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From the Editorial Team

Twenty-five years have passed since the first volume of *Studia Choreologica* was published in 1999. The journal was launched on the initiative of the world-famous choreologist Professor Roderyk Lange (PhD) and was published in English by the Institute of Choreology in Poznań for the first decade. With the founding of the Polish Choreological Forum (Polskie Forum Choreologiczne – PFCh) in 2010, the yearbook was transferred to the association and became its instrument. The journal is published in Polish, with the last five volumes also being supplied with English translations.

It is with great pleasure that we present the 25th anniversary volume of *Studia Choreologica*, comprising twelve contributions. The authors represent a broad spectrum of research areas such as philosophy, aesthetics, sociology, history and art history, theatre studies, pedagogy, choreology and ethnochoreology, discussing in their texts a variety of topics related to dance from the perspective of their personal research interests.

The volume begins with a contribution by Agnieszka Narewska-Siejda, who sheds new light on Hans Christian Andersen's life and work. Her research revealed that the Danish fairy-tale poet's rich artistic oeuvre includes novels, travel memoirs and poems as well as fairy tales. Most important for the author's reflections, however, was H. Ch. Andersen's interest in dance – and in particular his interest in ballet and the inspiration that his legacy gives to the creators of ballet performances.

In the second article, Karolina Bilska discusses Loie Fuller, a dancer and choreographer who became famous for her unique creativity,

especially in terms of the visual design, avant-garde approach to content and special effects, costume, and theatrical lighting of her choreographies. However, the main topic of the article is Fuller's pioneering activity in terms of copyright, not choreography as a whole, but also its parts, such as costumes or stage lighting devices, which are an important and integral part of the artistic performance.

Anna Dańda is the author of the following text, in which she attempts a synthetic approach to a multi-perspective view of the relationship between music and movement. A reinterpretation of Witold Lutosławski's afterthought formed the basis for the exploration of the topic. The author proposes definitions for four recognised music-movement situations: autonomous, contrasting, dialogic and close relationship.

Jacek Bojakowski's article deals with human motor activity in terms of the general rules of movement and the characteristics of an individual's realisation of movement. Based on his personal experience as a clinical neurologist dealing with motor disorders and the biological basis of their development and perception, the author identifies factors that characterise the universal features of human body movement and those that determine individual ways of performing movement.

Jerzy Grzegorek presents a concept of individual movement and rhythm idioms of dancers with different disabilities based on interdisciplinary research in the field of dance culture of disabled people. With reference to personal research in dance theatre with disabled people – TRUE (Teatr Ruchu Umownie Ewidentnego – Theatre of Movement Conventionally Evident), the author attempts to define a new term – idiochoreography. In the article, the author presents an idiosensory machine designed and constructed by himself, which enables blind dancers to develop the methodology for recognising and improving movement potential and rhythmic idiomatics.

Magdalena Pawluk presents ways to regulate the autonomic nervous system through movement, based on observations of people dancing during protests of the Polish Women's Strike, that took place between October 2020 and March 2021. The author starts from the assumption that dance is an area of regulation of the autonomic nervous system and a means of expressing and realising human needs. She discusses specific forms of movement that served as instruments of regulation. Based on observations and analysis, the author establishes the presence

of the activation of social involvement features as well as the presence of certain developmental rhythms, adopting specific postures and movements with touch, all aimed at releasing emotions and establishing interaction with other participants in the protests.

The following three articles deal with ballroom dancing in three very different takes. The philosopher, ethicist and mentor of sport ballroom dancing couples – Anna Malitowska – raises the subversive question that ballroom dance is in a sense meaningless because it has no original and authentic perception and the constant image crises reveal the existing problems with its own identity. As a competitive dance, it does not enjoy the prestige of the art of dance, and while it gains social trust through talent shows, it loses credibility as a sporting discipline. In this context, the author shows ways in which ballroom dance could become a self-confident artistic practise that is able to influence social life and to cultural processes.

Agata Chałupnik – the theatre researcher, cultural studies scholar, theatre critic and Argentinean tango dancer – presents an article dedicated to the gender aspect of Argentinean tango technique. The author analyses the traditional roles of the leader and the follower and links them to stereotypical gender roles in social life. She uses queer tango – a social movement that emerged in the tango community in Western Europe and Argentina at the turn of the twentieth and twenty-first centuries – as an instrument for theoretical reflections on dance technique and its cultural dimensions. The third article in this group presents ballroom dancing from a historical perspective. The view of the development of ballroom dance has been expanded to include the ballet scene in Olsztyn. The author of the article – Krzysztof Szatrawski – is a lively observer of the ongoing changes over many years.

In the next article we will stay in the neighbourhood of Olsztyn. In this article, Angelika Stawisińska presents the folk culture of Warmia passed down from generation to generation using the example of the 50 years of activity of Anna Leokadia Sarnowska, who as a dancer, choreographer, educator and cultural activist played a key role in preserving the authenticity of the region's cultural heritage. In the five decades of her work, Anna Sarnowska has accumulated a wealth of knowledge about the dances of the Warmia and Mazury region, which she passes on in her numerous publications. She also enjoys passing

on her dance experience to teachers, mentors and members of folk-dance ensembles.

Issues related to dances of selected national and ethnic groups living in Cracow and the Lesser Poland Voivodeship are described in the following article by Krzysztof Hliniak. The text is a brief discussion of the dance repertoire addressed by the interviewees in the reviews. The group interviewed included people who identified themselves as belonging to the Belarusian, Lemko, Armenian, Romanian, Slovak, Ukrainian and Jewish minorities, as well as some who identified themselves as coming from Orava or Spiš. The majority of respondents stated that dance heritage is an important part of their community's identity and occupies an important place in their heritage. For some minorities, dance heritage remains an important element of daily life and festive rituals.

The case of dance folklore in Switzerland is described by the author of the last article in this volume, Jadwiga Bär. She discusses the role of Polish folk ensembles operating in Switzerland, using the example "Piast" Dance and Song Ensemble and the Polonia Dance Ensemble "Lasowiaczy", in the promotion of Polish dance folklore abroad and its reception by Poles and other nationalities living in Switzerland. The author has proven that the cultural and organisational activities of the two groups presented are an effective means of conveying knowledge about Polish folklore and contribute to its positive reception and to a positive image of Poles and Poles in multicultural Switzerland.

The articles presented in this volume of *Studia Choreologica* were preceded by papers presented at the 15th National Conference of the Polish Choreological Forum, which took place in Olsztyn from 8 to 10 September 2023. The conference was organised by the University of Warmia and Mazury, and the participants were hosted by the Feliks Nowowiejski Warmian-Masurian Philharmonic in Olsztyn, which provided a perfect place to stay and meet. On behalf of the administration and members of the PFCh, I would like to express my sincere gratitude to the management of the Philharmonic and personally to Mr Janusz Ciepliński, the Managing Director, as well as to our great hosts: Professor Krzysztof Szatravski (PhD), Izabela Szatravska (PhD), Angelika Stawisińska (MSc) and Tatiana Amolkova (MSc), who provided not only the great atmosphere but also the artistic setting for the conference.

I would like to thank all those who have contributed to this volume for their invaluable input and support, especially the authors, the members of the Scientific Council and the reviewers. For their professional approach, I would like to thank the editorial team: the editors – Karolina Biliska, Agnieszka Narewska-Siejda and Katarzyna Pastuszek – the translator.

I 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