

Polish Performing Arts Showcase  
23rd – 25th February 2017



Generation After

**Thursday** 23rd February

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15.00-16.00	EWELINA'S CRYING A. Karasińska — Collegium Nobilium
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15.30-16.30	GOLDEN DEMONS M. Stokłosa — Nowy Teatr, Rehearsal Hall
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17.00-18.00	OFFERING WHAT WE DON'T HAVE TO THOSE WHO DON'T WANT IT A. Nowak — Nowy Teatr, Rehearsal Hall
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18.30-19.30	MOTHERS OF STEEL A. Siniarska / M. Dan — Nowy Teatr, Rehearsal Hall
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20.00	BUS TO TR WARSZAWA OR TEATR ŻYDOWSKI
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20.30-22.00	HOLZWEGE K. Kalwat —TR Warszawa
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22.15	BUS TO HOTEL REYTAN
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20.30-21.45	JEWISH ACTORS A. Smolar — Teatr Żydowski
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22.00	BUS TO HOTEL REYTAN
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**Friday** 24th February

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11.00-12.00	DISCUSSION ON NEW TRENDS IN DANCE AND THEATRE with Mateusz Szymanówka and Piotr Gruszczyński — Nowy Teatr, Foyer
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12.00-13.30	MEETING WITH POLISH DIRECTORS M. Borczuch / M. Górnicka / A. Karasińska / M. Szpecht / A. Smolar — Nowy Teatr, Foyer
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13.30-16.30	LUNCHTIME
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17.00-18.00	THIS IS MUSICAL K. Tymiński — Teatr Studio
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18.00-18.30	PURE R. Nagabczyńska — Teatr Studio
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18.45	BUS TO NOWY TEATR
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20.00-22.00	THE APOCALYPSE M. Borczuch — Nowy Teatr, Theater Hall
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22.00	Welcome drink — Nowy Teatr, Foyer
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# Saturday 25th February

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12.30-13.00	TOTAL P. Sakowicz — Nowy Teatr, Foyer
13.00-14.30	LUNCHTIME
14.30-15.30	NOISH ~ M. Zimpel — Nowy Teatr, Światlica
15.30-16.30	ONE GESTURE W. Ziemilski — Nowy Teatr, Rehearsal Hall
16.30	BUS TO KOMUNA// WARSZAWA
17.30-19.30	MICRO THEATER A. Karasińska / R. Krężel / M.Duncan / A. Smolar / W. Ziemilski — Komuna// Warszawa
19.30-20.30	MEETING WITH PAWEŁ ŁYSAK, DIRECTOR OF TEATR POWSZECHNY & snack — Komuna// Warszawa
20.30-21.30	MAKE YOURSELF M. Ziótek — Komuna// Warszawa
22.30	BUS TO TEATR STUDIO

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23.00-00.30	DOLPHIN_WHO_LOVED_ME M. Szpecht — Komuna// Warszawa
00.45	BUS TO HOTEL REYTAN
23.00-00.00	COME TOGETHER W. Ziemilski — Teatr Studio
00.00	BUS TO HOTEL REYTAN

Thu. 23rd February / 15.00-16.00  
Theatre



# Ewelina's Craving

VENUE  
Collegium Nobilium  
Miodowa 22/24

## Ewelina's Crying

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Director Anna Karasińska makes use of the specificity of theatre to explore what it means to be yourself in a world where identity is the product of various, often conflicting narratives. The text blends fantasies with received opinions regarding actors and actresses, and the image they project in the media. The actors taking part in the production attempt to play themselves as imagined by someone else. Other people's visions and fantasies are brought to bear on the performers' true selves. Unable to rebut what is being said about them, they remain stuck in their arbitrary and incomplete representations. As a result of this multiplicity of roles it is hard to say who is actually saying the lines spoken on stage.

The author: "The Ewelina płacze (Ewelina's Crying) project came to life as a side effect to my taking part in the Teren TR (TR Territory) programme. It was then that I found it natural to pay more attention to how the place and people affected me rather than to work on the project I had submitted. This is how an entirely new project was born: Ewelina tells the story of what was happening in the sidelines of my actual job, of my reaction to the TR Warszawa. Ewelina's Crying is a commentary on how our participation in the art world affects us, on a wish to meet expectations, and on others knowing better who we are."

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TEXT, DIRECTION Anna Karasińska

DRAMATURGICAL COOPERATION Magdalena Rydzewska / CHOREOGRAPHY Marta Ziółek / CAST Rafał Maćkowiak, Maria Maj, Ewelina Pankowska, Adam Woronowicz / PRODUCTION TR Warszawa



## Anna Karasińska

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studied at the Academy of Fine Arts in Łódź and at the Łódź University (Philosophy). Graduate of the directing department at the Leon Schiller National College of Film, Television and Theatre in Łódź. Short films she made at university as well as her feature films and documentaries were shown at dozens of festivals worldwide, and were awarded a number of international prizes. The original performance Ewelina's crying produced in TR Warszawa was her theatrical debut. The premiere of her play The second performance took place in the Polish Theatre in Poznań in May 2016.

Thu. 23rd February / 15.30-16.30  
Dance

VENUE  
Nowy Teatr, Rehearsal Hall  
Madalińskiego 10/16



# Golden Demons

## Golden Demons

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It is a production that doesn't aim for crystallization or final form, but keeps developing, updating and altering its course, posing recurrent questions about what lurks beneath the surface. It is a meeting with the unknown and alien element within ourselves that comes towards and moves away. It is a quest to discover the relationship between the subconscious, movement, the female body, its representation, choreography and life.

“We summon the golden demons so that their brightness casts a light on our desires and fears. Our striving is towards fullness and joy. We are fascinated with the junkyard of images and emotions we don't have time to pay attention to, but which give us no rest – a junkyard of archetypes, pop culture icons, and fairy tale characters that inhabit us. We worship the golden demons, we summon them. We mock and we fear them” – as the authors say.

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CONCEPT **Maria Stokłosa**

CHOREOGRAPHY, PERFORMANCE **Magdalena Ptasznik, Maria Stokłosa, Marta Ziótek** / PRODUCTION **Nowy Teatr** / CO-PRODUCTION **Fundacja Burdąg, Centrum w Ruchu** / PARTNERS **Wawerskie Centrum Kultury, Biuro Kultury m.st. Warszawy** as part of the project **Centrum w Procesie** and **Scena Salzburg** in network **APAP**



## Maria Stokłosa

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choreographer and dancer. She graduated in Choreography from the School for New Dance Development (SNDD) in Amsterdam and in Contemporary Dance from the London Contemporary Dance School at The Place. Author of the productions: *Wylinka*, *MaMa Perform*, *Intercontinental*, *Prawa Półkula*, *Vacuum*, *Fall in D*, which were shown in Poland, Germany, Austria, the Netherlands, Russia, and the United States. In 2013, along with a group of several choreographers, she founded the Centre in Movement, a collective and experimental choreography venue in Warsaw.

Thu. 23rd February / 17.00-18.00  
Dance

VENUE  
Nowy Teatr, Rehearsal Hall  
Madalińskiego 10/16



Offering What  
We Don't Have  
To Those Who  
Don't Want It

## Offering What We Don't Have To Those Who Don't Want It

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A stage interpretation of selected themes of Ania Nowak's two year study of love as a political category. Nowak is interested in the non-normative definition of love as a corporal and linguistic practice as well as a fantasy on atypical forms of intimacy; love, moreover, in broader terms, understood as a social muscle that is constantly flexed. Hence the performance isn't a universal love story but rather a choreography of questions about collective and individual desires. If – as Yvonne Rainer says – feelings are facts, then what are the consequences of the knowledge produced by bodies and affects for the choreography of our relationships on and offstage?

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CONCEPT Ania Nowak

CHOREOGRAPHY, PERFORMANCE Ania Nowak, Xenia Taniko Dwertmann, Roni Katz / DRAMATURGY CONSULTATION Agata Siniarska, Mateusz Szymanówka, Siegmur Zacharias / LIGHTING DESIGN Gretchen Blegen / SOUND Martyna Poznańska / COSTUMES Melanie Jame Wolf / PRODUCTION Sophiensaele Berlin



**Ania Nowak**

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choreographs language, bodies, and situations. Her main interests currently centre around time economies in choreography and love as a practice of improvisation and (not) understanding. She has presented her work at the Sophiensaele (Berlin), Art Stations Foundation (Poznań), Teatr Studio (Warsaw), Het Veem (Amsterdam), and other venues. She was an artist-in-residence at the Zamek Culture Centre in Poznań and at Dancehouse Melbourne (with Martin Hansen). She is currently developing a new work for the gallery space of Arts Santa Mónica in Barcelona.

Artist's website: <http://technologiesoflove.tumblr.com>

Thu. 23rd February / 18.30-19.30  
Dance

VENUE  
Nowy Teatr, Rehearsal Hall  
Madalińskiego 10/16



# Mothers of Steel

## Mothers of Steel

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This project is an investigation into the phenomenology of tears that touches upon many themes – memory, history, death, happiness, fragility, innocence, strength, futuristic ontologies, etc. It puts into questions the social and cultural mechanisms related to public and private display of emotions. Contrasting personal statements with iconic scenes of crying in Eastern European context, it examines how emotions are manifested in different situations, and why we (do or do not) express them publicly. Within narratives concerning our biopolitics – cultural/national/emotional identities – the project approaches today's post-bodies/technological paradigms and it is an attempt to entangle the personal with the artificial.

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CONCEPT, PERFORMANCE Madalina Dan, Agata Siniarska

DRAMATURGY Mila Pavićević, Siegmur Zacharias / SOUND, VIDEO Diego Agulló / PRODUCTION Art Stations Foundation by Grażyna Kulczyk / CO-PRODUCTION Konfrontacje Teatralne, Lublin; Alfred ve dvore theatre, Prague; Fabrik Potsdam



**Madalina Dan**

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maker and facilitator. She was a member of Oleg Danovski Ballet Company. Artist-in-residence at the Herberger Institute, School of Dance (Arizona State University), she has received

the danceWEB scholarship in Vienna. She studied at the HZT in the MA program Solo/Dance/Authorship. In 2015, she received a CNDB award for her contribution to the development of contemporary art in Romania. Her works have been shown at the SPRING festival (Utrecht), Tanzquartier Wien, Balkan Dance Platform (Novi Sad), Southbank Center & Chisenhale Dance Space (London), Fabrik Potsdam, Hebbel am Uffer (Berlin), Tanzfabrik Berlin, Dance Theater Workshop (New York), and other places. Her latest collaborations have been with Sergiu Matis, Tahni Holt, Mihaela Dancs, and Alexandra Pirici.



**Agata Siniarska**

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creates performances, events, rehearsals, lectures, and videos. Having experimented with different kinds of theatrical forms and studied choreography, she currently devises fun feminist studies and pursues her passion for language, writing, cinema, and animation. She is a founding member of female trouble – a friendship-based collective revolving around identity, body, feminisms, pleasure, affirmation and love. She approaches every project, fueled by the energy of profound theoretical hesitancy, with passion and intense fascination, often not alone but in the company of many exquisite adventures.

Thu. 23rd February / 20.30-22.00  
Theatre

VENUE  
TR Warszawa  
Marszałkowska 8



HOLZWEGE

## Holzwege

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Holzwege (German for getting lost) is the title of a work by Tomasz Sikorski, one of the most interesting composers of the second half of the 20th century. The production by the same name, based on Marta Sokołowska's play, is an attempt to understand the Sikorski's work and life, which came to a premature end with his mysterious death. Holzwege is a combination of a theatre play and a concert. Alongside the TR Warszawa actors Jan Dravnel, Sandra Korzeniak and Tomasz Tyndyk, the eminent composer Zygmunt Krauze, a friend of Sikorski's, also participates. The actors and musicians call upon the works of the avant-garde composer, documentary materials and literary fiction to pay tribute to him.

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DIRECTION Katarzyna Kalwat

TEXT Marta Sokołowska / SET DESIGN Anna Tomczyńska /  
VIDEO Ewa Łuczak / LIGHTING DESIGN Paulina Góral / CAST Jan Dravnel,  
Sandra Korzeniak, Zygmunt Krauze, Tomasz Tyndyk

PRODUCTION TR Warszawa



## Katarzyna Kalwat

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graduate of the National Academy of Dramatic Art in Warsaw (Directing, 2011) and of the Jagiellonian University in Kraków (Psychology). She started out making short films. Recipient of a French government bursary within the framework of the Film documentaire programme. She has taken part in numerous workshops, including as part of the Koerber Studio Junge Regie at the Thalia Theater in Hamburg. She has directed Juan Mayorga's *Himmelweg* in Kraków, Elfride Jelinek's *Rechnitz – The Angel of Death* within the framework of the Open Rehearsals, New Drama programme, *Zażyńki* (The Massacre) in Poznań, *Your Highness* at Teatr WARSawy, Marta Sokołowska's *Reykjavik'74* in Toruń. The last play received the Grand Prix in the competition for the Staging of a Contemporary Polish Play.

Thu. 23rd February / 20.30-21.45  
Theatre

VENUE  
Teatr Żydowski  
Senatorska 35



# JEWISH ACTORS

## Jewish Actors

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Anna Smolar's production poses a series of questions about the status, basis, and meaning of the title designation. The director, along with dramaturg Michał Buszewicz, reflects on the ephemeral nature and ideological entanglement of identity markers related to Jewishness, as well as on problems associated with acting as such. Trapped in continually rehearsing the first scene of an unfinished play from decades ago, the performers try to find their way through the twists and turns of their own stories.

Six actors immerse themselves in the past, trying to probe the depths of their own memory. Their aim is not solely to define their identity positions, but also to respond to the social and cultural expectations placed on them. By enacting highly theatricalised and stylised excerpts of their biographies as well as their dilemmas connected to the past and fears of the present, the Jewish actors present a multilevel personal account of problems linked to acting, cultural heritage, tradition, and the latter's impact on the present.

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DIRECTION Anna Smolar

SCRIPT, DRAMATURGY Michał Buszewicz / LIVE MUSIC Dominika Korzeniecka / SET DESIGN, COSTUMES Anna Met / CAST Ryszard Kluge, Mariola Kuźnik, Joanna Rzączyńska, Izabella Rzeszowska, Małgorzata Trybalska, Jerzy Walczak



### Anna Smolar

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Polish-French theatre director, translator. She graduated in Literary Studies from the Université de Paris-Sorbonne. She has been directing theatre productions in Poland since 2005, including *The Lady of Burma* at Teatr Polonia, *The Stranger* at the Juliusz Słowacki Theatre in Kraków, and *One Hand* at Teatr Studio. She put on *The Provincial Actors* and *Bullerbyn* at the Kochanowski Theatre in Opole. At the Nowy Teatr in Warsaw, she has put on *Enter*, *Pinocchio* and *Henrietta Lacks*, and *Jewish Actors* at the Jewish Theatre in Warsaw. Author of a translation into French of Grażyna Jagielska's book *Love Stone* (*Amour de pierre*). Awarded with the prestigious *Polityka Passport* prize in 2016. As stated in the justification: 'Smolar's theatre is intimate and empathetic, she takes up subjects that have been pushed to the margins with verve and humour'.

Fri. 24th February / 17.00-18.00  
Dance

VENUE  
Teatr Studio / Studio Dance Stage  
Plac Defilad 1



**This is a  
Musical**

## This Is a Musical

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This visceral, discordant and deeply queer electronic fantasy is built by means of a labouring body. Tymiński's body is an instrument that produces a chain of samples. The electronic musical he weaves comes into being through a brutal choreography and becomes a layered archive of the body's pains, desires, and sheer joys. This is a composition of spliced time, where the history of the body's desire unfolding before the viewer continues to sing and mutate with a strange resonance.

The performer oscillates between tenderness and brutality, creating a beatscape that evolves towards a massive, trancelike space of potential madness and pleasure. The borderline body on stage is in a state of rapture; it is the keeper of a threshold, methodically edging the audience towards the ecstatic.

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CHOREOGRAPHY, PERFORMANCE, TEXT **Karol Tymiński**  
 MUSIC **Gradual** / LIGHTING DESIGN **Jan Cybis** / VIDEO **Michał Andrysiak**  
 / VIDEO EDITING **Karol Tymiński** / CO-PRODUCTION **Open Latitudes,**  
**Instytut Sztuk Performatywnych** / WITH SUPPORT **Tanzfabrik**  
**Berlin, Centrum w Ruchu**



## Karol Tymiński

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choreographer and performer, currently in residence in Berlin, graduate of the Performing Arts Research and Training Studios (P.A.R.T.S.) in Brussels and of the State Ballet School in Warsaw. Author of the productions *This is a musical*, *Liminal*, *Pussy*, *Beep*, *Doll House*, *Orlando*, *Crete for C*. He has performed in New York, San Diego, the United Kingdom, the Netherlands, Iceland, Germany, Belgium, France, Italy, Austria, and Spain.

Fri. 24th February / 18.00-18.30  
Dance

VENUE  
Teatr Studio / Studio Dance Stage  
Plac Defilad 1



**PURE**

## pURe

Ramona Nagabczyńska's solo focuses on the naturalness of the body, drawing on Tadeusz Kantor's concept of Ur-matter.

Ur-matter precedes illusion and can be described as the autonomous pre-existence of the space of theatre itself.

Ur-matter becomes the choreographer's key to exploring the space of her own body. The question of whether this space is familiar or unknown is essentially a question about the original relationship of movement and the meaning of dance.

The placement of the dancer's body at the boundary between discursive culture and intuitive nature sheds a new light on the function and essence of dance. Corporeality is not a given, but requires re-examination. The context of Ur-matter reshuffles the bodily categories of madness, physiology, and sexuality. It also introduces the problem of fullness, and so transcendence of the body. The solo pURe is a series subjected to re-composition, an attempt to determine whether primal nature still exists today and what it is.

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CHOREOGRAPHY, CONCEPT, PERFORMANCE Ramona Nagabczyńska

MUSIC Max Richter (a re-composition of Vivaldi's Four Seasons)

/ LIGHTING DESIGN Ramona Nagabczyńska, Maciej Połynko /

PRODUCTION Teatr Maat as a part of Maat Festival. Kantor Now!



## Ramona Nagabczyńska

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choreographer and dancer. She graduated from the State Ballet School in Warsaw, she also studied modern dance at the Hochschule für Musik und Darstellende Kunst in Frankfurt am Main and at the London Contemporary Dance School. Author of: Man's Best Friend, Turao/Dziw, New (Dis)Order (invited to the European AEROWAVES network), RE//akumulacja and The Way Things Dinge, the latter in the form of a gallery dance installation.

Fri. 24th February / 20.00-22.00  
Theatre

VENUE  
Nowy Teatr, Theatre Hall  
Madalińskiego 10/16



# The Apocalypse

## The Apocalypse

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After two world wars, threads and tatters of ideology still run through Europe. Pier Paolo Pasolini gives his last interview and is killed just a few hours later. His mangled body on the beach in Ostia becomes the symbol a grim forecast for Europe. The following day, Oriana Fallaci writes him a letter, revealing the secrets of their ambivalent friendship. “Others” are gathering at the gates of Italy to join the proletarian masses... Michał Borczuch revives the protagonists of those events and the conflicts they were embroiled in, conflicts that today have taken on a deathly clarity. Pasolini’s and Fallaci’s personal nemeses fuel and sustain demonic figures in today’s world. The inspiration for Michał Borczuch’s production comes from two radically clear-cut and, at the same time, opposed discourses on Western civilization and its phantasmal Other – embodied by the Muslim, the terrorist, the illegal migrant.

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DIRECTION Michał Borczuch

SCRIPT, DRAMATURGY Tomasz Śpiewak / COSTUMES, SET DESIGN Dorota Nawrot / LIGHTING DESIGN Katarzyna Łuszczzyk / MUSIC Bartosz Dziadosz „Pleq” / CAST Bartosz Gelner, Marek Kalita, Sebastian Łach, Marta Ojrzyńska, Piotr Polak, Jacek Poniedziałek, Halina Rasiakówna, Krzysztof Zarzecki / PRODUCTION Nowy Teatr



## Michał Borczuch

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director, participant in the the Rolex Mentor and Protégé Arts Initiative for the most gifted artists from all over the world. His mentor in the programme was Patrice Chéreau. He has directed Frank Wedekind’s Lulu, Werther based on the novel by Goethe, The Picture of Dorian Gray based on Oscar Wilde’s novel, Goethe’s Faust and other productions. In 2012, he put on a play inspired by Svetlana Alexievich’s book War’s Unwomanly Face at the Schauspielhaus in Dusseldorf. The Apocalypse – the Nowy Teatr production – has been acclaimed by audiences and critics and invited to numerous festivals in Poland and abroad.

Sat. 25 February / 12.30-13.00  
Dance

VENUE  
Nowy Teatr, Foyer  
Madalińskiego 10/16



## TOTAL

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Speculating about dance virtuosity is a type of reflection that can be based on experience but isn't necessarily empirically verifiable. The aim of such speculation is to frame an ideal image of dance virtuosity by drawing on predictable economic, political and meta-humanistic changes. A characteristic feature of speculation on dance virtuosity is risk-taking in constructing radical scenarios on the politics of desire.

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CHOREOGRAPHY, TEXT, PERFORMANCE Paweł Sakowicz

ARTISTIC MENTORSHIP Dalija Aćin Thelander / TECHNICAL IMPLEMENTATION AND LIGHTS Łukasz Kędzierski / PRODUCTION Art Stations Foundation by Grażyna Kulczyk (in the frame of Solo Projekt Plus 2015 - residency program run by Art Stations Foundation)



## Paweł Sakowicz

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choreographer and dancer. Graduate of the Institute of Political Science, University of Warsaw, and of the postgraduate program in Performance and Choreography at the London Contemporary Dance School. He has worked with Ramona Nagabczyńska, Sjoerd Vreugdenhil, Mikołaj Mikołajczyk, Marta Ziótek, Iza Szostak, Alex Baczyński-Jenkins, Rebecca Lazier, Isabelle Schad, Peter Pleyer, Joanna Leśniewska, and others. Author of the solo works Bernhard and Total.

Sat. 25th February / 14.30-15.30  
Dance

VENUE  
Nowy Teatr, Świetlica  
Madalińskiego 10/16



noish~

## noish ~

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The sensory body filters out noise. Successive images of the body decompose in space. An intensifying and thickening musical landscape amplifies the process of multiplication and change. There is no self – as the self affirms.

This disciplined – in terms of composition – journey across commotion starts with a beam of light streaming into the dancer's eye. The pupil contracts. The first impulse gives rise to successive movements. But everything starts even earlier, when forms, as yet undifferentiated in the dark, exist only in potentia, the sound of space merging with the first vibrations of music. The show was one of the twenty most interesting productions recommended by the Aerowaves network in 2016.

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CHOREOGRAPHY, PERFORMANCE **Maria Zimpel**

MUSIC Bryan Eubanks / PARTNERS cycle Performat 2014 – Galeria Miejska Arsenał w Poznaniu, Art Station Foundation / Stary Browar Nowy Taniec



## **Maria Zimpel**

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choreographer and dancer. She studied at the HZT, Universitaet der Kunste in Berlin, and at the Faculty of Social Science, Adam Mickiewicz University in Poznań (Cultural Studies). Her latest works include What do you really miss?, scatter, noish~ and the trio What do you really miss? (3),2. As a dancer, she has worked mainly with Isabelle Schad, Rosalind Crisp and Kat Válastur.

Sat. 25th February / 15.30-16.30  
Theatre

VENUE  
Nowy Teatr, Rehearsal Hall  
Madalińskiego 10/16



# One Gesture

## One Gesture

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If language is the only reality we have access to ('The limits of my language mean the limits of my world' – as Wittgenstein said), what can we learn about the world from the language of the Deaf? What is universal about their experience of communicating, and what is unique? One Gesture is a piece about sign languages. About communicating with the world of those who can hear and those who cannot – Others. The creators of the performance are interested in communication – transmission (as well as production and processing) of knowledge, emotions, and culture. They want to understand the landscape appearing before them.

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DIRECTOR **Wojtek Ziemilski**

SET DESIGN, ASSOCIATE DESIGNER **Wojciech Pustoła** / LIGHTING DESIGN **Artur Sienicki** / MUSIC **Aleksander Żurowski** / COSTUMES **Krystian Jarnuszkiewicz** / CAST **Marta Abramczyk, Jolanta Sadłowska, Paweł Sosiński, Adam Stoyanov** / PRODUCTION **Nowy Teatr** / PARTNERS **Oddział Mazowiecki Polskiego Związku Głuchych**



## Wojtek Ziemilski

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theatre director, visual artist. His works span different fields, drawing on the diversity of performative arts. His productions *Small Narration*, *Prologue*, *W samo południe*, *Kosmologia rozdrażewska*, and *Pygmalion* explore the possibilities of documentary theatre. He often works with non-professional actors. Founder of XS Art. Centre, co-founder of *Gołgota Picnic Polska*, associated with *Galeria BWA* in Warsaw. He lectures on new currents in experimental theatre at the National Academy of Dramatic Art in Warsaw and at the University of Warsaw.

Sat. 25th February / 17.30-19.30  
Theatre

VENUE  
Komuna// Warszawa  
Lubelska 30/32



# Micro Theatre

## Micro Theatre

'These are exercises in self-limitation', says the curator of the project, Tomasz Plata. At the invitation of Komuna// Warszawa, several Polish theatre directors have prepared performances subject to a number of strictly defined conditions. The performance can not be more than 16 minutes long, the cast can include up to 4 performers, who have at their disposal 2 microphones, 4 spotlights, a video projector, a small suitcase with props, and a small budget. 'Preparing this type of performance is more of a challenge than would appear from the title of the project. It's too much time to show a single idea, and too little to build a classical narrative. So you have to come up with a new formula', says Grzegorz Laszuk from Komuna// Warszawa.

Anna Karasińska

BIRTHDAY

Romuald Krężel and Monica Duncan

LA DOLCE VITA

Anna Smolar

MICRO FOREFATHERS' EVE

Wojtek Ziemilski

PERFORMANCE



**Anna Karasińska**

see page 9



**Monica Duncan**

her time-based work investigates the nature of visual and temporal perception through camouflage, stillness and the surrogate body. Duncan's video and performance work has been exhibited at Mousonturm (Frankfurt am Main), zeitraumexit (Mannheim), The Kitchen (New York City), Parkhaus Projects (Berlin), La Casa Encendida (Madrid), BS1 Contemporary Museum (Beijing), ZKM (Karlsruhe) and LACMA (Los Angeles). She has attended residencies at Signal Culture and the Experimental Television Center, and has been a visiting artist at the Atlanta College of Art. Duncan is currently finishing her MA in Choreography and Performance at the Institute for Applied Theatre Studies, Justus-Liebig-Universitaet Giessen, Germany.



## **Romuald Krężel**

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director, actor and choreographer. His works focus mainly on finding links between different art forms and have been presented at many significant theatre and performing art festivals in Europe (Goethe Festwoche in Frankfurt am Main; Festival der jungen Talente in Frankfurt am Main, Spielart Festival in Munich, Tbilisi International Festival of Theatre, Sibiu International Theatre Festival). In 2014, he took part in the international program Outside the Box together with Komuna// Warszawa. He has collaborated with Oliver Frljić, Markus Ohrn, Monica Duncan, Emmilou Roessling, and K.A.U. collective. He is currently completing the Choreography and Performance MA course at the Institute for Applied Theatre Studies in Giessen, Germany.



## **Anna Smolar**

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see page 29



## **Wojtek Ziemilski**

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see page 53

Sat. 25th February / 20.30-21.30  
Dance

VENUE  
Komuna// Warszawa  
Lubelska 30/32



**Make Yourself**

## Make Yourself

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Make Yourself kicks off with a warm up, a command, and a bodily sculpture. The experiment is carried out on a group of five male and female performers who, for the duration of the performance, take on the names High Speed, Coco, Lordi, Glow and Beauty. The moderator and guide to the experiment is Marta Ziótek, aka Angel Dust. We are in an in-between space: not quite a gym, nor a techno party, nor a corporate church of Mindfulness.

Make Yourself is a utopia with a style, language and sexuality of its own. A never-to-be-completed process in which identity is subject to constant transformation. It is a trip of sorts that turns the body into a machine. Individual physical monologues are intermingled with hybrid group training and a trance-inducing practice combining rave, kundalini yoga, Latino flow and dancehall.

Make Yourself is a gang that continually creates and transforms itself to the music of Lutto Lento.

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CONCEPT, CHOREOGRAPHY **Marta Ziótek**

CREATION, PERFORMANCE **Agnieszka Kryst, Ramona Nagabczyńska, Paweł Sakowicz, Katarzyna Sikora, Robert Wasiewicz, Marta Ziótek** / DRAMATURGY **Anka Herbut** / MUSIC **Lutto Lento** / PHOTO **Witek Orski, Dawid Grzelak** / VIDEO, VISUALS **Krzysztof Bagiński** / COSTUMES **Marta Ziótek** / SET DESIGN **Dominika Olszowy** / PRODUCTION **Komuna// Warszawa**



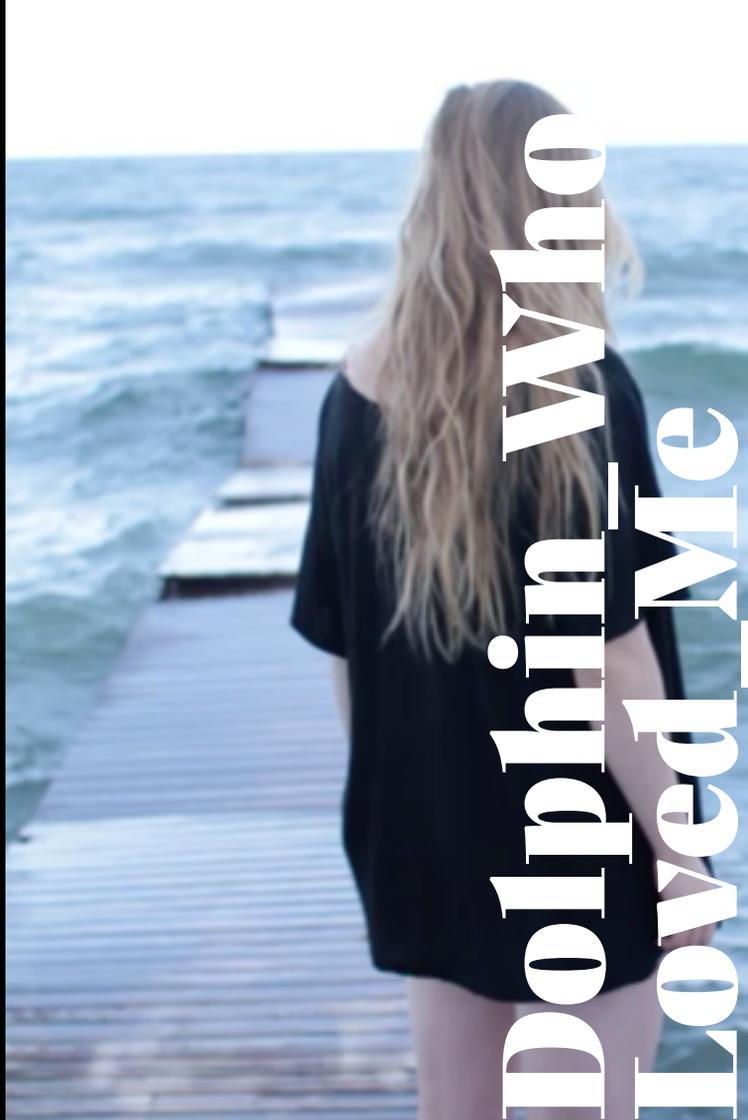
## Marta Ziótek

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choreographer and performer. She studied Choreography at the School for New Dance Development (SNDO) in Amsterdam. Recipient of the prestigious Dance Web scholarship at the ImPulsTanz in Vienna (2011), participant in the European platform Europe in Motion for young choreographers (2012), holder of a scholarship from the Amsterdam Fund for the Arts (2013). She explores the boundaries between visual arts, performance, and choreography. Along with Alex Baczyński-Jenkins, she is a co-founder of Kem in Warsaw.

Sat. 25th February / 23.00-00.30  
Performance

VENUE  
Komuna// Warszawa  
Lubelska 30/32



Dolphin Who  
Loved Me

## **Dolphin\_Who\_Loved\_Me**

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In the 1960s NASA carried out investigations to test the possibility of communication between humans and dolphins. One of them was a secret experiment led by doctor John Lilly in a mysterious laboratory located in the Caribbean. One of its participants was Margaret Howe Lovatt, a young woman in her twenties, who lived in a prepared house for six months with a dolphin named Peter. The girl managed to establish an intimate bond with the mammal and she spent time not only playing with him but also teaching him English. But when the experiment ended, it is believed that Peter, feeling abandoned and miserable, committed suicide.

In *Dolphin\_who\_loved\_me* elements of documentary theatre are interconnected with new media and movement. Original underwater recordings of sounds of the dolphins as well as audio snippets of instructions delivered by Margaret, available courtesy of John Lilly's Estate, provide the project's audio score.

Performance was developed during a residency at Sopot Non Fiction Festival and won Jury Prize of 100 Grad Festival in Hebbel Am Ufer, Berlin (2015).

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DIRECTION **Magda Szpecht** / DRAMATURGY **Szymon Adamczak** / VIDEO,  
MUSIC **Karolina Mełnicka** / CAST **Jan Sobolewski, Jaśmina Polak,**  
**Angelika Kurowska/Sonia Roszczuk** / PRODUCTION: **Kolektyw 1a,**  
Poznań ([www.facebook/kolektyw1a](http://www.facebook/kolektyw1a))



**Magda Szpecht**

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director. Student at Directing Department at Ludwik Solski State Drama School in Kraków. She graduated from Journalism and Social Communications at Wrocław University. Participated in several residences dedicated to documentary theatre. Her recent works include staging of Michel Houellebecq's *Possibility of an Island* in TR Warszawa and Schubert. Romantic composition for twelve performers and a string quartet in Wałbrzych Dramatic Theatre awarded in Paradiso competition for young makers during last edition of Divine Comedy Showcase in Kraków.

Sat. 25th February / 23.00-00.00  
Theatre

VENUE  
Teatr Studio  
Plac Defilad 1



# Come Together

## Come Together

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Come Together is a story about the constant, indispensable and tawdry lie we tell ourselves instead of really coming together.

Featuring autobiographical motifs, a brief and embarrassing attempt at interaction with the audience, the pathetic story of Come Together the song, as well as stories about a number of paradise islands and peoples of whom we know nothing. The production will premiere on 24 February 2017.

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TEXT, DIRECTION Wojtek Ziemilski

SET DESIGN, ASSOCIATE DESIGNER Wojciech Pustoła / CHOREOGRAPHY Maria Stokłosa / MUSIC Sean Palmer / CAST Lena Frankiewicz, Sean Palmer, Wojciech Pustoła, Maria Stokłosa, Krzysztof Strużycki



**Wojtek Ziemilski**

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see page 53



**Michał Borczuch**

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see page 41



**Marta Górnicka**

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director, singer, founder of the avant-garde choir theatre Chór Kobiet (Chorus of Women). Her productions Magnificat, The Chorus Speaking, and Requiemachine have been shown at 40 theatre and directing festivals around the world, including in the Czech Republic, France, Germany, Japan, Ukraine, India, Belgium, Ireland, Bosnia and Hercegovina, the Netherlands, Switzerland, and the United Kingdom. In 2014, her production Matka Courage Won't Remain Silent. A Chorus For Wartime had its premiere in Tel Aviv. Marta Górnicka invited 60 Arab and Jewish mothers, Israeli soldier dancers and Arab children to work with her on the project. She put on M(other) Courage in Germany at the Staatstheater Braunschweig. The production was acclaimed by the reviewers of NACHTKRITIK.de as one of the best productions of 2015 and earned Marta a nomination for the prestigious German award DER FAUST. The European triptych devoted to Mutter Courage is completed by Marta Górnicka's latest premiere – Hymn to Love.



**Anna Karasińska**

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see page 9



**Magda Szpecht**

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see page 67



**Anna Smolar**

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see page 29

## CURATORS OF THEATER PROGRAMME

Karolina Ochab, Piotr Gruszczyński

## CURATOR OF DANCE PROGRAMME

Mateusz Szymanówka

## COOPERATION

Nathalie Vimeux

## ORGANISER

Nowy Teatr

## CO-ORGANISER

Adam Mickiewicz Institute

## PARTNERS

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Teatr Studio, Teatr Żydowski, TR Warszawa

## PHOTOS

Marta Ankiersztein, Dieter Hartwig, Jakub Wittchen, Anna  
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Dawid Grzelak, Kobas Laksa, Patrycja Miec (cover, ), Melanie  
Jame Wolf

## BOOKLET DESIGN

Natalia Osadowska

## FONTS

Rewir & Praha from 'Warsaw Types' Project /  
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