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Vibrant Vehicles of the Uncanny: The Paradoxical Light Masks of Tadeusz Wierzbicki

Abstract: This article investigates the unique ontological and performative phenomenon of the light mask invented by Tadeusz Wierzbicki, an independent Polish artist in the field of light and shadow theatre. By examining Wierzbicki's creative transformation of traditional shadow puppetry through his laboratory work with flexible mirrors, the study explores how these objects generate ephemeral, non-corporeal masks on the screen. Framed by Roberto Casati's and Kenneth Gross's ontology of shadows and Ana Maria Amaral's conceptualisation of the vibrant image, the article examines a radical reconceptualisation of the theatrical mask, shifting it from a physical object into an immaterial entity emerging during a performative event that fundamentally restructures the spectator's perception and agency. Ultimately, the article demonstrates that Wierzbicki's light masks actively generate an uncanny effect, triggering a destabilizing sense of anxiety through the strangely familiar (Ernst Jentsch, Sigmund Freud).

Keywords: Tadeusz Wierzbicki, mask, light mask, shadow theatre, light, uncanny effect

Résumé : Cet article se penche sur le phénomène ontologique et performatif unique que constitue le « masque de lumière » inventé par l'artiste polonais indépendant Tadeusz Wierzbicki, spécialiste de la lumière et du théâtre d'ombres. En examinant la transformation créative qu'il a opérée sur l'art traditionnel du théâtre d'ombres à travers ses travaux en laboratoire avec des miroirs flexibles, cette étude explore la manière dont ces objets génèrent des masques éphémères et immatériels sur l'écran. S'appuyant sur l'ontologie des ombres de Roberto Casati et Kenneth Gross, ainsi que sur la notion d'« image vibrante » d'Ana Maria Amaral, l'article examine une reconceptualisation radicale du masque théâtral, qui passe d'un objet physique à une entité immatérielle émergeant lors d'un événement performatif qui transforme fondamentalement la perception et l'action du spectateur. En conclusion, l'article démontre que les masques de lumière de Wierzbicki produisent activement un effet « uncanny », provoquant un sentiment d'angoisse déstabilisant par le biais de l'étrangeté familière (Ernst Jentsch, Sigmund Freud).

Mots-clés : Tadeusz Wierzbicki, masque, masque lumineux, théâtre d'ombres, lumière, l'étrange

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Vibrant Vehicles of the Uncanny: The Paradoxical Light Masks of Tadeusz Wierzbicki¹

At first glance, the mask and shadow theatre appear to be two performative practices that rarely intersect. By definition, traditional masks rely on direct surface illumination to reveal their three-dimensional form and materiality, whereas shadow are ephemeral, flat projections of objects onto a screen. Alfred Jarry, however, was undoubtedly an artist who creatively explored their interplay. As Yanna Kor has observed, "the trio of mask, light, and shadow" was central to Jarry's project of redefining both acting and the performative capacity of the mask. In his concept, the actor's body became "a support for the mask: the actor must hold it in an optimal position for its encounter with the light", while the mask served as the primary stage on which light generated shadow². Kor emphasizes:

"It is through this shadow that the dialogue between the mask and the spectator is elaborated. The black that shifts on the surface of the mask allows one to plunge into another reality, of which the mask is the echo. The mask is thus both the outer surface of a projection screen and the inner space of the skull."³

[C'est par cette ombre que s'élabore le dialogue entre le masque et le spectateur. Le noir net qui se déplace sur la surface du masque permet de plonger dans une autre réalité, dont le masque est l'écho. Le masque est ainsi à la fois la surface extérieure d'un écran de projection et l'espace intérieur du crane.] »

This article investigates the ontological and performative dimensions of another, highly distinct theatrical practice combining mask, light and shadow: that created by Tadeusz Wierzbicki⁴. An independent Polish artist, Wierzbicki has developed an authorial theatre laboratory that led to the creation of exceptional, and inherently paradoxical, performances of

¹ This article is based on research presented in my book: Marzenna Wiśniewska, *Archipelag indywidualności. Solowe teatry performerów współdziałających z materią* [The Archipelago of Individualities. Solo Theatres of Performers Interacting with Matter], (Toruń: Wydawnictwo Naukowe UMK, 2022), 161-218.

Tadeusz Wierzbicki theatrical works also were presented in my article: Marzenna Wiśniewska, 'Shadow Theatre Techniques in Poland: Between Transforming Tradition and Innovation', in *European Puppetry Tradition. Is Still Alive?*, ed. Kateřina Dolenská, (České Budějovice: AMU, 2024), 84-91.

² Yanna Kor, *Les theatres d'Alfred Jarry. L'invention de la scène 'pataphysique*, (Otrante: La Fresnaye-Fayel, 2022), 93-95.

³ Kor, *Les theatres d'Alfred Jarry*, 96 (translation into English: Marzenna Wiśniewska).

⁴ Performances, etudes and experiments by Tadeusz Wierzbicki are presented by the artist on YouTube, accessed 1 June 2026, <https://www.youtube.com/@tadeluz>.

light masks. While Jarry's mask remained a solid, physical object applied to a performer's face, Wierzbicki dispenses altogether with both the actor and the mask's physical materiality. Instead, his light mask emerges as a luminous shadow projected onto a screen – a phantom face generated by reflecting light off a specially shaped mirrored object. It retains the visual appearance of a mask, yet it cannot be worn; it is inherently ephemeral, yet it originates from a three-dimensional, physical form. Ultimately, Wierzbicki's light mask exists exclusively as a transient visual event manifested upon the screen.

The first part introduces the artistic profile of Tadeusz Wierzbicki and his creative transformation of the shadow theatre tradition. The second part focuses on the light-masks technique, highlighting its deeply paradoxical nature. Drawing on the ontology of shadow proposed by Roberto Casati⁵ and Kenneth Gross⁶, it can be argued that Wierzbicki's light forms share similar characteristics as the shadows: as immaterial entities they are “made of nothing”, flickering, and ephemeral, which renders them “troublesome to minds and impervious to classification”⁷. Lacking an intrinsic shape; their form emerges through spatial interaction between the physical object and the surface receiving the light, thereby sharing “the nature of what is seen and what is unseen”⁸. Moreover, Wierzbicki's luminous masks function as “non-corporeal forms” and “ideas without physicality” – what Ana Maria Amaral conceptualises as vibrant images that become “aesthetic-dramatic vehicles of contemporary theatre, more poetically expressed in images than in words”⁹. Ultimately, the liminal nature of Wierzbicki's light masks – operating at the intersection of light and shadow, the material and the visual, the real and the unreal – positions them between the familiar and the frightening. Framed by the conceptual frameworks of Ernst Jentsch¹⁰ and Sigmund Freud¹¹, these masks actively generate an uncanny effect, destabilising the spectator's perception.

⁵ Roberto Casati, ‘Shadows: Tales of Knowledge and Power’, in *Shadow Play: Shadow and Light in Contemporary Art*, ed. Kunsthallen Brandts Klædefabrik, (Odense: Kehrler Verlag, 2005), 43-45.

⁶ Kenneth Gross, *Puppet: An Essay on Uncanny Life*, (Chicago: Chicago Press, 2011).

⁷ Casati, ‘Shadows: Tales of Knowledge and Power’, 43.

⁸ Gross, *Puppet: An Essay on Uncanny Life*, 135.

⁹ Ana Maria Amaral, ‘On the Object to the Figure and the Image to the Form’, in *Tracing the Past and Present*, eds. Ciriad Astles and Ida Hlediková, (Bratislava: Secondary Printing School, 2016), 109.

¹⁰ Ernst Jentsch, ‘Document: ‘On the psychology of the uncanny’ (1906), trans. Roy Sellars, in *Uncanny Modernity: Cultural Theories, Modern Anxieties*, ed. Jo Collins and John Jervis (Basington: Palgrave Macmillan 2008), 216-228.

¹¹ Freud, Sigmund. 1919. “The Uncanny”, trans. James Strachey, accessed 17.07.2026, <https://web.mit.edu/allanmc/www/freud1.pdf>.

Tadeusz Wierzbicki's Laboratory of Light and Shadow

It should be noted that Polish puppeteers have historically employed shadow techniques only occasionally, and most often as a single component of a broader performance concept. Recently, however, there has been a notable increase of interest in shadow theatre in Poland, particularly within the field of independent puppetry and the interdisciplinary art. Shadow techniques are especially prominent among creators of solo, authorial theatres. Two Polish independent companies explicitly identify themselves as shadow theatres: the Łątka Theatre¹² in Supraśl and the Teatr Figur¹³ [Figures Theatre] in Krakow. Additionally, several productions created by Adam Walny utilize diverse shadow techniques. However, Tadeusz Wierzbicki remains the most prominent representative of experimental and innovative shadow and light theatre in Poland. The light mask is one of his signature concepts, developed through extensive laboratory work with flexible mirrors (see Figure 1 in Annex).

Tadeusz Wierzbicki has conducted his individual theatrical work under various names since 1991, including Teatr Małe „i” [The “Little ‘i’ Theatre], the Studio of Forms of Light or Laboratory of Light. His work represents a significant milestone on the map of contemporary European shadow theatre. Notably, Wierzbicki has performed at three editions of the Internationales Schattentheater Festival in Schwäbisch-Gmünd in Germany – *The Little “i”* (1994), *A Rebour. Tryptyk* (2003), *Albedo* (2018). His artistic manifesto was also published in the seminal volume *Schattentheater Band 2: Kunst + Technik*, edited by Rainer Reusch¹⁴.

In 1984, while still a student at the Aleksander Zelwerowicz Theatre Academy (Białystok Branch), Wierzbicki developed the preliminary version of his ‘dot and line theatre’, derived from the concept of breaking up the letter ‘i’. In this student production, he designed non-figurative forms made of mirrored sheet metal, which he initially coated with black paint before scratching simple geometric shapes into the surface. These objects served as mirrors, reflecting light in a manner reminiscent of catching sunbeams (popular children's game known in Poland as *zajaczk*). The results of this experiment led him to conclude that it was possible to construct a ‘light puppet’. In traditional shadow theatre, the light source is situated between

¹² Teatr Łątek [Łątka Theatre], accessed 1 June 2026, <https://www.teatrlatek.pl/>.

¹³ Teatr Figur [Figures Theatre], accessed 1 June 2026, <https://teatrfigur.pl/>.

¹⁴ Tadeusz Wierzbicki, ‘Theater des Lichts/The Theatre of Light’, in *Schattentheater: Band 2: Kunst + Technik Theorie* [Shadow Theatre, Volume 2: Art + Technique], ed. Rainer Reusch, (Schwäbisch Gmünd: Einhorn Verlag, 2001), 141-149.

the screen and the performer, behind the puppet; this configuration renders the animator invisible and projects the shadow of the puppet onto the screen. In Wierzbicki's theatre, the light source is positioned in front of the mirrored object, which reflects the white visualisation onto the screen. The artist thus emphasises that his theatre is not the antithesis of shadow theatre or 'white shadows', but rather an exemplar of a theatre of light. Wierzbicki noticed in his manifesto *The theatre of Light*:

“My art was born from the temptation to act with light. For me light is a form of energy, which reveals the shapes I intend to show. I accept light in its various appearances such as natural solar light, the specially framed electric light, the light of a candle, the light of the moon. With this light I obtain pictures which in fact are light reflexes displayed on a screen. The tools I manipulate light with are figures and planes made of substances capable of reflecting it (glass, plastic, metal, mirror).”¹⁵

From his initial notable work *Zajęczi* [Sunbeams] (1993)¹⁶, to his subsequent theatrical variations entitled *Litera 'i'* [The Letter 'i'], and *Male 'i'* [The Little 'i'], Wierzbicki has been creating a paradoxical light shadows that contribute to the creation of anti-illusory worlds. He is the inventor of original flexible objects that project reflected light forms, as well as magnetic and electrostatic shadows, white shadows and experimental screens. Objects including dots, dashes, lines, circles, spirals, and loops, as well as letters and numbers are used to produce moving shadows and reflected light forms that appear in motion. Vibrant images created by the interaction and cooperation between objects, visual shapes and the performer are abstractions devoid of physicality. They generate multi-layered, mutable, and fantastic scenes, composed by the performer within two spheres – light and shadow – into collages of abstract, liberated visual narration. In Wierzbicki's productions such as: *Baśń szewczyku i pięknej królowie* [Fairy tale about the Cobbler and the Beautiful Princess] (1992), *Koncert à rebours* [Concert à rebours] (with Tadeusz Wielecki music, 1998), *Labirynty światła* [Labyrinths of Light] (2016), *Albedo* (2018), as well as street actions and installation like *Heliotrop* [Heliotrope] (Gandawa, 1996), *Grota* [The Grotto], *Dryfy* [Drifts], and *Studnie światła* [Wells of Light] (2020), the kinetic actions of the objects, shadows, and luminous images create a flow of associations where moving shapes and colours become poetic *dramatis persona*.

¹⁵ Wierzbicki, 'Theater des Lichts/The Theatre of Light', 142.

¹⁶ The performance was presented in Charleville-Mézières in 2000.

It is reasonable to consider the Wierzbicki theatre laboratory as representing two distinct yet interrelated avant-garde trajectories. Firstly, it can be regarded as an exemplar of a highly creative, contemporary proposition that reconfigures the shadow tradition and its techniques. The use of flexible mirrors by Wierzbicki can be compared, for instance, to the Larry Reed's experiments with flexible mirrors, as well as masks in shadow theatre. However, Reed treated masks in a traditional way – as a physical objects worn on a performer's head to compose the human shadow in relation to the screen action¹⁷. Secondly, Wierzbicki's work may be viewed as an artistic continuation of the historical avant-garde movement of the early twentieth century. His experimentation with manual cinema, the *camera obscura*, and theatrical architecture designed for the performances of the sun and moon directly echoes the "light-space modulators" and constructions for "reflexive play of light" developed by László Moholy-Nagy during his cooperation with Oskar Schlemmer, later described in *Vision in motion*¹⁸.

Light Masks: Alchemy and Paradox

The most paradoxical objects created by Wierzbicki in his laboratory of light are his "light masks". These are neither objects designed to hide a performer's identity nor conventional theatrical masks. In stark contrast to the traditional mask, Wierzbicki's creations are immaterial, emerging only as a transient visual event on the screen. They constitute a globally innovative artistic project and possess a quality akin to theatrical alchemy.

On the surface, these masks appear to be highly simple objects. They resemble ordinary, flat polyester mirrors cut into shapes that evoke the geometric contours, which Wierzbicki most frequently stabilizes on a support at an appropriate angle to the screen, or simply animates by hand. The source of inspiration for this method was the reflection of sunlight on water. Wierzbicki noticed that an elastic mirror has properties similar to that of undulating water. By applying localized heat via air currents of varying temperatures, speeds, and flow widths, one can obtain a pliable surface that can be manually shaped into arbitrary curves that solidify upon cooling. Similar effects are produced by chemical solvents¹⁹. The resulting irregularities and displacements transform the mirror substance into a structure that does not inherently resemble a face or a mask, but is rather an abstract composition. It is only when light reflects off this peculiar relief – splitting, bending at various angles, and unevenly condensing or thinning out

¹⁷ Larry Reed, 'Masks', in *Schattentheater: Band 2: Kunst + Technik Theorie*, 118.

¹⁸ László Moholy-Nagy, *Vision in motion*, transl. P. Theobald (Chicago: Wisconsin Cuneo Press, 1947).

¹⁹ Wierzbicki, 'Theater des Lichts/The Theatre of Light', 143-144.

– that it projects a luminous mask onto the screen, characterized by diverse facial shapes, eyes, grimacing mouths, varied facial expressions, and the dramaturgical force of *chiaroscuro* (See Figure 2 in Annex).

Wierzbicki's performances with light masks are characterised by a distinctive dramaturgical structure encompassing the notions of appearance, transformation and disappearance. The masks emerge from the darkness like fantastical faces, ghosts, phantoms, or cosmic beings. They are theatrical expression of imagined, human-fantastic faces, behind which no human wearer is concealed. Furthermore, these masks transcend gender, existing as non-gendered embodiments of phantom beings. Whether they manifest on individual small A3 or A4 screens arranged into an installation or form part of theatrical miniatures unfolding on a larger screen, they remain entities woven from light. Gazing upon them, one might gain the impression that a thread of light intertwines into a delicate, translucent, intangible matter, creating a phantom corporality. Despite being captured on a two-dimensional screen, this corporality achieves a three-dimensional quality, as it consists of layers and possesses depth. Richard Weihe notes that masks, which can be regarded as a medium of communication, presuppose the existence of a recipient/observer and intend to signal something to them²⁰. As immaterial objects removed from the traditional performer–mask dependency, Wierzbicki's light masks function as autonomous faces: phenomena that expose themselves directly to the observer's gaze. In consequence, they are not frozen forms; the mask occurs and endures solely for the duration of the performance as a performative product of emergent visibility (See Figure 3 in Annex).

In the performance *Labirynty światła* [Labyrinths of Light], the luminous masks intrigued the viewer with emotions captured within the contours of the eye sockets, nose, and mouth, the outlines of the eyebrows and cheeks, and the overall silhouette of the head. Some of the masks were near-hieratic and rugged, bearing the heavy burden of life etched into the furrows of the brow; others were subtle and ethereal, displaying a gentle smile traced by delicate lines of refracted light upon the lips. Among them, masks of tragic, comedic, and farcical pedigree manifest themselves. The dramaturgy of these masks is further heightened by the inherent tension between the individual and the collective. In several miniatures, the masks form groups, and the movement of light and shadow oscillates between enmeshing them in the

²⁰ Richard Weihe, 'Paradoks maski', in *Paradoksy maski. Antologia*, red. Wojciech Dudzik, (Warszawa: PWN, 2018), 65.

rhythm of a collective march – wherein the individuality of the face is obliterated – and capturing, via spotlights, the distinctness of each solitary world embedded within the mask's features. This assumes a poignant form in a scene punctuated by Wierzbicki in the aphorism of Polish poet, Stanisław Jerzy Lec: "How many masks must a man put on so as not to feel a slap in the face?"²¹ A silhouetted torso appropriates successive luminous faces, vampirically draining them of their light-life, only to discard them and seek the next victim. This merely intensifies an insatiable hunger, culminating in the somber conclusion that, by changing heads, thought adopts their shape.

The Wierzbicki's light masks suggest attitudes rather than roles. Gustavo Boada observes that mask "can express states of mind to the spectator. And the spectator can relate those states of mind to something on their own lives"²². Although he was admittedly referring to three-dimensional mask worn on the actor's face, it is undoubtedly upon this very principle that the phenomenon of Wierzbicki's light masks rests. In this sense, Wierzbicki's light-and-shadow masks are phenomenologically akin to Nō theatre masks, which serve to reveal *yūgen* – that is, a hidden depth, qualities inexpressible in words that induce a state of wonder.

Furthermore, much like Nō masks, they possess rich expressive qualities, particularly through the dramaturgical composition of the eyes and mouth, and the dynamics of the facial contour exposed in relation to the light source. Indeed, the appearance of certain masks by Wierzbicki could readily be juxtaposed with Nō masks such as *deigan* or *hannya*, or with *kyōgen* farce masks in the *ōji* style. Interestingly, comparing the geometric, simplified reverses of these Japanese masks with Wierzbicki's light masks reveals even stronger visual convergences. By this, I do not mean to imply that the Polish artist was directly inspired by Nō masks, but rather to draw attention to their profound phenomenological affinity.

In the chapter dedicated to shadow theatre in the book *Puppet: An Essay on Uncanny Life*, Kenneth Gross highlights the power of shadow poetry, stating that they are "they are figures of figures, ghosts of ghost"²³. Taking this line of thought further, it could be argued that the poetic essence of Wierzbicki's light masks lies in the fact that these are "masks of masks".

²¹ Stanisław Jerzy Lec, *Myśli nieuczesane* (Kraków: Wydawnictwo Literackie, 1972).

²² 'Rediscovering Mask Performance in Peru. Gustavo Boada, Maskmaker with Yuyachkani. An Interview by John Bell', in *Puppet, Masks and Performing Objects*, ed. John Bell, (Cambridge: The MIT Press, 2001) , 169.

²³ Gross, *Puppet: An Essay on Uncanny Life*, 137.

As Alfio Petrini emphasized, these phantasmagorical forms “do not represent, they simply ARE.”²⁴

Wierzbicki’s most recent work, the performative instalation *Studnie światła* [Wells of Light]²⁵, realised in the summer 2020 during the LastFest in Solniki (Poland), comprises a series of light masks. It represents an expansion and transformation of the core ideas behind the installation *Maski światła* [Maska of Light], which has been presented both in Poland and abroad for two decades. Inside each of four translucent high cylinders, covered with two layers of tulle (one white and one black), the artist positioned several artistically designed rectangular polyester mirrors. Halogen lights suspended centrally reflect off the mirror planes mounted at specific angles, producing reflections that take the shape of expressive masks woven from light and shadow on the screens. Marek Waszkiel reported:

“Each is distinct, each is different, and each (owing to black pieces of Bristol board placed behind the mirror foil) additionally casts a black shadow onto the tulle, constructing what appears to be a complete figure. Furthermore, they are in perpetual motion, triggered by the trembling of the tulle, caused even by air currents or the movement of passing visitors. In each tube, there is a small slit allowing one to peer inside, to view the creative backstage – the artist's workshop. Seeing one's own face can come as a surprise, reflected in a regular mirror positioned at an appropriate angle within the slit.”²⁶

Yet, Wierzbicki further complicates the relationship of reciprocity in his light masks installation because, as he writes “the image generated from the shaped mirror onto the screen simultaneously looks at itself in its own mirror”²⁷. Through a principle of optical feedback, the light reflected from the mirror plane produces a phantom mask on the screen, which in turn casts its own reflections back onto the source mirror, completely dissolving the traditional boundaries between human presence, object, and illusion.

The shimmering, phantom light masks manifesting in Wierzbicki’s performative installation “wells of light” face the spectator and, as Włodzimierz Szturc described in his phenomenological study, prompt a “different cognitive movement”:

²⁴ Alfio Petrini, *Nuove art. Visie a performative. Mostra di Tadeusz Wierzbicki. La drammaturgia dell’osservatore / Nowe formy wizualne i pe formatywne*, accessed 6 June 2026, <http://www.liminateatri.it/OLD/presentazione.htm>.

²⁵ It represents an expansion and transformation of the core ideas behind the installation *Maski światła* [Masks of Light], which has been presented both in Poland and abroad for two decades.

²⁶ Marek Waszkiel, *Studnie światła*, 14 August 2020, accessed 7 June 2026, <https://www.marekwaszkiel.pl/2020/08/14/studnie-swiatla/> (translation: Marzenna Wiśniewska)

²⁷ Tadeusz Wierzbicki, *Maski* [Masks], accessed 21.01.2021, <http://i-art-i.eu/maski-2/>, quoted in : Marzenna Wiśniewska, *Archipelag indywidualności*, 188.

“The mask stands before us and it is within us that it evokes the first impulses to turn inward. The process is therefore quite the opposite of what we assume: it is not we who perceive the mask, but the mask that perceives us, and the effect of this is that the individual turns toward the deep layers of their own interiority.”²⁸

The spectator becomes a complementary partner of Wierzbicki’s light masks. As observed by Petrini, light masks encourage spectators to engage in the construction of an independent “spectator dramaturgy”²⁹ (or the dramaturgy of the observer) – the cognitive ability to perceive things that are physically absent but manifest vibrantly within the audience imagination.

Conclusion

Tadeusz Wierzbicki’s light masks offer a radical reconceptualisation of the mask as a theatrical medium, shifting its definition from a stable, material object to an unstable, performative event. His innovative practice is grounded in an ontological paradox: through the physical manipulation of abstract, distorted mirrors, the artist generates ephemeral yet intensely vibrant luminous entities onto a screen. Functioning as immaterial, phantasmagorical faces, these apparitions haunt the performance space with an uncanny presence, destabilising the spectator’s cognitive frameworks. As Kenneth Gross observes in *Puppet: An Essay on Uncanny Life*, the theatrical fascination with puppets lies in their capacity to embody “shapes of dreams and fantasy, the poetry of the unconscious”³⁰. Wierzbicki’s light masks evoke an uncanny effect through the successful blurring of foundational boundaries: between the physical object and its virtual image, light and shadow, the material and the phantom, the face and the mask, and ultimately, appearance and absence. Consequently, the spectator becomes an active co-creator of performance whose own “gaze-ray” participates in the vibrant life of the light masks.

²⁸ Włodzimierz Szturc, ‘„Mimesis” maski i przestrzenie „arché”: mit – natura – sen’, in *Maska. Zakrywanie i odkrywanie pomiędzy Wschodem i Zachodem. Studia na pograniczu antropologii i estetyki porównawczej*, red. Wiesna Mond-Kozłowska, (Gdańsk: słowo/obraz/terytoria, 2016), 13-17.

²⁹ Alfio Petrini, *Nuove art. Visie a performative*.

³⁰ Gross, *Puppet: An Essay on Uncanny Life*, 3.

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ANNEX

Figure.1 Tadeusz Wierzbicki, aut. Małgorzata Mikołajczyk



Figure 2: Backstage of the Tadeusz Wierzbucki's studio, aut. Małgorzata Mikołajczyk



Figure 3: Masks, aut. Małgorzata Mikołajczyk

