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Summary of Doctoral Dissertation

My doctoral dissertation grows out of the experience of the project *Premature Departure. Exhibition of the first traction event banned for “objective reasons”* – an undertaking which, despite never premiering, became one of the most important artistic processes in my professional life. The project, inspired by the works of George Tabori, was carried out in collaboration with Emilia Sadowska, Agnieszka Roszkowska, and Zbigniew Libera between 2015 and 2020 at the Silesian Museum in Katowice. Its interdisciplinary character – combining theatre, installation, film, and performance – created a space for practical experimentation with the actor’s craft, their function, and their place within the creative team.

The aim of the dissertation is to analyze artistic experimentation as a method of inquiry in which the actor becomes a researcher of their own tools and limits. The study focuses on the creative process understood as an act in which experience, error, struggle, improvisation, and creative searching are as important as the final stage result.

In the first chapter, I discuss the genesis of the project and the inspirations drawn from George Tabori’s work, particularly his understanding of theatre as a field of artistic freedom. The second chapter is dedicated to an analysis of the experimental areas: collaboration with Zbigniew Libera and his installation, work with sound, film, improvisation, and performative actions. The third chapter introduces the concept of the traction event – a term developed within the team to describe the nature of our activities, which I define as a co-action of energies, tensions, and impulses between the artists, the space, and the audience. The fourth chapter offers a reflection on the process and on the redefinition of the actor’s craft, understood as an open system capable of constant transformation under the influence of new experiences. I also discuss the pedagogical dimension of the project, indicating how experimental practice can be transferred into actor training.

The dissertation is an attempt to describe acting as a research practice in which theatre becomes a space for reflection and experimentation, and the process itself – an artistic outcome equal to the finished work. *Premature Departure* reveals the possibility of perceiving art as a dynamic field of knowledge, in which the artist, working within a team, simultaneously creates and investigates.