

The dialogue of the worlds. Transformation of the scenographic form as a factor creating a narration in theatrical performance – summary

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My artistic searches oscillate around topics related to the issue of technological art. The innovativeness of solutions available today allows for greater interdisciplinarity. Artists using mechanics or engineering do not limit themselves solely to tools used for creative work. Often these scientific instruments take on the character of the work itself.

This research project concentrates on the impact of the development of technique and technology on changes in theatrical scenography throughout the 20th and 21st centuries. I consider consequences resulting from these experiences for the visual and narrative side of performances. I examine the topic of the multidimensionality on the example of my own theatre etude in which a robot-object designed and built by me, partners dancers on the stage. The topic of the etude refers to the idea of dialogue - understanding between living beings and widely understood technology.

The first chapter of my dissertation is devoted to theoretical issues. I outline selected facts from the history of mechanics development and stage lighting. Thus, I refer to the complexity of emergence of further theatrical means of expression. At the same time, I consider attitudes of selected artists acting on the border between art and science. I also give examples of projects operating in the stage world in symbiosis with technology.

Subsequently, I review literature concerning to the issues of the technologically advanced world. I treat it as an interesting source of experience in the field of creating bonds between people and between people and their robot counterparts. At this point, I also address the problem of otherness which is significant in my deliberations, and still valid today. I ask on what level can this thread be considered? I also try to answer the question of who is "different" to us.

While constructing the plot of the theatre etude, I base my assumptions on the concept of dialogue. What is dialogue? How do we understand it? Does its course always lead to an agreement? With whom and how can we dialogue? I analyse the relationship between articulating otherness and the ability to build relationships.

I dedicate the last chapter of my dissertation to a discussion. Firstly, I outline issues regarding the form of the object - dimensions, material and assumptions about motion and its programming. Secondly, I focus on presenting the concepts of the actors' game with the mechanical organism. This becomes the starting point for reflections on the dialogic nature of the ties that appear between the man and technology.

The aim of my research project is a subjective analysis of the impact of the development of selected fields of technology on stage design. I created an object characterized by a duality of function. One of the main assumptions is to give the object the status of an actor - a co-hero of the performance. Additionally the mechanical organism allows for a construction of a harmonious system with the surrounding space. The arrangement of LED light sources planned by me gives the opportunity to shape the atmosphere of the spectacle. The documentation prepared by me was recorded in the

theatre, at the same time according to the previous assumptions, the object in an autonomous form can exist in any chosen place (in the open and closed space). The requirement for power supply and customized assembly of the base structure should be taken into account. I also assume the spectator's interference in the action by using a control glove that allows interaction with the object.

My design assumes a simple, bionic form of the object. I do not consciously attempt to build a humanoid robot. I combine two poles of stage creation in its layout and action - the place of action and the silhouette of the hero.

Oliver Wray