

Abstract of the dissertation in the artistic discipline of beautiful art.

**Title: OXYMORON ON THE ITALIAN SCENE. Searching for an open space in the closed space of the Bialystok Puppet Theater in the "Neverland" staging based on the novel by James Matthew Barrie "Peter Pan" in adaptation and directed by Jacek Malinowski.**

Oxymoron - a kind of paradox involving the juxtaposition of terms with opposite meaning. In this case, the scenographer sought the means for creating new and innovative spaces realizing the drama "Neverland" on the stage, which architecturally uses the achievements of the "all`italien theater".

In box theater, we have two closed spaces separated by a stage window. Space of viewers and space of the stage.

Elements of the set design, which I designed for "Neverland", also using the viewer's imagination, give the opportunity to lengthen, zoom out and enlarge. These elements are:

- curtain
- proscenium with a pair of doors on both sides
- multi-plan, rotatable, spatial structure
- horizon and backstage
- actor's costume

The curtain is in the spectacle an element literally opening and closing the stage space. As well as changing the lighting layout behind or before, the viewer has the opportunity to see other spaces using the curtain lifting.

On the proscenium a pair of doors on both sides and a curtain as a wall are the interior of a tenement house. One door suggests entering the apartment of Wendy, Ms. and Mr. Darling. The second is the neighbors' apartment. The use of only averting the door creates an aura of mystery. This understatement causes the spectator's imagination to be launched. It is a kind of opening.

The most important element is the centrally arranged rotational construction that is the world of imagination - Neverland. Island with lagoons surrounded by a conventional ocean, which are the boards of the stage. Ms. Rei, by turning the construction around her axis, reveals a concrete, next place of events. The central mast is topped with a flag. Below is a painted clock box - a lighthouse.

Sound and light symbolize the appearance of the fairy Tinker Bell. Lower, the form of a bird's nest, reminiscent of a baby chair. This is the seat of Peter Pan. He can climb the ladder, sit on his throne and observe the space. The mobile ladder in a horizontal position creates a kind of swings and becomes the place of a boat in the "island's swimming" scene. The sail pulled onto the bridge gives the possibility of using the shadow theater to play the scene of Wendy's kidnapping by the Pirates and creates a place for the Lagoon of the Sirens. The enlarged stroller, which appears earlier in the Wendy's birth scene, is the hideout of Lost Boys. The doors attached to the mast give the possibility of absurd intimacy.

The bin standing on the Podest of the scene is the Pirate Island. As it lifts its lid in the finale it becomes the jaws of the Crocodile, in the depths of which the "Pirates" die.

The construction is surrounded by the horizon and the backstage. The impulse to find the nature of its background and the surface of the wings was a quote from the text "Adventures of Peter Pan": "... I do not know if you ever saw a map of the human mind. Doctors sometimes draw maps of other parts of your body. Indeed, the map of your body can be intriguing. But let them try to draw a map of a child's mind that is confused and, in addition, revolves over and over again. You can see zigzag lines similar to the temperature chart on the spiral card. These lines are probably roads that run through the island. Because Neverland is always - more or less - an island where amazing colors flash from time to time and where there are colorful reefs, suspiciously looking ships near the shores. "

As a result, the image is composed in the style of children's drawings, a kind of sky close to the child's imagination. In this environment, my sailing-tower is rotating.

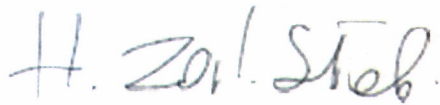
The whole is maintained in a monochromatic, bright, barely smoldering colors, giving the possibility of occurrence of color when the colored lighting is introduced.

There is another element that testifies to the phenomenon of opening. The director's concept assumes that the actors play changing partially costumes, playing a different role. For example Sylwia Janowicz was playing Winter dressed in short fur, a dark big hat tied with a bright scarf. Her hands were hidden in a fur muff. As Mrs. Darling she first appears in a trailing pink dressing gown, her head is wrapped in a towel in the form of a turban. At the moment of going to a party she is in a black evening gown with her bare shoulders and a deep cut on her back. Hands in long, red gloves. The figure of Captain Hak is created by inserting a purple scarlet and three-sided hat on a big black wig. The left shustoku sleeve is finished with a wooden prosthesis with an iron hook. Trousers completing the whole costume gives the possibility of a credible entry into the male role.

Each new space organization on the box stage has the potential to open. The world of theatrical fiction becomes the whole reality at the time of the performance. And this reality does not apply only to what is specific presented on the stage, there are invisible, external and internal things in this reality, which this particle portrayed on the stage stimulates existence.

Despite its architectural limitations, the stage space is open to the staging ideas, open to the actions of actors, open to the emotions of viewers and creators, open to new ideas and visions, and finally open to the imagination of the viewer. Imagination is triggered by elements of the set design, making the box space unlimitedly open. This is the extraordinary phenomenon of oxymoron (witty absurdity), occurring on the Italian stage.

Białystok, 02.07.2019

A handwritten signature in black ink, reading "H. Zalewska-Slobodzianek". The signature is written in a cursive, slightly slanted style.

Halina Zalewska-Slobodzianek