

Care Ethics Expressed in Dance – Questions and Problems

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SUMMARY

The article opens with a brief overview of the sources of the contemporary trend of 'care ethics', followed by the presentation of its major principles and values. Carol Gilligan, Nel Noddings, and Martha Nussbaum are among the initiators of these contemporary ethical perspectives, whose main goal is to strengthen the subjectivity of individuals and groups. Polish academic literature includes several articles and a monograph on the ethics of care.

By analysing the film *Rhythm Is It!* and the ballet performance *Cisza/Silence*, the author demonstrates the possibilities of dance as an expression of inclusive axiological care. The article raises the possibility of reinterpreting psychosomatic movement and its cognitive value. The author identifies a number of tasks that can be undertaken by activists concerned with the ethics of care. Among these tasks is the recognition of dance as a unique 'teacher of relations'. This role of dance has been widely discussed and appreciated by the British education reformer Sir Ken Robinson who asserts that 'dance is just as important as maths in school'. The theoretical description of dance and the plurality of its practical forms prove its unique potential as an ally of the ethics of care.

Keywords: ethics, care, dance, inclusivity, subjectivity

Opening remarks

This article opens with a short outline of the sources of the contemporary trend of 'care ethics', followed by the presentation of its major principles and values. The subsequent reflections follow a general conviction that dance has the potential to express those principles and values, and that a variety of contemporary dance forms can be vehicles to pursue those contents. Hence, 'expression' can be

Greek War Dances as Outlined in Plato's *Laws*

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SUMMARY

In the *Laws*, Plato proposes a general division of dances into war dances and peace dances. This division is problematic, however, in that it does not quite match the categorisations commonly made by scholars of ancient dances. In a word, this is not the first time we have thought ourselves smarter than Plato. This feeling, of course, has governed the whole history of philosophy. It might even be said to be a *spiritus movens* of philosophy. It is, of course, inevitably linked to the feeling that immediately follows it, namely, the feeling that Plato is right after all. Plato's point, or perhaps the very beauty of philosophical resolutions and the beauty of philosophical hesitation – is the reward for those who always try a little boldly to tread the winding path of simple things.

This article focuses on two main themes. First, it analyses the dances in armour, also known as armed dances or, in Plato's words, war dances. Second, the article aims to compare the category of war dances with Plato's views on war and peace. Peace, which, as Plato highlighted, is better than war, but at the same time, justifies war.

Keywords: Plato, dance, *Laws*, dance in armour, pyrrhiché

It seems appropriate to point out the weak points of our discourse from the start. The author of this article and 'we' – belated wanderers, armed with the barbarian instruments of cognition, are attempting to enter the Greek world and – to make things worse – to provide it with patronising advice.¹ We face a problem at the very beginning of our quest when we attempt to present the main hero of this article. We simply do not know how to name him. Conservative terms such as – 'dance in

¹ Naturally, the author of this text has added his own shortcomings to this discussion.

Stage Dance in Nineteenth Century Cracow – Analysis of Selected Press Articles, Theatre Literature and Memoirs

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SUMMARY

The article is devoted to the ballet scene in nineteenth century Cracow. Due to the lack of scientific publications analysing this historical period, diaristic, theatrical and press sources were used as research material. These sources provide a detailed picture of the dance scene and are rich in information about important dancers who performed in Cracow at the time. At the same time, however, the sources emphasise that despite multiple attempts, maintaining a permanent ballet or opera scene in Cracow was impossible. The theatre's entanglement in political and financial problems, exacerbated by the theatre-going public's conservative attitude to the arts, led to frequent fluctuations in staff, changes in decision-making positions and hence – the city's provincial status. Notable guest artists who visited Cracow stages included: Katherina Lanner, Lucille Grahm, Juliano Donato and Pepita de Oliva.

Keywords: dance, ballet, Cracow, German theatre, Polish theatre, opera

The following overview of dance activities in Cracow is the result of an analysis of several arbitrarily selected items depicting nineteenth century theatrical life. Key information was found in the books by Anna Woźniakowska *Czy Kraków zasługuje na operę?* (Does Cracow Deserve an Opera?) and *Kraków zasługuje na operę* (Cracow Does Deserve an Opera), Karol Estreicher *Teatra w Polsce* (Theatres in Poland), Maria Estreicher *Życie towarzyskie i obyczajowe Krakowa w latach 1848–1863* (Social and Customary Life in Cracow between 1848–1863), *Teatr austriacki w Krakowie 1853–1865* (The Austrian Theatre in Cracow 1853–1865) by Jerzy Got, the third volume of his *Dzieje teatru w Krakowie* (The History of Theatre in Cracow), as well as selected issues of the journals *Czas*

Spanish Dance Artists on Cracow Stages in the Second Half of the Nineteenth Century: Personal Profiles and reviews of their Performances in the Cracow Press

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SUMMARY

Since the first half of the nineteenth century, thanks to Fanny Elssler's *La Cachucha* dance, Spanish dances have enjoyed success on stages all over Europe and artists of the Iberian Peninsula were welcomed in every corner of the continent. Their tour schedules included Cracow, a city that was part of the Austrian Empire from 1846. Among the performers were native Andalusians: Pepita de Oliva, Petra Cámara and Juliano Donato.

The performances of Spanish artists were received with enthusiasm in Cracow, though not uncritically. Evidence of these performances was found in the Cracow press in the form of advertisements, descriptions, reviews, and memoirs. Because of their linguistic, documentary, and cognitive value, some of them have been deemed worth quoting in full in this article.

According to the analysed sources, the repertoire of Spanish dance programmes consisted of dances from the *escuela bolera*, including *bailes de palillos*, and choreographies from contemporary ballet pieces with Spanish themes. The performances also included dance arrangements by the artists themselves, Spanish folklore, and genre scenes. Some forms of pre-flamenco may well also have been included in their repertoire.

The article results in part from a scholarly project *Historia tańca w Krakowie i regionie w latach 1918–1952. Przygotowanie słownika biograficznego tańca w Krakowie i Małopolsce w okresie 1918–2018 – uzupełnianie i redakcja biografii twórców* (Dance History in Cracow and its Region in 1918–1953: Compiling the Biographical Dictionary of Dance in Cracow and the Małopolska Region between 1918–2018 – Enhancing and Updating Artist Biographies), carried out in 2019/2020 as part of the programme of National Institute of Music and Dance entitled *Białe plamy – muzyka i taniec* (Blank Pages – Music and Dance) by a team consisting of Agnieszka Gorczyca, Krzysztof Hliniak and Magdalena Malska.

Keywords: dance, Cracow, history, ballet, Cracow press, Spanish dance, Pepita de Oliva, Petra Cámara, Juliano Donato

The Overlap between Eurhythmics and Dance: Dalcroze's *Plastique animée* and Dance Plasticity in the Polish Press from 1907–1939

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SUMMARY

The article discusses the meaning and significance of the term 'plastic' in relation to movement and the connection between Dalcroze's plastic (the so-called *plastique animée* – 'moving plastic') and 'plasticity' associated mainly with the trend initiated by Isadora Duncan. The author focuses on the overlaps between diverse forms of movement on stage, which led to the development of the so-called artistic dance. The article is based on publications of the Polish musical, cultural, and daily press from 1907–1939.

Keywords: dance plasticity, *plastique animée*, Dalcroze, Isadora Duncan, rhythmic gymnastics, dance

The article discusses the meaning and significance of the term 'plastic' in relation to movement and the connection between Dalcroze's *plastique animée* (moving plastic) and 'plasticity' associated mainly with the trend initiated by Isadora Duncan. The text focuses on the period from the introduction of Dalcroze's method in Poland around 1907 until the end of 1920s, when the concept of 'plasticity' in reference to dance movement slowly began to disappear. At that time, all types of dance which would be understood today as early-modern-dance, were called 'plastic dance'. Today, this term is no longer used. It is worth noting that even the works of Isadora Duncan were simply called 'free dance'. However, at the beginning of the twentieth century – especially in the two first decades – the term 'plasticity' was commonly used in Polish professional dance literature and in public consciousness. The term is, therefore, an ambiguous one, used both for dance and for

Towards a New Face of Dance At the Origin of Innovative Dance Forms in Poland at the Beginning of the Twentieth Century

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SUMMARY

The article is an attempt to systematically present the development of modern dance in Poland in the first decades of the twentieth century. The article opens with the introduction of the concept of modern dance and the outline of the phenomenon's basic criteria. In the following part, the article outlines the main sources of modern dance and their influence on the development of the Polish dance scene in the interwar period. The article also outlines the leading Polish dancers and dance educators and the achievements of independent dance companies, whose view on dance was closely related to the reformatory currents in twentieth-century European dance art. The concluding remarks draw attention to the non-obvious sources and inspirations that influenced the development of artistic dance in interwar Poland but are not always considered in scholarly discussions on twentieth-century Polish dance.

Keywords: modern dance, modern dance of the interwar Poland, *free dance*, *Ausdruckstanz*, eurhythmics, plastic dance (*plastique animée*), eurhythmics in the interwar Poland, artistic dance schools, Polish national and folk dance, stylised folklore, Isadora Duncan, Émile Jaques-Dalcroze, Mary Wigman, Halina Hulanicka, Marcella Hildebrandt-Pruska, Irena Prusicka, Jadwiga Hryniewiecka, Pola Nireńska, Ziuła Buczyńska, Jan Ciepliński, Feliks Parnell, Jan Ciepliński Ballet, Warsaw Ballet, Feliks Parnell Polish Ballet, Polish Ballet, Polish national music, Karol Szymanowski

In 1933, Stanisław Głowacki, a leading theorist of Polish ballet and contributor to the magazine journal *Muzyka* (Music), wrote the following about the first International Solo Dance Competition:

The International Artistic Dance Competition [...] was an extremely interesting overview of a variety of dance forms and styles. We were presented with classical dance, expressive dance, the so-called 'liberated dance', stylised folk dances (Polish, Russian and German), exotic dances and others. [...] The International

'Gospoda Aktorów' and the Regional Cultural Centre of Trade Unions as Cracow's Dance Centres After World War II: A Historical and Comparative Inquiry

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SUMMARY

The dance community that emerged in Cracow after WWII undertook numerous artistic initiatives on its own, which was particularly evident in the years 1945–1947. The state authorities took action against private artistic activity, which resulted in its gradual disappearance and the consequent departure of dance artists from Cracow to other cities. The goal of this article is to present two different ways in which the Cracow dance community was able to operate in the early days of the post-war era, based on the example of Jan Bisanz's café, customarily known as *Gospoda Aktorów* (The Actors' Inn), which attracted pre- and post-war artists by its atmosphere and the proximity of the 'Stary' and 'Bagatela' theatres. After the war, the cafe was host to interesting vocal, dance, and music events. The second example is the Regional Cultural Centre of Trade Unions (RWDKZZ), a cultural centre in Cracow created by the socialist authorities based on Soviet models. Artistic creation and the dissemination of culture under the auspices of the Centre were closely tied to the policy of state power. In detailing the history of these cultural venues, the article focuses on the work of two figures active at the RWDKZZ: Janina Strzembosz and Marian Wieczysty, both deeply involved in the organization and performance of dance-related activities in Cracow. The story of these two post-war institutions illustrates changes state power and its activities, both in the field of culture and with respect to a general takeover of social organization. Dance found itself on the margins of the state authorities' interest, though they became more engaged it later on, when dance proved useful in adding luster to official ceremonies. In both periods, however, dance continued to be treated instrumentally.

Keywords: *Gospoda Aktorów*, Jan Bisanz, Regional Cultural Centre of Trade Unions, Janina Strzembosz, Marian Wieczysty, dance

More Than a Prima: Famous Prima Ballerina Assoluta Dancers

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SUMMARY

The title of prima ballerina denotes the highest female distinction in the ballet hierarchy, conferred on dancers with virtuoso technique, exceptional artistic qualities, expression and body plasticity. Even more unusual and rare is the title of prima ballerina assoluta, which in the entire history of dance has only been granted to a handful of artists. This article reviews the dancers honored with the aforementioned title, and discusses different circumstances in which they received their respective nominations.

Keywords: ballet, prima ballerina, prima ballerina assoluta, woman dancer

Introduction

The title of *prima ballerina* denotes the highest female distinction in the ballet hierarchy, conferred on dancers in recognition of their exceptional performance qualities, from virtuoso dance technique, through stage charisma and unique interpretations of leading roles in the classical repertoire, though which they have achieved international renown. In their book on women ballet artists, Mary Clarke and Clement Crisp point to a range of other qualities required to be granted the prima ballerina title. According to Clarke and Crisp, these qualities include God-given talent, continuous hard work, and a tailored ballet company, which provides the framework that highlights a prima ballerina's artistry.¹ The word *prima ballerina* is derived from Italian,

¹ Mary Clarke, Clement Crisp, *Ballerina: The Art of Women in Classical Ballet* (London: Princeton, 1987), p. 7.

Dance at the ‘Warsaw Autumn’ Festival between 1956 and 2018

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SUMMARY

The author discusses the presence of the art of dance and choreography in the space of the ‘Warsaw Autumn’ International Contemporary Music Festival. The article attempts to determine the frequency and formal aspects of dance presentations at the festival between 1956 and 2018. The author’s research yielded a catalogue containing a chronological list of presentations classified as ‘dance’ pieces and featured over the course of 61 editions of the festival. Based on the data compiled in the catalogue, the author analyzes the number, types, and status of the respective pieces, at the same time examining the participation of Polish and foreign choreographies in the discussed artistic productions. Also contemplated is the significance of festival events for the dance community in Poland.

Keywords: Warsaw Autumn, festival, dance and choreography, contemporary music, 20th- and 21st-century choreography

Introduction

When searching for information on presentations of dance and choreographic pieces in the 20th century, I stumbled upon articles discussing the performances of dance artists at the *Międzynarodowy festiwal muzyki współczesnej ‘Warszawska Jesień’* (International Festival of Contemporary Music Warsaw Autumn). However, I found no systematic study on the presence of dance in the festival’s space, but only individual, dispersed materials. I resolved to research the problem in depth and present the findings in my masters’ thesis, defended at the Fryderyk Chopin University of Music in 2019.¹ I applied

¹ Zuzanna Kupidura, *Taniec na festiwalu ‘Warszawska Jesień’ w latach 1956–2018* (Dance in the Warsaw Spring Festival, 1956–2018) (unpublished master’s thesis, Fryderyk

Dance Notation in Aotearoa New Zealand

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SUMMARY

DNA – Dance Needs Attention - is an initiative, formed in Aotearoa New Zealand in 2021. Directors of DNA, based at The Long Hall, Te Waihirere in Wellington, are Jennifer Shennan and Keith McEwing. There are up to 40 Artistic Associates. The intention is to connect independent dance artists and scholars and to encourage communication via updates of their individual ongoing research, writing, choreographing and performance projects. Most of the Artistic Associates are New Zealanders, though a number are resident abroad and we want to offer an assurance that 'off shore' work is still of interest to those here at home. Nationality is not the defining criterion of joining DNA however, rather a belief that communication across a range of interdisciplinary approaches in dance studies has much to recommend it. Independent work does not have to lead to isolated thinking, and DNA will encourage members to produce publications where appropriate. All forms of dance in socio-cultural context are considered of equal merit. It is this wide-ranging scope of interest that makes it appropriate for the directors of DNA to dedicate this enterprise to the memory of the late Professor Roderyk Lange (1930–2017) whose lifetime of work amounted to encyclopaedic scholarship and publications. It heartening to know that Dr. Lange's colleagues in Poland are ensuring that his achievements still provide inspiration to ongoing scholarly studies and publications.

Keywords: Aotearoa New Zealand, dance notation, kinetography Laban

Introduction

This article offers an overview of the projects of three people in Aotearoa New Zealand who have used dance notation / Kinetography Laban in the course of their work. The three contributors are Maggie Burke (in Christchurch), Keith McEwing and Jennifer Shennan

Biodanza: The Dance of Life

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SUMMARY

The article outlines the basic premises of biodanza, a system directed at holistic human development and internal integration, created in the 1960s by the Chilean anthropologist and psychologist Roland Toro. As of now, the method is practiced in over 50 countries worldwide, including (recently) Poland. Biodanza uses the potential of natural movement and carefully selected music during regular meetings of participant groups. It is understood as a process (both individual and collective) aimed at the discovery of one's own vitality and creativity, as well as building relations with other people. The meetings, known as *vivencias*, have a specific inner dynamic. An accepting and supportive environment creates a safe atmosphere for participants, which is conducive to expressing emotions and translating them into body language, which acts as the fundamental vessel of communication within the group. The main methods used in biodanza are individual improvisation and contact improvisation. According to Toro, a regular practice of the 'dance of life' stimulates a multilevel inner integration of the self, connected with one's kinetic and emotional sphere.

Keywords: biodanza, natural movement, personal development, *vivencia*, collective process

Definition of the biodanza system and theoretical premises

Poland has been host to biodanza groups for several years now. It is a relatively unknown system that has not yet been a subject of substantial studies in Polish literature. Despite the difficulties caused by the lack of a sufficient number of licensed facilitators, biodanza generates more and more interest nationwide. It attracts dancers pursuing opportunities for artistic evolution and new means of kinetic

Notes about Authors

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 National 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.

BURKE Maggie – attended ballet lessons growing up in New Zealand then spent five years in London, first at the Rambert Ballet School, then specialising in jazz dance and teaching at the Dance Centre. She studied Labanotation with Dr. Ann Hutchinson Guest, became her leading assistant, and did the autography for various dance scores and books for publication. Returning to New Zealand in 1970, Maggie opened a jazz dance studio and formed a group of dancers to perform on television. Her career has encompassed teaching dance in diverse styles to all ages and abilities, choreographing, writing dance criticism, serving on the Choreographic Commission for NZ Arts Council. She was Head of Dance at NASDA (a music and theatre degree academy).

GORCZYCA Agnieszka – holds an MA from the Faculty of Chemistry of the Jagiellonian University, and has graduated from the Dance Studio of the Ministry of Culture and Art. She is an expert in choreology. Since 1976, she has been a choreographer of the 'Cracow's Children' Dance Theatre and the Community Ballet School of the Music Society in Cracow (the Ballet School in Cracow run by the Artistic Education Foundation). She is a dance history and ballet history lecturer at the Instructors' Qualification Courses organised by the Polish Ministry of Culture and National Heritage. She is a member and head of the research team for the project entitled *Podstawa do przygotowania słownika biograficznego tańca w Krakowie i Małopolsce w okresie 1918–2018. Opisanie i upamiętnienie osób działających w Krakowie i innych ośrodkach historycznej*

Małopolski w okresie 1918–2018 (Groundwork to Compile a Biographical Dance Dictionary for Cracow and Małopolska in the Period 1918–2018. Portrayal and Commemoration of Persons Active in Cracow and Other Centres of Małopolska Between 1918–2018), realised within the framework of the programme entitled 'Blank Pages – Music and Dance' pursued by the National Institute of Music and Dance (2018/2019, 2019/2020). She participated in the Programme of Education Innovation 'U Wrót Terpsychory' (At Terpsichore's Gates) carried out in dance classes of the 30th High School in Cracow; within this programme, she prepared her pupils for the matriculation exam in Dance Studies. She is the author of numerous published articles, including in *Studia Choreologica* (vol. 11, 2010; vol. 17, 2016). She is also the author of entries in the *Encyklopedia Powszechna A-Z*, (Kluszczyński, 1997) and the *Dictionary of Music* (Zielona Sowa, 2006). In 2009, she was granted the Bronze Medal for Merit to Culture 'Gloria Artis', awarded by the Minister of Culture and National Heritage in Warsaw. In 2014, she received a badge of merit 'Honoris Gratia' from the Mayor of Cracow.

GRZYBOWSKI Juliusz – holds a doctorate in philosophy. He works at the Department of Social Pedagogy at the Faculty of Pedagogy and Fine Arts of the Adam Mickiewicz University in Poznań (branch in Kalisz), and at the Institute of Choreography and Dance Techniques at the Faculty of Performing Arts of the Academy of Music in Łódź. In 2012, he collaborated with the 'Pracownia Fizyczna' contemporary dance company on the choreography for *Phaedrus*, and since 2011, together with Witek Jurewicz, he has been studying contact points between dance and philosophy. His research interests include the philosophy of dance, the theme of freedom, and Helen of Troy. An author of numerous peer-reviewed articles, his major publications include *Wykład o improwizacji* (A lecture on improvisation), *O tym czy taniec jest bezmyślny* (On whether dance is mindless), *O podstawie i możliwości historii tańca* (On the grounds for and possibility of a history of dance); *Taniec labiryntu albo o tym, co wyrzył Przesławny Kulawiec na środku tarczy Achillesa* (The labyrinth dance, or what the Illustrious Cripple carved at the center of the Shield of Achilles) *Pentheus albo narodziny choreografii* (Pentheus, or the birth of choreography), *Szkoła niewolników* (The school of slaves), *ΦΑΣΓΑΝΟΝ – O męstwo albo o wolności* (ΦΑΣΓΑΝΟΝ: on courage, or on freedom), and *Piękno, czyli wieczność ukazująca się w czasie* (Beauty, or on eternity shining through time). A member of the Polish Choreological Forum, he occasionally serves as a guest lecturer at dance festivals in Kalisz, Łódź, Warsaw, and Połczyn-Zdrój.

HLINIAK Krzysztof – a PhD student in the Department of Comparative Civilisation Studies of the Jagiellonian University. He graduated in History and completed post-graduate studies in Cultural Management at the Jagiellonian University, post-graduate 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 and National Heritage. 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 National Institute of Music and Dance in Warsaw. He is the author of publications in *Studia Choreologica*, *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.

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 PŁASOWA DŁĘA 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 20th century dance, published in magazines, post-conference monographs, and collective works. Her research encompasses 20th-century 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 two research projects devoted to 20th century dance history in Poland, realised within the framework of the 'Blank Pages – Music and Dance' programme pursued by the National Institute of Music and Dance in Warsaw. She is a member of the Polish Choreology Forum and the Culture and Sports Development Association (Secretary).

JEŻ Agnieszka – graduated from Musicology (MA) and postgraduate studies in Scientific Information and Library Studies at the University of Warsaw. Since 2018, she has been a doctoral student in the Faculty of History at the University of Warsaw, working in the Library and Archives of the State Ethnographic Museum in Warsaw as a scientific information specialist. She is author of numerous academic papers covering music and musical culture of Jews in Poland in the interwar period. She also participated in the implementation of a National Science Centre grant awarded for a research project on objects used in traditional Greek dance. She sings and creates musical arrangements for the Shir Aviv music band, which specialises in Jewish music. She is a member of the Polish Seminar in Ethnomusicology and the Polish Choreology Forum.

KOSTYSZAK Maria – holds a post-doctoral degree in philosophy, along with M.A. degrees in English and Philosophy, conferred by the University of Wrocław, where she currently works as associate professor. From 1978 until 2019, she was an assistant, adjunct, and associate professor at the Institute of Philosophy at the Faculty of Social Sciences of the University of Wrocław. Between 2016 and 2019, she served as the head of the Institute of Philosophy. Since 2019, she has taught courses for English-speaking students at the Graduate School of the Academy of Fine Arts in Wrocław. An author of numerous peer-reviewed articles in Polish and English (including entries for an American encyclopedia), she has published four books in philosophy and ethics: *Spinoza a Pascal – porównanie postaw filozoficznych* (Spinoza and Pascal: a comparison of philosophical stances), *Martin Heidegger rękodzieło myślenia* (Martin Heidegger: on the craft of thinking), *Istota techniki – głos Martina Heideggera* (The essence of technique: a voice from Martin Heidegger), *Spór z językiem. Krytyka onto-teologii w pismach Nietzschego, Heideggera i Derridy* (A dispute with language: a critique of ontotheology in the writings of Nietzsche, Heidegger, and Derrida), *Etyka osobista. O przemieniającym potencjale sztuki i techniki/Personal Ethics. On Transforming Potential of Art And Technology* (an illustrated bilingual publication). A member of the Society for Philosophy and Technology, Polish Philosophical Society, and the Polish Choreological Forum, she is a laureate of the President of the University of Wrocław Prize for her academic, didactic, and organizational contributions.

KUPIDURA Zuzanna – (MFA) graduated from the Fryderyk Chopin University of Music in Warsaw, where she double-majored in rhythmic and choreography and dance theory. She also completed BFA studies in rhythmic and theory of music at the Karol Szymanowski Academy of Music in Katowice. Between 2017 and 2019, she taught movement composition, movement technique, and rhythmic at the Fryderyk Chopin University of Music. An active pedagogue at the Faculty of Music of the Karol Szymanowski State Music School Complex in Warsaw, she also taught rhythmic, movement composition and movement technique, and piano improvisation at the Academy of Music in Cracow (2018/2019). In 2016, she completed a training with Urszula Loba-Wilgocka (MFA) during choreological workshops held at the Institute of Choreology in Poznań. Her pieces have been presented at a number of venues, including the seat of the Polish National Radio Symphony Orchestra in Katowice, the Chamber Stage of the Grand Theatre-Polish National Opera, the Świętokrzyska Philharmonic Hall, and at the European Rhythmic Days in Brussels. She is a member of the Chopin University Dance Company, the Jan Kochanowski Powszechny Theatre in Radom, the Polish Choreological Forum, and the Warsaw Kinetographic Workshop.

LANGERODERYK – 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. From 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 Adlestone. 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 – master of fine arts, 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.

MALSKA Magdalena – holds a PhD and an MA in philosophy, and an MA in ballet pedagogy. She is an instrumentalist, ballet dancer, flamenco dancer, and dance teacher. She is a graduate of the Secondary Music School in Cracow and the Warsaw Ballet School. She studied at the Jagiellonian University in Cracow in the Faculty of Philosophy and the Fryderyk Chopin University of Music in Warsaw in the Faculty of Choral Conducting, Music Education, Church Music, Rhythmics and Dance. From 1994, she worked as a ballet dancer in the Cracow Opera Ballet and as a teacher of classical dance, character dance and dance studies in the Cracow Opera Ballet Studio. As of September 2008, she was the Head of the Cracow Opera Ballet Studio. In 2008, she began teaching dance aesthetics in the postgraduate programme in Dance Theory and in the Faculty of Choral Conducting, Music Education, Church Music, Rhythmics and Dance, specialisation: ballet pedagogy, choreography and dance theory. From 1995–2001, she cooperated with the Oranim Dance Group. Since 2003, she has been a dancer in the flamenco group Aire Andaluz. She is also an assistant choreographer for the Cracow Opera, specialised in operetta and ballet performances. She has created choreographies for the ‘Śląsk’ Song and Dance Ensemble, the Cracow Opera Ballet Studio, and the Cracow Opera Ballet Group. She is also a juror and an organiser of ballet and choreography competitions. In 1997, she published the book *Filozofia Baletu* (Ballet Philosophy). She is a member of the Polish Choreology Forum. In 2011, she received the Bronze Medal for Merit to Culture ‘Gloria Artis’, and in 2018, the Silver Medal for Merit to Culture ‘Gloria Artis’ by the Polish Minister of Culture and National Heritage.

MCWING Keith – holds a Bachelor of Music and a Master of Arts degree in Theatre from the Victoria University of Wellington. His Masters thesis dealt with the Chaconne. He is currently an Assistant Curator for the Archive of New Zealand Music, part of the Alexander Turnbull Library within the National Library of New Zealand. His interest in dance includes studies in ballet, jazz and contemporary, Baroque and Renaissance, ballroom and latin styles. He has studied both Beauchamp–Feuillet (Baroque) dance notation and Kinetography Laban. He is the Trustee / Chair of the National Dance Archive of New Zealand, Nga Kaitiaki Taonga Kanikani o Aotearoa. He also teaches Taijiquan (Tai Chi Chuan) and uses Kinetography Laban within that practice. He is a trustee of The Long Hall Trust, and co-director of the project Dance Needs Attention (DNA).

NAHACHEWSKY Andriy – PhD (1991) and MA (1985) in Ukrainian Folklore from the University of Alberta, Canada. BFA (1982) in Dance Studies, York University, BA (1979) in Ukrainian Studies, University of Saskatchewan. Studied dance in Kyiv, Ukraine (1980–1981) and dance anthropology on Jersey with Roderyk Lange (1988). Folklorist, dance scholar. Assistant Professor (1990–1995), Associate Professor (1995–2005), Full Professor (2005–2018) and Huculak Chair of Ukrainian Culture and Ethnography, University of Alberta, Edmonton, Canada. Director of the Kule Centre for Ukrainian and Canadian Folklore (2001–2016) and Curator of the Bohdan Medwidsky Ukrainian Folklore Archives (2001–2016). Professor Emeritus (2018–present). Secretary of the ICTM Study Group for Ethnochoreology (2018–present). English language editor for *Studia Choreologica*. He has taught diverse courses on Ukrainian and Ukrainian Canadian culture, ethnographic methods and theory. (Co)supervisor of 28 graduate students to date. Former dancer, teacher, choreographer, adjudicator, consultant, critic in the Ukrainian Canadian dance community. Conducted field research on Ukrainian dance

and Ukrainian community culture in 12 countries. Author of 6 books, 72 articles, chapters, reviews, websites, and exhibits, and presenter of over 150 academic papers in local, national and international venues to date; approximately half of these specifically dealing with dance. Theoretical focus has been both on participatory rural dance traditions as well as stage dance communities.

NAREWSKA-SIEJDA Agnieszka – a Doctor of Humanities in the discipline of literary studies, Master of Arts (graduate of choreography and dance theory at the Fryderyk Chopin University of Music in Warsaw) and Master of Polish Studies (graduate of comparative studies at the Faculty of Polish Studies of the Jagiellonian University). In 2016–2018, she worked as a lecturer in ballet history at the Jagiellonian University of the Third Age. She is a classical dance teacher at the Cracow Dance Academy, the H. Jordan Youth Centre, and the Dance Art Centre in Cracow. She is an editor of *Studia Choreologica* and an author of academic articles on selected aspects of the history of ballet which have been published in scientific journals and monographs. She is a member of the Polish Choreology Forum and the Polish Actor's Association.

PASTUSZAK Katarzyna – is a Doctor of Arts, assistant professor in the Department of Performance Studies (Institute of English and American Studies, University of Gdańsk) dancer, performer, director, and Artistic Director of Amareya Theatre & Guests (Gdańsk), president of Amareya Art Association; theatre and dance researcher, assistant professor in the Centre for Environmental and Minority Policy Studies (CEMiPoS); dance and theatre pedagogue. In 2014, her doctoral dissertation *Ankoku butō Hijikaty Tatsumiego – teatr ciała-w-kryzysie* was published as a book. She is the author and translator of academic articles on dance and theatre (her translations have been published in, among others, the XXI volume of *Studia Choreologica* and *Świadomość ruchu. Teksty o tańcu współczesnym* edited by Jadwiga Majewska). Since 2017, she has regularly cooperated with the Ainu Women's Association (Sapporo) and the Centre for Environmental and Minority Policy Studies (CEMiPoS) run by Prof. Hiroshi Maruyama (Sapporo), creating performances with the participation of Ainu women and working to support and empower ethnic minorities. In 2019, she initiated the project *Independent Without Borders: Pol(s)ka in Japan* that received financial support from the Adam Mickiewicz Institute as part of the 'Cultural Bridges' programme in 2019–2020. A holder of multiple scholarships granted by the City of Gdańsk. In 2015, she was awarded the prestigious 'Młoda Polska' scholarship from the Polish Ministry of Culture and National Heritage for the realisation of the artistic project *Kantor_Traces*. In the same year, she was nominated for the prestigious 'Splendor Gedanensis' award for her direction of *Nomadic Woman* – a performance presented, among others, in Greenland, Japan and Turkey. In 2019, she took part in the performance *Four* – a co-production of Amareya Theatre and A Part Theatre, selected for the main programme of the Polish Dance Platform 2019 (Gdańsk).

SHENNAN Jennifer – graduated with an MA in Social Anthropology (University of Auckland), with a focus on Pacific dance traditions and a thesis on Maori dance. She studied Philosophy and French in a BA degree, also from UofA. She trained in ballet to professional performance level and continued with modern dance (Laban) and Balinese classical dance. Later she undertook studies and practical training

in renaissance and baroque dance. Her studies of anthropological perspectives on dance, including kinetography, commenced with Prof. Roderyk Lange in 1970. She has reviewed dance performances for many decades and has written books on ballet history in New Zealand as well as numerous articles on Pacific (Tokelau, Banaba) and Maori dance. She edited the facsimile edition of Mr Kellom Tomlinson, English Dancing Master, from an 18th century manuscript held in the Alexander Turnbull Library (Pendragon Press, 1992).

STĘPIEŃ Magdalena – holds a PhD and a habilitation degree. She is a eurhythmics and a yoga teacher, and a graduate of the Fryderyk Chopin University of Music. She is a Professor at the Fryderyk Chopin University of Music in Warsaw and the Head of the Rhythmics and Piano Improvisation Department of the University. She is the author of numerous articles and book publications on the Dalcroze method (including *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 also co-authored the musical content of a series of textbooks for early school education, curricula, and methodological guidebooks for teachers. She also edited a series of CDs for textbooks by Zofia Dobkowska, released by Żak Education Publishing House. She is also a composer of songs for children (Academic Publishing House 'Żak', Edukacja Polska Publishing House, Wydawnictwo Szkolne PWN – School Publishing Section of the Polish Scientific Publishers). For several years, together with Agnieszka Widlarz, she has been researching the history of the Dalcroze method in Poland (within the framework of a project by the National Institute of Music and Dance).