

Why Should I Dance (Τί δεῖ με χορεύειν)? Dance in Greek – Words, Postures, Interpretations*

KRZYSZTOF BIELAWSKI

Jagiellonian University, AST National Academy of Theatre Arts, e-mail: krzysztof.bielawski@uj.edu.pl

SUMMARY

The article presents, discusses, and provides a philological explanation of the most important Greek concepts related to dance – *orchesis* and *choros* and their derivatives – against the background of a subjectively selected catalogue of source texts from Greek classical literature, taking into account their literary and cultural context. In the second part, the text examines two of the most important treatises on the art of dance in Greek literature, written by Athenaeus and Lucian.

The discussion focuses on those elements of the theoretical lectures of ancient theorists that allow for an understanding of the aspects of the art of dance, emphasising, on one hand, the role and significance of dance in ancient culture, and on the other, its unchanging and timeless essence. In the context of ancient culture, the connections between dance and religiosity, philosophy, and cult are given special attention, as explained in the interpretation of the titular quotation from Sophocles' *Oedipus Rex*.

Keywords: dance, Greek literature, Greek religion, Lukian, Athenaeus

* Sophocles, *Oedipus Rex*, verse 896. English text – verses 983–984 in: Sophocles, “*Oedipus Rex*”, translated by Robert Fagles, [online], [accessed: 15 September 2025], https://s3.amazonaws.com/scschoollfiles/720/oedipus_full_text_fagles_with_scenes_labeled.pdf. The first version of this article was written as a presentation for the assembly of the Neophilology Commission of the Polish Academy of Learning on 21 November 2018 (a summary of the presentation was published in: *Rocznik Polskiej Akademii Umiejętności*, 2018 (Annual of the Polish Academy of Learning, year 2018), (2019), pp. 94–95). I owe my initial invitation to pursue the topic of dance in Greece to Professor Barbara Sosień. The present version of the article was presented at the XVI Conference of the Polish Choreological Forum in Rzeszów (14–16 September 2024). I express my sincere gratitude to Professor Juliusz Grzybowski for inviting me to give this presentation and, at the same time, for encouraging me to resume the

To Cry with Dance or Not

MARIA KOSTYSZAK

The University of Wrocław, e-mail: syntropia7@gmail.com

SUMMARY

A philosophical approach to dance can emphasise either what is visible or what is hidden. Phenomenological hermeneutics balances on the edge of invisibility, seeking forms of awareness beyond those provided by visual distance. The author of this article discusses the role of dance in contemporary culture using general terms such as “subjectivity” (agency, individuation, liveliness) and “objectivity” (subordination, generalization, settling down) as research tools. Two recently published books – *Państwo tańczące. Mitologiczne źródła Platona nauki o tańcu* (The Dancing State: Mythological Sources of Plato’s Dance Science) by Juliusz Grzybowski and *Empatia, choreografia i śmiech jako nadzieja dla ludzkości. Komizm w sztuce tańca i choreografii XXI wieku* (Empathy, Choreography, and Laughter as Hope for Humanity. Comicality in Dance and Choreography in Poland in the 21st Century) by Hanna Raszewska-Kursa – demonstrate that dance can indirectly lead us out of the crisis experienced by the modern world, poisoned by war violence and other forms of aggression. The art of dance can express pain and despair, arouse empathy for those who suffer, and also soothe by changing the perspective to one that offers less distance and more opportunities to build a sense of community.

Keywords: the supremacy of the eyesight, thought-feeling, subjectivity, objectivity, dance renaturalization

Jacques Derrida, in his book – *Memoirs of the Blind. Self-Portrait and Other Ruins*, cites a 17th century metaphysical poet Andrew Marvel: “Those crying eyes, those seeing eyes”.¹ Can tears see? Derrida recalls Denis

¹ Jacques Derrida, *Memoirs of the Blind. Self-Portrait and Other Ruins* (Mémoires d’aveugle. L’autoportrait et autres ruines), translated into English by Pascale-Anne Brault and Michael Naas, (Chicago: University of Chicago Press, 1993), p. 127. Translation into Polish by Maria Kostyszak.

The Beginnings of the Movement of Amateur Groups Cultivating and Popularising Traditional Dance in Poland

TOMASZ NOWAK

University of Warsaw, e-mail: t.m.nowak@uw.edu.pl

SUMMARY

The article analyses the development of amateur ensembles promoting traditional dance in Poland between 1886 and 1948. The author presents the process of traditional dance institutionalisation, beginning with the initiatives of Maria and Bronisław Dembowski in Zakopane, which later spread to other Polish regions. The impact of the intelligentsia, including holidaymakers and village schoolteachers, on the repertoire and style of stage dances, as well as the role of folk theatres and choir communities in promoting folk dance, are also discussed. Particular attention is given to dance regionalisation, which developed in the context of festivals and mainstream schooling, along with the effects of artistic dance and stage stylisation. The article concludes with an analysis of the changes that occurred after 1948 as a result of the cultural policy of the Polish People's Republic, leading to the massification and transformation of folk ensembles in line with the ideology of socialist realism.

Keywords: traditional dance, amateur ensembles, institutionalisation, folklore, dance regionalisation, festivals

Introduction

The article focuses entirely on the development of amateur dance ensembles cultivating traditional dance in Poland over a period of seven decades, from 1886 to 1948. These dates were not chosen at random. The starting point marks the activities of Maria and Bronisław Dembowski in Zakopane, who aimed to assemble the first ensemble in Podhale (Polish Highlands) to perform local songs and dances on stage according to their artistic vision.

Extra-daily Time – Perception of Duration and Altered States of Consciousness in Dance as Exemplified by Polish Traditional Dances

KATARZYNA BORZA

National Institute of Music and Dance, e-mail: k.borza@hotmail.com

SUMMARY

In the article, the author adopts a phenomenological perspective to analyse individual perception of the flow of time in performative arts, with particular focus on Polish and East European traditional dance. She defines traditional dance as a manifestation of culture within the live art and analyses mechanisms of time flow perception that are significant for this style of dance. The author cites research results on time perception conducted among practitioners of performing arts. The article consists of three parts: in the first, the author defines the scope and context of the dances analysed, as well as their affinities with the category of live art. The second part describes time perception in relation to the art of dance. In the third part, this phenomenon is characterised in the context of traditional dance, with particular emphasis on its meditative aspect, related to extra-daily and sacred time.

Keywords: dance, traditional dance, tradition, time, time perception, *sacrum*, meditateness, cultural anthropology

Over the past thirty years, Polish traditional dance has established itself as a living, non-museum, non-stylised, and dynamic art form. The 30th anniversary of the traditional dance revival *in crudo* may be marked by the founding of the Stowarzyszenie Dom Tańca (House of Dance Association) in 1994; however, this date is conventional, as folk groups and communities in Poland have maintained an uninterrupted practice of traditional dance, which has not been stylised or developed beyond its sources.

Traditional dance can serve as an effective medium for cultural transmission and a tool for cultural development only if it remains vibrant

Intore – Rwandan Traditional Dance

BEATA MARIA SHYAKA

Polish Choreological Forum, e-mail: shyambea18@yahoo.fr

SUMMARY

A popular dance, which is a fundamental part of a group's cultural identity, becomes a primary element of identity preservation on the way to strengthening national unity. In the case of Rwanda, traditional dance has been particularly admired on the global, international stage for over half a century. In my research, I document and enhance the intangible cultural heritage in order to preserve its artistic forms for future generations. In this article, I would like to present the characteristic features of Rwandan traditional dance using the male *intore* dances as an example. *Umuhamirizo* was the most popular male *intore* dance form in the first half of the 20th century. I have presented, selected and described the oldest versions of these dances in a publication entitled *Danses Rwandaises Traditionnelles Intore (1925–1959)*.¹ They represent the iron standard of the royal *imihamirido*, which differs from that presented by younger generations of *intore* dancers.

Keywords: preservation of intangible cultural heritage, traditional Rwandan dance, *intore*, *imihamirizo*, male dance, original form of dance

1. Introduction

In this paper, I present research findings on the Rwandan *intore* dance, which I initiated at the National University of Rwanda (UNR) as part of a project of the Scientific Research Council of this university and funded by the Swedish International Development Cooperation Agency – SAREC

¹ Beata Maria Shyaka, *Danses Rwandaises Traditionnelles Intore (1925–1959)*, (Kigali: Université National du Rwanda, 2013), p. 240, in: WorldCat. Library Catalogue, [online], [accessed: 23 June 2025], <<https://search.worldcat.org/de/title/Danses-Rwandaises-traditionnelles-des-Intore-1925-1959/oclc/8880145>>.

Desecrated *Profanum* – Reflections on Space for the Classical Indian Dance in India and in Poland*

ZUZANNA KANN-SKORUPSKA

University of Warsaw, e-mail: zuzanna.kann@gmail.com

SUMMARY

In the past, *dawadasi* and *mahari* were performed in temples, palaces, and royal courts. Today, the stage area during a traditional recital of a classical dance is marked by a lamp with a holy flame, a figure of a deity, and often a portrait of the deceased guru. Thus, the sphere of the sacred, though significantly reduced and limited to modest symbols, still exists and is clearly delineated. In a secular space, a substitute for divinity is created. A female dancer establishes a specific performative space for herself.

This article raises questions about where the appropriate space for spirituality and holiness is situated in the context of classical Indian dances such as *bharatanatyam* and *odissi*. Does such a space even exist? Or, perhaps, once classical Indian dance was permanently removed from the temples, it no longer has the right to claim a special, sacred space for itself.

Is there, outside India (for example, in Poland), an appropriate space and time to perform classical Indian dance?

Keywords: *sacrum*, *profanum*, Indian dance, female dancer, *odissi*, *bharatanatyam*, *dewadasi*

Introduction

The aim of this article is to present the space suitable for classical Indian dance¹ and to consider whether such a space exists at all. In my reflections, I will refer primarily to *bharatanatyam* and *odissi*, as I practise these forms myself. Due to the nature and function

* The article is based on excerpts from a doctoral dissertation entitled *Performerka klasycznego tańca indyjskiego* (A Performer of Classical Indian Dance).

¹ By classical Indian dances I mean nine dance forms, listed by the Indian Ministry of Culture and defined as the classical by the Indian National Academy of Music,

Dance *Non Omnis Moriar* – On the Graves of Famous Ballet Dancers

AGNIESZKA NAREWSKA-SIEJDA

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

SUMMARY

Distinguished ballet dancers are remembered in dance history for their flawless technique, unique creations, artistic impact, stage charisma, sensitivity, and extraordinary personalities. They leave behind recordings that capture their remarkable skills, photographs, keepsakes, written books, and sometimes new ballets. The final material traces of their lifelong dedication are their burial places. This article focuses on the graves of certain ballet artists (including Vaslav Nijinsky, Olga Spessivtzeva [Spessiva], and Rudolf Nureyev), which are often works of art in themselves and sometimes become places of pilgrimage for ballet enthusiasts from around the world.

Keywords: ballet, dancers, graves, funeral

Although it is hard to find an art more ethereal than dance, the fame of legendary dancers who have entered the international history of dance does not perish with their deaths, but continues long after. The tangible proof of this is not only the works concerning these artists, such as films and ballet pieces, monuments constructed in their honour, or organised ceremonial galas, but also their burial places, which affirm the continuous presence of the deceased in the consciousness of art lovers.

The aim of this article is to present selected graves of famous dancers, which serve as examples of ongoing veneration and remembrance. The analysis covers both monuments that reference the art of ballet in their architecture and tombstones of traditional form, which, because of the artists buried in them, continue to attract successive generations of admirers who wish to express their feelings and pay tribute.

Ballet Libretto as “Spiritual Refinement” Based on Grey Veredon’s *The Promised Land*

STEFAN DRAJEWSKI

Ignacy Jan Paderewski Musical Academy in Poznań, e-mail: stefan.drajewski@gmail.com

SUMMARY

Within genologic studies, the issue of the ballet libretto remains open and requires meticulous research. The outcome of any discussion depends to a considerable extent on the authorship, the intended recipient of the piece, and whether the text is an original work in terms of content or is related to an existing work, such as a literary example. This article attempts to demonstrate that the thesis presented by Zbigniew Mikołajko is valid not only for opera librettos but also for ballet librettos. The author focuses on a libretto by Grey Veredon, written for the ballet *The Promised Land*, based on the novel *Ziemia obiecana* (*The Promised Land*) by Władysław Reymont and the film of the same title directed by Andrzej Wajda.

Keywords: ballet, libretto, literature, film, Grey Veredon, Władysław Reymont, Andrzej Wajda

The hundredth anniversary of awarding the Nobel Prize (13 November 1924) to Władysław Reymont for the novel *Chłopi* (*The Peasants*) passed in Poland almost unnoticed. This is hardly believable, especially as Polish people’s and peasant histories¹ have become very

¹ Adam Leszczyński, *Ludowa historia Polski. Historia wyzysku i oporu. Mitologia panowania* (*The Folk History of Poland. A History of Exploitation and Resistance. The Mythology of Rule*), (Warsaw: Wydawnictwo W.A.B., 2020); Michał Rauszer, *Bękarty pańszczyzny. Historia buntów chłopskich* (*The Bastards of Serfdom. A History of Peasant Rebellions*), (Warsaw: Wydawnictwo RM, 2020); Kacper Pobłocki, *Chamstwo* (*Rudeness*), (Wołowiec: Wydawnictwo Czarne, 2022); Joanna Kuciel-Frydryszak, *Chłopki. Opowieść o naszych babkach* (*Female Peasants. A Story About Our Grandmothers*), (Warsaw: Wydawnictwo Marginesy, 2023).

Music in the Embrace of Dance An Attempt to Interpret Janusz Orlik's *Symphony No. 3*

ANNA DAŃDA

The Krzysztof Penderecki Musical Academy in Cracow, e-mail: anna.danda@amkp.edu.pl

SUMMARY

Janusz Orlik (born 1981) is a recognised and award-winning artist. He is regarded as one of the principal representatives of the Polish contemporary dance scene. He has created solo performances, duets, and works for chamber groups. When discussing the specificity of solo work, the choreographer emphasised that, for him, it is one of the most difficult forms of stage expression. He chose this genre of artistic expression to interpret, through movement, Henryk Mikołaj Górecki's *III Symfonia pieśni żałosnych* (Symphony No. 3 of Sorrowful Songs). Choreographers, when working on this masterpiece, face the problem of the translatability of the arts. They often disrupt the world created by music alone, as music cannot be transposed into movement and should not be treated merely as accompaniment. The issue of titles for choreographic works also raises certain concerns.

This article is an attempt to understand Janusz Orlik's *Symphony No. 3* in the context of these issues.

Keywords: Janusz Orlik, *III Symfonia* (Symphony No. 3), contemporary dance, movement interpretation of music, Henryk Mikołaj Górecki, *III Symfonia pieśni żałosnych* (Symphony No. 3 of Sorrowful Songs)

Introduction

After all, music is nothing more than conveying our thoughts to someone else.¹

Henryk Mikołaj Górecki

¹ Henryk Mikołaj Górecki, *Wystąpienie doktora honoris causa* (Speech by Doctor Honoris Causa), *Teoria Muzyki. Studia, interpretacje, dokumentacje* (Music Theory: Studies, Interpretations, Documentation), 3, (2013), p. 115.

From Spoken Language to Dense Movement in Dance Theoretical approaches

ALCIDES FERMIN ALIPIO SACCATOMA

e-mail: alipio.alcides@gmail.com

SUMMARY

This article presents a theoretical approach to certain linguistic concepts and the philosophy of language as applied to dance. It is based on the theory of linguistic determinism, the concepts of “spoken language” and “speaking language” formulated in the phenomenology of Maurice Merleau-Ponty and adopted by other authors in dance anthropology, as well as the idea of “thick description” proposed by Clifford Geertz. The aim of the article is to analyse dance as a language and its innovative, creative, and artistic functions.

Keywords: dance anthropology, dance philosophy

Introduction

In the Quechuan language, unlike in Polish, the pronoun “we” in the first-person plural can be expressed in two ways: *noqanchis* and *noqayku*. The first form, *noqanchis*, is inclusive, meaning it includes the person you are speaking to in the action. It can mean “I and you (singular)”, “I and you (plural)”, “we (*noqayku*) and you (singular)”, or “we (*noqayku*) and you (plural)”. The second form, *noqayku*, refers to “us” and excludes the person you are speaking to from the action. It can mean “us” without you (singular) or “us” without you (plural). I remember that when I explained this difference to some Poles, one of them commented: “Now that I know it is possible, I will miss having such a word in Polish.” I immediately wondered whether it was possible that this person had never needed such a word to make a statement more precise

Dance Film in Poland Over the 20th Century

REGINA LISSOWSKA-POSTAREMCZAK

Adam Mickiewicz University in Poznań, e-mail: rliiso@amu.edu.pl

SUMMARY

This article is based on the results of archival research conducted by the National Institute of Music and Dance. The project, entitled “White Patches – Music and Dance”, was carried out in 2023. The research aimed to analyse artistic cinematic productions by Polish authors concerning the art of dance.

The historical approach adopted in the study made it possible to present the changing conditions for the development of dance film art, as well as the occurrence and reception of Polish dance films abroad. Films related to dance are scattered in archives among various categories, which has contributed to the contemporary perception of this area of film and dance creativity as a kind of “white patch” in the history of Polish art. Apart from a handful of productions that have been digitised and disseminated through the activities of cultural institutions, or are recalled today in retrospective programmes, cultural reviews and events, and biographical publications, awareness of the actual scale of dance in Polish audiovisual culture seems to be fading.

In this article, several dozen Polish dance film productions created in the 20th century have been reviewed.

Keywords: film, dance, screen dance, dance film

This article was compiled based on the results of the annual grant project “Dance on the Screen. Dance Movie in Poland in the Second Half of the 20th Century”, carried out by the National Institute of Music and Dance under the title “White Patches – Music and Dance”. The project focused on artistic dance in Poland as recorded in artistic cinematic productions, considering the changing conditions for the development of dance film art, as well as the occurrence and reception of Polish dance films abroad.

Notes about Authors

BIELAWSKI Krzysztof – is a professor at the Institute of Classical Philology of the Jagiellonian University in Cracow and a lecturer at the Academy of Theatre Arts. He is a patrologist, translator, co-founder and long-time editor-in-chief of Homini Publishing House. His publications include i.a.: *Terminy rytualno-kultowe w tragedii greckiej epoki klasycznej* (Ritual and Cult Terms in Greek Tragedy of the Classical Era) (2004), *Teksty poetyckie greckich fragmentów muzycznych* (Poetic Texts of Greek Musical Fragments) (2012), *Ani święty, ani spokoj. Sylwy religijne – antyk, chrześcijaństwo* (Neither Holy nor Peaceful. Religious Silvae – Antiquity, Christianity) (2013), *Delficki trójnóg. Sentencje delfickie* (Delphic Tripod. Delphic maxims) (2017), *Ofiara krwawa w Grecji starożytnej w świetle danych filologicznych: tragedia attycka* (Blood Sacrifice in Ancient Greece in the Light of Philological Data: Attic Tragedy) (2017). He is an Affiliated Fellow of the American Academy in Rome, a scholar of, i.a., the Foundation for Polish Science, the Stefan Batory Foundation and the De Brzezio Lanckoroński Foundation. He was the leader of the project „Antologia Stobajosa – opracowanie i przekład komentowany” (Stobaj’s Anthology – Edited and Commented Translation). Bielawski was awarded with the bronze medal ‘Gloria Artis’.

BILSKA Karolina – graduated in Polish Philology (MA) and Sociology (MA) at the Faculty of Polish Studies of the Warsaw University and the Faculty of Economics and Sociology of Łódź University. She also completed Postgraduate Gender Studies at 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 is an employee of the National Institute of Music and Dance, and is a member of the expert group on the Polish Dance Chronicle. She is a member of *Studia Choreologica* editorial team. Her articles, among others, concern activities of female choreographers in the 20th century. She is a member of the Polish Choreology Forum, currently acting as the Secretary of the Board.

BORZA Katarzyna – as a graduate of the Academy of Theatre Arts she holds MA in arts and is also a graduate of the Dance Theatre Faculty in Bytom and Roman Turczynowicz Ballet School in Warsaw. She is a dancer, choreographer and pedagogue. Since 2021, she is teaching classical dance and dance history at Dance Division of

the Karol Szymanowski Academy of Music in Katowice, and also rhythmic with elements of speech rhythm therapy at Acting School of the Silesian Theatre in Katowice. Since 2020, she started classes with children and youngsters, teaching rhythmic, dance and theatre in the spirit of Brain Compatible Dance Education. Her research comprises issues regarding perception of time in dance and traditional dance in Poland. Since 2014, she was taking training in folk and historical dances, and she shares the gained expertise in workshops and her choreographic arrangements. She gained a scholarship of the Polish Association of Writers and Composers for the Stage (ZAiKS) for 2025.

DAŃDA Anna – with a MA in arts, she is at present a student at the Doctoral School of the Krzysztof Penderecki Academy of Music in Cracow. She graduated at the Faculty of Creativity, Interpretation and Music Education of the Krzysztof Penderecki Academy of Music in Cracow, specializing in eurhythmics, and at the Faculty of Dance of the Fryderyk Chopin University of Music in Warsaw, with specialization in choreography and dance theory. She was a dancer with the “Cracovia Danza” Court Ballet and the National Philharmonic in Warsaw. Dańda is presenting her artistic works and scientific articles in Poland and abroad, e.g. at Carnegie Mellon University and Kresge Theatre in the USA, at the R.M. Glier State Music Institute in Kiev, Ukraine, Tbilisi State Conservatoire in Georgia and at the University of Luxembourg. She is a member of the Polish Choreological Forum.

DRAJEWSKI Stefan – is a habilitated doctor of music arts (music theory) and serves as assistant professor at the Academy of Music in Poznań. He is theatre, ballet and music reviewer, publishing in *Ruch Muzyczny* (Musical Movement) and on the portal *Kultura u Podstaw* (Foundations of Culture). He writes texts on ballet and opera for theatre programmes. In 2023, in cooperation with Jagoda Ignaczak, he published a monograph entitled: *Polski Teatr Tańca 1973–2023. Historia, ludzie, idee* (Polish Dance Theatre 1973–2023. History, People, Ideas.). A collection of his opera and ballet reviews was published under the title: *Z dziesiątego rzędu* (From the Tenth Row), in 2022. Together with Jerzy Borwiński, he published a book *Teatr Polski w Poznaniu* (Polish Theatre in Poznań) (2015). His other books include *Zatańczyć. Studia nad polskim baletem i teatrem tańca* (Dance. Studies in Polish Ballet and Dance Theatre) (2019), *Ekfrazja dzieła muzycznego w choreografiach Conrada Drzewieckiego* (Ekphrasis of a Musical Work in the Choreography of Conrad Drzewiecki) (2017), *Conrad Drzewiecki. Reformator polskiego baletu* (Conrad Drzewiecki. Reformer of Polish Ballet) (2014) and an extended interview *Życie z tańcem. Rozmowy z Olgą Sawicką, primabaleriną polskiego baletu* (Life with Dance. Conversations with Olga Sawicka, Prima Ballerina of Polish Ballet) (2009). He published articles and sketches in many anthologies including *Teatr Nowy w latach 1973–1987 pod dyktando Izabelli Cywińskiej* (The New Theatre in the Years 1973–1987 under the Direction of Izabella Cywińska) (2013), *Pod prąd do źródła* (Upstream to the Source) (2013), *My, taniec. Antologia polskiej krytyki tańca po 1989 roku* (We, The Dance: An Anthology of Polish Dance Criticism after 1989) (2013), *Poznaniacy. Portretów kopa i trochę* (Poznań Residents. A Kick of Portraits and Some More) (1996).

GORCZYCA Agnieszka – holds a MSc from the Faculty of Chemistry of the Jagiellonian University and is a graduate of the Dance Studio of the Ministry of Culture and Art.

Since 1976, she was a choreographer, i.a., at the Dance Theatre “Dzieci Krakowa” (Cracow’s Children) and a Community Ballet School of the Music Society in Cracow (a Ballet School run by a Foundation of Artistic Education in Cracow). She is a dance history and ballet history lecturer at Instructors’ Qualification courses organized by the Polish Ministry of Culture and National Heritage. She is a member and leader of research team in 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, 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 biografów twórców* (Groundwork to Compile Biographical Dance Dictionary for Cracow and Małopolska (Lesser Poland) of the Period 1918–2018; Dance History in Cracow and the Region between 1918–1952. Portrayal and Commemoration of Persons Active in Cracow and Various Centres within Małopolska between 1918–2018. Compilation of Biographical Dance Dictionary for Cracow and Małopolska (Lesser Poland) of the Period 1918–2018 – Addendum and Artists’ Biographical Entries Edition) within the framework of a programme: “White Patches – Music and Dance” of the National Institute of Music and Dance (2020/2021). She participated in an innovative educational project “U Wrót Terpsychory” (At Terpsichore’s Gates) carried out in dance classes of the XXX High School in Cracow; and being the subject teacher, she tutored her pupils to baccalaureate exam in Dance Studies. She is also an author of entries in *Encyklopedia Powszechna A–Z* (Universal Encyclopaedia) (Kluszczyński, 1997) and *Słownik Muzyki* (Dictionary of Music) (Zielona Sowa, 2006). In 2009, she was awarded Bronze Medal for the Merit to Culture ‘Gloria Artis’ by the Minister of Culture and National Heritage in Warsaw. In 2014, she received a badge of merit ‘Honoris Gratis’ from the Mayor of Cracow.

HLINIAK Krzysztof – Doctor of Humanities in the field of culture and religion studies (2025), holds a Master’s degree in history from the Jagiellonian University (1999), graduate of postgraduate studies in cultural management at the Jagiellonian University (2006), postgraduate studies in dance theory at the Fryderyk Chopin University of Music (2018) and a qualifying instructor course in contemporary dance at the Ministry of Culture and National Heritage (2006). Certified teacher (2010). Member of the team ‘Contexts of the development of the dance scene in Poland in 1945–1989’ under the supervision of Dr Joanna Szymajda as part of the OPUS 27 grant (since 2025). In 2024, he received a scholarship from the Ministry of Culture and National Heritage in the field of dance, under which he carried out the project ‘Dance, the art of contrast’ – cataloguing, describing and analysing the legacy of choreographer Jacek Tomasik. In 2018–2021, as part of the programme ‘White Patches – Music and Dance’ organised by the National Institute of Music and Dance, he led and participated in the work of a team researching the history of dance in Cracow and the region. Author of publications in, among others, *Studia Choreologica*, *The Polish Journal of the Arts and Culture. New Series*, *Etnomuzykologia Polska*, *EtnoBiblioteka UMFC*, as well as articles in the magazine *Taniec* and on taniecPOLSKA.pl. He is the director and dancer of the Aire Andaluz ensemble, a member of ZTL Krakowiak AKF Kraków and the South Seas Guitars Hawaiian music ensemble. Member of the Polish Choreological Forum, Polish Ethnomusicological Seminar, Dance Forum Association and Polistrefa Foundation. Creator of projects promoting dance, including the Sentir Flamenco Festival,

Podgórskie Music and Dance Festival, and Ethnic Fridays at Dwór Czczów. In 2010, he won second place in the 'Creative Teacher' competition organised by the Małopolska Province Superintendent of Education for his project 'Celebration of Primary School No. 36 in Cracow – Cultures of Different Nations'. In 2014, he received an award from the Mayor of Cracow in the field of education. With Aire Andaluz, he won second place at the Grechuta Festival 2011.

KANN-SKORUPSKA Zuzanna – holds a PhD in cultural and religious studies. She is a graduate of Cultural Studies at the Institute of Polish Culture, University of Warsaw, specializing in Theatre in Culture, and postgraduate studies in Dance Theory at the Fryderyk Chopin University of Music in Warsaw. Her publications appear in *Kultura Współczesna*, *Języki Tańca* (Contemporary Culture. Languages of Dance), *Performer*, *Almanach Antropologiczny* *Communicare*, *Aktorka/Emancypacje* (Anthropological Almanach *Communicare* Actress/Emancipations) and *Maska* *magazyn antropologiczno-społeczny-kulturowy* (Mask Anthropological-Socio-Cultural Magazine). She is a member of the Polish Society for Theatre Research and the Polish Choreological Forum.

KOSTYSZAK Maria – She holds a post-doctoral degree in philosophy, as well as MA degrees in English and Philosophy, awarded by the University of Wrocław, where she is currently employed as an associate professor. From 1978 to 2019, she served as assistant, adjunct, and associate professor at the Institute of Philosophy, Faculty of Social Sciences, University of Wrocław. From 2016 to 2019, she was head of the Institute of Philosophy. From 2020 to 2024, she taught courses in Polish and English for students at the Doctoral School of the Academy of Fine Arts in Wrocław. She has authored numerous peer-reviewed articles in Polish and English, including entries in an American encyclopaedia, and five books on philosophical and ethical issues – *Spinoza a Pascal – porównanie postaw filozoficznych* (Spinoza and Pascal: a Comparison of Philosophical Stances) (1993), *Martin Heidegger rękodzieło myślenia* (Martin Heidegger: on the Craft of Thinking) (1997), *Istota techniki – głos Martina Heideggera* (The Essence of Technique: a Voice from Martin Heidegger) (1998), *Spór z językiem. Krytyka ontoteologii w pismach Nietzschego, Heideggera i Derridy* (A Dispute with Language: a Critique of Ontotheology in the Writings of Nietzsche, Heidegger and Derrida) (2010), *Etyka osobista. O przemieniającym potencjale sztuki i techniki/Personal Ethics. On Transforming Potential of Art and Technology* (an illustrated bilingual publication) (2019). She is a member of the Society for Philosophy and Technology and the Polish Philosophical Society as well as the Polish Choreological Forum. She is a laureate of the President of University of Wrocław Prize for her academic, didactic and organizational contributions.

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 pursued ethnology and cultural anthropology studies at the Nicolaus Copernicus University in Toruń and the University of Wrocław. In 1954–1967, he was the Head of Dance Department at the Ethnographic Museum in Toruń. He conducted fieldwork in Poland, Eastern

Europe, Indonesia, Melanesia, Egypt and among southern Slavic nations. In 1965–1967, he gave lectures on dance anthropology 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 a 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 at 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-chair of ICTM Study Group on Ethnochoreology (1986–1992); Fellow of the International Council of Kinetography Laban; member of 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 dance anthropology 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. Roderik Lange died on March 16, 2017 in Saint Helier (Jersey).

LISSOWSKA-POSTAREMCZAK Regina – holds PhD in humanities, she is a theatre scholar, dance researcher and curator of film programs. A graduate of Theatre Studies at Adam Mickiewicz University in Poznań and Choreography and Dance Theory at the Fryderyk Chopin University of Music in Warsaw, she is an assistant professor in the Department of Theatre and Media Art at Adam Mickiewicz University. She was a research partner within an international THEAGENT grant of the Austrian Academy of Sciences in Vienna, implemented with the support of the European Research Council (ERC). She lectures on the history of theatre and literature at the Faculty of Dance of the Karol Szymanowski Academy of Music in Katowice and at the Faculty of Dance of the Academy of Physical Education in Poznań. She is an author of a book *Strategie kinestetyczne w przestrzeni tańca* (Kinesthetic Strategies in the Dance Space) (2023) and numerous theoretical and critical articles on dance, performance, new media and film, published, since 2009, in academic journals and monographs on performing arts. She is a curator of film programs: MOVES (formerly: Dances with Camera) at Short Waves Festival (since 2014). She collaborates with the PERFORM Foundation and Masovian Institute of Culture in Warsaw, running the Kino Tańca (Dance Cinema) series, since 2018. Since 2017, she has been involved in

international film distribution at the Polish Dance Theatre. She is a member of the Polish Choreological Forum and the Dance Forum Association. In 2021, she received a scholarship from the Minister of Culture and National Heritage for research in the field of dance and film. In the 2023/2024 season, she conducted research on Polish dance films as part of a grant from the National Institute of Music and Dance – “White Patches – Music and Dance”. She won scholarships from the National Institute of Music and Dance (2013, 2023), National Culture Centre (2020), Dance Intensive Tan-zfabrik, Berlin (2010/2011) and Alternative Dance Academy (2016).

LOBA-WILGOCKA Urszula – holds a MA in fine arts; she is a movement analysis and notation pedagogue. In 1990, she has completed her studies in eurhythmics at the I. J. Paderewski University of Music in Poznań – Department of Musical Education. In the years 1989–1991, she completed the movement analysis and notation study course, conducted by prof. R. Lange and received teaching qualifications diploma. In the years 1990–1997, she worked as 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 is associated with the Institute of Choreology in Poznań – at first as a secretary of the Supervisory Board and movement analysis and notation pedagogue, currently – she acts as the Director of the Institute. 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 in the field 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, and since 2013 she is the chair-person of *Studia Choreologica* editorial committee, and since 2015 she acts as the editor-in-chief of this annual. In the years 2018–2020, she held the post of the Polish Choreological Forum’s President, currently, she is the Forum’s Vice-President.

MAREK Barbara – a M.Eng. as well as jazz and classical dancer, stage movement director, theatre choreographer and dance teacher. She attended the Social Ballet Centre of the Music Society in Kraków. While a student at the AGH University of Science and Technology, she joined the AGH University of Science and Technology’s Modern Forms Ballet, where she danced from 1974 to 1981. She is a winner of the 1st prize in the semi-professional category for the arrangement of *Larghetto* from the F minor concerto by Fryderyk Chopin in 1977 at the Concour Bagnolet. She developed her skills at numerous dance workshops. For many years, she collaborated with numerous theatres in Cracow, including the KTO Theatre, where she staged original productions, e.g. *Obcy* (Alien) (1985) and with Bagatela Theatre, Old Theatre, Groteska Theatre, Peoples’ Theatre, NCK (National Culture Centre), as well as with amateur groups like *Studio Teatru, Muzyki i Tańca* (Theatre, Music and Dance Studio). She directed stage movement in performances for theatres in Rzeszów, Jelenia Góra, Legnica, Lublin, Bydgoszcz, Opole, Kielce, Radom and Koszalin.

NAREWSKA-SIEJDA Agnieszka – holds a PhD 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 at 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. She used to teach classical dance at the Ballet Studio of the Cracow Opera, the Dr. H. Jordan Youth Centre in Cracow and dance history at the non-public Cracow School of Dance Art – “L’art de la Danse” and at the Centre for Dance Art in Cracow. She is an editor of *Studia Choreologica* and *Taniec* (Dance), and an author of academic articles on selected aspects of ballet history, that were published in scientific journals and monographs. She is a co-founder of the Polish Dance Chronicle, member of the Polish Choreological Forum and the Union of Polish Stage Artists (ZASP).

NOWAK Tomasz – holds a post-doctoral degree in Art Sciences and is employed as professor at the University of Warsaw. He is a graduate of master’s studies at the Institute of Musicology of the University of Warsaw, and completed doctoral studies at the Faculty of History of the University of Warsaw and postgraduate studies in dance theory at the Fryderyk Chopin Academy of Music, as well as postgraduate management studies, regarding management for creators, artists and cultural animators, at the Faculty of Management of the University of Warsaw. He perfected his skills at the Institute of Choreology in Poznań under the supervision of Roderyk Lange. Currently, he is the head of the Department of Systematic and Cultural Musicology and deputy director of the Institute of Musicology at the University of Warsaw, and a guest lecturer in the field of dance at the Fryderyk Chopin University of Music. He is an author and editor of books on music and dance (i.a. *Tradycje muzyczne społeczności polskiej na Wileńszczyźnie. Opinie i zachowania* (Musical Traditions of Polish Community in the Vilnius Region. Opinions and Behaviour), 2005; *Tradycyjna kultura taneczna Wileńszczyzny do 1939 roku* (Traditional Dance Culture in the Vilnius Region prior to 1939), 2014; *Taniec narodowy w polskim kanonie kultury. Źródła, geneza, przemiany* (National Dance in the Polish Cultural Canon. Sources, Origin and Transformations), 2016; [in collaboration with Piotr Dahlig] *Podlasie. Cz. 5, Muzyka instrumentalna i taniec* (Podlasie. Part V. Instrumental Music and Dance), 2021 [*Polska pieśń i muzyka ludowa. Źródła i materiały*, t. 5, *Podlasie* (Polish Folk Song and Music: Sources and Materials, Vol. 5, Podlasie)]). He also authored over 90 articles and chapters in scientific publications. He received a number of awards, e.g. Award for the Best Written Paper in the Field of the History of Polish Music (2016), the CLIO Award (2006, 2017) and the Rev. Prof. Hieronim Feicht Award (2007). 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 – holds a PhD in arts and is employed as 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, among others, in: *Didaskalia*, *Konteksty*, *Kultura Współczesna* (Contemporary Culture), *Teatr* and *Tekstualia*. She is a holder of numerous artistic fellowships granted by the City of Gdańsk, the Marshall of the Pomeranian Voivodeship and the Polish Minister of Culture and National Heritage, including a 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 theatre, combining movement explorations with contemporary humanistic thought. She is interested in the political of the body and choreography. She has also completed the *Dance for PD* (Patients with Parkinson’s Disease) *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.

SACCATOMA Alcides Fermin Alipio – as a graduate of choreography and dance techniques at the Academy of Music in Łódź he holds a MA in arts. Between 2007–2010 he was employed at the University Folklore Centre at the National University of San MarcMengos and acted as artistic director of children’s and youth university dance group. He conducted multiple workshops on Peruvian folk dances in Peru, Ecuador, Bolivia, Italy and Spain. In 2011, he published a book entitled: *Tańcząc tę samą historię* (Dancing the Same Story). Since 2012, he is participating in various projects in Peru and Poland related to dance anthropology, music and traditional dances.

SHYAKA Beata Maria – a Master of Arts in Artistic Pedagogy with specialization in Music Education, graduate of the Postgraduate Music Therapy Studies at the Institute of Psychiatry and Neurology in Warsaw and a two-stage training in kinetography at the Institute of Choreology in Poznań. She is a teacher and music therapist. From 2002 to 2008, she was a lecturer in classical guitar and a researcher in musicology and music therapy at the Centre for Arts and Theatre at the National University of Rwanda in Butare, and from 2015 to 2021, a music teacher and music therapist at the international school Green Hills Academy in Kigali. She was a guest expert of the Ministry of Sport and Culture in Rwanda. She is an author of two books: *Danses Rwandaises Traditionnelles Intore 1925–1959* (Kigali, 2013) and *Tradycyjna muzyka rwandyjska. Annunciata Mutamuliza* (Traditional Rwandan Music. Annunciata Mutamuliza) (Butare, 2007). She also authored several articles in scientific and popular journals on traditional Rwandan dance (*intore*), traditional Rwandan music and traditional Rwandan artistic education. She is a member of the Polish Choreological Forum and a founder of the Polish Community Club in Rwanda; she was acting president of the Club in 2014–2021. In 2017, she was awarded the ‘Bene Merito’ medal by the Minister of Foreign Affairs of the Republic of Poland for her activities strengthening Poland’s position on international stage.