

POLISH DANCE PLATFORM

WROCŁAW 2026

WHAT MATTERS MOVES

17-20 SEPTEMBER 2026



POLISH DANCE PLATFORM

The country's most significant biennial dance and choreography event, organized by the National Institute of Music and Dance. This year, following an open competition, **the Jerzy Grotowski Institute has become the co-organizer of this prestigious initiative**, making Wrocław the dance capital of Poland in 2026.

During the 9th edition of the event, held on September 17–20, audiences will experience **nine of the most compelling Polish performances selected by a jury** of dance professionals from Lithuania, France, Italy, Bulgaria, and Japan. Recognized for their **originality, high artistic merit**, and **innovative approach to the art of dance**, the winning projects will be presented not only to festival audiences, but also to international critics, curators, and representatives of festivals and cultural institutions visiting Wrocław from around the world.

The September festival will also feature an extensive accompanying program developed by the Grotowski Institute in collaboration with the program's curator, Marek Gluziński.



Photo: Anna Bedyńska



Photo: Klaudyna Schubert



Photo: Maurycy Staniewicz

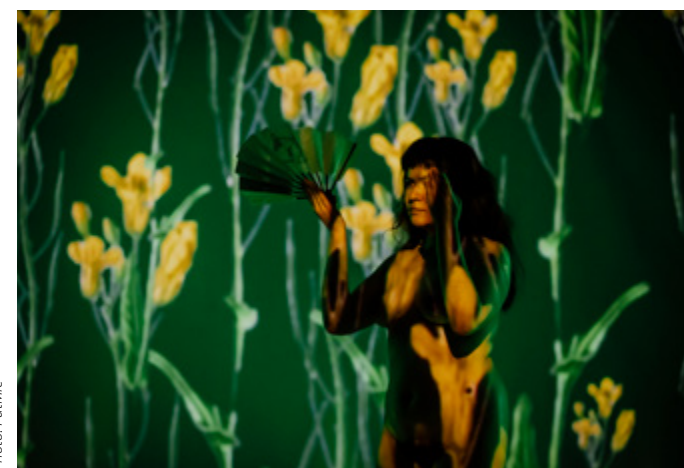


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Introduction

Introduction



Ladies and Gentlemen, Lovers of Dance

I am delighted to welcome you to another edition of Polish Dance Platform. This year, our host city is Wrocław, and an exceptional host at that: over the course of the past year, Wrocław has been laying solid foundations for the several eventful days ahead of us, when dance professionals from Poland and all over the world will come together.

Our well-established performance, debate, and networking models will no doubt become even more meaningful in a city which has a symbiotic relationship with art history based on a profound understanding of movement and the body; a city that is home to icons such as Jerzy Grotowski's Laboratory Theatre and the Pantomime Theatre founded by Henryk Tomaszewski. This tradition is very much alive, and the extremely diverse and dynamic nature of Wrocław's contemporary dance scene is reflected in Platform's accompanying events programme.

Polish Dance Platform, too, has been evolving since its earliest days, mindful of the transformations of our social and artistic environment. Anna Królica, who has witnessed every Platform edition to date, paints an engrossing picture of this process. Her highly readable piece brings it home to us how much we have already achieved in our quest for autonomy and our efforts to forge common fronts.

This edition features an international Jury comprising outstanding curators and experts in contemporary choreography. Their insights (and their kindness) bring a crucial added value to this year's Platform.

But it is the artists that are, as always, Platform's focal point: audacious and full of integrity, they are the main reason why we open up Wrocław's theatres and auditoriums, looking forward to an experience we can all share.

■ ■ ■

Warm thanks are due to the City of Wrocław as our partner; I would also like to thank everyone at the National Institute of Music and Dance and the Grotowski Institute for pulling out all the stops over the past few months to make Platform happen.

Finally, I would like to extend my thanks to Marta Cienkowska, Poland's Minister of Culture and National Heritage, for the vital support she continues to offer to the dance community as we strive for independence.

Joanna Szymajda

Director of the National Institute of Music and Dance



Dear guests,

Before us lies a unique event dedicated to contemporary choreography: Polish Dance Platform 2026. This project fosters dialogue between Polish artists, the public, and representatives of the international dance community. It serves as an important platform for showcasing the achievements of Polish creatives and strengthening the presence of Polish dance on the international stage.

Polish Dance Platform is, moreover, an attempt to address the challenges of contemporary culture. For culture needs spaces where artists can not only present their works, but also ask questions, take risks, and seek new means of expression and ways of portraying reality. Dance plays a particularly significant role in this process. It is the art of a live encounter – the art of the body, movement, and emotion – as well as a universal language that transcends the boundaries of cultures and experiences.

That is why it is so important to support the choreographers, dancers, producers, and curators who develop this field of Polish culture each day. Their work represents an invaluable investment in its vitality, diversity, and presence in the wider world.

I would like to extend my heartfelt thanks to the organizers, as well as to all participants and friends of Polish Dance Platform, for their commitment and effort in bringing this endeavour to life.

I wish you all an unforgettable artistic experience at this year's Polish Dance Platform; a time of inspiring encounters and bold conversations about the future of Polish dance. I hope that the works presented here will find a wide audience both in Poland and abroad, and that the connections made will lead to further creative collaborations.

I wish you all a wonderful celebration of Polish dance!

Marta Cienkowska

Poland's Minister of Culture and National Heritage



It cannot be denied: to see Polish Dance Platform come to Wrocław has been a long-standing dream of ours. Today, this dream comes true in a unique manner: Wrocław has become the host to this feast of dance, which we believe will mark a turning point in the development of the Wrocław dance scene. Our co-organizer, the Grotowski Institute, an institution known for its openness, will become the place for the completion of subsequent dance projects – particularly as we prepare to take up our role as UNESCO's World Performing Arts Capital.

Dance has its own, unique way of conveying our key guiding principle: the idea of the ecology of culture, ecology of the interhuman: the attention we pay to the environment in which we communicate and where we exist together. 'Express yourself': this is the inherent law of the ecology of the interhuman: express yourself while being respectful of what inexpressibly brings us together. Dance as if the World were never-ending. Dance as if everyone were looking.

Jarosław Fret

Director of Grotowski Institute



Welcome to Wrocław!

My city has its own history of the performing arts – one that is long, unconventional and still very much alive. After the Second World War, Wrocław was shaped by the people who came here from different parts of Poland (and beyond) and who had roots in many different places. It was most likely from this melting pot that a culture open to experimentation emerged. It was in Wrocław that Jerzy Grotowski set about revolutionizing the theatre, that Henryk Tomaszewski developed his innovative pantomime language, that Bogusław Litwiniec organized his International Open Theatre Festival, and that the Orange Alternative movement put together peaceful happenings to stand up to Poland's authoritarian regime at the time.

In Wrocław, experimentation and the avant-garde are very much living art currents.

I was keen to base the two programmes I have curated – Polish Dance Platform's preliminary programme Wrocław Dances!, as well as its accompanying programme – on this particular place and this particular time. I wanted Wrocław to become an equal creative partner of Platform, rather than merely a host city.

That is why the inaugural production of Polish Dance Platform 2026 was created in Wrocław. For more than four weeks, Maria Stokłosa worked alongside the city's creatives as part of a residency process, which in itself plays a crucial role and is invaluable for local dance and choreography circles. Needless to say, you – our audience – will be focusing on the result of that process, and it is my pleasure to be able to present it to you.

I am very pleased that you are here. I hope Wrocław will intrigue you and that we will meet here again in the future!

I hope, too, that you will be moved and will discover something meaningful while you are in Wrocław.

Marek Gluziński

*Curator of the Polish Dance Platform 2026 preliminary
and accompanying programmes
Wrocław, September 2026*

Translated by Joanna Przasnyska-Błachnio



Polish Dance Platform 2026: The Rich Creativity Revealed Through the Jury Process

Polish dance has never been unfamiliar to me. In recent years, I have repeatedly witnessed young Polish choreographers and dancers receiving critical acclaim not only at festivals throughout Europe but also across Asia. Poland's long tradition of cultivating a rich artistic culture, combined with its unique geopolitical position at the crossroads of Eastern and Western Europe, has made it a place where diverse intellectual and cultural traditions intersect. It is, perhaps, precisely this environment that has contributed so significantly to the originality and vitality of contemporary Polish dance.

As the only jury member from Asia at Polish Dance Platform 2026, I was especially conscious of the significance of representing a perspective beyond Europe within the selection process. The jury – formed of me and four colleagues from Europe – reviewed approximately ninety works. As part of our process, we were able to submit written comments independently of the numerical evaluation. This helped us to highlight particularly outstanding works or to share important contextual observations, thereby facilitating a richer exchange of perspectives.

During the final deliberations, discussion naturally centred on those works that had received the highest overall scores. However, even if a work ranked relatively low in the aggregate evaluation, it would nevertheless become the subject of full discussion if even a single jury member regarded it as exceptional.

This principle struck me as profoundly significant. Platform was never intended to function according to the logic of the entertainment industry, where popularity alone determines value. A work capable of deeply moving even a limited audience deserves serious consideration. To my mind, this approach embodied one of Platform's most admirable ideals: a genuine respect for the plurality of artistic expression.

Contemporary dance possesses a unique capacity to expose, interrogate and illuminate the complexities of today's society. Military conflict, political transformation, economic uncertainty, and cultural change inevitably shape the realities within which artists create. By its very nature, dance is able to venture into dimensions that language has not yet fully articulated. It reveals how the countless events and conditions of our world resonate within the depths of individual human experience. A work originating in an intensely personal memory may ultimately touch something universal within its audience.

While examining their works, I was impressed by the extraordinary breadth of cultural vision demonstrated by many Polish artists. Their inspirations extended well beyond the histories of Poland or Europe, encompassing contemporary technology, philosophy, and diverse cultural traditions from around the world. I was especially struck by works inspired by Japanese novels and traditional legends. Yet these were never superficial appropriations of foreign culture; rather, they had been thoughtfully assimilated into each artist's own creative language and transformed into highly original artistic expressions.

Serving on the jury proved to be an invaluable learning experience for me. Contemporary Polish dance has become one of the world's most vital centres of artistic innovation, making a decisive contribution to the field's ongoing global evolution. It has been a privilege to witness this remarkable creative momentum from within, and I remain deeply grateful for the opportunity to have participated in that process.

Takao Norikoshi

Polish Dance Platform 2026 Juror

The history of POLISH DANCE PLATFORM

The history of PPT



Polish Dance Platform as the Witness to Change¹

The history of Polish Dance Platform (PPT) is in fact the history of the last twenty-five years of Polish dance. Emphatic as that sounds, the inaugural Platform was held in 2003, and eight editions have been completed to date. We are currently on the eve of the ninth Platform, to be held in Wrocław. A fair bit of time has passed – and a crucial bit it was, too, instrumental in the changes to the Polish dance scene (both institutional and independent.) One thing seems clear: each Platform has become ingrained in the Polish dance landscape as a significant event and steadfast reference point.

The emergence of dance platforms in the Polish dance world undoubtedly marked the advent of a new way of thinking about, and new cultural politics of, choreography and dance. Underlying this gesture of seizing the instruments and strategies known from elsewhere and transferring them to Poland was the desire to join the club of countries with a prosperous dance politics. All this was not unlike doing one's homework (this particular lesson would be called 'catching up with [Western] Europe'). Without a doubt, the concept of Platform has propelled Poland's dance circles to a more professionalized, more institutional level: all thanks to a recognizable set of rules, which included ensuring that Polish artists gain visibility abroad.²

The next step entailed fitting Polish ensembles, festivals, and independent choreographers into international art networks and circuits. A further goal was to set new trends in European dance theatres. One thing is certain: with each new Platform, we have woven ourselves ever deeper into the fabric of the international dance community.

As far back as in the early twentieth century (and, in some cases, even earlier than that) Polish dance artists had had opportunities to present their work to a wider audience, including critics and art patrons. These presentations occurred during what had effectively been an international biennale of art, where works were showcased, and ideas exchanged and discussed, ensuring that art and artworks became part of a circuit; and for artists, joining that circuit had always been a vital part of their practice.

The international dance scene came up with their own version of this kind of 'biennale': none other than the (for want of a better word) 'national' dance platforms where issues such as one's ethnicity, nationality, and workplace cannot but be seen in a wider context, seen with greater understanding – and hence approached in a loving, reflective manner.

¹ In the present article, I take the view of a curator, a witness, an independent critic who looks at dance platforms and works for the nowytniec.pl website. In addition, I worked on the Polish Dance Platform panel in 2008, 2012, and 2017.

² I have looked at this in greater detail in my article 'The Polish periphery in "native" Europe: towards the institutionalisation of dance' (Królíca 2014).

How do we entice international curators, festival directors, programmers, journalists, and critics to come here to see Polish dance? And not only that: how do we make them visit Poland, be blown away, and not return home until they have promised to invite Polish artists to perform at their events? How does one go about organizing and programming an event of this kind, the (much anticipated) success part and parcel of its script?

Does success inevitably take a while?

In the late 1990s landscape of Polish dance, there was a dearth of entities and institutions that would help artists grow (in the broad sense of the term). One way of changing that was to look to the West, and its tried and tested forms of systemic support: long-term grants for artists, residency programmes, surveys, renting dance studios at preferential rates, etc. These solutions enabled performers to produce new work (rather than frantically over-produce it whenever grants became available) and ensured that existing pieces were being shown and distributed, both in Poland and abroad. This prompted the question of which institution should now seize this 'bundle' of good practices and great advice; in other words, who was to look after the art of dance? One candidate was the Adam Mickiewicz Institute, whose task is to promote Polish arts around the world. By this point, the idea of a separate institution, focused exclusively on dance, had already begun to germinate, and, in 2010, the Institute of Music and Dance (renamed the National Institute of Music and Dance in 2021) was founded. And yet, in the early 2000s, contemporary dance was still on a quest for its identity, and more important, its symbolic place, systemic funding, and support.

Eventually, members of the (now defunct, active between 1995 and 2005) Independent Dancers Association (Stowarzyszenie Niezależnych Tancerzy), with Edyta Kozak as chair, organized Poland's first dance platform 'taniec.pl', as part of the Body/Mind Third International Contemporary Dance Festival. Thus, in 2003, we made the first tentative attempt to include Polish dance in the international dance network. In other words, creating Platform was very much a grassroots idea.³

It quickly became clear that this system of showing our work to each other, and exchanging know-how and contacts, played a vital role in giving both Polish dance and its international standing a boost. If Polish dance was to grow more rapidly, it was essential that people from different walks of art put their heads together. Inviting foreign productions to Polish festivals, organizing reviews, looking for partnership opportunities was but one aspect of working together (albeit a vital one.) For Polish dance artists, the opportunity to perform abroad was an indication that audiences were interested in their work; it gave them a sense that they belonged in the international dance community, and embodied the longed-for visibility and recognizability any creative so sorely needs. What mechanisms and strategies need to be put in place to make information circulate, and to prompt exchanges between dancing monads in Poland, France, Germany, the United Kingdom, and the United States?

For years now, it has been common knowledge that talent, a sound education and an independent creative practice are not, in themselves, enough to shine on the Polish or international dance scene. One needs to find a way into the world of producers, curators and festival directors from abroad (assuming, of course, that the individual in question has already found their feet on the Polish dance scene), and find a way to get them interested, to stand out from the crowd.

³ The founding panel was made up of five experts: Edyta Kozak, Barbara Sier-Janik, Ewa Wycichowska, Paweł Konic, and Janusz Marek.

Polish Dance Platform offers artists space where they can showcase their work and be seen; it enables them to share (the gist of) what they are working on. In addition, it provides opportunities for meeting other members of the dance community in the flesh; gives performers the attention they long for; facilitates the shift from a formal to informal mode of communication, enables artists to come into contact with one another and, in the longer term, to establish strong professional relationships.

After the first Platform (in Warsaw), international demand for Polish dance soared, but a proper funding system (and, most of all, an organizer) was yet to be in place. The situation took a turn for the better when Joanna Leśniewska, curator of the Stary Browar Nowy Taniec programme, successfully launched a new dance venue in Poznań, generously funded by the entrepreneur and arts patron Grażyna Kulczyk. It was at that point that the idea of Platform re-emerged. Kulczyk's Art Stations Foundation joined forces with the ZAMEK Culture Centre in Poznań and, in 2008, curators from abroad were invited to the second Polish Dance Platform, in Poznań. The same team was responsible for organizing the third Platform in 2010. For the fourth, 2012 edition, organizers were joined by the Music and Dance Institute, with Joanna Szymajda (deputy director and head of the Dance Department) at the helm.

As time went by, Platform became a fixture of the National Institute of Music and Dance programme (and, as a result, of the dance ecosystem) – all thanks to systemic institutional support. At present, dance artists look forward to the next Platform as a major event in their professional lives.

2014 was the first year when, following the example of its Italian and German counterparts, Platform was no longer confined to one place, but literally 'hit the road' as a mobile event, with each edition hosted by a different city. In 2014, Platform arrived in Lublin, forming a partnership with the local Lublin Dance Theatre – Centre for Culture. The next Platform was held in 2017 in Bytom, in collaboration with the ROZBARK Bytom Dance and Movement Theatre. Two years later, in 2019, Platform was hosted by Gdańsk and organized by an alliance of the (National) Institute of Music and Dance, Dada von Bzdulow Theatre, the Polka dot Foundation, and the Adam Mickiewicz Institute. In 2024, Platform was held in Łódź, organized by the National Institute of Music and Dance and the Materia Foundation. Now, in 2026, the time has come for Wrocław, where Platform will be organized by the National Institute of Music and Dance's local partner, the Grotowski Institute.

Since each Platform is held in a different location, each new edition gives participants the opportunity to learn more about a city's local community and its potential: to take a peek at local theatres, dance studios, and get to know the local dance scene. The power of dance lies, among other things, in creating communities and establishing relationships between them, and building bridges and networks which will become the foundations of new projects and collaborations.

The sticking points: the panels, the criteria, the open call, the results

Each Platform is curated by a different group of people. Being on the art panel is a demanding task, in that the panel's choices translate into the programme: some productions get noticed and some are (at least temporarily) ignored.

Despite the open call and Platform's contest-like nature, other considerations are far more important than the manner in which productions compete. Both the dynamics of the selection process and its result are symbolic. What actually matters is the effective communication of anything Platform-related: the rules should be clear to everyone involved. So far, Platform's art panels have followed a variety of formats. The quest for the best (or at least a better) system continues. In practice, heated debates seem inevitable, and that can only mean one thing: the panel's choices matter, they cause a stir, provoke a response, and engage members of the dance community.

Tensions reach their peak when the panel announce their decision: in other words, they announce that Platform's main programme. Often, this divides opinion within the community. The over- or under-representation of artists, groups, and productions sparks a debate.

In this context, we can take heart in the fact that polemics and debate are part and parcel of the panel's work: there is no getting away from that. This is because that work is rooted in their subjective opinions and tastes. The stakes are high: it is either being seen or being pushed to the sidelines – temporarily at least, until the next Platform. At the same time, were one to argue in favour of introducing more objective criteria, one could highlight the fact that, despite the varying makeup of the art panels, most performers' names have recurred over the two decades. The panel's choices are therefore consistent and coherent.

A crucial question for dance artists is whether the panel have experienced their performance live or only in the form of an audiovisual recording, and what their selection criteria were. Were the panel on the lookout for well-made productions or experimental ones; did they set out to choose the most interesting ones, or were their selection criteria different still? The panel does not need to set out to formulate a manifesto on the unique characteristics of Polish dance (though I, for one, find the prospect of redefining dance enticing).

This year, the panel (who have already concluded their work) comprised an international group of curators, festival directors, and choreographers. For the first time in Polish Dance Platform history, the panel did not include an expert from Poland. Obviously, as Poland has long ceased to be a desert island, members of the current panel are familiar with the names of a number of Polish performers. They are not, however, involved in local collaborations and projects – nor, for that matter, are they entangled in local animosities (although personal affinities, and some history of working together, are still there.) I doubt that finding experts who have no shared history with performers is feasible at all. The choice of an all-international jury implies greater transparency, and seems to suggest that the tastes of a foreign panel will translate into a Platform programme fascinating enough for international guests that it results in invitations for Polish performers to work abroad.

The 2017 Poznań edition of Platform comes to mind in this context: the three-strong panel comprised Anna Królika (myself), critic Jacek Kopciński, and the Belgian curator Carine Meulders, who at the time worked at Antwerp's wpZimmer residency space for artists.

Over the years, the largest Platform panel comprised around ten people, but the usual size is three, five, or eight. Artists are often keen for the panel to see their work live, rather than in the form of a recording. However, uncertainty as to whether a camera could convey all of the production's qualities is not the only challenge when faced with group or international panels. In previous editions, an excellent production would occasionally be excluded from the selection process because it could not be presented live while the panel was in session. The issues of volatile distribution of existing productions and producing new shows in a sustainable manner (in the broadest sense of the term) are reflected in the debates held during Platform. In addition, the fact that a production is seen only by some members of the panel flies in the face of the idea of a group jury whose whole point is diversity, representing different styles

and genres of dance – still, it is usually not practicable for all members of the panel to be present in the flesh. In addition, sitting on the panel entails supporting local experts, boosting their stature, and shaping the community – in other words, it might be a good idea to think again about excluding Polish experts from the panel.

THE PLATFORM CHRONICLE

2003.

Warsaw: *Working at the grassroots level*

The first Polish Dance Platform was organized by the Independent Dancers Association as part of the Body/Mind festival managed by Edyta Kozak, under the name 'taniec.pl'. Thus, the Polish world of dance met international standards of presentation. Around a dozen productions were selected: *Trzy bretonki* [Three Bretons] by Bretoncafé Theatre / Anna Godowska; *Strzałka czasu* [Time's Little Arrow] by Rafał Dziemidok and Mirosław Zbrojewicz; *Radio East* by Helena Gołąb and Matiji Ferlin; *fragment* by Katarzyna Chmielewska; *More than you expect* by Anna Haracz; *Akrobaci* [Acrobats] by Hanna Strzemiecka and Lublin Dance Theatre; *Takie proste* [So simple] by Teatr Otwartej Kreacji and Beata Owczarek and Janusz Skubaczowski; *Gra 1. Czas* [Game I: Time] by Atelier Polish Dance Theatre and Iwona Pasińska; *SEI* by Atelier Polish Dance Theatre and Anna Kołek; *Magnolia* by Dada von Bzdülów Theatre; *waran@las.piniowy* by Cynada Theatre and Bożena Eltermann and Marek Kakareko; *made.inc* by Edyta Kozak; *Plik 01* [File 01] by Mirosław Kowalczyk; and finally, *Uwaga* [Caution] by Magda Reiter. In addition, *night, day* by Maria Stokłosa and *Instinct* by Anna Piotrowska were shown or screened.

Showcasing their work and strengthening their bond with colleagues aside, Polish dancers had the opportunity to audition for foreign ensembles, and build relationships and international collaborations. Auditions were held for the Institute of Dance Arts in Linz and the x.IDA ensemble, among other institutions; the international TransDance Europe network, whose aim is to provide support to emerging European artists, also came together during the 2003 Platform. It was during that Warsaw gathering that Dada von Bzdülów Theatre was chosen to take part in the 2004–2006 TransDance Europe tour; and, in 2004, choreographer and dancer Helena Gołąb was offered a residency at the TanzQuartier in Vienna.

2008.

Poznań: *Going once*

The 2008 Platform, programmed by curator Adam Kamiński (Wrocław), choreographer and producer Edyta Kozak, and curator and researcher Anna Królika, as well as local collaborators Joanna Leśniewska (Stary Browar Art Center⁴) and Anna Hryniewiecka (ZAMEK Culture Centre), proved to be a challenge. It was at once independent and embedded in institutions, bringing together experts from different parts of the country to ensure the choices they made would be decentralized, and the outlook on dance in different regions as broad as possible. The then Platform panel had been exceptionally articulate about their goals:

⁴ Original spelling, as per the Polish Dance Platform folder.

The Polish Dance Platform panel have decided to follow the model of a platform focused on showcasing the work of emerging artists ('emerging' is defined primarily in terms of how long they have been on the choreography scene) who are yet to make a name for themselves on the international dance scene, or are relatively unknown there. (Polish Dance Platform 2008, p.9)

Platform's mission was to 'bring the map of Polish dance up to date, meaning both to evaluate existing creative sources and identify potential new ones' (Polish Dance Platform Panel 2008, p. 9).

The result of all this was an intriguing three-day programme featuring two debates: 'Unique to Poland? How Dance in Poland Changed', where audiences could meet the Platform panel, and 'Splendid Isolation? Dance vs other Arts in Polish Society'. This panel comprised academics Dariusz Kosiński and Waldemar Kuligowski, choreographer Leszek Bzdyl and curator Stanisław Ruksza. Both were moderated by critic Witold Mrozek, who at the time worked for the nowytaniec.pl website.

The presentation segment featured long-established ensembles: the Polish Dance Theatre – Poznań Ballet, Lublin Dance Theatre, Dada von Bzdulow Theatre, Occasion Theatre (later renamed Sopot Dance Theatre), and an onscreen presentation of *2moreless*, a Koncentrat Group production.

Platform's main programme in 2008 featured the following productions: *Akcja* [Action] by Good Girl Killer; *Tańcząc z wrogiem* [Dancing with the Enemy] by Renata Piotrowska and Towarzystwo Prze-twórcze; *Lang* by Tomasz Bazan; *Vacuum* by Maria Stokłosa; *Waiting* by Mikołaj Mikołajczyk; *Close-up* by Radosław Hewelt; *Inch 1.5* by Anita Wach; *Jak wam się podobam?* [As you like me?] by Dominika Knapik; *enter* by Ewa Bańkowska; *Gra:my x3* by Iwona Pasińska; *Nic* [Nothing] by Towarzystwo Gimnastyczne; *Tańcząc Sarę Kane*⁵ [Dancing Sarah Kane] by Bretoncafé Theatre; *Królik, śmierć i konkurs ujeżdżania* [Rabbit, Death and an Equestrian Competition] by Rafał Dziemidok; and *Tańce których nikt nazwać nie chciał* [Types of dance no one wanted to name] by Arka Dance Theatre.

As I argued in the context piece in the Platform catalogue:

Bretoncafé Theatre, Grupa Koncentrat, Arka Dance Theatre and Towarzystwo Gimnastyczne are currently among the most intriguing fixtures of Polish dance; what they have in common is a heightened interest in form, taking creative work and 'self in art' with a pinch of salt, irony, an intellectual (and, occasionally, conceptual) slant. [...] Let that in itself be the herald of a new chapter in Polish dance [...]. (Królca 2008, p. 8)

At the time, we believed Polish dance needed to come with lots of introduction and context for foreign audiences to fully appreciate the productions selected for Platform.

The shift from the era of dance companies towards individual performers, new languages of dance expression, and greater diversity, were all evident in the Platform programme. Crucially, each company gradually arrived at its own aesthetics, but the decision to have their name reference dance theatre as a genre established a particular reception framework. Parallel to that, a sizeable new group was beginning to emerge: young choreographers who had collaborated with Sławy Browar as part of the Solo Projekt residency, many of whom had trained abroad and some of whom had either ballet training or had learned to dance informally in Poland. It was within this group that an entirely new choreographic language emerged, known initially as 'new dance'.

⁵ Original spelling, as per catalogue.

With hindsight, it is clear that, at the time, independent Polish dance comprised a small community. Around sixty applications were received in response to the open call before the second Platform. But change was already in the air. A stir? A performative turn? How does one describe this moment of transition? Without a doubt, new ideas had begun to germinate. So perhaps the term 'new dance' was not so inaccurate after all?

By that point, a few centres had established themselves on the Polish art scene, including Gdańsk, Poznań, Lublin, Bytom, Kalisz, Warsaw, and Kraków.

What set the dance scene in Gdańsk (and neighbouring Sopot and Gdynia) apart was its diversity. Independent dance ensembles abounded in this region, and the abundance was reflected during the 2008 Platform, which featured presentations by Occasion Theatre (subsequently renamed Sopot Dance Theatre) and Dada von Bzdulow Theatre (known as Dada); and, as part of the main programme, Good Girl Killer, an independent ensemble featuring Magda Jędra, Anna Steller, Krzysztof Leon Dziemaszkiewicz, and Grzegorz Walizerowicz. Radek Hewelt also had links to the region, having started out at Dada von Bzdulow. The memory of Wojciech Misiuro's Teatr Ekspresji was still very much alive at the time (Bożena Eltermann, Leszek Bzdyl, Jacek Krawczyk, Krzysztof Leon Dziemaszkiewicz were among its collaborators); the Dada von Bzdulow Theatre generation was asserting itself (Katarzyna Chmielewska, Leszek Bzdyl), as was Sopot Dance Theatre (with its frontrunners, Joanna Czajkowska and Jacek Krawczyk), Cynada Theatre, Leon Dziemaszkiewicz's Good Girl Killer, and others.

Similarly, Kraków had no shortage of dance personalities, theatres, and ensembles. Suffice it to mention Jacek Tomasik, founder of the Kontrast dance theatre. During the Poznań Platform, Kraków dance circles were represented by Dominika Knapik.

Pre-eminent personalities and independent performers aside, Warsaw boasted two major festivals: Rozdroże, curated by Janusz Marek, who invited Pina Bausch, Helena Waldmann, Suzanne Linke, Compagnie Michèle Noiret, Compagnie Mossoux-Bontè, and others to subsequent editions; and the Body/Mind festival, curated by Edyta Kozak and showcasing the latest, avant-garde offerings of Jérôme Bel, Xavier le Roy, and Thomas Lehmann. In terms of repertoire, the affinity was strongest between Platform and the Body/Mind festival. Ensembles and performers overlapping between the two included: Grupa Koncentrat (Rafał Dziemidok, Anka Jankowska), Anita Wach (who previously worked with the Silesian Dance Theatre), Maria Stokłosa (who trained abroad), Bretoncafé Theatre (Anka Godowska, Sławek Krawczyński, Anita Wach), and Renata Piotrowska.

Lublin is where Lublin Dance Theatre developed: initially with Hanna Strzemiecka at the helm, before Ryszard Kalinowski took over with her blessing. Tomasz Bazan, a member of the butoh community, and later director of the Maat Festival, also took part in the second Platform.

Bytom was another major dance centre: the Silesian Dance Theatre (with Jacek Łumiński at the helm) and the International Contemporary Dance Conference (organized by the Theatre) had been developing for years.

Kalisz was yet another significant spot on the symbolic map of Polish dance: Witold Jurewicz and the dancers trained by him dominated the local scene (hence Kalisz was known as a breeding ground for fresh talent).

Poznań is another (and obvious) major dance city, with the Polish Dance Theatre – Poznań Ballet (led by Ewa Wycichowska and Conrad Drzewiecki before her), Joanna Leśnierowska's Sławy Browar Nowy Taniec, and the ZAMEK Culture Centre: all these institutions were open to manifestations of dance, while offering an interdisciplinary programme. The 2008 Platform featured a number of members of the Poznań community: Towarzystwo Gimnastyczne, Iwona Pasińska, and Mikołaj Mikołajczyk.

The Wrocław circles were represented by Jacek Gębura's Arka Dance Theatre, joined on stage by Piotr Skalski and Radosław Stępnik. Arka worked with many artists: Anna Krych and Tomek Leszczyński were frequent collaborators. In 2008, Ewa Bańkowska, who had strong links to the Austrian dance scene, began her own collaboration with Arka.

2010. Poznań: Going twice⁶

On this occasion, the Platform programme was put together by a panel of three experts: dance critic Jadwiga Majewska, Janusz Marek (who curated the performance programme at the Ujazdowski Castle Centre for Contemporary Art in Warsaw), and Tadeusz Kornaś of the Jagiellonian University in Kraków. The Platform catalogue described it as showcasing the most exciting Polish dance productions, completed during the previous two years (starting with 2008): a major change compared with the narrative proposed by the previous panel. Judging from this description, what was one to expect? Nothing but positive developments and informed choices. The Polish dance scene had indeed begun to develop more quickly; for one thing, it began to grow, and secondly, a joyous tone could be heard in the Platform debates, as culture minister Bogdan Zdrojewski had recently established the Institute of Music and Dance.

Accordingly, the Platform programme featured a talk titled 'Music and Dance Institute and what next?'. The programming of each Platform is guided by a simple principle: while the main programme is meant to attract the bulk of the attention and spark a heated debate, the accompanying programme is there to broaden the context. The latter programme includes debates, presentations of the local dance scene, introducing additional narratives around Polish dance – and any other theme that would introduce a different context.

The third Platform's main programme featured: Renata Piotrowska and Towarzystwo Prze-Twórcze with *Unknown* (they made their return to Platform, having performed in the previous edition); Good Girl Killer and their *Delia*; Dominika Knapik (by that time, as a choreographer) with Harakiri Farmers,⁷ in collaboration with Ana Brzezińska; Tomasz Bazan, and Maat Project Theatre with *Wake up in the evening*; and Bretoncafé Theatre with *Topinambur*.

Wojciech Kaproń (who at the time worked with Lublin Dance Theatre) presented *Kosmos* as part of the solo programme, garnering praise as both a performer and choreographer. Janusz Orlik was another highlight of the solo programme, his *Live on stage* an ironic testament to the Polish sense of humour. Kraków dance circles got much wider representation this time round: apart from *We are oh so lucky* by Harakiri Farmers and Ana Brzezińska, Barbara Bujakowska & Marcin Janus presented their *3D-ance* solo. Iwona Olszowska showed *Spacer* and Małgorzata Haduch / Unfinished Company presented their solo *Zona Segura*.

Ula Zerek joined Platform from Gdańsk, presenting her lyrical solo *Humuli Lupuli*. Dada von Bzdulow Theatre performed *Czerwona trawa* [Red grass] inspired by Boris Vian's prose. Anna Piotrowska & mufmi were the sole representatives of Warsaw dance circles, with a performance of *fall(ing) ceil(ing)*.

As part of the accompanying programme, Polish dancers performed *Happy*, a treatise on the Polish national character, supervised choreographically by Nigel Charnock. The production

⁶ Polish Dance Platform was held from 7 to 10 October 2010 in Poznań, organized for a second time by the ZAMEK Culture Centre and Arts Station Foundation Stary Browar.

⁷ Harakiri Farmers was founded by Wojtek Klimczyk and Dominika Knapik. It is where all manner of projects emerged: choreography, theatre productions, films. Harakiri Farmers started in 2008 with Keret, a performance project at a swimming pool. See the Harakiri Farmers website: <http://harakirifarmers.com/pl/o-nas/harakiri-farmers/> (accessed on 8 May 2026).

became a major event, universally recognized by critics as the highlight of 2009⁸. A number of top Polish dancers appeared in the show⁹, supervised by Charock, once a member of the legendary DV8 Physical Theatre group. The production was shown as part of Polska! Year, a celebration of Polish arts and culture in the UK.

Improvisation became the unofficial running theme of Platform in 2010, a tendency reinforced by the presence of Nigel Charnock, Iwona Olszowska, Ania Piotrowska, Małgorzata Haduch, Renata Piotrowska, and the Melba Collective. One could argue that both Polish and foreign participants, as well as the Platform guests, witnessed, if not a revolution (after all, all changes occur in their own time), then certainly a shift in dance aesthetics and the means by which performers are selected. As part of the accompanying programme, the Polish Dance Theatre presented two choreographies: the atmospheric, Israeli *Autumn / Nuembir* by Jacek Przybyłowicz and *Wiosna Effatha* by Ewa Wyichowska. This part of the programme enabled the organizers to strike a balance between presenting the resources of Polish dance and its institutional power: large ensembles presenting their best shows were juxtaposed with solo efforts.

2012. Poznań: going three times

In 2012, the Institute of Music and Dance became a Platform organizer for the first time. Once again, the panel comprised three people: Anna Królicza, the then editor of the *Teatr* monthly Jacek Kopciński, and Carine Meulders as chair. More than ninety applications to take part in Platform were received and, as on previous occasions, the panel issued a statement:

We have decided to select twelve works we consider at once the most mature and the most original; works that are unmistakably their authors' and convey a powerful message. We wish to stress that the successful applications were chosen on aesthetic merit alone. We did not set out to paint a representative picture of the Polish dance scene. Nor did it matter how long a production was; our principal criterion was a show's artistic merit, rather than the number of dancers on stage. In our view, the eight solos in the Platform programme are testament to, on the one hand, a clear tendency to present one's dancing 'self' on stage and financial constraints on the other. [...] We are pleased that dance in Poland has become stylistically diverse, and that it influences other art fields, particularly theatre. (Polish Dance Platform 2012, p. 6)

The panel made this statement in response to the argument, made both at Platform and behind the scenes, that the event tends to focus on small solo productions with links to Solo Projekt. Small forms enabled performers to speak out despite their limited budget. As an art field, dance seemed to be severely underfunded.

The 2012 Platform was also the first to include Open Platform, an expo where performers and ensembles had their stands; in addition, Platform featured an exhibition of dance photography by Marta Ankiersztejn and Jakub Wittchen.

As mentioned in the panel manifesto, most productions were solos by performers who were returning to Platform. The programme included: Anita Wach who, in collaboration with the Slovenian ensemble Via Negativa (with the crucial contribution of dramaturg Bojan Jablanovec) gave a riveting performance of *Oops*; Magdalena Chowaniec and Mathieu Grenier danced *When I Don't Dance, I Collect Crystal Balls*; Janusz Orlik and two dancers from abroad took a leap into the world

⁸ Almost every critic reviewed *Happy*: Majewska (2009), Mrozek (2009), Kowalczyk (2009).

⁹ The production had a cast of nine: Barbara Bujakowska, Natalia Draganik, Bartosz Figurski, Maciej Kuźmiński, Janusz Orlik, Renata Piotrowska, Anna Steller, Aleksandra Ścibor, Karol Tymiński.

of rituals, frenetically embodied in *The Rite of Spring*; while Alex Baczyński-Jenkins presented his *Displaced and performed*. Virtually all of the performers mentioned above (Anita Wach, Magdalena Chowaniec, Janusz Orlik, Alex Baczyński-Jenkins) are currently working abroad. Although they do not live in Poland, they are in constant contact with the Polish dance scene. As was previously the case with Nigel Charnock's *Happy*, this time, too, excellent performers (including those who were not members of the ensemble) appeared in *Le Sacre* by Dada von Bzdulow theatre.¹⁰

Platform demonstrated that an abundance of solo works had become a unique feature of the Polish dance scene. In due course, this wealth of artists who excelled in solo works were labelled 'the solo generation' (see Królica 2013, Mrozek 2008). This emerging (and rapidly expanding) group included: Tomasz Bazan (*Station de Corps*), Iza Szostak (*From Culture to Nature*), Ramona Nagabczyńska (*New(Dis)Order*), Iza Chlewińska (*Traflamandoria*), Aleksandra Borys (*Lost in details*), Anna Nowicka (*the truth is just. a plain picture. said bob*), and Bożena Eltermann (who, however, was not considered a part of the solo generation; *Goodbye Baby Doll*). Bretoncafé Theatre, Harakiri Farmers, Agata Maszkiewicz, and Renata Piotrowska presented their works as part of Open Studio.

2012 marked the end of the era of Platform as an event organized at the grassroots level: since 2013, what is now the National Institute of Music and Dance has been the main organizer. Since 2013, Platform has also become a mobile event, held in different cities across Poland.

2014. Lublin: Leaning towards the east

The programme of the Lublin edition of Platform was put together by a panel of eight experts.¹¹ This time, a group who valued improvisation became more prominent. Due to the nature of the dance scene in Poland, solo works were part of Platform, too, but this time dance circles worked together to make it possible for choreographers to work with larger forms.

A new section called 'Dance map' was introduced, with emphasis on Belarus, Ukraine, Georgia, and Azerbaijan. Members of dance circles from these countries discussed the condition of their professional communities, showcasing their potential, their uniqueness, as well as the politically and culturally motivated constraints they were facing. At the time, there was no established dance platform tradition in these countries (about Belarus, for instance, see Królica 2013); the idea of introducing a model of international collaboration similar to the one in Poland was only just emerging. In addition, the Lublin Platform featured what may be described as performers' 'business cards': a sort of pitching session, where a performer presented a fragment of their (still unfinished) creative process. The performative nature of this section made it wildly popular with Platform participants.

Room 40 (choreographed by Maciej Kuźmiński and performed by graduates of AST Bytom's Dance Theatre Department) was a standout performance. Other well-received pieces included *Bernhard* by Paweł Sakowicz, *Akty* [Acts] by Aurora Lubos, and *Death 24 frames per second or do it to me like in a real movie. Delayed choreography in chapters*, a feminist performance by Agata Siniarska. The Pink Mama Theatre ensemble (founded by Sławek Bendrat and Dominik Krawiecki, Wrocław creatives based in Switzerland) made their Platform debut with *Freaks*. The Pracownia Fizyczna ensemble made an entrance with their *Re-akcje*.

The *Rite of Spring* theme (explored by Janusz Orlik in an earlier edition) returned to Platform, this time in *Nijinsky: The Rite of Dreams*, a consummate performance by Tomasz Wygoda, cho-

¹⁰ The cast included: Izabela Chlewińska, Katarzyna Chmielewska, Tatiana Kamieniecka, Dominika Knapik, Anna Steller, Leszek Bzdyl, Radek Hewelt, Dawid Lorenc.

¹¹ The panel comprised: Katarzyna Gardzina, Magdalena Hajdysz, Witold Jurewicz, Adam Kamiński, Marcin Maćkiewicz, Jadwiga Grabowska (Majewska), Iwona Olszowska, Izabela Szymańska.



Photo: Jakub Wittchen



Photo: Jakub Wittchen

reographed by Anka Godowska/Sławek Krawczyński. A number of performers seemed to have gained the status of Platform artists-in-residence: Janusz Orlik showed *Insight* in collaboration with Joanna Leśniewska; Dada von Bzdulow Theatre presented *Play IT, so 17 Dances About Something*; Lublin Dance Theatre performed *The Stories We Never Told*. Other highlights included *Need Me* by Andrzej Adamczak of the Polish Dance Theatre and *The failure of a future* by Irada Mazliah/Zbigniew Szumski.

Social issues became more prominent in this edition of Platform, with performances by Aurora Lubos and Agata Siniarska; and productions based on technique and craft, relying on structural improvisation, or improvisation in general as a work instrument (Janusz Orlik in collaboration with Joanna Leśniewska, Tomasz Wygoda/Anka Godowska/Sławek Krawczyński, and Jacek Owczarek's Pracownia Fizyczna). Conceptual choreographies (described by the buzzword 'prevalence of the white floor') have practically ceased to be Platform's trademark feature, even though this was how the dance community would describe the taste of (many) judging panels just a few years earlier. At the 2014 Platform, dance rediscovered itself as a language based on the flow of movement, fostering technique, and physical fitness; or a socially engaged field, speaking out for a good cause.

Lublin was also the first (and, to date, the last) Platform where artists received awards from the Minister for Culture and National Heritage: it was an opportune moment, in that many performers came to Lublin in person and



Akty, chor. Aurora Lubos
Photo: K. Machniewicz



Historie, których nikt nie opowiedział, chor. Simone Sandroni
Photo: K. Machniewicz

Platform had a media presence. The winners included two productions by Grażyna Kulczyk's Art Stations Foundation:

This year's Best Production award went to Sławomir Krawczyński, Anna Godowska, and Tomasz Wygoda, creators of *Nijinsky: The Rite of Dreams*. In addition, Tomasz Wygoda won the award for Best Performer.

Another major award, Best Choreography, went to *Insight* by Janusz Orlik and Joanna Leśnierowska.

Polish Dance Platform is a major forum for Poland's contemporary and classical dance community. It takes the form of a competition, culminating in a several-day-long overview of Polish choreography's top productions.

[Audience – author note] voting has now been closed and it turns out that *Room 40* was the audience's favourite. The production was choreographed by Maciej Kuźmiński and performed by four dancers: soloist Daniela Komędera and Anna Kamińska, Dominika Wiak and Katarzyna Pawłowska. (Dziennik Wschodni 2014)

The idea of distributing awards during Platform did not catch on, however: it smacked of rewarding some artists twice. It was thought that being selected for Platform was in itself already a success, and to have ministerial awards on top of that made the event too reminiscent of a competition. What the team behind Platform were actually seeking to do was give art workers credit where credit was due and increase the visibility of dance circles. Still, this (now bygone) tradition of choreographers receiving awards from the Minister of Culture and National Heritage was an honourable gesture. Restoring that tradition merits consideration, particularly if the award ceremony were to be held independently of Platform.

2017. Bytom: Polemics, debate-sparking diversity

Audiences were offered twelve productions as part of the Bytom Platform. This time, the programming panel was slimmed down to five members: a modest number, compared with previous editions.¹² The nature of the 2017 Platform can be described as polemical. Not simply because the final day saw several panel discussions, earnestly touching on dance's strategic fields and the trouble spots in its development,¹³ but also because several of these panels did indeed become a testing ground for the clash of different views.

Director and theatre educator Alicja Morawska-Rubczak moderated the panel titled 'So what's up with dance... for kids?'. The panel included dancer and dance instructor Monika Kiwak, and performers and choreographers Ula Zerek and Alfredo Zinola. Hardly anyone had expected dance for children, of all things, to spark such a heated debate. The panel was a clash of several ideas of how to work on choreographies for a young (and the youngest) audience. Panellists reflected on the role of play, and children's (and their parents and guardians') participation in projects and productions. Just how extensive that participation should be was also considered. The experiences and work models of different generations clashed during this part of the panel. This debate brought to light the urgent need to examine choreography for children and young adults in greater detail, and to support its multifarious development.

Choreographer, performer and instructor Magdalena Ptasznik moderated a debate titled 'Creating space: What's the point of curators in dance?'. The panel comprised: Anna Królika,

¹² The panel comprised: Leszek Bzdyl, Stefan Drajewski, Anka Herbut, Edyta Kozak, Anna Królika.

¹³ Some of the highlighted issues would have been better suited to the Dance Congress programme, given how firmly embedded they were in our local, Polish context. They may have been less clear to visitors from abroad.



Balet koparyczny, chor. Iza Szostak
Photo: Jakub Wittchen



Photo: Jakub Wittchen

Joanna Leśnierowska, researcher and dramaturg Katarzyna Słoboda, and curator Mateusz Szymanówka. According to dance critic Hanna Raszewska-Kursa, this was the fifth Platform's most interesting panel:

The roles of a curator were discussed (do they represent artists or an institution? Are they a medium between the art and the audience?), as were the different strategies a curator can adopt (do they look after artists or become stars themselves?) In addition, the panel defined what a curator was not (an exporter, an agent, or a salesperson); and discussed artists who are often compelled by the market to become curators, organizers, and directors, at times to the detriment of their creative work. (Raszewska-Kursa 2017).

Performer and choreographer Paulina Świącańska, and artist and festival director Agata Życzkowska, invited director and dance script author Włodzimierz Kaczkowski, Anna Królika, Maciej Kuźmiński, and Maria Stokłosa to join them on a panel titled 'The Role of Poland's dance centres in supporting the work of contemporary dance artists and critics'. A similar theme recurred during a panel convened by Jadwiga Majewska, titled 'National Dance Centres: The project, what we need, and what lies ahead'. That panel comprised Anna Godowska, Ryszard Kalinowski, Joanna Leśnierowska, and Grzegorz Pańtak.

The polemical nature of the Bytom Platform did not extend solely to panellists presenting their divergent views and approaches: it was also evident in the programme itself, which comprised twelve productions and sparked



Zagubieni w skórze, chor. Anna Piotrowska
Photo: Jakub Wittchen



Photo: Jakub Wittchen

many a debate and emotional response. *This is a musical* by Karol Tymiński was perhaps the most 'controversial' show: a radical piece which used nudity and offered an uncompromising view of the body as both an instrument of movement and a sound archive. Some of the other productions were similarly experimental (though the scope of that experimentation varied): *The Ninth* by Via Negativa / Anita Wach; *Zrób siebie* [Make yourself] by Marta Ziółtek; *noish ~* by Maria Zimpel; and *Balet Koparyczny* [Excavator Ballet] by Iza Szostak / Paweł Sakowicz.

Witajcie / Welcome, an *éngagé* piece by Aurora Lubos, provoked a similarly emotional response. It was steeped in the context of the refugee crisis and addressed the situation in transit camps. Anna Godowska and Sławek Krawczyński came up with some unforgettable images, an inimitable mood (and, most of all, some unforgettable movement, dance, and improvisation) in their piece *Bataille i świt nowych dni* [Bataille and the Dawn of New Days]. The other pieces in the Platform programme were: *Poza horyzont* [Beyond the Horizon] by Kielce Dance Theatre / Jacek Przybyłowicz and *Stalking Paradise* by Lublin Dance Theatre. This diverse picture of Polish dance was complemented by small form works, no less focused on movement, flow, working with the body, form, and context than their full-scale counterparts. These small-scale productions were: *Śmierć. Ćwiczenia i wariacje* [Death: Exercises and variations] by Renata Piotrowska-Auffret; *Total* by Paweł Sakowicz and *Why don't you like sadness* by Katarzyna Chmielewska.

Outside of the main programme, Platform featured an accompanying event whose goal was to promote local colour, and local artists and ensembles.

2019. Gdańsk: Big and little Platform side by side

Following the heated debate on dance for young adults during the Bytom Platform, organizing a children-specific 'little' Platform turned out to be a good way forward: light was shed on the rapidly growing section of choreography intended for the youngest (known in Polish dance circles as 'najmłodsze': 'the youngest') and young adult audiences. The introduction of this new, 'little' Platform made the presentation of the following pieces possible: *Blisko* [Close] by Alicja Morawska-Rubczak; *Pan Kejk* by Olsztyn Dance Theatre; and *on_line* by Holobiont Collective.

Bytom caught a particular vibe from dance circles: children's and young adult choreography seemed to be teeming with fresh energy; this prompted the question of whether we were witnessing a larger shift, the emergence of a different choreographic model of working with children and for children. Without a doubt, a new group of (female) choreographers asserted itself, focusing primarily on dance for young (and the youngest) audiences; the Contakids method¹⁴ became more widespread in Poland (owing in no small part to performance artist Anna Wańtuch); and, on top of all that, the social model of parenting / caring for children was being transformed.

For several years now, Polish dance has gradually been reclaiming the art field of choreography for children. Small as this dance sector still is, artists have managed to gain prominence and attract audience interest; they have succeeded, too, in identifying the threats that working in this field entails, and in putting a finger on how it differs from choreography in general and what lies ahead for children's choreographers. Many choreographers describe this field as their own.

¹⁴ The Contakids method was created by Israeli dancer and choreographer Itay Yatuv, who drew on his experience as a dancer and contact improvisation instructor (and the experience of playing with his own children). Contakids classes are particularly suitable for children aged between two and five, and are meant for both children and their parents. Through physical contact, working with movement and their bodies, parents and children develop a new form of communication which is enjoyable to both parties. Children improve their motor skills and self-confidence, while parents become more trusting in their children and in themselves. Certified Contakids method instructors are currently working in a number of countries, including Poland (Anna Wańtuch, among others).



Photo: Marta Ankiersztejn



This is the Real Thing, chor. Anna Nowicka
Photo: Marta Ankiersztejn

Once again, a panel of experts got to work on the Platform programme. This time, the group of ten¹⁵ comprised mainly artists, while, on previous occasions, curators tended to dominate the panel. The artists invited to take part in the main programme had one thing in common: they were 'single atoms' working mostly abroad; in other words, members of the Polish dance community scattered across the globe. Take, for example, *flow* by Compagnie Linga/ Katarzyna Gdaniec and Marco Cantalupo, choreographed by Katarzyna Gdaniec. Her work is indeed a part of the Polish school of (choreographic) thought. Gdaniec has been a frequent guest at festivals in Lublin and Gdańsk, but her ensemble is based in Italy. Dariusz Nowak (working with Dor Mamalia on *into me, see*) and Hygin Delimat (*Slowstopper: On the Edge of Survival*) are members of the same group.



KIO in Motion, chor. Małgorzata Haduch, Paulina Owczarek
Photo: Marta Ankiersztejn



Photo: Marta Ankiersztejn

Wojciech Grudziński presented his *Populuxe* during the Gdańsk Platform. With *Jumpcore*, Paweł Sakowicz reaffirmed his interest in virtuosity and conceptual ideas. Paweł Grala presented his *Matrix (Clearance)*; up until that point, Grala had appeared at Platform as a dancer-performer. This time, he showcased his choreographic streak. *Rozkosz* [Pleasure], a large-cast ROZBARK Theatre production, choreographed by Jakub Lewandowski, attracted a lot of attention and sparked much debate.

¹⁵ The panel comprised: Wojciech Klimczyk, Jan Łosakiewicz, Jacek Łumiński, Jacek Przybyłowicz, Hanna Raszevska-Kursa, Hanna Strze-miecka, Sonia Nieśpiałowska-Owczarek, Tomasz Nowak, Krzysztof Szymański, Ewa Wychowska.

The main programme saw the return of Platform ‘veterans’, regulars: Iwona Olszowska (*Ewa and He*), Małgorzata Haduch (this time in collaboration with Paulina Owczarek – *KIO in Motion*), Janusz Orlik (*Mute*), and Anna Nowicka (*This is the Real Thing*). However, Dada von Bzdülów Theatre and Sopot Dance Theatre were absent. The Gdańsk, Sopot, and Gdynia dance circles were represented by Amareya Theatre, in an interesting collaboration: renamed A PART Theatre, and teamed up with Marcin Herich, Amareya presented *Cztery* [Four]. The absence of these two major ensembles was not an oversight on the part of the selection panel, but evidence of change as the ensembles in question decided to either shut up shop or regroup. The Gdańsk Platform was organized by the Polka dot Foundation, an emerging institution with ever-growing potential and agency.

2024. Łódź

The last Platform to date was held in Łódź. Its programme was put together by a panel of ten experts,¹⁶ who focused on striking a balance between large-cast productions and solo works, and sought to include productions sensitive to social contexts. Dominik Więcek’s spontaneous intervention reminded Platform participants how important work ethics is for freelancers: observing standards, transparent arrangements, and signing contracts before one starts work on a project (which would seem obvious, but is not always a given), all for the sake of peace of mind during the collaborative process.

Glancing at the Platform programme,¹⁷ one notices a gradual generational shift (for want of a less pompous term). In 2023, Sopot Dance Theatre (Joanna Czajkowska and Jacek Krawczyk) announced the closure of their dance company; Dada von Bzdülów made their quiet exit even earlier, although the artists who made up the group are still performing and collaborate with others; nonetheless, a major organizational shift has occurred. In my view, the dissolution of such companies is a clear signal of a change in how often artists perform and how involved in life on stage they are willing to be. This entails some members of an ensemble (and sometimes an entire ensemble) permanently stepping off the stage. In 2024, the premature death of Sławek Krawczyński¹⁸ put an end to the work of the Anna Godowska/Sławek Krawczyński duo.

The Łódź Platform certainly reasserted the popularity of AST Bytom’s Dance Theatre Department graduates, (already evident when *Room 40* was shown during the Lublin Platform in 2014, and when *Pleasure*, choreographed by Jakub Lewandowski, was presented in Gdańsk). Daniela Komędera, Dominika Wiak, Monika Witkowska, and Dominik Więcek are among the graduates; together, they comprise the informal STICKY FINGERS CLUB. Bytom graduates are also active as independent performers: suffice it to mention *Café Müller* by Dominik Więcek and *MISSPIECE* by Dominika Wiak.

They appear on stage as individual performers, while engaging in a range of collaborations: for instance, for *Valesce, Valesce, Valesce, Valesce* they partnered with Performa Foundation and choreographer Dominika Knapik. During the Łódź Platform, Bytom graduates were involved in a number of productions and had a prominent presence. Their sense of humour, use of the

¹⁶ The panel comprised: Hanna Strzemiecka, Joanna Żygowska, Adam Kamiński, Edyta Kozak, Natalia Gorzelańczyk, Katarzyna Gardzina, Stefan Drajewski, Małgorzata Dzierżon, Joanna Brych, Jadwiga Majewska.

¹⁷ The Łódź Platform programme included the following productions: *III Symfonia* [Third Symphony] by Janusz Orlik; *Connected/Disconnected* by Patryk Gorzkiewicz; *8m68* by Robert Bondara / Wielki Theatre in Poznań; *Out of nowhere* by Wiktor Perdek / Silesian Opera; *Tkliwie, ulotnie, samotnie* [Tenderly, fleetingly, lonely-ly] by Anna Kmicik-Sokalla / Silesian Opera; *Juwenalia* [Juvenalia] by Gianni Melfi / Wielki Theatre – National Opera in Warsaw; *Bolero* by Meryl Tankard / Wrocław Opera; *Sticky Fingers Club* by STICKY FINGERS CLUB; *Agon* by Łażnia Nowa Theatre / Dominika Knapik; *Złe ziele* [Bad seed] by Magda Jędra; *Części ciała* [Body Parts] by Ramona Nagabczyńska; *Lagma* by Dana Chmielewska; *Every Minute Motherland* by Maciej Kuźmiński; *In my beginning is my end* by Lublin Dance Theatre; *Café Müller* by Dominik Więcek; *MISSPIECE* by Dominika Wiak; *Valeska, Valeska, Valeska, Valeska* by Dominika Knapik and Performa Foundation; *Luxa* by Agata Życzkowska and Karina Szutko; *Frajda, Granda, Bzik* by the Kolektacz group; and *Mój ogon i ja* [My tail and I] by Holobiont Collective.

¹⁸ For more information about Sławek Krawczyński’s work, see Obarska 2024.



Mój ogon i ja, chor. Kolektyw Holobiont
Photo: HaWa



Luxa, chor. Agata Życzkowska
Photo: HaWa

flow of movement, their embodied presence, drawing inspiration from current events – all of this brings about a new quality, a new language. Both the audience and experts think highly of this breath of fresh expression.

When putting the Platform programme together, the panel emphasized diversity. The Łódź edition saw the return of socially engaged, often experimental productions, such as *Złe ziele* [Bad seed] by Magda Jędra, *Części ciała* [Body Parts] by Ramona Nagabczyńska, and *Every Minute Motherland* by Maciej Kuźmiński. Each of these productions touches on different issues and becomes a dance intervention: ecological, feminist, political with a pacifist slant.

The programme included productions by the younger generation of the dance scene: *Lagma* by Dana Chmielewska (featuring Alicja Czyczel, Marta Szypulska, and Aleksandra Gryka) and *Connected / Disconnected* by Aleksander Gorzkiewicz. The eighth Platform’s opening production was *Odyseja* [The Odyssey] by Tomasz Ciesielski and Newer Theatre, a site-specific piece set in a train station.

Janusz Orlik represented the ‘distinguished (old) guard’ with his *Third Symphony*. Throughout Platform’s history, he has been its most constant presence. Most panels clearly valued the diversity of his work, based variously on small conceptual forms, technical precision, improvisation, or exploring a production’s musical qualities. Lublin Dance Theatre also made a return to Platform with their *In my beginning is my end*, as did Agata Życzkowska (who made a name for herself at Hoteloko Company) and who presented her performance of *Luxa* (in collaboration with Karina Szutko.)

By that point, organizing the ‘little’ Platform had become a tradition; this time, that section of Platform was dominated by choreographers from Poznań and the organizations they worked with, including Kolektacz and Holobiont Collective. Watching *Frajda, Granda, Bzik* transported one to their childhood, or reminded one of the traces evolution has left in our body in the form of the coccyx: the theme of *My tail and I*, a production for the youngest audiences and their parents.

Polish Dance Platform as the witness to change

Each edition of Polish Dance Platform has become a witness to the changes occurring on the Polish dance scene between 2003 and 2026. These changes take the form of both subtle shifts and major transformations concerning infrastructure, new programmes, and trends. Platform is alert primarily to the changes in aesthetics, but it unwittingly bears witness to political changes, to the influx of new performers, generatio-

nal shifts, to both the expansion and contraction of Polish dance circles, etc. Similarly, one cannot help but watch certain genres and trends in dance become obsolete.

Since 2003, Polish dance has been undergoing a genuine ‘Copernican revolution’: the growing role of institutionalization brought about a radical change in the circumstances in which dancers worked; dancers have been given the opportunity to train in Poland; NGOs, too, have made a major and significant contribution to the changes. Globalization has played a major (and very positive) role: following Poland’s EU accession in 2004, the fruits of globalization became easier to consume. Access to training abroad (both at art universities and during informal workshop training), work in theatres and ensembles, travelling between various European job markets, foreign exchanges and collaborations – all these opportunities are there for the taking for the dance community, and they, too, have shaped that community. They have influenced the form of the productions, and the preferred techniques and aesthetics. At the same time, new institutions and programmes have emerged in Poland, with the aim of supporting both dance professionals and the art of choreography itself. Let us, however, take another look at the aesthetics of individual Platform editions and their unique nature.

I would describe the Warsaw Platform of 2003 as an overture, identifying the direction in which dance circles would develop, their goals, and the idea that their thinking about dance should be large-scale despite the grassroots nature of their work. At the time, the dance community used their own resourcefulness to create something extraordinary, which is germinating and bearing fruit till this day. At the same time, the fact that this was a grassroots initiative laid bare the absence of systemic solutions and emphasized dancers’ determination. This reconnaissance in the field called dance has eventually led to the bridging of (some) gaps.

In my view, Poznań (2008), Bytom (2014), and Gdańsk (2019) can be described as breakthrough editions of Platform: they brought with them new ideas and inaugurated the process of renewal of dance circles.

A clear hierarchical structure (mirroring the relationship between master and disciple, transmitted through large ‘mother ensembles’ which, apart from presenting a certain repertoire, trained dancers and did other educational work) used to be very prominent during the initial years of Platform, but is mostly obsolete today (and has certainly become marginal). As time went by, it became evident this tradition was not the only training path available. Artists who trained abroad began to apply to Platform: having sensed new creative energy in Poland, they are slowly returning home or attempting to divide their time between home and abroad. In Polish universities and art schools, there is a clear tendency to establish, and expand, training courses for dance practitioners. The portfolio of such courses has widened not only in foreign schools, but also in Bytom, Łódź, Poznań, Katowice, and Warsaw.

Unfurling the peacock’s tail

Polish Dance Platform is also a narrative of how working conditions for artists are systemically created, in Poland and abroad. Seen from this angle, the history of Platform is a heartwarming one, in that it clearly maps progress: there was a time when artists only had themselves to fall back on; whereas today we are reaching a point where there are tools, strategies, systemic solutions, and institutions whose job it is to organize Platform and promote dance. But Platform is, above all, a survey of the tendencies and aesthetics embraced by artists who have worked in Poland in recent years; and the emerging picture is a colourful and diverse one. Apart from

dance theatres, conceptual dance, pure dance, and structural improvisation, we have seen the emergence of identity performances, socially engaged productions, and post-dramatic forms. And thus the Platform tradition develops, coming up with ever new perspectives in how dance is conceptualized and programmed.

Translated by Joanna Przasnyska-Błachnio

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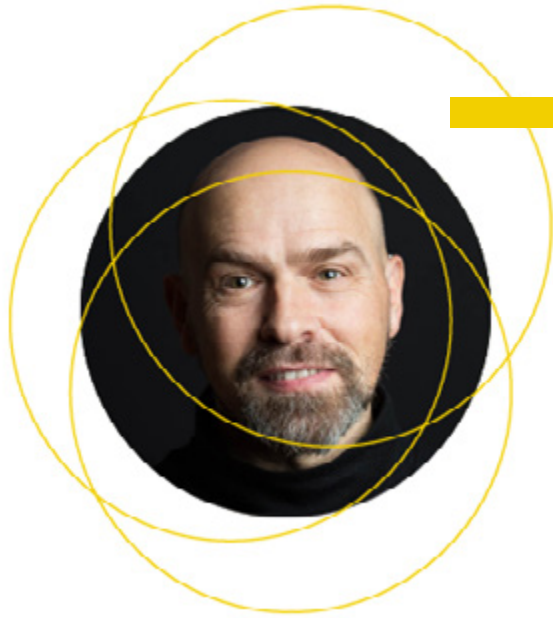
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JURY





Roberto Casarotto

Roberto Casarotto is the co-director of Aerowaves, the European Platform for Dance, which promotes cross-border mobility for emerging dance artists and runs several capacity-building programmes for emerging choreographers, writers, curators, and podcasters. Until 2022, he collaborated with CSC and Operaestate Festival in Bassano del Grappa, curating events and developing international projects supported by the EU Creative Europe and Erasmus+ Programmes. He is also the initiator of Dance Well – Movement Research for Parkinson's. Before working for dance organizations, Roberto was a contemporary dancer. He is the author of *Nigel Charnock*, published in 2009 by L'Epos. From 2015 to 2018, he served as the Artistic Director of Balletto di Roma.

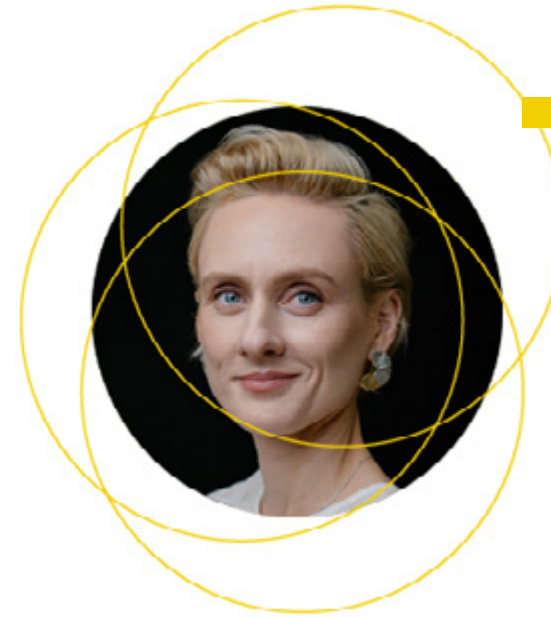
Takao Norikoshi

Takao Norikoshi is the Director of JAPAN DANCE PLUG Co. Ltd. He writes dance reviews for newspapers and dance magazines, and his books on contemporary dance are used as textbooks at many universities. He is invited to give dance lectures at festivals overseas and serves as an official advisor to international dance festivals, including NEW DANCE for ASIA, Odoru. Akita, and the Hokuriku Region Dance Festival. He also directs the Dance Critic [Training → Dispatch] Program, which is associated with the Aerowaves Spring Forward Festival.



Angela Conquet

Angela Conquet is French-Australian dance curator, author, editor, researcher, translator, and arts leader living between Melbourne and Paris. Her career spans three continents, working across and within a multiplicity of disciplines, contexts, and territories. Her specific expertise lies in connecting artists' ideas with current social issues and diverse communities of thought. More recently, she was artistic director of Dancehouse Melbourne, guest curator of dance in Vancouver, and is currently co-curator and coordinator of Lyon Dance Biennale's FORUM programme. She is in the final stages of completing her PhD at the University of Melbourne/University of Grenoble and her writings have been published in a variety of professional and scholarly publications. She considers art and culture as a socio-political practice to activate imagination, creativity, and change.



Gintarė Masteikaitė

Gintarė Masteikaitė is a cultural leader and performing arts producer. Since 2017, she has been the director of the Lithuanian Dance Information Centre and artistic director of the New Baltic Dance festival. She founded the ConTempo international performing arts festival in 2019 and was the Curator of Performing Stage Arts for Kaunas – European Capital of Culture (2018–2021). As head of the Association of Non-Governmental Performing Arts Organizations, she actively advocates for contemporary dance and cultural policy. With 19 years of experience, she mentors young artists and leads workshops on career strategy, branding, and audience development.

Atanas Maev

Atanas Maev has twenty-three years' experience as cultural manager. He co-founded Bulgaria's first centre for contemporary dance – Derida Dance Center – along with Derida Dance Company and Derida Stage. Derida Dance Center is a key partner in numerous international projects, and its Residency Program was recognized by the European Commission as a best practice for artistic exchange in Europe. From 2016 to 2018, he was a board member of Aerowaves – Dance Across Europe. Since 2022, he has been on the board of the European Dancehouse Network. In 2024, he co-founded Moving Balkans and currently serves as its general manager.



PERFORMANCES

main
programme



Photo: PatMie

The first modern Olympic Games coincided with the invention of the cinematograph, which completely transformed the way we participate in and perceive sports. The media has since established its own order, one which now prevails over that of athletic competition.

The rules and regulations of Olympic disciplines have sometimes been adjusted for the benefit of the television camera and the viewer at home. Techniques used to present movement – such as slow motion, time-lapse, replays, close-ups, and rapid changes of perspective – give the viewing experience the immersive quality of a TV series, complete with melodrama.

At the centre of it all is the body, from which more and more is constantly demanded. Modern sports impose extreme strain on athletes, exceeding the biological capacity of the human organism. Citius, Altius, Fortius – Faster, Higher, Stronger.

DOMINIK WIĘCEK

Dominik Więcek is a dancer, choreographer, performer, fashion photographer, and stylist. He is a graduate of the Ludwik Solski State Drama School (now the AST National Academy of Theatre Arts) in Kraków and the Dance Theatre Department at AST Bytom, as well as a scholarship recipient at the Folkwang University of the Arts in Essen. He has collaborated with artists and directors including Jacek Łumiński, Jerzy Stuhr, Giorgia Maddamma, Idan Cohen, Jens van Daele, Sylwia Hefczyńska-Lewandowska, Eryk Makohon, Karolina Krocak, Tomasz Wygoda, Mariusz Treliński, and the German dance company bodytalk (Yoshiko Waki, Rolf Baumgart). From 2016 to 2019, he was a dancer and artist at the Polish Dance Theatre in Poznań, where he performed in pieces choreographed by Tomasz Bazan, Aleksandra Dziurosz, Iwona Pasińska, Jacek Przybyłowicz, Ewa Wycichowska, Kaya Kołodziejczyk, and Tomasz Rodowicz. Since 2020, together with Dominika Wiak, Daniela Komędera, and Monika Witkowska, he has been co-creating stage projects and performances as part of the Sticky Fingers Club collective. In 2021, Więcek created the performance Café Müller, which was selected for the Aerowaves #Twenty23 line-up. In 2024, his work Glory Game was also invited to join this prestigious programme and was presented the following year as part of the Aerowaves Spring Forward Festival in Gorizia, Italy.



Photo: PatMie

Premiere	15 December 2023
Duration	60 min.
Choreography	Dominik Więcek
Dramaturgy	Dominik Więcek
Direction	Dominik Więcek
Music	Przemek Degórski
Performers	Sticky Fingers Club, featuring: Daniela Komędera, Dominika Wiak, Dominik Więcek, Monika Witkowska, Natalia Dinges, and Piotr Stanek
Lighting Design	Piotr Pieczyński
Set Design	Mateusz Mioduszewski
Costumes	Weronika Wood
Production	Komuna Theatre Warszawa

Recommended for audiences aged 16 and over.
Please note: This performance features sensitive content, including nudity.



Photo: PatMie

In the solo *Rapeflower*, Hana Umeda uses the traditional Japanese dance form of *jiutamai* to tell a personal yet universal story of sexual violence – one of the most transcultural experiences shared by women regardless of their ethnic identity or geography.

At the same time, the artist looks at the violence inherent in this traditional technique. In the nineteenth century, *jiutamai* was performed exclusively by women who were not allowed to perform on stage. Instead, they appeared in so-called tea houses, in red-light districts, where clients came for private dance performances.

How to talk honestly about rape? How to situate one's own experience between taboo and pornographization? *Rapeflower* is an investigation conducted within one's own body. This experience of sexual violence – personal, inherited, and learned – intertwines with defence and survival strategies. It is something corporeal, not discursive. It is also a story about rape understood as a condition, not just a single event.

HANA UMEDA

Hana Umeda is a performer, choreographer, theatre director, and graduate of the Institute of Polish Culture at the University of Warsaw. In 2025, she graduated with distinction from the MA SODA programme at HZT Berlin (Inter-University Centre for Dance Berlin). A student of master Hanasaki Tokijyo, she is a certified *jiutamai* dancer and holds the rank of *natori* in the Hanasaki-ryu *jiutamai* school in Tokyo, where she took the name Sada Hanasaki in 2020. In 2018, as a recipient of the Young Poland scholarship of the National Centre for Culture, she made her directorial debut with *Sada Yakko*, presented at Komuna Theatre Warszawa. Between 2021 and 2023, she was a member of the Centrum w Ruchu collective. In 2022, she won the first edition of the Scena New Situations Artistic Residency at Teatr Współczesny in Szczecin, as part of which she created *Faithless*. In 2023, her VR work *Close* was nominated for the IDFA DocLab Competition for Immersive Non-Fiction (IDFA DocLab: Phenomenal Friction, Amsterdam). Her work has been presented at Cerulean Tower Noh Gakudo in Tokyo, Zero Base in Tokyo, Kunstbanken in Hamar, Norway, and at the IDFA Festival in Amsterdam.

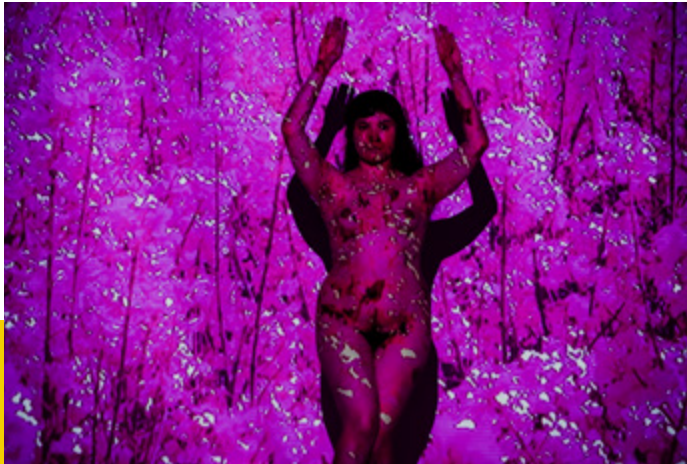


Photo: PatMie

Premiere	19 April 2024
Duration	45 min.
Choreography	Hana Umeda
Dramaturgy	Weronika Murek, Hana Umeda (text)
Direction	Hana Umeda
Music	Olga Mysłowska
Performers	Hana Umeda
Lighting Design	Aleksandr Prowaliński
Video	Martyna Miller
Production	Komuna Theatre Warszawa

Patronage: Feminoteka
If you have been a victim of rape or any other form of sexual violence, you can receive free assistance at the Rape Crisis Centre run by the Feminoteka Foundation by calling: 888 88 33 88.

Recommended for audiences aged 18 and over.
Please note: this performance features sensitive content, including nudity and strobe lighting. It deals with the subject of rape and sexual violence.

To bitch or not to bitch



Photo: Dawid Linkowski

To be or not to be – for the body. In cultural and social contexts, we bandy around concepts and, inevitably, judgements. A dirty body or a clean one? Unblemished or remaining what it is in its essence? Are there universal criteria to resolve these dilemmas? For female artists, physicality is key: guts, digestion and excretion, blemishes, eczema and stains; a laboratory where physiology meets philosophy.

In the performance To bitch or not to bitch, Hertz Haus takes as its starting point Shakespeare’s poem The Rape of Lucrece – but without resorting to direct representations of violence. Instead, it focuses on the traces that rape leaves on a woman’s body and psyche, and on taking care of the wounded body.

HERTZ HAUS

Hertz Haus was founded in 2018 by a group of female dancers and choreographers: Magdalena Kowala, Natalia Murawska, Joanna Woźna and Anna Zglenicka. The company creates its own aesthetic by drawing on contemporary dance and physical movement, as well as improvisation and performative actions, thus developing their own language of movement. In 2019, the artists established the Córy Kultury association, whose mission is to bring dance to a wider audience, develop a repertoire, and create an artistic and educational programme. The company won first prize in The Best Off 2022 – a national competition for Poland’s best independent theatre production – for their show Unbody, which was later included in the Polish Dance Network 2022, allowing it to be presented on Poland’s most important stages. In 2024, Hertz Haus received the main award in the SzekspirOFF competition at the 28th Shakespeare Festival for the performance To bitch or not to bitch.

To bitch or not to bitch



Photo: Jakub Seydak



Photo: Anna-Bedyńska



Photo: Dawid Linkowski

Premiere	26 July 2024
Duration	65 min.
Choreography	Hertz Haus
Dramaturgy	Hertz Haus and Patrycja Kowańska
Direction	Hertz Haus
Set Design	Hertz Haus
Music	Wojciech Wilk and Hertz Haus The performance also features 'Hungarian Dance No. 5' (composed by Johannes Brahms; performed by Fulda Symphonic Orchestra)
Performers	Hertz Haus: Natalia Murawska, Magdalena Kowala, Joanna Woźna, Anna Zglenicka
Lighting Design	Filip Ejsmont
Costumes	Hertz Haus
Production	Stowarzyszenie Córy Kultury
Co-production	Gdańsk Shakespeare Theatre

Recommended for audiences aged 16 and over.
Please note: this performance contains sensitive content, including nudity, strobe lighting, and loud music.



Photo: PatMik

The statement ‘I love ballet’ is practically a cliché among dancers. This phrase is often uttered by ballet school students when asked why they chose a ballet education, feeling the oppressive gaze of their teacher.

Four dancers and independent dance artists, who graduated from ballet school but abandoned ballet for other dance forms, take a fresh look at their original performance discipline. They note what continues to attract them to the form, what repels them, and what traces they see of their ballet education in their current bodies and lives. Twenty years after ending their adventures with ballet, Aleksandra Borys, Karolina Krackowska, Ramona Nagabczynska, and Iza Szostak have gained the critical distance needed to read ballet as a text. And as it turns out, this text is very rich. Both the explicitly expressed ballet librettos and the narratives hidden behind the scenes can be endlessly analysed as ideological machines.

RAMONA NAGABCZYŃSKA

Ramona Nagabczyńska is a dancer and choreographer. She received her artistic education at the Roman Turczynowicz Ballet School in Warsaw, the Frankfurt University of Music and Performing Arts, and the London Contemporary Dance School, while she received her theoretical education at SWPS University and the University of Warsaw. She works in Poland and abroad. Her choreographic works include: *New (Dis) Order* (2012), selected for *Aerowaves* in 2014; *Re//accumulation* (2012); *The Way Things Dinge* (2014); *pURe* (2015); *MORE* (2017); *Networking* (2018/19); *Body Parts* (2019), also selected for *Aerowaves*; *Silenzio!* (2021); *Le Jeu de Massacre* (2021), together with Barbara Kinga Majewska; *Bliss* (2022); *Anonymous Performers* (2024); and *Hate Haus* (2024), together with the Hertz Haus collective. From 2015 to 2019, she was an artist in the international *apap_advancing performing arts project network*. In 2021, she won an award for directing the performance *Silenzio!* at the Boska Komedia International Theatre Festival. She is one of the co-founders of the Centrum w Ruchu collective.



Photo: PatMik

Premiere	30 May 2026
Duration	60 min.
Choreography	Ramona Nagabczyńska
Dramaturgy	Agata Siniarska
Direction	Ramona Nagabczyńska
Music	Daniel Szwed
Performers	Aleksandra Borys, Karolina Krackowska, Ramona Nagabczyńska, Iza Szostak
Lighting Design	Piotr Pieczyński
Set Design	Dominika Olszowy
Costumes	Dominika Olszowy, Joanna Kotowicz
Production	Komuna Theatre Warszawa

Recommended for audiences aged 16 and older.
Please note: this performance features loud music, stage smoke, and strobe lighting.



Photo: Yassiek Stochastic

The Spell is a choreographic project inspired by the work of one of the most important artists of the twentieth century, Louise Bourgeois, her monumental sculptures, and her intellectual legacy. The performance is an attempt to immerse the viewer in the raw physicality of her work and find a way to translate it into movement and stage image.

Bourgeois's central themes are femininity and form. Her art captivates through its emotional complexity and rich symbolism, weaving personal stories with universal themes and revealing the depth of human experience. Her work repeatedly returns to the motif of the body in different states – birth, life, fear – and challenges traditional representations of femininity, offering a unique, intimate perspective that touches on universal archetypes.

In *The Spell*, Marta Kosieradzka and Marta-Luiza Jankowska attempt to capture and reflect on themes inherent to Bourgeois's work, such as the tension between strength and sensitivity, presence and absence, intimacy and being.

This project was born out of the need for a more focused dance practice, rooted in the physical experience of dance, connection with the body, and intuition.

MARTA KOSIERADZKA & MARTA-LUIZA JANKOWSKA

Marta Kosieradzka is a dancer, performer, choreographer, and visual artist based in Warsaw. She holds an MA in Fine Arts from the European Academy of Arts in Warsaw, a BA in Dance from the Royal Conservatoire Antwerp (Artesis), and an MA in Dance from the Oslo National Academy of the Arts. She works primarily as a dancer and performer while developing her own choreographic and interdisciplinary projects. She also teaches contemporary dance and movement-based workshops. Her artistic practice spans dance theatre, physical theatre, and experimental performance, combining embodied awareness, technical precision, and physical intensity.

Marta-Luiza Jankowska is a dancer originally from Stavanger, Norway. She completed her education at the Oslo National Academy of the Arts in 2009 and spent the first years of her career working as a freelance performer with artists and groups including Ingun Bjørnsgaard, Christopher Arouni, Hege Haagenrud, and Batsheva Dance Company. In 2014, she moved to Israel to work full-time with Inbal Pinto and Avshalom Pollak Dance Company and one of its successors, Avshalom Pollak Dance Theatre, with which she remained until December 2022. Jankowska is now based in Norway, where she collaborates with local and international artists. She has recently performed in *Do Not Stand Too Close* with Hege Haagenrud at Ice Hot Nordic Dance Platform 2024 and with Karolina Bieszczad-Stie's *Butoh Encounters* platform.



Photo: Yassiek Stochastic

Premiere	16 February 2025
Duration	30 min.
Choreography	Marta Kosieradzka and Marta-Luiza Jankowska
Dramaturgy	Marta Kosieradzka and Marta-Luiza Jankowska
Direction	Marta Kosieradzka and Marta-Luiza Jankowska
Music	Adriano Fontana
Performers	Marta Kosieradzka and Marta-Luiza Jankowska
Lighting Design	Zofia Jakubiec
Set Design	Zofia Jakubiec
Video / Multimedia Design	Carlos de Oliveira Alves
Costumes	Zofia Jakubiec
Production	Marta Kosieradzka and Marta-Luiza Jankowska
Co-production	Bergen Dansesenter, Norwegia

Recommended for audiences aged 14 and older.



Photo: Maurycy Stankiewicz

In *Threesome/Trzy*, Wojciech Grudziński shares the dance space with spectral figures from the past in an attempt to grapple with their legacy. This act of phantasmagoric choreography sees the performer go cruising through the biographies of the legendary dancers Stanisław Szymański, Wojciech Wiesiołowski, and Gerard Wilk. Brought up in post-war communist Poland, two of them eventually emigrated, while one chose to stay in his native country.

How have the dancers' bodies been remembered? How did these bodies become aware of their own sensibility and express it on stage? How can these marginalized life stories be reclaimed and embodied today? How do we construct an untamed, monstrous, illogical bodily archive of the queer past without losing any of their uniqueness?

The performances seek to remember and demythologize the trio; to rediscover the worlds these dancers inhabited without us. It is a hazy posthumous ballet, a repressed legacy, a reenactment, an act of somatic plunder and transformation.

Threesome/Trzy: do not let these biographies be appropriated, much less devoured, by politics and the history of ballet. Do not let national sentiment lay claim to the oberek. Surrender to the other, so as to disappear and exist all the more.

WOJCIECH GRUDZIŃSKI

Wojciech Grudziński is a choreographer and dancer. He graduated from the Roman Turczynowicz Ballet School in Warsaw and completed a BA in Contemporary Dance at Codarts Rotterdam. In 2023, he obtained a Master's degree from DAS Graduate School at the Academy of Theatre and Dance, Amsterdam University of the Arts. In 2024, he was an artist-in-residence at the Cité internationale des arts x CN D in Paris, where he developed *Threesome/Trzy*. In 2025, he received the Polityka Passport Award in the Stage category. He is an associated artist with Frascati Producties in Amsterdam. Grudziński has received scholarships from Poland's Ministry of Culture and National Heritage (2017, 2021), the City of Warsaw (2021), and Dutch foundations including Schuurman Schimmel-van Outeren Stichting (2012/2013) and Stichting Bekker-la Bastide-Fonds (2013). In 2018, he won a competition for a study visit to Movement Research at Judson Church in New York, organized in cooperation with the Global Practice Sharing (GPS) programme, Art Stations Foundation, and the National Institute of Music and Dance. Grudziński has collaborated with, among others, Dries Verhoeven (*The NarcoSexuals*, SPRING Performing Arts Festival), Igor Cardellini, and Tomas Gonzalez (2100, Palazzo Trevisan degli Ulivi, Venice), Marta Ziółek (*Seans z Pamelą*, Zachęta – National Gallery of Art, Warsaw), Ula Sickie (Ujazdowski Castle Centre for Contemporary Art, Warsaw), Ben J. Riepe (CREATURE, Goethe-Institut, Kraków), Katarzyna Kalwat (*Purification*, Łaźnia Nowa Theatre, Kraków), and Hana Umeda (*Sada Yakko*, Komuna Theatre Warszawa).

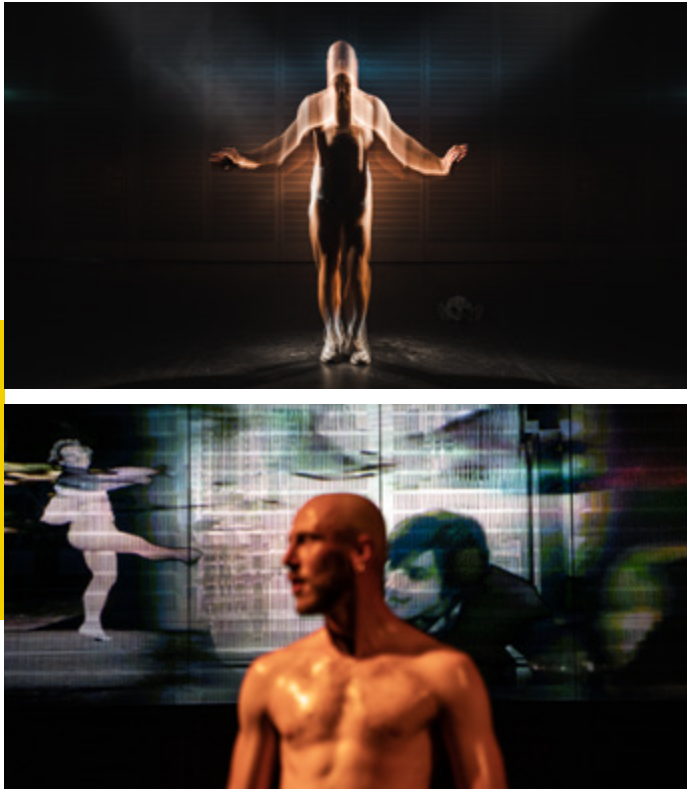


Photo: Maurycy Stankiewicz

Premiere	7 September 2024 (Warsaw)
Duration	45 min.
Choreography	Wojciech Grudziński
Dramaturgy	Joanna Ostrowska, Klaudia Hartung-Wójciak
Direction	Wojciech Grudziński
Music	Lubomir Grzelak, Threesome 1 Wojciech Blecharz, Threesome 2
Performers	Wojciech Grudziński
Lighting Design	Jacqueline Sobiszewski
Video Projections	Rafał Dominik
Artistic Collaboration	Igor Cardellini /
Artistic Consultation	Miguel Angel Melgares
Costumes	Marta Szypulska
Production	Fundacja 910113
Co-production	Festival Belluard Bollwerk International, Nowy Teatr
Partners	Cité Internationale des Arts, Frascati Amsterdam, Visegrad Artist Residency Program for Performing Arts, Centre national de la danse – Pantin

Recommended for audiences aged 16 and older.
Please note: this performance features sensitive content, including nudity, strobe lighting, and loud music.

Rooms by the Sea: Exercises in Listening



Photo: Klaudyna Schubert

Five characters set off far away, beyond the horizon, through landscapes filled with micro-sounds and gestures. The outer and inner worlds, constantly intermingling, offer an experience of states of alienation and distance – including from one another – that elude words, yet are deeply felt through the body.

Will our shared longing for the Unknown allow us to be together again, and in what way?

JOANNA LEŚNIEWSKA

Joanna Leśniewska is a performance maker, visual dramaturg, light and space composer. Since 2003, alongside her curatorial work in choreography, she has been developing an independent practice as a visual dramaturg, choreographer, and composer of light and space – both in her own works and in collaboration with other Polish and international artists. Between 2003 and 2009, she co-founded and performed with the Towarzystwo Gimnastyczne dance company. She made her debut as a choreographer in 2011 with the performance Reconstruction. In 2013, together with Janusz Orlik, she co-created the solo work Insight (winner of the Best Choreography award at Polish Dance Platform 2014), which was presented across Europe, as well as in Brazil, Palestine, and Israel. Leśniewska's longstanding interest in the visual arts – in particular, the possibility of translating the creative strategies of new painting and (post) photography into performance – initiated a period of research that culminated in ... (rooms by the sea): Exercises in Looking (2014) and BLUR (2017). Her discovery of traces of the Polish choreographer Yanka Rudzka in Brazil led to the creation of the Polish-Brazilian performance LEAVENING (2016), as well as Polyphony (2018), developed in dialogue with Armenian, Brazilian, Georgian, and Polish artists.

Rooms by the Sea: Exercises in Listening



Photo: Klaudyna Schubert

Premiere	3 August 2024
Duration	80 min.
Choreography	Joanna Leśniewska
Dramaturgy	Joanna Leśniewska
Direction	Joanna Leśniewska
Music	Katarzyna Sitarz (music and soundscape) The performance also features the song 'Song to the Siren' (music and lyrics by Ralph Lawrence Beckett Jr., Tim Buckley; released by Straight Records).
Performers	Karol Miękina, Piotr Skalski, Monika Szpunar, Monika Węgrzynowicz, Dominika Wiak
Lighting Design	Joanna Leśniewska
Production	Kraków Choreographic Centre – Nowa Huta Cultural Centre, Joanna Leśniewska SFX
Costumes	Monika Węgrzynowicz Yellow jacket designed by Michiel Keuper, originally for the performance BLUR
Additional Information	Movement coaching: Janusz Orlik Sound mastering and vocal recordings: Brave Records Graphic design: Michał Andrzej Łuczak, Anna Zielińska (photoholicstudio.pl) Production coordination: Agnieszka Barańska-Kozik, Aleksandra Honza

Recommended for audiences aged 16 and over.
Please note: this performance features high-intensity sensory effects, including loud music.

main programme



Photo: Jan Rusek

In the performance who cares, choreographed by Agnieszka Brzezińska, performer Katarzyna Leszek confronts the pressures of society, the constant pursuit of acceptance, and the perpetual need to be noticed. Her choreographic expression, along with the questions she asks herself – ‘How should I look?’ ‘Is Instagram really my business card?’ – reflect an internal struggle with losing individuality. Her dance style, described as trance-like and chaotic, symbolizes confusion in a fast-paced world and the unending chase after societal expectations. Leszek’s approach to herself and the world around her draws on the tradition of caricature as a form of social critique, which has always aimed to expose human weaknesses and problems in an exaggerated manner. The entire performance can be understood as a metaphor for the struggle against imposed norms, the breaking of psychological and physical boundaries, and an attempt to regain control over one’s life and identity.

AGNIESZKA BRZEZIŃSKA

Agnieszka Brzezińska is a dancer, choreographer, and teacher. She graduated in dance and body studies from the Poznań University School of Social Sciences, on the programme founded by Professor Michał Iwaszkiewicz. She has trained with Johannes Wieland, Alleyne Dance, Hannes Langolf, Sofia Nappi, Atilla Ronai, Artur Grabarczyk, and Dawid Lorenc. Brzezińska has been closely associated with the Polish h.art dance company, co-creating the performances Incredibly Close and de light, as well as The Symphony of The Whispering Walls with Erion Kruja. Her solo work who cares was pre-selected for the International Solo Dance Contest in Poland. Brzezińska also creates dance films: Years of Silence was selected for TOP5 in the International Kliff Kick Off Festival and was a semi-finalist in the Braga International Video Dance Festival, while YOS was selected for the Cineanza Film Festival at Teatro Storchi in Modena, Italy.



Photo: Jan Rusek

Premiere	27 August 2024
Duration	12 min.
Choreography	Agnieszka Brzezińska
Dramaturgy	Agnieszka Brzezińska
Direction	Agnieszka Brzezińska
Music	Zuzanna Henclik Bartosz Kalwasiński 'Dance Macabre', Camille Saint Saens
Performers	Katarzyna Leszek
Lighting Design	Agnieszka Brzezińska
Costumes	Agnieszka Brzezińska
Production	Agnieszka Brzezińska

Recommended for audiences aged 14 and older.
Please note: this performance features high-intensity sensory effects, including loud music.

WoW is an expressive choreographic duet created as part of the Przestrzenie Sztuki Taniec programme at the Wrocław Mime Theatre.

In times of darkness and uncertainty, the artists explore the meaning of pleasure: the pleasure of living, of dancing, and of watching dance. They balance on the edge of pop culture, kitsch, and boundless trance. Immersed in choreomaniac movement, their bodies rebound from the ground, lifting them into simultaneous states of bliss and surrender.

The performance was inspired by the historical phenomenon of choreomania and by Dance Fever, the album by Florence + The Machine. Choreomania was a dancing plague that appeared in different parts of Europe over the course of more than ten centuries. The compulsive urge to dance in public spaces brought together hundreds of people in collective, ecstatic movement, continuing until they were exhausted, lost consciousness, or sometimes even died.

To this day, the causes of these ecstatic outbreaks remain uncertain. Some theories attribute them to accidental poisoning by ergot – a hallucinogenic fungus that grows primarily on grasses and cereals – while others associate them with neurological disorders such as chorea. Another interpretation suggests that the relentless dancing was a collective response to psychological distress brought on by an era marked by epidemics, wars, and natural disasters.

MARTA WOŁOWIEC

Marta Wołowiec is a choreographer, performer, dancer, and producer. She creates solo and collaborative performances in cooperation with Polish and international artists. She has performed and presented her work in Poland, Germany, the Netherlands, Switzerland, Bulgaria, Norway, Sweden, Lebanon, Italy, Romania, Denmark, France, and Lithuania. She also works as a choreographer and movement director for theatre and cinema.

She is a two-time recipient of the Special Prize of Kraków's Stanisław Wyspiański Theatre Award. Her collaborators include Korzo (the Netherlands), DANCEHAUSpiù (Italy), the National Sztary Theatre in Kraków, Wrocław Contemporary Theatre, Musical Theatre Capitol in Wrocław, the Grotowski Institute, and Teatr Groteska in Kraków.

She participated in the international project 'Crossroad – Inhabiting the World', completing artistic residencies in Lebanon, Belgium, and Italy. She was also the producer of the international iCoDaCo collective (Creative Europe, 2018–2020). In August 2024, supported by a Culture Moves Europe mobility grant, she undertook a two-week research residency in Berlin observing the Swedish choreographer Jefta van Dinther. In 2025, she participated in the international choreographic programme ATLAS at ImPulsTanz – Vienna International Dance Festival.

For over a decade, she was part of the Kraków Choreographic Centre, serving as its director from 2018 to 2023. She is the founder and president of the Gently Foundation.



Photo: Rafał Skwarek

Premiere 20 September 2023
Duration 60 min.

Choreography Marta Wołowiec
Dramaturgy Janusz Orlik
Direction Marta Wołowiec
Music Wojciech Kiwer

The performance also features the following songs:
'If I Could Turn Back Time' (music and lyrics by Warren Diane Eve; performed by Cher; released by Geffen).
'Just Can't Get Enough' (music and lyrics by Clarke Vincent; performed by Depeche Mode; released by Mute Records).
'Without You' (music and lyrics by Evans Thomas, Ham Peter William; performed by Valentina Hassan [cover/parody]; released by VN DEVS).
'I Want It That Way' (music and lyrics by Carlsson Andreas Mikael, Max Martin; performed by Backstreet Boys; released by Jive Records).

Performers Karolina Pewińska, Tomasz Pomersbach
Lighting Design Klaudia Kasperska
Costumes Dominik Więcek
Production Przestrzenie Sztuki Taniec 2023, Wrocław Mime Theatre

Recommended for audiences aged 16 and over.
Please note: this performance features strobe lighting, loud music, and stage smoke.



PRESENTATIONS

Katarzyna Sikora and Marcin Miętus



Katarzyna Sikora is a dancer, choreographer, and performer working in new choreography. She is also a stage movement consultant for theatre productions, music videos, and short films.

KATARZYNA SIKORA

Katarzyna Sikora is a dancer, choreographer, and performer working in new choreography. She is also a stage movement consultant for theatre productions, music videos, and short films. Sikora graduated from the Dance Theatre Department at AST Bytom and performed with Śląski Teatr Tańca during the 2012/2013 season while completing her studies. She also studied on a scholarship at the Dance Department of the Folkwang University of the Arts in Essen and took part in the three-month MoDem PRO course with the Compagnia Zappalà Danza ensemble in Sicily. She has performed in many works from the field of new choreography and new dance, such as: Równina wątych dźwięk by Renata Piotrowska-Auffret; Zrób siebie, Monstera and Pixa by Marta Ziółek; and Imperial by Paweł Sakowicz. She also co-created two works presented in performance exhibitions at the Zachęta – National Gallery of Art: Łuczniczki and Topologia pożądania by Agnieszka Kryst.

MARCIN MIĘTUS

Marcin Miętus is a dramaturg and performer. He has collaborated with TR Warszawa, STUDIO theatregallery in Warsaw, Teatr Współczesny in Szczecin, Teatr ROZBARK in Bytom, and Scena Robocza in Poznań. His dramaturgical work includes solo performances by Dominika Wiak, Michał Przybyła, and Ana Szopa, as well as two interdisciplinary projects by Rob Wasiewicz. In 2023, he worked with Katarzyna Sikora on the choreography for Your Majesty at Komuna Theatre Warszawa.

Agnieszka Jachym



Agnieszka Jachym is a dancer and choreographer. After obtaining her professional dancer's diploma in 2012, she trained in Germany with Temporäre Theater before joining Tanzcompagnie Giessen in 2014. Her dance theatre work *Getto krakowskie* premiered at Teatr Nowy in Kraków in 2018.

Between 2019 and 2021, she worked at the Polish Dance Theatre as a dancer and coordinator of the EU project 'CLASH! When classic and contemporary dance collide and new forms emerge', also co-creating the choreography "[dis] solution" for Balletto di Roma.

Since 2021, she has collaborated with Sasha Waltz & Guests, performing in *In C*, *SYM-PHONIE MMXX*, *Kreatur*, *Beethoven 7* and *Sacre*.

In 2022, she received the Creative Scholarship of the City of Kraków for *The HUNGRY Ones*, a performance that has since toured Czechia, Bulgaria, Serbia, and Portugal. In 2024, Jachym directed *United States of Solidarity* for the European Solidarity Centre in Gdańsk. She is currently in post-production on her short dance film *Room of Pleasure*.

Agnieszka Brzezińska Katarzyna Leszek Kacper Szklarski



Katarzyna Leszek, Agnieszka Brzezińska, and Kacper Szklarski are professional dancers, choreographers, and performers with international experience.

Katarzyna is a graduate of the Vertigo International Dance Program and Nuova Officina della Danza in Turin. She is the co-founder of Teatr Tańca Nieznany and Studio Nieznane, and teaches at the Poznań University of Physical Education.

Agnieszka, a graduate in dance and body studies, creates dance films that have been recognized at international festivals. She collaborates with Teatr Tańca Nieznany.

Kacper, a graduate of the Dance Theatre Department at AST Bytom, has toured across Europe, performing in works by choreographers including Sebastian Matthias, Erika Silgoner, and Erion Kruja. His solo works have won awards at the SzoloDuo and 3...2...1... DANCE! competitions.

The trio combines strong physicality and emotional presence with a focus on social themes. Their projects aim to connect choreography with film, education, and community, exploring dance as a tool for expression, resistance, and collective reflection.

Olsztyn Dance Theatre



Olsztyn Dance Theatre has been operating since 2019 as part of the ARToffNIA Dance and Arts Foundation. It was initially established as a grassroots initiative with funding from the Olsztyn Participatory Budget. Thanks to the support of the Warmia-Masuria regional government, it currently operates at the Stefan Jaracz Theatre in Olsztyn, where it regularly presents its own productions as well as guest performances.

The theatre carries out its activities under the artistic direction of Katarzyna Grabińska. Those include productions with choreographers such as Anna Rubirola, Antonella Boccadamo, Anna Maria Krysiak, Monika Witkowska, Omar Karabulut, Gosia Mielech, Katarzyna Leszek, and Katarzyna Grabińska. These works are created for audiences of all ages – from young children to adults – and are performed by a dance ensemble currently composed of Maja Gajzmer, Anna Janczarek, Kinga Łotysz, and Lidia Zygałło, along with invited guest artists.

In addition to producing performances, the theatre runs an educational programme for young dance and choreography practitioners, as well as organizing dance workshops, audience engagement events, and artistic residencies. It also collaborates with other institutions across Poland as part of national networking initiatives.

Zawirowania Dance Theatre



Zawirowania at Home and Abroad

The Scena Współczesna Foundation runs the Zawirowania Dance Theatre, which was established in 2004. Since its inception, the company's artistic director and lead choreographer has been Elwira Piorun, a former soloist at the Teatr Wielki – Polish National Opera in Warsaw, while Włodek Kaczkowski, a theatre director and dramaturg, serves as its director and manager. The company brings together dancers with diverse experiences in contemporary dance techniques. This fusion of different backgrounds creates a compelling stage presence and expands the ensemble's creative potential.

Since 2005, the company has also organized the Zawirowania International Dance Festival, which celebrated its 22nd edition this year and features dance groups from all over the world, spanning from Japan and South Korea to Cape Verde and Mexico. Zawirowania is widely recognized for its international co-productions, having created performances in collaboration with companies and choreographers from Germany, Italy, Spain, India, and Israel. The company frequently tours the globe and, during its more than twenty-year history, has given 125 performances abroad across eighty cities, thirty-five countries and five continents. For the past few years, Zawirowania has been based at the Warsaw Dance and Theatre Centre, where it creates and presents its work.

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Expositions – opening performance and premiere

To ‘expose’ means to make something visible, but also to subject it to external influences: light, radiation, judgement, attention.

Expositions is a choreographic structure performed by seven dancers. The performers on stage have different attitudes towards dance and improvisation, but are united by a shared score – a set of tasks within which they improvise. They operate between fixed conditions and the agency that can be practised within them. The performance sets out the rules of engagement but leaves it to the performers to decide how to navigate them, revealing their choices, hesitations, and moments of disorientation.

Expositions also explores the relationships between a static image and the loss of its stability. What makes a movement, a pose, or an action noticeable? Does the eye function like light on film in analogue photography? How long does it take for the shape of the body to take on meaning? What flickers appear in the spaces in between?

Expositions, which opens Polish Dance Platform Wrocław 2026, serves as a warm-up for perceiving movement. The performance offers a space for practice – not only to those on stage, but also to the audience – in discerning differences, changes, and tensions without the need to immediately recognize and name them.

MARIA STOKŁOSA

Maria Stokłosa is a choreographer, dancer, and president of the Burdąg Foundation / Centrum w Ruchu. She works within experimental choreography while treating dance practice as an artistic, intellectual, and social endeavour that extends beyond conventional stage productions into everyday life. For more than a decade, she has engaged in grassroots efforts to develop and emancipate contemporary dance, serving as director of the Choreografia w Centrum programme and initiating various projects. She also lectures in the Social Arts programme at the University of Warsaw's Institute of Polish Culture.

She holds a degree in choreography from the School for New Dance Development (SNDO) in Amsterdam; she also studied at London Contemporary Dance School at The Place, and graduated in cultural studies from the Institute of Polish Culture. She was awarded the Grażyna Kulczyk Research Scholarship, which led to the creation of the publication 'What do I do when I dance? Starting from action' – an artistic research project exploring dance improvisation through an autoethnographic lens.

MAREK GLUZIŃSKI

Marek Gluźński is a performance artist working at the intersection of physical theatre and experimental choreography. His research explores masculinity through the project Kryzys Wieku Męskiego (The Male Midlife Crisis). As a dance and performance curator, his credits include the Free Body Music series (2011–2012), Taniec w Imparcie (2017–2019), the Z Polski festival in San Sebastián (2016), and the ongoing Choreotopie series at the Grotowski Institute.

He has co-founded the Wrocław Dance Initiative, the Studio Matejka physical theatre laboratory, the Wrocław Theatre Offensive, and Akcja Kultura. He has also run the iconic venue Klub Puzzle, the Barbara info point for ECoC Wrocław 2016, and the music labels Blend Records, Rockers Publishing, and Kulturarap. He has produced the WROsound and Zwrot festivals. Gluźński served as a community representative during the first term of the Wrocław Culture Council and is a member of the Lower Silesian Women's Congress Association. He also works as a communications specialist at the Gabriel Narutowicz Institute of Political Thought.

Expositions – opening performance and premiere



Thursday, 17 September 2026, 19:00

Centre for Performing Arts, Grotowski Institute

Premiere	17 September 2026
Duration	60 min.
Choreography	Maria Stokłosa
Dramaturgy	Katarzyna Kania
Music	Agata Zemla
Performers	Natalia Drozd, Joanna Gruntkowska, Filip Konarkowski, Maja Miśta, Martyna Rak, Wojciech Rybicki, Lena Skrzypczak
Lighting Design	Klaudia Kasperska
Costumes	Barbara Sikorska-Bouffał, Hanna Gluźńska (assistant)

My Home, No Home

Dictionaries define ‘home’ (Spanish *hogar*) as ‘a building or a place of residence’ as well as ‘a family, a group of related people living together’. While the first definition refers to a physical structure, the second focuses on those who inhabit it. One is concerned with form (a building), the other with content (a building’s contents). In a broader, metaphorical sense, the idea of ‘home’ is tied up with emotions. Some notions directly associated with home include community, security, refuge, faith, shelter, love, and trust between people living under one roof.

For Spanish dancer Nazareth Panadero and German artist Michael Strecker, Tanztheater Wuppertal not only served as the dance company’s home, the building where they worked together, but was a true home, cared for by Pina Bausch and permeated with her talent and sensitivity. For many years, Pina was in charge of the company’s life-in-dance. After her death in 2009, the inexorable passage of time necessitated change, but Panadero and Strecker, who had been but a little part of the legendary group, continued to work together.

In 2022, they co-created the diptych *Vive y deja vivir (Live and Let Live)*, articulating their emotions about their former life. Now they return to revive the spirit of their lost home and to keep it alive. ‘Pina Bausch brought us together in our work. The past is our home, but we no longer inhabit it’, they say.

When they worked with Pina Bausch in Wuppertal, they went to her with their joint idea, to which she responded: ‘Yes... but then what?’ *My Home, No Home* seeks to answer this question many years later.

Bausch taught them how to use questions to structure theatre actions, which continues to be their creative method. While developing the piece, they ask themselves questions about what was happening in and around them when they had lived in Wuppertal. They thought about the past, the present, and the future. About their dreams, fears, childhood, maturity. About small things that later turned out to be big things. But, most of all, about home: what it meant – and still means – in their lives. They translated their answers into gestures, movements, words, text, music, and stories, and then used these elements – some of which were as fleeting as dance – to build a home: *My Home, No Home*.

[Omar Khan]



NAZARETH PANADERO

Nazareth Panadero (born in 1955 in Madrid) is one of the most acclaimed contemporary dance artists, a key figure in Pina Bausch’s Tanztheater Wuppertal, which she joined in 1979 and where she worked for over four decades. Trained in classical dance in Madrid and Zaragoza, Nazareth began her professional career in France before gaining international acclaim in Germany. Known for her exceptional stage presence and unique sense of humour, her expressive and precise mode of work is compared to that of Buster Keaton’s. Her signature dance performance credits include *Café Müller*, *Palermo Palermo*, *Nur Du*, *Vollmond* and *Sweet Mambo*. She has also appeared in such celebrated films as Pedro Almodóvar’s *Talk to Her* and Wim Wenders’ documentary *Pina*. In 2025, Nazareth performed in Alain Oyen’s *Antigone*. She has garnered a raft of awards, including the Andorra Award, the Spanish National Dance Award and the Gold Medal for Merit in the Fine Arts, which attest to her strong position on the international cultural scene.

MICHAEL STRECKER

Michael Strecker (born in 1966 in Hanover) is a celebrated German dancer and choreographer, known for his long-standing association with Pina Bausch’s Tanztheater Wuppertal, which he joined in 1997. Michael began his dance training late, at the age of 17. His first professional engagement was with the Städtische Bühnen Osnabrück. Then, for seven years, he was a member of Dansgroep Krisztina de Châtel in Amsterdam, where he honed his style marked by physical precision and versatility. At Tanztheater Wuppertal, Strecker performed in many of Pina Bausch’s productions and then in successive productions of the theatre’s artistic directors. He has appeared in Wim Wenders’ *Pina* and Pedro Almodóvar’s *Talk to Her*. Michael has developed a successful artistic collaboration with Nazareth Panadero. Together, they have created, among others, the piece *Ohlala* (2012) and several choreographies for the UNDERGROUND programme at Tanztheater Wuppertal, including *Clandestine* (2013), *Paar mit Hund* (2016) and *Two Die For (kein Krimi)* (2019). In 2022, they presented *Vive y deja vivir (Live and Let Live)*, a co-production combining *Two Die For* and *Mañana temprano*.

My Home, No Home

Thursday, 17 September 2026, 19:00

Wrocław Contemporary Theatre
Dance performance by Nazareth Panadero and Michael Strecker

Premiere	11 April 2026
Duration	50 min.
Choreography	Nazareth Panadero, Michael Strecker
Lighting Design	Lutz Deppe
Video	Janusz Subicz
Costumes	Elis Çetin, Petra Leidner
Video	Janusz Subicz (<i>Ohlala</i> and <i>Hardt Park</i>)
Production	Grotowski Institute

The show incorporates excerpts from music pieces by Robin Scherpen, Sina Bathaie, Claudio Monteverdi, Carter Burwell, Erik Satie, Philip Glass, Tomaso Albinoni, and Krzysztof Komeda.

Premiere performance: 11 April 2026, Centre for Performing Arts, Grotowski Institute.

Developed with the support of the Grotowski Institute (April–May 2025), the University of Granada, La Madraza Centro Cultura Contemporánea (September 2025), and the Goethe-Institut Madrid (January 2026).

The Maids – Materials

Locked away in a refugee shelter, women, who have arrived from different corners of the world, enact endless games and intimate micro-performances to reveal their hidden identities. They give expression to themselves in a language that’s taking shape in front of those present, a language they’ll never fully master. Teetering between audition and job interview, the tone of the encounter is gradually changing. The question of identity is taking the back seat but dignity is standing its ground, a dignity they can have NOW, not posthumously.

In part inspired by Jean Genet’s *The Maids*, this piece incorporates excerpts from Jean-Pierre Siméon’s *Stabat Mater Furiosa*, Dimitris Dimitriadis’s *I’m Dying as a Country*, and from the Constitution of France.

STUDIO WACHOWICZ/FRET

WACHOWICZ/FRET Studio is a creative tandem whose first work, *Sheol/ שששששששש*, was created in December 2021. The artists focus on the interpenetration of theatre and performance art and on the complementarity of the two in each act on stage. Marked by hybridity and openness, the Studio’s works can be described with words such as performative installation, séance, and action. Their common denominator is sonority and an exceptional focus on sound and vibrations associated with even the smallest of actions. Wachowicz and Fret regularly collaborate with artists for whom musical sensitivity is paramount in defining the interpersonal and the quintessentially human. The Studio often uses tools derived from the tragic tradition rather than the dramatic one, aiming at what the artists describe as an intravenous Hearing of the World!

MONIKA WACHOWICZ

Monika Wachowicz is an actor and educator. She graduated in philosophy from the University of Silesia in Katowice, Poland. In 2004, she joined the Katowice-based Teatr A Part, helmed by theatre director Marcin Herich. In 2021, together with ZAR creator Jarosław Fret, she launched Wachowicz/Fret Studio. Wachowicz teaches at the National Academy of Theatre Arts and curates *Interstices: Women in the Performing Arts* at the Grotowski Institute. She also coordinates the A PART International Festival of Performing Arts, runs the A PART Acting Studio, and heads her Body and Emotion Studio (all in Katowice). In 2019, she became president of the Marta Paradecka Art for Life Foundation.

LINORA DINGA

Linora Dinga is a Russian-Congolese dancer and actor based in Brussels. Her artistic journey began from dance. After graduating from the Escola Superior de Dança (Lisbon, Portugal) she worked as a performer and co-creator in various projects across contemporary dance, performance, and video. Over time Dinga developed a growing interest in theatrical expression, which led her to explore traditional theatre, physical theatre, and screen acting. She played the supporting role in the short film *Dorémi* (2024) by Milan Tintané-Ducharme and performed in *Maître Nageur* (2025), a theatre piece by Manou Selhorst. In 2025 she presented her solo project *Act, Interrupted* at the Ithaka Festival and Tilburg in Motion Festival. Alongside her stage and screen work, Dinga continues to expand her artistic language through constant learning and experimentation. She has engaged in workshops with artists and companies such as Julyen Hamilton, David Zambrano, Wim Vandekeybus’s *Ultima Vez*, Acting Studio Brussels, and Teatr ZAR. Recently, she joined Studio WACHOWICZ/FRET in the performance *The Maids – Materials*.

MARA OPRİŞ

The Maids – Materials



Sunday, 20 September 2026, 17:00

Centre for Performing Arts, Grotowski Institute (PIEKARNIA Żywa Kultura)

Premiere	18 October 2025
Duration	75 min.
Choreography	Studio WACHOWICZ/FRET
Performers	Linora Dinga, Mara Opriş, Monika Wachowicz
Production	Grotowski Institute

Mara Opriş is an actor and performer with a PhD in theatre and performing arts (doctoral thesis: ‘The Synthetic Body: A meta-physical écorché’). Between 2007 and 2022, she was a drama teacher at the Faculty of Theatre and Film of Babeş-Bolyai University in Cluj-Napoca, Romania. Currently, she is an actor at Tony Bulandra Theatre in Târgovişte. Opriş has collaborated with many theatres and cultural institutions in Romania and abroad, including the National Theatre in Timişoara (In Dreams, a dance piece by Pál Frenák), Romanian National Television (MANIFESTO: Letter to a Friend and Back to the Country; the docudrama Who Are You, Cătălina?, dir. Cornel Mihalache, 2020/2021), the National Theatre Constanţa, Odeon Theatre, the National Opera of Cluj-Napoca, the Romanian Cultural Institute in New York and LaMaMa Theatre (Deadly Confession, dir. Andrei Şerban, 2021), the Romanian Cultural Institute in Warsaw and Teatr Powszechny in Łódź (Deadly Confession/Spowiedź w Tanacu, dir. Andrei Şerban, presented at the International Festival of Plays Pleasant and Unpleasant, 2009), the Romanian Institute in Istanbul (Rhythm of Europe Street Festival, 2013), and the Romanian Cultural Institute in Paris (2009). She is a founding member of Andrei Şerban Traveling Academy. Opriş attended masterclass sessions with Andrzej and Teresa Wełmiński and worked with them on the piece Transylvanian Sketches, or the Melancholy of the Black Egg (2015). She has also worked with Silviu Purcărete, Nicky Woltz, Peter Uray, Scott Johnston, Dumitru Acriş, Marc Bogaerts, Rainer Dobernig, Stephan Perdekamp, Sarah Victoria, and Katalin Thuróczy. In 2019, she directed Katalin Thuróczy’s *Sandros*. In 2015, Opriş created a twelve-hour street show in Bistriţa, titled *Virgin M*. The piece has a multilayered message, was conceived by the artist, and incorporates her own texts.

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programme**

PolandDances Producers!

Where can you secure funding for artistic projects, and how can you effectively encourage partners to co-finance your initiatives? How do you successfully navigate the landscape of international grants?

Fundraising is, above all, the art of storytelling and building lasting relationships. Discover innovative funding tools tailored to the dance community during the expert panel 'The Art of Fundraising in the World of Dance', presented as part of the PolandDances Producers! programme at Polish Dance Platform 2026.

Your guides through the world of cultural financing will be Maria Zięba and Professor Levan Khetaguri.

MARIA ZIĘBA

Maria Zięba is a cultural manager, community animator, educator, and President of the Ładne Historie Foundation. She is a graduate of the FAOO Fundraising School, author of 'The Art of Fundraising' series, and scholarship holder of the Minister of Culture and National Heritage. She collaborates with NGOs, cultural institutions, informal groups, and artists to help them raise funds, assess audience needs, evaluate projects, and build strategic partnerships.

PROF. LEVAN KHETAGURI

Professor Levan Khetaguri is an international expert in performing arts theory and practice. He is an Executive Council member of the UNESCO International Theatre Institute (ITI), board member of the UNESCO ITI Performing Arts Higher Education Network, and Director of the Arts Research Institute and Gurdjieff Institute in Tbilisi. He has authored over 100 scientific publications and managed more than 300 international projects. He is a member of the European Cultural Parliament and a juror for numerous global festivals.

Friday, 18 September 2026, 10:00–13:00

AST Wrocław
ul. Braniborska 59

- 10:00–11:15 | Maria Zięba – Corporate Partnerships & Business Collaboration
- 11:30–13:00 PM | Prof. Levan Khetaguri – International Projects and Grants

The event will be translated, recorded, and live-streamed via a link available on the Polish Dance Platform website. Registration is required to attend.

accompanying programme

**ADAM MICKIEWICZ
INSTITUTE**

**accompanying
programme**

Dance It Out. Practice of Change LAB during PPT Wrocław 2026

Practice of Change is a programme run by the Performat Foundation as part of the International Dance Alliance scheme, operated by the Adam Mickiewicz Institute. The aim of the programme is to build a long-lasting, international network supporting the growth of choreography and dance.

This scheme is focused on the search for more sustainable, inclusive, and resilient models of creative production and collaboration. One of the main themes is care, envisaged not simply as an individual mindset, but also as an aspect of how an institution operates, how it is structured and what relationships are possible within it. In this approach, care is included in the arts infrastructure: it encompasses the practices, procedures, and values which influence the creative working environment: the conditions in which artists work, security, trust, and accountability.

Practice of Change is a part of the Adam Mickiewicz Institute International Dance Alliances programme. The scheme comprises labs, creative residencies, and staging Polish productions abroad.

Julia Asperska and Konrad Kurowski will moderate the debate, and Igor Shugaleev will present his art practice.

Organizer: IDA – Instytut Adama Mickiewicza

IGOR SHUGALEEV

Igor Shugaleev is a Warsaw-based Belarusian choreographer, actor, and performer. His practice combines dance, physical theatre, performance, and political activism. His works focus on the body in extreme conditions, and making use of endurance, repetition, and intensity as creative tools.

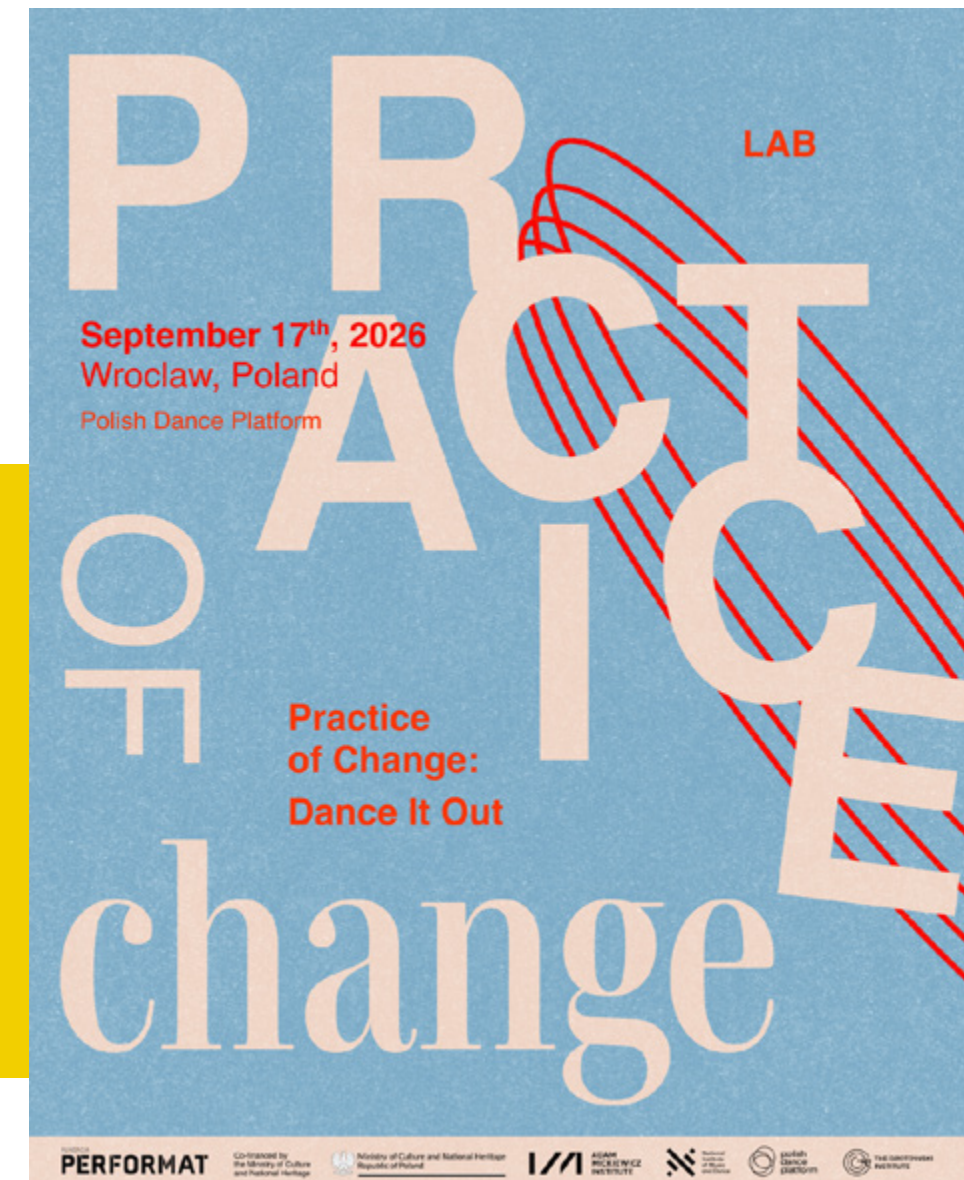
JULIA ASPERSKA

Julia Asperska is an independent curator, arts manager, and certified coach. She has worked as art project manager at Key Performance in Sweden, curator at Something Great Collection in Berlin, and associate curator at Internationale Tanzmesse NRW in Düsseldorf.

KONRAD KUROWSKI

Konrad Kurowski is an independent dramaturg, curator, and facilitator of creative processes. He takes the body as his focal point, developing his own movement practice based on embodied care.

Dance It Out. Practice of Change LAB during PPT Wrocław 2026



Thursday, 17 September 2026, 11:00-16:00

**Laboratory Theatre Space, Grotowski Institute, Rynek-Ratusz 27, Przejście Żelaznicze
Barbara, ul. Świdnicka**

Duration: 75 min.

PPT TEAM

Polish Dance Platform 2026 Team



National
Institute
of Music
and Dance

PRODUCITON



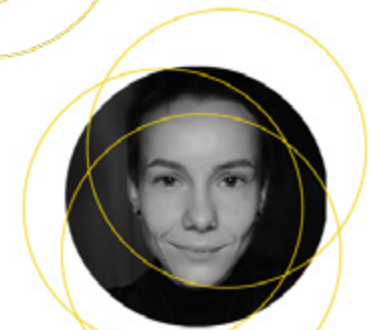
Mateusz Czekaj

Coordinator for International
Relations at the Dance Impresario
Department



Aleksandra Kowalczyk

Coordinator of Polish Dance
Platform 2026



Patrycja Alenkuć

Welcome Point Coordinator



Maria Opalka

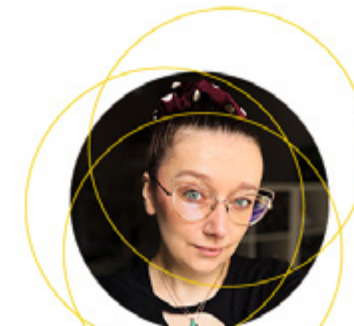
Head of Creative Projects
and Development

COMMUNICATIONS AND PROMOTION



Agnieszka Wyszomirska

Head of the Creative Projects
and Development Department



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Websites Specialist



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Polish Dance Platform 2026 Team



CURATOR OF THE ACCOMPANYING PROGRAMME



Marek Gluziński

Curator of the Polish Dance Platform 2026 preliminary and accompanying programmes



Paulina Kempisty

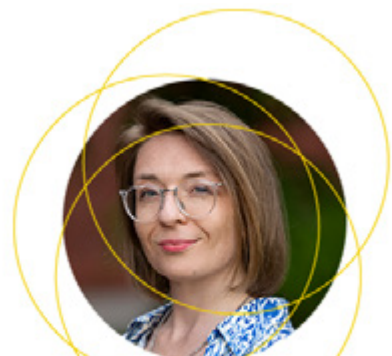
Lead Producer



Aleksa Małgorzata Stobiecka

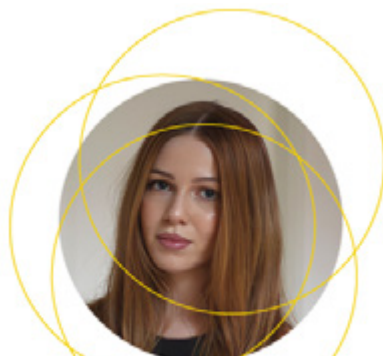
Executive Producer

COMMUNICATIONS AND PROMOTION



Magda Kotowska

Head of Communications and Promotion



Iga Bałchanowska

Social Media Specialist



Agnieszka Szymczykiwicz

Ticketing and Accreditation Coordinator

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practical information

PROGRAM

POLSKIEJ PLATFORMY TAŃCA WROCŁAW 2026

polska platforma tańca

POLISH DANCE PLATFORM WROCŁAW 2026 PROGRAMME

czwartek / Thursday

17.09

10:00–14:00 → SnG warsztaty taneczne, sesja I* / dance workshop, session 1*

11:00–16:00 → STL Barbara Dance It Out. Practice of Change LAB*

16:30–17:30 → CSP oficjalne otwarcie Polskiej Platformy Tańca / official opening ceremony

19:00–20:00 → CSP „Ekspozycje” – spektakl otwarcia / Expositions – opening performance Maria Stokłosa

20:30–20:50 → WTW „who cares” Agnieszka Brzezińska

21:30–22:30 → NFM „Kocham balet” / I Love Ballet Ramona Nagabczyńska

23:00–01:00 → SFNB klub festiwalowy / festival club

→ Żyjnia BWA Wrocław czw.–pt. / Thu.–Fri. 12:00-20:00 sob.–ndz. / Sat.–Sun. 11:00-18:00 „Żyjnia”: wystawa-sytuacja. „Negocjacje słoneczne” / The Liferly: exhibition-situation. Solar Negotiations

piątek / Friday

18.09

10:00–14:00 → SnG warsztaty taneczne, sesja II* / dance workshop, session 2*

10:00–13:00 → AST PolandDances Producers! panel o źródłach finansowania sztuk performatywnych / panel discussion on funding sources for the performing arts

13:00–14:30 → Art Hotel kultura i biznes / Networking event: culture and business wydarzenie zamknięte / by invitation only

14:00–15:30 → Barbara obiad performatywny / performance lunch

16:00–18:00 → AST pitchingi – prezentacje artystów i instytucji / pitching session by artists and institutions

18:30–19:30 → NFM „Glory Game” Dominik Więcek

20:00–21:15 → WTW „To bitch or not to bitch” Herz Haus

22:00–23:00 → CSP „Threesome / Trzy” Wojciech Grudziński

23:00–01:00 → SFNB klub festiwalowy / festival social

sobota / Saturday

19.09

9:30–13:30 → Hotel PURO Przyszłość Polskiej Platformy Tańca – spotkanie środowiskowe* / The future of the Polish Dance Platform – community meeting*

10:00–14:00 → SnG warsztaty taneczne, sesja III* / dance workshop, session 3*

13:00–16:00 → Barbara speed dating / obiad performatywny // speed dating / performance lunch

17:00–18:20 → CSP „Rooms by the Sea. Ćwiczenia w słuchaniu” / Rooms by the Sea: Exercises in Listening Joanna Leśniewska

19:15–20:15 → WTW „Rapeflower” Hana Umeda

21:15–22:15 → AST „WoW” Marta Wołowiec

22:45–03:00 → SnG Freestyle Dance Battle Party

23:00–01:00 → SFNB klub festiwalowy / festival social

niedziela / Sunday

20.09

11:30-12:15 | 12:30-13:15 → Żyjnia warsztaty rodzinne* / family workshops* / performance walk

12:00–14:00 → Park Szczytnicki spacer performatywny / performance walk

14:30–16:00 → Barbara obiad performatywny / performance lunch

17:00–18:30 → CSP „Materiały do Pokojówek” / The Maids: Materials Studio WACHOWICZ/FRET

19:00–20:00 → WTW „My Home, No Home” Nazareth Panadero, Michael Strecker

19:00–19:30 → AST „The Spell” Marta Kosieradzka, Marta-Luiza Jankowska

20:30–21:00 → AST „The Spell” Marta Kosieradzka, Marta-Luiza Jankowska

21:15–23:00 → AST oficjalne zamknięcie Polskiej Platformy Tańca Wrocław 2026 / official closing ceremony of Polish Dance Platform Wrocław 2026

23:30–01:00 → SFNB klub festiwalowy / festival social

MIEJSCA / VENUES

→ SnG Studio Na Grobli Instytutu Grotowskiego / Studio Na Grobli, Grotowski Institute ul. Na Grobli 30

→ CSP Centrum Sztuk Performatywnych Instytutu Grotowskiego (Piekarnia Żywa Kultura) / Centre for Performing Arts, Grotowski Institute (Piekarnia Living Culture) | ul. Księcia Witolda 62

→ WTW Wrocławski Teatr Współczesny / Wrocław Contemporary Theatre ul. Rzeźnicza 12

→ NFM Narodowe Forum Muzyki / National Forum of Music Pl. Wolności 1

→ AST Akademia Sztuk Teatralnych im. S. Wyspiańskiego w Krakowie – Filia we Wrocławiu / The Stanisław Wyspiański Academy of Theatre Arts in Kraków – Wrocław Branch ul. Braniborska 59

→ Barbara ul. Świdnicka 8B

→ SFNB Sikalafą Freaky Neon Bar podwórko przy ul. Ruskiej 46 / courtyard at ul. Rуска 46

→ Żyjnia BWA Wrocław przestrzeń wytchnienia / Liferly BWA Wrocław respite zone ul. Świdnicka 2-4

Więcej informacji / more information:

www.polskaplatformatanca.pl

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wydarzenia dla wszystkich, wstęp za okazaniem biletu lub wejściówki

/ events for everyone; entry with a ticket or pass

wydarzenia branżowe dla osób akredytowanych / industry events for accredited professionals

* warsztaty odpłatne skierowane do osób profesjonalnie związanych z tańcem współczesnym, wyłonionych w drodze otwartego naboru. Prowadzenie: Nazareth Panadero, Michael Strecker oraz Janusz Subicz. Liczba miejsc ograniczona/Paid event. Participants will be chosen in an open selection process. Workshops led by: Nazareth Panadero, Michael Strecker, Janusz Subicz



POLISH DANCE PLATFORM

WROCŁAW 2026

PRACTICAL INFORMATION

Welcome to Wrocław!

We have put together a guide to help you make the most of your time at Polish Dance Platform Wrocław 2026. Please familiarize yourself with the following information before your arrival.

ACCREDITATION

On arrival, please collect your accreditation from the festival office.

ADMISSION TO EVENTS

Admission to performances organized as part of Polish Dance Platform is possible **only with a valid ticket**. We recommend saving your Ekocard on your mobile phone, which will make it easier to find your tickets.. Admission to industry events in the accompanying programme is granted on presentation of your accreditation pass and following prior registration.

FESTIVAL OFFICE AND PRESS ROOM

ul. Księcia Witolda 60
At the back of the Grotowski Institute's Centre for Performing Arts (PIEKARNIA Żywa Kultura)

Open from
17–20 September
between 12:00 and 20:00

- Registration for accredited attendees
- Information about tickets
- PopUp Book Store
- Wifi
- Meeting point

For the festival office:
+48 665 952 261

For information about tickets
and accreditation:
ppt@grotowski-institute.pl

For press enquiries:
Magda Kotowska tel.: +48 785 441 044

VENUES FOR PERFORMANCES AND ACCOMPANYING EVENTS



**Centre
for Performing
Arts,
Grotowski
Institute**
*ul. Księcia Witolda 62
(PIEKARNIA Żywa
Kultura)*

*Get there: on foot, by city bike (stations: Jagiełły/
Dmowskiego, Kurkowa/Dubois), with public
transport (stops: Kępa Mieszczańska,
pl. Jana Pawła II)*



**Wrocław
Contemporary
Theatre**
ul. Rzeźnicza 12

*Get there: on foot (the theatre is a few minutes'
walk from Market Square, by city bike
(stations: Kazimierza Wielkiego (Helios), Rynek),
with public transport (it's easiest to take
the tram to Rynek / pl. Jana Pawła II and
then walk to ul. Rzeźnicza)*

AST Wrocław
ul. Braniborska 59



*Get there: by city bike (stations: Legnicka,
Legnicka/Zachodnia), with public transport
(stops: Młodych Techników/Akademia Sztuk
Teatralnych, Plac Strzegomski)*

National Forum of Music – NFM
*plac Wolności 1
Chamber Hall, Level -1*

*Get there: on foot, by city bike (stop: Kazimierza
Wielkiego (Helios)), with public transport.
The most convenient stops are:*

- Narodowe Forum Muzyki**
– on ul. Krupniczej, right next to NFM;
the public entrance is on the side facing
pl. Wolności.
- Opera** – on pl. Teatralnym; once you've walked
around the Opera, NFM will be in front of you.
- Świdnicka** – on ul. Kazimierza Wielkiego;
walk along ul. Świdnicką towards Hotel
Monopol and turn right.
- Renoma** – from the tram stop, walk along
Promenadą Staromiejską towards NFM.

BARBARA
ul. Świdnicka 8B

Studio Na Grobli
Grotowski Institute
ul. Na Grobli 30/32

*Get there: with public transport
(stops: pl. Wróblewskiego, Urząd Wojewódzki)*

Sikalafą Freaky Neon Bar
(festival social)
ul. Ruska 46C/-1 (neon courtyard)

Laboratory Theatre Space
and Ludwik Flaszen Reading Room,
Grotowski Institute
Rynek Ratusz 27 (Przejście Żelaznicze)

Park Szczytnicki
(performance walk)

- 20 September 2026, 12:00
- Starts at: Skwer Zbyszka
Cybulskiego / Pomnik Diany
- Get there: by public transport
(stop: Hala Stulecia)
- Ends at: Aleja Dębska
/ Tramwajowa stop
- 1.5–2 hours
- Accessible route,
safe and flat terrain

Rest area

- Relax
- Wifi
- Workspace

Żyjnia BWA Wrocław
ul. Świdnicka 2-4

Opening hours:
17–18 September: 12:00–20:00
19–20 September: 11:00–18:00

ROUTES AND DISTANCES BETWEEN VENUES

**Organized transport is available only for
the following routes:**

- 18 September 17:45:** from AST Wrocław to
the National Forum of Music (for the Glory
Game performance). The transfer will be with
a special public bus (MPK) from the AST Wro-
cław car park.
- 19 September 22:20:** from AST Wrocław
to Studia Na Grobli (for the Freestyle Dance

Battle Party event). The transfer will be with
a special public bus (MPK) from the AST Wro-
cław car park.

- 19 September 1:00, 2:00 and 3:00:** to your
accommodation (after the Freestyle Dance
Battle Party event).

Other routes: we recommend walking or using
public transport. As part of your accreditation
pack, you will receive a set of tickets. Public trans-
port tickets can also be purchased from the ticket
machine in every vehicle (payment by card only).

→ **CSP Piekarnia**
→ **Wrocław Contemporary Theatre**
Around 15 minutes by foot (1km)

→ **Wrocław Contemporary Theatre**
→ **National Forum of Music**
Around 10 minutes by foot (700m)

→ **AST Wrocław → BARBARA**
*Take tram 3, 10 or 13 from Młodych Techni-
ków Akademia Sztuk Teatralnych
to Świdnicka
Journey time: around 10 minutes*

→ **BARBARA → AST Wrocław**
*Take tram 3, 10 or 13 from Świdnicka to Młodych
Techników Akademia Sztuk Teatralnych
Journey time: around 10 minutes*

→ **BARBARA → CSP Piekarnia**
*Around 25 minutes by foot (1.6km)
Take tram 6 or 7 from Świdnicka
to Mosty Pomorskie
Journey time: around 5 minutes
plus a 10-minute walk (700m)*

→ **Wrocław Contemporary Theatre**
→ **AST Wrocław**
*From the Rynek stop opposite the TIMES
Dom Development building, take tram 3, 10
or 13 to Młodych Techników Akademia Sztuk
Teatralnych
Journey time: around 5 minutes
From the Rynek stop closer to Mostów
Pomorskich, take bus 142 or tram 12
to Młodych Techników Akademia
Sztuk Teatralnych
Journey time: around 5 minutes*

TAXIS

Itaxi: +48 737 737 737
Bolt
Uber

HOTELS

Hotel Campanile Stare Miasto
ul. Jagiełły 7

Hotel Campanile Centrum
ul. Ślężna 26

Hotel HP Park Plaza Wrocław
Bolesława Drobniera 11–13
15% off with the code: TANIEC

PURO Wrocław Stare Miasto
Pawła Włodkowica 6
25% off with the code: TANIEC

Art Hotel Wrocław
Kielbaśnicza 20
10% off with the code: TANIEC

Herbal Hotel
Pawła Włodkowica 15-17
10% off with the code: TANIEC26

Korona Hotel
Oławska 2
15% off with the code: TANIEC

RECOMMENDED PLACES

Pantera Amazonic Café
ul. Księcia Witolda 60/1
*By Centre for Performing Arts,
Grotowski Institute
(PIEKARNIA Żywa Kultura)*
Upon showing your festival pass
– 20% off all coffees and teas
– 10% off other drinks
(including alcoholic drinks)

VEGA Bar Wegański
ul. Sukiennice 1/2
*10% off upon showing your festival
pass/ticket*

Kwiaty Kawy i Inne
(breakfast, patisserie, café)
Plac Kościuszki 12
*11% off upon showing your festival
pass/ticket*

Tajne Kompletty
Przejście Garncarskie 2
*10% off coffee and books upon showing
your festival pass/ticket*

Sikalafą, Klubokawiarnia Recepcja
ul. Ruska 46c
*10% off upon showing your festival
pass/ticket*

TRANSPORT – GENERAL INFORMATION

Public transport tickets can be purchased
on trams and buses by card only.

TIMETABLES:

- www.wroclaw.pl/komunikacja/rozklady-jazdy
- <https://jakdojade.pl/wroclaw>

IMPORTANT NUMBERS

Emergency number: **112**

PHARMACISTS

**Apteka „Pod Podwójnym
Złotym Orłem”**
Rynek 42/lokal 2

DOZ Apteka Dbam o Zdrowie
Długa 37-47

Please follow us
on social media
and tag Platform
in your festival posts!

FB /polskaplatformatanca
IG @polskaplatformatanca

We can't wait to meet you
and welcome you to Wrocław.
See you soon!

Contact details:
info@danceplatform.pl
ppt@grotowski-institute.pl

Festival office:
+48 665 952 261
(open 12:00-20:00)

Accessibility coordination:
+48 693 927 324

Press enquiries:
+48 785 441 044
+48 887 011 240

Organizer

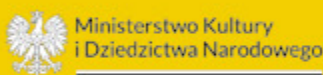
**National Institute
of Music and Dance**
ul. Tamka 3
00-349 Warszawa
nimit.pl

Co-organizer

Grotowski Institute
Rynek-Ratusz 27, 50-101 Wrocław
tel. 71 3445320
www.grotowski-institute.pl
sekretariat@grotowski-institute.pl



Organizers



Zadanie dofinansowane ze środków Ministerstwa Kultury i Dziedzictwa Narodowego w ramach projektu Polska Platforma Tańca 2026, realizowanego przez Narodowy Instytut Muzyki i Tańca.

Partners



Media partners

