List of Contents

General Introduction:	This is not a lexicon
Dariusz	Kosiński

STAGES: AVANT-GARDE THEATRE AND THE STATE BETWEEN THE WORLD WARS

	AND THE STATE BETWEEN THE WORLD WARS		
1-0	Avant-garde Theatre and the State between the World Wars: Introduction — Zoltán Imre and Dariusz Kosiński	25	
1 - 1	The Theatre Avant-garde and the Czechoslovak Republic — Martin Bernátek	29	
1 — 2	In the Shadow of a Monument: The Second Polish Republic and the first Polish theatre avant-garde — Dariusz Kosiński	43	
1 - 3	The Avant-garde and Independence: The case of Romania — Anca Haţiegan	53	
1 — 4	Avant-garde Theatre in Bulgaria: Transforming collective identifications in the 1920s and 1930s — Kamelia Nikolova	63	
1 — 5	The Latvian Theatre Avant-garde: From the celebration of the 1st of May to <i>The Song of Rebirth</i> — Edīte Tišheizere — Translated by Kristina Guste	69	
1 — 6	Two Attempts to Establish the Avant-garde in Lithuanian Theatre — Martynas Petrikas and Asta Petrikienė	81	
1-7	The Peacock's Tail. Georgian avant-garde performance 1912–36 — Ketevan S. Kintsurashvili	91	
1 — 8	Avant-garde Theatre and the Independent State: The case of Ukraine — Hanna Veselovska	97	
1 — 9	In Marginality. Hungarian avant-garde experiments and the nation-state (1920–40) — Zoltán Imre	107	
1 - 10	A New Story with Old Elements: The social and cultural context of the emerging avant-garde in Serbia/Kingdom of Yugoslavia between the World Wars — Marina Milivojević Mađarev and Milan Mađarev	117	
1 — 11	Croatia: The new theatre for a new human being — Boris Senker	123	
1 — 12	Avant-garde on the Border: The case of Trieste/Trst/Triest — Tomaž Toporišič	131	
1 — 13	Lviv: Erasure of tradition in a city of tradition — Małgorzata Dziewulska — Translated by Mikołaj Kosiński	143	
1 - 14	Vitebsk as a 'Third Space' of the Avant-garde in Belarus	153	

— Tania Arcimovich

2

NETWORKS: THE CENTRAL-EASTERN EUROPEAN INTERWAR AVANT-GARDE IN INTERNATIONAL AND TRANSNATIONAL CONTEXTS

165	Beyond Borders: Mobility and sites of exchange among interwar avant-garde theatres in Central-Eastern Europe. Introduction — Martin Bernátek, Zoltán Imre and Przemysław Strożek	2 — 0
	MOBILITY AND MIGRATIONS IN INTERWAR AVANT- GARDE THEATRES IN CENTRAL-EASTERN EUROPE	
177	Introductory Remarks — Martin Bernátek, Zoltán Imre and Przemysław Strożek	2 - 1 - 0
179	Mobility of Belarusian Artists in the Soviet Union: Lev Litvinov 'on the edges' of the revolutionary theatre — Tania Arcimovich	2 - 1 - 1
185	Migrations to and from Latvia — Edīte Tišheizere — Translated by Kristina Guste	2 - 1 - 2
189	Migrations to and from Georgia — Ketevan S. Kintsurashvili	2 - 1 - 3
193	Migrations to and from Ukraine — Hanna Veselovska	2 - 1 - 4
197	Russian Emigrants in Serbia, 1918–41 — Milan Mađarev and Marina Milivojević Mađarev	2 - 1 - 5
205	Migrant Artists and Political Activists of the Slovene Avant-garde — Tomaž Toporišič	2-1-6
209	Migrations to and from Romania — Alexandra Chiriac	2 - 1 - 7
215	Migrations to and from Poland — Przemysław Strożek with Dariusz Kosiński and Justyna Michalik-Tomala	2 - 1 - 8
221	Avant-garde Theatre in Motion around, in and out of Czechoslovakia — Martin Bernátek	2 - 1 - 9
229	Mobility of Artists to and from Bulgaria — Kamelia Nikolova	2 - 1 - 10
237	Migrations to and from Hungary — Zoltán Imre	2 - 1 - 11
	TRANSNATIONAL CIRCULATION OF IDEAS ON AVANT-GARDE THEATRE IN THE NETWORKED MAGAZINES OF CENTRAL-EASTERN EUROPE	
243	Introductory Remarks — Martin Bernátek, Zoltán Imre and Przemysław Strożek	2 - 2 - 0
245	Czechoslovak Magazines: $Host, Pásmo, Fronta, ReD, Index,$ $Rozpravy Aventina, Program D$ — Martin Bernátek	2 - 2 - 1
253	Polish Magazines: Zdrój, Zwrotnica, Blok, Dźwignia, Praesens, Linia — Przemysław Strożek	2 - 2 - 2

Ukrainian Magazines: Semafor u maibutnie,

Nova Generatsia, Mystetski materialy avangardu

— Hanna Veselovska

2 - 2 - 3

259