

## **TRANSFORMATION OF AN ARCHIVAL RECORDING OF A NEOCLASSICAL BALLET *HAMLET* INTO A NEW ARTISTIC DANCE VIDEO *HAMLET REVISITED***

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### **SUMMARY**

This presentation is a distillation of my research that is complementary to the dance video titled *Hamlet Revisited*. It shows the transformation of a video recording of my own choreography of ballet *Hamlet* which premiered at the Croatian National Theatre in Zagreb in 2004 into a contemporary post-postmodern dance video DVD *Hamlet Revisited*, answering the research question: *How to transform an archival recording of a neoclassical ballet performance into a new artistic dance video by implementing postmodern philosophical concepts?*

The goal of the project is to elucidate the transformation of *Hamlet* to *Hamlet Revisited*, from a neoclassical choreographic approach to the postmodern approach that traverses into a transmodern dance video of an eclectic blend of styles and techniques in accordance with the paradigm of digimodernism.

The post-postmodern paradigm of the 21<sup>st</sup> century has many names such as metamodernism, transmodernism, which is in accordance with the integral theory of Ken Wilbur and digimodernism, discussed by Alan Kirby as far back as 2009, that has become increasingly relevant due to the COVID-19 situation and life in physical isolation, when everyday life was moved into the digital world.

Accordingly, the dance video emerges as a new artistic medium which is different from a documentary recording or a music film, resulting in a new form of art – edited dance that does not exist outside the medium of film and/or video.

This project is a result of my own individual transformations from a principal dancer who choreographs the leading role for himself, into a more self-reflective mature artist as a result of aging, the socio-political changes occurring in my working and living environment, and my academic achievements, which have exposed me to the latest philosophical and theoretical approaches. Its significance lies in establishing communication between neoclassical and postmodern approaches, resulting in a contemporary post-postmodern artistic work that elucidates the process in the artist's mind during the creative practice. It complements my artistic and scholarly work and is an extension built on my previous achievements implementing new comprehensions.

As a life-long ballet soloist and choreographer my area of interest is the performing arts, primarily ballet and dance and the dualism between the abstract and the narrative approaches to ballet works. What connects this to my theatre studies is a particular interest in canonical literature works used as subject matter for narrative ballets or dances.

In this text I explain how I transformed *Hamlet* to *Hamlet Revisited* offering an option how to do it, not excluding other possibilities. The specific quality of this research is that it proves how old materials can be re-used and re-interpreted in the creation of a new artistic work. While the exegesis, due to its explanatory nature, appears as a broad brush of diverse concepts and techniques, it focuses on the concept of intertextuality. The intertextual approach proves to be valid at least on two levels: as a tool for analytic purposes as well as for the manner of creating an open-ended complex work of art such as *Hamlet Revisited*, where the author can function as the editor, aware and conscious of the interplay of disparate texts and their sources which co-act in the mind during the creative process.

That might be of interest to choreographers as well as theoreticians who wish to reconsider existing choreographic creations and possible constructions of meaning that can differ from original intentions, moving from strict relationships between signs to a multiplication of signifiers, combining structural, semiotic and intertextual analyses.