

Summary

From tradition to modernity – innovations in the polish dance theatre on the basis of the project *INTROSPEKCJA Przedmiot Nieocenionej Wartości (INTROSPECTION Object of Invaluable Value)* performed by the Sopot Dance Theatre.

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Field: musical arts

Artistic discipline: rhythmic and dance

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In the first chapter of the work we will find press notes of the performances *INTROSPEKCJA Przedmiot Nieocenionej Wartości* (2021) (*INTROSPECTION Object of Invaluable Value*) and *Przedmiot Nieocenionej Wartości* (2016) (*Object of Invaluable Value*). The first one is the object of the dissertation, the latter was an inspiration and reference point. The project *INTROSPEKCJA Przedmiot Nieocenionej Wartości* was born out of a deep analysis of the author's own artistic methods and the need of experiment and has a two-part construction (a movie and performance). Whereas in the press release of the archival spectacle *Przedmiot Nieocenionej Wartości*, the artists pointed out the importance of innovation, which is a process of transforming the existing possibilities into new ideas and implementing them into practical usage and that the authors of the performance refer to the innovation in context of the representation of the body, physicality and history of the Polish Dance Theatre. Both information – the need of experiment, novelty and innovation in the individual and historical dimension are the key of this dissertation. In the further chapters various concepts of creation, creativity and innovation are presented, and the author of the dissertation made a few theses: people create through a complex analysis of available materials, known tools, which are limited and the selection itself subjective; for artists that have to create in the conditions of new technologies and a culture of repetitions and quotations, where it is extremely difficult to create something that does not already exist, the authenticity of the artist, overcoming own limits and artistic methods is most important; the history of the dance theatre shows that interesting, breaking-through methods are the outcome of teamwork or at least the cooperation between the dancer and choreographer, which is in line with the innovation theory. Afterwards the author presents profiles of Polish choreographers, who inspired the author in her own work: Janina Jarzynówna-Sobczak, Marcel Żędzianowski, Wojciech Misiuro, Melissa Monteros i Wojciech

Mochniej (Tri-City/Gdansk) and Conrad Drzewiecki and Ewa Wycichowska (Polish Dance Theatre, Poznan). She focuses on movement languages used by the mentioned artists, which they used on different stages on their career, on their openness to new scenic solutions, techniques and work methods and on their openness to dialogue with other creators and co-creators – dancers, composers, set designers etc. In the summary of this part Czajkowska points out the importance of creative personality traits, such as openness to new, unconventional ideas, independence in action and persistence in creative work, which play a leading role on all stages of creation (latent, generative and implementation). In the summary of the theoretical part, the author lists mechanisms that were the impulse to the search of creative native Innovators, and these were: the journey within oneself, the need of transgressing the existing reality and looking for new formal solutions. The author stresses that although the project *INTROSPEKCJA Przedmiot Nieocenionej Wartości* refers directly to the history of Polish dance, psychological mechanisms governing the life of each artist, including herself, are equally important. Mechanisms, which lead to the search of new forms of expression, developing one's own creative methods, discovering or even overcoming of the self.

The second chapter contains a description and analysis of the project *INTROSPEKCJA Przedmiot Nieocenionej Wartości*. In the part about the movie we will find both, a detailed description of the scenes of the archival performance *Przedmiot Nieocenionej Wartości* watched by the author, as well as her kinetic and emotional reactions to what she sees. In the part concerning the performance, we will find a characteristic of following scenes, as well as possible ways of interpretation. Lot of space is dedicated to out-of-body information carriers: music, costumes, scenography and visualizations, giving voice to the creators of these elements. Through referring to reviews of various authors, Joanna Czajkowska completes the image created by herself and co-creators, which enables the reader to get a interpretative polyphony of the entire project.

In the final part the author emphasises that creating a two-part performance *INTROSPEKCJA Przedmiot Nieocenionej Wartości* turned out to be a kind of catharsis and at the same time a summary of 25 years of artistic work. And also an opportunity to cross own limits. According to the author, the crossing did not come from a visible change in proportion of stage tools, like for example between the amount of choreography and spoken text or from the usage of nakedness on stage, but from a direct emotional disclosure and uncompromising self-diagnosis. In the context of dance composition, Czajkowska indicates reductionism and minimalism as a novelty in the individual dimension.