

27th June – 11th July 2021

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Summer Camp

NEW RULES

NOWY
TEATR

JUNE

27

JULY

11

NEW RULES

New Rules on our terms!

We believe in sisterhood as a philosophy and a way of working!

What matters most to us is solidarity, community and mutual support.

We won't give up!

We are flexible and refuse to be limited by established orders, unfazed by constant changeability and "suspension."

Let's change the rules!

Let's invent new systems of functioning, creating and living.

Let's meet and be together, taking part in shared workshops and events.

Let's inspire each other.

TOGETHER WE CREATE NEW RULES!

NEW RULES

New Rules is the key theme of this year's edition. We want to work on collectiveness, sisterhood, changes in thinking and developing art in the fields of dance, architecture and theatre. We will work using our imaginations – because this is where new rules begin.

An essential part of our academies is the city. This time let us look at Warsaw as a place where collectives are at work – hence we will invite you to Komuna Warszawa, one of the first places which started working in this way. Our workshops will engage artists who create together, in a group. We will consider what happened to events which did not take place as previously planned? Premieres? Exhibitions? Did they leave black holes behind? Will projects return or are they back in a new reality?

Are they relevant? What of the unusual situation artists are finding themselves in during the pandemic? What new needs and new rules are governing participation in the arts?

The Summer Camp consists of workshops, lectures, meetings and actions in which artists from around the world will take part. Our main goal is to create a space for meeting & mingling, for exchanging thoughts through joint action. We agree with the statement that artists should not only create unique pieces of art, but they should also creatively participate in networks and social situations, which is why we are organizing our Summer Camp as an example of such artistic activity.

Maria Wilska & Joanna Nuckowska

The Summer Camp Academy is organized in cooperation with Komuna Warszawa, La Comédie de Clermont Ferrand & Athens Epidaurus Festival as a part of "Wandering in search of a home: the Ithaca project" cofinanced by the Creative Programme of the European Union.

WORKSHOPS

27.06 – 11.07

VENUE

Date	Nowy Teatr Świetlica	Komuna Warszawa	Komuna Warszawa
27.06 Sunday	Arrival		
28.06 Monday	Fragan Gehlker	Prodromos Tsinikoris	Adrian Krężlik
29.06 Tuesday	Fragan Gehlker	Prodromos Tsinikoris	Adrian Krężlik
30.06 Wednesday	Fragan Gehlker	Prodromos Tsinikoris	Adrian Krężlik
1.07 Thursday	Noviki	Radio Kapitał	She She Pop
2.07 Friday	Noviki	Radio Kapitał	She She Pop
3.07 Saturday	free weekend	free weekend	She She Pop
4.07 Sunday			free Sunday
5.07 Monday	Marta Ziótek	Justyna Wielgus & Justyna Sobczyk Teatr 21	Sean Palmer
6.07 Tuesday	Marta Ziótek	Justyna Wielgus & Justyna Sobczyk Teatr 21	Sean Palmer
7.07 Wednesday	Marta Ziótek	Justyna Wielgus & Justyna Sobczyk Teatr 21	Sean Palmer
8.07 Thursday	Anna Nowicka & Shelley Etkin	Zofia Krawiec	Culture for Climate
9.07 Friday	Anna Nowicka & Shelley Etkin	Zofia Krawiec	Culture for Climate
10.07 Saturday	Anna Nowicka & Shelley Etkin	Zofia Krawiec	Culture for Climate
11.07 Sunday	Departure		

THEATRE	● Prodromos Tsinikoris ● She She Pop ● Justyna Wielgus & Justyna Sobczyk Teatr 21
MOVEMENT	● Fragan Gehlker ● Marta Ziótek ● Anna Nowicka & Shelley Etkin
ARCHITECTURE/DESIGN/VISUAL ARTS	● Adrian Krężlik ● Noviki ● Zofia Krawiec
SINGING/SOUND	● Radio Kapitał ● Sean Palmer
ACTIVISTS	● Culture for Climate

THEATRE



Photo by Paris Tavitian

Prodromos Tsinikoris

28–30.06.2021

In post May '68 the French film *Themroc* by director Claude Faraldo tells the story of a working class man, who after an incident at work decides to leave behind all social norms, quits language and turns his apartment into an urban cave. In his rebellion against modern society he manages to convince more and more people to follow his example.

Almost 50 years later and after another world-changing event, we will revisit this satirical form of civil disobedience, examine its actions and investigate the occupation and the forms of collectiveness, which were formed and finally overtook the city of Paris at the end.

BIOGRAPHY

Prodromos Tsinikoris works as a director, dramaturge and performer in Athens. Born in 1981 in Wuppertal to Greek immigrant parents, he moved to Thessaloniki in 1999, where he graduated from the Drama Department of the Aristotle University. In 2009, he moved to Athens, where he worked as an actor with director Dimiter Gotsche and as assistant director and researcher with Rimini Protokoll. Together with Anestis Azas, he has written and staged many documentary theatre performances, including: *Journey by Train* (Athens & Epidaurus Festival, 2011), *Telemachos: Should I Stay or Should I Go?* (Ballhaus Naunynstraße, Berlin and Onassis Culture Centre, Athens, 2013), *Geblieden um zu gehen* (Maxim Gorki Theatre, Berlin, 2015), and *Hellas München* (Münchner Kammerspiele, 2018). For the Athens & Epidaurus Festival 2015, he also directed an audio walk in central Athens about homeless people, titled *In the Middle of the Street*. In May 2015, he was part of the dramaturgy team and in charge of the research for *X Apartments* (concept: Matthias Lilienthal), performed in the apartments of Athenian citizens and produced by the Onassis Cultural Centre. From October 2015 until September 2019, together with Anestis Azas, he was the artistic director of the Experimental Stage -1 of the National Theatre in Athens.

MOVEMENT



Photo by Vasil Tasevski

Fragan Gehlker

28–30.06.2021

The idea of this workshop is to tackle the question: why is it important for you to show this or that act to an audience?

The workshop consists of intense physical exercises and artistic experiments through which participants will discover what seems intimately important to exhibit on stage. During the workshops, we will try to understand our own limits to gain awareness and sincerity.

BIOGRAPHY

At a very young age, Fragan Gehlker participated in his parents' circus shows – he follows in his father's footsteps by working on ropes in the companies he works with: les Oiseaux Fous, Cirque Bidon, Cahin-Caha. At 16, he joined the ENACR, in Rosny-sous-Bois, then the CNAC (French National Circus School) in Châlons-en-Champagne where he participated in the graduation show *Urban Rabbits* directed by Árpád Schilling. This was a very important encounter which resulted in further co-operation on A.Schillings' French creation *Noeplanète*, (Chaillot National Theater in 2012), as well as the Hungarian creation *The Party*, in 2014.

At this time, Fragan created one of his most famous performances: *Le Vide (The Void)* (written with Alexis Auffray and Maroussia Diaz Verbéke). Although he expected *The Void* to be the show which would stop him from climbing ropes, it turns out he still hasn't stopped going up and down. Despite the end of *The Void* tour in November 2019, together with Viivi Roiha and Anna Tauber he created a new rope show: *Dans ton cirque (In Your Circus)*. A show which questions the meaning of the circus, art and life. The theme opened by *The Void* (or by being alive) continues. The questions remain: What is the point of what we do? Why circus? Why works of art? What meaning do they have? In what circumstances do they make sense?

ARCHITECTURE / DESIGN / VISUAL ARTS



Photo by Adrian Krężlik

Adrian Krężlik

28–30.06.2021

The phrase *Nowy Wspaniały Świat / Brave New World* might at first awaken in us some surprising emotions – on the one hand, the desire to create something better, and on the other hand the fear of being misunderstood by handfuls of unnecessarily judgmental sceptics. Frequently, these negative emotions do not allow us to try and experiment. Meanwhile, scripts for a shared, enhanced future allow us to visualize our dreams, aims and desires, helping direct the course of change, ambition, intention and creative thinking. Utopian efforts simply highlight the lifeless status quo, being the domain of opportunists and doubting Thomases. During our workshops, we will openly discuss the concepts and rules which will aid us in creating a shared world, asking: what could the spaces we live in look like? How can we create a shared space where all species can safely and happily develop? Our three-day encounter will take a critical look at the directions and ways in which cities and rural, wild landscapes are shaped. We will be looking for ideas as to where and how we could best set up home, considering the values and aims which should accompany the process of establishing a varied and diverse community for the future? And what sorts of physical frames we can inscribe these into?

BIOGRAPHY

Architect and designer, PhD student at the Faculty of Architecture at the University of Porto and lecturer at the School of Form, Warsaw, he combines contemporary and traditional technologies both in his professional and research work. He is interested in agency and connections between design and the natural environment. He has worked, among others, for Zaha Hadid Architects, Rojkind Arquitectos in Mexico and developed software based on AI in Berlin. He is the co-creator of the Terytoria / Territories Collective, which works with performativity in architecture.

SINGING / SOUND



Photo by Jakub Głinski

Radio Kapital

1–2.07.2021

“Is radio dead? Long live the radio!” Radio Kapital aims to build a modern platform fit for exchanging thoughts and sounds, presenting unique programs about culture, literature arts and music in all sorts of genres. Radio Kapital answers our need to create an independent space for expression, grassroots action – not for profit, but for personal satisfaction and social benefit. Its co-creation involves various collectives operating at the junction of music, culture and activism, cultural initiatives, clubs and publishing houses, but also individuals, radio enthusiasts, sound engineers, artists and DJs. By sharing skills and experience from various spheres, we create Poland’s first independent, collective radio station!

Workshop will be led by Antonina Ulatowska and Zuzanna Wilska

BIOGRAPHY

After eight years spent sitting at the same school desk, they now like to tour together: be it exhibitions or different parts of the world. Art historians with curatorial and pedagogical experience. Graduates of the Faculty of Visual Culture Management at the Academy of Fine Arts in Warsaw, where both are studying for their Masters diplomas – Tosia researching social choreography and performance, Zuzanna the history of Polish art in the 1980s. Together they host a culture programme on Radio Kapital. They are interested in reporting from events taking place in the local art world, as well as expressing their own interests in music and sound. Zuzanna gained experience of working in the cultural sector with Nowy Teatr and Fundacja Bęc Zmiana. Tosia is the co-founder and director of Radio Kapital and a member of the FLAUTA collective, which organises charitable techno parties for people with refugee experience.

ARCHITECTURE / DESIGN / VISUAL ARTS



Image by Noviki



Noviki

1–2.07.2021

New rules – does this mean our own rules or rules imposed on us by social media? How do we inform our surroundings about issues important to us when all our online activity is observed and filtered by thousands of content recognition systems, image and sound identification? Is there any chance to proclaim our opinions, to tell our intimate stories without contemporary forms of surveillance? Can such content get through to the public without being censored, blocked or not propagated? Together with participants, we will test the algorithms dictating new rules and implement our unique strategies, descend into the valley of deep fakes and rise above data clouds, touch the red-hot TikTok servers and blind our eyes with OLED screens, all in order to say something important to us.

BIOGRAPHY

Noviki is a studio established by Marcin Nowicki and Katarzyna Nestorowicz, based in Warsaw. Noviki's signature is a post critical approach to graphic design and the idea of constantly redefining the borders of their wide-ranging practice. Noviki creates works across various media, generally in close dialogue with artists and curators. Noviki's projects have been published in IDPure, Slanted, Introducing Culture Identities (Gestalten), Pretty Ugly (Gestalten), It's Nice That. They have served as external consultants at the Royal Academy of Art, The Hague, and at the Academy of Fine Arts in Warsaw. They have lectured at art schools and universities across Europe and Asia, run workshops at the Jan van Eyck Academy in Maastricht and the Tehran Museum of Contemporary Art, displayed their commissioned and self-initiated projects in museums of contemporary art as well as graphic design shows, blurring boundaries between the disciplines.

THEATRE



Photo by Benjamin Krieg

She She Pop

1–3.07.2021

She She Pop is a performance collective based in Berlin. Over the course of nearly 30 years of collaboration, we have challenged established theatre aesthetics and traditional hierarchies of theatre production.

In this workshop, group members Johanna Freiburg and Ilia Papatheodorou will share the collective’s approach. The inclusion of our own autobiographies has been a crucial element of She She Pop’s artistic practice. Rather than being the purpose of our work, however, autobiography is primarily a method for us. We will investigate techniques of (self-)instruction, task-based performance art and conceptual rule-making for both rehearsal and performance. Participants will involve themselves in performative games and tasks individually and collectively.

She She Pop started out as theatre autodidacts. In this spirit (and in the spirit of conceptual art) no previous experience or particular skills in theatre and performance are necessary.

BIOGRAPHY

She She Pop is a performance collective that was founded in the 90s at the Giessen Institute for Applied Theatre Studies. Its members are Sebastian Bark, Johanna Freiburg, Fanni Halmburger, Lisa Lucassen, Mieke Matzke, Ilia Papatheodorou, Berit Stumpf and Elke Weber, their creative producer. The members of the group are predominantly women and they work as a collective. The performers see themselves as authors, dramaturges and practitioners of their stage art. The inclusion of their own autobiographies is above all the method and not the purpose of their work. The result is a form of theatre firmly committed to experimentation. The stage is always a place of intense publicness. Here, decisions are made, ways of speaking and social systems are tested, and speech gestures and social rituals are tried, rehearsed or discarded. She She Pop sees its task as a search to find the social limits of communication – and to go beyond the protective space of the theatre, in both specific and artistic terms. The theatre is turned into a space for utopian communication. The audience, too, is often given a tangible attribution and a special feature: all of She She Pop’s works are experiments or demonstrations in some way, which would be invalid without spectators.

SINGING / SOUND



Photo by Agnieszka Wernat

Sean Palmer

5-7.07.2021

Based on workshops developed for young artists seeking their "voice", this series of workshops will take you from a piece of written text to an emotional and truthful vocal performance.

Warning: This is experimental and exploratory, so will not turn you into a POP star.

BIOGRAPHY

Sean Palmer (UK,1977) completed his theatre and arts studies at Manchester Metropolitan University UK in 1999. He has been a part of the GB and PL theatre, performance and music scenes since 2001, creating projects which involve Ancient Greek musical reconstruction, vocal improvisation, art installations, opera, theatre and television. He is an active creator, collaborator, composer and educator in the fields of music and live performance. He settled in Poland in 2008 and speaks Polish fluently. In 2010, he established an experimental choir exploring uncouth sound as a carrier of meaning. The choir performed unconventional choral works (composed or arranged by Sean) in derelict buildings and high-tech museums. Their off-the-wall style was incorporated into theatre performances and national television broadcasts (Gre Badanie Chór Eksperymentalny). Presently, Sean is assisting as an English language consultant for the production of *The Rape of Lucretia* conducted by Liliana Krych. It is premiering in June 2021 at the Polish Royal Opera (Polska Opera Królewska).

MOVEMENT



Photo by Rafał Młlach

Marta Ziółek

5–7.07.2021

FIERCEBODY focuses on the power of vocalisation and its political implications, exploring the body's ability to express its needs and limits. This workshop emerges from personal experiences and the need for solidarity following recent events related to women's strikes. It is also related to reality in which we have been functioning for some time now – in which the body has become a central political subject. **FIERCEBODY** emerges from the need to confront the experience of fear rooted in the body, to work with being grounded, territories and the earth, the relational formation of a cooperating body. A body which from a place of compassion allows itself to say "No," being linked to a sacred place within ourselves. Anger which has predatory power to create, defend, produce energy for change. What sort of place do we begin at to start working? How do we connect? How do we produce shared values? How do we share? Emerging from a micro-level, from own experience, we will work together to create a ceremonial space and its physical, corporeal manifestations.

In this workshop, we will also focus on the desire for calls from down below, from the lower emotional centres. We will focus on active work with the pelvis, diaphragm, throat, feet and hands, touching sound, releasing the body and vibrations (lips, head, body), releasing channels (jaw, tongue, soft palate), strengthening the voice and exploring it (chest, lips, calling, triads). This workshop is also an invitation to a shared journey through the experience of the living and constantly shifting territory of the human body and workshopping our anatomies and strengths.

BIOGRAPHY

Choreographer, director and performer based in Warsaw. Before starting her studies at the faculty of choreography at the School for New Dance Development (SNDO) in Amsterdam, Marta Ziółek studied at the Faculty of Interdepartmental Individual Humanistic Studies at the University of Warsaw. Her work focuses on studying new forms of expression and embodiment: she uses languages taken from new technologies and pop-cultures; she is interested in new rituals and the performativity of identity. In 2011, she received a scholarship from the Dance Web at the ImpulsTanzFestival in Vienna. In 2012, she took part in the European platform Europe in Motion, established to support new and upcoming choreographers. In 2013, she received a scholarship at the Amsterdam Fund for the Arts. Her work *Make Yourself* was awarded a prize for direction at the Interpretacje Festival in Katowice, while Teatr Magazine named it as one of the best dance shows/choreographies of the 2016 season. She also created the choreography for *Black on Black* (produced by Hetveem Theater in Amsterdam, coproduced by the Museum of Modern Art in Warsaw, STUK in Leuven), *PIXO* (Komuna Warszawa), *5 Things or Several Statements about Choreography*, *PAMELA*, which was staged in Zachęta gallery and the Center for Contemporary Arts in Warsaw, then recently presented at La Casa Encendida in Madrid. Ziółek tests the borders between theatre, visual art, performance, film and choreography, fields she resolutely strives to broaden in her projects.

THEATRE



Photos by Radek Staniec

Justyna Sobczyk & Justyna Wielgus,
 Teatr 21/Centre For inclusive Art

5–7.07.2021

Having many years of experience of working with actors with disabilities at Teatr 21, looking for inspiration in various ecosystems, practicing fluent/mutual transfer of the role of a leader, we want to invite the participants to study meetings of various anthropocentric and non-anthropocentric communication strategies. We will ask ourselves what an ecosystem of art, culture or theater could look like in order to meet the needs of various social groups, often not included as its co-creators? What should be changed so that cultural and art institutions create inclusive ecosystems that are open to different representations and presence and leave no one behind.

BIOGRAPHY

Justyna Wielgus is the co-director of Teatr 21, performer, author of staged movement, movement instructor, co-creator of performances and performative actions, as well as being a theatrical pedagogue. She has authored choreographed movement for the likes of *Szewcy* by J. Sobczyk (Narodowy Stary Teatr in Cracow), *Rewolucja, której nie było* by J.Sobczyk (Teatr 21/ Biennale Warszawa) and *Wielce Szanowna Pani* by Martyna Peszko (Teatr Polski w Bydgoszczy). She created a performance *PokaZ* (Teatr 21, 2019) and delivered the performance of *Ciało w Ciało z Marilyn* (Teatr 21, 2021). She leads workshops involving contact improvisation, body awareness, alternative motor skills and danceability. She co-leads applied theatre workshops as part of postgraduate studies called Pedagogy of Theatre (University of Warsaw) and art therapy sessions at APS in Warsaw. Since January 2020, she has been co-directing the Centre of Inclusive Arts, a civic culture institution established by Teatr 21 dedicated to art created by people with disabilities and inclusive education.

Justyna Sobczyk is the founder of Warsaw's Teatr 21, theatrical pedagogue, director and lecturer at the Theatrical Academy in Warsaw. She is a graduate of the Nicolas Copernicus University in Torun, the Theatrical Academy in Warsaw and the faculty of theatrical pedagogy at the Universität der Künste in Berlin. She has received scholarships from Poland's Ministry of Culture and National Heritage, DAAD organisation. Since 2005, she has been delivering theatrical pedagogy programs with devotion and passion. Since 2014, on behalf of the Theatrical Institute, she has been co-directing the two-year Theatrical Pedagogy postgraduate studies delivered in partnership with the Warsaw University Institute of Polish Culture. She is a curator of the *School of Applied Empathy* project as part of the project Biennale Warsaw. Since January 2020, she has been co-director of the Centre of Inclusive Art, established by Teatr 21, a civic culture institution dedicated to art created by people with disabilities and inclusive education.

ACTIVISTS



KDK – Culture for Climate Collective

8–10.07.2021

A three-day workshop led by members of the Polish grassroots collective Culture for Climate. During the workshop we will share common experiences of ecological practices in creative actions, we will map either inspiring solutions or barriers and difficulties. We will consider how the field of culture can reinforce the changes that are necessary in the face of the climate crisis. Exploring wildlife in the city of Warsaw will also be part of the programme.

The workshop will be led by Ewa Chomicka, Aleksandra Jalaś, Iza Kaszyńska

BIOGRAPHY

Culture for Climate is a grassroots initiative aimed at greening the cultural sector. The group consists of employees of cultural institutions, NGOs, local authorities, and independent artists and curators.

Our aim is to promote pro-environmental attitudes without shaming and making accusations that what is being done is insufficient or inadequate. We believe that in the face of the urgency of the challenges associated with the climate catastrophe it is better to begin taking action, however modest it may be, rather than doing nothing. We deeply believe in individual and collective agency and that it is possible to implement changes in areas which we can influence, while at the same time trying to expand those boundaries, combining common efforts.

Culture for Climate is a collective (currently) consisting only of women. This was not a programmed founding principle, but the eco-feminist character is revealed in the philosophy of the collective based on cooperation, mutual help and building trust.

MOVEMENT



Photo by Shelley Etkin

Anna Nowicka & Shelley Etkin

8–10.07.2021

Planting Dreams is dedicated to practicing ways of listening to beyond-human realities, experiencing the world as an interrelated whole, and taking action from information that arises in this *process*. By integrating work with place, land(ing) and plants (Shelley), dreams and imagery (Anna), *Planting Dreams* invites participants to perceive being a part of nature, continuously engaged in co-creating the world.

The workshop moves between inner and outer spaces in terms of the body and the environment, the studio and the city, the material and the invisible. It invites participants to notice, see, listen to and embody the living worlds growing in the concrete landscape of Warsaw. By orienting towards the presence of the plants co-habiting in this urban space, growing and expanding between the cracks, *Planting Dreams* explores topics of connectivity, solidarity and resilience. It offers somatic practices and choreographic tools to witness this beyond-human reality, to experience being fully embedded and subconsciously communicating with nature's processes. It employs dream work to make these relationships visible, make multiple voices heard and understood, and their calls addressed.

BIOGRAPHY

Shelley Etkin is a transdisciplinary artist, educator, and gardener engaging with multiplicity of relations among bodies and lands. Her work approaches pedagogy, healing, and artistic practice as process-based research. She holds an MA in Ecology and Contemporary Performance, a BA in Gender Studies, a permaculture design certificate, and is a student of homeopathy. Website: www.shelleyetkin.com

Anna Nowicka is choreographer and performer, plunging into the lush reality of dreaming. She researches the potential of images to expand the body into a state of a continuous becoming. She is a certified Sapphire® teacher of dr. Catherine Shainberg's "The School of Images," unfolding dreamwork through an intensive exchange with dr. Bonnie Buckner. Website: www.annanowicka.com

ARCHITECTURE / DESIGN / VISUAL ARTS



Photo by Zofia Krawiec

Zofia Krawiec

8–10.07.2021

Send Nudes are workshops based on conversations and practical exploration of the emancipatory power of the internet. They will oscillate around the question of the contemporary presence of bodies online. The recent pandemic has intensified our relations with the internet. The arts, which have always been in love with representations of naked bodies, today also involve the selfie format. These workshops will focus on exploring performativity on the borders between new technologies and artistic expression, developed in front of recording cameras which we have installed in our laptops and mobile phones.

BIOGRAPHY

Zofia Krawiec is a Polish writer, artist, art curator and cultural journalist. In 2016, Zofia published her book *Love performance* about art works, created under the influence of strong emotions related to romantic relationships. The publication was accompanied by an exhibition under the same title (*Love performance* Labirynt gallery, BWA Tarnów). Zofia is also a co-curator of the exhibition *140 beats per minute* (Museum of Modern Art in Warsaw) and a curator of the exhibition *The Girl May Seem Strong but Inside She Barely Holds On* (Lokal30) (2017, 2018). Zofia as a journalist has been regularly publishing articles and interviews in major Polish magazines. She has initiated the discussion about the concept of selfie-feminism – the phenomenon by which women use social media as a tool to fight for their own subjectivity. She is the author of *Nuerotic girl* – a feminist instagram art project, exploring stereotypes about young girls. Her internet activity initially caused a wave of hate, which has since then become a recurring theme in her art projects. She is a director, scriptwriter and one of the main actresses in the movie *I burn easily*, made in collaboration with the Ujazdowski Castle Centre for Contemporary Art.

ACCOMPANYING EVENTS

SCHEDULE

27.06	18:00	<i>Odyssey. A Story for Hollywood</i> Performance by Krzysztof Warlikowski	Theatre
28.06	18:00	City walk with architect Maciej Czeredys	Walk
29.06	20:00	<i>Center For Political Beauty</i> Talk with Thilda Rosenfeld	Talk
30.06	20:00	Ladomek Concert	Concert
01.07	20:00	<i>Expiria</i> Performance by Agnieszka Kryst	Dance
02.07	20:00	<i>Kapitał Start Up!</i> Concert by Radio Kapitał	Concert
03.07	18:00	<i>Talk by She She Pop</i> with Iliá Papatheodorou and Johanna Freiburg	Talk
06.07	20:00	<i>Dance Mom</i> Performance by Wojciech Grudziński	Dance
07.07	20:00	Ladomek Concert	Concert
09.07	17:00	<i>Otwarty Jazdów Festival</i> walk through Osiedle Jazdów district	Walk
11.07	20:00	<i>Silenzio!</i> Performance by Ramona Nagabczyńska	Dance

All of the events for SC participants will be held in English

ACCOMPANYING EVENTS



Theatre

Odyssey. A Story for Hollywood

Odyssey. A Story for Hollywood takes us on a journey from Homer and his hero Odysseus to Hanna Krall and her heroine Izolda, a Jewish woman who spent the whole war besting challenges as difficult as any Herculean task, in order to save her husband. Two enormous conflicts: one connected with the first human war – the siege of Troy – the other being the outcome of the second of two World Wars. And as of today, what does it all have to do with us? Where would we like to return to? What does our Hades look like now? Where have all our gods gone? Where is Pallas Athene, who so very much sought to capture Odysseus' heart? And the Holy Mother who protected Izolda? Have the gods also lost faith in the possibility of happy returns, seeing a future in which our world has set off on an irreversible course? We all live in fear, and all alone cannot do anything about it. We tame it by being flippant.

Homer celebrated Odysseus' triumphs by referring to the songs of the wandering Aoyds. The story of Izolda, who thinks her life would make a wonderful Hollywood film, has been turned into *Chasing the King of Hearts*, a novel by Hanna Krall. And what about us being remembered? Is it worth bothering anyone with our stories?

Direction: Krzysztof Warlikowski

Script: Krzysztof Warlikowski, Piotr Gruszczyński, and Adam Radecki; Collaboration: Szczepan Orłowski, Jacek Poniedziałek

Based on: *Odyssey* by Homer and two novels by Hanna Krall

– *Chasing the King of Hearts* and *Story for Hollywood*

Artistic collaboration: Claude Bardouil

Dramaturgy: Piotr Gruszczyński, Collaboration: Anna Lewandowska

Set and costumes: Małgorzata Szczęśniak

Music: Paweł Mykietyń

Lighting design: Felice Ross

Video and animations: Kamil Polak

Director of photography of the Interrogation scene: Paweł Edelman

Cast: Claude Bardouil, Mariusz Bonaszewski, Stanisław Brudny,

Agata Buzek, Magdalena Cielecka, Andrzej Chyra, Ewa Dałkowska,

Bartosz Gelner, Małgorzata Hajewska-Krzysztofik, Jadwiga

Jankowska-Cieślak, Wojciech Kalarus, Marek Kalita / Rafał

Maćkowiak, [Zygmunt Malanowicz](#), Hiroaki Murakami, Maja

Ostaszewska, Jaśmina Polak, Piotr Polak, Jacek Poniedziałek

Featuring: Maja Komorowska and Krystyna Zachwatowicz-Wajda

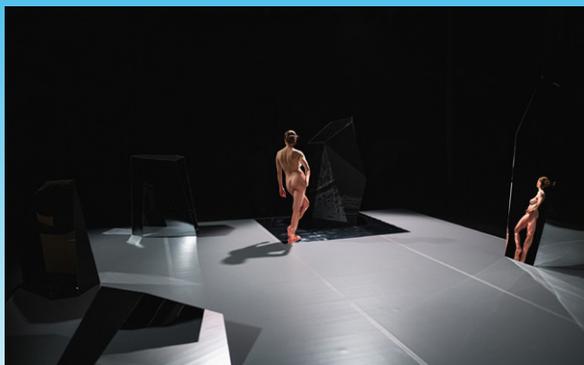
Production: Nowy Teatr, Warsaw

Coproduction: Comédie de Clermont-Ferrand; Athens and

Epidaurus Festival, Athens; La Colline – théâtre national, Paris;

Printemps des Comédiens, Montpellier, Schauspiel Stuttgart

ACCOMPANYING EVENTS



Dance

Expiria

1920's expressionist dance was composed and performed predominantly by women. Stylistically free and spontaneous as it was, it opposed the patriarchal system of classical ballet. As such it came to represent a form of resistance against an increasingly mechanised and industrialised western capitalist society and the commodification of the human body as a machine. Our contemporary culture has refined this reductivism to the site of the female body, seeking to manipulate and control our perception of it throughout all spheres of social, cultural and financial activity. Agnieszka Kryst, a choreographer, examines the female body in the light of dance and visual arts movements of the first half of the 20th century. Freeing it from these forms she seeks to unlock its physical and emotional potential, thus returning the dancing body once again to a pure and subjective creative place.

The performance will be followed by a meeting with the artist.

Concept, choreography, performance: Agnieszka Kryst

Dramaturgy: Agata Siniarska

Composer: Justyna Stasiowska

Stage design: Agata Skwarczyńska

Consultation: Joanna Leśniewska

Stage manager: Kamila Długosz

The work is co-produced by Stefan Żeromski Theatre in Kielce and is developed within the framework of 'Poszerzanie Pola' – a choreographical program of Nowy Teatr in Warsaw and Art Stations Foundation, whose curator is Joanna Leśniewska.

Co-production: Nowy Teatr, Art Stations Foundation

1.07 | 20:00 *Expiria*
performance by Agnieszka Kryst
Nowy Teatr, Theatre Hall



Dance

Dance Mom

Dance Mom by Wojciech Grudziński features a scrupulous, sensitive economist (the daughter of a military man and an accountant) with 40 years of work experience dancing with three artists, including her own son. Family histories and autobiographical motifs referred to in the performance will serve as a canvas for phenomenal stories about a mother and son, goddess and idol, fragments separating themselves from the whole, the start and the end, that which is made conscious and unconscious, the young and the old. The performance will summon the forces life is made of, drawing upon the sources of fertility in order to look at time as it slips away, the first story emerging from the relationship between mother and son – comical, trivial and incredible, wondrous and useful, wise and dumb.

The performance will be followed by a meeting with the artist.

Conception, choreography: Wojciech Grudziński

Creation, dance: Ewa Dziarnowska, Ewa Grudzińska,

Wojciech Grudziński, Michał Sławecki

Countertenor: Michał Sławecki

Dramaturgy: Joanna Ostrowska, Paweł Soszyński

Costumes: Marta Szypulski

Spaces: Wojciech Grudziński, Marta Szypulski

Music: Wojtek Blecharz

Light Direction: Aleksandr Prowaliński

06.07 | 20:00 *Dance Mom*
performance by Wojciech Grudziński
Nowy Teatr, Theatre Hall

ACCOMPANYING EVENTS



Dance

Silenzio!

Opera is the centre-point for this performance by Ramona Nagabczyńska. In order to tell us about female voices, she reaches for opera – a performative arts form which has remained almost completely unchanged for centuries.

We tend to associate voices with the symbolic sphere; with meanings assigned to sounds. We forget that it is the manifestation of complex physical attributes. The voices which evade the symbolic order are moved beyond conventions: which does not mean that they do not exist – only that we have lost the ability to hear them. Traditional female song practices have found their dominant equivalent in the virtuoso operatic arias created by male opera composers. This is where the original voice ecstasy mixes with the refined propaganda of a harmful order.

Choreography: Ramona Nagabczyńska
Performers and co-creators: Katarzyna Szugajew, Karolina Krackowska, Barbara Kinga Majewska, Ramona Nagabczyńska
Dramaturg: Agata Siniarska
Music: Lubomir Grzelak
Vocal parts production: Barbara Kinga Majewska
Scenography and costumes: Dominika Olszowy
Assistance with costumes and scenography: Dominika Święcicka
Lights direction: Jędrzej Jęćkowski
Tailor: Emil Wysocki
Baroque dance teacher: Marta Baranowska (Cracovia Danza)
Partners: Zachęta Narodowa Galeria Sztuki, Centrum w Ruchu
This performance was created as part of the Poszerzanie Pola project, in association with the Art Stations Foundation in Poznan.

11.07 | 20:00 *Silenzio!*
Performance by Ramona Nagabczyńska
Nowy Teatr, Theatre Hall

Concert

Ladomek

Concerts organised by independent producers from Lado ABC in Warsaw started more or less in 2004 for one simple reason. Everyone was afraid of releasing so-called “independent music.” Now, things are even worse, but better in fact, because we don’t need to do anything. As musicians, we always made sure the content was good quality. This meant that during the initial years of our activities we mainly busied ourselves ensuring the music we released was sound, and the covers beautiful. And strangely enough this proved to be enough.

Kapitał Start Up!

“Kapitał Start Up!” is a concert initiative launched by the cooperative Radio Kapitał featuring the most interesting artists of the Warsaw music scene. The first concert is being staged this July!

Ladomek
30.06 | 20:00
7.07 | 20:00
Tips at spectator’s discretion
Domek Fiński, Jazdów 7/14

02.07 | 20:00 Kapitał Start Up!
Concert by Radio Kapitał
Free admission
Komuna Warszawa

ACCOMPANYING EVENTS



Talk

Center for Political Beauty

The Center for Political Beauty embodies a radical form of humanism. It is an assault troop that establishes moral beauty, political poetry, and human magnanimity. The Center fuses the power of fantasy with the power of history. Our fundamental conviction is that the legacy of the Holocaust is rendered void by political apathy, the rejection of refugees, and cowardice. We believe that Germany should not only learn from its history but also take action.

We shape political resistance in the 21st century, arming reality with moral fantasy and the power of history. Resistance is an art that needs to hurt, irritate, and unsettle. We experiment with the laws of reality and fill the space previously occupied by public intellectuals: the moral conscience.

Meeting with Thilda Rosenfeld
 Leaders: Anna Czaban, Iza Kaszyńska

Anna Czaban – Cultural studies specialist, curator of contemporary art, facilitator, author of texts and artistic and social events.

Iza Kaszyńska – Cultural studies specialist, animator, social activist. She works at the intersection of contemporary art, social and feminist activism and pro-environmental activity.

Talk

She She Pop

She She Pop is a performance collective that was founded in the 90s at the Giessen Institute for Applied Theatre Studies. Its members are Sebastian Bark, Johanna Freiburg, Fanni Halmburger, Lisa Lucassen, Mieke Matzke, Ilia Papatheodorou, Berit Stumpf and Elke Weber.

The members of the group are predominantly women and they work as a collective. The performers see themselves as authors, dramaturges and practitioners of their stage art. The inclusion of their own autobiographies is above all the method and not the purpose of their work.

The result is a form of theatre firmly committed to experimentation. The stage is always a place of intense publicness. Here, decisions are made, ways of speaking and social systems are tested, and speech gestures and social rituals are tried, rehearsed or discarded. She She Pop sees its task as a search to find the social limits of communication – and to go beyond the protective space of the theatre, in both specific and artistic terms. The theatre is turned into a space for utopian communication. The audience, too, is often given a tangible attribution and a special feature: all of She She Pop's works are experiments or demonstrations in some way, which would be invalid without spectators.

Meeting with Ilia Papatheodorou and Johanna Freiburg
 Leader: Olga Drygas

Olga Drygas – curator of New Europe International Festival and Generation After Showcase, a guest lecturer at SWPS University of Social Sciences and Humanities, and a PhD candidate at the Art Institute, Polish Academy of Science.

ACCOMPANYING EVENTS

Walk

City Walk

Warsaw is a city which is constantly in search of its own identity. The process of its destruction and the annihilation of a massive part of its population caused a radical spatial and social transformation. The intention was to create an ideal modernist conurbation. The actual outcomes do not add up to a homogenous, singular spacial structure. They resemble a patchwork of successes and failures. The walk will follow a selected trail of these structural traces.

Maciej Czeredys – architect and urban planner (Faculty of Architecture at the Warsaw Polytechnic) for many years involved in contemporary problematics involving cultural heritage and its adaptation. Currently deputising for the director of investments at Orchestra Sinfonia Varsovia, responsible for converting a late-19th century Veterinary Institute building into a modern music venue centred around the Orchestra Sinfonia Varsovia. Previously, as the investment department director at Nowy Teatr, he was responsible for investments intended to transform a 1920s garage owned by Warsaw's municipal cleaning company into a centre for performative culture. Up until 2007, he was associated with regional historical site protection services, as the director of the Department for Documenting Historical Sites and Register of Historical Sites, as well as being the Mazovia Voivodeship Deputy Heritage Site Conservator. In addition, he co-designed public spaces, local plans for utilising spaces, including heritage sites, urban-conservatory guidelines for a range of heritage areas, especially Warsaw. Member of the Warsaw City Urban-Architectural Commission. Member of the Open Heritage project through which he co-advises at a heritage laboratory (www.ohpraga.pl). Co-author of *PRA An Illustrated Atlas of Praga Architecture* (Centrum Architektury Press).



Walk

Otwarty Jazdów Festival

Osiedle Jazdów is the largest grass-roots culture and education centre in Poland. This incredible community is made up of the residents and participants united around Open Jazdów – A Partnership For The Jazdów Settlement, which aims to develop a social system of site management by introducing new, innovative mechanisms of co-deciding and co-operation between the city and its residents. During a walk led by Wojciech Matejka, the secretary of the Otwarty Jazdów Partnership, participants will learn how this incredible urban autonomy functions in the heart of the metropolis, and how this historical housing estate became one of the most important places representing Warsaw's unique character.

28.06 | 18:00 City Walk
Walk with architect Maciej Czeredys
Only for Summer Camp participants

09.07 | 17:00 Otwarty Jazdów Festival
Walk through Osiedle Jazdów district with Wojciech Matejka
Only for Summer Camp participants
Domek Fiński, Jazdów 7/14



NEW RULES

ACCOMPANYING EVENTS

CREDITS

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