

Harvest– authors' bios:

Igor Gorzkowski is a director and dramaturgue, co-founder of the Drama Studio Circle, an independent Warsaw-based company established in 1988, with whom he has produced most of his performances. Since 2011, he has been deputy artistic director at the Ochota Theatre in Warsaw. Gorzkowski's auteur theatre is characterised by chamber forms which entail intimate contact between the actor and the audience. His theatre is economical, devoid of on-stage fireworks. The director and his company have developed an original working method inspired by the Russian theatre tradition.

He has directed at a number of institutional theatres, including such pieces as Michał Walczak's *Polowanie na łosia* [Hunting for Elk] (2009) at the National Theatre, Witkacy's *The Madman and the Nun* (2013) and Nikolai Gogol's *The Government Inspector* (2014) at the Powszechny Theatre in Warsaw, *Zaćmienie* (Eclipse) based on Anton Chekhov (2013) and *The Good Soldier Svejk*, based on Jaroslav Hasek, at the Zagłębie Theatre in Sosnowiec. In 2010, he debuted with his first opera, directing R. Schumann's *Genoveva* at the Grand Theatre in Poznań. A two-time nominee for the prestigious Feliksy Warszawskie prize for directing *Starucha* [Crone] based on Danill Kharmis (2011), and William Shakespeare's *The Tempest* (2012). In 2013, he won the Grand Prix at the Two Theatres Festival for his debut radio play based on Boris Akunin's *Seagull*, the main prize for directing at the Two Theatres Festival 2016 for his radio play based on Wojciech Tomczyk's *Wampir* [Vampire]. Gorzkowski also realizes pieces based on his original scripts, such as *Taksówka* [Taxi Cab] (2005), *Ukryj mnie w gałęziach drzew* [Hide me in the tree branches] (2008), *Kalino, malino, czerwona jagodo* (2012), *Tajemniczy klient* [Mystery client] (2014), *33 powieści, które każdy powinien znać* [33 stories everyone wants to know] (2015). He also turns to texts which are not originally dedicated for theatre, adapting such works as Robert Walser's *The Walk* (2007), *Yellow Arrow* (2008) based on Victor Pelevin, *Trip 71* (2009) based on Hunter S. Thompson, *Starucha* [Crone] (2011) based on Danill Kharmis, Fyodor Dostoyevsky's *The Idiot* (2014), and *W starych dekoracjach* [Old decorations] based on Tadeusz Różewicz (2015).

Iwona Pasińska is a choreographer, dramaturgue of movement, teatrologist, founder of the Movements Factory Foundation. She graduated from the Feliks Parnell State Ballet School in Lodz, and received an M.A. in Polish (majoring in teatrology) from the Adam Mickiewicz University in Poznań, where she also defended her doctoral dissertation on the experience of the body in contemporary theatre from the perspective of dance theatre; she researches movement and body expression in performative spaces.

From 1989 to 2008, she was associated with the Polish Dance Theatre-Poznań Ballet, where she was appointed principal soloist in 1997. In 1998, she was awarded with the Leon Wójcikowski medal, presented to outstanding young dancers. As a Polish Dance Theatre dancer, she performed solo in choreographies created by Ewa Wycichowska (*Dangerous liaisons*, *Daina*, *Trans...*, *Nieprawdziwe zdarzenie progresywne*, *Carpe Diem*, *Spring—Effatha*), Jacek Przybyłowicz (*The Pigeon Necklace*, *Barocco*), Rafał Dziemidok (*Medea*), Magdalena Reiter (*36,5°*), Mats Ek (*Pół dnia Północy*), Yossi Berg (*Wo-man in tomatoes*), Birgit Cullberg (*Romeo and Juliet*), Virpi Pahkinen (*Zefirum*), Susanne Jaresand (*En face*), Thierry Verger (*Summer*), Grey Veredon (*Servant of Two masters*), Jerzy Makarowski (*Carmen*).

Since 2002, she has dealt with movement composition, body expression dramaturgy, and choreography. Her interests were unified in the course of three premieres at the Polish Dance Theatre Atelier. *Gra I. Czas* [Game I. Time], *Moment:gra* (dwójka) [Moment: A Game

Komentarz [u1]: Nie znalazłem po angielsku, może Pani zna?

(two)], *Gramyx3*, as well as through collaboration with the St. I. Witkiewicz Theatre in Zakopane. In 2008, together with the producer and animator of culture Marcin Maćkiewicz, she founded the Movements Factory collective, with whom she has produced such pieces as *Pustynia pary* [Desert of Steam] (Archipelag Malta 2008), as well as with Czesław Mozil (*Gramy 4 U* as part of *madeinpoznan.doc*, 2009), and public space projects *Saligia. 7 grzechów miejskich* [Saligia. 7 urban sins] (Malta Festival – New Situation, 2009). In 2010, she prepared two pieces together with the Movements Factory collective: *Trope: Dance as Art* (premiere at the Grand Theatre in Poznań)—dubbed the most interesting dance theatre event of 2010 by the “Theatre” monthly—as well as *BodyLand* (commissioned by the Theatre of the Eighth Day as part of the *Drugie miasto* [Second city] project). As a choreographer and dramaturge of movement, she has collaborated with dramatic, opera and alternative theatres since 2010, among others with the Grand Theatre in Poznań (where she directed *Peter and the Wolves*), Wybrzeże Theatre, Współczesny Theatre in Szczecin, Ochota Theatre in Warsaw, Powszechny Theatre in Warsaw, Opera Nova in Bydgoszcz, Lubuski Theatre in Zielona Góra, Modrzejewska Theatre in Legnica. Her collaborations with dramatic theatre include, among others, Marcin Liber (*Macbeth, III Furies, Aleksandra. A piece on Pilsudski*), Piotr Kruszczyński (*Everything you wanted to say after the death of your father, but you're scared to say it, Man With God in the Wardrobe*), Igor Gorzkowski (*The Tempest, Crone, Eclips, The madman and the nun, Kalino malino czerwona jagodo*), Bartosz Frąckowiak (*Father H., or Angels in Amsterdam*). Her collaborations with the opera have included such directors as Natalia Babińska (*Halka, Demetrio*), Ignacio Garcia (*Hamlet*), Michał Znaniecki (*Masquerade, Mandragora*), Monika Dobrowłańska (*Ophelia*), Piotr Bogusław Jędrzejczak (*St. Francis and the Wolf of Gubbio*). She also performed in dramatic pieces by Piotr Kruszczyński (*Histericon*, Polski Theatre, Poznań), Maciej Prus (*Forefathers' Eve*, Polski Theatre, Poznań), Andrzej Dziuk (*Szekspir... albo co chceta* [Shakespeare... or whatever you want]), Jan Szurmiej (*Blood Wedding*). She also assisted Claudia Castellucci of Societas Raffaello Sanzio in *The Rite of Spring*.

In 2011, she was co-authored the concept of pre-game ceremonies for the 2012 UEFA Euro Championship tournament. In 2012, she contributed choreographies to the pre-game ceremonies for the EURO 2012 group-stage games played in Poznań. Her interests, concentrated around body expression and movement runs are important platforms for meetings with performers from (outside of) the professional dance and theatre milieu. Her original 2013 project *The Rite of Spring <6,6/66>*, created as part of the artistic residencies at the CK ZAMEK Culture Centre Laboratory in Poznań, was aimed at providing creative stimuli to the participants in the residences in three fields: body expression, vocal expression, and visualisation. Aimed at amateurs (seniors over 66 years of age and juniors up to 6), the indirect goal of the project was to develop methods liberating the creative potential in people with no prior artistic experience. The project was followed up by another interdisciplinary initiative by the Movements Factory collective, this time a para-operatic one: *Upadły anioły* [The Angels Have Fallen]. The piece which created in the course of workshops and rehearsals premiered in 2014 at the CK ZAMEK Culture Centre Grand Stage in Poznań.

In 2015, she established the Movements Factory Foundation.

On 1 September 2016, she was appointed director of the Polish Dance Theatre.

Adam Strug is a singer and instrumentalist, songwriter, composer of theatre and film music, ethnomusicologist, author of documentary scripts. The originator of the “Monodia Polska” song ensembles practicing Polish songs passed down through oral tradition, he is the leader of a musical company performing his original songs. Strug’s songs have been performed by other vocalists, including Stanisław Soyka, Mieczysław Szczęśniak and Wojciech Waglewski. A populariser of Polish songs transmitted through oral tradition, and performed in scales older than today’s Major-Minor scale. He is likely the sole Polish pianists equally adept in operating in the keyboard pitch and the unevenly tempered pitch. He is also the co-author of the association of performers of Polish traditional music *in crudo*, founded in 1992. Adam Strug’s ethnomusicological recordings have been archived by the Polish Radio and the Institute of the Arts of the Polish Academy of Sciences. Apart from Polish music, he also explores and popularises the music of the Middle East.

www.adamstrug.pl

www.monodiapolska.pl

Adrana Cygankiewicz is a dancer; in 1989, she graduated from the State Ballet School in Poznań and has been associated with the Polish Dance Theatre ever since, performing as its principal soloists for many years. She danced in choreographies created by Conrad Drzewiecki, Birgit Cullberg, Dominique Bagouet, Ewa Wycichowska, Ohad Naharin, Karine Saporta, Marie BrolinTani, Yossi Berg, Virpi Pahkinen, Jacek Przybyłowicz and Jo Strømgren.

Cygankiewicz also graduated from the Department of Costume and Stage Design of the Academy of Fine Arts in Poznań. Her collaborations as costume designer include, among others, Ewa Wycichowska (*Spring – Effatha, Komeda – Sextet, Meetings in Two Unfulfilled Acts*), Jacek Przybyłowicz (*The Pigeon Necklace, Barocco, Autumn – Nuembir*), Susanne Jaresand (*En face*), Pauliną Wycichowska (*off(F) love, Ad Hoc*) and Takako Matsuda (*A Thousand Colours*).