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A DOCTORAL THESIS SUMMARY

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A doctoral thesis entitled *My Castrato* (a monodrama-mental installation as an experiment on the living tissue of the body of an artist, vocalist, performer of art), describes the issues related to drama theatre, song theatre, body aspect theatre and broadly understood performance art. It is a recording of a special artistic act I had a chance to experience. Months of work and experience gained on stage confirmed me that the artist's body is a living material of art and an endless source of inspiration. Working on a monodrama is a big challenge for an actor. It is a confrontation of artistic visions and individual needs for self-exploration. Building a role is a kind of experiment on one's own tissue of body and spirit. The inspiration to create the spectacle was a famous, but unfortunately forgotten, character of a singer Carl Broschi, also known as Farinelli. I played a role of a narrator, a surgeon, a castrato. In my opinion, this is a fantastic opportunity to check and deepen the knowledge of the issue taken up in the doctoral thesis.

I would like to share the results of an experiment carried out on my own experience, which apart from the artistic dimension, were supported with the knowledge left in the heritage by masters of the art of acting. I refer to the working methods of Chekhov, Stanislavski or Adler in my work, treating this knowledge as the beginning of an individual search and professional development. There is no one method, there is no one recipe. Exploring the knowledge acquired by your professional predecessors expands the field of work and allows you to go to the margin of error, which is often considered an invaluable value. Putting yourself in a situation where you have a lot to lose means no chance of winning anything. Risk and accompanying an intensive but how strong testifying the existence heartbeat, giving our work a new meaning. No knowledge is of any use unless it is accompanied by direct experience.

I will write the most about these theoretical and practice-proven searches. I couldn't help but share the conclusions related to working with my own voice. The road to mastering and learning about this very difficult apparatus, which an actor should be able to consciously use on stage, does not end today. In my opinion, it is a continuous, never-ending process. Perhaps this is why an attempt to sing the purest note from the highest note, as the famous castrato did, will end in failure. Can sound be the voice of the soul? So what should I castrate myself from, so that I can at least feel at a minimum, understand the great singer's drama and express it in singing? Is it still my voice? Is it still his voice?

In the doctoral thesis, I developed my own considerations on the phenomenon I called *an element of euphoria*. In my opinion, it is an internal factor necessary in the work of not only an artist, but also of every discovering and acting creatively person. The element of euphoria is every cause of creativity. It is a discovery condition resulting from a reaction within the discoverer. I ask questions related to the theatrical form of a monodrama and the space created in it by an improvising artist. One of the chapters will be devoted to vocal narration and verbal narration as fully complementary and not mutually exclusive forms.

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In the dissertation, I will pay attention to the important influence of personal experiences in constructing the role. The performance, thanks to which I could learn the acting craft, was changing and growing up with me, just like a child grows up with its parents. I want to prove that the body is my working tool. Being in a dialogue and constant contact with my body, I can exceed self-imposed limitations and discover potentials hidden in it. Movement can become a means to develop an efficient way of feeling, thinking and understanding. Through movement and directing attention to the body, we develop the image of ourselves, sensory sensitivity increases, our innate curiosity awakens. . The body trembles, the body does not lie or does not want to lie anymore. Sooner or later, surgery awaits each of us. I believe that it is essential in the process of creating a work. It is best if it is done with your own consent. Every gesture of violence against body and soul will be engraved with violence and will remain in a person, creating a pain-body at the same time.

In the study, I was looking for content that would correspond not only with my vision of the world, but also with my understanding of the role of the artist as a medium. It is a desire to express thoughts greater than myself. What is extremely valuable and important in my work is the process that consists of the cognitive operation and the accompanying characteristic emotional and motivational states. The operator is also the operated. The living tissue of the body is the artist as a database and his emotionality. The work is already in the creator, and the task of the creative personality is to bring it to life and make it visible to the viewer. Creating a role is accompanied by a desire to tell your story and your experiences. Before the concept and work plan are built, there is a creative flash, a sudden surge of inspiration to create something new.

I divided the dissertation into three parts. The first one contains an introduction, a short description of the work and the issue addressed, as well as details related to the time, place and creators cooperating in the creation of the project. Then, I refer to the process of creation itself and the stages of work from inspiration through an idea to implementation. The second part is an insightful description of the process of creating the work, drawn conclusions and observations. The third part of the dissertation is devoted to body and voice work.

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