



Aleksandra Maria Ścibor Infinity

ascension artist

dancer

performer

choreographer

writer

teacher

...

*I dance in Mystery  
I dance with Mystery and through Mystery*

*Mystery dances in me  
It dances with me and through me*

*Mystery dances me*

*I am danced  
I am dance  
I am and I am not for I AM*

*dance I AM*

*I AM is what I am but have forgotten that I am. I AM is what you are but have forgotten that you are. I AM is what we are but have forgotten that we are. I AM is beneath and beyond time. It is beneath and beyond space. I AM defies all attempts to describe, define, classify it. It expands beyond personal identification, self-definition through name, nationality, age, sex, profession, illness, religion, spirituality, humanity, ... . It is beneath, beyond, and in between. And it is here now. It is in me, with me, through me. I AM is in you, with you, through you. I AM is in us, with us, through us. Unseen, untouchable I AM is closer than the closest.*

*Felt in the body, with the body, through the body, it is flesh and bones and it is not for it is I AM*

# *Pazur*

*The Claw*

directed by: Witold Jurewicz

performed by: Izabela Chlewińska, Paweł Malicki, Radosław Stępnik, Aleksandra Maria Ścibor, Magdalena

Witwicka

produced by: Teatr Tańca Alter

<https://vimeo.com/261020803>

2006

# *Obora*

*The Barn*

directed by: Witold Jurewicz

performed by: Izabela Chlewińska, Kama Jankowska, Witold Jurewicz, Radosław Stępnia, Aleksandra Maria Ścibor

produced by: Teatr Tańca Alter

2006





# *Tańcząca Wyspa Tolerancji*

*Dancing Island of Tolerance*

integrative project

produced by: Teatr Tańca Alter

2007

TAŃCZĄCA WYSPA TOLERANCJI



TYLKO DANCE  
MA SENS

TAŃCZĄCA WYSPA TOLERANCJI



PROJEKT DOFINANSOWANY W RAMACH RZĄDOWEGO PROGRAMU "ZERO TOLERANCJI DLA PRZEMOCY"



*Co byś zrobił,  
gdybyś mógł zrobić to,  
czego nie możesz zrobić...*

*What would you do if you could do what you can't do...*

directed by: Witold Jurewicz

performed by: Izabela Chlewińska, Kama Jankowska,

Witold Jurewicz/Krzysztof Skolimowski/Radosław Stępnia, Aleksandra Maria Ścibor

music: Jan Smoczyński

photography: Katarzyna Madziła

produced by: Teatr Tańca Alter

<https://vimeo.com/260149004>

2007



*You never know what a feverish search for closeness may lead to. If we accept that mutual understanding is a series of misunderstandings, such a meeting may turn out surprisingly pleasant. What would you do if you could do what you can't do? Perhaps this is WHAT you never do...*





# *Spadam, toczę się i trwam*

*I fall, I roll and I continue to be...*

choreographed and directed by: Izabela Chlewińska

performed by: Izabela Chlewińska and Aleksandra Maria Ścibor

text: Michał Brzozowski

film: Yoann Trelu

music: John Cage and others

photography: Zuza Brzozowska

2008



*close your eyes*

*and swing  
bend over  
hang around*

*so rolled up into a ball  
we doubt  
whether we are  
or just think*

*feel your weight and your bones  
your flesh  
and some eternity*

*a rejected privilege of  
suffering  
an unloved  
gift of uncertainty*

# *Taniec Zasraniec*

*Shitty Dance Shitty*

choreographed and directed by: Witold Jurewicz

performed by: Mariola Benesz, Izabela Chlewińska, Agnieszka Muczyń,  
Maciej Kuźmiński, Wojciech Łaba, Paweł Skalski, Aleksandra Maria Ścibor

music: collage

photography: Katarzyna Madziła

produced by: Teatr Tańca Alter

video available on request

2008



*This performance is neither about love, friendship, spirituality nor about human feelings and emotions. It is addressed to several types of spectators: the ones yearning to deepen their knowledge (gnostic type), the ones searching for mental impulses (intellectual type), the ones perceiving sensorily (contemplative type), the ones penetrating the psyche of the characters (compassionate type), the ones sensitive to the dancers` beauty (erotic type), and the ones seeking a way to distance themselves from reality (illusory type).*





# *The Limits*

choreographed by: Mariola Duszyńska

performed by: Mariola Duszyńska and Aleksandra Maria Ścibor

2008





*no limits*

*there are no limits*

*we have created limits for the sake of this reality*

*yet this reality is just an illusion*

*there exists a different reality*

*reality of limitlessness*

*reality of infinity*

*reality of one*

12 March 2018

# *Come*

conceived and performed by: Ewa Szubstarska and Aleksandra Maria Ścibor  
2008

# *Change*

conceived and performed by: Martin Ehrenberger and Aleksandra Maria Ścibor  
2008

# Happy

choreographed by: Nigel Charnock

assistant choreographer: Janusz Orlik

performed by: Barbara Bujakowska, Natalia Draganik, Bartosz Figurski, Maciej Kuźmiński, Janusz Orlik, Renata Piotrowska, Anna Steller, Aleksandra Maria Ścibor, Karol Tymiński

lighting: Ewa Graniec

technical realisation: Łukasz Kędzierski

flyer photography: Anna Zielińska

photography: Jakub Wittchen

produced by: Joanna Leśniewska/Art Stations Foundation

co-produced by: Adam Mickiewicz Institute

Happy Project - A part of POLSKA! YEAR 2009-2010

Happy Project: <https://www.youtube.com/watch?v=5H4rvSKEYqw>

video available on request

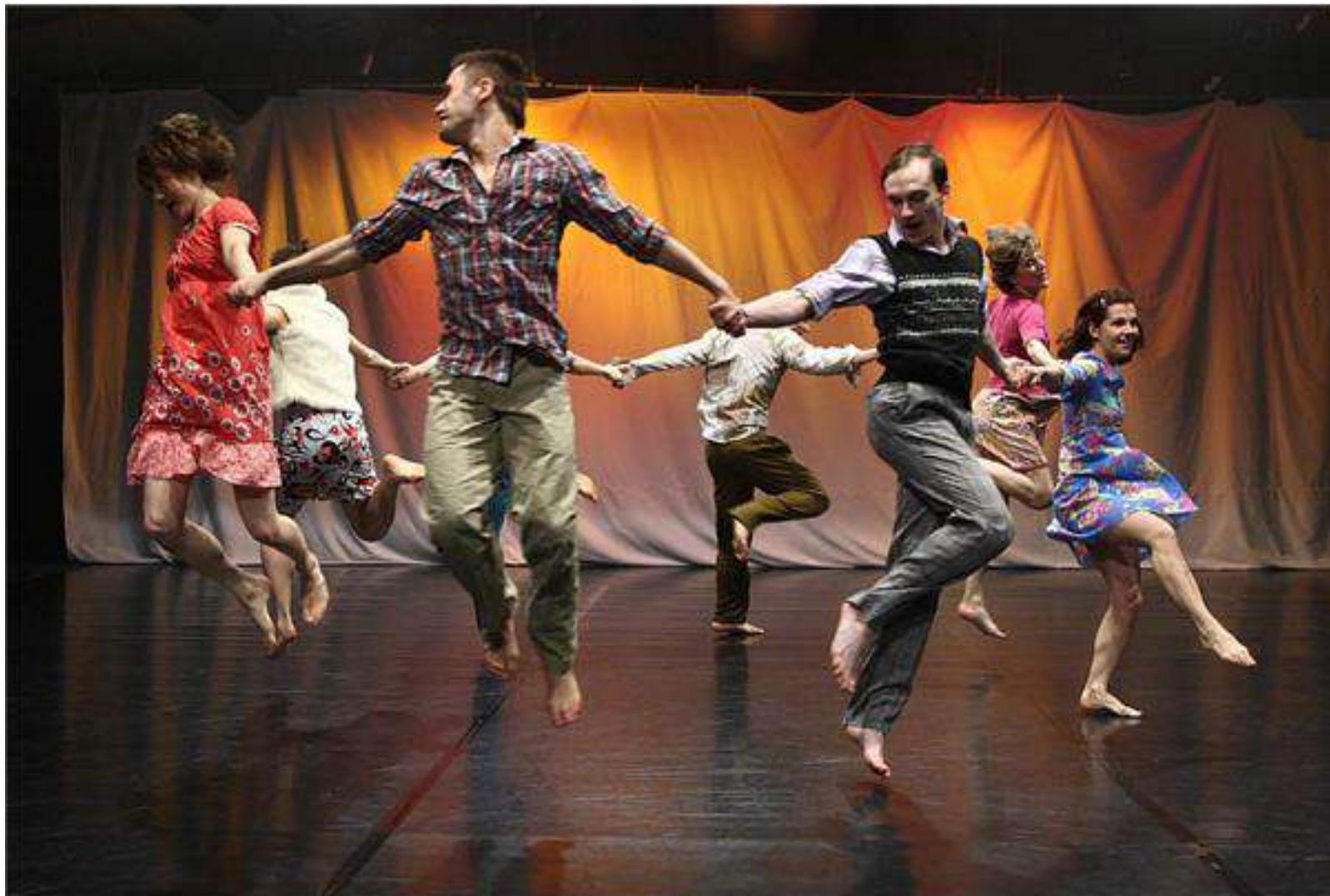
2009



*My dream and proposal to make a theatre piece in Poznań was inspired mostly by the dancers that took part in my coaching project at Stary Browar. I felt a very strong affinity with Poland. My workshop was so successful and full of positive energy and excitement that I soon realized that I would want to return and create a work on the performers. I have been working now for more than twenty-five years all over the world so it is very unusual for me to discover a place where I feel a special need to work - but this happened in Poland with Polish people. In my work I use a combination of music, movement and text so it is 'total theatre'. In the project I think I might use a lot of 1920s dance band music and sixties pop music. AND I would like to include Polish folk songs and I want to explore Polish history - particularly during the 20th Century.*

*Happy is about: Looking for pleasure and avoiding pain. Getting what we want. Keeping what we have. Desire. Giving in to temptation. Addiction. Lust. Love. Sex. Agony. Bliss. Belief. Faith. Comedy. Tragedy. Laughing until you cry. Dancing until you drop.*

Nigel Charnock, dancer, choreographer, co-founder of DV8 Physical Theatre









# *Panting*

conceived and performed by: Mariola Benesz, Izabela Chlewińska, Kama Jankowska,  
Witold Jurewicz, Aleksandra Maria Ścibor  
produced by: Teatr Tańca Alter

2009





# *Poem for Five Voices*

conceived and performed by: Mariola Benesz, Izabela Chlewińska, Kama Jankowska,  
Witold Jurewicz, Aleksandra Maria Ścibor

produced by: Teatr Tańca Alter

2009

# A co...

*And what...*

directed by: Witold Jurewicz

performed by: Mariola Benesz and Aleksandra Maria Ścibor

music: Cinematic Orchestra

photography: Jakub Wittchen

produced by: Teatr Tańca Alter

<https://vimeo.com/261258562>

2009



two beings

two persons

two women

meet in one space

each brings her own world

the world very different from the world of the other



# *Człowiek Tańca 1*

*Dance People 1*

photography exhibition by: Jakub Wittchen

produced by: Art Stations Foundation

2010



# *Orange Dom. Internet Domowy.*

TV commercial

directed by: Marcin Serafin

[https://www.youtube.com/watch?v=\\_DdYBlol2EY](https://www.youtube.com/watch?v=_DdYBlol2EY)

2010

*why is this knowing?*

*how is this knowing?*

*what is this knowing?*

*or this unknowing?*

*knowing (un) knowing*

*from knowing into unknowing into knowing*

*into a different new fresh well-known knowing*

*into (un) knowing*

# *Orzech. Wiewiórka.*

*Nut. Squirrel.*

conceived and choreographed by: Rafał Dziemidok

performed by: Piotr Chudzicki, Rafał Dziemidok, Magdalena Jędra, Agnieszka Noster,

Krzysztof Skolimowski, Aleksandra Maria Ścibor

lighting, stage, costume design: Ewa Garniec

choreographic support: Jacek Owczarek

music: Alexander Balanescu

photography: Maciej Sawicki, Jakub Wittchen

produced by: Art Stations Foundation (Poznań), Teatr Wielki (Poznań), Teatr Wytwórnia (Warszawa), SDK (Warszawa)

<https://vimeo.com/16917911>

2010







# *Kochankowie*

*Lovers*

PhD performance by: Witold Jurewicz

directed by: Witold Jurewicz

performed by: Dawid Lorenc, Wojciech Łaba, Igor Podsiadły, Aleksandra Maria Ścibor

lighting: Damian Pawella

costume design: Katarzyna Stochalska-Pawella

music: Elżbieta Aleksandrowicz, Jacek Partyka, Artur Zagajewski

photography: Katarzyna Madziąła

produced by: Teatr Tańca Alter

*Kochankowie* trailer: <https://www.youtube.com/watch?v=-JnnAKjq3kg>

video available on request

2010



*It has a beginning and an end.*

*Four bodies move.*

*Through various shapes.*

*Through space and rhythm.*

*Applying force.*

*It is all beautiful and sometimes even enjoyable.*







*Aleksandra is incredibly deft at decision-making, arriving at well-balanced and thought-out decisions. She is consistent in life and work, also creative work. On stage she is amazingly lively, spontaneous and precise. Aleksandra is an enchanting improviser. She is dependable in terms of content and motor skills. She efficiently fulfils theatrical- and movement-related tasks, skilfully transferring them into the language of dance.*

Witold Jurewicz, PhD, dancer, choreographer, artistic director of Teatr Tańca Alter



# *Zdarzenia*

*Occurrences*

PhD performance by: J. Owczarek

directed by: J. Owczarek

performed by: Dawid Lorenc, Paweł Grala, Agnieszka Muczyńska, Krzysztof Skolimowski, Aleksandra Maria Ścibor

music: SzaZa - Paweł Szamburski and Patryk Zakrocki

lighting: Lucjan Wegner

photography: Janusz Matuszewski, Marta Węgier

produced by: Pracownia Fizyczna

*Zdarzenia* trailer: <https://www.youtube.com/watch?v=fkY2Ru86-M4&t=18s>

video available on request

2011



*Zdarzenia is a joint project by Pracownia Fizyczna & SzaZa. I invited to this project five dancers: Agnieszka Muczyń, Aleksandra Ścibor, Paweł Grala, Dawid Lorenc, and Krzysztof Skolimowski. We researched into contact improvisation as a method of body-based exploration and the role of contact in improvisation. The theoretical challenges we have encountered relate to the nature of improvisation which rejects not only choreography but also anticipation, and hence it presents contact as stripped of the spatial context. Contact in improvisation is just emerging and localising. (...) Improvisation is about exposing oneself to the unexpected. How to expect the unexpected? What is the very unexpected? How can a meeting - a contact happen? These are the questions we ask.*

Jacek Owczarek, PhD, choreographer, dancer, director of Dance Department, Academy of Music Łódź, artistic director of Pracownia Fizyczna







*tylko niegrzeczne dziewczynki  
chodzą tam, gdzie chcą*

*only bad girls go wherever they want*

conceived and performed by: Aleksandra Maria Ścibor

artistic tutors: Luca Giacomo Schulte and Ornella Balestra

artistic assistance: Witold Jurewicz

lighting: Damian Pawella

music: Zespół Polski

technical realisation: Łukasz Kędzierski

photography: Kailai Chen, Jakub Wittchen

produced by: Art Stations Foundation

Solo Project 2011 residency programme of Art Stations Foundation

2011







# *the clothes do not make monaco*

directed by: Roberto Magro

performed by: Aleksandra Maria Ścibor

photography: Habib Rahme, Michael Mega Watts

Deltebre Dansa Festival

Spain

2011







# *Era Schaeffera III*

*Schaeffer's Era* Third Edition

directed by: Maciej Sobociński

musicians: Amadeus Orchestra directed by Agnieszka Duczmal, Olga Sz wajgier Quartet, Jorgos Skolias, Łukasz Szajna and Jerzy Mazzoll, Cyrille Mechin, Michał Urbaniak

actors: Marek Frąckowiak, Agnieszka Grzybowska, Waldemar Obłóza, Sean Palmer, Piotr Tymochowicz, Anna Verma, Agnieszka Wielgosz

special guest: Richard Demarco

sopran: Valentina Pennino

dancers: Izabela Chlewińska, Witold Jurewicz, Aleksandra Maria Ścibor

acrobats: Flycube

produced by: Fundacja Przyjaciół Sztuk Aurea Porta

2011



*Era Schaeffera* fragments

<https://www.youtube.com/watch?v=xoNqqvBSytA>

<https://www.youtube.com/watch?v=CDwjAbEKYJQ>

*Era Schaeffera is a gala of improvisation where music, theatre, fine arts and dance artists meet and celebrate together. It is a collage, an imagination festival where sound, image, movement and language co-exist, and first of all it is a tribute to art - the parent value. Era Schaeffera is an energising multimedia spectacle presenting the work of Professor Bogusław Schaeffer. Each edition of Era Schaeffera hosts magnificent artists for whom Schaeffer is a transcendent embodiment of artistry; performing in Era Schaeffera is for them both challenge and splendour.*

# *Oratorium Dance Project*

music: Tomasz Krzyżanowski, Maciej Maciaszek

artistic director: Tomasz Rodowicz

directed by: Tomasz Rodowicz

choreographed & directed by: Robert M. Hayden

assistant choreographer: Aleksandra Maria Ścibor

symphony orchestra and choir of Łódź Philharmonic Orchestra conducted by: Grzegorz Wierus

Choir of Łódź Philharmonic Orchestra guided by: Dawid Ber

Great Choir of Young Chorea guided by: Tomasz Krzyżanowski, Maciej Maciaszek, Jakub Pałys

choreography of Great Choir of Young Chorea by: Lara Lloyd Weber

jazz quartet: Hubert Zemler (percussion), Mariusz Obijalski (piano), Wojtek Traczyk (double bass), Marcin Gańko (saxophone)

sound: Krzysztof Sztekmiler

lighting: Tomasz Krukowski

costumes: Izabela Ofelia Śliwa

visualisations: Paweł Korbus

photography: Adam Kozłowski

dance instructors: Julia Jakubowska, Aneta Jankowska, Joanna Jaworska, Majka Justyna, Małgorzata Lipczyńska, Urszula Parol, Magda

Paszkiewicz, Justyna Sobieraj, Aleksandra Maria Ścibor, Katarzyna Wolińska, Janusz Adam Biedrzycki, Paweł Grała, Wojciech Łaba,

Jacek Owczarek, Krzysztof Skolimowski

vocal instructors: Joanna Chmielecka, Dominika Jarosz, Dorota Porowska, Elina Toneva, Tomasz Krzyżanowski,

Maciej Maciaszek, Jakub Pałys

produced by: Chorea

co-produced by: National Centre of Culture

financed by: Ministry of Culture and National Heritage

2011





*Oratorium Dance Project is an international artistic and educational project addressed to young people (aged 13-35), children (aged 6-12), and mature adults (over 50 years old) from Łódź and the Łódź region.*

*The project participants included people from disadvantaged environments and those at the risk of social exclusion. The main aim of the project was integration of different social and age groups from the multicultural Łódź and artistic awakening of children and young people from disadvantaged environments. These were usually young people from impoverished or pathological families, orphanages, community centres and educational care facilities who have very limited access to art education. Participation in the project was the first opportunity in their life to engage in creative work and meet with professional artists.*

*Young participants of Oratorium Dance Project had the opportunity not only to stand up to a great challenge working within a professional dance, theatre and music context, but also, above all, they discovered their own creative potentials as well as power and joy flowing from teamwork. For many of these young people taking part in Oratorium was the beginning of artistic quest for music, theatre and dance.*







*Oratorium Dance Project* was recognized by the citizens of Łódź as the most important cultural event of the year 2011. It received *Energia Kultury* prize and *Punkt dla Łodzi* award granted by non-governmental organisations, as well as *Złota Maska* award from the theatre community of Łódź.

*Oratorium Dance Project* fragments

<https://www.youtube.com/watch?v=v7ESfh3uBwc&list=PL3EE64164F1CCAA88&index=5>

<https://www.youtube.com/watch?v=7QI2mlbpsZI&list=PL3EE64164F1CCAA88>

<https://www.youtube.com/watch?v=bt2FwNzz8yc>

# *Aegis*

directed by: Michał Ratajski

performed by: Michał Ratajski and Aleksandra Maria Ścibor

registered by: Mateusz Fronczak and Ula Pociecha

edited by: Michał Krut and Ula Pociecha

photography: Mateusz Fronczak and Ula Pociecha

<https://www.youtube.com/watch?v=fPhJh-QJiCY>

2012



*Aegis* won the third prize within *Dance Theatre Story - Dance Film Competition* in Tarnów,  
Poland, 2012.

# *Bachantki*

*The Bacchae*

directed by: Tomasz Rodowicz

choreographed by: Robert M. Hayden

music: Tomasz Krzyżanowski

lighting: Tomasz Krukowski

sound: Marcin Dobijański

performed by: Janusz Adam Biedrzycki, Joanna Chmielecka, Julia Jakubowska, Paweł Korbus, Małgorzata

Lipczyńska, Maciej Maciaszek, Krzysztof Skolimowski, Aleksandra Maria Ścibor

choir: Joanna Filarska, Sandra Gierzek, Joanna Kłós, Aleksandra Kozioł, Milena Kranik, Justyna Sobieraj-Bednarek,

Marta Sterna, Elina Toneva, Paula Tralewska, Dara Weinberg, Tomasz Krzyżanowski

photography: Kailai Chen

produced by: Chorea

*Bachantki* trailer: [https://www.youtube.com/watch?v=b\\_pr8PbAa4E](https://www.youtube.com/watch?v=b_pr8PbAa4E)

2012



*Modern society quickly defines collective responsibility. With the fading presence of any understanding of god replaced by false idols, it is easy to claim omniscience and omnipotence. And it is easy to manipulate the emotions of others. Faced with the decay of values, religions and authorities, destruction and aggression become the means of self-definition. In our culture the necessity of cleansing through sacrifice is reduced to an act of scapegoating. Everyone feels both a need for order and a need for chaos, a need for madness and a need for harmony. Why are we the only species which engages in the slaughter of its own kind simultaneously deeply longing for love and god?*





*why do you know?*

*how do you know?*

*what do you know?*

*I don't*

*or maybe I do*

*maybe not*

*maybe*

*maybe you are me*

*maybe I am you*

*maybe we are one*

*maybe*

# *We Physical Project*

conceived and directed by: Zoé Alibert and Aleksandra Maria Ścibor

performed by: Joblinge

photography: Mirosław Kania

realised by: Crespo Foundation and Frankfurt University of Music and Performing Arts

in collaboration with: MA CoDE

Frankfurt

Joblinge 2012: <https://vimeo.com/259992471>

2012



*We Physical Project is targeted at young adults from socially challenged backgrounds. We guide the participants through an experience that benefits their development on various levels and encourages a collective spirit co-created by each individual. The project's benefits include: team-focused process with each individual contributing their potential to the team dynamics, sharpened presence in the here and now as well as collective- and self-awareness, enhanced creative skills, upgraded self-confidence, trust and peer-esteem, developed locomotion and coordination skills, improved physical stamina, elasticity, agility and kinesthetic awareness, and discovery of fun in movement, dance and performing .*



# *Where the amazing happens...*

photography exhibition documenting dance of Aleksandra Maria Ścibor in the years 2010-2012

by: Kailai Chen

Retroperspektywy Festival

Łódź

2012











# *Kiosk*

Finissage by: Lena Ditlmann, Marcel Engelmann, Margarethe Kollmer, Janine Maschinsky, Martin Tansek  
performance within Finissage by: Aleksandra Maria Ścibor

Frankfurt

2013



3

# FINISAGE

28 06 13

21 00

LENA DITLMANN  
MARCEL ENGELMANN  
MARGARETHE KOLLMER  
JANINE MASCHINSKY  
MARTIN TANSEK

22 00 performance  
ALEKSANDRA SCIBOR

ab 23 00 RUSHYRUSH playing  
90min Maxwell Tape

bar  
JENS ANDERSWO

Kaiserpassage Laden 3  
Eingang Kaiserstraße 66168  
60329 Frankfurt





# *Do whatever you need to do*

lecture performance  
conceived and performed by: Aleksandra Maria Ścibor  
realised within: MA CoDE  
Tanzkongress Deutschland  
Tanzhaus NRW  
Düsseldorf  
2013

Send a check

## talk#1

- Ok. I set out on this trip...
- Do whatever you need to do. There are not that many ideas. It might take a while to find one, but it's worth the wait.
- That's a good one!
- The first things you make are not the piece, but if you don't start somewhere then you won't get anywhere. Concentrate on what you're doing, and let the bigger picture take care of itself. It's only work.
- Sure... depending where you're standing...
- Accept what comes easily. Choose one minute of music, one minute of moving image, a short text, and a still image. Start at the beginning and go forward. It's ok not to know what you're trying to do. Inspiration is useful if you can get it, but working is more useful. How much time have you got?
- 3 days
- Maybe that's the right amount of time. Work three days without questioning what you're doing, and then have a look at it. Even a little is enough.
- Sure...
- If you care where you are, then we will care also. What's the next thing you want to do?
- I just want to choose.
- It's all right to be desperate. Take no more than 5 minutes in your home to choose these things. Browse thru what you've chosen and before you show or play something complete the following sentence: I chose this because...

## talk#2

- So I've made my choices. And now what?
- Do whatever you need to do. The only question is this: whichever way you're working, is this the way you want to work? A principle is not a rule, it's just a way to take care of some of the decisions, leaving you free to do what you do best, which is to be intuitive. At the same time the idea that you can make what you want is a fantasy. You are you, and you can only make what you can make. 'You're going to make the piece you're going to make, whichever way you choose to try and make it.' This was said to me by the choreographer Rosemary Butcher. The trick is to find out what you can make.
- Well...
- This is not the best way to work, it's just a way to work. If it doesn't work, drop it.
- But if I drop it, I'll have nothing at hand.
- The worst that can happen is that you fail... Many great pieces grow from processes which accept that what is lost leaves room for something else to arrive. The question is this: what is the right way to work for the thing that you want to do? What can you do, at this moment, in this process?
- I can relax.
- The paradox is that when I accept that all I can do is the old ideas, the habits, then I relax, and when I relax then without thinking I do something new. It's ok not to know what you're trying to do. In the end you have to choose something to work with which you care about, and then play with it as freely as though it were just an exercise.
- Hmm... The only thing I care about is the question you ask on page 62. What do you know that you have forgotten that you know?

- Maybe it's very new to me? Sometimes to do something new, you have to reinvest, rather than reinvent. Sometimes, however, to do something new, you have to question everything.
- So do you mean that I should go for this?
- This may or may not be useful. Nothing is ever wasted.
- That's an encouragement, isn't it?
- You will find a way. It's all just work. Sit still for three minutes with your eyes closed.

### talk#3

- In this silence I remembered that I love dancing. But I m not sure any longer if I know how to dance...
- Deciding just to dance and follow your intuition is also a principle. It's ok not to know what you're trying to do. The only question is this: whichever way you're working, is this the way you want to work?
- It is what it is.
- If it isn't working, drop it. You have to have something to fantasise about.

#### talk#4

- ....
- It's all just work.
- What about the music?
- The atmosphere created by sound or music can give the performance a sense of greater meaning, carried by the emotional landscape of what we hear. What is the meaning which you want to be carried? What meaning is the dance carrying?
- Shall I give you my answers...?
- Or maybe just enough trust will do? Take a break.
- Ok.

#### talk#5

- Forget all this.

*You come,  
we'll show you what we do.*

*On Dance Improvisation* exhibition

exhibition curated by: Sonia Nieśpiałowska-Owczarek and Katarzyna Słoboda

performance guided by: Ray Chung

performed by: participants of the coaching project with Ray Chung

photography: Janusz Ratecki

MS2 - Muzeum Sztuki

Łódź

2013



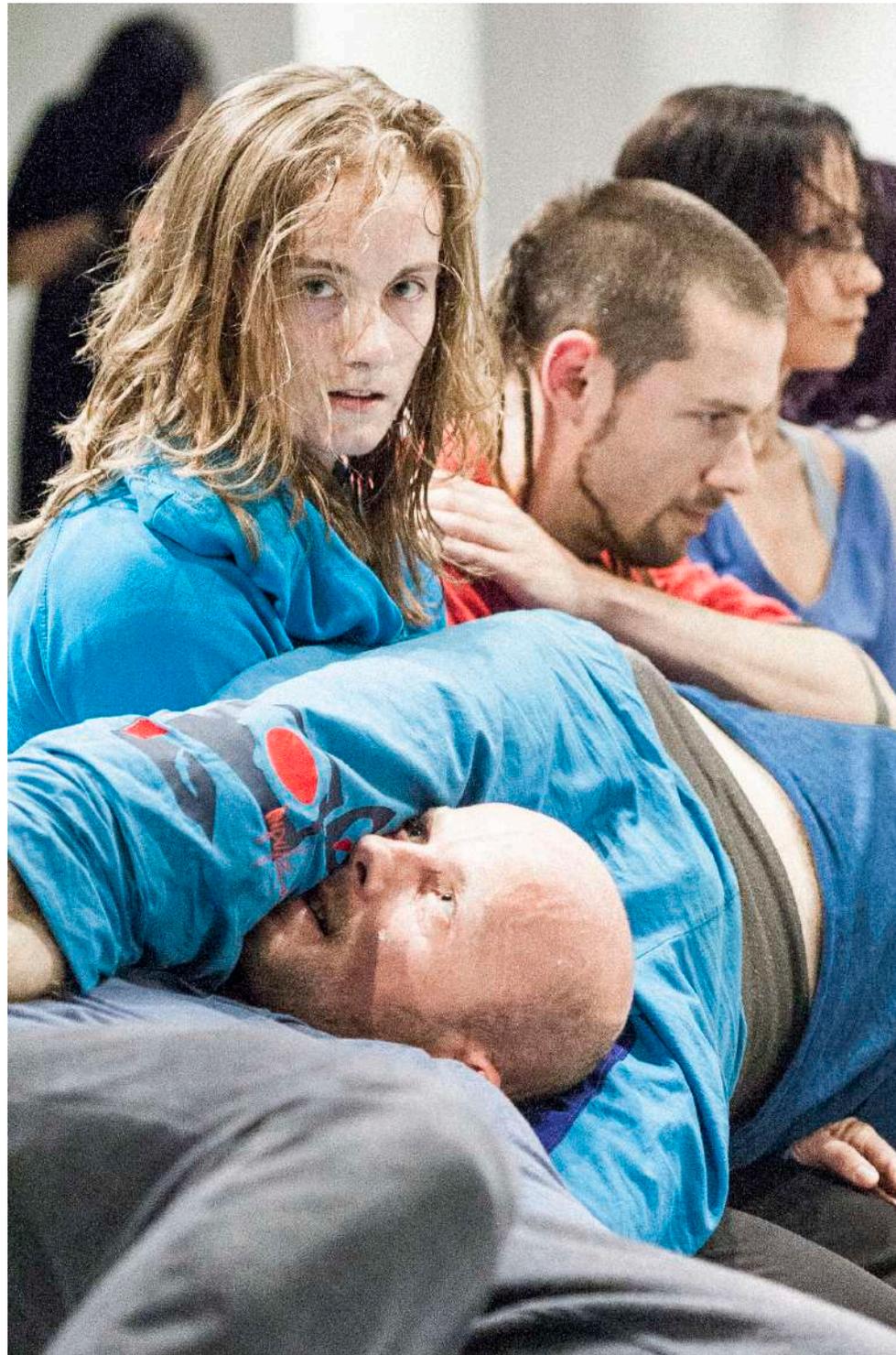




*Having worked with Aleksandra on a few occasions, my experience of her movement and art is at once transformative, yet matter of fact. She embodies a clarity and richness that is compelling. Being thoroughly rooted and grounded in the human form, Aleksandra has the preternatural ability to transcend the mundane and evoke the images, impressions, and patterns that comprise a reality that parallels our own, but clearly encompasses more. She is totally dedicated and committed to her art and its place in her life.*

Ray Chung, contact improvisation dancer and teacher

2013



# *Funkin` Stylez Motion Labz*

choreographed by: Ossei Kwame and Aleksandra Maria Ścibor

World Team Battle

photography: Baba Takao

produced by: Dance Unity and Tanzlabor\_21

in collaboration with: Frankfurt University of Music and Performing Arts

Künstlerhaus Mousonturm

Frankfurt

2013







*Pokolenie Solo.  
Choreografowie  
w rozmowach z Anną Królicą.*

*Solo Generation. Choreographers talk to Anna Królicą.*

Aleksandra Maria Ścibor talks to Anna Królicą

published by: Cricoteka

2013



# **Pokolenie Solo**

# *Człowiek Tańca 2*

*Dance People 2*

photography exhibition by: Jakub Wittchen

produced by: Art Stations Foundation

2014



*body*

*mind*

*soul*

*body-mind-soul*

*bodymindsoul*

*body soul mind*

*mind soul body*

*mind body soul*

*soul body mind*

*soul mind body*

*soul-mind-body*

*soul*

*mind*

*body*

# *Siamesische Zwillinge*

*Siamese Twins*

pre-diploma in body and movement of the second year students

Acting Department

Frankfurt University of Music and Performing Arts

guided by: Aleksandra Maria Ścibor

coordinated by: Prof. Yurgen Schoora

photography: Hansjörg Rindsberg

2015











*Ich und Ich* conceived and performed by: Altine Emini and Nicolai Gonther

*Mein anderes Ich* conceived and performed by: Julian von Hanseemann and Burak Hoffmann

*Ich und Du* conceived and performed by: Hans-Christian Hegewald and Johanna Miller

*Mein kleines Ich* conceived and performed by: Sophia Hahn and Léa Zehaf

*Ich und Ich*



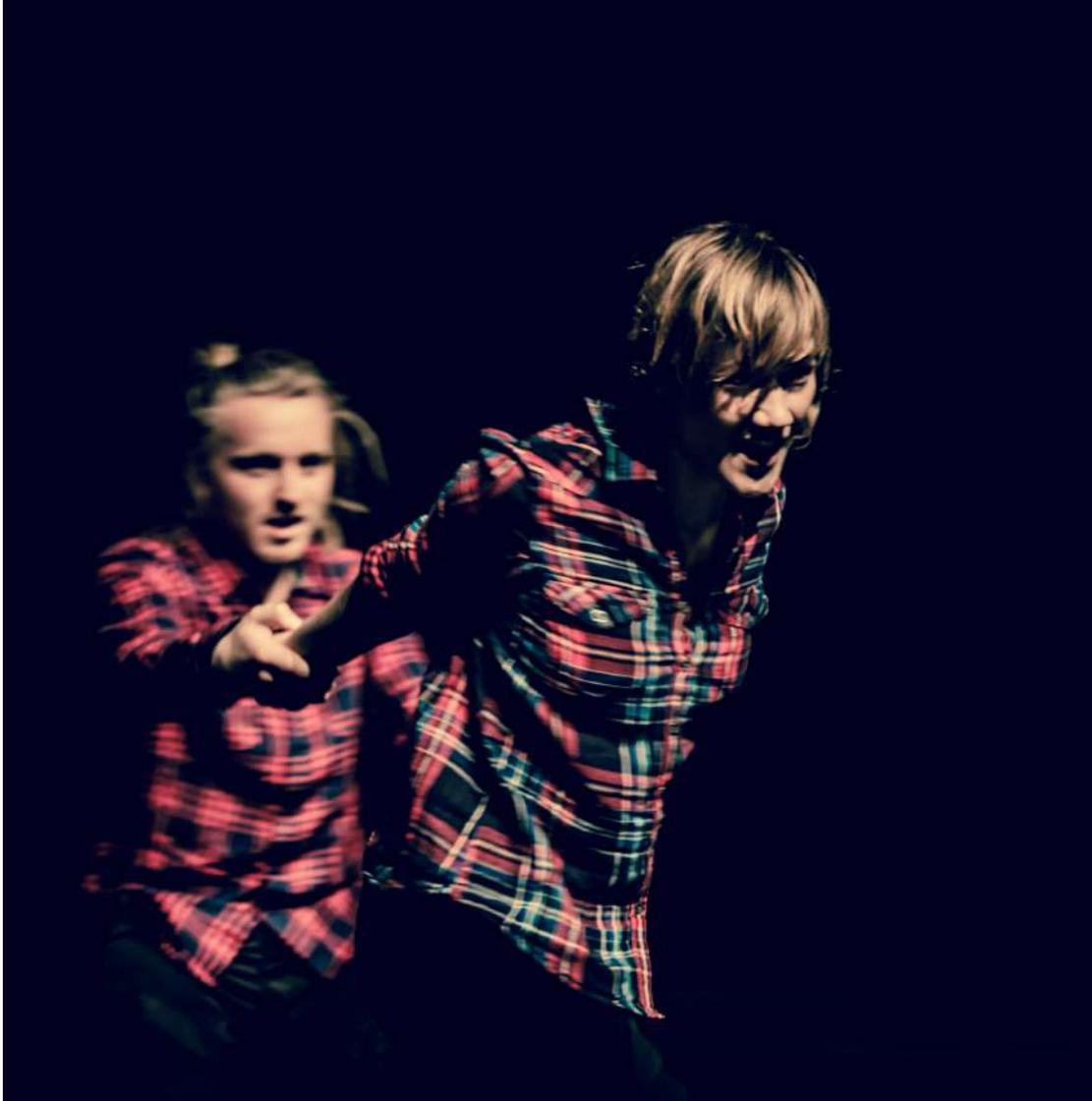


*Mein anderes Ich*





*Ich und Du*





*Mein kleines Ich*







# *Still Here*

conceived and performed by: Sophia Hahn and Léa Zehaf

directed by: Aleksandra Maria Ścibor

music: Nunka Stawieray

lighting: Tarkan Gürsoy

photography: Tayfun Selcuk

*Still Here* trailer: <https://vimeo.com/161388413>

video available on request

2016

*Still Here* reveals fragments of a relationship between two women: their past, present and future together. Their dreams and wishes. Their remembering and forgetting, being together and looking for isolation. They go on and stop and go on. Where is the beginning? Isn't the end just a new beginning?

*Still Here* is based on the performance *Mein kleines Ich* developed as part of the pre-diploma in body and movement 2015 at the Acting Department of the Frankfurt University of Music and Performing Arts.







# *Sushuma*

embodied by: Aleksandra Maria Ścibor

photography: Marta Węgień

*Sushuma* trailer: <https://vimeo.com/161387000>

video available on request

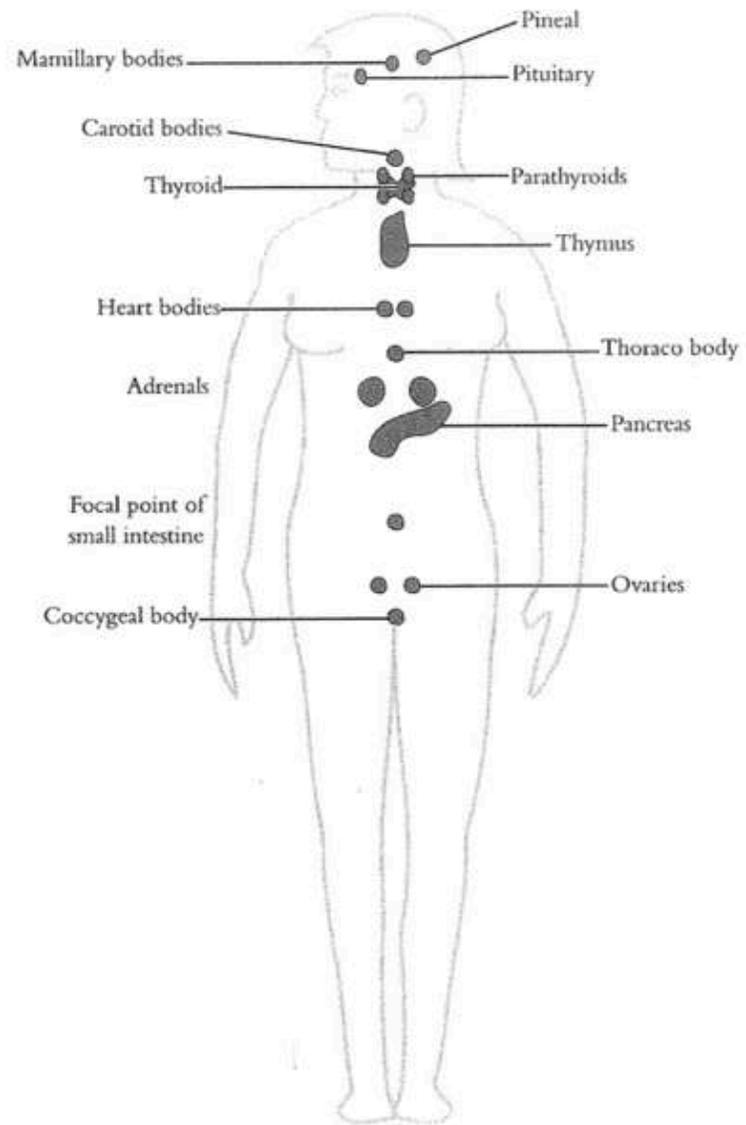
2016

*Sushuma is a journey of and through touching the intangible. It is a journey of experiencing, embodying, and expressing the endocrine system. A journey towards crystalline states of BodyMindSoul.*

*Through the lens of Body-Mind Centering® I invite 13 glands to self-recognition and presence. With attention, intention, touch and movement. Holding a soft sense of purpose. Towards a dialogue.*

*Responding, the glands bring out distinctive sensations, images, thoughts, moods and qualities. One by one they organise themselves into a map, which though not a territory, provides me with a framework for this glandular experiencing. Alive and mobile, the contents of this journey stays subject to transformation.*

*Sushuma is an ongoing process of me becoming a channel transferring the glandular information. Connecting glandular manifestations with emotional states. Interlacing the endocrine embodiment with the chakra system. Searching for a flow through the energy centres in the body. Merging the individual with the human, and bringing it onto the universal level. Layering the experiencing. Meditating the wisdom of the moving glandular body.*



*The endocrine glands and bodies.*











*Sushuma manifests depth and honesty. It brings the audience into a state of captivating hypnosis. The dancer shares her journey within an intimate space and opens it for us. Entirely enchanting, the last scene makes one feel that we all are part of the same channel of flowing energy. As it used to be. As it will be forever.*

Izabela Chlewińska, dancer and choreographer

*And so be it forever. And so it is.*

# *Don't leave...*

conceived, choreographed, and performed by: Clara Garciae, Claudio Machado, Lucas Tanajura

conceived, choreographed, and directed by: Aleksandra Maria Ścibor

music: Ruben Wielsch

lighting: Pedro Dultra Benevides

photography: Stefan Chytrek

Sommerwerft Festival

Frankfurt

2016

© Stefan Chytrek



© Stefan Chytrek



# *Inviting a Different Quality*

presentation at *Choreographic Strategies - New Perspectives* Conference

University of Łódź

Institute of Contemporary Culture

Department of Drama and Theatre

Łódź

2016

Inviting a different quality happens through inviting every quality. Inviting every quality is enabled by inviting a different quality. One pre-conditions the other. One transforms into the other. This process is reciprocal and takes place in overlapping waves. Meeting every encountered quality releases more and more of a different quality. Different from the known, different from what is. Only through meeting every quality that is may a genuine sense of a difference unfold. The different - the unknown, the actually well-known, the forgotten. Remembering the forgotten. Meeting every quality I remember what I have forgotten. Towards the ultimate unity because *As above, so below. As below, so above. So that the miracle of One be accomplished.*<sup>1 2</sup>

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<sup>1</sup> Quote from *Tabula smaragdina* attributed to Hermes Trismegistus (Thrice-Great Hermes, supposedly the founder of astrology) as cited by Franco Santoro. Franco Santoro, *Astroshamanism. A Journey into the Inner Universe. Book 1* (Findhorn: Findhorn Press: 2003), 13.

<sup>2</sup> Excerpt from the article *Towards a Different Quality*. by Aleksandra Maria Ścibor.

why choreography ?

space and structure

the seen of structure  
and  
the unseen of space

how?

a multidimensional network of  
perspectives  
principles  
stages  
and  
all the in-between information

lives gone  
lives happening  
lives to come

# the body, the teacher

exploration of the physical body  
constitutes the reference for the inquiry into  
the non-physical,  
its physical materialisations  
and  
non-physical manifestations

*I AM*

*I am in my body*

*I am with my body*

*I am through my body*

*I live in my body*

*I live with my body*

*I live through my body*

*I embody my body*

*I embody any body*

*I embody every body*

# choreographic mapping



# *Die Familie Schroffenstein*

*The Schroffenstein Family*

project of the third year students

Acting Department

Frankfurt University of Music and Performing Arts

directed by: Ulrich Cyran

stage movement: Aleksandra Maria Ścibor

performed by: Altine Emini, Nicolai Gonther, Sophia Hahn, Hans-Christian Hegewald, Burak Hoffmann,

Johanna Miller, Julian von Hansemann, Léa Zehaf

photography: Hansjörg Rindsberg

Burgfestspiele Bad Vilbel

2017













# *Kommt ein Mann zur Welt*

*A Man Walks into a World*

project of the second year students

Acting Department

Frankfurt University of Music and Performing Arts

directed by: Werner Wölbern

stage movement: Aleksandra Maria Ścibor

performed by: Lisa Eder, Kristin Hunold, Vincent Lang, Philippe Ledun, Nicolas Matthews, Nelly Politt, Christina Thießen, Felix Vogel

Gallus Theater

Frankfurt

2017

## Die richtige Art zu leben

Bruno stehen alle Türen offen – aber er kann sich nicht entscheiden. „Kommt ein Mann zur Welt“ hat der Schauspieler Werner Wölbern mit Frankfurter Studierenden inszeniert. Ulrike Krickau hat mit ihm gesprochen: über seine Arbeit und das Stück, das im Februar im Gallus Theater zu sehen ist.



# *Ashes to Ashes*

Directing Department  
Frankfurt University of Music and Performing Arts  
directed by: Max Woelky  
performed by: Niklas Hugendick and Kristin Hunold  
body and space: Aleksandra Maria Ścibor  
Frankfurt LAB  
Frankfurt  
2017

# *Tanz im Ostpark*

conceived and performed by: Julia Müsgens (text) and Aleksandra Maria Ścibor (dance)

Kunstverein Familie Montez

Frankfurt

2017



*Aleksandra has a fluid and very sensitive movement quality coupled with technical skills. Her dance dialogues with unformulated fields within and connects to the unknown. This ability to combine form and non-form can lead to a high level of artistic expression.*

Nadia Vadori-Gauthier, PhD, performance artist, researcher and teacher

2016

# *(Quasi)Toolbox: Silent Dialoguing*

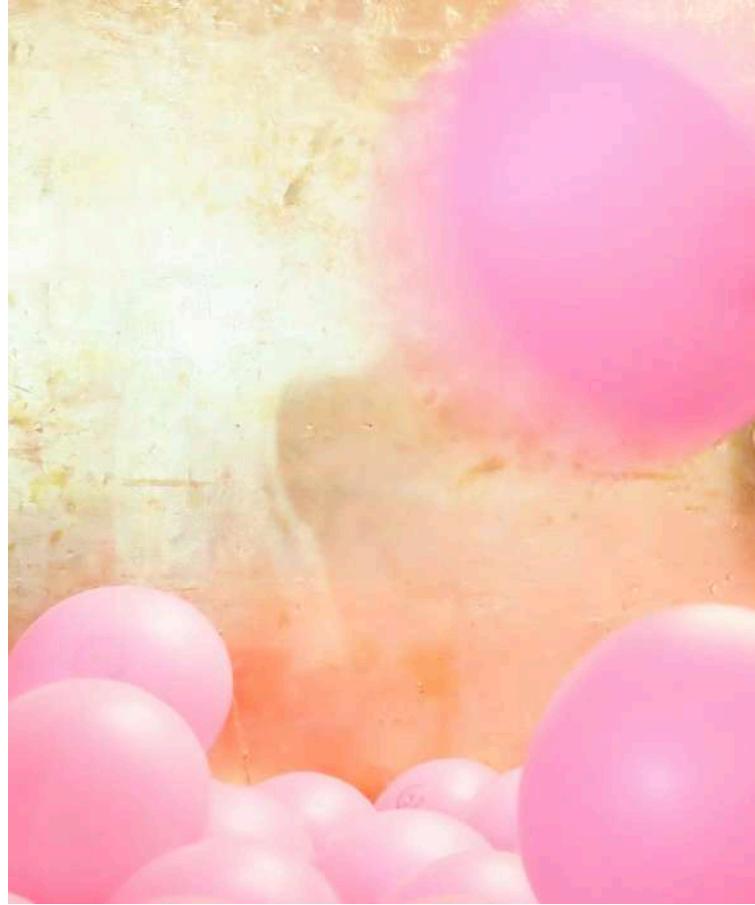
conceived and facilitated by: Bettina Diel and Aleksandra Maria Ścibor

photography: Bettina Diel

Kulturfolger

Zürich

2017



*If you erase sense and sound, what is it that you are listening to?*



# *Sushuma Echoing I*

music, video idea, and editing: Nunka Stawieray  
original material registered and edited by: Patric Heidekorn  
embodied by: Aleksandra Maria Ścibor  
photography: Nunka Stawieray  
<https://vimeo.com/240274528>

2017



# *Sushuma Echoing II*

music, video idea, and editing: Nunka Stawieray  
original material registered and edited by: Patric Heidekorn  
embodied by: Aleksandra Maria Ścibor  
photography: Nunka Stawieray  
<https://vimeo.com/240274609>

2017



# *Sushuma Echoing III*

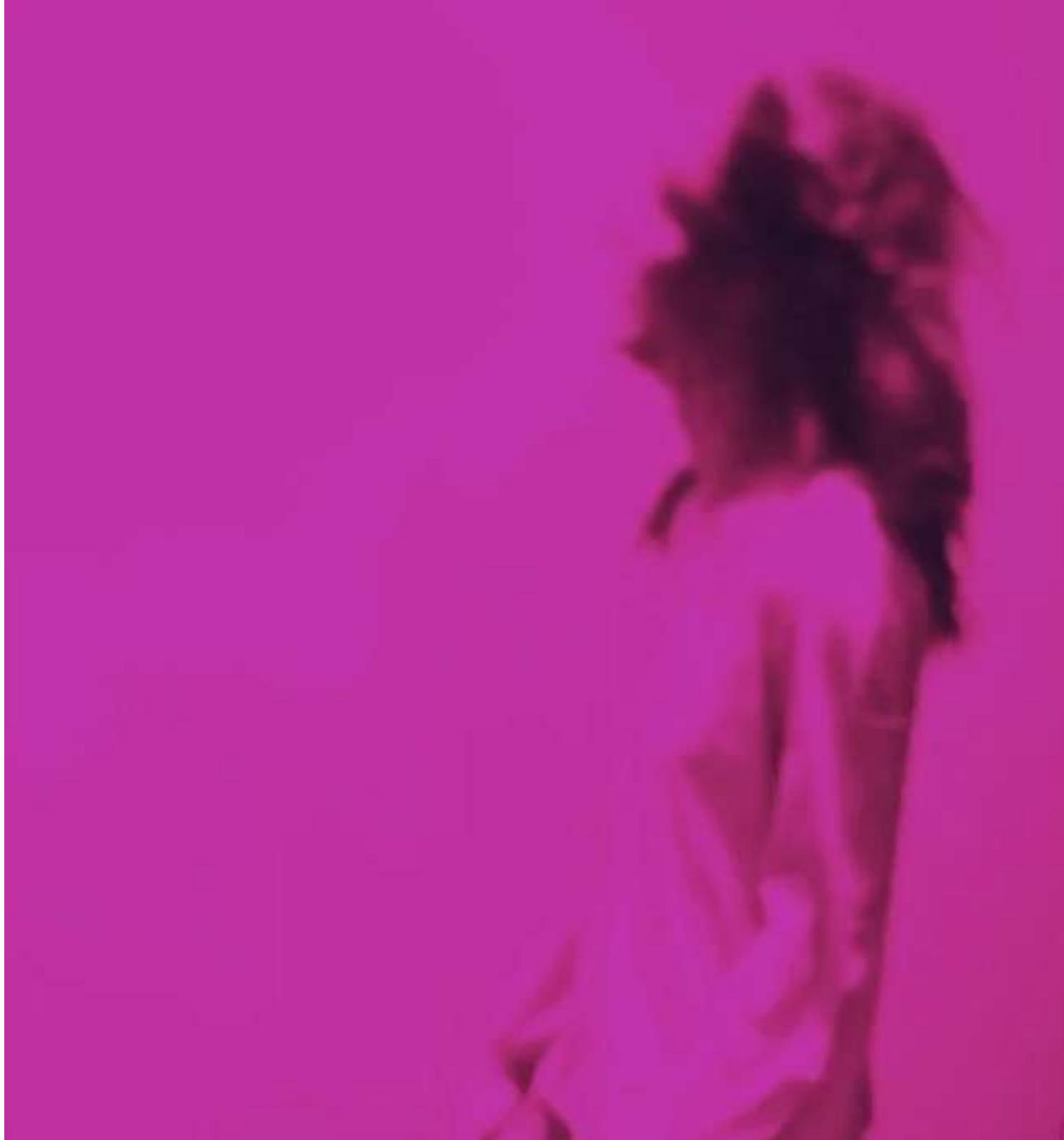
music, video idea, and editing: Nunka Stawieray  
original material registered and edited by: Patric Heidekorn  
embodied by: Aleksandra Maria Ścibor  
photography: Nunka Stawieray  
<https://vimeo.com/249948505>

2017



# *Full Moon/Obsession*

from *Moon Amour* - opera in two acts  
music, video idea, and editing: Nunka Stawieray  
original material registered by: Martin Streit  
embodied by: Aleksandra Maria Ścibor  
photography: Nunka Stawieray  
<https://vimeo.com/240274791>  
2017



# *Ku Innej Jakości*

*Towards a Different Quality*

article in *Strategie choreograficzne. Nowe perspektywy*

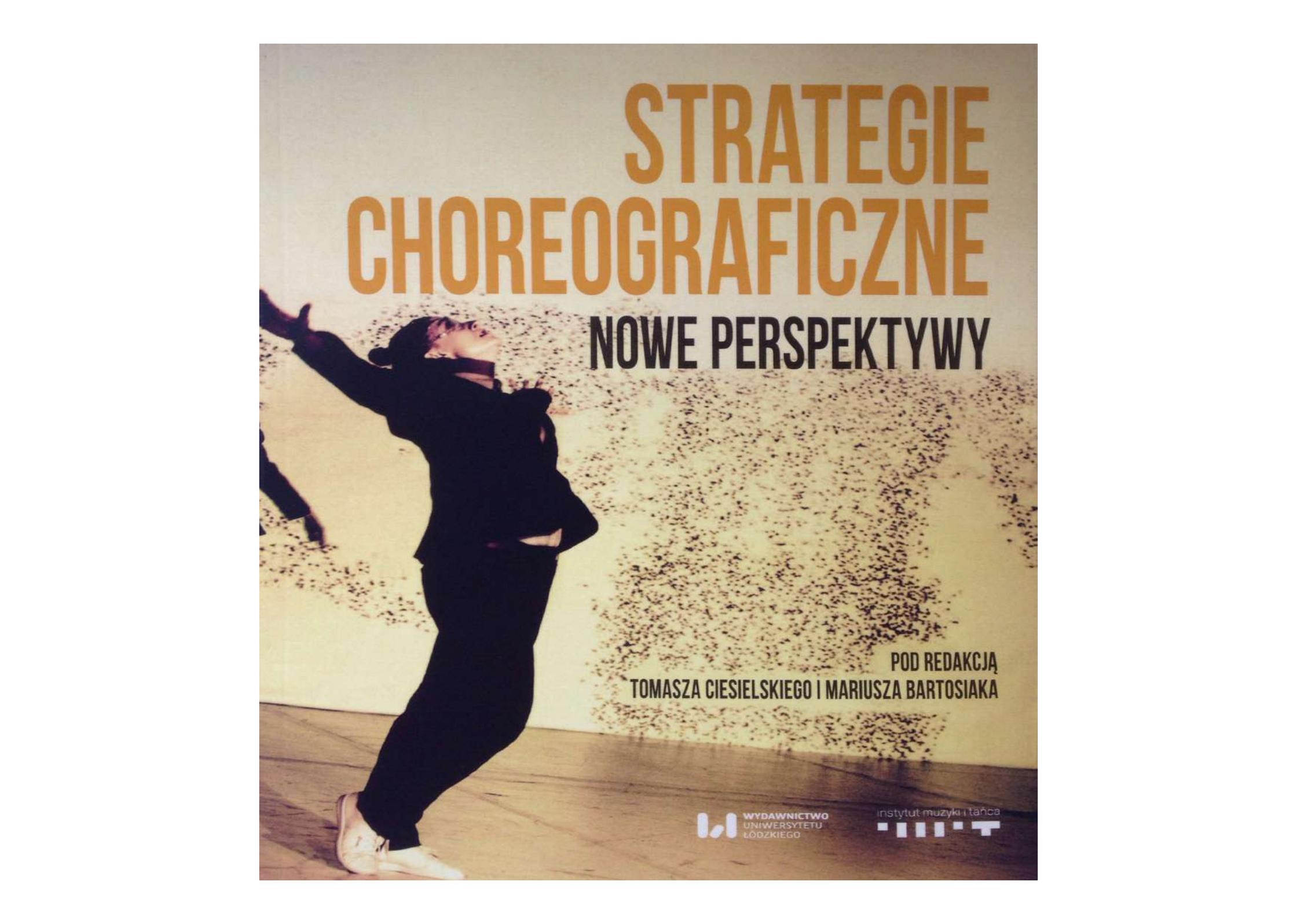
by: Aleksandra Maria Ścibor

edited by Tomasz Ciesielski and Mariusz Bartosiak

Wydawnictwo Uniwersytetu Łódzkiego

publication in English in preparation

2017



# STRATEGIE CHOREOGRAFICZNE

## NOWE PERSPEKTYWY

POD REDAKCJĄ  
TOMASZA CIESIELSKIEGO I MARIUSZA BARTOSIAKA

 WYDAWNICTWO  
UNIwersYTETU  
ŁÓDZKIEGO

instytut muzyki i tańca  


Aleksandra Maria Ścibor

## KU INNEJ JAKOŚCI

Inna jakość rodzi się dzięki kontaktowi z każdą pojawiającą się jakością. Spotkanie z każdą jakością staje się możliwe dzięki kontaktowi z inną jakością. Obie, każda i inna, warunkują się, odwzajemniają, przemieniają jedna w drugą. Dzieją się w relacji. Dzieją się falowo. Spotkanie każdej jakości uwalnia inną jakość. Inną niż to, co znane. Inną niż to, co obecne. Spotkanie każdej jakości prowadzi ku jakości prawdziwie innej. Innej, nieznannej, a właściwie dobrze znanej, zapomnianej. Spotykając każdą obecną jakość, przypominam sobie to, o czym zapominałam. Na drodze ku jedności, ponieważ

*[1], co na górze, jest jak to, co na dole, a to, co na dole, jest jak to, co na górze. Aby dokonywał się cud Jedności (Santoro 2003, s. 13)<sup>1</sup>.*

Przez lata żyłam w poczuciu głębokiego podziału, rozczłonkowania wewnątrz i na zewnątrz, dezintegracji ucieleśnionej. Czułam ją w skórze, tkance łącznej, mięśniach, stawach, płynach ustrojowych... Czułam ją poprzez oddzielenie dolnej od górnej części ciała, prawej od lewej strony. Czułam ją wszędzie. Doświadczałam odcięcia zmysłów od reszty mnie – zamglonego wzroku, przytłumionego słuchu, odrętwiałego węchu, twardniejących ust i gniewnych zębów, które walcząc o przetrwanie, miażdżyły każdy napotkany kawałek jedzenia, by w ostateczności zatopić się w nieistnieniu. Żyłam z płytkim oddechem i wycofanym głosem. Moje myślenie kurczyło się i sztywniało. Serce zamilkło już dużo wcześniej. Coraz bardziej zawieszałam się, tłumila, zapadałam. Rozpadałam się z bólem i w bólu podziału wewnątrz i na zewnątrz. Oddzielona od siebie samej, ludzi, świata. Oddzielona od wszechświata. W oddali od życia.

Uwięziona w pułapce iluzji podziału, intuicyjnie i z determinacją szukałam kontaktu. Szukałam połączenia, jedności. Początkowo to pragnienie było wyłącznie fizyczne. To było pragnienie poczucia komfortu w ciele, pragnienie poczucia wewnętrznego przepływu, dzięki któremu mogłabym szukać jedności na innych niż fizyczny poziomach.

Przez długi czas to ruch dawał mi ulotne poczucie połączenia wewnątrz i bycia w kontakcie z tym, co na zewnątrz. Dzięki niemu doświadczałam chwil błogiej, płynnej, ekstazy jedności. Byłam i czułam inaczej. Działalam inaczej, zanim po raz kolejny rozpadłam się na kawałki. *Jest coś więcej, coś innego.* Tak czu-

# *Dance by My Grave*

Aleksandra Maria Ścibor  
2018



*dance by my grave  
dance with no shame  
dance with no worry*

*rejoice by my grave for I am in joy  
I am in peace  
I am in light*

*I am light  
just like you are  
and I am by your side, I will always be*

*I am everywhere  
I am there  
and I am here*

*so let's dance  
let's rejoice  
let's celebrate together!*

- *Death*
- *Yes*
- *Where are you?*
- *I am here*
- *Are you?*
- *Yes*
- *How come?*
- *I belong to life*

5 May 2019

# *Jetzt Aber Anders*

conceived & directed by Martina Droste

conceived & choreographed by Aleksandra Maria Šcibor

stage & costumes designed by Michaela Kratzer

music & sound design: Ole Schmidt

performed by Selin Ergün, Sophie Felauer, Julika Frieß, Felicitas Einsporn, Julian Gessner, Till Hamster, Leon Kasili,

Milad Nazari, Rezvan Rezai, Benedict Scheu, Berenike Vogt, Jakob Zeisberger

photography: Jessica Schäfer

Schauspiel Frankfurt

<https://www.schauspielfrankfurt.de/spielplan/premierer/jetzt-aber-anders/>

2018



# Erzulie lässt Revue passieren

SHADEseasons  
präsentiert:

## ERZULIE

LÄSST REVUE  
PASSIEREN



23. & 24. & 25. Mai  
20:00 Uhr  
Gallus Theater

Von und mit:  
Yuval Halpern, Gregor Knüppel, Johanna Milz, Britta Schönbrunn,  
Aleksandra Maria Scibor, Adam Shpira, Sophie Stelker,  
Silke Wiegand und Ye Xie

Karten unter: 069-758060-20 oder [www.gallustheater.de](http://www.gallustheater.de)  
Galluswarte - Kleyerstr.15 - 60326 Frankfurt

[www.shadeseasons.de](http://www.shadeseasons.de)

STADT FRANKFURT AM MAIN Kulturbauhaus  
Haus Stiftung  
M  
KUNSTHAUS FRANKFURT  
Theaterhaus

choreography: Silke Wiegand  
dance: Britta Schönbrunn and Aleksandra Maria Ścibor  
music: Yuval Halpern  
magnificent choir: Adam Shpira, Sophie Stelker, Ye Xie  
dramaturgy: Johanna Milz  
light design and photography: Gregor Knüppel  
Gallus Theater Frankfurt

<https://www.youtube.com/watch?v=0HKnMCu2S8o&t=2863s>

2019



*Seeing Aleksandra dancing is deeply touching. All her body seems perfectly organised to receive and play with a mysterious flow. Dancing with her is a great gift. It is like being lifted and anchored at the same time. Something largely expands in the perceptive field. It is a precious experience of freedom and letting go. It feels like a healing of the soul.*

Aurélie Delarue, dancer, choreographer, Body-Mind Centering® practitioner

2018

# *Heidi in Frankfurt*

conceived and directed by Martina Droste  
choreographed by Aleksandra Maria Ścibor  
scenography and costumes: Michaela Kratzer  
dramaturgical consultation: Saba-Nur Cheema  
music: Ole Schmidt

performed by Sven Beck, Luka Buchele, Tara El Zaher, Schlomo Ettlting, Carlotta Gemünd, Tina Herchenröther, Can  
Hormann, Milad Nazari, Annika Neebe, Rezvan Rezai, Sofia Troplini, Rhoda Zündorf

photography: Felix Grünschloß

Schauspiel Frankfurt

<https://www.schauspielfrankfurt.de/spielplan/premieren/heidi-in-frankfurt-ein-integrationstheater/>

2019



[youtube.com/channel/UCD\\_69wnQ5dpFP66-b9yGSBw?view\\_as=subscriber](https://youtube.com/channel/UCD_69wnQ5dpFP66-b9yGSBw?view_as=subscriber)

[callingyoubackhome.com](https://callingyoubackhome.com)

cover photography: Karolina Krausser

artwork: Nunka Stawieray

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