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From the Editorial Team

We are pleased to present the 24th volume of *Studia Choreologica*, which contains twelve texts in Polish with English translation. The authors represent different scientific disciplines (philosophy, musicology, eurhythmics, choreology). In their articles they present a variety of topics related to dance from the perspective of a wide range of their own research interests.

The volume opens with two texts by renowned authors known for their publications in many previous yearbooks. In the first article, Juliusz Grzybowski's philosophical argument reflects on the place and role of dance in Euripides' tragedy *Herakles* (*Hercules Furens*). In the second article, the author – Tomasz Nowak – breaks with the tradition of viewing social realism exclusively from the point of view of its negative effects and points to long-term positive consequences for the dance scene in Poland.

The following three texts deal with bibliographic and library research. Alicja Iwańska tries to show the differences between a bibliography and a catalogue and wonders what tasks a bibliography fulfils and whether it is still useful today. The article presents the state of research on the complete Polish retrospective bibliography for choreology and outlines difficulties and deficits as well as needs. For her part, Hanna Raszewska-Kursa presents Alain Bernard's book collection, which is located in the Library of the Institute of Art of the Polish Academy of Sciences. The author discusses the content of the collection on the basis of various criteria (types of publications, temporal scope, language of publication and thematic categories). She emphasises the intellectual and material value of the collection and its usefulness for readers. Karolina Bilska continues

her earlier research on dance-themed publications for children (up to age 13). Her first article appeared in the 15th volume of *Studia Choreologica* and covered the years 2008–2013, while the publications covered in the 24th volume of *Studia Choreologica* were published in 2014–2022. Comparison of data from these two periods has made it possible to draw both quantitative and qualitative conclusions.

In the previous issues of our journal, Agnieszka Narewska-Siejda has been initiating readers into the mysteries of the art of ballet. This time she writes about the role of accompaniment in classical dance classes, discusses the basic principles and importance of the art of accompaniment, and addresses the difficulties and challenges of the accompanist's profession.

The next two articles deal with the activity of artists and educators of dance and eurythmics in interwar Poland. Magdalena Stępień introduces Jerzy Lewakowski, an enthusiast and promoter of dance and movement in all its forms. Agnieszka Widlarz attempts to reconstruct the history of the development of artistic dance in Łódź by presenting the profiles of forgotten dancers: Stefania Paszkówna, Halina Krukowska, Tamara Góralska, Janina Zandel and others. The following article takes us back to Łódź. Anna Banach has chosen the Łódź Ballet Festival (*Łódzkie Spotkania Baletowe*), a dance festival with a tradition of almost fifty-five years, as the subject of her research, which represents an important part of the cultural discourse on the development and reception of dance art in Poland from the second half of the twentieth century to the present. The author's aim is to introduce the Łódź Ballet Festival as a subject of dance research and to explain the scientific motivation for taking up the topic, as well as to outline research questions related to the history of the festival and to present the methodology of dance research and the dance researcher's toolbox.

The article by Natalia Drozdowicz deals with the topic of traditional dance in Kashubia. She presents this topic from a theoretical and practical point of view, paying special attention to its functions and place in the Kashubian community, and reflects on the future of traditional dance as an integral part of the region's culture.

Agata Chałupnik devoted her article to high heels in Argentine tango – their significance for contemporary tango technique and the aesthetics of the genre. The author treats high heels as a theoretical object that provides an opportunity to shed light on various aspects of contemporary tango culture. She also interprets her experiences as a tango

dancer with different theoretical tools, trying to answer questions about economy, class, gender and sexuality in tango.

Regina Lissowska-Postaremczak focuses on the analysis of presentation, composition, and selected dance film concepts that employed unique tools and means characteristic of audiovisual media. The author analyses how these means expanded the possibilities of choreography in ways not possible on a traditional stage, often creating new artistic qualities.

Most of the articles presented were delivered during the 14th National Conference of the Polish Choreological Forum, held at the Kielce Dance Theatre on 10–11 September 2022. The Editorial Team and the Board of the Polish Choreological Forum would like to express their sincere gratitude to the director of the Kielce Dance Theatre, – Elżbieta Pańtak, and Grzegorz Pańtak for creating excellent conditions for the event and a wonderful artistic atmosphere for the conference.

We would also like to thank all those who made a fruitful contribution to this volume: the authors, the members of the journal's Scientific Council, the reviewers, and the wonderful Editorial Team, i.e., Karolina Bilska, Agnieszka Narewska-Siejda, and Katarzyna Pastuszek.

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Urszula Loba-Wilgocka