

Hercules Saltans – Dance Theme in Eurypides' *Heracles (Hercules Furens)*^{*}

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SUMMARY

The article focuses on the place and role of dance in the tragedy *Heracles (Hercules Furens)* by Euripides. The dance appears throughout the tragedy, being most prominent in the second part when Lyssa, the goddess of madness, comes to Thebes on behalf of Hera. In the article, I consider the setting taking into account that the text of the play represents remains of a spectacle performed mainly through dance, and that Dionysus is the character who is still present and is perhaps the only hero of the play, although he is not named. The dance, the rage, the insurmountable distance between men and gods, which is nevertheless traversed because of the madness – I am trying to find a path in this incomplete collection of landmarks. The way, which should actually be called θεωρία, a road to the meeting point of humans and gods, a road back and forth.

Keywords: Heracles, dance, *kallinikos*, *theoria*, Dionysus

Getting the three-headed dog Cerberus out of Hades was the last work of Heracles, at least according to the version handed down by Euripides; the hound did not enjoy a good reputation, especially among the living souls. Therefore, the last work of Heracles was

^{*} The text presented here is part of a book. Under such circumstances, the reader must be dutifully informed. It is obvious that this solemn information, however much I would deny it, passes comment on its incompleteness. For myself, I would add that the book is still largely unwritten material, and furthermore, I began work on the book with this very article. The statement about the incompleteness of the text should be taken as an invitation and not, God forbid, as a clumsy attempt to justify myself for my mistakes. Besides, if the complete book is so far only an aspiring unit, the friendly but merciless criticism would be very welcome, as it could influence the finished work, and I very much hope that it would do so, so that it would be perfect, i.e. more brilliant than without this friendly criticism.

Socialist Realism Versus Polish Dance Communities – an Overview of the Phenomenon and Research Recommendations

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SUMMARY

This article is devoted to the problematics of implementation of socialist realism – also called “soc-realism” – in Polish dance communities. So far, this topic has not been sufficiently discussed, as it was limited to the circle of singing and dancing ensembles, while the implementation of soc-realism also extended to ballet training and theatrical activities, including ballet companies operating in Poland. The article is based on information from the journals *Muzyka* (Music) and *Teatr* (Theatre) published in the period studied, in combination with material on the dance scene in selected texts from *Kuźnica* (Hammer Mill) and *Nowe Drogi* (New Ways) and sorted-out literature on the subject. The article presents the reasons for the phenomenon, its emergence in Poland, the subsequent stages of its implementation and the reasons for its impairment. The author breaks with the tradition of looking at social realism exclusively from the point of view of its negative effects and points out some long-term consequences that are positive for the dance community in Poland. At the end, the author suggests some additional research fields and research arguments. The article could contribute to the intensification of dance research related to this particular period in Poland.

Keywords: socialist realism, soc-realism, song and dance ensembles, dance education, choreographic activity

Introduction

The ever-increasing distance from the period of the Polish People's Republic seems to favour the attempt of a monographic presentation of certain aspects of social life in that period. This is also true of the years 1947–1956 when certain elements of culture were subjected to particularly intense and politically entangled ideological manipulation.

Bibliography of Polish Dance Literature: Prolegomena The Current State, Needs, and Research Perspectives

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SUMMARY

Bibliographies, the most popular type of informative publications, represent a conventional element, a guide to sources of information essential for building research techniques in any field of science. Of particular importance for the development of science are special bibliographies on scientific domains and topics, i.e., bibliographies that cover publications on scientific fields as a whole, on scientific subdisciplines, on individual topics, and even on insignificant questions or problems. Completion of such a bibliography encounters a number of obstacles.

Polish literature on dance is scattered and difficult to search. It is often tedious and time-consuming to find a specific article. Therefore, a completion of the Polish dance literature (according to standardized systematization) is not only necessary in order to fully represent this field of art and science, but such a bibliography would also be invaluable in assessing the actual state of Polish dance literature in terms of its factual content.

This article attempts to provide answers to questions such as these: What is the difference between bibliography and catalogue? What are the functions of bibliography, and is there a need for it today? What problems are encountered in the preparation of specialised bibliographies, especially a choreological bibliography? The main topic of this article is to present the state of research on Polish retrospective choreological bibliography, its problems, deficits, and needs.

Keywords: bibliography versus catalogue, bibliography of fields and topics, Polish choreological bibliography, standardized systematization system, bibliographic databases, bibliographic description

The role and importance of a bibliography and its associated ordering of information cannot be overstated, especially in this day and age when the excess of information is a problem, not its lack. Given the abundance of publications in a given scientific field or on a given topic, it is impossible for an individual professional to navigate

The Alain Bernard Book Collection in the Library of the Institute of Art of the Polish Academy of Sciences Content and Bibliophilic Utility

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SUMMARY

The Library of the Institute of Art of the Polish Academy of Sciences houses a collection of books left by Alain Bernard (1913–2012) – a dancer, choreographer and teacher who made a significant contribution to the history of the dance scene in Poland as well. The collection includes over four thousand books, numerous journals and dance programs, representing a wide range of interests of the collector, who specialized in jazz dance, but also greatly appreciated other dance styles and movement languages. The author of the article presents the contents of the collection, drawing on information from people involved in the management of the collection and on personal experience gained in some of the library's work. She examines the collection according to various criteria, such as publication type, temporal scope, language of publication, and thematic categories. The author uses the presentation of the collection as a means of remembering the collector and, in particular, his ties to Poland, where his collection, built over many decades, eventually ended up.

Keywords: dance, Alain Bernard, books on dance, choreology, bibliography, library

1. Introduction

Any collection of random objects is a multivariate set. It primarily fulfils a useful function at the factual level, a domain-related function, for example, an aesthetic function as in the case of a collection in the field of fine arts, or an intellectual function if it is a collection of books or documents. The collection also has a certain commercial value, which results from the sum of the actual market prices of the collected elements and is considerably increased by the special aspect – the difficult-to-assess togetherness of components in one and the same

Polish Dance Literature for Children Published Between 2014–2022

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SUMMARY

The article presents the results of studies conducted since 2013. Discussed are publications on dance aimed at children (up to 13 years old) and published in Poland between 2014 and 2022. The collected material is compared with a previous diagnosis made for Polish dance literature for children in 2008–2013. The comparison of publications in both periods showed a decrease in the number of titles for children on dance topics, while the analysis of publications confirmed that the meagre quality of the published books is consistently affected by the neglect of the illustrative level and the lack of consultations with dance experts.

Keywords: dance literature for children, children's books, publications on dance, dance promotion

Introduction

This article presents the results of an analysis of children's books on dance published in Poland between 2014–2022. The study is a continuation of the research conducted in 2013, the results of which were published in the annual journal *Studia Choreologica*.¹ The present analysis aims to reveal the number of publications as well as their brief descriptions and evaluation.

In Poland, between 2014–2021², an average of 30 thousand books were published per year, of which publications for children did not exceed

¹ Karolina Bilska, *Polska literatura taneczna dla dzieci po roku 2008 (Polish Dance Literature for Children After the Year 2008)*, *Studia Choreologica*, 15(2014), pp. 281–292.

² National Library has yet not published statistical data for the year 2022.

Principles and Importance of Musical Accompaniment of Classical Dance Lessons

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SUMMARY

Music is an integral partner of dance. It is an indispensable part of the ballet performance and accompanies the dancers in their daily classes and rehearsals. The aim of this article is to present the role of musical accompaniment in classical ballet classes. It is a largely neglected topic – not only in Polish literature – but it is of great importance and requires detailed study. The author discusses the basic rules of accompaniment in classical ballet classes, considering both the importance of accompaniment for the training of ballet students and for the professional development of dancers. The pianist/accompanist is undoubtedly the ballet artists' best ally, so investing in live music is an initiative that will pay off in the future. The article also discusses the difficulties and challenges that the accompanist must face.

Keywords: accompanist, classical dance, dance teacher, dance music

I think dancers are much more fortunate than actors, because actors have only themselves to get inspiration from and to create the whole atmosphere and jog the memory, whereas dancers have the music to do all that.¹

Beryl Grey

Introduction

Music is an integral part of dance, and learning music is an indispensable part of dancers' training. The expansion of musical sensitivity, musical ear, sense of rhythm and understanding of music is trained not only in the teaching of special subjects

¹ Beryl Grey, cit. per. Barbara Newman, *Striking a Balance. Dancers Talk About Dancing*, (Boston: Houghton Mifflin Company, 1982), p. 115.

On the Trail of Beauty

Jerzy Lewakowski – Officer, Cartographer and Dance Enthusiast

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SUMMARY

The article presents the profile of Jerzy Lewakowski – a geographer, recognized specialist in the field of military cartography and the husband of Janina Mieczyńska, a well-known dance teacher of the interwar period. This extraordinary man was also an important advocate of dance and movement in all its forms, especially the female version. His articles on eurhythms and dance were published in sports magazines as well as in socio-cultural magazines. The passion and enthusiasm that characterised his journalism are certainly worth remembering.

Keywords: Mieczyńska, Lewakowski, Vocavelli, dance journalism, eurhythms, plasticity dance

Introduction

There is no doubt that Jerzy Lewakowski was an outstanding personality. If you follow his life, you cannot help but be impressed by the fact that he achieved spectacular success in every field of interest. He was (as one of the first in Poland) an eminent geographer-cartographer, a scout, an officer in the Polish army and a journalist. Lewakowski's multifaceted activities can be traced in geographical and military journals.¹ This multi-talented man was a great enthusiast and advocate of dance and movement in almost every form. He was married to the well-known dance teacher Janina Mieczyńska. His journalistic

¹ Entry 'Jerzy Wiktor Lewakowski', In *Encyklopedia wojskowa* (Military Encyclopedia), v. 5: Lehwaldt-Lipno, (Warsaw: Wydawnictwo Towarzystwa Wiedzy Wojskowej i Wojskowego Instytutu Naukowo-Wydawniczego, 1936), p. 33.

Yanka Rudzka et al

Interwar Polish Avant-garde Female Dancers From Łódź – Unknown Biographies

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SUMMARY

The article represents an attempt to reconstruct forgotten (and, in fact, never more widely known) biographies of female avant-garde dancers associated with Łódź, including Stefania Paszke, Halina Krukowska, and Tamara Górska, and other individuals involved in the creation of the artistic dance scene in Łódź during the interwar period. An equally important goal of the article was to reconstruct the previously unknown “Łódź” part of Yanka Rudzka’s (*de domo* Janina Zandel) biography. Selected biographies served as a background to present the scheme of the largely unknown history of artistic dance in Łódź in the interwar period.

Keywords: Łódź, Yanka Rudzka, Janina Zandel, Stefania Paszke, Helena Paszke-Folak, Zenobia Janczewska, Ada Hoch, Halina Krukowska, Tamara Górska, Halina Waldman, rhythmic and plasticity schools, the 1st International Artistic Dance Competition

Introduction

We do not know much about the development of artistic dance in Łódź in the interwar period. The names of the people involved in the emergence of dance culture in the city have not survived. In fact, there were no dance artists of note in the true sense of the word in Łódź at that time (the most famous dancer coming from Łódź was Irena Prusiecka, who later worked in Warsaw), yet the city was among the significant centres of new dance development in the country recovering after the First World War. It seems that in this period – after Warsaw – Łódź was the place where dance was an important part of cultural life and dance schools made an important contribution to the development of urban dance culture.

Łódź Ballet Festival as a Subject of Dance Research Problems, Methodology, and a Dance Researcher’s Toolbox

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SUMMARY

The Łódź Ballet Festival (Łódzkie Spotkania Baletowe) is a dance festival with almost fifty-five years of tradition, representing a significant part of the cultural discourse on the development and perception of dance art in Poland from the second half of the twentieth century until today. From the second half of the twentieth century to the present. This biennial represents an important element in the history of world dance and Polish dance, as it has been the only artistic event of this rank dedicated to the art of dance since its first edition in 1968. Despite this fact, the Łódź Ballet Festival has never been characterised in detail and studied scientifically in order to draw a critical review. The aim of this article is to present the Łódź biennial as an object of dance research. This is a critical reflection explaining the scientific motivation for the study of such a narrowly defined object and encompassing the generally outlined research questions related to the history of the festival, the methodology of dance research and the tools of the dance researcher, which form the background for any investigation and epistemological activity.

Keywords: Łódź Ballet Festival, festival, dance biennial, dance history in Poland, dance research, dance research methodology, dance researcher’s toolbox

Introduction

Łódź Ballet Festival is an event that should definitely be the subject of scientific considerations. And in this case, it is not a matter of creating a history as a supplementary source of knowledge in the form of chronicler’s note of the individual editions of the Biennale – such publications already exist, albeit sparsely, and they usually present this perspective in a fragmentary manner – but of treating this artistic event as an object of study in dance research. Such an undertaking requires

How Does Traditional Dance Function in the Kashubian Region? Theory and practice

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SUMMARY

The article is devoted to traditional dance in Kashubia. The author considers the subject from theoretical (dance in literature) and practical points of view (current performers and performance venues/institutions promoting dance). She points out the functions and the position of this art within the Kashubian community and reflects on the perspectives of traditional dance as an integral part of the region's culture.

Keywords: dance, Kashubia, language, tradition, identity, culture, society

Introduction

Traditional dance is one of the components of the culture of Kashubia, a region belonging to Pomerania. It touches the roots of a community that lives daily in harmony with nature. One of the editors of the magazine *Gryf* (Griffin) wrote:

“If someone wants to get to know the Kashubians, he should look for them [...] in places where neither a train nor a tourist foot can reach, by lakes, in the middle of hills and forests he would find villages inhabited by ploughmen and fishermen living in houses [...], a healthy and strong people in a harsh but unprecedentedly beautiful nature.”¹

Although this advice was given more than a hundred years ago, it is still valid – the best way to study the true essence and culture of the Kashubs is to travel to places where they have remained untouched

¹ Redakcja [sic!] Gryfa (Gryf Editing Office), ‘Nasz program’ (Our Programme), *Gryf. Pismo dla spraw kaszubskich* (Griffin. A Journal of Kashubian Matters), 1909, a. I, p. 3.

High Heels as a Theoretical Object

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SUMMARY

The article is devoted to high heels in Argentine tango – their significance for the contemporary tango technique and the aesthetics of the genre. The author treats high heels as a theoretical object that offers the possibility to shed light on different aspects of contemporary tango culture (economic, social, gender- and sexuality-related). She also interprets her experience as a tango dancer with various theoretical tools while questioning whether a feminist can dance a tango.

Keywords: Argentine tango, high heels, feet, dance technique, theatre anthropology, glamour, beauty myth

I am an Argentine tango dancer, and since I am both a theatre researcher and a cultural theorist, I attempt to examine my personal dance experience through theoretical means.¹ In this text, I consider my tango high heels as a tool of a particular body technique (following Marcel Mauss²) and as a tool of particular dance techniques (following Sally Banes³). The author of *Terpsichore in Sneakers* demonstrates, to put it in a nutshell, the possibility of representing the history of dance in the twentieth century through the history of dance shoes – from pointe

¹ Agata Chałupnik, 'Intymność. Objęcie w tangu argentyńskim' (Intimacy. The Embrace in the Argentine Tango), *Kultura Współczesna* (Modern Culture), 4 (2020), pp. 42–56.

² Marcel Mauss, 'Sposoby posługiwania się ciałem' (Ways of Using the Body), translation: Marcin Król, In idem *Socjologia i antropologia* (Sociology and Anthropology), (Warsaw: Wydawnictwo KR, 2001).

³ Sally Banes, *Terpsichore in Sneakers: post-modern dance*, (Middletown: Wesleyan University Press, 1987).

Dance Film: Choreography in the Perspective of Audio-Visual Media

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SUMMARY

The article focuses on the analysis of presentation, composition and selected dance film concepts, in which unique tools and means characteristic of audio-visual media were used. Thanks to these means, the possibilities of choreography were expanded in a way that is not possible on a traditional scene. Modes considered include the use of perspective, editing, building or distorting the sense of continuity of time, space and movement, and linking to the content and message of the work. The article presents film examples in which these techniques have been applied in conjunction with dance, creating new artistic qualities.

Keywords: film, dance, screendance, dance film

Introduction

The article was compiled based on the results of a one-year grant project *Taniec okiem kamery. Sztuka tańca w mediach audiowizualnych* (Dance Through the Eye of the Camera. The Art of Dance in Audio-Visual Media), which was funded by the Ministry of Culture and National Heritage. The project aimed to explore the specificity of dance film as a hybrid form and to analyse the filmmakers' strategy in combining the medium of dance with film.¹

¹ As part of my research, I carried out a search covering over 500 dance films, collected in the archives of film festivals and other institutions documenting audio-visual material, on VOD platforms, and presented in current film festival catalogues and programmes. The scope of this article covers only a fragment of this research, focusing on issues related to film editing in relation to dance.

Notes about Authors

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IWAŃSKA Alicja – holds a PhD in Art Studies and an MA in Socio-Cultural Animation (specialised in Dance); she is a choreographer, dance instructor, culture animator, and dance researcher. She graduated from the Tadeusz Kotarbiński Higher School of Pedagogics in Zielona Góra (2000), completed postgraduate studies in Dance Theory at the Fryderyk Chopin Academy of Music (2005) and doctoral studies at the Institute of Art of the Polish Academy of Sciences in Warsaw (2011). Since 1992, she has been teaching dance classes for children and youth. She is a founder and choreographer of dance groups for children and youth. She has created numerous dance miniatures presented in Poland and abroad. Since 2010, she has been working at the Municipal Cultural Centre in Dobrzyn Wielki as an instructor and choreographer. She conducts, among others, classes for the Centre's ballet group – ARABESQUE. She is also the initiator and curator of the PLĄSOWADŁA Dance Art Festival held at the Municipal Cultural Centre in Dobrzyn Wielki. She is the author of numerous academic publications on dance education and the theory and history of twentieth century dance, published in magazines, post-conference monographs, and collective works. Her research encompasses twentieth dance history, modern dance and dance theatre in Poland, biographies of artists (including dancers, choreographers, teachers), dance studies bibliography. Ms. Iwańska has participated in international and national dance workshops, scientific conferences, and research projects. She has carried out the following research projects devoted to twentieth century dance history in Poland, realised within the framework of the "Białe plamy – muzyka i taniec" (Blank Pages – Music and Dance) programme pursued by the Institute of Music and Dance in Warsaw: *Twórczość choreograficzna Poli Nireńskiej na tle niemieckiego tańca ekspresjonistycznego lat trzydziestych XX wieku. Analiza i rekompozycja* (edycja 2015/2016) (Pola Nireńska's Choreographic Work Against the Background of German Expressionist Dance of the 1930s. Analysis and Recomposition; 2015/2016 edition), *Działalność przedstawicieli tańca modern okresu dwudziestolecia międzywojennego w Polsce powojennej: Jadwiga Hryniewiecka, Irena Prusicka, Marcella Hildebrandt-Pruska* (edycja 2018/2019) (The Activities of the Representatives of Modern Dance of the Interwar Period in Post-war Poland: Jadwiga Hryniewiecka, Irena Prusicka, Marcella Hildebrandt-Pruska; 2018/2019 edition), *Bibliografia polskiej literatury tanecznej: (w wyborze) 1900–1939* (edycja 2021/2022) (Bibliography

of Polish Dance Literature: (a selection) 1900–1939; 2021/2022 edition). Member of the Polish Choreological Forum and the ZASP Association of Polish Stage Artists (Dance and Ballet Section).

LANGE Roderyk – a Professor, PhD, MA, dancer, ethnologist, dance anthropologist, academic teacher, initiator and creator of the Polish Choreology Forum and the journal *Studia Choreologica*. In 1946, he began his dance education at Urszula Gryglewska's dance school in Bydgoszcz. In 1952–1954, he danced in the Marcela Hildebrandt-Pruska dance group at the Poznań Philharmonic. He studied movement analysis, notation and dance at the Folkwang Hochschule in Essen. He studied ethnology and cultural anthropology at the Nicolaus Copernicus University in Toruń and the University of Wrocław. In 1954–1967, he was Head of the Dance Department at the Ethnographic Museum in Toruń. He conducted fieldwork in Poland, Eastern Europe, Indonesia, Melanesia, Egypt, and among southern Slavs. In 1965–1967, he gave lectures on the anthropology of dance at the Nicolaus Copernicus University in Toruń. In 1958–1967, he was a pedagogue in the Dance Study programme at the Centralna Poradnia Amatorskiego Ruchu Artystycznego (Central Advisory Office for the Amateur Artistic Movement) in Warsaw. In 1967, he emigrated from Poland and lived outside the country until his death. From 1967 to 1972, he was a senior lecturer at the Laban Art of Movement Studio in Addlestone. In 1971–2003, he was the Director of the Centre for Dance Studies in Jersey. From 1975 to 1982, he lectured on dance anthropology at Queen's University in Belfast and London University. In the years 1976–1993, he taught at the Laban Centre. From 1980 to 1996, he was the Head of the European Seminar of Kinetography in Paris. In the years 1989–2003, he worked as a professor of dance anthropology at the Adam Mickiewicz University in Poznań. From 1999 to 2007, he lectured on dance anthropology at the Academy of Music in Warsaw. Starting in 1979, he was a professor of ethnology at the Polish University Abroad in London. From 1993, he was the Director of the Institute of Choreology in Poznań. He was a member of numerous organisations and expert groups: Fellow of the Royal Anthropological Institute in London; Co-chairperson of ICTM Study Group on Ethnochoreology (1986–1992); Fellow of the International Council of Kinetography Laban; member of the Conseil International de la Danse – UNESCO in Paris; from 1956 – a member of the Polish Ethnological Society; President of the Polish Choreology Forum (from 2009). He published numerous books and articles on the anthropology of dance and choreology. In 1989, he received the Honorary Medal of the City of Poznań. In 1990, he was awarded the Oskar Kolberg Award and Medal, and in 2005, he received the title of Chevalier de l'Ordre des Arts et des Lettres, awarded by the Minister of Culture of France for outstanding merit in the field of art and science. In 2013, he was granted the Gold Medal for Merit to Culture "Gloria Artis", awarded by the Minister of Culture and National Heritage in Warsaw. In 2016, he received an honorary doctorate from the Fryderyk Chopin University of Music in Warsaw. He died on March 16, 2017 in Saint Helier (Jersey).

LISSOWSKA-POSTAREMCZAK Regina – PhD in humanities, theatre scholar, dance researcher and critic, curator of film programmes. Graduate of Theatre Studies at Adam Mickiewicz University in Poznań and Choreography and Dance Theory at the Fryderyk Chopin University of Music in Warsaw. Since the academic year 2023/24

a postdoctoral researcher at the Österreichische Akademie der Wissenschaften (Austrian Academy of Sciences). She teaches at the Dance in Physical Culture course at the Academy of Physical Education in Poznań and at the Dance course at the Karol Szymanowski Academy of Music in Katowice. Since 2014, she has curated the Dances with Camera programme as part of the international short film festival Short Waves Festival. Since 2018, she has curated the Dance Cinema programme, carried out in collaboration with the PERFORM Art Foundation and the Mazovian Institute of Culture in Warsaw. Juror and mentor of the programme supporting the international distribution of Polish dance films entitled *Mov(i)e Flow*, implemented by the Adam Mickiewicz Institute and the M4Culture Foundation. As a selector and jury member, she collaborates with numerous festivals and institutions presenting film and dance in Europe, North and South America. She has published her critical and theoretical texts on dance art since 2009 in *Teatr* monthly, *CriticalDance*, *Studia Choreologica*, *Kultura Współczesna* (Contemporary Culture), *VideoDance Studies*, *LOIE Revista* and numerous monographs on theatre and dance. As a critic, she cooperates with the *taniecPOLSKA.pl* portal. She is a member of the Polish Choreological Forum, the Dance Forum Association, and the Dance Films Association – an international organisation of dance filmmakers, presenters and educators. In 2021, she was awarded a creative scholarship by the Ministry of Culture and National Heritage for research in the field of dance and film. She has been awarded a scholarship from the Ministry of Culture and National Heritage's Culture on the Web programme (2020), and research fellowships from the National Institute of Music and Dance (2013, 2014, 2023), Art Stations Foundation (2016), Tanzfabrik Berlin (2010/2011).

LOBA-WILGOCKA Urszula – holds and MA in fine arts; she is a movement analysis and notation pedagogue. In 1990 she has completed her studies in eurhythmics at the Music Academy in Poznań – Department of Musical Education. In the years 1989–1991, she completed the movement analysis and notation study course led by prof. R. Lange and received a teaching qualifications diploma. In the years 1990–1997, she worked as a music teacher in the Wielkopolskie Towarzystwo Muzyczne (the Greater Poland's Music Society). In the years 1990–1995 she held the post of an editor in the Ars Nova Publishing House in Poznań. Since 1997 she has been associated with the Institute of Choreology in Poznań – at first as the Supervisory Board Secretary and movement analysis and notation pedagogue, currently she is the Institute's Director. Since 1992 she has been running her own business in the field of music education, she is also the editor-in-chief and owner of the Rhythmos Publishing House. She is the author of several books with songs' arrangements and movement games for children. In the past, she held the post of the Polish Choreological Forum's Supervisory Board Secretary, since 2013 she has been the chairman of *Studia Choreologica* editorial committee, and since 2015 she has been the editor-in-chief of *Studia Choreologica*. In the years 2018–2020, she held the post of the Polish Choreological Forum's President, currently, she is the Forum's Vice-President.

NAREWSKA-SIEJDA Agnieszka – is a Master of Arts and a Master of Polish Philology. She is a graduate of the Professional Ballet School in Cracow and a doctoral student in the Faculty of Polish Studies at the Jagiellonian University. In 2016–2018, she worked as a lecturer in ballet history at the Jagiellonian University of the Third Age. Teacher

of classical dance at the Ballet Studio of the Krakow Opera, the Dr. H. Jordan Youth Centre in Krakow and of dance history at the non-public Krakow School of Dance Art "L'art de la Danse" and the Centre for Dance Art in Cracow. She is an editor of *Studia Choreologica* and *Taniec*, and an author of academic articles on selected aspects of the history of ballet which have been published in scientific journals and monographs. Co-founder of the Polish Dance Chronicle, member of the Polish Choreological Forum and the ZASP Association of Polish Stage Artists.

NOWAK Tomasz – a Doctor of Arts. Graduate of the MA studies at the Institute of Musicology at the University of Warsaw, PhD studies at the Faculty of History at the University of Warsaw, Postgraduate Studies in Dance Theory at the Fryderyk Chopin Academy of Music and Postgraduate Management Studies for Creators, Artists and Cultural Animators at the Faculty of Management at the University of Warsaw. He honed his craft at the Institute of Choreology in Poznań under the direction of Roderyk Lange. He is currently Head of the Department of Systematic and Cultural Musicology at the Institute of Musicology, University of Warsaw, and a guest lecturer at the Department of Dance at the Fryderyk Chopin University of Music. Author and editor of books on music and dance (e.g., (m.in. *Tradycje muzyczne społeczności polskiej na Wileńszczyźnie. Opinie i zachowania* (Musical Traditions of the Polish Community in the Vilnius Region. Opinions and Behaviour, Warsaw 2005); *Tradycyjna kultura taneczna Wileńszczyzny do 1939 roku* (Traditional Dance Culture of the Vilnius Region up to 1939, Straduny 2014); *Taniec narodowy w polskim kanonie kultury. Źródła, geneza, przemiany*, Warszawa 2016; [wspólnie z Piotrem Dahligiem] *Podlasie. Cz. 5*, (National Dance in the Polish Cultural Canon. Sources, genesis, transformations, Warsaw 2016; [jointly with Piotr Dahlig] *Podlasie.*, vol. 5), *Muzyka instrumentalna i taniec* [Polish Songs and Folk Music. Sources and Materials, vol. 5, *Podlasie*], Warsaw 2021) and more than eighty articles and chapters in scientific publications. He is the winner of the Prize for the Best Written Work in the History of Polish Music (2016), the "CLIO" Prize (2006, 2017) and the Rev. Prof. Hieronim Feicht Prize (2007). Among others, he is a member of the Polish Choreological Forum, the Musicologists' Section of the Polish Composers' Union, the International Council for Traditional Music, the European Seminar in Ethnomusicology and an expert of the Polish Section of CIOFF®.

PASTUSZAK Katarzyna – dancer/performer, choreographer and artistic director of Amareya Theatre & Guests, Associate Professor and Lecturer at the Department of Performing Arts (Institute of English and American Studies – University of Gdańsk), member of Between.Pomiędzy Research Group (UG); Adjunct Professor in the Centre for Environmental and Minority Policy Studies (CEMiPoS); curator of the Gdańsk Dance Festival in the years 2009–2014; co-organiser of the Polish Dance Platform 2019 in Gdańsk. In 2014 she published her doctoral thesis *Hijikata Tatsumi's Ankoku butō – a theatre of body-crisis* (Cracow: Universitas). She is the author and translator of articles on dance and theatre, editor and translator of *Studia Choreologica*. She has published in *Didaskalia*, *Kultura Współczesna* (Contemporary Culture), *Teatr, Tekstualia* among others. She is a holder of numerous artistic scholarships granted by the City of Gdańsk, the Marshall of the Pomeranian Voivodeship and Polish Minister of Culture and National Heritage (including the prestigious "Young Poland" scholarship for her

artistic project *Kantor_Traces*. She was also nominated for the prestigious "Splendor Gedanensis" award for directing the performance *Nomadic Woman*, which was presented, among others, in Greenland, Japan and Turkey. In June 2023, together with Natalia Chylińska she presented *Anatomies* at the 10. International Theatre Olympics in Budapest.

RASZEWSKA-KURSA Hanna – received her PhD in Humanities (PhD thesis entitled *Komizm w sztuce tańca i choreografii w Polsce w XXI wieku* (Comism in Dance Art and Choreography in Poland in the Twenty-first Century)), defended with distinction at the Art Institute of the Polish Academy of Sciences, where she currently works. Graduate of Polish Philology at the University of Warsaw, Postgraduate Studies in Dance Theory at the Fryderyk Chopin University of Music in Warsaw, training at the Institute of Choreology in Poznań (led by Prof. Roderyk Lange and Urszula Loba-Wilgocka (MA)). Participant of numerous workshops and dance courses. In 2011–2019 she lectured on dance theory at the UMFC, in 2021/22 she taught history of dance at NSTT in Białystok. Co-curator of the conference "Dance in Warsaw. Society, Education, Culture" (2018), one of the organisers of the 1st Grassroots Dance Congress Against Violence (2021). A critic and researcher, she specialises in the theory and history of 20th and 21st century dance. She has published in *taniecPOLSKA.pl*, *teatralny.pl*, *nietakt!t* and in monographs and other specialist publications. Author, editor and co-editor of studies and books the most significant of which she considers to be *Teoria tańca w polskiej praktyce* (Dance Theory in Polish Practice) – written under the grant of the Ministry of Culture and National Heritage and published by the Publishing Programme of the Institute of Music and Dance, 2018 and the collective monograph *Taniec w Warszawie – społeczeństwo, edukacja, kultura. Wydawnictwo pokonferencyjne Centrum Sztuki Tańca w Warszawie 2018* (Dance in Warsaw – Society, Education, Culture. Post-conference Publication of the Centre for Dance Art in Warsaw, 2018). She is a member of the Polish Choreological Forum, the Dance and Ballet Section of the ZASP, the International Council of Kinetography Laban/Labanotation; founder of the Warsaw Kinetography Studio, president of the "Myśl w ciele" Foundation.

STĘPIEŃ Magdalena – Doctor of Arts, teacher of eurhythms, graduate of the Fryderyk Chopin Academy of Music (now the Fryderyk Chopin University of Music), yoga teacher. Professor at the Fryderyk Chopin University of Music in Warsaw, head of the Department of Rhythms and Piano Improvisation at the same university. Author of numerous articles and book publications on the Dalcroze method such as *Muzyka. Ruch. Forma. Interpretacja ruchowa w metodzie Dalcroze'a jako środek przekazu formy dzieła muzycznego* (Music. Movement. Form. Movement Interpretation in the Dalcroze Method as a Means of Conveying the Form of a Musical Work, Warsaw 2008). She is the author of the chapters devoted to music in the series of textbooks for early childhood education, curricula and methodological guides for teachers, editor of a series of CDs for textbooks (Wydawnictwo Edukacyjne Zofii Dobkowskiej Źak), composer of songs for children (Wydawnictwo Źak, Edukacja Polska Publishing House, PWN Szkolne Publishing House). For several years, together with Agnieszka Widlarz, she has been conducting research on the history of the Dalcroze method in Poland (as part of the National Institute of Music and Dance project). Member of the Polish Choreological Forum.

WIDLARZ Agnieszka – Doctor of Arts, graduate of the Rhythmics Section at the Fryderyk Chopin Academy of Music (now the Fryderyk Chopin University of Music) in Prof. Szabolcs Esztényi's improvisation class. Pedagogue of rhythmics and piano improvisation. Assistant Professor at the Fryderyk Chopin University of Music in Warsaw and Head of the Department of Rhythmics at the Karol Szymanowski Academy of Music No. 4 in Warsaw. She cooperates with the CEA (Centre for Artistic Education) and also conducts methodological workshops in the field of eurhythmics and piano improvisation for teachers, in Poland and abroad. She is involved in scholarly work, actively participating in national and international scientific sessions organised by academic centres, presenting papers on piano improvisation and eurhythmics. Parallel to her teaching work, she has been composing and arranging songs for many years. She has written many songs, mainly children's songs, for educational and occasional publications, as well as for children's theatre performances. As a composer, she has cooperated, among others, with the following publishing houses: Żak, Edukacja Polska, Wydawnictwo Szkolne PWN, WSiP. In addition to Krzysztof Herdzin, she co-authored songs for the album *Mazurek*, which were sung by leading Polish jazz vocalists: Mieczysław Szcześniak, Dorota Miśkiewicz, Janusz Szrom, Agnieszka Wilczyńska. Author of song arrangements for the Voice Band and Anita Lipnicka (album *W siódmym niebie* (Over the Moon) released by EMI Polska). Member of the Polish Choreological Forum. In 2007, the jury chaired by Krzysztof Knittel, Jerzy Kornowicz and Viola Łabanow-Jastrząb awarded her first and second prize in the composition competition for a lullaby for children, announced by the "Muzyka jest dla wszystkich" Foundation among the members of the Polish Composers' Union. For her special contribution to the development of artistic education in Poland in 2016 and 2019, she was awarded the Individual Award of the 2nd degree of the Director of the Centre for Artistic Education.