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\" Among the landmarks of postwar avant-garde theatre, two Polish works stand out: Grotowski 's ' Akropolis ' and Kantor ' s ' Dead Class. ' Magda Romanska scrupulously corrects misconceptions about these crucial works, bringing to light linguistic elements ignored by Anglophone critics and an intense engagement with the Holocaust very often overlooked by their Polish counterparts.

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Postdramatic theatre. The notion of postdramatic theatre was established by German theatre researcher Hans-Thies Lehmann in his book Postdramatic Theatre, summarising a number of tendencies and stylistic traits occurring in avant-garde theatre since the end of the 1960s. The theatre which Lehmann calls postdramatic is not primarily focused on the drama in itself, but evolves a performative aesthetic in which the text of the performance is put in a special relation to the material situation ...

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It was scheduled to coincide with the five year anniversary of the Moscow Theatre siege and was clearly framed as ' post-traumatic ' by the pre-performance publicity: In October 2002, Chechen rebels took over the Dubrovka theatre in Moscow during a performance of the musical Nord-Ost, taking audience and performers hostage.

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