

# IDENTITY-AUTONOMY- -CRITICAL DISCOURSE. DANCE IN CENTRAL/ EASTERN EUROPE AFTER 1989

8-9 November 2012

Lublin

location / partner: The "Grodzka Gate - NN Theatre" Centre, ul. Grodzka 21

a panel in the framework of the 16th International Dance Theaters Festival

organizers:

The Institute of Music and Dance / [www.imit.org.pl](http://www.imit.org.pl)

East European Performing Arts Platform / [www.eepap.org](http://www.eepap.org)

the Centre for Culture in Lublin + Lublin Dance Theater / [www.ck.lublin.pl](http://www.ck.lublin.pl) + [www.ltt.art.pl](http://www.ltt.art.pl)

the Marie Curie-Skłodowska University in Lublin / [www.umcs.e-bip.net](http://www.umcs.e-bip.net)

The conference is under the honorary patronage of His Eminence,  
the Rector of the Marie Curie-Skłodowska University, Professor Stanisław Michałowski.

instytut muzyki i tańca  
**IMIT**



An international conference devoted to analyzing the transformations that have occurred in the dance world in Central and Eastern Europe since 1989 from the perspective of artists, scientists, and critics. Guests from several countries, including the authors of the book *New Dance in Europe after 1989: Communitas and the Other* prepared by the Institute of Music and Dance and Routledge Publishers, members of the EEPAP Eastern European network, and scholars tied to the Marie Curie-Skłodowska University in Lublin will be discussing the complex issues of the identity and autonomy of dance and the construction of a critical discourse.

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### 8 November

9.30–10.00: **welcome**

10.00–11.30: **IDENTITY – discussion panel**

introduction: Krystyna Duniec

host: Grzegorz Reske

featuring: Heili Einasto, Julia Hoczyk, Stefan Hölscher, Mihaela Michailov, Iulia Popovici, Annamária Szoboszlai

11.30–12.30: **discussion**

12.30–1.30: **break**

1.30–3.00: **AUTONOMY – discussion panel**

host: Marta Keil

featuring: Harutyun Alpetyan, Joanna Leśniewska, Ewan McLaren, Liza Sargsyan, Izabela Szymańska, Alexander Tebenkov, Svetlana Ulanovskaja, Larisa Venediktova

3.00–3.30: **discussion**

3.30–4.00: **summary of the day**

### 9 November

9.30–10.00: **welcome**

10.00–11.30: **CRITICAL DISCOURSE – discussion panel**

host: Jarosław Cymerman

featuring: Anna R. Burzyńska, Grzegorz Kondrasiuk, Tadeusz Kornaś, Anna Królicza, Jadwiga Majewska

11.30–12.30: **discussion**

12.30–1.30: **break**

1.30–3.00: **Dance confronting cultural transformations in Central/Eastern Europe since 89: selected examples (UMCS MA and PhD student lectures)**

host: Gabriela Żuk

3.00–3.30: **discussion**

3.30–4.00: **summary of the conference**

**Harutyun Alpetyan** (Armenia) – began his career as an engineer, but switched to the arts. He creates video documentary clips, concentrating on the perception of art in a local environment, conducting research and studying local art for this purpose. He took part in the Curatorial Summer School and the “Job of Exhibition and Cultural Criticism” course, both run by AICA Armenia. He and Nvard Yerkanian are the co-founders of AJZ space, which runs various projects related to curatorial practices.

**Anna R. Burzyńska** (Poland) – an assistant at the Theater and Drama Wing of the Polish Literature Department of the Jagiellonian University. Her research interests include primarily new European theater and Polish and German drama from the 19th century to the present. She is also a theater critic. Since 2000 she has co-edited *Didaskalia Theater Magazine*, from 2004–2010 she was a reviewer and journalist for *Tygodnik Powszechny*. Her books include *The Miracle Mechanic* (2005), *The Classics and the Troublemakers* (2008), *The Mask of the Face* (2011), and *Small Dramas* (2012).

**Jarosław Cymerman** (Poland) – a teatrologist and theater critic, he works as an assistant in the Teatrology Wing of the Polish Literature Institute of the Maria Curie-Skłodowska University in Lublin. He studies the history and theory of theater and Polish dramaturgy of the 19th and 20th centuries. He is a regular contributor to *Teatr*, and has published in *Pamiętnik Teatralny*, *Akcent*, and *Dialog*.

**Krystyna Duniec** (Poland) – a historian of contemporary theater, essayist, and editor. She is a professor at the Polish Academy of Sciences Art Institute’s History and Theory of Theater Wing. Her books include: *Prospero’s Caprices: Sketches on the Shakespeare Productions of Leon Schiller* (1999), *Jan Kreczmar: He Acted as Though He Were Teaching* (2005), and *Meat and Blood: The Body in the Contemporary Theater* (in preparation). She is a co-author of the collection of essays *Social Realism and Sex: Theatrical and Non-theatrical Diagnoses* (2009), which received an award at the Culture Foundation competition, and has edited: *Scraps* (the diaries of Jan Kreczmar, 2005), *The Actor: An Uncertain Identity* (2011), a work on theater since 1989 (*Warsaw Chronicles* 2007) and the theater information bulletin *Rzeczy Teatralne* (1999–2007).

**Heili Einasto** (Estonia) – a dance history lecturer at Tallinn University. She received her BA in history and English studies from the Estonian Institute of Humanities, Tallinn, and her MA in gender and culture studies from Central European University, Budapest. She participated in the Body Project at the International Women’s University in Hannover-Bremen. Heili Einasto has been writing dance criticism and promoting contemporary dance since 1991.

**Julia Hoczyk** (Poland) – a teatrologist and dance critic. From 2005–2010 she was editor of *Scena*, and from 2008–2011 she edited the monthly web magazine *Kultura Enter*. She publishes critical texts (in *Didaskalia*, *Teatr*, *dwutygodnik.com* and others), and gives guest lectures on contemporary dance and butoh. She is a post-graduate Gender Studies student at the ISNS of Warsaw University, and a PhD student at the Polish Academy of Sciences Institute of Art, where she is preparing a doctoral thesis on the discourse of physicality in dance. She collaborates with the Theater Academy in Warsaw, edits the *TaniecPOLSKA.pl* site, and works at the Institute of Music and Dance.

**Stefan Hölscher** (Germany) – studied Applied Theatre Studies at Justus Liebig University in Giessen (Germany) from 2001 till 2008. Since 2009 he has been working as Research Associate in the frame of the new Choreography and Performance MA program. His PhD project is entitled *Potential Bodies: Contemporary Dance Between Aesthetics and Biopolitics*. His research interests include post-structuralist themes in the broadest sense, body concepts, political theory, and institutional critique.

**Marta Keil** (Poland) – a PhD student at the Polish Academy of Science’s Art Institute. She created and curated the East European Performing Arts Platform project. She regularly works with the Adam Mickiewicz Institute as a theater and dance expert, and with the Theater Institute, where she has been running the Dramaturgical Forum since 2008. She co-founded the MicaMoca Curator Foundation, and ran the MicaMoca.Project Berlin temporary performance art center from May to September 2011. She has published in *Dialog*, *dwutygodnik.com*, *Teatr*, *Didaskalia* and *Notatnik Teatralny*.

**Grzegorz Kondrasiuk** (Poland) – a theater critic, dramaturg, blogger, editor-in-chief of the Internet magazine [www.kulturaenter.pl](http://www.kulturaenter.pl). He writes on theater, dance, and dilemmas in cultural policy. From 2009–2011 he was a member of the Lublin ESK 2016 team, as a co-creator of both the city's competition applications. From 2008–2011 he was a regular theater reviewer for *Gazeta Wyborcza – Lublin*. He has also published in *Dialog*, *Teatr*, *Scena*, and *Kresy*.

**Tadeusz Kornaś** (Poland) – a lecturer at the Theater and Drama Department of the Jagiellonian University. From 1997–2009 he was an editor at *Didaskalia Theater Magazine* (editor-in-chief from 2004–2009). He was a juror at the Polish Dance Platform in 2010. His books include: *Włodzimierz Staniewski and the Gardzienice Theater Center* (2004), *Between Anthropology and Theatre: Two Strands of Polish Alternative Theatre* (2007), *A Spectacle for Angels and the World* (2009) and numerous press articles (including those on dance).

**Anna Królica** (Poland) – a theatrologist and Russian scholar, studying the criticism and history of dance. She is the author of *Art to Discover: Sketches on Polish Dance* (Tarnów 2011) and the curator of the Kaleidoscope Festival in Białystok (2012). She co-founded the [nowytaniec.pl](http://nowytaniec.pl) site and the Performa Foundation, and is the chairman of the Dance Program Council for the Institute of Music and Dance. She is also the co-author of the *20th Anniversary: Polish Theater after 1989* anthology (Kraków 2010) and *The Invented Audience: Stage-Audience Relationships in Contemporary Drama and Staging Practice* (Kraków 2009). She is preparing a PhD thesis on the body and memory in Pina Bausch's *Tanztheater Wuppertal*. She runs her own courses in dance at the Jagiellonian University, and publishes in [dwutygodnik.com](http://dwutygodnik.com) and *Didaskalia*.

**Joanna Leśnierowska** (Poland) – a curator, dramatist, critic, and dancer. After graduating in theatre studies at the Jagiellonian University and short stint at the Poznań Nowy Theatre, she created Old Brewery New Dance – a project which has been combining presentation, production, educational and promotional activities in contemporary dance since 2004.

**Jadwiga Majewska** (Poland) – an independent critic and dance theorist. She holds lectures at the Jagiellonian University, is a regular contributor to *Teatr* magazine, and publishes sporadically in *Didaskalia*, *Tygodnik Powszechny*, *Res Publica Nowa*. She is a consultant for TVP Kultura, and co-authored the *Report on the State of Contemporary Dance in Poland* (2010) and the book *The Body Revolving The Stage: New Dance in New Poland* (2011). She is a member of the Dance Program Council for the Institute of Music and Dance, and co-created the Open Forum of the Dance Art Community.

**Ewan McLaren** (Czech Republic/Canada) – artistic director of *Alfred ve dvoře* (Alfred in the Courtyard), a stage for new theatre, presenting progressive performance works and unique creation-based projects focused on contemporary directions in live art, especially physical theatre, visual performance, and experimental works.

**Mihaela Michailov** (Romania) – a playwright, theatre and dance critic, and a graduate of the Letters Faculty, Bucharest University. She holds an MA in playwriting from the National University of Drama and Film in Bucharest. She is the editor-in-chief of *Art Act Magazine*. She publishes in the most important cultural magazines in Romania, and has a weekly column in one of the most read program weeklies in Romania – *7 Nights*. She has won the UNITER prize (best play of 2006) for *Romania Complex*, staged at the National Theatre in Bucharest (2008). She is completing a PHD entitled *The Radical Body in Contemporary Performance* at Theatre Studies at UNATC Bucharest.

**Iulia Popovici** (Romania) – a performing arts critic and curator, with an MFA in Playwriting (National University of Theatre and Cinematography, Bucharest) and a BA in Literature (University of Bucharest). She is the editor of the *Observer* cultural weekly (Bucharest). A member of EEPAP (Eastern European Performing Arts Platform). She is the author of the EEPAP report on the independent/alternative performing arts scene in Romania. Since 2011, she has been co-curating the Independent Performing Arts Platform in the framework of the Temps d'Images festival in Cluj. She is the author of *A Theatre by the Side of the Road* (2008), a book about the Romanian alternative theatre collective *dramAcum*.

**Grzegorz Reske** (Poland) – a cultural manager, affiliated with the Theater Confrontations Festival for over fifteen years. He has studied art theory and the history of art doctrines, as well as cultural management and diplomacy. As a producer he works regularly with the Provisorium Theater. He has initiated and worked together on a range of theater projects in Poland and abroad. He also works regularly with EEPAP – the East European Performing Arts Platform, and IETM – the International Network for Contemporary Performing Arts.

**Liza Sargsyan** (Armenia) – is currently a student of Art Theory and History at ICA (Institute of Contemporary Art), Yerevan; she is interested in the social sciences, contemporary art, philosophy, and gender issues; she researches essential and practical aspects of dance and performing, described as body issues within different environments and socio-cultural conditions, and how all these affect the formation and/or transformation of body.

**Annamária Szoboszlai** (Hungary) – a freelance critic. Studies: PPKE BTK, MA in Hungarian Literature, MA in Communications (1997–2003); painting studies at the Napút Art Academy, led by Zoltán Döbrönte (2007–2011). Scholarships: Darmasiswa program, traditional dance studies in Sumatra and Java Island (Indonesia; 2006–2007); twice Jardin d'Europe scholarship for young critics: Brussels (2009) and Bucharest (2011). Publications on contemporary theatre and dance, fine art: tanckritika.hu, 70ra7.hu, szinhaz.net, revizoronline.hu, Színház, Ellenfény, Zene zene tánc, New ceramics (EN).

**Izabela Szymańska** (Poland) – graduated from theater studies at The Aleksander Zelwerowicz Theatre Academy in Warsaw; she is a journalist, a dance and theater critic, a contributor to *Gazeta Wyborcza* newspaper, the *Notatnik Teatralny* theater periodical, and Polish Radio Two; she also lectures at The Fryderyk Chopin University of Music in Warsaw.

**Alexander Tebenkov** (Belarus) – graduated from the Choreography Department at the Institute of Culture and Art (Oryol, Russia). In 1988–1996 he worked as a dancer in the Grodno Regional Philharmonic; since 1996 he has served as a dancer and choreographer at the Grodno Regional Drama Theatre. In 1994 he founded his

own contemporary dance company, Gallery Dance Theatre, with which he has traveled to various international dance festivals. Since 1997 he has been organizing various contemporary dance events in Grodno. He currently works at the Grodno Drama Theatre.

**Svietlana Ulanovskaya** (Belarus) – a theater and dance critic, editor-in-chief of the *artaktivist.org* – theatre website on Belarusian contemporary theater; she has graduated from the Belarusian State University (2003, major: Cultural Studies), in 2008 she did her post-graduate at the Belarusian State University of Culture and Arts (major: Art Criticism), since 2008 she has been a lecturer at the Belarusian State University of Culture and Arts, and since 2009 at the Belarusian State Academy of Music; she has written over 200 publications on contemporary theater, contemporary dance and music, and has served as a member of the jury at international competitions and festivals of contemporary dance and theater.

**Larisa Venediktova** (Ukraine) – a dancer, teacher, performer, choreographer, and director; in 2000 she founded the Actual Dance Association NGO, which works to develop an arena for contemporary performing arts in Ukraine. Previously connected with TanzLaboratorium, which she also co-founded. She also works also as a director at the Vilna Scena experimental theatre in Kiev. Between 2003–06 she studied and worked with Japanese butoh master Min Tanaka at the Moscow School of Dramatic Art. She edited the *World of Art* journal and currently writes critical texts about contemporary art and dance in Ukraine.

**Gabriela Żuk** (Poland) – a theatrologist, critic, coordinator of Centralny Theater in Lublin, and editor of Lublin's *Zoom Cultural Guide*. For many years she has been involved in promoting dance, particularly in the Lublin university circles, through organizing conferences. She has co-organized various cultural events, such as the Theater Confrontations.