

Performing Arts Global Exchange Poland / Ukraine

Mid
Atlantic **Arts**

Photo: The Traces; Credit: Kateryna Skrahleno.

2027-2028 PRESENTER INTEREST SURVEY



Photo: Sticky Fingers Club. Credit: Daniel Frymark.



About Performing Arts Global Exchange

Performing Arts Global Exchange (PAGE) is a Mid Atlantic Arts grant program for performing arts presenters nationwide in partnership with the National Endowment for the Arts. PAGE supports tours of exemplary international artists to engage communities across the United States through performances and other engagement activities. Fee support grants are available to nonprofit presenting venues and units of state, local, or tribal government **based anywhere in the U.S.** or its territories that book artists from the final curated roster for a public performance and community engagement activity. The 2027-2028 roster features artists and ensembles from Poland and Ukraine.

The artists included in this document are being considered for the final roster. Please review and share with us which artists you are most interested in via the survey. Presenter feedback will be used to select the final 5 touring artists for the roster, which will be announced in November or December. Grant supported tours will take place sometime between July 1, 2027 and December 31, 2028.

Listed fee ranges are estimates and true artist fees are expected to be higher once all visa expenses and travel costs have been taken into account.

If you have questions or if this survey is not accessible to you, please reach out to Program Director, International Andrew Alness-Olson at andrew@midatlanticarts.org.



Photo: DAGADANA. Credit: Courtesy of the Artist.

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2. Music
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HOW THE SURVEY WORKS

REVIEW

the artists in this PDF that we are considering for the PAGE artist roster. You only need to look at disciplines you would consider booking.

1

ADVOCATE

by sharing this survey with colleagues and peers throughout the US who would enjoy reviewing these nominations, could block book with you, or could benefit from grant support to bring these artists to their communities.

3

BOOK EARLY

once final artists are selected to increase the possibilities of securing grant funding.

5

VOTE

in the survey by Noon Eastern on November 9th, 2026 for the artists that you would consider booking if they are selected for the roster.

SELECTION

of artists that will be on the PAGE artist roster will be announced in November or December so that venues can begin booking artists with grant support.

2

4



MUSIC

P E R F O R M I N G A R T S G L O B A L E X C H A N G E / 2 0 2 7 - 2 0 2 8

midatlanticarts.org

Poland/Ukraine



Photo Credit: P.D Kosmowska.

MUSIC | 75-90 MINUTES | US PREMIERE

DAGADANA

Bio: For 18 years, DAGADANA has been building musical bridges between Polish and Ukrainian cultures, blending traditional Slavic melodies with jazz, electronica, art pop and experimental sounds. With over 1,000 concerts in 34 countries, the band has performed on some of the world's most remarkable stages, from Glastonbury Festival and Shanghai's World Music to the Moroccan desert.

About the Performance: DAGADANA presents a vibrant and imaginative concert program that brings together traditional music from Poland and Ukraine with jazz, electronics, and contemporary improvisation. Drawing on the rich musical heritage of both countries, the ensemble transforms traditional songs, melodies, and rhythms into original arrangements that are both deeply rooted and unmistakably contemporary. Their repertoire draws from several albums, and their latest, *LUMEN*, is scheduled for release in March 2027. Their performances combine expressive vocals, acoustic instruments, electronic textures, and an adventurous approach to rhythm and improvisation. DAGADANA's concerts are dynamic, emotionally engaging, and often playful, moving naturally between intimate musical moments and energetic, rhythm-driven passages. Their performances invite audiences to discover the richness of Polish and Ukrainian traditions through a fresh, accessible, and distinctly contemporary musical language. The concert program can be adapted to different venues and audiences.

Community Engagement: DAGADANA is comfortable offering participatory workshops, lecture-demonstrations, masterclasses and post-performance discussions. The band has run workshops for children and families built around Polish and Ukrainian games and play songs, using different languages and inviting both children and parents to take part. DAGADANA also enjoys creating collaborations with local communities, and have, for example, performed with a local choir, involving its members in a shared musical experience. The ensemble is open to working with local vocal groups, brass bands, orchestras and individual musicians. DAGADANA has arrangements for orchestra.
The artist speaks English.

CAST YOUR VOTE



BASE

Poznań, Poland



TRAVELING

4 ARTISTS
+1 TECH



FEE RANGE

\$5,000-7,000
plus lodging,
tech/backline and a
portion of travel/visa
expenses
[Tech Rider](#)
[Backline](#)



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MEDIA

[VIDEO 1](#)
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[VIDEO 3](#)



Ukraine

MUSIC | 60-90 MINUTES | US PREMIERE

Gordiy Starukh

A Ukrainian musician, composer, and hurdy-gurdy maker, Gordiy Starukh has performed internationally across Europe and Canada, presenting his work at festivals, concert venues, and cultural events. In 2026, he was selected for an offWOMEX showcase at WOMEX in Gran Canaria. He has extensive experience as a luthier, having built more than 300 hurdy-gurdies. His work connects traditional craftsmanship, cultural heritage, and contemporary electronic music.

Performance Details

Gordiy Starukh’s solo concert combines Ukrainian traditional music with contemporary electronics, hurdy-gurdy, voice, synthesizers, and percussion. Rather than a collection of separate songs, the program follows a narrative inspired by the traditional calendar and the changing role of folk music in people’s lives. The journey begins with some of the oldest ritual songs and carols, connected to fundamental concerns of traditional communities: harvest, food, livestock, nature, and protection. It then moves through songs shaped by religion and changing worldviews, toward music that increasingly reflects personal relationships, emotions, and individual experience. In traditional communities, singing also provided an important communal way of expressing and processing difficult emotions. Between songs, Gordiy introduces their cultural context and stories, making the performance part concert, part storytelling experience. The show is accompanied by visual projections inspired by Ukrainian folk art, creating a unified audio-visual journey through centuries of Ukrainian culture, reimagined through contemporary sound.

Community Engagement Details

Gordiy Starukh offers strong community engagement possibilities through workshops, artist talks, and instrument demonstrations. As an experienced luthier and hurdy-gurdy maker, he can share not only the musical tradition of the instrument, but also its construction, mechanics, and transformation in contemporary music.

The artist speaks English.



BASE

Kraków, Poland



TRAVELING

1 ARTIST
+1 STAFF



FEE RANGE
\$3,000 - \$5,000
plus lodging,
tech/backline and a
portion of travel/visa
expenses

[Tech Rider](#)
[Stage Plot](#)



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MEDIA

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Poland



MUSIC | 75-90 MINUTES | US PREMIERE

VOŁOSI

Bio: The band was born in the heart of the mountains, following an unexpected encounter between local root music players and contemporary artists from Silesia. Curiosity sparked wild improvisation sessions, and their diverse backgrounds forged a unique sound—one that blends the haunting beauty of melodies with raw, frenetic energy. You might hear echoes of rock, punk, jazz, and film music, layered with ambient textures — but the fact that it’s all played on string instruments makes it truly extraordinary. VOŁOSI’s greatest strength lies in the way they channel emotions—from joy to heartbreak, excitement to calm, rage to euphoria—taking the audience on a liberating and deeply satisfying musical journey.

About the Performance: VOŁOSI offers exceptionally energetic live performances. Their improvisational, genre-defying original music connects with very different kinds of audiences. With over 950 concerts performed worldwide, the band has developed a strong ability to communicate across cultural and musical boundaries. Their performances are immediate, emotional and highly physical, combining spontaneity with a distinctive musical language. The project is rooted in a strong and distinctive Polish musical identity, while its sound and emotional language remain universal, captivating and igniting listeners across cultures and geographical boundaries. Selected previous international engagements include King’s Place London (UK), Amsterdam Concertgebouw (Netherlands), Sziget Festival (Hungary), CaixaForum (Spain), Colours of Ostrava (Czech Republic), Wiener Konzerthaus (Austria), St Martin in the Fields (UK), Shenzhen Music Festival (China), Naxos Festival (Greece), Rainforest World Music Festival (Malaysia), Opening Gala of Womex 2017, and VOŁOSI live on BBC in Tune (UK).

Community Engagement: Workshops and masterclasses are possible. VOŁOSI also has experience with educational and school concerts. The band toured Belgium for Jeunesses Musicales International, presenting interactive performances for young audiences that combined a live concert with commentary, demonstrations and elements of a masterclass. *The artist speaks English.*



BASE

Beskidy, Poland



TRAVELING

5 ARTISTS
+1 TECH



FEE RANGE

\$5,000-7,000
plus lodging,
tech/backline and a
portion of travel/visa
expenses

[Tech Rider](#)



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MEDIA

[VIDEO 1](#)
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[SOCIAL MEDIA CLIP](#)

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Photo Credit (from top to bottom): Ana Filipa Flores, Renata Rudowicz.

Ukraine



Photo Credit: Sasha Tyz.

MUSIC | 60-90 MINUTES | US PREMIERE

Zgarda

Bio: ZGARDA is a Kyiv-based ensemble formed in 2018, dedicated to reimagining authentic Ukrainian ritual and lyrical songs through fresh acoustic arrangements — a style they call "groove folk." Led by ethnomusicologist and lead vocalist Yuliia Vitraniuk, the band combines bandura, sopilka, violin, double bass, and percussion with deep ethnographic research and dynamic live performance. Following their self-titled debut album (2025) and the festive record Koliada (2025), the band has built an active international touring presence, performing at showcase festivals including Rudolstadt Festival (Germany) and Waves Vienna (Austria). ZGARDA offers a distinct Ukrainian voice that resonates deeply with global audiences.

About the Performance: The touring program draws from ZGARDA's discography, repertoire that incorporates a wide spectrum of traditional Ukrainian folklore—ranging from ceremonial ritual songs (calendar and wedding cycles) to intimate lyrical, ballad, and everyday songs. Working across diverse folklore genres allows the band to build a highly dynamic concert arc with intimate and atmospheric vocal-led arrangements showcasing lyrical storytelling, delicate polyphony, sopilka, and bowed strings. Ritual & Groove: Rhythmically driving numbers built around bandura riffs and live percussion that transform traditional ritual motives into energetic, danceable tracks. Technical & Live Aspect: The entire ensemble (lead vocals, bandura, sopilka/double bass, violin, percussion) performs 100% live without playbacks or click tracks, allowing real-time tempo and energy adaptation to the venue and audience response.

Community Engagement: ZGARDA is highly experienced and comfortable delivering dynamic community engagement programs for university students, festival attendees, and general audiences. Led by ethnomusicologist Yuliia Vitraniuk, the ensemble offers interactive vocal workshops focusing on authentic Ukrainian "white voice" techniques and polyphonic singing, instrumental masterclasses detailing traditional wind instruments (sopilka) and the Ukrainian bandura, as well as hands-on traditional dance workshops. Additionally, the band provides lecture-demonstrations on seasonal calendar rituals and post-performance Q&A sessions on preserving living cultural heritage. *The artist speaks English.*



BASE
Kyiv,
Ukraine



TRAVELING
5 ARTISTS + 1 Tech +
1 Staff



FEE RANGE
\$4,000-5,000
plus lodging,
tech/backline and a
portion of travel/visa
expenses
[Tech Rider](#)



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MEDIA
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Photo Credit: Gea Rajic.

MUSIC | 75-90 MINUTES

Sutari

Bio: Sutari is one of Poland's leading export bands. They have performed hundreds of concerts at major festivals and stages in 22 countries worldwide. They were selected to perform at WOMEX in 2015 and recorded a session for the American radio station KEXP.

About the Performance: A live show by Sutari is an immersive, theatrical journey that blends avant-garde musical imagination with the raw intimacy and joy of traditional Polish folk music. As a trio of singers, instrumentalists, and performers, they rearrange traditional Polish vocal styles and polyphony into highly contemporary textures. Alongside traditional folk instruments like the violin, polish drum, bassetla (a Polish cello), and plock fidel (a unique reconstructed instrument), the band will perform a selection of their most popular songs from previous albums, giving the American audience a chance to experience them live. Language has never been a barrier to experiencing Sutari's music, as its deep emotional core and hypnotic energy resonate across cultures. In addition to these familiar favorites, the concert will feature several brand-new compositions from their upcoming album, which they are currently working on—a project that explores the profound theme of humanity in the world of modern technology.

Community Engagement: Sutari has a long-standing history of designing and leading interactive community engagement activities including vocal workshops focused on traditional Polish and Eastern European singing techniques; interactive, curriculum-aligned performances tailored specifically to introduce young demographics to international folk traditions; artistic collaborations working directly alongside local community musicians to share traditional repertoires, improvise across cultural genres, and build transcontinental musical dialogues; and lecture-demonstrations & talkbacks, guiding audiences through the historical context of Polish folk rituals. *The artist speaks English.*



[CAST YOUR VOTE](#)



BASE

Wrocław, Poland



TRAVELING

3 ARTIST
+1 STAFF



FEE RANGE
\$3,000-\$5,000
plus lodging,
tech/backline and a
portion of travel/visa
expenses
[Tech Rider](#)



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MEDIA
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Poland



MUSIC | 75-90 MINUTES

Janusz Prusinowski Kompania

Bio: Janusz Prusinowski Kompania is one of Poland's most distinguished and internationally acclaimed traditional music ensembles. Drawing on the knowledge passed down by village masters, they have developed a unique musical language combining ancient traditions with improvisation, dance and contemporary expression. Their music reveals fascinating connections between Polish rural traditions, Chopin, jazz, blues and even rock. Janusz Prusinowski is widely regarded as one of the leading international ambassadors of the Polish mazurka, bringing its extraordinary rhythmic richness and vitality to audiences worldwide. Since 2008, the ensemble has released four award-winning albums, performed at hundreds of prestigious festivals and concert venues across the globe, and showcased at WOMEX and Tallinn Music Week. Prusinowski has received numerous distinctions for his outstanding contribution to Polish culture.

About the Performance: Janusz Prusinowski Kompania takes audiences on a musical journey into the heart of Poland's rural traditions, bringing centuries-old mazurkas, obereks, kujawiaks and traditional songs to life with extraordinary energy, imagination and virtuosity. Drawing on their award-winning albums and years of learning directly from village musicians, the ensemble creates a concert experience in which tradition meets improvisation, spontaneity and contemporary musical sensibility. More than a conventional concert, their performance is a celebration of music as a living, shared experience. The musicians engage audiences through storytelling, humour and the irresistible energy of Polish dance music, often inspiring spontaneous audience participation. Concerts typically include 2-3 dances on stage featuring the band's manager, an experienced traditional dancer. The band has flexibility to adapt the program to different venues and festival formats.

Community Engagement: The band offers accessible and engaging traditional Polish dance workshops that introduce participants to mazurkas, obereks and other regional dances. They also run music workshops and lecture-demonstrations that explore the distinctive rhythms, melodies and improvisational traditions of rural Polish music. Participants learn about traditional instruments, discover the connections between Polish folk music and Chopin's compositions, and experience the unique relationship between musicians and dancers. Interactive activities for children and families are also possible, combining music, rhythm games, singing, movement and simple dance exercises. These activities can be adapted to different age groups and educational settings, including schools, universities, community centres and festivals.

The artist speaks English.



BASE

Poland



TRAVELING

5 ARTISTS
+1 SUPPORT



FEE RANGE
\$5,000-7,000

plus lodging,
tech/backline and a
portion of travel/visa
expenses

[Tech Rider](#)



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MEDIA

[VIDEO 1](#)

[VIDEO 2](#)

[VIDEO 3](#)



Ukraine

Photo Credit: Marcia Kolos.

MUSIC | 60-90 MINUTES | US PREMIERE

VaLya Levchenko

Bio: Valya Levchenko is a Ukrainian singer, composer, and cultural leader based in Kyiv. Her music grows from the ritual polyphony of Slobozhanshchyna — village song as a force that cleanses, gathers, and lifts the spirit. She founded SPIVUkraine, an audition-free community choir of over 100 singers, co-founded The Well, a global network of vocal improvisers, and leads field expeditions recording traditional songs. Her albums Zitkani (2019) and Vidghomony Stepu (2024) carry this ancestral voice into contemporary sound. Her current project joins the ritual of Ukrainian singing with the ritual of Brazilian rhythm.

About the Performance: VaLya Levchenko is a Ukrainian vocalist who redefines ancestral polyphony through international rhythmic collaborations. Rooted in the songs of the Slobojanchtchyna region, her music blends ritual vocals, improvisation, and Afro-Brazilian rhythms, developed in close collaboration with Brazilian musicians Kiko and Ed Woiski. The result is a powerful live experience, where traditional Ukrainian singing meets percussive energy, electronic textures, and a musical dialogue across continents. *This project was selected as part of the official showcase for Mundial Montréal 2026.*

Community Engagement: Community engagement is at the core of Valya Levchenko’s work. She is comfortable providing: (1) Community singing workshops (60-90 minutes, no experience needed). Participants learn a Ukrainian traditional song by ear and experience polyphonic singing in a group. (2) Trauma-informed group singing sessions for communities, including Ukrainian diaspora and displaced people, using voice and collective singing as a way to feel support and connection rather than isolation. (3) Vocal improvisation workshops for singers and musicians, exploring voice as an instrument through circle-singing and group improvisation. (4) Talk-back sessions after concerts, where she and the collaborating musicians speak about Ukrainian ritual song, the cross-cultural creative process, and music in times of war. (5) Masterclasses and meetings with local choirs and music students, sharing methods of community choir building and facilitation. *The artist speaks English.*



BASE

Kyiv, Ukraine



TRAVELING

4-5 ARTISTS
+1 STAFF



FEE RANGE

\$3,000-5,000
plus lodging,
tech/backline and a
portion of travel/visa
expenses

[Tech Rider](#)
[Stage Plot](#)



WEBSITE

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MEDIA

[VIDEO 1](#)
[VIDEO 2](#)

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Poland



Photo Credit: Marek Kita.

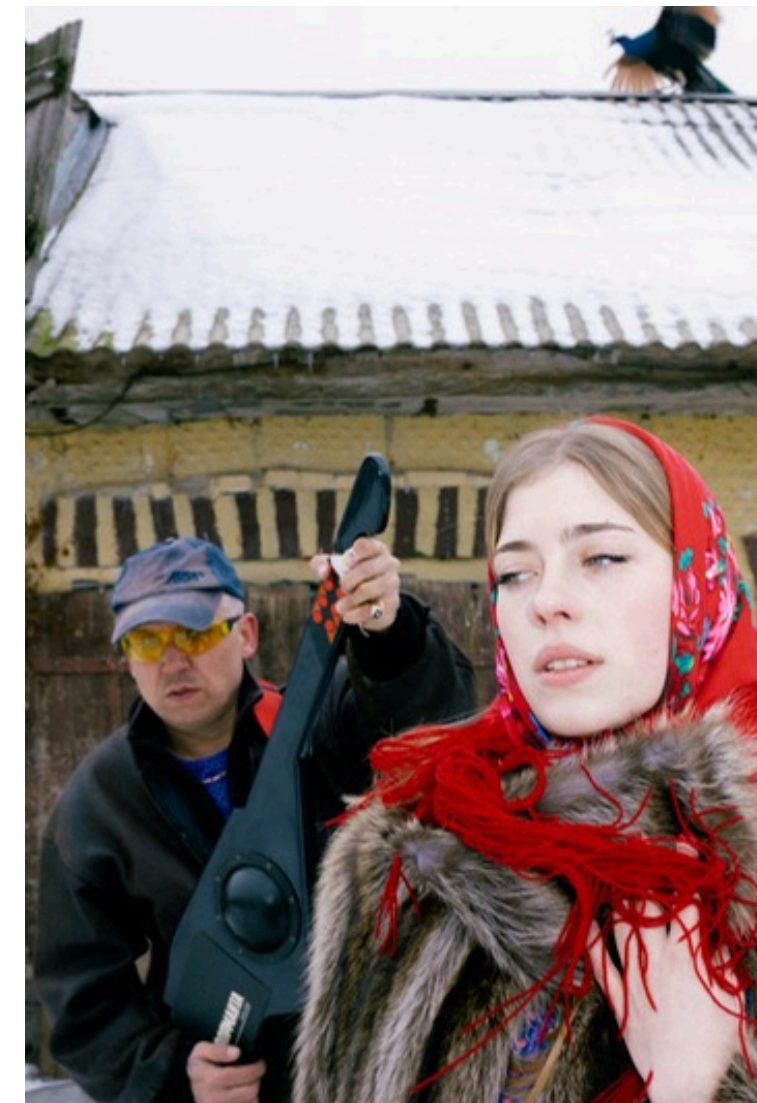
MUSIC | 60-75 MINUTES | US PREMIERE

Tercet Imperial

Bio: Tercet Imperial is a Warsaw-based trio of Piotr Zabrodzki (vintage synthesizers), Jan Emil Młynarski (electronic analog drum kit) and Joanna Sztucka (vocals) that reimagines the oberek, a hypnotic Polish village dance, as electronic trance music. Sztucka, a protégée of the legendary village singer Maria Siwiec, sings traditional melodies and verses in the open "white voice" style of the Radom region. Zabrodzki and Młynarski add analog synths and polyrhythms informed by Afrobeat, kuduro, Balkan and Indian ritual music. The trio won the Grand Prix of Polish Radio's Nowa Tradycja competition, Poland's leading traditional music contest, with its debut performance in 2025. Its debut album PRYMAT (Instant Classic, May 2026) has been covered by Songlines and [The Guardian](#). The band played OFF Festival in 2026, with Unsound Kraków, Unsound London and Le Guess Who? Utrecht confirmed for autumn and Eurosonic in January 2027.

About the Performance: The concert will be built around the album PRYMAT: traditional Polish dance forms (oberek, mazurek, "continuous mazur") played on synthesizers and an electronic drum kit and sung in the village style. Danceable and trance-like, with short spoken introductions in English explaining the dances and songs to audiences who do not know them. Video projections from an analog video synthesizer enrich the soundscapes.

Community Engagement: The trio offers hands-on activities for all ages: (1) a dance and singing workshop in which Joanna Sztucka teaches basic oberek and mazurek steps and village songs in the style of the Radom region; (2) a lecture-demonstration with Jan Emil Młynarski and Piotr Zabrodzki showing how the same dance rhythms are rebuilt on electronic drums and synthesizers, followed by an open jam with participants; (3) a post-concert Q&A. The members regularly work with village musicians in Poland through fieldwork and are used to teaching and workshop settings. *The artist speaks English.*



BASE

Warsaw, Poland



TRAVELING

3 ARTIST +1 TECH
+1 SUPPORT



FEE RANGE

\$5,000-\$7,000
plus lodging,
tech/backline and a
portion of travel/visa
expenses

[Rider](#)



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MEDIA
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THEATER

P E R F O R M I N G A R T S G L O B A L E X C H A N G E / 2 0 2 7 - 2 0 2 8

midatlanticarts.org



Poland
Belarus
Lithuania

DANCE/THEATER | 40 MINUTES | US PREMIERE | PERFORMED IN ENGLISH

CLAP & SLAP

a performance by Agnietė Lisičkinaitė & Igor Shugaleev

Bio: Agnietė Lisičkinaitė and Igor Shugaleev connect contemporary dance, physical endurance and political engagement. Lithuanian choreographer and educator Lisičkinaitė co-founded Be Company; her solo Hands Up has toured internationally. Belarusian-born Shugaleev is based in Warsaw and works with Nowy Teatr. Their duet CLAP & SLAP premiered at New Baltic Dance in 2025, won the Sirenos Special Jury Prize, was selected for Aerowaves Twenty26 and received a 2026 ZKB Patronage Prize nomination. Its European touring itinerary includes Spring Forward, Baltic Dance Platform, Baltic Take Over, auawirleben, Wiener Festwochen, Tanztriennale, Santarcangelo, HOROS Dance Festival, Zürcher Theater Spektakel, Tanz in August, Mladi levi, Generation After, Kutná Hora Festival and TNT Festival, alongside presentations at the Human Rights Forum in Gdańsk, Mediterranean Dance Center, a Vilnius showcase, Valmiera and Teatro do Bairro Alto.

About the Performance: A clap celebrates. A slap wounds. How much separates the two? In this charged, 40-minute contemporary dance duet, Agnietė Lisičkinaitė and Igor Shugaleev transform two nearly identical gestures into a physical encounter with violence, solidarity and the power of the crowd. Drawing on their experiences of protest and Shugaleev's forced departure from Belarus, the artists explore the uneasy boundaries between patriotism and nationalism, self-defence and aggression, participation and complicity. As applause slips toward confrontation, the audience becomes part of the work's unfolding questions: When does collective energy become coercion? What does solidarity demand of us? And how do we remain in dialogue across political divisions? Immediate, physically compelling and accessible without being didactic, CLAP & SLAP brings the geopolitical tensions of contemporary Europe into an intimate encounter between two people—and everyone watching. The production is performed in English and includes English subtitles.

Community Engagement: The artists offer workshops, masterclasses and post-show discussions. They regularly lead these activities during their international tours, and CLAP & SLAP is frequently presented alongside them. Community engagement is an established part of their touring practice.

The company travels with its own portable projection screen, packed in a large suitcase, as well as costumes and small technical equipment. The presenter provides 2 TVs, a crowd-control barrier, a projector, 2 microphones and a dance floor.

Personnel touring with the artists speak English.



Work and Video
Samples
Include
Toplessness



BASE

Warsaw, Poland



TRAVELING

2 ARTISTS
+2 TECH +1 STAFF



FEE RANGE

\$4,300 for 1 show,
\$6,800 for 2, \$8,150
for 3 plus
accommodation, per
diems, and shared
travel/visa expenses

[Tech Rider](#)



LINKS

[ARTIST INTERVIEW](#)

[INSTAGRAM - Igor](#)

[INSTAGRAM -
Agniete](#)



MEDIA

[FULL RECORDING](#)

[EXCERPTS](#)

[CAST YOUR VOTE](#)

Photo Credit: Martynas Norvaišas

Poland



Photo Credit: Jan Bosch

THEATER | 60 MINUTES | US PREMIERE | PERFORMED IN ENGLISH

Exit Through the Polish Shop

by Turkowski & Nowacka

Bio: Turkowski & Nowacka have developed a highly distinctive theatrical language based on long-term observation, documentary material and video storytelling. Their work often begins with a seemingly ordinary encounter or situation and gradually reveals much larger social and political structures behind it. Just as importantly, they have an unusual ability to build intimacy and trust with an audience, making documentary material feel immediate, personal and deeply human. Their work has a substantial international history and has been presented at major festivals and venues including Norfolk & Norwich Festival, Dublin Theatre Festival, Noorderzon Groningen, Wiener Festwochen, HELLERAU in Dresden, and their work JaWa will be shown at [Under the Radar in New York](#) in January 2027.

About the Performance: Exit Through the Polish Shop is a warm, funny documentary theatre work about Brexit, a Polish “Cold Cuts” shop in East London, and an unexpected friendship that changes the story. Invited to capture Britain’s departure from the EU from a Polish perspective, artists Turkowski & Nowacka set out to document an unhappy ending. But Brexit keeps getting postponed—and reality refuses to follow their script. Spending time at the neighborhood Polish shop, the artists befriend a street portrait artist experiencing homelessness. With their premiere approaching and Brexit still unresolved, they propose making him the subject of their film instead. He reluctantly agrees to pursue a housing application “only for the movie”—setting in motion changes that become much more than a performance.

Blending live storytelling, black-and-white film, and everyday video footage, the duo follows this unpredictable encounter with humor, warmth, and a questioning eye toward their own role. The result is an intimate, accessible exploration of migration, belonging, and the ways political decisions shape ordinary lives—with a surprising happy ending that asks what those words really mean.

Community Engagement: The artists often participate in post-show talks with the audience. They can also lead workshops, such as the one they provided for young artists in Romania on local, community-based creative processes. *The artists speak English.*



BASE

Szczecin, Poland



TRAVELING

2 ARTISTS
+1 STAFF



FEE RANGE

\$5,000 for 1 show,
plus accommodation,
per diems, tech
requirements, and
portion of
travel/visa expenses

[Tech Rider](#)



LINKS

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MEDIA

[TRAILER](#)

[DOCUMENTARY
VIDEO SAMPLE](#)

Monologue from
JaWa as an example
of how artists work
with protagonists

[CAST YOUR VOTE](#)



Ukraine

THEATER | 80 MINUTES | US PREMIERE | PERFORMED IN ENGLISH

I Also Want to Learn How to Kill People, Please Help Me or Violence Is OK Too

by Max Nowotarski

Bio: Max Nowotarski (b. 1994, Ukraine) is an award-winning theatre director and author whose work explores multilayered forms of narration and combines unconventional theatrical forms to engage with questions rooted in European philosophy and poetics. His production *I Also Want to Learn How to Kill People, Please Help Me, or Violence Is OK Too* received multiple awards at the Young Directors' Forum in Kraków and was presented at major Polish theatre festivals, including the Divine Comedy Festival in Kraków and the Warsaw Theatre Meetings. His productions have also been presented at Divadelní svět Brno and the Istropolitana Festival in Bratislava. His play Atlantis was selected for presentation as part of Scena Nowej Dramaturgii (Stage for New Dramaturgy). In 2025, Nowotarski received the main Tryton Award at the FAMA Festival in Poland for Best Ensemble Performance. In 2026, he won the Wyspiański od nowa competition at the New Theatre in Łódź.

About the Performance: *I Also Want to Learn How to Kill People, Please Help Me, or Violence Is OK Too* is an autobiographical, auto-ironic, multidisciplinary, multimedia, anti-pacifist, anti-pathetic theatrical essay in two parts about the criticism of Western humanism in times of war, presented by a man who is insanely afraid of violence, but knows that it is waiting for him, and since this man is probably not a complete idiot, it is also an autoritual of preparation for violence, preparation for killing, preparation for war, if such preparation is possible at all.

Community Engagement: Max has experience leading community engagement activities and is also a teacher at the renowned Polish National Film School in Łódź. He would be happy to lead workshops or masterclasses focused on theatre-making, directing, or dramaturgy. He also has experience working with non-professional performers and leading creative processes in which participants develop their own material and explore different theatrical forms.
The artist speaks English.



BASE

Poland / Czechia



TRAVELING

2-3 Artists



FEE RANGE
\$5,000-\$7,000 for 1 show, plus accommodation, per diems, tech requirements, and portion of travel/visa expenses

[Tech Rider](#)



LINKS

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MEDIA

[TRAILER](#)

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Poland

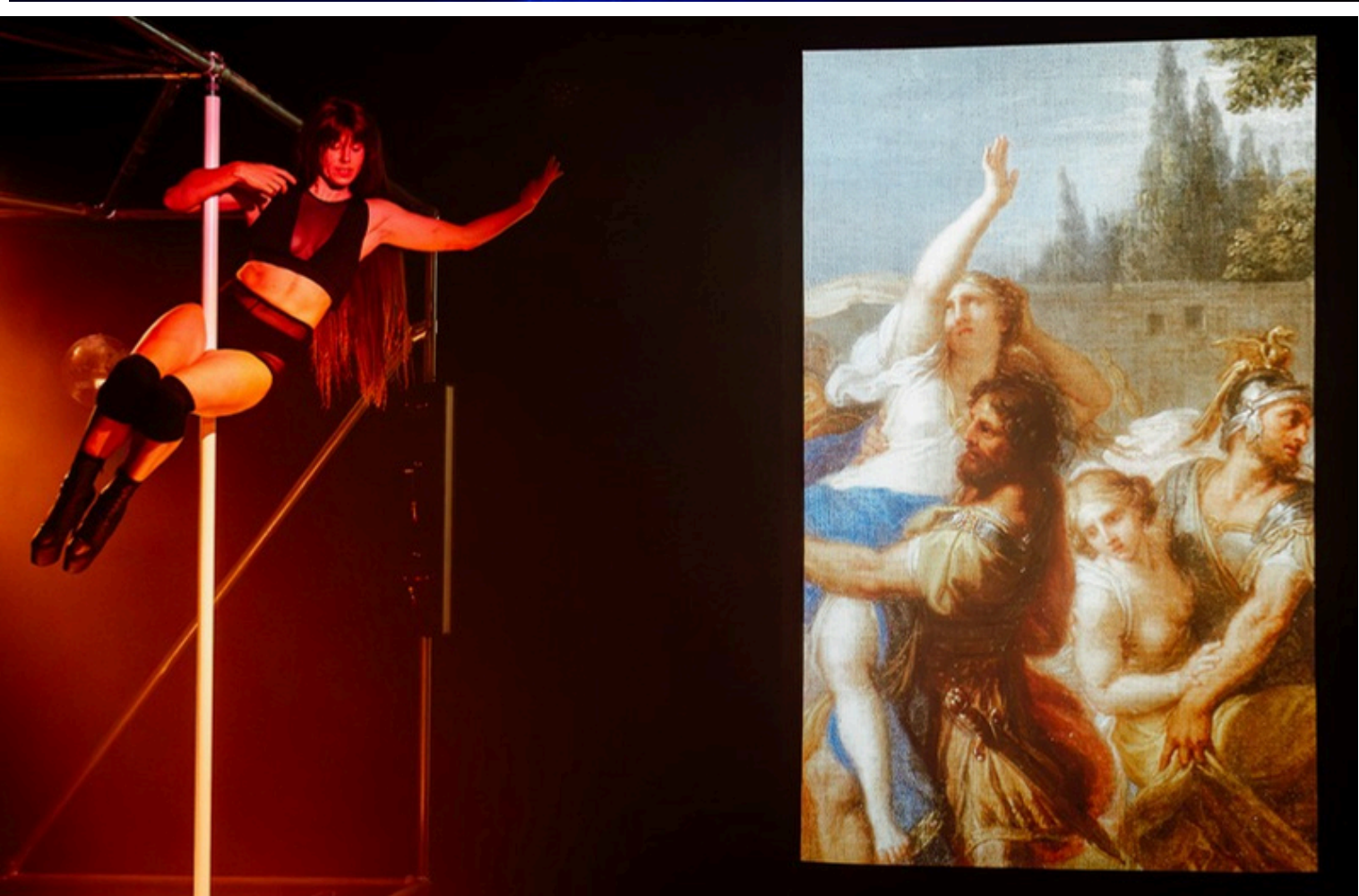


Photo Credit: Pat Mic

THEATER | 60 MINUTES | US PREMIERE | PERFORMED IN ENGLISH

The School of Seduction

by Magda Specht

Bio: Magda Szpecht is an award-winning Polish theatre and opera director whose work brings together performance, investigative journalism, film and political activism. Trained in journalism at the University of Wrocław and directing at Kraków's Ludwik Solski State Theatre School, she creates intimate, politically charged work distinguished by dark humor and formal invention. Her *dolphin_who_loved_me* received the jury prize at Berlin's 100° Festival in 2015 and toured internationally. Since Russia's full-scale invasion of Ukraine, she has combined theatre-making with digital resistance, developing *Cyber Elf* and subsequent works that investigate disinformation, online manipulation and the technologies through which power operates.

About the Performance: What if a lesson in attraction became a crash course in authoritarian power? In *The School of Seduction*, a Russian celebrity pick-up artist arrives in Warsaw promising to reveal the secrets of winning women over—while an undercover participant and the creative team investigate what lies behind his sales pitch. Blending theatre, film and mock-documentary, Szpecht plunges audiences into an unsettling world of influencers, aspiring alpha males and political ambition. Spectators become recruits in the guru's training session, experiencing his methods firsthand as outrageous comedy gives way to a darker investigation of desire, misogyny and control. Built from undercover research and publicly available digital evidence, this participatory performance exposes the disturbing connections between intimate manipulation and the machinery of political domination.

Community Engagement: Magda offers artist talks, post-performance Q&A sessions, lecture-demonstrations, and workshops introducing participants to digital research, media literacy, open-source intelligence, and the relationship between contemporary performance and activism. These activities could be adapted for students, artists, cultural professionals, and general audiences, encouraging critical thinking, discussion, and active engagement with the themes of the performance.

The artist speaks English.



BASE

Warsaw, Poland



TRAVELING

4 Artists + 3 Tech
+1 Staff



FEE RANGE
\$9,000-\$11,000 for 1
show, plus
accommodation, per
diems, tech
requirements, and
portion of
travel/visa expenses

[Tech Rider](#)



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MEDIA

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[INTERVIEW WITH
THE DIRECTOR
ABOUT HER WORK](#)

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DANCE

P E R F O R M I N G A R T S G L O B A L E X C H A N G E / 2 0 2 7 - 2 0 2 8

midatlanticarts.org

Ukraine



DANCE | 60 MINUTES

THE TRACES / BARE WIRES

A Double Bill by Tetiana Znamerovska

Bio: Tetiana Znamerovska is a Ukrainian choreographer, dancer and movement director working across contemporary dance, dance theatre and documentary research. Her practice explores war, migration, memory, identity and women’s experiences, approaching the body as an archive of personal and collective histories. Her work The Traces has toured six European countries, while her solo Bare Wires examines survivor’s guilt. Her artistic development includes residencies at Tanztheater Wuppertal Pina Bausch and Art Omi: Dance in Ghent, New York.

About the Performances: This double-bill program brings together two works that examine how collective violence shapes individual lives and bodies across generations, geographical borders and different experiences of war.

“**The Traces**” is a contemporary dance duet rooted in Jung’s concept of the collective unconscious. It explores how historical violence and psychological trauma persist across generations, shaping behaviour, relationships, cultural identity and the ways bodies inhabit the present. Through an intense physical language, the two performers create a shifting landscape of accumulated memories and inherited patterns. The body becomes a living archive, carrying traces of experiences that may never have been consciously remembered or personally lived. Grounded in Ukrainian history and its postcolonial context, the work asks whether recognising these traces can help interrupt inherited scenarios and imagine a different future.

“**Bare Wires**” explores survivor’s guilt as a psychological consequence of war and displacement. Based on interviews with people affected by the war in Ukraine, the solo examines the inner conflict of reaching relative safety while others remain in danger. What happens when survival becomes a source of shame? When joy feels like betrayal, and continuing to build a future seems morally unjustifiable? The work traces how geographical distance fails to create emotional distance: war remains present through responsibility, helplessness and the constant comparison of one’s own life with the lives of others. It asks how a person can remain connected to collective suffering without turning empathy into self-punishment and whether choosing to live can become an act of responsibility rather than guilt.

Estimated running time: 60 minutes, including a short transition between the two works. The artist speaks English.

Community Engagement: Tetiana can offer a movement workshop based on her Body as Archive practice. Through guided improvisation, gesture, repetition, writing and optional work with voice, participants explore how personal and collective memory can be carried and transformed through the body. For professional dancers and dance students, she can also offer a repertory workshop based on selected movement material from these works.

The artists speak English.



BASE

Germany / Ukraine



TRAVELING

2 ARTISTS
+1 TECH +1 STAFF



FEE RANGE

\$7,000-\$9,000

for one show plus
housing, tech rider,
per diems, and a
portion of travel/visa
expenses

[Tech Rider](#)



LINKS

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[YOUTUBE](#)



MEDIA

[THE TRACES
TRAILER](#)

[FULL RECORDING](#)

[PASSWORD:](#)

[Traces 2023](#)

[BARE WIRES
LIVE WORK-IN-
PROGRESS
RECORDING](#)

Poland



DANCE | 60 MINUTES | US PREMIERE

I Love Ballet

by Ramona Nagabczyńska

Bio: Ramona Nagabczyńska has been one of the distinctive voices of the Polish contemporary dance and choreography scene for many years. Trained in both classical ballet and contemporary dance, and working in Poland and internationally, she has developed a practice that combines rigorous physicality with a sharp critical perspective on the cultural ideas inscribed in the body.

About the Performance: The statement ‘I love ballet’ is practically a cliché among dancers. This phrase is often uttered by ballet school students when asked why they chose a ballet education, feeling the oppressive gaze of their teacher. Four dancers and independent dance artists, who graduated from ballet school but abandoned ballet for other dance forms, take a fresh look at their original performance discipline. They note what continues to attract them to the form, what repels them, and what traces they see of their ballet education in their current bodies and lives. Twenty years after ending their adventures with ballet, Aleksandra Borys, Karolina Krackowska, Ramona Nagabczyńska and Iza Szostak have gained the critical distance needed to read ballet as a text. And as it turns out, this text is very rich. Both the explicitly expressed ballet librettos and the narratives hidden behind the scenes can be endlessly analysed as ideological machines.

Community Engagement: Ramona Nagabczyńska is an experienced dance and choreography teacher who has led workshops at Jagiellonian University in Poland and Princeton University in the United States. She is comfortable offering a range of community engagement activities alongside her performances, including movement and improvisation workshops, choreography masterclasses, lecture-demonstrations, and post-performance discussions sharing insights into their creative process, artistic research, and the themes explored in the work.

The artist speaks English.



BASE

Warsaw, Poland



TRAVELING

4 ARTISTS
+2 TECH +1 STAFF



FEE RANGE

\$6,500-\$8,500
plus lodging, tech
requirements and a
portion of travel/visa
expenses

[Tech Rider](#)
[Light Plot](#)



SHOW INFO

[Overview](#)



SOCIAL MEDIA

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MEDIA

[Full Recording](#)
[Interview](#)

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Photo Credit: Pat Mic.

Poland



Photo Credit: Daniel Frymark.

DANCE | 60 MINUTES | US PREMIERE

Sticky Fingers Club

by Sticky Fingers Club

Bio: Sticky Fingers Club is a Polish performance collective founded by Daniela Komędera, Dominika Wiak, Dominik Więcek and Monika Witkowska. Working at the intersection of dance, theatre and performance, the collective challenges theatrical conventions through humour, self-irony, experimentation and collaborative movement practices. The collective has performed internationally at Beijing Fringe Festival in China, Tanz Mainz Festival in Germany, and festivals in Slovenia, Italy and Slovakia. In 2026, the collective completed an artistic residency in the U.S. at San Diego State University and Columbia University's Barnard College in New York.

About the Performance: "Sticky Fingers Club" is a bold, humorous and unapologetically theatrical celebration of failure, imperfection and the desire to be seen. What happens to those who never win, never get the leading role or always finish fourth? Inspired by queer and ballroom culture, four performers step into the spotlight to reclaim their right to shine, regardless of expectations, achievements or social norms. Through virtuosic choreography, extravagant characters, pop-cultural references and sharp self-irony, the performance transforms failure into a collective act of empowerment. An opera singer whose love for music remains unrequited, a fading star, a neurotic diva and a dancer who never gets a solo come together to create their own rules of success. Balancing absurd humour with vulnerability, "Sticky Fingers Club" challenges conventional ideas of excellence, visibility and belonging. It invites audiences to embrace their imperfections and discover the liberating potential of failing together.

Community Engagement: The artists offer participatory movement workshops and post-performance discussions that invite audiences to engage with the themes of failure, identity, visibility and collective empowerment. The workshop, Fake It Till You Make It, draws inspiration from Jack Halberstam's *The Queer Art of Failure* and the creative practices developed during the making of Sticky Fingers Club.
The artists speak English.



BASE

Warsaw, Poland



TRAVELING

4 ARTISTS +2 TECH
+1 STAFF



FEE RANGE

\$4,000 - \$6,000
for one show plus
housing, tech rider,
per diems, and a
portion of travel/visa
expenses

[Tech Rider](#)
[Light Plot](#)



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Poland/Ukraine



DANCE | 60 MINUTES | US PREMIERE

Every Minute Motherland

by Maciej Kuźmiński Company

Bio: Maciej Kuźmiński is an award-winning Polish choreographer, educator and cultural producer, and a graduate of London’s Trinity Laban Conservatoire of Music and Dance. Since 2012, he has created more than 25 productions, presented over 400 times in 27 countries. His commissions include works for Hessisches Staatsballett, Scapino Ballet Rotterdam and Polish Dance Theatre. His work has earned more than 30 international awards and distinctions and has been selected for national dance platforms in Poland and the Netherlands.

About the Performance: Every Minute Motherland is a 60-minute documentary dance work created in response to Russia’s full-scale invasion of Ukraine and the refugee crisis that followed. Developed with a Polish-Ukrainian cast, including refugees, the work draws on the performers’ personal experiences to explore trauma, displacement, memory, identity and resilience. Rather than representing war literally, it focuses on how conflict is carried through the body, transforming lived testimony into a highly physical and emotionally charged choreographic language. Since its 2022 premiere, Every Minute Motherland has become Kuźmiński’s most extensively toured work, with nearly 40 performances over four years across UK, Poland, Lithuania, Germany, Netherlands, Belgium, Luxembourg and Czech Republic — a strong testament to its lasting artistic impact and audience resonance. German critic Melanie Suchy named it a “play of the year 2022”, taniecpolska.pl described it as a “a total experience that permeates time, the space around us, our bodies and minds”, while Westfälische Nachrichten called it “frighteningly beautiful in artistic execution.” The performance can be paired wiith a showing of the documentary *Fragments of Resilience* which documents the making of Every Minute Motherland.

Community Engagement: Maciej Kuźmiński and his touring team offer engagement activities alongside Every Minute Motherland, including post-show discussions, artist talks about the work’s documentary process, and movement workshops and masterclasses based on his Dynamic Phrasing practice. Activities can be tailored to dance students and professionals, university audiences, community participants, and immigrant communities, exploring personal experience through movement and fostering dialogue around war, displacement, migration, memory and resilience. *The artist speaks English.*



BASE

Poznan, Poland



TRAVELING

7 ARTISTS
+1 TECH +1 STAFF



FEE RANGE
\$9,000-\$11,000
for one show plus
housing, tech rider,
and a portion of
travel/visa expenses

[Tech Rider](#)



LINKS

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Password:
[FragmentsDoc](#)

Photo Credit (top to bottom): Mariusz Marciniak, Maciej Rukasz.

[CAST YOUR VOTE](#)



Ukraine

DANCE | 45 MINUTES | US PREMIERE

Hopak by Olga Dukhovna

Bio: Olga Dukhovna is a Ukrainian-born choreographer based in France. She trained at the National Academy of Culture and Arts Management in Kyiv, P.A.R.T.S. in Brussels and the CNDC in Angers, and worked closely with Boris Charmatz before developing her own artistic practice. Her work is presented across France and internationally. In 2025, she presented *A Show the Law Will Consider as Mine* at the Festival d’Avignon.

The Work: What would traditional Ukrainian dances and melodies have become if they had been allowed to evolve freely, without centuries of Russian domination and cultural assimilation? Rather than presenting folklore as a fixed tradition, Hopak artistically recycles Ukrainian dance and music. Existing movements and melodies are reduced to their essence, their artistic DNA, from which new forms emerge. The music was composed for the performance by Dutch accordionist and composer Dennis Weijers.

In a virtuosic and highly physical duet, two dancers reclaim the heritage of Ukrainian dances while casting aside the clichés traditionally associated with folklore. Stamping, leaping, and sliding on their knees, they recover the spectacular energy of the hopak. Together with live accordionist, they form a trio in which music and movement continuously mirror, interrupt, support, and transform one another, creating a space in which neither discipline dominates. Since 2022, Russia’s full-scale invasion of Ukraine has been accompanied by official rhetoric denying the existence of a distinct Ukrainian culture. Hopak is a direct artistic response to this claim, transforming inherited dances and melodies into a contemporary language that continues to evolve and speak across cultures and generations.

Community Engagement: The artist can provide workshops and talk back sessions.
The artist speaks English.



BASE

Rennes, France



TRAVELING

3 ARTISTS
+1 TECH +1 STAFF



FEE RANGE
\$3,000-5,000
plus housing, tech rider, and portion of travel/visa expenses.
[Tech Rider](#)



WEBSITE
[CLICK HERE](#)



SOCIAL MEDIA
[Instagram](#)



MEDIA

[FULL RECORDING](#)

[CAST YOUR VOTE](#)

Poland



DANCE FOR YOUNG AUDIENCES | 50 MINUTES | US PREMIERE

Birth Days

by Hanna Bylka-Kanecka / Performat Foundation

Bio: Hanna Bylka-Kanecka is a pioneering Polish choreographer and researcher whose work places children and families at the heart of contemporary dance. Drawing inspiration from the ever-changing experience of motherhood, she creates visually striking, adventurous performances that invite audiences of different generations to discover movement together. She co-founded the Holobiont collective, whose productions toured in Poland and internationally, and now serves as artistic supervisor of Poland’s Dancing Families program and a board member of the Young Dance Network, part of ASSITEJ International. Winner of Poland’s 2026 Gwarancje Kultury Award, she also received a 2026 DER FAUST nomination for directing Mopps.

About the Performance: How does a body begin? What does it mean to come into the world? Birth Days invites children 3+ and adults into a poetic, playful exploration of pregnancy, birth, and the astonishing beginnings of life. Created by Hanna Bylka-Kanecka and performed by acclaimed Polish dance artists Janusz Orlik and Anna Steller, this intimate, multisensory experience brings inventive choreography, striking visual composition, and music by Aleksandra Słyż into a world of discovery. More than a performance to watch, Birth Days invites audiences to participate, explore, and act together. Its subject is profound, but its invitation is simple: bring your curiosity. Through movement, image, and shared experience, children and adults encounter the wonder of bodies taking shape and new life emerging—a tender, imaginative celebration of becoming.

Due to limited audience members (maximum 50 participants, children and adults altogether), the performance can be presented twice during one day, with a minimum 2 hour break.

Community Engagement: The artist offers an accompanying workshop for families with children 3-5 years old: “Spineville”. The workshop is led in English and takes 1 hour. This time, the spine is the center of attention. We will examine anatomical images and models. We will listen to the dance of the spine that takes place during everyday activities. We will discover whether the vertebrae have something to tell us, and if so, in what language do they speak? What movements do different parts of the spine suggest? Hemp, linen, and plant-dyed ropes will accompany us during the workshop. They will remind us of the sequential nature of our spines' movement.
The artist speaks English.



BASE

Poznan, Poland



TRAVELING

3 ARTISTS
+1 TECH +1 STAFF



FEE RANGE
\$2,000-\$3,000

for one show plus
housing, tech rider,
and a portion of
travel/visa expenses

[Tech Rider](#)



LINKS

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THE SHOW](#)



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