Call for papers for the autumn 2018 issue of *Polish Theatre Journal*: ‘Avant-garde Theatre and Its Continuation in Poland and in Central and Eastern Europe’.

The editors of the bilingual *Polish Theatre Journal* (*PTJ*) announce an open invitation to submit texts or proposals for the autumn 2018 issue. The theme of the journal’s sixth issue is ‘Avant-garde Theatre and Its Continuation in Poland and in Central and Eastern Europe’. We welcome the submission of texts and proposals up to January 31, 2018.

A hundred years ago, in the first decades of the twentieth century, European theatre experienced a period of rapid development and lively intellectual and artistic ferment associated with the search for new creative methodologies, aesthetics, rules of theatre organization, as well as ways of reacting to the dynamically changing social and political environment of the period. Some protagonists in this movement became masters of world theatre – including Stanislavsky, Meyerhold and Yevgeny Vakhtangov in Russia, Edward Gordon Craig in England, Piscator and Brecht in Germany, Artaud and Jacques Copeau in France – and their methods of theatre work established key points of reference for subsequent generations of artists. Two vast totalitarian systems, fascism and Soviet Communism, provoked the catastrophic outbreak of the Second World War, contributing to the end of this revolution in theatre that such seminal figures had initiated and led. Yet the development of new theatrical ideas had for many years been concentrated largely in two dominant centres, Germany and Russia, which in turn had weakened reformist tendencies in the West.

During this same period, parallel avant-garde movements in theatre developed in Central and Eastern European countries, the majority of which found themselves in new political and cultural situations after the First World War. The avant-garde impulse in theatre there coordinated and cooperated with joint efforts to create new concepts of collectivity and new patterns of collective and individual life. Artists working in these countries created innovative theatrical and cultural projects in their own original ways. The enormous wealth of their proposals, largely unknown outside their native countries, is a repository of original inspirations, ideas and projects regarding problems that Europe and its theatre continue to face today. As the need to reinvent social life, community organization and valid ways of shaping the environment of human action is being so strongly felt, a return to the avant-garde impulse appears particularly important – especially, and perhaps above all, in its less-recognized or forgotten manifestations.
The *PTJ* editors therefore invite researchers and scholars to reflect on achievements of the Central and Eastern European avant-garde in the first half of the twentieth century, as well as potential and extant contemporary inspirations from the avant-garde, whether in artistic, social or organizational dimensions of theatre and theatrical practices.

*PTJ* seeks articles spanning both the presentation of select achievements, projects and concepts of that historical avant-garde, and contemporary references to them. Aiming to present under-recognized achievements of largely but not exclusively the Polish avant-garde, we encourage proposals that reflect on contemporary theatre practices considered as developments from explorations by the avant-garde, in terms both of direct reference to concepts and practices of artists from a century ago and analogies between questions posed or answers posited by them. Examples include the following issues:

- reinterpretation of existing ways of understanding, presenting and evaluating avant-garde concepts from the perspective of contemporary methodology and theory
- expanding analyses of avant-garde theatre to areas lying beyond strictly defined limits of theatre as institution and art form, including in particular performative dimensions of avant-garde visual arts, architecture and urban planning, drama and theatricality of music, spatialization of literature, etc.
- experiments with theatrical space, especially the search for means of breaking down the theatre box and responding to ways of seeing the world as these are altered by technology
- searching for new theatrical forms through appealing to new audiences with varied expectations and cultural habits and aptitudes
- relations between the avant-garde and the mainstream in their respective institutional and artistic aspects
- analogies and divergences between the avant-gardes of Central and Eastern Europe.

An abstract of a proposed text (abstract and text may be written in Polish or in English) of around 300 words should be sent to the editorial staff at ptj@instytut-teatralny.pl or uploaded to the website www.polishtheatrejournal.com (open-system journal) by January 31, 2018.