3)</td>
<td>p.77</td>
<td>“Does your mother have a fur coat? Mine already lost hers!”, back cover of Clinamen, date of publication unspecified. Source: E. Vácek, personal archive</td>
</tr>
<tr>
<td>(3.4 and 3.5)</td>
<td>p.78</td>
<td>Snow race with award ceremony, Pataphysical event, early 1980's. Source: E. Vácek, personal archive</td>
</tr>
<tr>
<td>(4.1)</td>
<td>p.78</td>
<td>Collective Mapping, an imaginary attic. O.Krasa-Ryabets, Oporto, 2016</td>
</tr>
</tbody>
</table>