

STUDIA **CHOREOLOGICA**

STUDIA CHOREOLOGICA

ORGAN POLSKIEGO FORUM CHOREOLOGICZNEGO

Vol. 24

Poznań 2023

Rocznik założony przez prof. dr. hab. Roderyka Langego w 1999 roku
Yearbook founded by Professor Roderyk Lange in 1999

Redakcja/Editorial Board
Urszula Loba-Wilgocka (redaktor naczelna/editor-in-chief)
Karolina Bilska (redaktor językowa/Polish language editor)
Agnieszka Narewska-Siejda (redaktor/editor)
Katarzyna Pastuszak (tłumacz, redaktor/translator, editor)

Publikacja jest współwydawana przez Narodowy Instytut Muzyki i Tańca,
finansowana ze środków Ministra Kultury i Dziedzictwa Narodowego

This publication is co-published by the National Institute of Music
and Dance and financed by the Ministry of Culture and National Heritage



Ministerstwo Kultury
i Dziedzictwa Narodowego



Narodowy
Instytut
Muzyki
i Tańca

ISSN 1508-1354

© Polskie Forum Choreologiczne, Poznań 2023

Wydawca/Publisher



ul. Filipińska 1, 61-123 Poznań, www.pfch.choreologia.org.pl

Layout, projekt okładki, skład i łamanie/Cover design, typesetting and layout



61-606 Poznań, Grochmalickiego 35/1, www.rytmos.pl

Druk i oprawa/Printed and bound by
TOTEM.COM.PL Sp. z o.o. s.k., ul. Jacewska 89, 88-100 Inowrocław, www.totem.com.pl

Rada naukowa/Academic Board

prof. Egil Bakka, Norwegian University of Science and Technology,
dr hab. Ewa Dahlig-Turek, prof. Instytutu Sztuki Polskiej Akademii Nauk,
dr hab. Alicja Gronau-Osińska, prof. Uniwersytetu Muzycznego Fryderyka Chopina,
prof. dr hab. Lech Sokół, Instytut Sztuki Polskiej Akademii Nauk,
prof. Placida Staro, Centro di Ricerca e Documentazione della Cultura Montanara,
Piccola Scuola di Musica e Danza della Valle del Savena, Monghidoro

Recenzenci/Scientific reviewers

prof. dr hab. Piotr Dahlig, dr Agnieszka Dąbkowska, prof. dr hab. Andrzej Dąbrówka,
dr Stefan Drajewski, dr hab. prof. UMFC Aleksandra Dziurosz,
prof. dr hab. Alicja Gronau-Osińska, dr Juliusz Grzybowski, dr Alicja Iwańska,
dr Marianna Jasionowska, prof. dr hab. Bożena Klimczak,
dr hab. prof. UMFC Tadeusz Kobierzycki, dr Ewa Kokoszko,
prof. dr hab. Paweł Korobczak, prof. dr hab. Maria Kostyszak, dr Jacek Łumiński,
dr Magdalena Malska, dr hab. Tomasz Nowak, dr hab. prof. AM Jacek Owczarek,
dr Hanna Raszewska-Kursa, dr Aleksandra Rembowska, dr Katarzyna Skiba,
dr Izabela Szatrawska, dr hab. prof. UWM Krzysztof Szatrawski,
dr Paulina Trzewikowska Knieć, prof. dr hab. Ewa Wycichowska

Wytyczne dla autorów/The rules for authors

http://www.pfch.choreologia.org.pl/instrukcja_dla_autorow.pdf

Contents

11 *From the Editorial Team*

43 **Juliusz Grzybowski**
Hercules Saltans – Dance Theme in Eurypides Heracles (Hercules Furens)

91 **Tomasz Nowak**
*Socialist Realism Versus Polish Dance Communities –
an Overview of the Phenomenon and Research Recommendations*

149 **Alicja Iwańska**
*Bibliography of Polish Dance Literature: Prolegomena.
The Current State, Needs, and Research Perspectives*

199 **Hanna Raszewska-Kursa**
*The Alain Bernard Book Collection in the Library of the Institute of Art
of the Polish Academy of Sciences. Content and Bibliophilic Utility*

231 **Karolina Bilska**
Polish Dance Literature for Children Published Between 2014–2022

263 **Agnieszka Narewska-Siejda**
Principles and Importance of Musical Accompaniment of Classical Dance Lessons

287 **Magdalena Stępień**
On the Trail of Beauty. Jerzy Lewakowski – Officer, Cartographer and Dance Enthusiast

327 **Agnieszka Widlarz**
*Yanka Rudzka et al.
Interwar Polish Avant-garde Female Dancers From Łódź – Unknown Biographies*

371 **Anna Banach**
*Łódź Ballet Festival as a Subject of Dance Research.
Problems, Methodology, and a Dance Researcher's Toolbox*

405 **Natalia Drozdowicz**
How Does Traditional Dance Function in the Kashubian Region? Theory and practice

443 **Agata Chałupnik**
High Heels as a Theoretical Object

481 **Regina Lissowska-Postaremczak**
Dance Film: Choreography in the Perspective of Audio-Visual Media

507 *Notes about Authors*

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 *Studio Choreologica* and covered the years 2008–2013, while the publications covered in the 24th volume of *Studio 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. Małgorzata 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 Górska, 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 Pastuszak.

We would like to thank the National Institute of Music and Dance – the co-publisher of *Studia Choreologica* – for its continuous financial and organisational support.

Urszula Loba-Wilgocka