

***Proces, konstrukcja, struktura - przestrzeni zależności teatru i tańca na przykładzie spektaklu
dyplomowego studentów PWST WTT pt.: TRANSDYPTYK.***

***Process, framing, structure - the space of relationship between theater and dance on the example
of TRANSDIPTYCH - the diploma performance of students at PWST in Cracow
(Department of Dance Theater in Bytom).***

S U M M A R Y

I have been professionally involved in contemporary dance, creating choreography and performances of dance theater for over twenty years. I started my artistic career in 1995 in Warsaw as a dance teacher and at the same time as the creator of the theater dance performances. For five years I was a lecturer at the State Higher School of Theater. L. Solskiego (PWST) at the Department of Dance Theater in Bytom. Working at the university as a teacher allowed me to develop issues related to improvisation, improvised scenes, choreographic structures, as well as forms of dance theater and contemporary dance. The pretext for writing this work is to deepen my interests of "dance theatricalization", understood as creating a stage situation in which dance "can exist". The title of the doctoral dissertation provokes me to search for a bridge between the art of theater and the art of dance, as well as dependencies in these naturally independent and strong spaces.

The dissertation is divided into two chapters: the theoretical part and the practical part. In the first one I look at the choreography itself, composition, its form, expanding the issues of character creation in the dance theater, work with the process and improvisation, as well as investigating the impact of emotions on the creation of movement. The second part is the description of *TRANSDIPTYCH* and the process of its formation.

The first chapter of the work contains theoretically relevant issues from the point of view of further analysis. Pina Bausch's thought expressed in the phrase "Ask, seek, find ...", led me to reflect on the use of the choreographic tools.

The questions provoke exploration, exploration make a path for the process until decisions are made about what the artist has worked out during the study of the area that interests him. In developing Pina Bausch's thought, it was necessary to look at the issues of the choreography itself - its structure, form and composition. There is also a subsection about the influence of emotions on the creation of movement in the thought of Francois Delsarte, containing reflections focused on the question: "Does the intensity of feelings controls the intensity of the movement?". This thought is closely related to the creation of the character and the problem of imaginary space, which supporting the intensity of movement. Another issue is the process focused on building rules that create dramaturgy and improvisation, which significantly builds the authenticity of the stage character and allows you to search for the original dance



language. There is also a section dedicated to the process of characters' creation in the dance theater, in which I look at the possibilities offered by this tool and how it influences the search for new motor and strategic quality of dramatic solutions for the dancer-actor. Konstanty Stanisławski discovered that "the conscious influences the subconscious". I look at this issue in the context of the use of improvisation as a form of conscious observation of the body and its needs in certain limitations. Important in my artistic practice is how to draw from my own experiences and how to "arm them" so that they do not burn out.

The second chapter of the doctoral thesis is devoted to the spectacle *TRANSDIPTYCH*, created as the diploma presentation of students of the 4th year PWST in Krakow. L. Solskiego of the Dance Theater Department in Bytom, which premiered on October 18, 2013 in Bytom. The most important inspirations in the process of creating the performance, included in the following subsections, were: the life and work of the Polish painter Jerzy Nowosielski, trans and gender. The performance in the first place was inspired by an image of the work of Jerzy Nowosielski, who was touching motives of physicality, carnality, combining eroticism and violence. The most important inspiration was the cycle of paintings titled "Villa dei Misteri". I was curious and provoked by the special combination of femininity and masculinity present in the painter's work. The energies of both sexes correlate with each other, crossing the boundaries of the clearness. The consequence of this assumption in the creation of *TRANSDIPTYCH* was a clear division into two executive groups: women's (ONE) and men's (ONI). As a result of the division by gender, the basic premise for the performance was established, giving the attempt to define gender features as social and cultural gender standards collided in a trance. Why trans? The painter's works, though seemingly static, trigger the imagination in a way that is beyond imagination in such a way that the image is only a provocation to go outside the frame of the work itself. The picture becomes agitated, lasts and resonates in the recipient's sensitivity. So it happened in the case of my work on the performance.

Speaking of the dependence of theater and dance, the question of cognition and conscious action is the most important thing. Maturity, experience and knowledge, including embodied knowledge, means the one inscribed in the body, is the foundation for building understanding between theater and dance, and looking at mutual influence and inspiration. The subject of the doctoral thesis turned out to be very wide, and therefore difficult and actually unrealistic to write. After a long time trying to create the final shape of the work, I understood that I have to apply the restriction. According to the laws of the work process. The greater the limitation, the greater the chance of expanding the research space. This point of convergence for my reflections is the creation of the character, which is also the starting and ending point, crowning the artistic work. Character creation is characteristic and obvious in the theater, but in the field of dance is not so clear and not always completely needed. In the creation of the character itself, the essence of the theater is included - the actor and his act of creation become the axis on which the whole structure of the spectacle rests. What if there are more?

It is intriguing to think about actors separately, and later - by searching for their individual creations - to build points of differences, approximations and relational deviations. Hence, maybe, but not necessarily, a collective hero is created, who accepts features or - as in a dance theater - operates with energy. My thinking about the reverse relation: the dance in the theater and the theater in dance focused on the issue of



acting. It is necessary to see distinction between situations where the theater uses dance to emphasize certain situations, or to make the performance more attractive from those in which we are structurally dealing with the fusion of tools in artistic work. In turn, theater in dance often takes on a more descriptive or situational role, in which, unfortunately, dance is often "justified". Does this mean that the actor must dance well? And the dancer has to be an actor? If there is something more than the roles that we create in our professional life, this is the awareness of our own physicality and the use of the body in full. Openness to bodily action regardless of the characteristics is the key to success and the bridge of creating dependencies and combining different techniques from different fields of art.

What common points do we find in theater and dance? In my opinion, these are: intent, intuition, emotion, body, consciousness, the actor-dancer's technique. Then the work process itself allows you to acquire information and learn about the individual characteristics of the units involved in it. Constructing can take place both in a situation where we do not yet have data - by creating assumptions, and in a situation when we got information - through conscious development of material. However, each time constructing allows the process to be carried out, it is a transitory stage, a quarter of which will only highlight the topics, areas and points that will constitute the skeleton of the performance. Creating a structure therefore requires knowledge of the material. From the perspective of the links between theater and dance, the structure of the spectacle grounded in both traditions requires the learning of information from the process and the image of the construction. In the dance itself, the structure can be a separate body, i.e. a concept that can be implemented on its own rights and make it in the first place a frame for the performance, and the manner of its implementation could be compared graphically to eating artichoke - requiring thoughtful action, in a specific order, led to reach the center.

Writing the above thesis also assured me in my over twenty years of artistic work and encouraged me to continue the research, which simultaneously take inspirations from the theater, and dance. The work on TRANSDIPTYCH was a big challenge for me, because despite the fact that it is one work, in practice I realized two performances connected with two selected areas of sexuality and the trance sphere that penetrates the space between them. It was interesting to choose the strategy of action, logistic distribution of forces for two performances, which were carried out in parallel. It was a very big challenge, but it brought new experiences. In my work I consciously use creative tools, such as: improvisation, deepening in the body language study, working with the process, recognizing the impact of emotions on the creation of motion, in particular gesture analysis, deriving the voice treated as a movement and finally - character creation. Experience shows me that with such extensive knowledge, openness to the other artist and creation of dialogue with him in the creative act, you can surprise yourself and always get satisfaction from your work. Diversity is created by choosing a different center of gravity each time in the performance.

It is crucial to have the courage to ask yourself and others questions, look for different ways and find what it means to constantly make decisions, as in the process, until the goal is achieved. The conclusion of the dissertation presented in the doctoral thesis is that the creation of the character, on the one hand, tames the actor and brings him to the ground, stabilizes, and on the other constantly stimulates new searches. The difficult to define area between theater and dance is a natural environment for using and embodying



understatements in own workshop. The actor has a chance to stay organically and authentically with himself. In this organic activity, in which questions constantly arise, new, unexpected information begins and creates a new scenic image, that is a character. Regardless of what effect we are looking for, whether the actor creates a character based on a coherent story (closer to the dramatic area) or uses only its scraps (closer to the dance area), the process of looking for these proportions can bring spectacular solutions, even in the field of movement creation as well as finding the language of communication, characteristic only for a given situation, which in my opinion is the core center of the art of acting / dance / performance.

A handwritten signature in blue ink on a yellow sticky note. The signature is cursive and appears to read 'Janaína'.