



Terytoria Choreografii  
Nowe Szlaki Awangardy

Choreography Territories  
New Paths for the Avant-Garde



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**CHOREOGRAPHIC  
TERRITORIES**



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Ladies and gentlemen,

We are proud to present the project ‘Choreographic Territories – New Avant-garde Routes’ (‘Terytoria choreografii – nowe szlaki awangardy’), carried out as part of a multi-annual programme titled ‘Niepodległa 2017–2022’ (‘Independent’ 2017–2022). It is a result of the collaboration between Adam Mickiewicz Institute, Institute of Music and Dance, Lublin Centre of Culture, Lublin Dance Theatre and Art Stations Foundations

The precursors of the Polish dance avant-garde were women – icons of dance history, promoters of modern ideas, thoughts, and techniques. The aim of the project ‘Choreographic territories – New Avant-garde Routes’ is to recall the profiles of these outstanding twentieth-century dance avant-garde artists of Polish origin: Pola Nireńska, Bronisława Niżyńska, Marie Rambert and Yanka Rudzka. *As in the 1920s and 1930s, nowadays Polish artists can inspire a modern understanding of choreography in other countries as well. We wish to return to the model of intercultural exchange based on actual collaboration with local communities, emphasizing the strong presence of choreographers and dancers, both today and in the history of Polish dance in general*<sup>1</sup>. Female avant-garde dance figures will be the main artistic axis of the project to include reconstructive and educational activities as well as commissioning of new works inspired by Polish

<sup>1</sup> Terms and Conditions of the Open Competition for a performance as part of the programme ‘Choreographic Territories – New Avant-garde Routes’ in 2020, p. 1.



female artists of the early 20th century. The programme includes not only the performance itself, but also workshops, university debates, and meetings with artists.

In 2020, the winner of the open competition for a performance within the programme 'Choreographic Territories – New Avant-garde Routes' was a dance performance related to the work of Marie Rambert – educator, dancer, and leader, who greatly popularized the art of dance in England. She discovered and developed the talent of many British choreographers and dancers. The ensemble she founded, now known as the Rambert, is the oldest professional and continuously operating dance company in Great Britain. There is also the school she founded – Rambert School of Ballet and Contemporary Dance. The winner of this year's edition of the project was the application *Rambert, Triptych* by Dance [s!c!] Association, whose originators and choreographers are Małgorzata Dzierzon, Anna Akabali, Joanna M. Czajkowska. The performance was recorded at the Beach Theatre in Sopot. It will be available both as a live presentation and online.

You are more than welcome to take a journey through this year's 'Territories of Choreography', led by Marie Rambert.

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# CHOREOGRAPHIC TERRITORIES NEW AVANT-GARDE ROUTES



*Stalking Paradise*  
Lublin Dance Theatre

Modernism and the avant-garde movement present a story of continuing migrations, imposed by the historical and political situation or the nature of nomadic artists, who strive to confront their visions with international audiences. What distinguishes dance from other arts or sciences is the fact that women – the icons of the history of contemporary dance such as Isadora Duncan, Loïe Fuller, Mary Wigman, Martha Graham – stood at the forefront of the avant-garde generation of the early 20th century. Thanks to Bronisława Niżyńska, Marie Rambert, Pola Nireńska and Irena Prusicka, dance gained a modern look in Poland as well. Feeling at home in Poland during the interwar period, these artists continued the modernist thought in exile, e.g. in the U.S, after the outbreak of World War II. The history of contemporary dance sees the repetition of the mechanisms characteristic of the beginning of the century: the nomadic nature of dance, the transformation and the migratory character of modern ideas, transferred along with artists and their practice across countries and continents. Supporting the development of local communities, including through artistic exchange, and sharing of the already developed methods, is a *sine qua non* condition for the consolidation of these communities. Moreover, the dance projects aimed at strengthening modernity in dance prove that they not only consolidate the dance communities but they also initiate changes to preserve the significance of these projects and their impact on the history of dance in individual countries.

Between 2017 to 2022, the Adam Mickiewicz Institute is co-ordinating the international cultural programme ‘Niepodległa’ (‘Independent’) to commemorate the hundredth anniversary of Poland regaining independence. The programme presents the most important achievements of Polish culture. One of the key undertakings is ‘Choreographic Territories – New avant-Garde Routes’, a long-term project of presenting Polish contemporary dance with the participation of the best artists, educators and dance theorists gathered around the Polish Dance Platform. It hosts performances, workshops, meetings, and debates in the most active contemporary dance centres in Central and Eastern Europe, including Armenia, Belarus, Bulgaria, Czechia, Georgia, Serbia, Slovakia, Slovenia, as well as in Ukraine and Hungary. It is a continuation of the 2016 ‘Territories of Choreography’ programme, whose

idea has been extended to include proposals relating to outstanding figures of the 20th century dance avant-garde artists linked to Polish culture: Pola Nireńska, Bronisława Niżyńska, Marie Rambert and Yanka Rudzka. Their artistic achievements and fascinating biographies are the starting point for building the programme of the project of international exchange and collaboration, with a clear emphasis on the influence of Polish avant-garde dance artists both on the history of Polish dance and the work of contemporary artists.

Held for the first time in 2018, the project 'Choreographic Territories – New Avant-garde Routes' was opened with the premiere performance of *Yanka Rudzka Project: Multivoice*. It uses the methodology of Rudzka's work, creating a contemporary choreography with reference to non-stylised folk culture. Artists from Poland, Brazil, Armenia, and Georgia were invited to participate in the performance. That performance along with dance productions from the Polish Dance Platform 2017 were presented during the tour in Grodno, Minsk, Dnieper, Tbilisi, Yerevan, and Kiev.

In 2019, the performance *Second Nature* was created as part of the project. The starting point for the performance was the life and work of Pola Nireńska, a Polish-Jewish dancer and choreographer who, despite being one step ahead of the Nazis all her life, never escaped the trauma of the holocaust. The performance and selected performances from the Polish Dance Platform were presented in Prague, Žilina, Chisinau, Bucharest, and Plovdiv.

The winner of the competition for a performance inspired by Marie Rambert is the concept of the performance *Rambert. Triptych* by Dance [sic!] Association, chosen by the jury composed of Barbara Schabowska-Maszenda (Adam Mickiewicz Institute), Aleksandra Dziuros (Institute of Music and Dance), Ryszard Kalinowski (Lublin Dance Theatre / Cultural Centre in Lublin), Joanna Leśnierowska (Art Stations Foundation), Grzegorz Pańtak (independent expert). The premiere of the performance will take place in September 2020 at the Teatr na Plaży in Sopot, and its film version will be available online and screened in several countries in Europe, in collaboration with partners from previous editions of the Choreographic Territories project.

# CHOREOGRAPHIC TERRITORIES PROJECT / CALENDAR



*Stalking Paradise*  
Lublin Dance Theatre

# 2018

## Minsk · Belarus

- 17.09 Paweł Sakowicz · TOTAL · OK 16  
18.09 Anna Godowska, Sławomir Krawczyński · *Bataille and the Dawn of New Days* · OK 16  
19.09 Project Yanka Rudzka: Wielogłos · OK 16

## Dnieper · Ukraine

- 21.09 Project Yanka Rudzka: Wielogłos  
Dnieper Academic Drama and Comedy Theatre  
22.09 Anna Godowska, Sławomir Krawczyński · *Bataille and the Dawn of New Days*  
Dnieper Academic Drama and Comedy Theatre  
23.09 Lublin Dance Theatre · *Stalking Paradise* · City Palace for Children and Youth

## Tbilisi · Georgia

- 25.09 Project Yanka Rudzka: *Multivoice* · Movement Theatre  
26.09 Anna Godowska, Sławomir Krawczyński · *Bataille and the dawn of new days*  
Shota Rustaveli Film and Theatre University  
27.09 Aurora Lubos · *Welcome/Witajcie* · Khidi  
27.09 Paweł Sakowicz · TOTAL · Khidi

## Yerevan · Armenia

- 28.09 Project Yanka Rudzka: *Multivoice* · Hamazgayin State Theatre  
29.09 Anna Godowska, Sławomir Krawczyński · *Bataille and the dawn of new days*  
Hamazgayin State Theatre  
30.09 Lublin Dance Theatre · *Stalking Paradise* · Hamazgayin State Theatre

## Kiev · Ukraine

- 30.09 Aurora Lubos · *Welcome / Witajcie* · PostPlay Theatre  
01.10 Project Yanka Rudzka: Wielogłos · Kiev Academy Molodyi Theatre  
02.10 Anna Godowska, Sławomir Krawczyński · *Bataille and the Dawn of New Days*  
Kiev Molodyi Academic Theatre

# 2019

**Prague · Czech Republic**

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- 18.07 Marta Ziółek (Komuna Warszawa) · *Make Yourself* · Studio ALTA, Zero Point Festival  
20.07 Agata Siniarska · *Second Nature* · Studio ALTA, Zero Point Festival

## **Warsaw · Poland**

- 28.07 Agata Siniarska · *Second Nature* · Studio Dance Stage

## **Chisinau · Moldova**

- 14.09 Iwona Olszowska and Paweł Konior · *Ewa and Him* · International Moldova Dance Festival CONTACT +  
20.09 Dariusz Nowak · *into me see* · International Moldova Dance Festival CONTACT +  
22.09 Agata Siniarska · *Second Nature* · International Moldova Dance Festival CONTACT +

## **Žilina · Slovakia**

- 02.10 Paweł Sakowicz · *Jumpcore* · Labirynt Dance Centre, Stanica  
04.10 Agata Siniarska · *Second Nature* · Labirynt Dance Centre, Stanica

## **Bucharest · Romania**

- 08.10 Paweł Sakowicz, Anna Smolar · *Thriller* · National Dance Centre<sup>2</sup>  
09.10 Katarzyna Gorczyca and Oskar Malinowski · *Couple no. 1* · National Dance Centre  
10.10 Lublin Dance Theatre · *Stalking Paradise* · National Dance Centre  
11.10 Agata Siniarska · *Second Nature* · National Dance Centre  
12.10 Agnieszka Kryst · *Female Archers* · National Dance Centre  
12.10 Hygin Delimat · *Slowstepper – on The Edge of Survival* · National Dance Centre  
13.10 Iwona Olszowska and Paweł Konior · *Ewa and Him* · National Dance Centre

## **Plovdiv · Bulgaria**

- 19.10 Agata Siniarska · *Second Nature* · One Dance Week Festival  
19.10 Aurora Lubos · *Welcome/ Witajcie* · One Dance Week Festival

## **Prague · Czechia**

- 16.11 Pink Mama Theatre · *Jungle* · Studio ALTA · Zero Point Festival

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# MARIE RAMBERT MAN AND WORK



Marie Rambert  
1888–1982



Marie Rambert did not realise she was making history when her little dance company made their debut at the Lyric Theatre at Hammer-smith in 1926. Almost unknown in Poland, she was respected in Great Britain where she was awarded the Dame Commanded of the Order of the British Empire. Marie contributed greatly to the development of British ballet in the 1930s: she founded the first and the oldest ballet company, which at the same time was the first contemporary dance company on the British Isles, existing to this day. Lively, witty, unpredictable, unyielding, demanding, Marie was motivated to achieve her artistic goals. Apart from diligence and charm, she possessed a sense of self-criticism. Her long life was active and totally dedicated to dance. *Art is about fighting with yourself*, she said. *It cannot be cheap: it must cost a piece of your life*<sup>3</sup>.

## **Warsaw**

Marie Rambert<sup>4</sup>, born Cywia Ramberg in Warsaw in the Russian partition of Poland on the 20th of February 1888 as the third child of a Russian Yevgenia Alapina and her husband, a Polish Jew, Jakov Ramberg<sup>5</sup>, who ran a successful bookshop. As Jane Pritchard notes, *Marie Rambert never hid her Polish origin, of which she was proud*,

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3 *Happiness is in dance* – says Marie Rambert interviewed by Kazimierz Sobolewski, *Przekrój* 13 August 1978, no. 1740, p. 8.

4 The name and surname transformed. In 1907, when she lived in Paris, her friend, the poet Edemée Delebecque, during one of her performances said that when she danced, she was joyful like the prophetess Miriam. Since then, she was known in France by the names Miriam and Mim. She received the names of Cywia Miriam Bolesława Emanuela at christening. After arriving in Great Britain in 1914, Miriam changed her name to Marie because she found it sounding more elegant. In the same year, she also changed her surname from Ramberg to Rambert, which was easier for the British people to pronounce.

5 *My father's real name was Rambam, but both he and his brothers were reported by my grandfather under different surnames to appear as the only sons and thus avoid the hard, three-year military service. One of the brothers kept his real name; my father's surname was changed to Ramberg, the third brother received the surname Rambert (this is what I chose for myself), and the last one [...] Warszawski!* Marie Rambert, *Quicksilver. A Biography*, translated by Anna Mysłowska, Warsaw 1978, p. 15.

*but rarely spoke about the Jewish roots of her family*<sup>6</sup>. School did not cause her any trouble. The only thing she could not control was her spontaneous temper. Stubborn, independent, and active, she was able to get her own way from an early age. She found movement natural. Her nanny referred to her as ‘quicksilver’ because she could not sit still. He recalled, *art was never a topic of conversation, neither at school nor at home, except theatre and literature. [...] I have greedily read Russian and Polish classics and translations of many of Charles Dickens’ books. [...] The theatre plays I attended were, along with the Polish ones, Ibsen and Hauptmann, and several Shakespeare’s tragedies, out of which the King Lear shocked me the most. I also watched all the performances of the opera repertoire [...], including Wagner’s operas. I even went to concerts*<sup>7</sup>. She received her dance education (ballet classics and salon dance) under the supervision of Wincenty Słowacki, who was the then soloist of the Warsaw ballet. Dance lessons were run in the lower secondary school at Kapucyńska street once a week. Marie Rambert must have been particularly predisposed to dance because the teacher offered her additional lessons, which the form mistress did not give her consent to. Her first encounter with ballet was at the Grand Theatre in Warsaw around 1901 where she saw *Swan Lake*, which did not impress her much. It was the performances of Isadora Duncan, who gave several shows at the Warsaw Philharmonic on her way to St. Petersburg, that Marie watched with great delight. It was a whole different world for her.

A very independent person, shortly after graduating from school in 1905, Marie became involved in illegal conspiratorial activities: she distributed banned prints, participated in secret lectures, and took part in demonstrations against the Tsarist rule. Fearing for her safety, her parents sent her to Paris to study medicine there.

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6 Jane Pritchard, *Marie Rambert*, [in:] *Polish Dance Avant-garde Artists. Stories and Reconstructions*, edited by Joanna Szymajda, Warsaw 2017, p. 93.

7 Marie Rambert, *op. cit.*, p. 22–23, 27.

**France. Émile Jaques-Dalcroze and his eurhythmics**

In Paris she stayed with her aunt and the aunt's husband, Marc Pierrot, who both were doctors. In her aunt's opinion, Marie was too young to study medicine, so she enrolled in a one-year course in Certificat d'Études Français at the Sorbonne in June 1906. She divided her time between school, theatre, cabaret, and friends. At one of the Parisian masked balls she attracted the attention of Raymond Duncan when she danced an exuberant mazurka with the Warsaw ballet dancer Edward Kuryło, evoking applause from the guests. Delighted by her dance, the brother of the great Isadora Duncan persuaded Marie to give dance recitals in trendy Parisian salons. In a newspaper she read about another performance of Isadora Duncan in Warsaw. Without a moment's hesitation, she got on the train and left Paris to see her idol again. She described her impressions in the following words: *I was completely dizzy with joy at the sight of such beauty. At first, she danced Playing Greeks to Gluck's music. As Isadora danced, the music seemed to lift her effortlessly. [...] The elegance of her movements, the atmosphere full of peace and happiness, together with Gluck's music, created their own, closed world – and yet undeniably ancient. [...] The programme also included dances to the music of Schubert and Chopin, and the whole thing was closed by Bacchanalia. All alone on an empty stage, against the background of the famous blue curtains, [...], dressed in a short terracotta-coloured tunic, she waved huge fern leaves, and yet Bacchus himself with his entire train of maenads would not have created a more Dionysian atmosphere. The delighted audience went wild, forcing her to encore many times*<sup>8</sup>. It was that moment that Marie decided to pursue a career as a dancer. Her parents must have realised that long before, so they sent her to Paris to study medicine. In those days, no one imagined that a daughter of middle-class intellectuals would pursue a career as a professional dancer. On her way back from Warsaw, she stopped for a few days in Vienna, where she watched the performances of Ruth St. Denis, a famous dancer at that time, who specialised in Indian-style dance. After returning to Paris, she took up lessons in classical dance from Madame Rat, a Paris Opera dancer, and acrobatics lessons in

Cannes. She continued her solo performances at social evenings and concerts ‘in the spirit of Duncan’ using her own choreographies. She was the pride of private receptions, including at the Paderewskis’ house in Morges near Lausanne, Switzerland. After one of the shows in 1910, the Swiss Alicja Hofman suggested that Marie Rambert join a ten-day summer course at the Jaques-Dalcroze Institute in Geneva. Years later, she remembered her stay with Jaques-Dalcroze: *I was only going to take up a ten-day course. Dalcroze, however, accepted me for free to educate me as a teacher. I found all the subjects difficult, even the movements to music, as they could not be done spontaneous, but according to different assumptions. [...] The goal of the Dalcroze method was not to dance but to move as a means of studying rhythm. Dalcroze often reproached me because my interpretations were too ballet. ‘You’re showing too much’, he would say*<sup>9</sup>. Marie stayed at Jaques-Dalcroze’s school for three years. Dalcroze, nevertheless, must have appreciated Marie’s enthusiasm, talent, and predispositions because he allowed her to run her own lessons and compose her own dance choreographies. In 1911, Rambert, Dalcroze and a group of six students went to Russia (performances in St. Petersburg and Moscow) at the invitation of Prince Serge Volkonsky to popularise the method of eurhythmics. In 1912, Sergei Diaghilev and Vaslav Nijinsky visited Dalcroze’s school in Hellerau near Dresden. While rehearsing Gluck’s *Orpheus and Eurydice*, Marie Rambert drew their attention. She was invited by Sergei Diaghilev to the Ballets Russes to help Vaslav Nijinsky in reading the rhythmically difficult score of *Sacre du Printemps* by Igor Stravinsky.

### **The Ballets Russes**

At the beginning of 1913, Marie joined Sergei Diaghilev’s company. She began working with Vaslav Nijinsky and helped the group to master the choreography of *Sacre du Printemps*. Marie danced one of the four girls in the premiere performance on the 29th of May 1913 at the Théâtre des Champs-Élysées stage in Paris. Full of enthusiasm and energy, in love with the Ballets Russes dance, Marie began to study the classics with maestro Enric Cecchiatti, with the help of Tamara

*Les Sylphides* –  
Ballet Rambert,  
Marie Rambert  
with Kenneth  
Bannerman,  
June 1961



Karsawina and Vaslav Nijinsky himself. But she was not only Nijinsky's assistant. Thanks to the improvement of her classical dance technique, Marie was included in Diaghilev's ballet companies and went on a South America tour in the summer of 1913. As Marie recalled, *[i]n our conversations on the ship, Nijinsky told me that my poor technique would pose me problems for the rest of my life if without delay I did not take up serious studies for several years. 'Otherwise,' he said, 'you can't expect to be a real dancer.'* *Regardless that, he added with admirable insight, 'this is not the right company for you. You need to find something completely different for yourself.'*<sup>10</sup> Years later, she realised he was right. In the Ballets Russes, she danced one of the Four Girls in *The Rite of Spring*, one of the Polovtsian girls in *Prince Igor*, one of the Caucasian girls in *Tamara*, one of the bacchantes in *Cleopatra*, one of the Shah's wives in *Scheherazade*, and in the *corp de ballets* in *Giselle* and *Swan Lake*. After returning from South America, Diaghilev did not extend Marie Rambert's contract. The collaboration with the Ballets Russes was over and Diaghilev's words became deeply engraved on her heart: *Beauty in art is a feeling expressed in images.*

After returning to Paris, Marie resumed lessons of classical dance techniques with Madame Rat. She gave two dance recitals with

her own choreographies at Théâtre Impérial in 1914 and a series of performances in Parisian salons. Marie Rambert gained an extremely rich dance experience. She collaborated with Raymond Duncan, participated in the transformation of artistic dance in Europe, and carried out innovative projects by Émile Jaques-Dalcroze and Adolphe Appia. Most of all, Marie developed a fondness for ballet. She wondered what to do next. On the 28th of July 1914, Austria-Hungary declared war on Serbia, which led to the outbreak of World War I. Fearing the German army approaching Paris, Marie left for London in August 1914 to take refuge with her Russian friend Vera Donnet.

### **Great Britain**

In England, Marie started from the scratch again. She went to see Ingham, the principal of the London School of Eurhythmics, who she had met while still studying with Émile Jaques-Dalcroze. Thanks to his recommendation, Marie got a job at school where she taught rhythm techniques. She also gave lessons at private homes, where she taught small groups of children. She writes in her memoirs, *[i]n one of these groups you could find surnames of almost all the members of the cabinet at that time: two granddaughters of Prime Minister Asquith: Helena and Perdita Asquith; two sons of Reginald McKenna (Treasury Minister) Michael and David; Winston Churchill's daughter Diana; Findlay, the son of the Liberal leader Walter Rea, and Peter Scott, the son of Robert Scott, the Antarctic hero*<sup>11</sup>. Marie was perfecting her dance technique by attending lessons with the excellent Russian dancer Serafina Astafieva, the wife of the great characteristic dancer Jozef Kshesinsky, who was the brother of Matilda Kshesinskaya – no less famous dancer herself. When Maestro Enrico Cecchetti came to England after the end of the war in 1918, Marie Rambert also took part in his lessons. More and more often, however, she thought of staging her own play. Her friend producer Vera Donnet gave her a helping hand and commissioned a choreography for the *Golden Apple* ballet, consisting of a set of dances inspired by the art of the

turn of the Middle Ages and the Renaissance. Marie studied the 16th-century paintings, dance, and music for many weeks to best render the spirit of the era. Marie not only was the author of the choreography but she also danced the main role of Fiammett (the role of Beat was co-starred by the Greek painter Jean Varda, who went penniless after finding refuge from the war in England). Marie recalled that although the ballet *Golden Apple* to Corelli's music, first staged on the 25th of February 1917 at the Garrick Theatre in London, was full of the 'spirit of Dalcroze', it was a huge success and earned positive reviews in the press.

On the 7th of August 1917 at a party Marie Rambert met Captain Ashley Dukes, a British translator, playwright, and theatre critic, who left the war front for a short holiday. They not only both worked at the London Stage Society but also shared a common agent, love for art and love at first sight. For the next seven months from the day they met, they continued their relationship writing letters to each other in French. On the 7th of March 1918, the couple married, and Marie became a British citizen. She gave birth to two daughters: Angela, who would later dance in her mother's ballet and then take over her dance school, and Helena (Lulu), a successful musical dancer. Marie Rambert, through forty-one years of her marriage, could always rely on her husband's support and encouragement in all her artistic endeavours, which turned out to be invaluable. During the World War II, she continued to give lessons and made a living by giving occasional performances in music-halls, where she danced the acrobatic *pas de deux* in *Lilac Time* among other roles. She also performed in several other ballets. After the success of *Golden Apple*, together with Vera Donnet, Marie created a new Watteau-style ballet *Fêtes Galantes* to the music of Jean-Philippe Rameau, Jean-Baptista Lully, Johann Sebastian Bach and Wolfgang Amedeus Mozart, which was well received. In 1918, she also staged *Ballet Philosophique* to the music of César Franck.

When in 1920 Marie was looking for students to run one-to-one lessons and provided her first professional dance course, little did she realise that that venture would turn into a professional



school<sup>12</sup> that would not only revolutionize British ballet but, above all, it would yield the best English and world-class choreographers. Marie observed that the level of ballet in England was embarrassingly low, as she wrote in her memoirs: *[w]hen I first came to London, the level of ballet was hopeless here. In several English schools I visited, I was shocked to see little girls of three and four with twisted legs tiptoeing around in hard ballet shoes*<sup>13</sup>. At that time, ballet was not an independent discipline in England, it only appeared as an insertion in revues and musicals. After the Opera Dance Society was founded, which later transformed into the Royal Academy of Dance, the level of ballet quickly rose. Her students took part in small performances, mainly charities. A group of her students performed in a charity show that Ernest Thesiger staged at the newly opened Arts Theatre in Leicester Square. Marie recalled, *I prepared the programme from what we had in the repertoire. That time I was not dancing as I used to do before but sat in the audience watching my students dancing on the stage, not practicing in the studio. I could see their performance with fresh eyes and I simply could not believe what I saw: they were so different from other English dancers. I felt they had a real style and looked like real artists. I was so delighted that I almost forgot that this performance was [...] made by my own hands. [...] They were real English dancers!*<sup>14</sup>. One of the challenges Marie faced upon her arrival in England was the prejudice, still strong

12 The school was originally located in Bedford Gardens in Kensington. In 1927, Marie Rambert's husband bought an unused large parish hall at Notting Hill Gate for royalties and used it as a studio for his wife's school and a small theatre for the them both. In 1933, the theatre was named Mercury. It is worth mentioning that a famous Jewish dancer of Polish origin, Pola Nireńska, took lessons from Marie Rambert after coming to England in 1936.

13 Marie Rambert, *op. cit.*, p. 132.

14 *Op. cit.*, p. 132. Until 1930, she performed together with the company. In addition to her role as Orchid in the ballet *Tragedy of Fashion*, she performed and co-choreographed with Frederic Ashton in the *Fairy Queen* (1927) and *Leda* (1928). In 1930, she performed in Marie Rambert Dancers in a sentimental gavotte in *Le Petits Riens* and as Madonna in a *Florentine Picture* choreographed by Frederic Ashton, and as a virgin in *Our Lady's Juggler* choreographed by Susan Salaman.



among the British public opinion, that ballet was a strange form of art and that the English ballet company could only be an amateurish aberration as the English people lacked a dance temperament<sup>15</sup>. There were no English dancers and classical dancers. A few dancers performed under assumed Russian surnames. The leading British ballet critic and theoretician, Arnold Haskell, in his already classic work *Ballet* wrote about Marie Rambert's merits for British ballet, *[w]hen it comes to writing the history of British ballet [...] Marie Rambert's name will have to occupy an exceptional position, because even before the founding of the Camargo Association and the Sadler's Wells ensemble, she proved that the English dancer was able to do more than just fill the last row of corps de ballets in a Russian ensemble. [...] Marie Rambert was the first in England to introduce a group of young 'soloists' who performed on stage under their own, or at least under English surnames*<sup>16</sup>.

In her school, Marie developed her own method of educating dancers. She put the greatest emphasis on learning the technique of classical dance. She recalled, *[m]y absolute emphasis on classical correctness caused a conscious defiance over time, which allowed each dancer to find their own style. My exercises were very academic, and I insisted on them deliberately. I had no ambition to create choreography*<sup>17</sup>. Marie had only a few students and the classes were co-educational, which was unusual because until the mid-1930s most of the then-existing dance schools only admitted girls. She was a strict teacher, ruthlessly exposing the weaknesses of her students. Marie had an extraordinary gift for discovering talent. She revealed in the Polish magazine *Przekrój*, *[m]y ability was to inspire others, I was never a choreographer. I was able to bring out even the most*

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- 15 Marie Rambert disagreed with this opinion: *[c]an the nation that produced Shakespeare and Milton be cold? I have never believed it and I have struggled with the reluctance of my students to show their experiences openly, the reluctance resulting from a specific upbringing and tradition.* Halina Bartczak-Sivell, *Meeting with Marie Rambert*, Teatr 1973, No. 2, p. 17.
- 16 Arnold L. Haskell, *Ballet*, translated by. Alicja Bońkowska, Cracow 1965, p. 141.
- 17 Marie Rambert, *op. cit.*, p. 115–116.

*hidden talent from a dancer. However, I never had a uniform concept. As a teacher, I was difficult and very demanding. Only now do I realise that I wanted everyone to work like I did*<sup>18</sup>. In her memoirs she wrote, *[w]hen I put the dancer to the initial test, I obviously paid attention to the structure and proportions of the body, the hands, the feet, and the eyes. It is the eyes that reflect the soul, they are the criterion for assessing artistic temperament. This was my guiding principle in selecting the students – and I was rarely wrong; most of them became artists in some field related to dance*<sup>19</sup>.

The premiere of the short ballet *A Tragedy of Fashion*<sup>20</sup>, written by Ashley Dukes, choreographed by Marie Rambert's debuting student Frederic Ashton, took place on the 15th of August 1926 at the Lyric Theatre in Hammersmith, as an additional point of the revue *Riverside Nights* that had been played for a long time and became a turning point. That day is agreed to be the day of birth of the 20th century English ballet, as it was the first performance created by an English choreographer and with only English dancers. In the same year, Marie Rambert founded a ballet company composed of the most talented students from her school and named it Marie Rambert Dancers (1926–1931). From then on, Marie Rambert's life was inextricably linked with her company, which over the years had assumed various names: Ballet Club (1931–1935), Ballet Rambert (1935–1987), Rambert Dance Company (1987–2013), and 2013 – Rambert. In the Mercury Theatre in the 1930s she inspired and created young dancers,

18 *Happiness is in dance*, p. 8.

19 Halina Bartczak-Sivell, *op. cit.*, p. 18. in an interview with Halina Bartczak-Sivell, she said about working with her students: *[w]hen I teach, I am interested in each individual student. Some people are hampered by excessive ambition, others are lazy, others still have nerves ... but almost everyone has some talent, some hidden capabilities [...]. The most fascinating thing was bringing them out, searching for the truth in a person, extracting the interior of their soul.* Halina Bartczak-Sivell, *op. cit.*, p. 18.

20 Marie Rambert performed in this ballet together with Frederic Ashton and played the part of Orchid, Monsieur Duchic's partner. The costumes were designed by Zofia Fedorowicz, Marie Rambert's long-term collaborator.

Marie Rambert pictured with dancer and choreographer, Frederick Ashton, posing for a new ballet, *A Tragedy of Fashion*, August 1926



choreographers and stage designers who gave the English ballet an individual style and character. Marie Rambert's company expanded and began to perform outside London. The Ballet Club had guest appearances by Tamara Karsawina and Leon Wójcikowski, who played *Carnival* and *Les Sylphides* by Fokine. As Jane Pritchard notes, *Rambert also shared her knowledge and experience with her students. Rambert's company thus became a sort of a pattern to use while launching similar ventures in Great Britain. Rambert admitted she was inspired by Marius Petipa and the Russian classics represented by the Tsarist ballet, as well as to the experiments practised at the Ballets Russes, which broke with that tradition. The artist also appreciated the original projects presented on the tiny stage of the Mercury Theatre. Great attention to detail became a characteristic feature of those productions, and later of the whole British ballet*<sup>21</sup>. In 1930, along with Ninette de Valois (founder of the Royal Ballet), she was involved in the formation of the Camargo Society, an organization whose goal was to promote and develop British ballet. In 1937, the company went to France to give performances.

Initially a small group focused on short choreographies, Marie Rambert's company gained more and more recognition over time and admitted more members. In addition to its original choreographies, at the end of the 1940s the company's repertoire already included great classics: *Coppellias*, *Giselle* and *Don Quixote*. It is worth mentioning that in many cases these were the first British productions of those works. Artists such as John Cranko, Kenneth MacMillan and Robert Joffrey made guest appearances for the company. The little Mercury Theatre was no longer enough and Ballet Rambert danced more and more outside of its own seat. In the years 1947–1948 the company toured Australia and New Zealand. In 1955, they performed in Italy, a year later in Spain, and in 1957 they made a major tour in China. Then, in 1959, they went to the United States to perform at the Jacob's Pillow Dance Festival. Despite hardships and shortage of funds, the repertoire continued to develop, based on the ideas of young choreographers and composers who always found support and encouragement in Marie Rambert's company to look for new solutions. In 1958, Norman Morrice, a graduate of the Marie Rambert school, created a choreography of *Two Brothers* for Ballet Rambert, danced in contemporary clothes, a revolutionary move in those days. At the beginning of the 1960s, the company was hit by a crisis due to excessive costs of maintaining the *corps de ballet*, little time to develop a new repertoire due to constant travels, lack of a permanent seat and the competition of the rapidly developing Royal Ballet. Moreover, Ballet Rambert was not progressive any longer: their repertoire included mostly classical ballet choreographies, against which its founder had rebelled in her youth. It became clear that the company needed to reform. In 1962, having Marie Rambert's consent, Norman Morris went to the United States on a Ford Foundation scholarship to learn new dance trends and study with Martha Graham. After his return in 1966, Marie Rambert accepted his idea to abandon the *corps de ballet* (a unit indispensable in classical ballet but extremely expensive to maintain) and only keep the soloists. Therefore Ballet Rambert departed from staging great classical ballets and concentrated on contemporary dance. Eighteen dancers remained in the company. Classical dance training was expanded to include contemporary dance (according to Graham), which resulted in an influx of new dancers.

Since 1966, Marie Rambert's company combined classical ballet and contemporary dance on an equal footing. Marie Rambert believed that there could be no good modern dance without the mastery of classical technique. *Ballet is a mathematical precision, she used to say, based on classical technique. Obviously, that does not mean that a mature dancer must be a prisoner of the classical technique, but it must be mastered flawlessly for the dancer to be able to liberate themselves from it in a creative way. A prerequisite for a good contemporary ballet is the classical technique understood broadly*<sup>22</sup>. In 1966, Marie Rambert appointed Morrice Norman as deputy director, and in 1971 she appointed him as the director of the whole Theatre. However, Norman Morris made it a condition that Marie Rambert continued to support him in his work. At that time, he collaborated with an American choreographer Glen Tetley. In 1974, the position of artistic director was assumed by John Chesworth, who had been in the company since 1951, and in the years 1966–1971 he was assistant to the directors. Like his predecessor, Chesworth invited foreign choreographers to join the company. In 1981, Robert North was appointed the new artistic director and held this position until 1986. Marie Rambert's company visited Poland three times: in 1972, 1985 and 2002. In an account of the last performance of Rambert Dance Company, Elżbieta Pastecka wrote: *[t]he greatest advantage of this ballet [...] is the unity of two, seemingly opposing dance techniques: the (neo) classical and the modern one. [...] This is what the phenomenon of the Rambert company is about – it surprises you from the very start with the variety of dance forms and techniques, the wealth of styles. The ballet evening presented by the British dancers, perfectly combining tradition with modernity, confirmed that the spirit of the dance created by Marie Rambert remains a strong inspiration for the followers of her work*<sup>23</sup>.

The history of the company is marked by many successes but also many failures and financial difficulties. The small size of the Theatre Mercury stage clearly had an impact on Marie Rambert's work. The

22 Halina Bartczak-Sivell, *op. cit.*, p. 18.

23 Elżbieta Pastecka, *The Spirit of the Dance. Rambert Dance Company in Poland*, Scena 2002, no. 3/4, p. 33.

company drew its strength from experimental work, which contributed to the development of a new genre called chamber ballet or miniature. *We never tried to be in the avant-garde – she recalled – we did not want to compete with other groups, we did not try to tease the audience with new ideas. Our goal was and still is to express the truth about ourselves and the truth about what is inside of us in the best and fullest possible way. The group works primarily for themselves, that is for art, commercial considerations do not exist for us and this is what makes us happy people. [...] Shortage of funds and the limited space forced the choreographer and the stage designer to be precise in arranging the piece, to be clear in expression, and required flawless skills from the dancers because in the intimate conditions of our Theatre, the slightest mistake could not escape the attention of the 150-seat audience*<sup>24</sup>. The dancers and choreographers that started or continued their careers with Marie Rambert's company were: Frederic Ashton, Antony Tudor, Andrée Howard, Frank Staff, Walter Gore, Norman Morrice, Christopher Bruce, Pearl Argly, Diana Gould, Maude Lloyd, Harold Turner, Sally Glimour, Celia Franca, Agnes de Mille, Alicia Markova, Prudence Hyman, William Chappell, Peggy van Praagh.

Marie Rambert was keenly interested in what was happening in her company until the end of her life. Although she no longer took care of the daily operations since 1966, she gave valuable advice to the choreographers. She died at the age of 94 at her home in London on the 12th of June 1982. Marie Rambert was honoured with many awards and distinctions for her contribution to the development of British ballet. She was awarded the Order of the British Empire twice: Commander (CBE) in 1953 during the Coronation ceremony of Elizabeth II and *Dame Commander* (DBE) in 1962 during the New Year's gala. In February 1957, Marie Rambert received the French distinction of the Knight of the Legion of Honour (5th class). In 1956, she was awarded a special Elizabeth II Coronation Award for merits to British ballet, presented by the Royal Academy of Dance. In 1972, she was offered the position of vice-president of the British Royal Academy of Dance and granted honorary membership. In 1979, Rambert

was awarded the Gold Cross of Merit of the Polish People's Republic. According to Jane Pritchard, *she became an honorary member of the Grand Council of the Imperial Teachers Association. She also received the Diploma of the College of Art Association in Manchester in 1960, an honorary doctoral degree from the University of Sussex in 1964, the Composers' Guild Award for Outstanding Contribution to British Music in 1978, and posthumously in 1996 – the Nijinsky Medal*<sup>25</sup>. On the 27th of March 1983, a commemorative plaque was unveiled in St. Paul's Cathedral in London, and in 1997 Marie Rambert was honoured with a blue plaque by English Heritage<sup>26</sup>.

Marie Rambert believed in the art of dance and the people who create it until the end of her life. On the pages of the Polish magazine *Teatr* she revealed, *[w]e are all similar and each of us has our own ideals, but unfortunately it is so hard to achieve them. We are basically good and would like to be good, but we do not always succeed; we want to be generous but often turn out to be mean, we want to be wise but sometimes we are fools. Constant struggle with yourself, overcoming your own weaknesses, seeking the truth about yourself – to me, this is the meaning of life*<sup>27</sup>.

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25 Jane Pritchard, *op. cit.*, p. 105–106.

26 Her company was also honoured by the same plaque.

27 Halina Bartczak-Sivell, *op. cit.*, p. 18.



# RAMBERT THE TRIPTICH



Rambert. *The Triptich*  
Part II



As the title suggests, the performance is a triptych inspired by the life and work of a dancer, dance educator and founder of the oldest dance company in Great Britain – Marie Rambert. The authors of the performance are Joanna M. Czajkowska (part 1), Małgorzata Dzierżon (part 2) and Anna Akabali (part 3). Each part of the show *Rambert. The Triptych* refers to a different period in the artistic and private life of Marie Rambert and may work independently as a whole. However, only when put together those parts constitute a full and rich artistic statement, which pleases with diversity on the one hand, and it shows the complexity and interpenetration of Marie's worlds and on the other.

### ***The construction of the show***

PART I. THE OLD CONTINENT. Marie Rambert's Polish-French-Austrian experiences mingle like in a crazy dream. The whole part resembles the films by David Lynch or Pedro Almodovar, creating an extraordinary conglomerate without an obvious narrative line. Both in terms of choreography and drama, this part surprises the viewer with contrasts and associations. The inspiration was the old Europe from before World War I: crazy, artistic, and avant-garde, but also the Europe where the war is gradually looming, tightening and depriving of the space not only for creativity, but also for life. The stage characters were inspired by such persons as Isadora Duncan, Sarah Bernhardt, Ruth. St. Denis, Vaslav Nijinsky, Sergei Diaghilev, Emil Jaques-Dalcroze and, of course, Marie Rambert.

PART II. THE ENGLISH SCENE. This part is about Marie's life in Great Britain. Choreographically, it refers to the trilogy *Le Cricket*, *Le Rugby*, *Le Boxing* choreographed by Susan Salaman (1930–31) and Vaslav Nijinsky's *Games* (1913). Retro, white, and sports costumes, variable pace. Rambert's professional fascination and platonic love for Nijinsky are intertwined here stylistically with Marie's fulfilled relationship with Dukes. Happy family life, albeit not free of troubles, goes on its own way against turbulent, volatile times. In an apparently predictable minimalist setting, movement

*Rambert. The Triptych*  
Part III



becomes extremely important. Silence. The music reflects the longing during both wars, but also the longed-for harmony, beauty, and the idyllic interwar period in a country that brought Marie love, happy family life and professional success.

**PART III. ARTISTIC JOURNEYS.** A return to a cascade of ideas and surprising staging solutions. The world on the stage immersed in sepia colours as if from archival photos. The era of jazz and journeys, not only artistic ones. Consumption of the world with the newly established, safe borders. Time of rediscovering the social roles of men and women in peaceful times. Travel, time, and change are the main threads of this part, which correspond to the history of the ballet company founded by Marie Rambert. A sort of a side effect is the visible effort of the dancers, which can be interpreted as the effort of many generations of artists who co-created Rambert's work.

**MAŁGORZATA DZIERŻON.** Małgorzata Dzierzon. A graduate of the State Ballet School in Bytom, Poland. She worked as a dancer at the Royal Danish Ballet, at the ballet company in Gothenburg, Sweden, and in London's Rambert. A British resident since 2006, she twice received a nomination from British critics for the best

dancer in the modern dance category for her performances at the Rambert Dance Company. Since 2013, he has been mainly involved in choreographic and educational work, and new artistic projects. Her recent choreographies include *Flight* created for the main repertoire of Rambert, *Sleepless* for Ballet Central, *Twilight Dances* for Fertile Ground, and *Rasputin 11* for the Wrocław Opera's 'Open Door' programme. She is a member and co-choreographer at the New Movement Collective, where, as a producer, she has carried out many multimedia projects, including two for the Southbank Centre in London. Currently, she is working on a new performance to premiere at Sadler's Wells Theatre. She also participates in the prestigious Clore Cultural Leadership programme. She is a guest lecturer of dance at the London Architectural Association, Royal Academy of Dance (RAD), and Ballet Central. Since April 2018, as the artistic director, she has co-led the Fertile Ground company in Newcastle.

ANNA AKABALI. Choreographer, educator, dancer. She began her education at the General Ballet School in Bytom, Poland. She studied at the Frankfurt University of Music and Performing Arts in Germany. She obtained her MA degree from Fryderyk Chopin University of Music in Warsaw. In the years 2008–2010 she collaborated with Silesian Dance Theatre in Bytom, Poland. In 2011–2018 she worked as a soloist and educator at the Ankara State Opera and Ballet in Ankara, Turkey. She created two choreographies for the group: *Yanlışların Suçu* (2014), *The Nutcracker* (2015). In 2018–2019, an academic lecturer at PERA School of Performing Arts, Girne American University in North Cyprus. Since 2020, a lecturer at the Hacettepe University, State Conservatory in Ankara, Turkey. In 2018, the premiere of the performance *HER HISTORY*, created for the Wrocław Opera in collaboration with the Semperoper Ballet in Dresden / Germany. The solo titled *Sitting* premiered in Mexico at the 1st International Dance Award for Mature Soloists, FIDCDMX (2018) and was presented at: 10 NIGHT in Hereford – England (2019), 2nd International Solo Contemporary Dance Festival – Turkey (2019), 27th Quinzena de Dança de Almada, International Dance Festival during the International Platform for Choreographers, Portugal



(2019). It was also among the laureates of the 9th edition of the Choreographic Competition 3... 2... 1... DANCE!, Poland (2019). A scholarship holder of the *Polish culture in the world* programme run by the Adam Mickiewicz Institute. Resident of the programme Artist Residing Programme at CerModern / Turkey (2019). The film created within the project *Re: Rosas! Project* was shown at Kaaithatre in Brussels and at the Sinema Dans, Ankara Dans Film Festival and Dance Camera Istanbul Festival (2013). She has run many workshops, including at the International Contemporary Dance Conference and the Dance Art Festival in Bytom, Poland, Ankara University State Conservatory, Yuen Long House in Hong Kong, Hacettepe University, Ankara State Conservatory, ODTÜ University, Turkey. As a dancer she has performed in Poland, Iceland, Hong Kong, Egypt, Turkey, Bosnia and Herzegovina, Portugal, England, and Germany.

JOANNA M. CZAJKOWSKA. Dancer, choreographer, dance educator, culture animator, producer of theatre events; member of the Dance and Ballet Section of ZASP. A graduate of the Institute of Pedagogy at the University of Gdańsk. Since February 2018, a Ph.D.



*Rambert. The Triptich*  
Part II

Photograph on  
the previous page  
*Rambert. The Triptich*  
Part I



student at the Faculty of Dance at the Fryderyk Chopin University of Music in Warsaw, where she also lectured directing, drama and staging of dance performances. At the start of her career, she collaborated with the See Mi Na Usta Theatre and the Gdańsk Dance Theatre. As a choreographer and an independent artist, she made her debut in 1997, and in 1998 began her artistic collaboration with J. Krawczyk, which became the beginning of the Sopot Dance Theatre (operating under the name of the Occasional Theatre until March 2010). She is a laureate of numerous scholarships, distinctions and awards, the most important include: the Bronze Medal for Merit to Culture Gloria Artis (awarded by the Minister of Culture and National Heritage in December 2018), the honorary badge *Meritorious for Polish Culture* by the Minister of Culture and National Heritage (2010), the most important award of the city of Sopot – Sopotcka Muza (2015), Scholarship for Creators of Culture of the Ministry of Culture and National Heritage (2017), Artistic Scholarship of the Marshal of the Pomeranian Voivodeship (2009, 2010, 2011, 2015). Creator and co-creator of choreography for over fifty performances for the Sopot Dance Theatre. Together with the Sopot Dance Theatre, she has presented her works at many festivals of contemporary dance and alternative theatres throughout Poland and abroad, including in Czechia, Portugal, Germany, Lithuania,

Belarus, Romania, Sweden, Finland, Estonia, Indonesia, Moldova, Bulgaria, Romania, France, Austria, Italy, Argentina, Spain, Russia, Slovenia, Switzerland and China. Interested in the theory of dance as well. She conducts lectures, takes part in conferences, e.g. the Language of Dance Conference organised by the University of Gdańsk (2008), the Baltic Movement Conference (2009), the International Scientific Conference Dance Connections at the University of Physical Education in Poznań (2019). In the 2014/2015 season, curator of foreign projects at the Gdańsk Dance Festival. In 2014, she launched the Masters of Polish Dance Festival (two editions). In 2017, she received a scholarship from the Minister of Culture and National Heritage. In August that year, she completed a cinematography course at the Institute of Choreology in Poznań. As a choreographer and director, Joanna Czajkowska creates performances based on original scenarios (including *Enlargement – Zoom Out*, *Object of Invaluable Value*), but also on scripts inspired by other artists (including *GALOP*, *Emoty body. Opportunity for Tiny Despair*), moves freely across various styles and areas of dance theatre. She is President of the Dance [sic!] Association and the director of the Sopot Dance Theatre company. Producer of events organised by the Association.

The Sopot Dance Theatre (Sopocki Teatr Tańca, STT, until 2010 known as the Occasional Theatre (Teatr Okazjonalny)) was founded in 1998 by Joanna M. Czajkowska and Jacek Krawczyk, two certified dancers and choreographers. The theatre has produced nearly sixty performances, presented at numerous festivals of contemporary dance and alternative theatres in Poland and abroad. Both the founders received the honorary badges *Meritorious for Polish Culture* from the Minister of Culture and National Heritage, and in 2018 the GLORIA ARTIS Medals for Merit to Culture. They are also the laureates of the Sopot Muse award. As creators, they wish to run a theatre in which the intellectual, the visual and the movement create a complete whole, not shying away from their emotions. The STT hires a permanent group of dancers, with Grupa Projektowa as a kind of a 'prelude' to the main group. Industry magazines, such as the Polish *TEATR*, *SCENA* or the *German Ballet Tanz*, placed the

Sopot Dance Theatre among the top Polish dance theatres. Since 2004, the headquarters of the group is the Teatr na Plaży in Sopot, and since 2009, the STT have been supported by the DANCE [SIC!] ASSOCIATION, established by the STT.

Choreography	Joanna M. Czajkowska (part 1) Małgorzata Dzierżon (part 2) Anna Akabali (part 3)
Dance	Joanna Nadrowska, Róża Kołoda, Joanna M. Czajkowska, Wiktoria Rudnik, Jacenty Krawczyk, Kalina Porazińska, Artur Grabarczyk, Tomasz Graczyk
Music	Mariusz Noskowiak (part 1), Szymon Brzóska (part 2 and 3)
Visualisations	Katarzyna Teresa Turowska
Costumes	Alicja Gruca
Lights	Mateusz Gierc
Premiere	27 September 2020, Theatre on the Beach in Sopot

The project is part of the international cultural programme co-ordinated by the Adam Mickiewicz Institute, implemented within the Multiannual 'Niepodległa' (Independent) Programme for 2017–2022. Financed by the Ministry of Culture and National Heritage within the Multiannual 'Niepodległa' (Independent) Programme for 2017–2022.

# INSTRUCTIONS

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The Adam Mickiewicz Institute is a national cultural institution whose mission is to develop and communicate the cultural aspect of the Poland brand by actively participating in international cultural exchange. The Institute has so far carried out cultural projects in 70 countries across 6 continents, including the United Kingdom, France, Russia, Israel, Germany, Turkey, USA, Canada, Australia, Morocco, Ukraine, Lithuania, Latvia, as well as China, Japan, and Korea. Through its activities to date, the Institute has introduced 38 strategic programmes watched by 60 million viewers.

It also runs the Culture.pl website — a daily updated news service about the most interesting events and phenomena related to Polish culture.

The Institute of Music and Dance was established on the 1st of October 2010 by the Minister of Culture and National Heritage. Its mission is to promote the development of music and dance culture in Poland. The Institute runs own residency, creative, research, publishing and grant programmes designed for to the Polish music and dance communities, carried out via competition formula.

The Institute of Music and Dance is an expert base of the Minister of Culture and National Heritage. It handles documentation and archives, commissions scientific research, encourages quality improvement in music and dance education, supports cultural institutions and non-governmental organisations, initiates celebrations of anniversaries of important events in the history and development of dance and music, co-ordinates the activities of cultural institutions, and participates in the exchange of information and experiences between national and international industry organizations.

The Institute supports the development of a professional music and dance communities in Poland, organising of the Polish Music Convention and the Dance Congress, which provide an ample space for exchange of experiences and in-depth self-reflection of both communities. The Institute runs thematic conferences, workshops and trainings for dance and music professionals. It also develops publicly available special reports and expert opinions and runs a programme of assisting dance artists in acquiring new professional qualifications.

The Institute of Music and Dance is also the main organiser other major cultural events across Poland, such as the Polish Dance Platform or the annual Coryphée of Polish Music award, and two competitions: Young Musician of the Year and Young Dancer of the Year.

The Cultural Centre in Lublin is an open institution that presents and organises artistic, educational, and social events with a wide thematic range. The Centre has presented the phenomena and tendencies of contemporary art in its various manifestations and forms for many years. Several hundred local, national, and international events are organised in the Centre's spaces every year. The Centre also hosts six theatre groups and a contemporary dance group. They produce and present performances appreciated on the national stage and abroad and collaborate with the most interesting contemporary artists. The Centre offers numerous screenings of independent cinema, workshops, meetings, and social and artistic activities. The Centre promotes education in culture and through culture, so many of the Centre's activities are dedicated to children.

The Cultural Centre in Lublin organises some of the most important festivals in the city, including Theatre Confrontations, International Dance Theatres Meetings, Lublin Film Festival, Lublin Jazz Festival and Multicultural Lublin.

The Cultural Centre in Lublin has its seat in a historic, restored, and modernly equipped eighteenth-century building which, in addition to rooms dedicated to events, offers a bookshop, a cafe and a public library.

### ***Lublin Dance Theatre***

Lublin Dance Theatre was established in 2001 on the initiative of Hanna Strzemiecka, a long-time choreographer and artistic director of the group, and Anna Żak, Ryszard Kalinowski and Wojciech Kaproń, dancers of the Contemporary Dance Group of the Lublin University of Technology at that time. Over the years, originating from the independent student movement, this group has developed its own, unique style of dance, recognised both in Poland and abroad, becoming one of the leading contemporary dance groups in Poland. Thanks to the consistent implementation of their artistic mission, the leaders of the Group founded a new, professional dance theatre seated in the Cultural Centre in Lublin, which was joined

in the following years by Beata Mysiak, Anna Kalita and Konrad Kurowski. Lublin Dance Theatre undertakes numerous artistic and educational initiatives aimed at promoting contemporary dance as a means of expression with great intellectual and emotional potential. Particular emphasis is put on co-operation with cultural institutions in order to build a network of centres promoting the art of dance in various environments by presenting performances, organizing dance workshops, lectures, exhibitions, video projections, as well as performative activities in non-theatrical spaces.

**Organisers**

Instytut Adama Mickiewicza  
Instytut Muzyki i Tańca  
Lubelski Teatr Tańca  
Centrum Kultury w Lublinie

**Partners**

Sopocki Teatr Tańca  
DANCE [SIC!] ASSOCIATION  
Miasto Sopot  
Teatr na Plaży

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