

PERFORMING ARTS

BETWEEN POLITICS
AND POLICIES:
IMPLICATIONS
AND CHALLENGES

EDITED BY ANA LETUNIĆ AND JOVANA KARAUJIĆ

Performing Arts Between Politics and Policies: Implications and Challenges

Published by

Faculty of Dramatic Arts
Institute for Theatre, Film, Radio and Television
Bulevar umetnosti 20
11000 Belgrade
Serbia

Academy of Dramatic Art
Trg Republike Hrvatske 5
10000 Zagreb
Croatia

Edited by

Ana Letunić
Jovana Karaulić

Reviewers

Stefan Hulfeld, University of Vienna
Silvija Jestrović, University of Warwick
Ivan Medenica, University of Arts Belgrade

Proofreading

Antonina Kovačević

Węgajty Theatre or Building Community³⁹

Magdalena Hasiuk and Joanna Kocemba-Żebrowska

Węgajty Theatre evolved from an alternative creative group – the Interdisciplinary Institution of Creativity and Research “Workshop”, founded in 1977 in Olsztyn – a provincial city in the North-East of Poland (in Warmia). Among the founders of the Workshop were Waclaw Sobaszek and Erdmute Sobaszek (née: Henkys) – subsequently the creators of the Węgajty Theatre. A distinctive feature of the Workshop’s activities that set them apart from the rest of the Polish counterculture was the combination of artistic and social exploration. The Węgajty Theatre continues and develops the activity of the Workshop in many areas.

In communist Poland, the artistic and environmental actions in urban spaces carried out by the members of the Workshop, had a very distinct political dimension. Short-lived communities were established for the time of the performances with spectators-participants. These were based on a critical attitude toward the surrounding reality and were a typical strategy used by alternative groups (e.g., the purpose of the 1980s paratheatrical action *Smok* was to draw the attention of Olsztyn’s citizens to the polluted River Łyna flowing through the city). At the same time, the Workshop took its performances and creative activities to closed, unfavored groups, such as students of special schools or youth from educational centers. In February 1978, a series of workshops (artistic, musical, theatrical and paratheatrical) were prepared with Olsztyn youth, titled *Winter Activities* (Kornaś, 2012, pp. 189–192). This second model was much less frequently used in 1970s Poland. Its essence was no longer a common rebellion, but the establishment of relations via art. The aim of artistic activities undertaken in these environments was to develop the creativity of people who did not normally engage in art. This does not mean that the artistic value was omitted.

The predominant distinguishing feature of the Workshop’s activities was the special attitude toward the cooperation with spectators and participants in its projects. Building this relationship was not about “catching contact”, “entering the audience’s world”, nor “building your own audience”. It was important to meet with the community and create an environment based on deeper ties. It is thanks to the local contacts – according to the creators of the Workshop – that in a given place “culture⁴⁰ can develop once...” (W. Sobaszek, 1983, p. 22). In order for this to happen, artists cooperating with a particular group were careful to observe whether they acted *for someone, by someone, with the help of someone (using someone) or together with someone*. The aim of the Workshop was to practice the latter attitude based on partnership co-creation of artistic activities.

³⁹ The research resulting in this text was financed by the National Science Center, application number: 2017/26/E/HS2/00357.

⁴⁰ In the etymological sense as well.

Wacław Sobaszek wrote: "How difficult it is to do something with children, not only with the help of children, using children" and "then the adult has to give something of himself and also – which is not easy – take something from children" (W. Sobaszek, 1983, p. 22). Creating art *with someone* and shaping important social relations through art would become the main goal of the Węajty Theatre.

The creation of the Theatre was a response to the imposition of martial law (1981–1983) and the closure of the Workshop by the authorities. Węajty Theatre was subsequently created by members who felt that "the situation is unbearable" (Dufrenne, 1983, p. 69). Their action was a utopian practice. They dismissed, as Mikel Dufrenne wrote, "a set order, like a guerilla who disagrees with injustice (...) but on [his] horizon, he must [see] something desirable: the negation of what is now implies the affirmation of the future" (1983, p. 69). The return to the sources of ethnic cultures, the search for artistic material, performative matrices and above all, the living creative impulses behind folk culture, were to be a desirable and alternative response to the oppression of martial law⁴¹. From that point on they would create the space for creative activities (making music, workshops, performative activities in the natural environment). Such action had already been done outside the city.

The name of the theatre was derived from the ethnically diverse Warmian village where the theatre was founded and exists to this day. The theatre building itself (as it has often been the case of 20th century theatre) is a barn/cowshed adapted for theatrical purposes. One of the most important artistic actions of the Workshop, and perhaps the most important one for the history of the Węajty Theatre, was *Journey to Home* organized in April 1979 (by Ewa Kusiórka-Wołoczko, Wacław Sobaszek and Krzysztof Lepkowski). It consisted of a cycle of wandering from Olsztyn to the neighboring villages. The participants of the event crossed the forests and visited farms abandoned by Warmians after 1975⁴². The houses were desolate and partially destroyed but traces of old family life could still be found in them. After the Workshop was shut down, in one of these houses, on the outskirts of the Węajty village, about twenty kilometers from Olsztyn, the Sobaszecks settled. A few years later, Wolfgang and Małgorzata Niklaus joined them.

It is the coexistence of various traditions, the memory of the "empty" place, but also the specificity of a group of townspeople – strangers not only to the rural tradition, and to the community living in these areas, but also to each other (the actors grew up in different countries, regions and traditions) – which made the members of the Węajty Theatre more sensitive for openness toward otherness. As a result of this sensitivity, the team developed skills of communicating with closed communities, as well as the need to create a common *modus vivendi*, based on a dissensual rather than a consensual

⁴¹ Censorship, lack of opportunities for public speaking, restriction of freedom of movement, prohibition of association, curfew.

⁴² In 1975, the Polish government agreed to the emigration of Polish citizens from Warmia to the Federal Republic of Germany as part of the "family reunification" campaign. About 125,000 people left the country.

community⁴³. This required not only openness, but also the ability to see and build a field connecting different people and groups that did not fit together to begin with⁴⁴.

From the beginning, the openness practiced inside the group resulted from the perception of the Theatre as a guest house for newcomers. The Węajty Theatre itself was born from the collective playing of music by a group of friends – it was only around 1986 or 1987 that this unrestrained creativity gained the frame of an alternative theatre. After years of working with a changing but relatively stable team, 2011 saw the group disperse.

The core of the Węajty Theatre are Erdmute and Wacław Sobaszek, while the other performers are involved in its activities to variable degrees. Regardless of the group's existence, work on theatrical performances and their shows have always been an effective pretext for the Węajty Theatre to be a *space* co-created by actors and viewers, as well as a starting point for coming together. Over time, the practice has developed to enable every person to express their opinion during important, conclusive conversations. The creators of Węajty, who were frequent guests of various festivals in the first phase of their work, tried to transfer their *social practices* to foreign festival spaces (e.g., International Theatre Festival On the Border / now Bez Granic, Łódź Theatre Meetings, Alternative Theatre Meetings "Klamra", COS Reus – Festival Internacional de moviment and teatre gestual). Nowhere, however, were they as effective as in Węajty, where a special place, isolation, closeness to nature and free time allows people to immerse in mutual "being".

Regardless of the type of actions undertaken, the artistic and social practice of the team can be viewed through the prism of the community it creates.

"Theatre Village" Festival

The art practiced in Węajty links the aesthetic experience – as Mikel Dufrenne formulated it – with the opening of man to the world, which can stimulate and direct his actions. This openness to the world also means opening up to people around us, seeing our own goals and possibilities and responding to the world's challenges. These issues have been delved into for 15 years (since 2003) as part of the interdisciplinary festival Theatre Village, a community of people involved in building a world of coexistence (in the post-human dimension) and dialogue based on deep democracy and local cultural tradition. It is practitioners, animators, activists, pedagogues from Poland and abroad who most often come to Węajty. The presence of those people in an isolated, attractive natural environment for a few days and their participation in performances, concerts, music, dances, work-

⁴³ Rancière differentiates a consensual and dissensual community: "consensus is the idea of the proper" (Corcoran, 2010, p. 2), "it is the conjunction of a determined regime of opinion and a determined regime of right, both posited as regimes of the community's identification with itself, with nothing left over" (Rancière, 1999, p. 102). "By contrast, the logic of dissensus consists in the demonstration of the certain impropriety" (Corcoran, 2010, p. 2). What's more, the dissensus of a community, based on disagreement, enables the change of what is invisible and inaudible: "the dissensus by which the invisible equality subtending social distinction is made visible, and the inaudible speech of those rejected into the obscure night of silence audible, thereby enacts a different sharing of the sensible" (Corcoran, 2010, p. 7).

⁴⁴ An important inspiration came from process-oriented psychology by Arnold and Amy Mindell (Mindell, 2014).

shop groups, seminars, meetings and conversations, as well as communal eating, creates a community based on experiences and relations generated through art and reflections devoted to art and social life. The festival becomes an opportunity to meet with various groups of artists from Poland and abroad, belonging to different cultures and having different experiences (artists with disabilities, companies made up of refugees, a group of resocialized persons) as well as people not related to art. Life in the Theatre Village can be compared to life in the theatre, which Peter Brook defined as:

"more visible, more vivid than on the outside. (...) Life in the theatre is more readable and intense because it is more concentrated. The act of reducing space and compressing time creates a concentrate. (...) The compression consists of removing everything that is not strictly necessary and intensifying what is there, such as putting a strong adjective in the place of a bland one, whilst preserving the impression of spontaneity" (Brook, 1993, pp. 9–10).

Hence, the community of the Theatre Village is based on intense and profound relationships. It is not a coincidence that a significant part of the community of Polish culture animators has been formed based on the experience of the Węgajty Theatre and Theatre Village.

The Community of Węgajty Village

While relations built with spectators coming to the Theatre from different parts of the country and abroad are usually creative and often develop into long-term cooperation, relationships with the inhabitants of the village are more complex. One can risk stating that the cooperation between artists from the Węgajty Theatre and a large percentage of inhabitants of Węgajty is not always fruitful. Some residents who show a favorable interest in the activities of the Theatre, would rather not participate in its activities. However, their children take part in the activities proposed by the Theatre. What is important is that in the past a village identity was created based on the existence of the Theatre, and used, for example, in the campaign against closing a school in Jonkowo (Hill, 2017, p. 161). Today, some residents treat the Theatre with indifference, while others are even reluctant to visit it⁴⁵.

There are many reasons for these contrasting attitudes. It is worth pointing out that there are visible and persistent differences in the artistic and cultural interests of the village residents and the creators and guests of the Theatre. Artists from the Theatre, although living in the countryside, were all shaped in an urban environment. The company's relationship with the inhabitants of the village changes over the years. Many theatre activities either involved the participation of the local community or were directed toward it. The members of the theatre organized folk parties, collective music sessions, music lessons (Pawlak, 1991, p. 17). They also made numerous attempts to establish the

⁴⁵ The company has an exceptional relationship with the couple Elżbieta and Reinold Goerigk, who have been cooperating with Węgajty Theatre for many years while running their own farm. They were also members of the Węgajty Theatre Association for a couple of years. The guests of the Theatre stay in their house – the only house in the village where this is the case.

Music Center in the Jonkowo area (E. Sobaszek, 1991). In the mid-1990s they caroled during the Christmas season in the Węgajty village (they found a goat mask used by former carolers in the attic of one of the homes in Węgajty which they still use to this day). For several years, a group of performers (Performeria Warszawy) has been running artistic activities in the village (community arts model) and inviting residents to participate. The festival Theatre Village ends with a fête in the center of the village and local children take part in the artistic activities. One particular event long divided people associated with the Theatre from some of the members of the village community – a racist incident that occurred in 2006. During the Theatre Village festival, a Moroccan participant – Abdel Mandili – was beaten up in the village of Węgajty.

The relations between the Węgajty Theatre and the village community are multidimensional, complicated, changing over the years, and their current state requires further research⁴⁶. Certainly, the issue of reception of the theatre's activity which is dedicated to the local community calls for it. A common observation lead us to believe that the inhabitants of the village are rather skeptical about the activity of the Theatre. From short descriptions of the experiences of researchers arriving at the Węgajty Theatre, we learn that some villagers responded to questionnaires saying that the theatre has not yet been built (which is not true), and pointed to the Sobaszek family house (Kornaś, 1989, p. 20). Most of the information about the local activity refers to declarations rather than evidence of specific actions. "We are active in organizing a day room, creating a band, a children's music band" (Kłosiewicz, 1990, p. 12) – this is what we can gather about the relationship with the local community from a multi-page text that discusses the activity of the theatre. In newer texts, this subject appears even less frequently.

Caroling: Dziadówek and Nowica

Since it was founded, the Węgajty Theatre has organized expeditions to local communities in Poland and abroad. Initially, members of the group looked for answers to their "questions about the relationship between theatre and traditional culture" (W. Sobaszek, 2007, p. 9) in folk culture. They penetrated traditional culture thanks to scientific ethnographic studies, songs, descriptions of performative folk actions, as well as the library of works by the outstanding Polish ethnographer, song collector and folklore artist Oskar Kolberg. The information was also sought at the source – through talking with the oldest representatives of rural communities. They, the theatre, asked about folk theatre forms and dances, and collected stories and songs that they later used in their eclectic performances. At the beginning of the 1990s the purpose of these expeditions changed – they assumed a performative character. The members of the Węgajty Theatre began to practice the old custom of Christmas and Easter caroling in the countryside from which these customs emerged. Dziadówek – a village in the Suwałki region and Nowica – a village in the Lower Beskids have been the most important caroling destinations of the Węgajty Theatre. They have been visited by the team continuously from the early '90s to this day.

⁴⁶ A PhD thesis on this subject was written ten years ago (Kwiatkowska, 2008).

Artists from Węgajty went to both Dziadówek and Nowica, through establishing relationships with residents and gaining invitation. The actors still maintain special relationships with the local communities, also visiting them outside the period of caroling.

Both of the mentioned places are depopulated agricultural villages, far from big cities. Inhabitants of Nowica are of Polish and Ukrainian origin, there is an Orthodox church, and two languages are spoken in the village. Artists moved into the picturesque Nowica twenty years ago but are still partly at odds with the indigenous people. There is also the Friends of Nowica Association, which organizes the annual festival. The Innovica International Theatre Meetings involve Polish and Ukrainian artists known in the circles of independent culture. The theme of penetrating cultures dominates during the time of the festival. Interestingly enough, the local residents do not attend this event.

Artists of the Węgajty Theatre, using and theatricalizing the caroling customs, go from house to house and from farm to farm during Christmas (in Nowica) and Easter (in Dziadówek). Music plays an extremely important role in this process, and it can be heard from a distance. The music is traditional, played on appropriate instruments. In accordance with tradition, most of the residents of the village recognize songs and join in with the performance. Carolers sing a so-called "window syllable" at the entrance of a house to convince the homeowners to open the door. Once in the house, the group initiates numerous songs, orations, dances and conversations, and hosts prepare refreshments: cookies, sausages and alcohol. During Christmas caroling, artists also show short scenes from seasonal sketches featuring Death, King Herod, a Jew and a Goat.

The essence of the contemporary caroling organized by the Węgajty Theatre is the maintenance of already established relationships with the inhabitants of the villages and the creation of new ones. The performance of caroling does not get a chance to exist if the hosts do not let the carolers into their home, and its quality depends on what happens inside. This is partly enforced by the caroling formula itself, and it is partly the strategy adopted by the Węgajty Theatre: the task of the carolers is to activate the hosts during the visit so that they take part in the spectacle. The role of the hosts is creative and key to the existence of the show. The inhabitants are not passive recipients of the performance, but its co-creators.

The caroling by the Węgajty Theatre, both in Nowica and in Dziadówek, ends with a theatrical performance. *New Year's Crib* in Nowica and *Easter Occurrence* in Dziadówek are an opportunity for the inhabitants of the village to come together. After the performance, dancing takes place, which can last until late into the night. Special relationships with residents have particularly developed in Dziadówek, where the hosts are involved in organizing the caroling. Every year, Sylwester Podbielski, prepares his barn, in which the final performance takes place. This was previously done with his father Henryk Podbielski. In the beginning, for many years, the members of the group stayed at the house of an elderly homeowner, known only as Grandmother Maliszewska. Until recently, when they stayed at a house in the center of Dziadówek owned by a lady known as Mrs. Irena.

In Nowica, the residents' involvement seems to be in decline and the actors of the Węgałty Theatre are increasingly being denied entry to the houses. They do not sleep at any of the villagers' homes (a beautiful wooden house is available to them free of charge, but it's a hotel) and the final performance is shown at the village school building. The possible reason for this is a certain saturation of artistic initiatives organized in the village and the tiredness of inhabitants (although Węgałty's caroling is the only case of "visiting" artists inviting residents to participate). But in general, most residents of Nowica greet artists from Węgałty with great warmth.

Friendly contact with the inhabitants of Dziadówek and Nowica, as well as the involvement of the inhabitants of Dziadówek in the organization of expeditions, results not only from the long-term interest of the members of the Theatre. It is also the effect of showing theatrical activities using performative forms drawn from folk culture. Undoubtedly, Christmas caroling (both winter and spring), even if now partially forgotten, is a solid form of practicing communion and opening the doors of houses to newcomers. For artists from Węgałty, folk culture serves as a kind of entrance ticket to the villagers' houses and it is treated that way by all parties included. Members of the Theatre are not always concerned with ethnographic scrupulosity. The order in which the songs and orations are performed or their content is frequently changed. Folk culture is important, not per se, but as a cultural practice of a group of people, which can also support the present-day process of building relationships with the community.

Other Theatre School (OTS)

The Other Theatre School was first organized in 2000 after about ten years of caroling work. It was founded to systematize workshops that prepared people willing to participate in theatrical expeditions. As part of the Other Theatre School, expeditions are held three times a year during the most important events of the traditional Polish Year: in January (Christmas caroling), in February or March (Shrovetide) and in March or April (Easter caroling). Additionally, it enables people who have been caroling for many years to also develop their skills thanks to the formula of partnership teaching, based on the principles of mutual education and self-education, and the exchange of knowledge and skills (despite a clearly defined teacher). This is achieved through the continuous introduction of new participants into the caroling practice, which allows older carolers to experience the emotions and observations of the new performers and relive or reassess their own reactions and experiences. This results in undermining the usual patterns of theatrical expeditions. As Waclaw and Erdmute Sobaszek wrote: "The school offers the opportunity for focused, reliable work, a fresh approach with a constantly renewing young team, a significant supply of strength, sensitivity, an unprejudiced, a naturally open and critical attitude" (E. & W. Sobaszek, 2002, p. 150).

A single workshop of the Other Theatre School lasts about 7–10 days. Its first part (4–6 days) takes place at the theatre in Węgałty, however, the participants come with pre-prepared material relating to the subject proposed by Waclaw Sobaszek. The most common propositions are: short texts, fragments of prose or poetry, songs, thoughts and impres-

sions. The first days of the workshop are spent on sharing material and general workshop work by the actor and performer. The aim of the workshop is to develop various types of stage and social skills amongst participants; to a lesser extent it also serves the development of the typical acting skills. Next, OTS participants get to know songs, dances and customs related to the precise event of the Polish Year. During the preparation of Shrovetide, students learn to prepare masks. The performances are collages of scenes created from the improvisations of workshop participants using the prepared materials. Subsequent parts of the performance combine the subject-theme or musical theme, without plot or cause-and-effect relationships.

For several years, the workshops of the Other Theatre School have been ending with a new premiere at the Węgajty Theatre. Wacław Sobaszek – director of the show, who takes care of the aesthetic cohesion of the performance, is responsible for editing the etudes. The number of rehearsals is limited. In the recent years, the artistic quality of the Węgajty Theatre performances has been dominated by their social meaning and the critical dimension encapsulated in the unique forms of musical theatre, which at times has elements of Brecht's political cabaret. Acting skills or performers' workshop efforts fade into the background, becoming of secondary importance. The most important thing is the personal attitude of the actors toward selected problems (usually of social nature), a combination of critical thinking and emotional involvement.

During work on the performance, in which actors talk about topics they find important, the atmosphere and the non-hierarchical process of education increases the sense of community within the group. The contacts and friendships established during that time often develop beyond the school and result in a deep relationship with the Węgajty Theatre as well.

Needy Theatre – Social Welfare Home (SWH)

There is a special area of activity of the Węgajty Theatre in the Social Welfare Home in the nearby village of Jonkowo. The placement of artists in a home for people with disabilities and senior citizens who are unable to live independently was initiated by SWH employees, around 1995. The artists organized a concert which turned into a dance party. Encouraged by the attitude of the residents and the openness of the staff at the time⁴⁷, they began to regularly organize dances and concerts. These actions for someone turned out not to be enough. The Sobaszes noticed that although they knew the residents of SWH by sight, they knew nothing about them. So, they proposed art workshops. As a result, the artists discovered individuals with a special story and sometimes a colorful personality. In this way they met Albin Krajewski – a sculptor and charismatic creator, Jan Jendrycki, Halina Burzyńska – an actress who had a combination of internal strength and great sensitivity, Zygmunt Markowski, Irena Anacka, Krystyna Polańczyk and Henryk Kitkowski. The creators of the Węgajty Theatre discovered that “the part that is SWH, cut off from

⁴⁷ Following the initial staff's open-mindedness to theatrical activities, came a time of difficult cooperation. Kamila Paprocka even writes about “toxic relations” (2013, p. 77). However, recently, along with the change of management, the cooperation between the staff and the theatre returned to a positive one.

the social body" is not an anonymous mass, but a colorful collective that should be invited to perform. This task was undertaken by Waclaw Sobaszek, who also wanted to find an artistic use for these people and, as a director, transform them from "experiencing" units to "acting" units (Paprocka, 2013, p. 83). This is how the *Hazbeszkwej* theatre was created – today the Needy Theatre – composed of members of the *Węgajty* Theatre, participants of the Other Theatre School and residents of the SWH.

Since 2009, the team has prepared 5 premieres based on classic European and Polish texts. As a result of their participation in theatrical performances and their presentations in Jonkowo, *Węgajty* and Olsztyn, the actors not only regained their social voice, but also shared existential experiences with the spectators. Their interpretations of the plays' characters brought depth and new dimensions to the figures. By introducing the experience of exclusion, weaknesses, and deprivation into the cultural texts, they revealed their own strength, internal wealth and uniqueness. Their reinterpretations of the classics were characterized by freshness and proved to be extremely valuable in a social sense, and often aesthetically interesting.

The example of the cooperation between the *Węgajty* Theatre and the SWH shows that artists' practices directly change the world: "artistic practices are 'ways of doing and making' that intervene in the general distribution of ways of doing and making as well as in the relationship they maintain to modes of being and forms of visibility" (Rancière, 2004, p. 13). Discovering artists amongst the SWH inhabitants, members of the *Węgajty* Theatre entered the field of, as Jacques Rancière writes, distribution of the sensible, which "reveals who can have a share in what is common to the community" and "defines what is visible or not visible in a common space" (Rancière, 2004, p. 13). For that reason, "aesthetics are at the core of politics" (Rancière, 2004, p. 14). In this situation, the regular distribution of the bodies and voices in the total institution of the Social Welfare Home was questioned, and artistic activity of a political character was enabled: "the stage, which is simultaneously a locus of public activity and the exhibition-space for 'fantasies' disturbs the clear partition of identities, activities, and spaces" (Rancière, 2004, p. 13).

The bonds that members of the *Węgajty* Theatre build with one another, with co-workers, with viewers, neighbors, people they visit during expeditions and those who visit *Węgajty* rely on opening new community worlds. This is done by looking for ways in which people can meet and act together while maintaining their separateness. This allows them to experience the world by staying in touch with each other. In this way, there is a development of actions which are, though in a community, not based on consensus. The community created by the strength of the *Węgajty* Theatre can be considered what Rancière refers to as a "disagreement" in his concept of dissensual democracy. It is not about "including the excluded" and "sharing the non-common", but creating an open community based on diversity – hence the tendency to invite people who present different experiences (while omitting ideological or political adversaries) to the festival, and to strengthen contacts between communities (Kłosiewicz, 1990, p. 12). By means of "direct contacts" (Kłosiewicz, 1990, p. 12), relationships perceived as networks and rhizomes exceed vertical relations and binary oppositions.

References

- Brook, P. (1993). *There Are No Secrets: Thoughts on Acting and Theatre*. Methuen Drama.
- Corcoran, S. (2010). Editor's Introduction. In J. Rancière, J. Ranci, & S. Corcoran (Eds.), *Dissensus: On Politics and Aesthetics*. Bloomsbury Publishing PLC. <https://public.ebookcentral.proquest.com/choice/publicfullrecord.aspx?p=5309406>
- Dufrenne, M. (1982). Praktyka artystyczna jako praktyka utopijna. In M. Gołaszewska (Ed.), & R. Szymańska (Trans.), *Kryzys estetyki?* PWN.
- Hill, T. (2017). The Borders of Reception: Differing Expectations and Reactions to the Work of Teatr Wiejski Węgajty in Various Locations. *Regiony i Pogranicza*, 5.
- Kłosiewicz, T. (1990). Hej kolęda! *Wspólnota*, 41/42.
- Kornaś, T. (2012). *Schola Teatru Węgajty: Dramat liturgiczny*. Homini.
- Kornaś, T. (1989). *Węgajty. Scena*.
- Kwiatkowska, O. (2008). *Obraz nieopisany. Wizerunek nowoosadników w perspektywie społeczności lokalnej* [Unpublished]. Instytut Archeologii i Etnologii Polskiej Akademii Nauk.
- Mindell, A. (2014). *The Leader as Martial Artist: An Introduction to Deep Democracy*. Deep Democracy Exchange.
- Paprocka, K. (2014). *Narracje litotyczne w wielkiej narracji teatru antropologicznego na przykładzie Teatru Węgajty/Projektu Terenowego. Studium przypadku* [Unpublished]. Instytut Stosowanych Nauk Społecznych Uniwersytetu Warszawskiego.
- Pawlak, B. (1990). Teatr cichszy od mysiego pisku. *Gazeta Wyborcza*.
- Rancière, J. (1999). *Disagreement: Politics and Philosophy*. University of Minnesota Press. <http://abahlali.org/files/Disagreement%20Politics%20and%20Philosophy.pdf>
- Rancière, J. (2004). *The Politics of Aesthetics: The Distribution of the Sensible*. Continuum. <http://artsites.ucsc.edu/sdaniel/230/Ranciere%20-%20Dissensus%20-%20On%20Politics%20and%20Aesthetics.pdf>
- Sobaszek, E. (1991). Pianino, akordeon i gitara. *Biuletyn Informacyjny Gminy Jonkowo*, 3.
- Sobaszek, E., & Sobaszek, W. (2002). Fieldwork Project (Projekt terenowy). In Instytut Kultury Polskiej (Warszawa) (Ed.), *Animacja kultury: Doświadczenie i przyszłość*. Agencja

Sobaszek, W. (1983). Małe dzieci mówią wielkie sny. *Warmia i Mazury*, 11.

Sobaszek, W. (2007). Na otwarcie „Innej Szkoły Teatralnej”. In M. Kotlewska, E. Sobaszek, & W. Sobaszek (Eds.), *Inna szkoła teatralna*. Węgrajty.