



**GENERATION
AFTER 4:**

**WORLD
WIDE
WEB**

**POLISH PERFORMING
ARTS SHOWCASE
14-20 SEPTEMBER 2020**

The program and welcome text that we have prepared with the view of the edition planned for March 2020 have not become outdated but they have fallen out of shape, just as everything that surrounds us, ourselves included. Fortunately, the theatre is not as limited as a text. It has a prophetic gift of feeling, anticipating and sensitizing to the emergence of social facts that are about to become part of our lives. Careful observation allows us to draw conclusions, and theatre is a keen observer of reality.

This year, we have not met in person, but we will make up for it in 2021. In the online selection, we offer several recorded performances which you can watch. We hope that it will make it easier for you to wait for our next annual meeting. For that section, we chose the performances which have enough power to impact the viewer even when watched on a computer screen, and convey a load of life even when they are not watched live. In our thinking about the Generation After 2020 we were looking not just for new methods of creating artistic content, new sources of inspiration and re-evaluated paradigms, i.e. marking out territories of change. We were also

looking more closely at that which is known, seeing within it opportunities and limitations. Peeking inside the minds of the most radical artists working in the new Polish theatre today. Also, breaking the rules of the Generation After, which presents the achievements of young and very young artists, we have included in the online program the latest show by Krystian Lupa entitled „Capri“ which, due to the pandemic, did not have a chance to be presented to a large audience, despite the fact that it seems to be the strongest diagnosis of our current political situation, not only in Poland but also throughout Europe.

PROGRAMME:

What's to know? / Encounters

| | 12:00 | 15:00 / 15:30 |
|-----------------------------------|---|---|
| 14 MONDAY 09.2020 | In-pandemic theatre. Dispatch from Poland Right Now: Artists Talk HOST: Performing Arts Institute 120 MIN | Local Player Guided Tour: NOWY TEATR 15:00 / 20 MIN |
| 15 TUESDAY 09.2020 | | Local Player Guided Tour: TR WARSZAWA 15:00 / 20 MIN Local Player Guided Tour: ZACHĘTA 15:30 / 20 MIN |
| 16 WEDNESDAY 09.2020 | In-pandemic theatre. Dispatch from Poland Right Now: Institutions Talk HOST: Performing Arts Institute 120 MIN | Local Player Guided Tour: TEATR POWSZECHNY 15:00 / 20 MIN Local Player Guided Tour: PERFORMING ARTS INTITUTE 15:30 / 20 MIN |
| 17 THURSDAY 09.2020 | | Local Player Guided Tour: STUDIO teatrgaleria 15:00 / 20 MIN Local Player Guided Tour: U-JAZDOWSKI 15:30 / 20 MIN |
| 18 FRIDAY 09.2020 | The Future of Performing Arts: Building Archipelagos HOST: Performing Arts Institute 120 MIN | Local Player Guided Tour: KOMUNA WARSZAWA 15:00 / 20 MIN |
| 19 SATURDAY 09.2020 | 1-ON-1 confab with Local Players 10-15 MIN / each meeting | |
| 20 SUNDAY 09.2020 | 1-ON-1 confab with Local Artists 10-15 MIN / each meeting | |

TOURS & TALKS ARE LIVESTREAMED ONLY

PROGRAMME:

What's to see? / Performances

| | 18:00 | 21:00 |
|-----------------------------------|---|--|
| 14 MONDAY 09.2020 | JĘDRZEJ PIASKOWSKI JESUS 90 MIN / T | WOJCIECH GRUDZIŃSKI RODOS 60 MIN / T / D |
| 15 TUESDAY 09.2020 | GRZEGORZ JAREMKO WOYZECK 90 MIN / T | AGNIESZKA KRYST ARCHERESSES 40 MIN / D |
| 16 WEDNESDAY 09.2020 | KATARZYNA KALWAT RECHNITZ. OPERA - THE EXTERMINATING ANGEL 120 MIN / T | ANNA KARASIŃSKA I WILL TRY TO TELL YOU, BUT IT WON'T GO WELL 40 MIN / T |
| 17 THURSDAY 09.2020 | ANNA SMOLAR ERAZM / ERASMUS 120 MIN / T | ANIA NOWAK THIS IS AN EXHIBITION AND I AM AN EXHIBITIONIS 45 MIN / P |
| 18 FRIDAY 09.2020 | MAGDA SZPECHT ALWAYS COMING HOME 120 MIN / T | RAMONA NAGABCZYŃSKA BODY PARTS 40 MIN / D |

T - THEATRE
D - DANCE
P - PERFORMANCE

EACH PERFORMANCE
IS AVAILABLE FOR
24 HOURS

E



Jesus

One of the most important stories in human history, a tale of radically unconditional love and its might, the power of sacrifice and the ability to transcend borders. Two thousand years ago, Jesus' teachings led to the creation of a new kind of community, altering the social, spiritual, religious and political order of the time. It caused a revolution, leading to the development of European culture. For centuries, Christ's story was passed down by word of mouth, appropriated by various authorities and institutions, becoming the subject of disputes and manipulations, and even persecutions and wars. And yet Christ persists. For some, he is the center point of their spiritual and religious lives, for others a cultural and philosophical phenomenon, or else an outdated myth. This intimate performance is an attempt to create a palimpsest touching on the themes of freedom and love, superimposed upon the life story and teachings of Jesus Christ.

DRAMATURGY:

Hubert Sulima

SCRIPT:Jędrzej Piaskowski
Hubert Sulima**SET & LIGHTING DESIGN:**

Przemysław Branas

COSTUMES:

Hanka Podraza

CHOREOGRAPHY:

Jan Tomza-Osiecki

MUSIC:

Szymon Dobosik

CAST:Małgorzata Biela
Bartosz Bielenia
Sara Celler-Jeziarska
Bartosz Gelner
Piotr Polak**DIRECTION**Jędrzej
Piaskowski

Jędrzej Piaskowski



My first forays into education were in music (music school, piano, early music, musicological studies), while at the same time trying constantly to develop skills in visual arts (painting technology, technology of oil paints). In my case, theatre is in some way a summary, a development of these experiences, but also the need emerging from limitations in music, academic work and fine arts (visual art). In theatre, I am

WHERE ARE YOU COMING FROM? WHO ARE YOU? WHERE ARE YOU GOING? interested in the things which are idiomatic to it – synthesis, artificiality, cheapness and kitsch, the oversimplification of theatrical situations, but also the audiences' expectations and accepted conventions (the political and social contexts). Using these elements, I simultaneously try to deal with them individually and adapt them to my needs, as well as the themes of each show. A key, if not the main, inspiration for me is the tradition and history of Polish theatre, mainly the "artistic" and repertory kinds, including its idiomatic characteristics – allusive, metaphorical, multilayered – establishing connections with audiences, using new channels of communication, both official and conventional. I do like and value absurdist comedy – comicality is for me however something other than convention, ornament, or else a way to spend a nice evening in a theatre – it is an important tool and means to achieving constructive experiences, of encountering that which is important, and yet at the same time unnamable, unknown, that which is theoretical and mediated – thus experienced only in fragments. I admire and respect those who, without any regard for their own resources and egos, try to go beyond the borders of their own consciousness – limits we are all forced to live within.

MONDAY

SEPTEMBER 14

18:00

90MIN

Portrait:
Wojciech Sobolewski

Photos:
Maurycy Stankiewicz

Jesus



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Rodos

According to allotment users, the phrase "I went to RODOS" is understood to mean that the speaker took a cheap break in a natural setting. RODOS (Acronym in Polish – Family Allotment Gardens Surrounded by Fences) are associated with recreation and relaxation. This is also a space filled with mysteries and puzzles, a place of isolation where it is easier to conceal things which are "inappropriate". Project "RODOS" is not just an adventure into the unknown, it is also a form of cruising the underbelly of the world of allotments. "RODOS" involves love songs and verses filled with sadness, witnessing duels and courtships. Come the evening, when the labyrinth of allotments becomes covered with a mist floating in from barbecues, wild strawberries and cherries sighing heavily after a whole day basking in the sun, and lawns prick up burdened by the evening dew, we will get to know our crew of allotment protagonists, some charming, others funny, listening to fables and real life stories.



PERFORMANCE:

Aleksandra Bożek-Muszyńska
Wojciech Grudziński
Oskar Malinowski

CHORUS GIRL:

Justyna Zientek

VOICE:

Dobromir Dymecki

DRAMATURGY:

Joanna Ostrowska
Paweł Soszyński

MUSIC:

Wojtek Blecharz

SCENOGRAPHY VISUALISATIONS:

Rafał Dominik

LIGHT DIRECTION:

Aleksandr Prowaliński

COSTUMES:

Natalia Mleczak

VIDEO:

Bartek Zalewski

CONCEPT & CHOREOGRAPHY

Wojciech
Grudziński

Wojciech Grudziński



WHERE ARE YOU
COMING FROM?
WHO ARE YOU?
WHERE ARE YOU
GOING?



My mother is an economist and my father is a sailor.
I was raised in the neighborhood of identical blocks of flats.
I am a dancer and I've been dancing since early childhood.
I am Capricorn and I have no insurance.
I research dance history and it influences my work a lot.
If anyone, I would consider Sergei Diaghilev as my master.
My work speaks about the late 90s, being Eastern European boy and
a Britney fan.



MONDAY

SEPTEMBER 14

21:00

GOMIN

Portrait:
Bartek Zalewski

Photos:
Pat Mic

Rodos

13





NO KNIVES
BETTER LIVES

NO KNIVES
BETTER LIVES

Woyzeck

Grzegorz Jaremko's production, based on a revolutionary play by Georg Büchner, deals with the issue of masculine identity. In this interpretation, the central protagonist is accompanied by his buddies from the hood — a garage band. The dramatic conflict is not about the clash of social classes, but the confrontation of various ways of shaping, testing and expressing masculinity. In this coming-of-age story, macho energy collides with a softer, more sensual and slightly diffused masculinity. Woyzeck's embarrassment and fear of the initiation find an outlet in the virtual world, where the protagonist experiments with his body and appearance. When virtual experiments don't bring the release, a crime in the real world is committed. Provocation takes place in a fusty garage, or perhaps in a boy's room with a lake view.


DRAMATURGY:

Marcin Cecko

SET DESIGN:

Natalia Giza

COSTUMES:

Rafał Domagała

VIDEO:

 Marek Kozakiewicz
 Adam Lipiński

MUSIC:

Bartosz Dziadosz

CAST:

 Jan Dravnel
 Mateusz Górski
 Rafał Maćkowiak
 Maria Maj
 Paweł Smagała
 Tomasz Tyndyk

DIRECTION

Grzegorz Jaremko

Grzegorz Jaremko



**WHERE ARE YOU
COMING FROM?
WHO ARE YOU?
WHERE ARE YOU
GOING?**

Where did dogs come from?

They're broken animals.

Do dogs remember their roots?

No.

Dogs don't remember.

A dog is born a dog: that's the tradition.

TUESDAY

SEPTEMBER 15

18:00

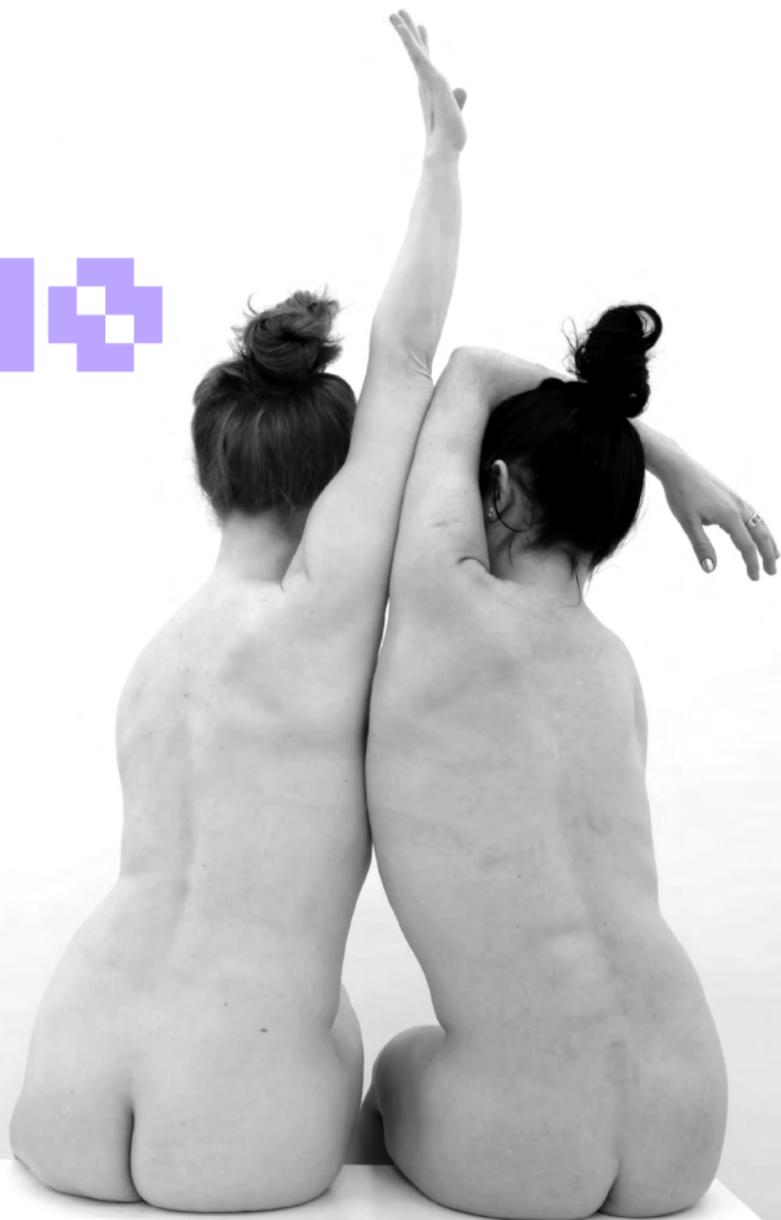
90MIN

Portrait:
Lola Banet

Photos:
Marcin Oliva Soto

Woyzeck





Archeresses

A dance performance inspired by two archeress sculptures: a classic monument by Ferdinand Lepcke from 1908 and a sculpture made by Marcin Jagodzinski-Jagenmeer in 2013. Unnamed models posed for both these artworks. The complex relationship between the artist and his muse, political aspects of the aesthetic canons and the sculptural potential of the human body allowed the choreographer – Agnieszka Kryst – to treat movement as an emancipatory tool. In ARCHERESSES, the sculptural form is deconstructed, and the production of bodily tension becomes the method for creating and destroying forms of movement. Performers give their bodies, faces and voices to the symbol of the archeress - they invade it, put it in motion and give power to it. By exploring the issue of women's experience in art and physicality of emotions, they project an identity that is fragmented, under constant transformation and embodied.



CREATION & PERFORMANCE:

Agnieszka Kryst
Katarzyna Sikora

DRAMATURGY:

Anka Herbut

MUSIC:

Kamil Tuszyński

DRUMS:

Arman Galstyan

CONCEPT & CHOREOGRAPHY

Agnieszka
Kryst

Agnieszka Kryst



**WHERE ARE YOU
COMING FROM?
WHO ARE YOU?
WHERE ARE YOU
GOING?**

I was born and live in Warsaw, but I work all over the place. I am an economist, choreographer and dancer / performer. Onwards and upwards :) As a creative person, I feel I am closest to a post-modern dance aesthetic, but recently I have also become fascinated by expressionism. As a dancer and performer, I like working with different styles in order to redefine them through my own body. I don't think of myself as having any particular masters, because these change, the same as my works develop over time. I admire many artists and love to watch people creating things. To see them thinking and communicating experiences through images, movements, bodies and texts. I enjoy seeing and being inspired by works which come from a range of artistic genres, but at the same time to create my own language.



TUESDAY

SEPTEMBER 15

21:00

40MIN

Portrait:
Katarzyna Szugajew

Photos:
Katarzyna Szugajew
/Robert Szwiek

Archeresses





TEXT:
Elfriede Jelinek

**TRANSLATION,
DRAMATIC ADAPTATION:**
Monika Muskała

MUSIC:
Wojtek Blecharz

LIGHT DESIGN:
Paulina Góral

**ARTISTIC SUPERVISION
OVER MUSIC IMPROVISATIONS
AND ACTORS PERFORMING**

IMPROVISATIONS:
Andrzej Bauer
Wojtek Blecharz
Katarzyna Kalwat

VOCAL PREPARATION:
Aldona Krasucka

CHOREOGRAPHY:
Karolina Kraczkowska

**SET
DESIGNER'S
ASSISTANT:**
Anna Rogóż

**STAGE
MANAGER,
ASSISANT
DIRECTOR:**

Malwina Szumacher

**PRODUCTION
MANAGER:**
Magda Igielska

Rechnitz. Opera – The Exter- minating Angel

The scenario of the opera is based on a drama by Elfriede Jelinek, a Nobel prize winning Austrian writer. The texts presents the tragic events which took place in March 1945 in the castle of Baroness Margrit Batthyány in Austria, Rechnitz. According to the testimonies of witnesses, during the reception, issued



by the Baroness Margit von Batthyány, her guests - local SS and Gestapo officers - took part in the massacre of two hundred Jewish forced laborers brought there from Hungary. The mass grave of the slaughtered labourers has never been found and the sluggish progress in the investigation made it possible for the executioners to escape. In Jelinek's play, the events at the castle in Rechnitz are described by Messengers whose relations contradict each other. The play, will not be a reconstruction of the events from 70 years ago from Rechnitz. RECHNITZ. OPERA - The Exterminating Angel is an attempt at understanding the mechanisms of collective memory. Its main theme is the language as an instrument of manipulation, lies and violence. It's also an account of the contemporary European history, European identity, a part of which is the experience of war and Holocaust.

CAST:

Cezary Kosiński
Magdalena Kuta
Lech Łotocki
Paweł Smagała
Tomasz Tyndyk
Agnieszka Żulewska

DIRECTOR, SPACE, COSTUMES

Katarzyna
Kalwat

CELLONET ENSEMBLE:

Andrzej Bauer
Magdalena Bojanowicz
Bartosz Koziaak
Marcin Zdunik

Katarzyna Kalwat



WHERE ARE YOU COMING FROM?

I see in myself the provenance of a twin nature: on the one hand, I would call it "visual". I was raised in very close contact with visual arts. Particularly formative for me were the artists associated with the avant-garde movements of the 1970s, working with performance art. The second sort of provenance I would refer to as "political" – focused on the way in which politics constructs each individual's potential, how they are shaped and eventually defined.

WHO ARE YOU?

I am a director who uses various artistic practices to dismantle hierarchies through, among other things, stripping away language which is used to set them up. I am interested in all that which allows the demystification of language, revealing the mechanisms which govern it. I study the strangenesses, tiny verbal errors, shifts of meaning, layered contexts. In this way, I wish to show how easy it is to manipulate narratives and stories, using the theatrical process itself.

WHERE ARE YOU GOING?

I would like art to cross the lines which demarcate the limits of institutions in which it is shown. I wish for it to have an impact on reality. In my projects, I often create artefacts (such as female artists' fictional archives), which can exist outside of the plays themselves, a little like a virus which has seeped out into wider reality. This is of course a utopian vision, giving rise to numerous questions – including those relating to how the arts might look in the future.

WEDNESDAY

SEPTEMBER 16

18:00

120MIN

Portrait:
Maurycy Stankiewicz

Photos:
Anna Tomczyńska

Rechnitz.
Opera –
The Exter-
minating
Angel



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I will try to tell you, but it won't go well

I was invited to make a performance about war as part of a war-themed cycle. War is in Poland a well-worn,

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

**CAST:**

Bożna Wydrowska
Sara Goworowska
Dobromir Dymecki
Karolina Harris

TEXT & DIRECTION

Anna
Karasińska

Anna Karasińska



I am no theatre director, I consider my works performative rather than theatrical. I am interested in creating live situations in real time and triggering for audiences intense experiences in the here and now. As far as classical theatre goes, I was an avid Shakespeare reader in my teens, it was the most important literary experience of my youth, leaving me with a natural ability to speak and think in verse at my most emotional times. I am not very good at watching contemporary theatre; I think that ancient theatre would suit me better.

**WHERE ARE YOU
COMING FROM?
WHO ARE YOU?
WHERE ARE YOU
GOING?**

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WEDNESDAY

SEPTEMBER 16

21:00

40MIN

Portrait:
Archive

Photos:
Pat Mic

I will try
to tell you,
but it won't
go well

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30

Stana si
istor



Erazm/Erasmus

A post-operative portrait of Erasmus of Rotterdam – the father of Euro-

pean humanism. Is there still room for humanistic ideas in discussions about the future of Europe? And what happens when we place humanistic thought at the centre of reflections on the notion of a European utopia? Are we still able to believe in the spiritual pact that Erasmus established with full – and probably naive – responsibility for high ideals? Are we still capable of being moved to political and social action, of building communities where the only criteria for inclusion is being a part of the human race? The play introduces Erasmus to a group of scholars involved in an exchange programme conceived in honour of this great Renaissance thinker – seemingly the last hope in our efforts to save Europe.



Can Erasmus Project students play the role of missionaries serving the cause of European hope, refuting at every step theories of the disintegration of this beautiful utopia? Or maybe they are a community with totally different goals? Are we still able to hear what Erasmus has to tell us?

LIBRETTO:

Michał Buszewicz

VIDEO

Liubov Gorobiuk

LIGHTING DESIGN:

Jaqueline Sobiszewski

SCRIPT:

Michał Buszewicz
Anna Smolar
and ensemble

VOCAL INSTRUCTOR

Weronika Krówka

COPRODUCTION:

Schauspiel Stuttgart
Zagreb Youth
Theatre (Zagrebačko
kazalište mladih)

CAST:

Tenzin Kolsch
Claudia Korneev
Tina Orlandini
Adrian Pezdirc
Jaśmina Polak
Jan Sobolewski

SET DESIGN & COSTUMES:

Anna Met

MUSIC:

Jan Duszyński

DIRECTION

Anna
Smolar

Anna Smolar



Even though in recent years I have moved away from staging dramas, I feel the greatest gratitude towards writers, female ones especially so. Whenever starting to work on a new show, I surround myself with their voices, which give me a sense of meaning, unity and strength. Who I am is defined more and more through the prism of the communities I have the privilege to work with. Undoubtedly, the most valuable collective experience I would say empowers and inspires me on a daily basis is my work with the Performing Arts Institute.

**WHERE ARE YOU
COMING FROM?
WHO ARE YOU?
WHERE ARE YOU
GOING?**



THURSDAY

SEPTEMBER 17

18:00

120MIN

Portrait:
Maurycy Stankiewicz

Photos:
Maurycy Stankiewicz

Erazm/Erasmus



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THE SQUARE
APPEARS IN
MANY FORMS.
TWO SQUARES
ARE A DIALOG.
MORE SQUARES
ARE A GRID.
A MAP,
A TERRITORY.



A collection of artworks from Ujazdowski Castle and word-of-mouth accounts have provided the starting point for the performative exhibition "Far Too Many Stories to Fit into so Small a Box" by Bik Van der Pol, curated by Joanna Zielińska. This exhibition of objects and films has been combined with a performance based on conversations with artists, curators and others enthusiasts who participated in creating the history of the art centre which emerged from Polish theatrical traditions. On the indicated days, the story is delivered by performers who employ artworks



This is an exhibition and I'm an exhibitionist

as props. The plot-line is based on rumours and myths, subjective experiences and allusions which are part of the whispered word-of-mouth history of the place, as yet to be written. Sometimes, eye-witnesses' memories fail, so viewers have the opportunity to modify the play script to reflect what they themselves can remember. The exhibition deals with things which are ephemeral, taking on the challenge of tackling complex mechanisms involving memory and forgetting.

performance on the
exhibition "Far Too
Many Stories to Fit into
so Small a Box"

TEXT:

Ania Nowak

SCRIPT:

Bik van der Pol

SOUNDSCAPE:

Wojtek Blecharz

**CHOREOGRAPHY
& PERFORMANCE**

Ania
Nowak

Ania Nowak



**WHERE ARE YOU
COMING FROM?
WHO ARE YOU?
WHERE ARE YOU
GOING?**

My lineage is Teresa of Ávila, Annie Sprinkle, Pauline Boudry & Renate Lorenz and Maggie Nelson. The future is uncertain so I try to keep doing the new through patient repetition.

THURSDAY

SEPTEMBER 17

21:00

45MIN

Portrait:
Anu Czerwinski

Photos:
Pat Mic

This is an
exhibition
and I'm an
exhibitionist



RZECZY



34



Always Coming Home

This performance, based on a book by Ursula K. Le Guin, starts at the moment where most of dystopian science-fiction stories end. It is a story of what will happen after our civilization collapses, hundreds of years after the climate

catastrophe. Instead of showing us a high-tech near-future where humanity's greatest innovations and darkest instincts collide, artists go further, travelling in time as far as necessary to see people living close to nature again. We meet a functioning society, where the feeling of community and non-hierarchical connection with the surrounding world play the most important role.



BASED ON:

„Always Coming Home”
by Ursula K. Le Guin

**ADAPTATION, POLISH
TRANSLATION
OF URSULA LE
GUIN'S BOOK
FRAGMENTS:**

Łukasz Wojtysko

**SET DESIGN
& COSTUMES:**

Michał Korchowiec

MUSIC:

Krzysztof Kaliski

CHOREOGRAPHY:

Paweł Sakowicz

VIDEO:

Ryohei Tomita

CAST:

Małgorzata Biela
Sara Celler-Jeziarska
Dobromir Dymecki
Monika Frajczyk
Mateusz Górski
Krzysztof Kaliski
Paweł Smagała

CO-PRODUCERS:

Festival/Tokyo
Adam Mickiewicz
Institute

DIRECTION

Magda
Szpecht

Magda Szpecht



**WHERE ARE YOU
COMING FROM?
WHO ARE YOU?
WHERE ARE YOU
GOING?**

I am a theatre director, but also have a degree in journalism. Theatre for me is a multidisciplinary field, a place where forms of expression from different spheres can meet, such as architecture, choreography, cinematography, music, philosophy and literature. I admire the works of Meg Stuart, Jérôme Bel, Tino Sehgal, Gob Squad and Oliver Frljić, as well as the films of Ulrich Seidl and Werner Herzog.

FRIDAY

SEPTEMBER 18

18:00

120MIN

Portrait:
Anna Tomczyńska

Photos:
Ryohei Tomita

Always
Coming
Home





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Body Parts

It is the outcome of a choreographic fascination with the face. The performance looks into both its anatomy and physiology and its ability to be an ever-changing image which generates meaning, emotion and identity. Tradition-

ally, the face is considered to be the interface of a human being's psyche and its discourse is charged with romantic phrases. The face is a body part that we pay particular attention to and one which generates a great amount of empathy via motor neurons. Meanwhile, as with any other body part, its use and reception changes under the weight of history and specific cultural norm. Where did contemporary dance's obsession with the neutral face come from and what is this neutral face? What is the connection between the grotesque and female subjectivity? What does the contemporary choreography of the face tell us about cultural oppression?



DRAMATURGICAL SUPPORT:

Mateusz Szymanówka
Agata Siniarska

LIGHTS:

Jędrzej Jęćkowski

ARTISTIC MENTORSHIP:

Philippe Riéra

TEXT:

Ramona Nagabczyńska
based on Paul Thomas
Anderson

MUSIC:

Georges Bizet
Vincenzo Bellini
Mina
Prince

CHOREOGRAPHY:

Ramona
Nagabczyńska

PROPS AND VIDEO:

Nagi Gianni

Ramona Nagabczyńska



**WHERE ARE YOU
COMING FROM?**

From countries, schools, social groups, social circles, histories and genres that I tried (but not very hard) to identify with.

WHO ARE YOU?

A performer.

**WHERE ARE
YOU GOING?**

To the stage to perform.

FRIDAY

SEPTEMBER 18

21:00

40MIN

Portrait:
Witek Orski

Photos:
Katarzyna Szugajew

Body
Parts



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Additional programme



Polish Performing Arts Now: Talks

Here you can get answers to some basic questions about the Polish performing arts scene. What is happening in the theatre, performance and dance fields right now? What issues are crucial from various perspectives? Is it possible to form alliances between artists and institutions?

We invited the InSzPer (Performing Arts Institute) to host the talks. InSzPer is a culture organization creating a space for artistic work, free from institutional pressures and developing zero waste practices in the cultural sphere.



LOCAL PLAYERS GUIDED TOURS

These are live-streamed tours guided by people associated with a given institution, providing background information on the venue you visit. However, the tour is only an excuse to tell about the mission, values and plans of the institution. If you care about a deeper intellectual and historical understanding of local players, be sure not to miss these!

**1-ON-1 CONFAB
WITH LOCAL
PLAYERS**

Here, you can get to know even more about the local players and talk with them about the ideas, collaborations and possibilities. Before each 10-minute one-on-one talk, you have to choose your conversation partner (in an online form).



**1-ON-1 CONFAB
WITH ARTISTS**

An informal talk opportunity. If you like, you can meet the directors here. Before each 10-minute one-on-one talk, you have to choose your conversation partner (in an online form).

CREDITS

CREDITS

ORGANISER

**NOWY
TEATR**



PARTNERS



STUDIO
TEATR GALERIA

teatr powszechny
Teatr, który się wtrąca

**Komuna
Warszawa**



U-jazdowski

ZACHĘTA

MEDIA PARTNER

WARSZAWA
Pismo.

VOGUE

AKTIVIST

Going.

SZUM **ams**

**co
jest
grane24**

Showcase Generation After 4 is part of the International New Europe Insights Festival financed by the city of Warsaw.

CREDITS

CREDITS

ERAZM / ERASMUS is founded by the German Federal Cultural Foundation in collaboration with:

**SCHAU
STUTT GART
SPIEL**



NATIONAL THEATRE OF GREECE

z/k/m/

**KULTURSTIFTUNG
DES
BUNDES**

BODY PARTS is produced by Burdağ Foundation, thanks to the support of the Municipality of Warsaw. Artist is supported by apap Network.

Fundacja
Burdağ



Co-funded by the
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FESTIVAL / TOKYO



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**POLISH PERFORMING
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**GENERATION
AFTER 4:
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