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From the Editorial Team

We are pleased to present the twenty-sixth volume of *Studia Choreologica*, which contains thirteen articles in both Polish and English. The authors represent a range of scientific specialisations, including philosophy, aesthetics, musicology, rhythemics, choreology and ethnochoreology, and in their papers they discuss issues concerning dance from the perspective of their research fields.

The introductory texts in this volume – *In Memoriam* – are dedicated to the memory of Jerzy Maria Birczyński, choreographer, founder and director of the Ballet of Modern Forms at the AGH University in Cracow, who died on 2 February 2024. Agnieszka Gorczyca and Krzysztof Hliniak describe his life, activities and achievements, while Barbara Marek offers a personal reminiscence of the Master as a dancer of the Ballet of Modern Forms.

The next two articles offer a philosophical perspective on dance. Krzysztof Bielawski interprets the most important Greek concepts related to dance – namely, *orchesis* and *choros* – from a philological point of view, and relates his considerations to the two most significant Greek literary treatises on the art of dance, by Athenaeus and Lucian. Maria Kostyszak, by contrast, presents a novel approach to the philosophy of dance, addressing the issue of feeling dance, as well as its reception and mental participation.

The following texts present ethnochoreology from four different perspectives. Tomasz Nowak, in his article on the beginnings of the amateur movement of groups cultivating traditional dance in Poland, discusses developments between 1886 and 1948, and then analyses the changes that

occurred after 1948 as a result of the cultural policy of the Polish People's Republic, which led to the massification and transformation of folk ensembles in line with the ideology of socialist realism. Katarzyna Borza writes on "extra-daily time" as the perception of duration and altered states of consciousness in dance situations. She analyses, from a phenomenological perspective, individual perception of the passage of time in the performative arts, with particular focus on Polish (and also East European) traditional dance. Beata Maria Shyaka, drawing on many years of field research in Rwanda, describes the characteristic features of traditional Rwandan dance using the example of male dances performed by soldiers of the Royal Rwandan Army. Zuzanna Kann-Skorupska, in turn, considers where the proper space for spirituality and holiness should be found in the context of classical Indian dances such as *bharatanatyam* and *odissi*, and seeks to answer whether such a space can exist outside a temple.

In the following article, entitled *Taneczne non omnis moriar* (Dance *non omnis moriar*), the author, Agnieszka Narewska-Siejda, takes readers on a journey to the resting places of several ballet artists (including Vaslav Nijinsky, Olga Spessivtseva, and Rudolf Nureyev), which are often works of art in themselves and sometimes become pilgrimage destinations for ballet lovers from around the world.

Later, Stefan Drajewski seeks to address the genealogical problem and analyses the ballet libretto as a "spiritual refinement". His research is based on Grey Veredon's ballet libretto for *Ziemia obiecana* (The Promised Land), created from the novel by Władysław Reymont and the film by Andrzej Wajda.

Anna Dańda, on the other hand, in her article *Muzyka w objęciach tańca. Próba interpretacji III Symfonii Janusza Orlika* (Music in the Embrace of Dance. An Attempt to Interpret Symphony No. 3 of Janusz Orlik), presents a movement interpretation of Henryk Mikołaj Górecki's music through a multidimensional analysis, considering the musical, choreographic and performance aspects of the performer.

The article by Alcides Fermin Alipia Saccatoma presents a theoretical approach to certain linguistic concepts and the philosophy of language as applied to dance, enabling the analysis of dance activity and highlighting the innovative, creative, and artistic functions of dance.

The volume concludes with an article by Regina Lissowska-Postaremczak, which presents the results of archival research conducted

as part of the National Institute of Music and Dance programme “White Patches – Music and Dance” in 2023. The research aimed to analyse artistic film productions by Polish filmmakers concerning the art of dance. In the article, the author discusses several dozen Polish dance-film productions created in the 20th century.

In most cases, the articles presented in this volume of *Studia Choreologica* were based on presentations delivered during the 16th National Conference of the Polish Choreological Forum, held on 13–15 September 2024 in Rzeszów. The event was co-organised by the Cultural and Educational Studies Centre of the University of Rzeszów “Resovia Saltans”. On behalf of the board and members of the Polish Choreological Forum, I would like to express my sincere gratitude to the Rector of the University of Rzeszów, Adam Reich, prof. dr hab. of medical sciences, and to the Head of the “Resovia Saltans” Study, Romuald Kalinowski (M.A.) and Jadwiga Bär (PhD) for providing us with the opportunity to hold our meetings in the modern and well-equipped facilities of the University of Rzeszów.

I would like to express my gratitude to all those who contributed to the creation of this volume for their invaluable work and support, especially the authors, members of the Scientific Council, and reviewers. I also extend my thanks to the reliable editorial team for their cooperation, patience, and professionalism – editors Karolina Bilska, Agnieszka Narewska-Siejda, and translator and english editor Katarzyna Pastuszek.

I express my gratitude to the National Institute of Music and Dance – co-publisher of *Studia Choreologica* – for their continued financial and organisational support.

Urszula Loba-Wilgocka