

The Ugly Duckling of Dance or on Hans Christian Andersen's Associations with the Art of Ballet

AGNIESZKA NAREWSKA-SIEJDA

Ballet Studio in the Cracow Opera, e-mail: agnieszka.narewska@alumni.uj.edu.pl

SUMMARY

Hans Christian Andersen is a personality that we immediately identify with a single literary genre – the fairy tale. And although these associations are certainly true, they considerably narrow our view of the very diverse and rich oeuvre of this Danish writer. In addition to successful novels, travel memoirs and poems, he also devoted himself to various artistic fields – including dance. Andersen's associations with this area of artistic expression, particularly ballet, are the subject of this article, which consists of two parts. The first part analyses Andersen's biography in the context of the elements associated with the art of dance. The second part focuses on the presentation of selected ballet spectacles inspired by the works or life of the famous fairy-tale author. The research has shown that Andersen is associated with the art of dance in various contexts, both during his life and after his death and right up to the present day.

Keywords: Hans Christian Andersen, ballet, dance, fairy tales

Hans Christian Andersen is a writer who is known to almost everyone for his fairy tales. *The Little Match Girl*, *The Little Mermaid* or *The Snow Queen* are the stories that many generations of children have grown up with, and the constant new translations and editions of Andersen's fairy tales indicate that this situation will not change for a long time. This is hardly surprising, as the Danish writer is recognised worldwide as one of the most frequently translated authors. Strangely enough, fairy tales are only one part of his rich and extremely interesting oeuvre, as he has tried his hand at various literary genres. Bogusława Sochańska pointed out that besides fairy tales, Andersen

A Patent on Dance Loie Fuller and her Copyright Protection Strategies

KAROLINA BILSKA

National Institute of Music and Dance, e-mail: semiotyka@o2.pl

SUMMARY

The achievements of Loie Fuller, an American dancer and choreographer who enjoyed great success in Paris at the end of the nineteenth century, seem to be ignored today or are only considered from the point of view of her influence on stage lighting or – in a broader sense – the visual design of performances. However, her extensive artistic and extra-artistic work requires complete documentation in order to show the uniqueness of the artist, her constant striving to improve performance techniques and the introduction of ever new themes and special effects, which were preceded by her own research. The protection of copyright is another very important aspect of Loie Fuller's work, to which this article is dedicated. When the attempts in the courtroom failed, the artist decided to protect her choreographies not as a whole, but only individual elements of her composition. This was the starting point for the filing of patents, e.g. costumes that form a significant part of the choreography, or stage lighting devices.

Keywords: Loie Fuller, serpentine dance, patent, modern dance, skirt dance, copyright protection, choreography

Loie Fuller was an extraordinary personality, but although she is mentioned alongside Isadora Duncan and Ruth St. Denis as a forerunner of modern dance, it seems that her artistic and non-artistic achievements are not well documented and appreciated. This is due to the fact that this artist's contribution to the development of the art of dance is often presented in the context of innovations in stage lighting and set design. The neglect of dance and choreography is not the only obfuscation. Fuller was not only a dancer and choreographer, but also

Music and Movement – an Attempt to Recognise the Relationship

ANNA DAŃDA

The Krzysztof Penderecki Academy of Music in Cracow, Music School Complex in Wieliczka,
e-mail: anna.danda.p.m@gmail.com

Summary

This article is an attempt to present a general approach to the complex relationship between music and movement. The reinterpretation of Witold Lutosławski's reflections forms the background to the exploration undertaken. The author endeavours to define four observed music and movement situations: autonomous, contrasting, dialogue and closely related. Due to the scope of the topic, the article provides only a preliminary insight into the research question.

Keywords: music and movement relations, autonomy, contrast, dialogue, close relationship, Witold Lutosławski

Introduction

What is named, hence – what can, simply as a subject of inquiry,
exist independently and can ask for itself, even if it longs for what there was once,
yet, in unity, it sees as much completeness as perdition.¹

Juliusz Grzybowski

Marie Rambert in her considerations on the relation between movement and music referred to the ancient Greek triune chorea. She used the words:

In classical Greece painting, sculpture and architecture were always united in a perfect synthesis. Since then each one of these arts has become independent

¹ Juliusz Grzybowski, *O trójjedynych chorei* (On Triune Chorea), in: idem, *Państwo tańczące. Mitologiczne źródła Platona nauki o tańcu* (The Dancing State. The Mythological Sources of Plato's Teachings on Dance), (Poznań: Wydawnictwo Naukowe UAM, 2022), p. 35.

Universal and Individual Characteristics of Human Movement

JACEK BOJAKOWSKI

Medical University of Warsaw, e-mail: jabojo@wp.pl

SUMMARY

The article considers human motor activity in the context of universal laws guiding the execution of movement and the individual characteristics of its execution. Based on personal, neurological experience in the treatment of movement disorders and biological foundations of their development and perception, the author has enumerated the factors that influence the universal characteristics of the human body, as well as the factors that are decisive for the individual possibilities of performing motor tasks. He also emphasised the role of variable assessment methods and the recording of movement patterns and the importance of their individual perception.

Keywords: movement pattern, recording of movement activity, movement perception

This article was written in the belief that a multifaceted view of human physical activity is advisable. Clinical experience makes it possible to describe the features of motor activity that characterise musculoskeletal disorders and to understand the role of movement in therapy, even if this does not cover the entire subject. There are still many factors – biological, biophysical, social, psychological and cultural – that are decisive for the way this activity is performed on the one hand and for its individual and social perception on the other. The demand for such a “multi-source” assessment of the issues described is documented by the contents of many conferences organised by the Polish Choreological Forum (PFCH), which were attended not only by choreologists and dancers, but also by cultural experts/theorists, sociologists, philosophers, historians, mathematicians and physicians.

Idiochoreography in the Art of Dance Theatre for the Disabled Definition, Method and Field of Interaction

JERZY N. GRZEGOREK

e-mail: jerzygrzegorekpt@gmail.com

SUMMARY

Interdisciplinary research in the field of art and pedagogy of dance culture for disabled people enabled the author, as an independent researcher, to identify the concept of individual movement and rhythm idioms in dancers with different disabilities, which is constantly evolving. In this article an attempt is made to define a new concept of idiochoreography with reference to personal studies with disabled dancers from Teatr Ruchu Umownie Ewidentnego – TRUE (Theatre of Movement Conventionally Evident). The author also deals with the concepts of improvisation and choreography as well as the notion of transmediality in the art of dance theatre. The article also presents an idiosensory machine that the author designed and built at the end of 2023. The device serves to develop a methodology for blind dancers to independently grasp and develop movement and rhythm potential.

Keywords: art, dance pedagogy, dance theatre, disability, movement and rhythm idioms, idiochoreography

Introduction

Towards justification

For over five decades, a radical shift towards corporeality has been observed in the dance scene. The new aesthetic was defined by Artur Pełka as a “body turn”¹ – a turn towards corporeality. The creative body became the subject of a social, political and emancipatory

¹ Artur Pełka, *Subwersja ciała sportowego jako metafory męskości w tekstach teatralnych Elfride Jelinek* (Subversion of Sports Body in the Context of Masculinity Metaphor in Elfride Jelinek Theatrical Writings), in: *Kulturowe konteksty dramatu współczesnego*

Ways of Regulating the Nervous System Through Movement Using the Example of Dance at the Women's Strike Protests

MAGDALENA PAWLUK

e-mail: magmaui@gmail.com

SUMMARY

In the article, the author presents modes of regulation of the autonomic nervous system that she observed in dancing people at the Polish Women's Strike's manifestations from October 2020 to March 2021. Based on the thesis that dance can serve as a large regulatory area for the autonomic nervous system and as a means of expressing and implementing human needs, specific forms of movement that function as regulatory tools were analysed. The author applied elements of Stephen W. Porges' polyvagal theory and the spheres of regulation developed on its basis and identified features of activation of the social involvement system based on real-time observation of people dancing at the event and analysis of film and photographic material. The presence of certain developmental rhythms described by Judith Kestenberg was also observed, with certain poses and movements with touches aimed at releasing emotions and establishing interaction with other protest participants. The author applies tools derived from the theory of emotion regulation through movement, based on the studies of Tal Shafr (with collaborators) conducted on the basis of Laban's movement analysis. She pointed to the emergence of communal forms and choreographic sets that facilitated the phenomenon of co-regulation and the establishment of social bonds. During the subsequent Women's Strike manifestations, dance established itself as a permanent element that contributed to building social resilience. The article quotes selected opinions of people who danced at the protests and whom the author interviewed with a questionnaire and recorded with a voice recorder.

Keywords: movement analysis after Laban, autonomic nervous system, vagus nerve, resilience, developmental rhythms, dance at street manifestations, polyvagal theory, social involvement

Why does Ballroom Dancing Have no Special Significance? Dance as a Symbolic Cultural Sphere

ANNA MALITOWSKA

Adam Mickiewicz University in Poznań, e-mail: anna.m.malitowska@gmail.com

SUMMARY

In this article I pose a question with the thesis: ballroom dancing is in a certain sense devoid of meaning. The arguments in favour of this thesis are that ballroom dancing has no original and authentic appearance, and that its permanent image crisis reveals problems with its own characteristics. Ballroom dance as a competitive dance does not have the status of an art of dance, and although it enjoys social trust at the level of talent shows, it is losing credibility as a sporting discipline. In this problematic context, my central epistemological aim was to show how ballroom dance could move beyond its competitive and utilitarian, sporting and entertaining presence in contemporary culture, artistic discourse and public life, and develop into a self-conscious artistic practise that can influence social life and the cultural process.

Keywords: ballroom dancing, art, symbolic culture, personality, identity, appearance

Introduction

Competitive ballroom dancing is a spectacle, art, sport and festival – Johnathan S. Marion¹ declares. Because the most popular phrase capturing the significance of ballroom dancing is competitive dance and not the art of dance. Ballroom dancing is traditionally recognised as sport activity or an exclusively utilitarian field of art, or even as a consumer art, intended to fulfil itself in an act of well-recorded or famed performance, but without contributing anything relevant to

¹ Jonathan S. Marion, *Ballroom: Culture and Costume in Competitive Dance*, (Oxford: Oxford University Press, 2008), p. 2.

Queer Tango as Queer Theory

AGATA CHAŁUPNIK

University of Warsaw, e-mail: a.chalupnik@uw.edu.pl

SUMMARY

The author of the article looks at her personal experience as an Argentinean tango dancer from the perspective of queer theory and the theatre anthropology of Eugenio Barba. The author focuses on the gender binary on the dance floor, the embrace and communication as a dance couple. The author describes these aspects from both a technical and a psychological point of view. The point of reference for her analysis is queer tango, which in her opinion enables a new way of thinking about gender and tango and – in a broader perspective – also – about gender and dance itself. Hence the idea of treating queer tango as a theoretical tool that enables the researcher to look for closer connections between theory and the body.

Keywords: Argentinean tango, queer tango, theatre anthropology, Argentinean tango technique, gender roles in dance

I

According to Jane Ward, an American feminist and queer theorist¹, queer methodology is a tactic:

which aims to reverse existing assumptions about epistemic authority, established knowledge and the very meaning of research. [...] If queerness is a wilful

¹ As a reminder, queer theory is a critical theory, which draws on Michel Foucault's explorations of psychosexual identity and sexuality that in the 1990s emerged from feminist and gay/lesbian studies. The founders of this theory adopted the negatively charged term "queer" – meaning something bizarre, unusual, non-normative, but used in street slang to describe non-heteronormative people. (When the Polish humanities adopted this theoretical perspective in the late 1990s and early 2000s, there were ideas to translate queer studies as "fag studies". Agnieszka Gajewska,

From Ballroom Dancing to Ballet Stage – 50 Years of Development of Olsztyn's Dance Community

KRZYSZTOF D. SZATRAWSKI

University of Warmia and Mazury, e-mail: szatrawski@gmail.com

SUMMARY

After the Second World War, dance culture in Olsztyn was a special domain that achieved spectacular results despite the lack of institutionalised foundations. The local cultural centres were the only institutions that supported the development of amateur dance. Social demand was the catalyst for the introduction of ballroom dance classes in cultural centres and, over time, tournament dancing was also introduced. The lack of institutionalised support meant that the only forms of dance life that survived during the Polish People's Republic were based on amateur activities. Contemporary dance groups grew from the dance classes and courses, and the subsequent successes of Olsztyn's competitive couples earned the city the title of "Dance Capital of Poland". The community associated with ballroom dancing consequently supports activities for its own dance scene. The dance groups active in the 1970s and 1980^s formed a faction that culminated in the founding Contemporary Dance Group "Pryzmat" and the Dance and Art Foundation ARToffNIA.

Keywords: dance culture, ballroom dancing, modern dance, dance theatre, Olsztyn

The term – "ballet scene" refers to activities aimed at organising a permanent ballet company or a musical theatre, as well as to aspirations and visions that appear within the social space and increasingly take on an artistic form. The process of the emergence of dance culture can be understood historically as a sequence of events, but it is worth looking at this phenomenon from a phenomenological perspective, as a complex of processes that lead to the achievement of goals and intentions and mobilise further expectations and processes. The form of artistic culture is determined not only by its creators but

Cross-generational Transmission of Warmian Dances Using the Example of Anna Leokadia Sarnowska's 50 Years of Choreographic Activity

ANGELIKA STAWISIŃSKA

Creative Development Foundation, The Cultural Centre – Pałac Młodzieży in Olsztyn
e-mail: a.stawisinska@onet.eu

SUMMARY

The history of Polish culture in Warmia and Masuria is only sparsely documented, yet it is interesting and diverse. The restoration of cultural life in this region began after its incorporation into Poland in 1945, as Polish culture was in danger of fading away due to territorial changes. In the 1950s, a project to collect folklore from Warmia and Masuria was launched, but it proved to be quite difficult due to the complex ethnic relations and the decline of the autochthonous traditional culture.

Wojciech Muchlado as one of the most prominent folklore collectors made an important contribution to the promotion of dance culture in Warmia and Masuria. Anna Sarnowska, his student and successor, who has been a member of the “Olsztyn” Song and Dance Ensemble since 1973, plays a key role as a dancer and teacher in protecting the region's cultural heritage. She has collected knowledge about the dances of Warmia and Masuria over 50 years of practice and summarised it in a book entitled *Tańce warmińskie i mazurskie* (Warmian and Masurian Dances), which is an essential basis for teachers and instructors who have preserved the authenticity and dance tradition of the region.

Keywords: folk culture, dance, art, folk ensemble, ceremonies, rituals, regional attire, regional dance, Warmia, Masuria, traditions, music

The history of Polish culture in Warmia and Masuria is only sparsely documented, yet it is interesting and diverse. Warmia, with its colourful folklore, folk traditions and strong Catholic influences, differs from Masuria, which is better known for its Masurian Prussians, folk music and rich history of sailing and fishing. Despite these differences, there are also similarities, such as regional dishes, costumes and folk traditions that link the two regions. The history of Warmia has

Dance Repertoire of Selected National and Ethnic Groups Living in Cracow and the Lesser Poland Region on the Basis of Interviews Conducted between 2022 and 2024

KRZYSZTOF HLINIAK

Jagiellonian University, e-mail: krzysztofhliniak@gmail.com

SUMMARY

The article presents an analysis of the dance repertoire mentioned by female and male interrogators in interviews and casual conversations. The article was written as part of a doctoral thesis at the Centre for Comparative Studies of Civilisations at the Jagiellonian University under the supervision of Dr habil. Tomasz Nowak (University of Warsaw) and Dr habil. Wojciech Klimczyk (Jagiellonian University).

The participants included people who identified themselves as belonging to the Belarusian, Lemko, Armenian, Romanian, Slovakian, Ukrainian and Jewish minorities, as well as some who identified themselves as coming from Orava or Spiš. The majority of them stated that dance heritage plays a major role in the heritage of their communities.

The dance repertoire described by the interviewees is characterised by great diversity. The state of preservation of the repertoire and the extent to which it is practised are to a large extent an expression of the historical experience and social situation of the respective group, as well as the group's relations with the majority society. For some of the minorities analysed, dance heritage is an important part of daily life and festive rituals.

The article attempts to give voice to the minorities but does not provide a complete characterisation of their dance heritage.

Keywords: dance, dance heritage, dance repertoire, national and ethnic minorities, Cracow, Lesser Poland Voivodeship

The article presents the dance repertoire referred to in the interviews and occasional exchanges conducted in 2022–2024 as part of the doctoral thesis at the Centre for Comparative Studies of Civilisations of the Jagiellonian University under the supervision of

The Reception of Polish Dance Folklore Abroad and its Modes of Promotion Using the Example of the Activities of Polonia Folklore Groups in Switzerland

JADWIGA BÄR

University of Rzeszów, e-mail: jmadej@ur.edu.pl

SUMMARY

The author explores the activities of two Polonia folklore ensembles active in Switzerland – the “Piaśt” Dance and Song Ensemble (in Polish: Zespół Tańca i Pieśni (ZTiP) “Piaśt”) and the “Lasowiacy” Polonia Dance Ensemble (in Polish – Polonijny Zespół Tańca (PZT) “Lasowiacy”), to determine their role in the promotion of Polish folklore abroad as well as the reception of Polish dance folklore among Poles and other nationalities residing in the Swiss Confederation. The analysis of the source material has shown that the cultural and organisational activities of the two groups represent an effective form of knowledge transfer in relation to Polish folklore, contribute to the positive reception of this folklore and develop a positive image of Poles and Poles in multicultural Switzerland.

Keywords: Polish folk culture, Polish dance folklore, reception, Polonia, 4-years Polonia Choreographic Study

Polish culture abroad is made known primarily through Polonia institutions and organisations, which bring together the Polish community and Poles residing permanently or temporarily outside Poland’s borders.¹ The cultivation and veneration of Polish culture and folklore², which is an inseparable part of this culture, are an expression

¹ Andrzej Bonusiak, *Co trzeci lipiec naszym sercem bije... Światowe Festiwale Polonijnych Zespołów Folklorystycznych w Rzeszowie 1969–2019* (Every third July our Heart is Beating... World Festivals of Polish Folklore Ensembles in Rzeszów, 1969–2019), (Rzeszów: Wydawnictwo Uniwersytetu Rzeszowskiego, 2019), pp. 123–153.

² *Słownik folkloru polskiego* (Dictionary of Polish Folklore) edited by Julian Krzyżanowski defines the term ‘folklore’ (from the English folk-lore, folk – people/

Notes about Authors

BÄR Jadwiga – holds a PhD in humanities, she is also a certified choreographer, dancer, educator, research and didactic assistant professor at the University of Rzeszów, lecturer at choreographic postgraduate studies in the field of folk dance and at the 4-year Polonia Choreographic Study in Rzeszów, instructor-choreographer at the UR “Resovia Saltans” Song and Dance Ensemble, currently works as the coach of tournament pairs of Polish dances in social form. Creator of choreographic studies in the field of Polish national and regional dances for ensembles operating in Poland and Polish-American groups, juror in national and provincial competitions and dance reviews in the category of folk dance, for many years a dancer and soloist in “Resovia Saltans” Song and Dance Ensemble, two-time Polish champion in Polish national dances in ballroom form. A member of the Polish Choreological Forum.

BILSKA Karolina – graduated in Polish Philology (MA) and Sociology (MA). She studied in the Faculty of Polish Studies at the University of Warsaw and the Faculty of Economics and Sociology at the University of Łódź. She completed Postgraduate Gender Studies in the Faculty of Management and Social Communication of the Jagiellonian University and Postgraduate Studies in Dance Theory at the Fryderyk Chopin Academy of Music in Warsaw. Since 2018, she has worked at the Institute of Music and Dance and is a member of the expert group of the Polish Dance Chronicle. She is the editor of *Studia Choreologica*. Her articles, among others, deal with the work of female choreographers in the 20th century. She is a member of the Polish Choreology Forum, currently serving as Secretary of the Board.

BOJAKOWSKI Jacek – holds a PhD in medical sciences, neurologist and neurophysiologist, he is a retired researcher from the Department of Neurology at the Medical University of Warsaw. Author of academic publications, concerning human movement disorders, and issues of creation and creative perception. Visual artist (numerous exhibitions of miniature painting, collage, design, sculpture, graphic design), poet (author of poems and song lyrics). Curator of several exhibitions. Member of the Polish Association of Writers and Composers for the Stage (ZASP).

CHAŁUPNIK Agata – habilitated doctor; graduate of the Faculty of Theatre Knowledge at the Aleksander Zelwerowicz Theatre Academy in Warsaw and of doctoral studies at the Faculty of Polish Philology at the University of Warsaw; theatre scholar, culture expert, theatre critic, Argentinean tango dancer. Since 2002, she has been working at the Institute of Polish Culture at the University of Warsaw, where she has headed the Department of Theatre and Performance since 2021. Author of the books *Sztandar ze spódnicy. Zapolska and Nałkowska* (They Waved Their Skirts to Become Flag-bearers. Zapolska and Nałkowska, 2004) and *Niech się pan nie wyteatrze! Auschwitz in the work of Marian Pankowski* (Don't make a drama out of a memory! Auschwitz in the works by Marian Pankowski, 2017). Co-author of the textbooks *Antropologia widowisk. Zagadnienia i wybór tekstów* (Anthropology of Performance, ed. Leszek Kolankiewicz, 2005, 2010), *Antropologia ciała. Zagadnienia i wybór tekstów* (Anthropology of the body. Topics and Selection of Texts, ed. Małgorzata Szpakowska, 2008) and co-author of the book *Obyczaje polskie. Wiek XX w krótkich hasłach* (Polish customs. Twentieth Century in Short Articles, ed. Małgorzata Szpakowska, 2008). Co-editor of the volume *Rodzaju żeńskiego. Antologia dramatu* (Of Feminine Gender. An Anthology of Drama, 2018). Editor of the monographic issue of the *Anthropological Almanac. Comunicare* entitled *Aktorka/Emancypacje* (Actress/Emancipations, 2017); co-author of the concept for the monographic issue of the *Kultura Współczesna* issue entitled *Języki tańca* (Languages of Dance, 2020). She has published in *Dialog*, *Didaskalia*, *Konteksty – Polska Sztuka Ludowa* (Contexts: Polish Folk Art), *Pamiętnik Literacki* (Literary Memoir), *Kultura Współczesna* (Contemporary Culture), among others. Participant and co-founder of the project *HyPaTia. Kobieta Historia Polskiego Teatru. Feministyczny Projekt Badawczy* (HyPaTia. Feminine History of Polish Theatre. A Feminist Research Project). Member of the Polish Theatre Research Society and the Polish Choreological Forum. In 2019, together with the HyPaTia team, she was awarded the prize of the Polish Theatre Research Society for the best 2018 book publication in the field of drama, theatre and performance studies.

DAŃDA Anna – holds an MA in arts and is a doctoral student at the Doctoral School of the Krzysztof Penderecki Academy of Music in Cracow. Graduate of the Faculty of Creativity, Interpretation and Music Education with a specialization in eurhythmics at the Krzysztof Penderecki Academy of Music in Cracow and the Faculty of Dance with a specialization in choreography and dance theory at the Fryderyk Chopin University of Music in Warsaw. She is a teacher of theoretical subjects (eurhythmics and movement technique) at the Music School of the 1st and 2nd degree of the Music School Complex in Wieliczka. In 2018, she was a dancer with the “Cracovia Danza” Court Ballet. She is a member of the Polish Choreological Forum.

GRZEGOREK Jerzy N. – holds a PhD in social sciences in the field of pedagogy. He is a dancer, dance educator, choreologist, researcher and methodologist of the specific dance culture of people with disabilities. Creator of a research laboratory on the movement and rhythm idioms of disabled dancers and idiochoreography. Creator and idiochoreographer of the *Teatr Ruchu Umownie Ewidentnego – TRUE* (Theatre of Movement Conventionally Evident), where he works with dancers-actors with disabilities. President of the Center for Theater and Dance Practices TRUE Foundation. Member of the Polish Choreological Forum and reviewer of *Studia Choreologica*. Certified teacher of Irish dance and member of *An Coimisiún Le Rincí Gaelacha* – Dublin,

Ireland. Member of the Art Pedagogy Section of the Committee on Pedagogical Sciences of the Polish Academy of Sciences in the terms 2020–2023 and 2024–2027. Member of the Polish Pedagogical Society. Scholarship holder of the Minister of Culture and National Heritage in the field of art – dance.

HLINIAK Krzysztof – a PhD student in the Department of Comparative Civilisation Studies of the Jagiellonian University. He graduated in History and completed postgraduate studies in Cultural Management at the Jagiellonian University, postgraduate studies in Dance Theory at the Fryderyk Chopin University of Music, and the Qualifying Pedagogical and Methodological Course in Contemporary Dance organised by the Ministry of Culture, National Heritage and Sport. Since 2018, he has directed and participated in the work of a research team for the project of compiling a biographical dance dictionary for Cracow and Małopolska, 1918–2018; the research has been carried out as part of the programme “Blank Pages – Music and Dance” pursued by the Institute of Music and Dance in Warsaw. He is the author of publications in *Studia Choreologica*, *The Polish Journal of the Arts and Culture. New Series*, *Etnomuzykologia Polska*, *Taniec* quarterly, and the internet portal *taniecPOLSKA.pl*. He has initiated projects promoting dance, including the Sentir Flamenco Festival, the Podgórze Music and Dance Festival, and the so-called “Ethnic Fridays”. His research interests encompass Polish and ethnic dances, flamenco, and the problematics of identity and dance heritage. He is a member of the Polish Choreology Forum (currently a Board member) and the Dance Forum Association. In 2010, he won 2nd prize in the Creative Teacher Competition held under the auspices of the Małopolska Curator of Education for his project entitled *A Celebration of Primary School No. 36 in Cracow – Cultures of Different Nations*. In 2011, together with the band Aire Andaluz, he won 2nd prize (*ex aequo*) in the Grechuta Festival in Cracow, in the competition for best interpretation of songs from Marek Grechuta’s repertoire. In 2014, he was granted the Prize of the Mayor of the City of Cracow for his contributions to education.

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).

LOBA-WILGOCKA Urszula – holds a BA 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. A guest lecturer at the Department of Dance at the Fryderyk Chopin University of Music. 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.

MALITOWSKA Anna – habilitated doctor and Professor at Adam Mickiewicz University in Poznań. Philosopher, ethicist, translator. Author of the books *Sumienie filozofii. Artur Schopenhauer* (Conscience of Philosophy. Arthur Schopenhauer, 1999), (1999), *Etyka usług profesjonalnych* (The Ethics of Professional Services, 2014), *Filozofka i paso doble* (Philosopher and Paso Doble, 2021) and numerous publications in the field of moral philosophy, education and training for a democratic society. She conducts research

in the fields of communication, professional ethics and innovative teaching methods. She participates in educational and research and development projects at home and abroad. She is passionate about the philosophy of dance and is a mentor to sports couples in ballroom dancing. She cooperates with the Department of Education of the International Dance Federation World Dance Council, the Polish Mentoring Association and the Polish Choreological Forum, among others. She is co-owner of the Dansinn by Malitowski dance school in Warsaw and organizer of ballroom dance tournaments such as the annual Warsaw- and Tricity International Dance Championships.

NAREWSKA-SIEJDA Agnieszka – holds a PhD doctor in literary studies and an MA in arts (graduate of choreography and dance theory at the Fryderyk Chopin University of Music in Warsaw) and an MA in Polish philology (graduate of comparative studies at the Faculty of Polish Studies of the Jagiellonian University). 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 Cracow 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 Polish Association of Writers and Composers for the Stage (ZASP).

PASTUSZAK Katarzyna – holds a PhD in arts and is an Associate Professor and Lecturer at the Department of Performing Arts (Institute of English and American Studies – University of Gdańsk). She is a dancer/performer, choreographer and artistic director of Amareya Theatre & Guests; dance and theatre researcher; 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*, *Konteksty*, *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*). In her artistic activities she moves mainly in the area of new choreography and physical theater, combining movement explorations with contemporary humanistic thought. She is interested in the politicality of the body and choreography. She has also completed the *Dance for PD Introductory Course. Dance Teacher’s Path*. In 2024, she received an individual Fourth Degree Rector’s Award from the University of Gdańsk for developing innovative research activities in the field of performing arts using the *practice-as-research* methodology. In 2024, she also won a research grant from the National Reconstruction Plan (KPO) program for the *Dance Ecologies* project, which she is currently implementing.

PAWLUK Magdalena – a holder of MA, graduate of somatics in dance and therapy at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. She earned a bachelor's degree in art history from Cardinal Stefan Wyszyński University in Warsaw. She graduated from the Studium of the Association of Polish Artists Photographers. In the process of certification as a Somatic Movement Educator (ISMETA) at the Somatische Akademie in Berlin and in the Body-Mind Centering® approach at the British school Embody Move. Since 2022 she has been conducting original somatic-movement workshops. Member of the Polish Choreological Forum.

STAWISIŃSKA Angelika – holds an MA in engineering. She is a graduate of socio-cultural animation at the University of Warmia and Mazury in Olsztyn, postgraduate studies in dance theory at the Fryderyk Chopin University in Warsaw and postgraduate studies in culture manager at the Warsaw School of Economics. She is a choreologist and manager of numerous cultural institutions in Warmia. Since 2022, she has served as director of the Orląt Lwowskich Youth Palace in Olsztyn; earlier, she was director of the Municipal Cultural Center in Jeziorany and the Communal Cultural Center in Dywity, as well as coordinator of the DEMOLUDY International Theater Festival, organized by the Stefan Jaracz Theater in Olsztyn. Pedagogue at contemporary dance workshops in Poland. Member of the Polish Choreological Forum, the Forum of Social Animators, the Society of Theatrical Culture of Warmia and Mazury, President of the Foundation for Creative Development and ARTiK Association. In 2013 and 2017, she was awarded by the Mayor of Olsztyn a scholarship granted to those involved in artistic creation, dissemination and protection of culture, and in 2023 she received the Marshal's Award in the field of culture.

SZATRAWSKI Krzysztof D. – habilitated doctor, professor at the University of Warmia and Mazury. Poet, writer, cultural theorist. His scientific activity covers a wide spectrum of humanistic and social issues, he conducts interdisciplinary cultural, literary and musicological research, in theoretical and historical perspective. He has published the following scholarly monographs: *Jan Lubomirski* (Olsztyn 1991); *Przestrzeń sakralna w kancjonale mazurskim* (Sacred Space in the Mazurian Cancion, Olsztyn 1996); *Z miłości do muzyki. 60 lat Warmińsko-Mazurskiej Filharmonii im. Feliksa Nowowiejskiego* (From Love to Music. 60 years of the Feliks Nowowiejski Philharmonic of Warmia and Mazury, Olsztyn 2006); *Odkrywałem ślad po śladzie utracony... Ideowe uwarunkowania twórczości Juliana Strykowski* (Discovering the Trace of the Lost Trace.... Ideological Foundations of Julian Strykowski's Work, Olsztyn 2011) and a number of multi-author monographs. In addition, his academic achievements include dozens of scientific articles, also published in translation in Germany, Russia and the USA. He is an active educator and animator of culture and has been involved in music criticism and cultural journalism for many years, publishing more than one thousand articles in the daily press and in professional journals. He has been a member of the Borussia Cultural Community since 1991, a member of the Research Commission on the Culture of Warmia and Mazury of the Wojciech Kętrzyn Scientific Society since 1998, a member of the Association of Polish Writers since 2000, a member of the Association for Jewish Culture "B'Jachad" since 2006, a member of the Association for Civic Initiatives in Barczewo since 2013, president of the Olsztyn Branch of the Association of Polish Writers since 2014. Since 2014, Honorary Member of the Arno

Holz Association for Polish-German Understanding in Kętrzyn and member of the Monitoring Committee of the Operational Program Knowledge-Education-Development. Since 2015 member of the Program Council of TVP Olsztyn. In 1996 he was awarded the merit badge of Meritorious Cultural Activist, in 2012 the Award of the Marshal of the Province of Warmia and Mazury in the field of culture, and the title of *Belfr Roku* (Teacher of the Year) at the Faculty of Social Sciences, in 2013 the Award of the President of Olsztyn. In 2022 awarded the bronze medal "Meritorious for Culture Gloria Artis".