

# PROGRAMME

**GENERATION  
AFTER**

**POLISH PERFORMING  
ARTS SHOWCASE  
2-4 SEPTEMBER 2021**

**OFF  
WE GO!**



# 2.09 THURSDAY

**12:00  
-15:00**

## **REGISTRATION**

Nowy Teatr

**16:00  
90 MIN**  
Theatre

## **WOYZECK**

Grzegorz Jaremkó  
TR Warszawa

**19:00**  
Theatre

## **DEVILS**

Agnieszka Błóńska  
Powszechny Theatre  
90 min

## **THE END OF EDDY**

Anna Smolar  
STUDIO theatregallery  
140 min

**22:00  
120 MIN**  
Special Event  
Meeting

## **WELCOME DARKNESS**

Meeting with Markus  
Öhrn and the residents  
of programme Hello  
Darkness, My Old Friend  
Komuna Warszawa

## **WELCOME DRINK**

Komuna Warszawa



# 3.09 FRIDAY

**12:00**  
**120 MIN**

Workshop

## **RETHINKING THE STRUCTURE: A DISPATCH FROM BELARUS & UKRAINE**

Jana Shostak, Olena Apchel, Inna Kavalionak  
Komuna Warszawa

**15:00**  
**30 MIN**

Special Event  
Performance

## **ESSENCE OF POLAND**

Wojtek Ziemilski  
Nowy Teatr, Sala Prób

**16:00**  
**80 MIN**

Theatre

## **SHAME**

Małgorzata Wdowik  
Nowy Teatr

**18:00**  
**50 MIN**

Theatre

## **I WILL TRY TO TELL YOU BUT IT WON'T GO WELL**

Anna Karasińska  
STUDIO theatregallery

**20:00**  
**30 MIN**

Special Event  
Exhibition

## **THE THOUSAND - YEAR PLAN**

Agnieszka Polska  
MSN Museum of Modern Art

**21:30**  
**80 MIN**

Dance

## **SILENZIO!**

Ramona Nagabczyńska  
Nowy Teatr

## **OFF WE GO: NIGHT WALKS**



# 4.09 SATURDAY

**12:00**  
**120 MIN**

Workshop

## **SUSTAINABLE & ECOLOGICAL PRACTICES IN CULTURAL SECTOR**

Culture For Climate

Nowy Teatr, Letnia Bar

**14:00**  
**120 MIN**

Workshop

## **CHOREOGRAPHIES OF THE SYSTEM: SOFTEN HARDEN**

Paweł Sakowicz

Komuna Warszawa

**16:00**  
**80 MIN**

Theatre

## **HAVE A GOOD CRY**

Magda Szpecht, Lena Schimscheiner,  
Weronika Pelczyńska

Theatre Academy

**18:00**  
**50 MIN**

Dance

## **EXPIRIA**

Agnieszka Kryst

Nowy Teatr

**20:00**  
**90 MIN**

Dance

## **SALVAGE**

Katarzyna Wolińska

Nowy Teatr

**22:30**  
**75 MIN**

Dance

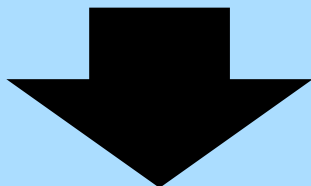
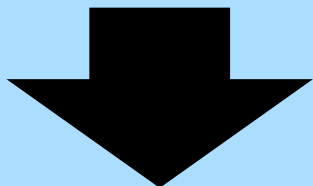
## **DANCE MOM**

Wojciech Grudziński

Nowy Teatr

## **FAREWELL**

Nowy Teatr





Probably everything  
can become so  
familiar that  
a person doesn't  
see it anymore.  
By changing the  
volume or the  
tempo of it, we  
can all of the  
sudden change  
that situation  
allowing to experi-  
ence the surround-  
ings once more.

The recent period has asked us so many questions about the performing arts. The coronavirus gained control over our space, thus disassembling our time interwoven with space. Elements we have regarded as the essence of the performing arts are actually the field's positive functions. But without doubt, nothing changes.

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We have doubts, so we have ideas. And those ideas are going places. The essence of performing arts could always change depending on circumstances. So we took time –to observe, think, and reorganize. And now we want to keep doubt coming. Tear apart the system. Break it, mold it, shape it, and build it again, with you, in person.

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Let's use the performance itself as its own map.  
Let's try to observe its constant motion.  
Let's do it together.

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**OFF  
WE  
GO!**



8 

# WOYZECK

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**GRZEGORZ  
JAREMKO**

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Grzegorz Jaremkó's production is inspired by a drama written by Georg Büchner. Woyzeck's plot draws upon a true story of a young murderer from Leipzig. Büchner portrayed him with great compassion, depicting his protagonist as the victim of the cruel and soulless society that tramples everyone who doesn't fit its norms. However, the dramatist didn't finish telling Woyzeck's story – only fragments of the play were found after Büchner's death. Grzegorz Jaremkó's take on this revolutionary play focuses on masculine identity. In his interpretation the protagonist is accompanied by some buddies from the hood – a garage band. The dramatic conflict is not about the clash of social classes, but the confrontation of various ways of shaping, testing and expressing masculinity. In this coming-of-age story, macho energy collides with a softer, more sensual and slightly diffused masculinity. Woyzeck's embarrassment and fear of the initiation find an outlet in the virtual world, where the protagonist experiments with his body and appearance. When virtual experiments don't bring the release, a crime in the real world is committed.

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**Direction:** Grzegorz Jaremkó ■ **Cast:** Jan Dravnel, Mateusz Górski, Rafał Maćkowiak, Maria Maj, Paweł Smagała, Tomasz Tyndyk ■ **Dramaturgy:** Marcin Cecko ■ **Translation:** Sława Lisiecka ■ **Set design:** Natalia Giza ■ **Costume design:** Rafał Domagała ■ **Lighting design and video:** Marek Kozakiewicz, Adam Lipiński ■ **Music:** Bartosz Dziadosz

DEVILS



# DEVILS

AGNIESZKA  
BŁOŃSKA

Inspired by motifs in Jarosław Iwaszkiewicz's short story *Mother Joan of the Angels*.

„Women are a mistake of nature... with their excess of moisture and bodily heat that indicates physical and mental deficiency... they are a kind of invalid, misbegotten and failed man... The full realisation of human kind is man”. These words by St Thomas Aquinas could be used as a motto of crusade launched over two millennia by the Catholic Church against women.

The show examines the sources, symptoms and consequences of this continuing offensive, particularly intensified in recent years in Poland. The story of possessed and exorcised nuns serves as a pretext for research into the long history of colonization of female body, sexual repression, stigmatization of difference and imposition of rigid gender roles. In this investigation a woman becomes a representative of all those, who are left behind a superior norm of human kind, which is man – a heterosexual father, thinker, warrior, priest, god; she is an agent of all “misfits” – those expelled from the privileged majority.

**Director:** Agnieszka Błońska ■ **Cast:** Karolina Adamczyk, Klara Bielawka, Aleksandra Bożek, Arkadiusz Brykalski, Oksana Czerkaszyńska, Natalia Lange, Maria Robaszkiewicz ■ **Script and dramaturgy:** Joanna Wichowska ■ **Set design:** Robert Rumas ■ **Choreography:** Nina Chyżna ■ **Video and lighting:** Artur Sienicki ■ **Costumes:** Arek Ślesieński ■ **Musical arrangement:** Agnieszka Błońska, Oksana Czerkaszyńska, Arkadiusz Brykalski, Karolina Adamczyk





# 12 Name your rollercoasters: Moments that changed you.

Agnieszka Błońska  
and Joanna Wichowska

Our 'off-we-goes', the beginnings of ups and downs, and then hopefully ups again, are rarely performances. Theatre shows inspire, provoke, present new ways of making and perceiving the world but the essence of personal and creative transformation are always people and socio-political changes. Events such as Black Monday: Polish women strike against abortion ban, far right attack on LGBT march in Białystok or introduction of law to ban sexual education in Poland are a true motivation to 'start a ride'. And meetings with people: our collaborators, fellow practitioners and audiences. Those conversations and exchanges are our 'let's goes'. In case of *Devils* they were actors and incredible group of women: prof Anna Szwed, prof Agnieszka Kościańska, Marta Abramowicz, authors such as Rebecca Solnit and Ute Ranke-Heinemann. Those people and our anger at the way Catholic Church and Polish politicians treat women and LGBTQIA+ were a stimulus and reason.

**THURSDAY  
SEPTEMBER 2  
19:00  
90 MIN**

**PHOTOS:  
MAGDA  
HUECKEL**



# THE END OF EDDY



# THE END OF EDDY

ANNA  
SMOLAR

This play – inspired by a novel written by Édouard Louis, an emerging star of French literature – is about the painful process of “coming-out” and abandoning one’s own class identity. It is directed by Anna Smolar, one of the most accomplished artists working in contemporary Polish theatre.

Anna Smolar’s play takes a closer look at systematic oppression and asks questions about loyalty to one’s roots and social class origins

This is probably the most thoroughly crafted ensemble performance of 2020.

DAWID DUDKO, ONET.PL

This play not only tells a story, but also reveals how such stories are told.

WITOLD MROZEK, WYBORCZA.PL

This is theatre which – pardon my use of such a grand word – is humanistic in the best possible sense.

STANISŁAW GODLEWSKI, CZAS KULTURY

The longer I think about this performance, the more I am impressed by it. This is a show – essay...

OLGA TURNO, DZIENNIK TEATRALNY.PL

**Adapted and directed by:** Anna Smolar ■ **Cast:** Dominika Biernat, Daniel Dobosz, Marcin Pempuś, Sonia Roszczuk, Mateusz Smoliński, Rob Wasiewicz, Ewelina Żak ■ **Author:** Édouard Louis ■ **Scenography and costumes:** Anna Met ■ **Music:** Jan Duszyński ■ **Lighting direction:** Rafał Paradowski ■ **Dramaturgical collaboration:** Alicja Kobielarz



## 16 Name your rollercoasters: Moments that changed you.

I suppose that my most significant theatrical rollercoaster was my work at the Warsaw Jewish Theatre. Our show, *The Jewish Actors*, is based on the actors' experiences and biographies. The dramaturgy emerged from a collective work, and was the result of a unique encounter of individuals who found themselves in the room together. Since that moment I have always been building my performances on the basis of biographical and documentary material, and with a high level of personal involvement from the ensemble. This was a crucial change: from that point I have been proposing to actors a work method often relying on workshops with people sharing with us their experiences related to the topic we're working on. It also involves a process of collective writing through improvisations. This is how I worked on *Henrietta Lacks*, *The cowboys* or *The end of Eddy*, and recently at the National Stary Theatre in Cracow on the rewriting of *Halka* - the most famous Polish opera. I could think about a lot of meaningful rollercoasters in my private life, that have certainly also strongly influenced my work, but I suppose that a coffee or a zoom would be a more appropriate situation for these stories to be told.

**THURSDAY  
SEPTEMBER 2  
19:00  
140 MIN**

**PHOTOS:  
BARTEK  
WARZECHA**



# SHAME



# SHAME

MAŁGORZATA  
WDOWIK

Three generations of women from one family are confronted with questions about the heredity of shame. Who and what do they abandon in order to free themselves from it?

*Shame* is the last part of Małgorzata Wdowik's theatre triptych dedicated to the topic of emotions. The director starts from a personal story in order to examine how shame functions and how it becomes a tool for creating social inequality. She wonders who is privileged to talk about weakness and shame, as well as asks how to do it. Shame is, after all, the moment when we become visible, even though we are not ready for it.

**Directed by:** Małgorzata Wdowik ■ **Cast:** Magdalena Cielecka, Ewa Dałkowska, Jaśmina Polak ■ **Text:** Weronika Murek, Małgorzata Wdowik ■ **Documentary material, film editing:** Agata Baumgart ■ **Camera operator:** Agata Baumgart / Michał Stajniak ■ **Light direction, space:** Aleksandr Prowaliński ■ **Music:** Jan Rabiej ■ **Costumes:** Jadwiga Wdowik



## 20 **Name your rollercoasters:** Moments that changed you.

### **BURNOUT**

- the moment when I realized that making art is not a sprint but long distance run

### **DAS ARTS IN AMSTERDAM**

- the moment when I gave myself time

### **BECOMING A PRESIDENT OF UNION OF POLISH THEATER DIRECTRESS AND DIRECTORS**

- the moment when I used my voice to create better working conditions for myself and my colleagues in the artistic environment

**FRIDAY  
SEPTEMBER 3  
16:00  
80 MIN**

**PHOTOS:  
MAURYCY  
STANKIEWICZ**



I WILL TRY TO  
TELL YOU, BUT IT  
WON'T GO WELL



22

# I WILL TRY TO TELL YOU, BUT IT WON'T GO WELL

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**ANNA KARASIŃSKA**

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"I was invited to make a performance about war as part of a war-themed cycle. War is in Poland a well-worn, exhausted subject, yet in some ways it is also virgin territory. Such a multitude of war stories have been told that we no longer listen or turn them into moralizing kitsch, as befits the ideology currently in vogue. In my work I deal with experience. In dealing with the subject of war, I wish to explore the ways in which war, which happened here almost a century ago, continues to be present, continues to shape our experience of the world and of ourselves – and how can we share and process this experience?"

Have you seen any of Anna Karasińska's performances and had the impression that they were intelligent bits of mere theatrical fun? Nothing could be further from the truth. Dariusz Kosiński considers Karasińska to be among the greatest masters of Polish theater: alongside Grotowski and Kantor. In her performances, Kosiński sees battles for the greatest of stakes, writing: "Anna Karasińska's theater is a theater of death. It appears everywhere and always in an unusual way - as a crack, a rasp, the halting of a ridiculous little spinning machine".

From the book by Dariusz Kosinski  
\* about Anna Karasinska's work,  
published in 2020

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**Text, director:** Anna Karasińska ■ **Cast:** Sara Goworowska, Karolina Harris, Bożena Wydrowska, Anna Karasińska ■ **Production:** Komuna Warszawa ■  
The performance was created as part of the Komuna Warszawa series  
"Before War / War / After War."



## 24 **Name your rollercoasters:** Moments that changed you.

I see my life and my creative process as a constant change. Undoubtedly, however, the last period was for me a greater and more total change.

In short, I can say that the last time cured me of the illusion that there are any permanent points of reference.

This is very powerful.

**FRIDAY  
SEPTEMBER 3  
18:00  
50 MIN**

**PHOTOS:  
PAT  
MIC**

**SILENZIO!**



26 **SILENZIO!****RAMONA  
NAGABECZYŃSKA**

Opera is the centre-point for this performance by Ramona Nagabeczyńska. In order to tell us about female voices, she reaches for opera – a performative arts form which has remained almost completely unchanged for centuries.

We tend to associate voices with the symbolic sphere; with meanings assigned to sounds. We forget that it is the manifestation of complex physical attributes. The voices which evade the symbolic order are moved beyond conventions: which does not mean that they do not exist – only that we have lost the ability to hear them. Traditional female song practices have found their dominant equivalent in the virtuoso operatic arias created by male opera composers. This is where the original voice ecstasy mixes with the refined propaganda of a harmful order.

**Choreography:** Ramona Nagabeczyńska ■ **Performers and co-creators:** Katarzyna Szugajew, Karolina Krackowska, Barbara Kinga Majewska, Ramona Nagabeczyńska ■ **Dramaturgy:** Agata Siniarska ■ **Music:** Lubomir Grzelak ■ **Vocal parts production:** Barbara Kinga Majewska ■ **Scenography and costumes:** Dominika Olszowy ■ **Coproduction:** Nowy Teatr, Art Station Foundation in Poznań





## 28 Name your rollercoasters: Moments that changed you.

The biggest rollercoaster of my life was by far moving to Warsaw from Toronto (Canada) as an 11 year old in the mid 90s. I entered a nightmare that I hoped to wake up from every night. This culture, which I perceived as exotic and hostile, would gradually become absorbed into my identity, leading me to eventually love/hate this weird culture.

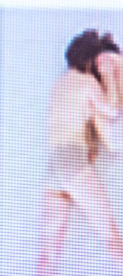
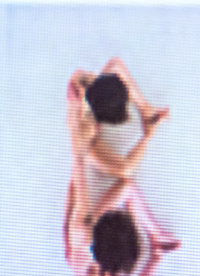
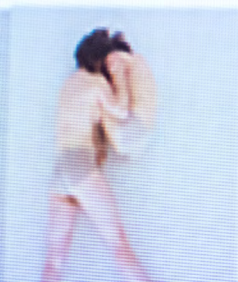
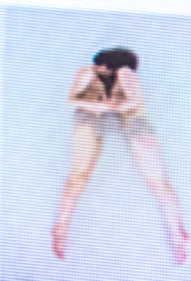
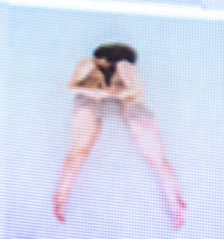
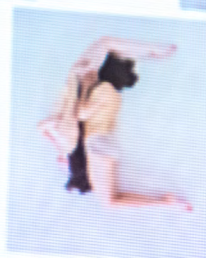
Another experience, or rather love affair, that propelled me into the place I am now was meeting the Clod Ensemble (British visual theatre company), which I have gone on to work with for 13 years (2007-2020). The process of making *Red Ladies*, which was the first piece I ever made with them, probably brought me the closest I ever got to performance enlightenment. In hindsight, I realize that this piece led me to see performance practices as potential platforms to showcase different female voices and build alliances between women without imposing similarity.

The last one I need to mention is having a child. Giving life made me aware of the immense powers that a woman's body possesses and the complex ways in which that power is undermined by society. It also made me love life even more.

**FRIDAY  
SEPTEMBER 3  
21:30  
80 MIN**

**PHOTOS:  
MAURYC  
STANKIEWICZ**





30

# HAVE A GOOD CRY

MAGDA  
SZPECHT

LENA  
SCHIMSCHEINER

WERONIKA  
PELCZYŃSKA

"It will be possible to have a separate room, an opportunity to cry" - this is part of a statement made by a spokeswoman for the Ministry of Justice about a bill being prepared by Solidarna Polska. After several months of protests against the Constitutional Tribunal's abortion ruling, we understood those words as: the state will force women to give birth, but will also offer them a special room wherethey can cry.

One of the internaunts immediately asked isn't Poland in general one big crying room. So we started to wonder about such a room. What would be in it? How would it be designed? We can imagine dozens of different solutions based on design and architecture, but we can also treat this space as something more symbolic, something that we are looking for inside ourselves. Taken out of its original context, the concept of a crying room fascinated us as a sort of common ground that could become a place for support, catharsis, freedom or being together for a short while and without any compulsion.

**Directed by:** Magda Szpecht, Lena Schimscheiner, Weronika Pelczyńska

■ **Music:** Krzysztof Kaliski ■ **Photo:** Monika Stolarska ■ **Production:** Stowarzyszenie Scena Robocza ■ **Partners:** Teatr Ochota, Centrum w Ruchu



## 32 Name your rollercoasters: Moments that changed you.

Dear Sisters and Brothers! Poland's political system is a roller coaster. A circus. It's a playground for priests exercising patriarchy and male politicians on a crusade against vaginas. It's ludicrous, bizarre, crazy and dangerous.

Poland is on the verge of Polexit and abandoning democracy in favor of totalitarianism. It's stuck in the Middle Ages. We fight for our right to laugh and cry at our own terms and we dream about aborting our government and spreading eco-friendly freedom recycled from neoliberal trash, instead of the same old boring, violent, old-school hypocrites. We made *Have a Good Cry*, because we believe that crying and laughing together is a sacred act of building a community. We want to be part of something bigger – an international, unstoppable anarchy-feminist revolution. Keep your fist up, Sister. Solidarity is power. We're looking for allies – are you in?

**SATURDAY  
SEPTEMBER 4  
16:00  
80 MIN**

**PHOTOS:  
MACIEJ  
ZAKRZEWSKI**



**EXPIRIA**



# EXPIRIA

**AGNIESZKA  
KRYST**

1920's expressionist dance was composed and performed predominantly by women. Stylistically free and spontaneous as it was, it opposed the patriarchal system of classical ballet. As such it came to represent a form of resistance against an increasingly mechanised and industrialised western capitalist society and the commodification of the human body as a machine. Our contemporary culture has refined this reductivism to the site of the female body, seeking to manipulate and control our perception of it throughout all spheres of social, cultural and financial activity. Agnieszka Kryst, a choreographer, examines the female body in the light of dance and visual arts movements of the first half of the 20th century. Freeing it from these forms she seeks to unlock its physical and emotional potential, thus returning the dancing body once again to a pure and subjective creative place.

**Concept, choreography, performance:** Agnieszka Kryst ■ **Dramaturgy:** Agata Siniarska ■ **Composer:** Justyna Stasiowska ■ **Stage design:** Agata Skwarczyńska ■ **Consultation:** Joanna Leśniewska ■ **Stage menager:** Kamila Długosz ■ **Co-oproduction:** Nowy Teatr, Art Stations Foundation in Poznań





## 36 Name your rollercoasters: Moments that changed you.

My grandmother took me for the Pina Bauch performances in 1997. Then many years later I invited her to see Pina Bauch company when again they were performing in Warsaw... And every time my grandmother went to see me on the stage no matter where I was dancing or acting. When I decided to be a dancer and choreographer and gave up my higher education in Economy. Every time when I am in process of searching and developing my artistic practice. My last research started, when I had read Susan Sontag essay *The Aesthetics of Silence*; Karl Toepfer *Empire of Ecstasy. Nudity and movement in German body culture, 1910 - 1935*.

Observing how my body is moving and changing on stage, while I am working and privately.

My last holiday.

My first solo piece.

My last solo piece. And every time I am dancing it.

My first kiss.

My last evening.

**THURSDAY  
SEPTEMBER 2  
18:00  
50 MIN**

**PHOTOS:  
MAURYCZ  
STANKIEWICZ**

# SALVAGE



38 **SALVAGE****KATARZYNA  
WOLIŃSKA**

Following the fall of the Bloody Monument, a space for futuristic explorations emerged from its petrified body. The Ocalali-ech (Survivors-eh) Group crossed the remains of the old order exploring the Planetary Ruins and slowly recovering the Future. This is an odd sort of space – both familiar and yet completely new, almost implausible. A horizon extends from the tyrant's broken form, the likes of which none of your philosophers ever dreamt of, a real nightmare for our parent-nations. But seeing as they all fell, let them sleep forever. Meanwhile, this is where Ocalali-ech (Survivors-eh) find a space for their games and frolics, for their rituals and customs. Their Future is something they nurture with interest, learning to re-discover that which seemed forever lost. It is here that time and space move in a dance which is sphere shaped, while the Odzyskiwacz-ie (Recoverers) from *Salvage* discover how to twist to the rhythms of the world which they have sparked back into existence from the ashes of overturned History.

**Concept:** Kasia Wolińska ■ **Choreography and dance:** Hana Umeda, Kasia Wolińska ■ **Sculpture:** Rafał Dominik ■ **Music:** Oleg Dziewanowski, Marc Lohr, Kamil Tuszyński ■ **Dramaturgy:** Agata Siniarska ■ **Costumes:** Agata Siniarska, Ewa Wolińska, Kasia Wolińska, nieprasuj ■ **Text:** Widad Nabi, Kasia Wolińska ■ **Coproduction:** Nowy Teatr, Art Stations Foundation in Poznań



## 40 **Name your rollercoasters:** Moments that changed you.

Discovering dancing as a child has changed my life, its course and over the years it has shaped the way I think and perceive the world around me. It gave me means to learn about myself and the society and to express myself on my own terms, beyond the fixed frames of social expectations. Dancing was the reason for me moving to Berlin (to study dance) which has been another breakthrough moment in my life. There, being 22 years old, I have entered a reality very different from what I had known before and I believe it was my second teenagehood and growing up process which determined who I am now as an artist and a person.

**SATURDAY  
SEPTEMBER 4  
20:00  
90 MIN**

**PHOTOS:  
MAURYCZ  
STANKIEWICZ**



# DANCE MOM



# DANCE MOM

WOJCIECH  
GRUDZIŃSKI

*Dance Mom* by Wojciech Grudziński features a scrupulous, sensitive economist (the daughter of a military man and an accountant) with 40 years of work experience dancing with three artists, including her own son. Family histories and autobiographical motifs referred to in the performance will serve as a canvas for phenomenal stories about a mother and son, goddess and idol, fragments separating themselves from the whole, the start and the end, that which is made conscious and unconscious, the young and the old. The performance will summon the forces life is made of, drawing upon the sources of fertility in order to look at time as it slips away, the first story emerging from the relationship between mother and son – comical, trivial and incredible, wondrous and useful, wise and dumb.

**Conception, choreography:** Wojciech Grudziński ■ **Creation, dance:** Karolina Kraczkowska, Ewa Grudzińska, Wojciech Grudziński, Michał Sławecki ■ **Countertenor:** Michał Sławecki ■ **Dramaturgy:** Joanna Ostrowska, Paweł Soszyński ■ **Costumes:** Marta Szypulska ■ **Spaces:** Wojciech Grudziński, Marta Szypulska ■ **Music:** Wojtek Blecharz ■ **Flamenco:** Małgorzata Matuszewska ■ **Coproduction:** Theatre of Stefan Żeromski in Kielce, Nowy Teatr, Art Stations Foundation in Poznań



## 44 Name your rollercoasters: Moments that changed you.

To enter the rollercoaster is to agree to a certain radicality and irreversibility. We enter the track that has been set by somebody else and either we like the ride or we don't. Such is the case with the works of Ivo Dimchev, the one that made the biggest impression on me was *I-cure*. Dimchev is a virtuoso in what he does, uncompromising and radical, always present in his productions. I admire his workshop.

Off we go! - I thought before showing my work at the legendary Judson Memorial Church in New York. On the one hand there was history and heritage, yet on the other hand the revolutionary spirit, ever present in dance and choreography. It was a great honour to be there, to dance and to see the works of other artists.

The last rollercoaster ride was not just for me. I took my mother on board. Working with her was very challenging, partly because she is an amateur, but above all because of the proximity and intimacy of the mother-son relationship. That's why *Dance Mom* is based on a choreography of proximity. Every time we reached a limit in our dance, it turned out that it was possible to cross it. And that is an exciting and liberating experience, just like a rollercoaster ride.

**SATURDAY  
SEPTEMBER 4  
22:30  
75 MIN**

**PHOTOS:  
BARTOSZ  
ZALEWSKI**



A promotional poster for the film 'SOS'. The background is black with large, white, repeating text: 'SHOWCASE ON DEMAND' and 'SHOWCASE'. A large yellow arrow points downwards from the top. The central image shows a man and a woman in a dark room with smoke or fog. The man is sitting on a stool, and the woman is leaning over him. A piano is visible in the background.



# RETURNING TO REIMS



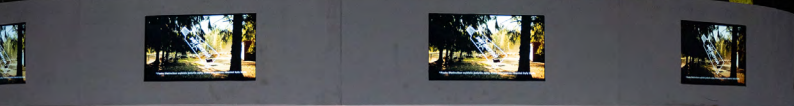
# 48 RETURNING TO REIMS

KATARZYNA  
KALWAT

The production is inspired by the renowned French sociologist Didier Eribon's book. As a young man, Eribon moved out from the working-class suburbs of Reims and settled down in Paris. This enabled his coming out, paved the way for social advance, but also disclosed a sense of shame because of his working-class background. After his father's death the author returns to his hometown to confront his own past and class identity.

A similar journey – from Krakow's Olsza II housing estate to Warsaw – was made by Jacek Poniedziałek, who plays the role of Didier Eribon. The symbolic meeting of these two names on stage reveals the universal nature of social advance mechanisms which have developed in Europe in the last decades. In the case of Poland they became a part of experience of the generation of the political transformation. Have we coped with our class past? Does the Polish society still hide in "the closet" for fear of exclusion?

**Direction, set design, costumes:** Katarzyna Kalwat ■ **Cast:** Jaśmina Polak, Jacek Poniedziałek, Yacine Zmit ■ **Dramaturgy, text:** Beniamin Bukowski ■ **Music:** Wojciech Blecharz, Piotr Pacześniak ■ **Video:** Antoni Grałek ■ **Production:** Łaźnia Nowa Theater in Krakow, Nowy Teatr



## 50 Name your rollercoasters: Moments that changed you.

I was changed by projects that involved doing forms and thinking in a new way. Usually this ability comes from the need to expand one's own practice in order to accommodate new meanings, resulting from changes in the environment. If I had to name three projects now, it would definitely be *Maria Klassenberg* (TR Warszawa, Volksbühne, Raster), which is an exhibition by a fictional artist and uses an artificial model of reality in the gallery space. The artist has become part of the canon, she lives emancipated from the power of the other creators. I would also like to mention the performance *Rechnitz. Opera- The Exterminating Angel* (TR Warszawa), which is quite an extreme attempt to build relations in the area of language and music using the convention of opera. The aim was to allow us to hear what we say and how we say it. Last but not least, *Returning to Reims* (Nowy Teatr in Warsaw, Łaźnia Nowa Theatre, Divine Comedy), which reproduces the qualities of the two previous models of reality as well as focuses on the visibility of language. It results in making it possible to talk also about those who are watching the performance.

**SUNDAY - MONDAY  
SEPTEMBER 5-6**

**PHOTOS:  
MAURYCY  
STANKIEWICZ**



# STREAM



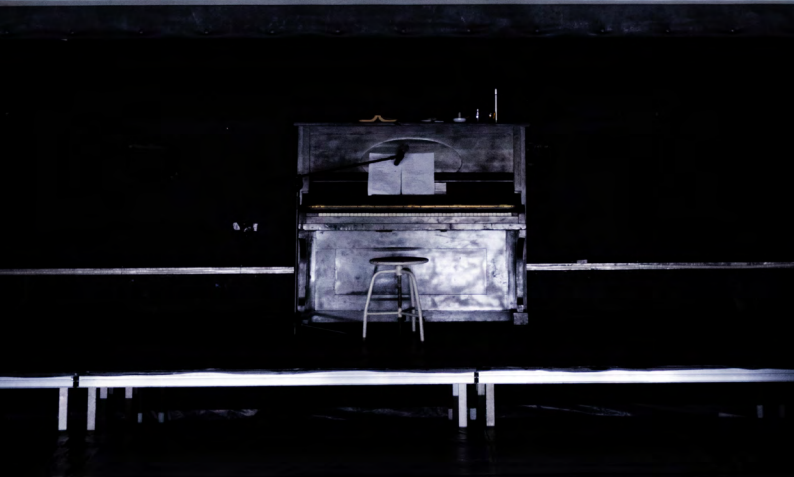
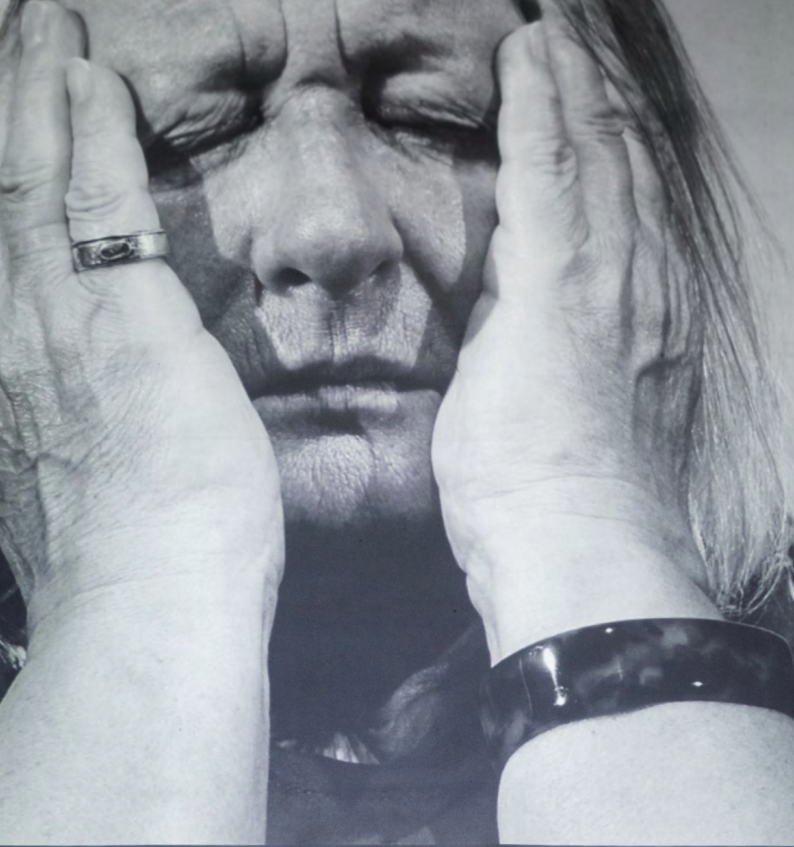
52 **STREAM****KATARZYNA  
MINKOWSKA**

A performance about digital e-generation, for whom virtual space becomes more important than life. Inspired by Greek myths and real events. Kore, a contemporary e-girl, runs away from her chronically sick mother – Demeter, into the world of Internet posts and streams. Together with Narcissus, whom she's met online, they dream of death. When the teenager's virtual fantasies manifest in real life, the Greek gods get involved. Will the water from Lete – the river of un-mindfulness, cure their pain?

The play draws dramatic material from the story of a mythological goddess Demeter, whose daughter – Kore is abducted by Hades, when the girl bends down to pick a narcissus flower in Enna. It also refers to contemporary acts of violence – e.g. an incident that took place in 2019 in Utica (New York), where a twenty-year-old Brandon Clark murdered Bianca Devins, an eighteen-year-old e-girl, and posted photo evidence on Discord. Mythical themes are reflected here in the virtual spaced and the opposite – Facebook and Instagram phenomena fit perfectly in the stream of the ancient universe.

**Direction, set design and text:** Katarzyna Minkowska ■ **Cast:** Marta Byczkowska, Mateusz Górski, Natalia Kalita, Maria Maj, Paweł Tomaszewski ■ **Text and dramaturgy:** Tomasz Walesiak ■ **Music:** Wojciech Frycz ■ **Movement dramaturgy:** Aneta Jankowska ■ **Costume and set design:** Julita Goździk ■ **Video:** Agata Rucińska ■ **Concept and the execution of the statue of Demeter and Kore's bust:** Agnieszka Adamska, Julita Goździk





## 54 Name your rollercoasters: Moments that changed you.

I guess that my rollercoaster is quite short, since I've started my ride not so long ago. But although it's not a long one, it has a lot of loops.

At the highest point of each loop there is a stop that gives you the moment of silent concentration (just before you would say: off we go!).

In this very moment you're finding your partners in art and I guess this is the most important moment of the creative process and also in the process of just being in the world. At this point you decide to give other people your time, your sensibility and your trust.

So for me the moments that change me every time are: making the decision to commit to people I work with and building collectivity each and every day.

So... many thanks to Tomek Walesiak, Agata Rucińska, Aneta Jankowska, Wojciech Frycz, Julita Goździk, Łukasz Mleczak, Maria Maj, Martyna Byczkowska, Mateusz Górski, Natalia Kalita and Paweł Tomaszewski for jumping into our wagon and saying "off we go!" all together.

**SUNDAY - MONDAY  
SEPTEMBER 5-6**

**PHOTOS:  
MONIKA  
STOLARSKA**

# THE HEART



## 56 THE HEART

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**WIKTOR  
BAGIŃSKI**

In 1994, a nearly 30-year-old Nigerian, who lived in Poland, abandoned his newborn son. Thirty years later, his son embarks on a journey to the heart of his story. What is the truth and what is a myth in this family's story? How to deal with racial stereotypes? How to free oneself from the hate?

*The Heart* is a documentary story of a young, black Polish man who embarks on a journey to find his biological father. The script is inspired by Joseph Conrad's novella and based on Wiktor Bagiński's autobiographical writings. The play attempts to find political meanings hidden in the director's personal story.

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**Direction, adaptation:** Wiktor Bagiński ■ **Cast:** Jan Dravnel, Dobromir Dymecki, Magdalena Kuta, Aleksandra Popławska ■ **Script:** Wiktor Bagiński, Martyna Wawrzyniak ■ **Set design:** Ania Oramus ■ **Costume design:** Marcin Kosakowski ■ **Lighting design, video:** Natan Berkowicz ■ **Music:** Bartek Prosuł ■ **Choreography:** Krystyna Lama Szydłowska



## 58 Name your rollercoasters: Moments that changed you.

On the screens I saw a teenage girl, she was carrying words with her. She had been there forever, so I couldn't look at her, I looked away and started crying. Now I want to understand where my tears came from. Is it possible to stop seeing the black woman? This is a question that has haunted me for years. Every black person carries with them words that are written on their body. My skin is an archive, your gazes are a document. My face is your imagination. Wherever I go, my words will be with me, where your tongue is.

*The Accursed People of the Earth* I read nearly sixty years after its first publication. I am not cursed. But like Fanon I entered the world trying to make sense of things, with a soul filled with the desire to be at the origin of the world, and like him I found that I was an object among other objects. I used to think that you were just my white mirror. I look through you, and you look through me. You were the source moment in which I see the reflection of my own body. You unified my physicality. This new familiarity was a third-person familiarity, and there was an atmosphere of peculiar uncertainty all around the body. The moment I looked into the white, I began to see myself as a stranger. You decided to tame me, you decided to call me. You could not stop looking at me. Then I realized where my tears were coming from. I looked at the girl again and no longer saw the black woman because I could finally hear her.

**SUNDAY - MONDAY  
SEPTEMBER 5-6**

**PHOTOS:  
MONIKA  
STOLARSKA**



ONCO



60 **ONCO****WERONIKA  
SZCZAWIŃSKA**

One man. One woman. ONCO.

One man. Sebastian Pawlak, an actor. He studies the reality, body, social relations and language from the perspective of a person who heard that he is the worst artist in the world and who has experienced an invasive direction.

One woman. Weronika Szczawińska, a director. She studies the reality, body, social relations and language from the perspective of a person who heard the "breast cancer" diagnosis and who has experienced an invasive treatment.

ONCO. A performance set in the personal experiences of the director – Weronika Szczawińska and the actor – Sebastian Pawlak, who share the belief that even the most difficult scenario written by life can be changed and a new role can be played in it. Or not.

**Direction, text:** Weronika Szczawińska ■ **Dramaturgy, text, musical arrangement:** Piotr Wawer jr ■ **Text:** Sebastian Pawlak ■ **Set and costume design:** Karol Radziszewski ■ **Choreography, conceptual cooperation:** Agata Maszkiewicz ■ **Piano:** Aleksandra Gryka

The image is a vertical composition with a black background. The word "WORKSHOPS" is repeated in white, uppercase, sans-serif font, stacked vertically. The text is arranged in a grid-like pattern. A large, solid yellow rectangle covers the left side of the image, obscuring the first few letters of the word "WORKSHOPS" in the upper half. A smaller, solid yellow rectangle covers the right side of the image, obscuring the last few letters of the word "WORKSHOPS" in the lower half. The overall effect is a high-contrast, minimalist design.

## 62 RETHINKING THE STRUCTURE: A DISPATCH FROM BELARUS & UKRAINE

JANA  
SHOSTAK

KOMUNA  
WARSZAWA

OLENA  
APCHEL

INNA  
KAVALIONAK

FRIDAY  
SEPTEMBER 3

12:00  
120 MIN

Workshops will draw from her experiences creating political-ly engaged art, focusing specifically on her recent activism regarding protests in Belarus.

### SUSTAINABLE & ECOLOGICAL PRACTICES IN CULTURAL SECTOR CULTURE FOR CLIMATE

ALEKSANDRA JACH  
IZA KASZYŃSKA

LETNIA BAR  
(NOWY TEATR)

SATURDAY  
SEPTEMBER 4

12:00  
120 MIN

The workshop is built on sharing good practices around taking responsibility for climate and environmental crises by culture. We invite everybody who wants to work ecologically or they already have the experience in implementing sustainability in their project or institutions.

Culture for Climate is a grassroots initiative aimed at greening the cultural sector. Our aim is to promote pro-environmental attitudes without shaming and making accusations that what is done is insufficient or inadequate. We

**63** deeply believe in individual and collective agency and that it is possible to implement changes in areas which we can influence, while at the same time trying to expand those boundaries, combining common efforts.

#### LEADERS:

**Aleksandra Jach** is an art historian, curator, facilitator, coach, educator / **Iza Kaszyńska** is an cultural studies specialist, curator, animator, activist.



### CHOREOGRAPHIES OF THE SYSTEM: SOFTEN HARDEN

PAWEŁ  
SAKOWICZ

KOMUNA  
WARSZAWA

SATURDAY  
SEPTEMBER 4

14:00  
120 MIN

A practical workshop for curators on how (and if) choreography can change the institutional theatre. It will include some urgent discussions and charming dance sequences.

**Paweł Sakowicz** - choreographer and performer. Recently, he is interested in the issues of cultural appropriation in choreography. His new work *VORTEX* - a sound installation examining a non-linear approach to dance history - will premiere in Warsaw this autumn.

SPECIAL  
EVENTS  
SPECIAL  
EVENTS  
SPECIAL  
EVENTS  
SPECIAL  
EVENTS  
SPECIAL  
EVENTS  
SPECIAL  
EVENTS





WERONIKA  
SZCZAWIŃSKA

TR WARSZAWA

THURSDAY  
SEPTEMBER 2-3

19:00  
120 MIN

PERFORMANCE

Show initiated by female actor-students from the Theatre Academy. The innovative model of working within the *Club* framework involves erasing the student-master and actor-director hierarchy in order to introduce an evenly balanced working environment for all artists involved, while at the same time dividing roles due to the degree of responsibility for the process of creating and the dynamics within group processes. This show aims to consider the needs of the students and attempts to democratise the process of working on delivering the performance.

## WELCOME DARKNESS

MARKUS ÖHRN  
AND RESIDENTS

KOMUNA  
WARSZAWA

THURSDAY  
SEPTEMBER 2

22:00  
120 MIN

MEETING

Markus Öhrn is a Swedish theater director, visual artist working primarily with video and sound installations, and a current curator of Komuna Warszawa artistic residencies for young artists. His performances have been presented at festivals and theaters around the world. In Poland, Öhrn created the performance *Heroes of the Future* at Komuna/Warszawa (2014) and *Sonata of Ghosts* at Nowy Teatr in Warsaw (2017). Last year, also in Nowy Teatr, he presented *3 Episodes of Life*. Öhrn believes that his approach to theater, focusing on duration and the time continuum, is an antidote to the "carefully wrapped and re-produced goods that we are continually fed as a society." What I want from my viewers is to devote their time - and themselves - to the play, rather than simply experience something that is served in an easily digestible form".

- 66** During the meeting Markus Öhrn will talk about his artistic journey, as well as the reasons behind choosing the motto Hello Darkness, My Old Friend for this year's residencies. He will be accompanied by Adelina Cimochoicz, Alka Nauman, Antonina Nowacka and Michał Kmiecik, who will present excerpts of their works created under Öhrn's guidance.

## WELCOME DRINK

THURSDAY  
SEPTEMBER 2

00:00

KOMUNA  
WARSZAWA

We are celebrating our meeting with a toast and chat. It's good to see you again!

## THE THOUSAND-YEAR PLAN

AGNIESZKA  
POLSKA

MSN MUSEUM  
OF MODERN ART

FRIDAY  
SEPTEMBER 3

20:00  
30 MIN

EXHIBITION

Agnieszka Polska's latest work, *The Thousand-Year Plan*, will fill the eleven-metre-high exhibition hall of the Museum on the Vistula. Shown on two screens, the film talks about the electrification of Polish countryside in the years following WWII. On the one hand, it is a history of modernization and emancipation, and on the other – a poetic expression of anxieties resulting from the protagonists' entanglement in a moment of technological breakthrough, in which "electrical current measures the new time".

The impressive video installation features respected theatre and film actors, including Jaśmina Polak, Bartosz Gelner, Piotr Polak and Julian Świeżewski, and the voice of Antonina Nowacka, voice and sound artist.

WOJTEK  
ZIEMIŁSKINOWY  
TEATRFRIDAY  
SEPTEMBER 323:00  
30 MIN

PERFORMANCE

Wojtek Ziemilski invited renowned Swiss perfumer Andreas Wilhelm to create a unique scent - the scent of Poland.

Sharing national identity is tricky. How to share something which is intuitive and personal, yet objective, or at least, collective? In a time when politics is mainly about dividing and antagonism, how to find a sense of cohesion and commonness?

Jacques Rancière famously asserted that politics are the division of the sensible. The smell can be a powerful weapon, building an unavoidable politics. We become the other - we dive in it, nose first. We discover a new, foreign feeling in the perfume that became us.

Wojtek Ziemilski is a theatre director and visual artist. His performances have been shown in over 20 countries, at events such as the Ruhrtriennale or the Prague Quadrennial, and won awards such as the Main Prize of the Zürcher Theater Spektakel or the Main Prize of the Fast Forward Festival in Dresden. Ziemilski extends the idea of documentary performance. His work is often an inquiry into spectatorship and the possibility for action.

## OFF WE GO: NIGHT WALKS

FRIDAY  
SEPTEMBER 3

23:30

NOWY  
TEATR

Discover city with Warsaw-based artists, because why not!

### **MONUMENTAL TOUR A'LA SALVAGE with Kasia Wolinska:**

The walk will be organized around the city centre and you will get introduced to the selection of monuments which

**68** in recent years have become sites of various Battles of Polands. I will guide you through the contemporary landscape of Poland torn by cultural wars where monuments are sanctified, defamed and often times granted more protection than citizens. Fun and terror guaranteed.

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## FAREWALL

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SATURDAY  
SEPTEMBER 4

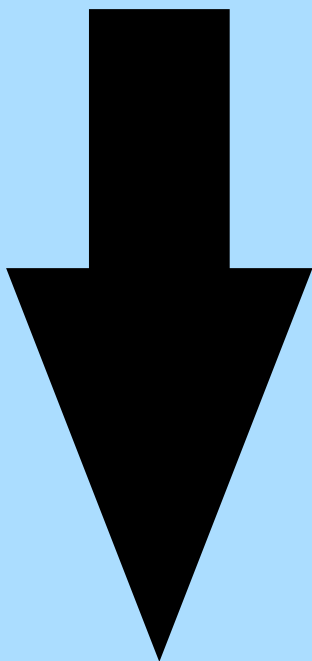
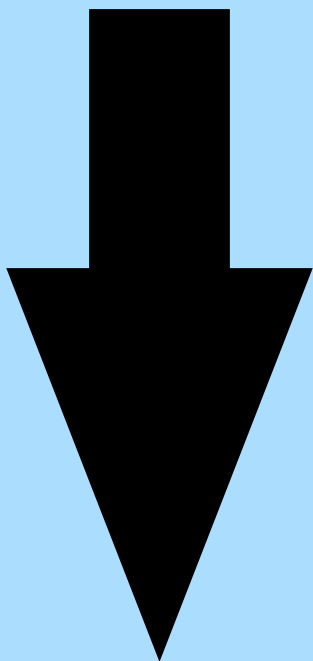
00:00

NOWY  
TEATR

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A goodbye dance for all, last one drink (or drinks)!

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**ADDITIONAL  
PROGRAMME**

# 70 EXHIBITIONS

## **I LOVE YOU - GOODBYE**

2.09-4.09  
NOWY TEATR  
ŚWIETLICA

Every sound in Zorka Wollny's works starts in the body. It's the performance of a body that the artist is most interested in. The two-part composition refers to the mechanisms of memory and its bodily dimension, in which the sound is the carrier of memories. It is a theatre for imagination, deep listening and meditation.

## **EVERYDAY FORMS OF RESISTANCE**

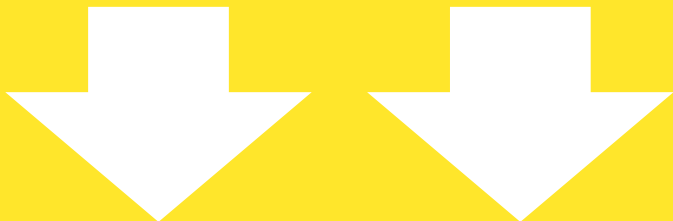
23.07-21.11  
U-JAZDOWSKI

A return to nature, preparing meals together, cultivating histories – during occupation, almost every gesture can be a manifestation of strength that allows one to survive and preserve the meaning of life. The exhibition explores the survival strategies employed in the face of armed conflicts or ecological disasters. Show is the result of several years of work between Palestinian and Polish artists.

## **XAVERY DUNIKOWSKI. PAINTING**

11.06-14.11  
KRÓLIKARNIA

Xavery Dunikowski was a highly rebellious and defiant artist, born in 1875 in Kraków. He is more recognizable as a sculpturer, so the exhibition is a rare opportunity to get with his lesser-known area of the artist's practice - painting.





# 71 EXHIBITIONS

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**I LOVE THREE  
THINGS IN LIFE: CARS,  
ALCOHOL AND SAILORS...**

18.06 – 15.09  
LOKAL\_30

An exhibition organised by students of the Faculty of Visual Culture Management at the Academy of Fine Arts in Warsaw and presents the stories of fifteen female students from the interwar period. The exhibition is an attempt to follow their stories: to reach their further fates and revise their creative output.

**THE ARTIST. ANNA  
BILIŃSKA 1854–1893**

26.06–10.10  
NATIONAL MUSEUM  
IN WARSAW

Anna Bilińska-Bohdanowicz was the first Polish female artist to gain international recognition. Even today her paintings and fascinating life raise considerable interest among the public, while many of her works have become part of the canon of Polish art. However the artist's entire oeuvre and life story have yet to be thoroughly analysed and described

## EVENT

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**LABA FESTIVAL**

4–5.09  
OSIEDLE JAZDÓW

LABA Festival is a celebration of free time. In the beautiful area of wooden Finnish houses on Jazdów you can meditate, dance, eat breakfast with others, listen to poetry, or just lie in. Sounds like a plan!

**MORE INFORMATION  
HERE: [WWW.MDAG.PL](http://WWW.MDAG.PL)**

The biggest film festival in Poland that takes place in seven cities at once, including Warsaw. The program is filled with movies that touch upon the most pressing issues of the contemporary world. What is more, movies will be showed in five different, independent cinemas in the capitol: Kinoteka, Luna, Muranów, Atlantic and Elektronik.

## PERFORMANCES

**KILLING (IN) UTOPIA  
GRZEGORZ LASZUK**

3.09 – 19:30  
KOMUNA WARSZAWA

Everything indicates that Utopia is a deserted island. Nevertheless, it still lives in dreams, and as we know, dreams sell more easily than reality. *Killing (in) Utopia* is a crime comedy in the classic Enlightenment style. Fast action, numerous dead bodies, moments of deep thought and music from the classic, film noir detective stories provide a great entertainment – a ray of hope during the pandemic.

**DEVILS  
AGNIESZKA BŁOŃSKA**

1.09 – 19:00  
POWSZECHNY THEATRE

Another opportunity to watch this show in Powszechny Theatre!

## **CURATORS**

Olga Drygas  
Piotr Gruszczyński  
Joanna Nuckowska

## **ARTISTIC SUPERVISION**

Karolina Ochab

## **PRODUCTION**

Olga Drygas

## **PRODUCTION TEAM**

Olga Kozirńska – Komuna Warszawa  
Magdalena Pyszewska – Powszechny Theatre  
Monika Balińska – STUDIO theatregallery

## **PROMOTION AND COMMUNICATION**

Karolina Wajman  
Ewa Vedral

## **PROMOTION AND COMMUNICATION TEAM**

Katarzyna Zarzycka – Komuna Warszawa  
Damian Piwowarczyk – TR Warszawa  
Krystian Łukaszewicz – Powszechny Theatre  
Marta Sputowska – STUDIO theatregallery

## **INTERNATIONAL RELATIONS**

Adrianna Książek  
Zofia Szymanowska

## **TECHNICAL COORDINATION**

Michał Głasczka

## **RECEPTION**

Helena Świegocka

## **CATALOGUE EDITING**

Karolina Wajman  
Anna Lewandowska

## **CATALOGUE DESIGN**

wedzicka.com

# PRACTICAL INFORMATION

## ACCOMMODATION

### Hotel Reytan

Rejtana 6  
02-516 Warszawa  
www.reytan.pl

## MAIN ORGANISER

### Nowy Teatr

Madalińskiego 10/16  
02-513 Warszawa  
www.nowyteatr.org

## HOT LINE

need our help, just call

**Magda: 505 028 473**

**Monika: 510 044 855**

or write at [showcase@nowyteatr.org](mailto:showcase@nowyteatr.org)

## AVERAGE EXCHANGE RATE

1EUR = 4,53 PLN

## TAXI

WAWA taxi +48 22 333 4444 or +48 22 19644

EKO Taxi +48 22 644 22 22

Uber / Bolt / FreeNow available

NEXT Bike City Bikes

Electric scooters

JAKDOJADE.PL

## FOOD SPOTS

### Café Kulturalna:

lunch, dinner and drinks,  
Plac Defilad 1 (in Teatr Dramatyczny)

### Bar Studio:

breakfast, lunch and drinks,  
Plac Defilad 1 (in STUDIO theatregallery)

### Regina bar:

A mix of Italian and Chinese  
cuisine combined with great space  
Koszykowa 1

### Latawiec:

raft beer and great coffee  
Aleja Armii Ludowej 12

### Kuchnia konfliktu:

Bistro-shop and dialogue space  
co-created by refugees to build  
a sense of security and a chance  
to share great food  
Wilcza 60

### MEZZE hummus & falafel:

A small restaurant near Nowy Teatr with best  
dishes from Israel's cuisine and street food  
Różana 1

### Wegeguru:

Amazing restaurant near city center  
to get some vegetarian and vegan options  
Marszałkowska 28

### Leonardro Verde:

vegetarian Italian cuisine  
Poznańska 13

### Pacyfik:

Bar with tequila, mezcal and tropical  
food (vegetarian and vegan options too)  
Hoża 61

### MSN/Paloma:

Museum of modern arts combined  
with bar with drinks, music and tacos  
Wybrzeże Kościuszkowskie 22  
(next to Vistula river)

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**Komuna Warszawa**

Emilii Plater 31  
(next to Marriott Hotel on the opposite  
side of Warsaw Central Railway Station)  
Tram: 10  
Stop: Dworzec Centralny  
Metro: Centrum

**Powszechny Theatre**

Zamoyskiego 20  
Trams 3, 6, 7, 25, 26  
Buses 123, 138, 146,  
147, 166, 509, 517  
Stop: Kijowska  
Metro: Stadion Narodowy

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**Nowy Teatr**

Madalińskiego 10/16  
Trams 4, 10, 14, 18, 35  
Buses 138, 195, 222  
Stop: Dworkowa

**TR Warszawa**

Marszałkowska 8  
Trams 4, 10, 14, 18, 35  
Stop: Plac Unii Lubelskiej

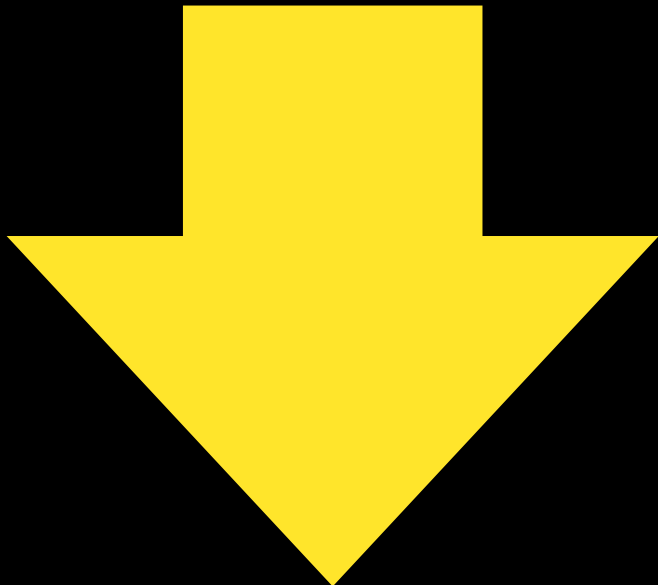
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**STUDIO theatregallery**

Plac Defilad 1  
(entrance from Marszałkowska street)  
Trams 4, 18, 35  
Stop: Centrum  
Metro Centrum

**Theatre Academy**

Miodowa 22/24  
Tram: 4  
Buses: 178, 190, 222, 518  
Stop: Plac Zamkowy  
Metro: Ratusz Arsenal



## ORGANIZER



## FINANCED BY



Ministry of  
Culture  
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Heritage  
and Sport  
of the Republic  
of Poland.



Participation of International guests  
co-financed by the Minister of Culture,  
National Heritage and Sport of the  
Republic of Poland.

## PARTNERS

teatr powszechny  
Theater that gets in the way



STUDIO  
theatregallery

Komuna  
Warszawa

## COOPERATION



## PATRON



## MEDIA PARTNERS

VOGUE

AKTIVIST

Going.

SZUM

ams

cojestrane<sup>24</sup>

Showcase Generation After 5 is part of the International  
New Europe Festival financed by the city of Warsaw.



# GENERATION AFTER

OFF  
WE GO!

POLISH PERFORMING  
ARTS SHOWCASE  
2-4 SEPTEMBER 2021

Point your phone camera  
at the QR code and  
**TAKE A LOOK AT THE  
PARTICIPANTS OF THIS  
YEARS' GA SHOWCASE**

