

S U M M A R Y

of the written part of the doctoral dissertation of Master of Art Julia Skrzynecka:

“How to create the sky? In the search of metaphysics in the material world based on stage design projects for ballets *Stabat Mater* and *Harnasie* by Karol Szymanowski and *Świtezianka* Eugeniusz Morawski in choreography of Robert Bondara”.

The work takes up issues of designing the stage space and costume for a ballet performance. It is an insightful description of the course of the creative process as well as supervision over the realization of original set designs for three ballets in the choreography of Robert Bondara. The premiere of two of the featured performances: *Stabat Mater* and *Harnasie* by Karol Szymanowski were held at the Opera Nova in Bydgoszcz in 22nd of October 2016. Eugeniusz Morawski's piece *Świtezianka* was one of the three parts of the ballet evening entitled *Polish Ballets*, which premiered at the Teatr Wielki - Opera Narodowa in Warsaw 10th of November 2017.

The goal of the dissertation is to show the author's creative method that starts with the analysis of the music and content of the script, through their interpretation and finding a synthesis in order to translate the intended ideas into a scenic image. The issues of the work focuses on uniqueness and differences in the creation of stage design for ballet, referring to the necessity of respecting its numerous limitations as well as to the extraordinary possibilities that are results of ambiguous, poetic matter.

The final effect of the design work is the innovative set design concept used by the author in all three performances, assuming location of the whole or at least a large part of the set design directly the dancers. It creates the opportunity to create symbolic worlds, convey various contents and evoke different emotions in the audience without limiting the space for dancing.

The dissertation, in addition to the introduction and the ending, contains primarily three chapters of the work on individual works. The introduction has been expanded for an explanation of the nature of the movement constituting the choreographer's creative matter.

The three main chapters were written in a similar scheme, which reflects the process of creating the staged scenes. Each of the parts begins with introducing of composer, the genesis of the ballet and the first or most significant of his performances. Subsequently it contains a specification of the script and the staging and choreographic concept established by the director-choreographer. The main part of each chapter consist of description of the author's creative process: starting from the analysis of the work, through its interpretation to the creation of the final version of the project constituting the synthesis of several significative meanings and functions consistent which complies with choreographic concept. The chapters end with a description of the course of subsequent stages of its performance.

The first chapter is focusing on the ballet *Harnasie* by Karol Szymanowski. The basic issue is the subject of individual freedom that breaks out of the principles recognized by the society and the necessity to address to the Podhale tradition, from which the theme of the work derives.

In the second chapter on the work of *Stabat Mater*, also composed by Karol Szymanowski, the design problem mainly concerns the atmosphere of the spiritual, immaterial, metaphysical space contrasted with the designated limited human, physical and material space.

The third chapter describes the process of setting the scenery for the ballet *Świtezianka* by Eugeniusz Morawski. The essence of the design process is the subject of the mirror construction of the presented world resulting from the similar properties of the water surface and the problem of the dualistic nature of man.

The dissertation was written in accordance with completed performances and also based on literature of dance theory, art history, theater history, philosophy, anthropology and auxiliary materials of archival theater programs. The work is replenished with photographic and film projects as well as documentation of the performances discussed.