



## After the Rite. Introduction

This bilingual volume, entitled *After the Rite*, is the third stage of a larger project. The first—*A Laboratory of Spring*—was a mainly English-language (with a small Polish contribution) collection of papers devoted to various fields of studies on contemporary music, art and their cultural context in the era begun by *The Rite of Spring* by Igor Stravinsky, published on the centenary of *The Rite*'s premiere. Among the invited authors were some of the most renowned experts on the works and influence of Stravinsky, as well as young ambitious researchers. The second stage was the international symposium Laboratory of Spring / Spring September in Toruń organized the following year, in which the participants included both the authors of the preceding volume and newly involved researchers. It is their selected works created as a result of interdisciplinary symposium confrontations that make up the content of this issue of *Avant*. At the same time, one can observe how, with each subsequent stage of the project, themes naturally moved away from the center marked symbolically by Stravinsky's work, generating a kind of propagating waves, overlapping and refracting.

The volume opens with the article by one of the guests of our symposium, Nicholas P. McKay, devoted to the semiotic approach to *The Rite of Spring*. Also in the English-language section, Myriam Albor deals with the question of the relationship between musical expressiveness and feelings, Violetta Kostka makes an attempt to apply the theory of parody by Linda Hutcheon in studies on postmodernist music, and Monika Karwaszewska uses the category "trans-avant-garde" in the analysis of contemporary Polish music.

The Polish-language section is equally diverse. Agnieszka Narewska discusses various interpretations, both choreographic and literary, of the theme of the Chosen One from *The Rite of Spring*. Małgorzata Jankowska looks at contemporary artistic transformations of the motif of ecstasy and rapture, including the work of Katarzyna Kozyra. Wojciech Stępień analyzes the work of Uuno Klami inspired by Stravinsky. In turn, Damian Binkowski undertakes to show that late works of Morton Feldman implement the model of "open work." The section concludes with a Polish-language version of the paper by Monika Karwaszewska devoted to "trans-avant-garde."

The third section is a complement of the volume that is exceptionally pleasing for the Polish reader. It contains a translation of an article by Richard Taruskin, who we also hosted in Poland (the original, English version of the article was published in the volume *A Laboratory of Spring*).

The planned conclusion of the project is a special volume—a richly illustrated anthology of texts from both publications.

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