

I educate myself in, with, through the multidimensionality of Infinity.

I hold a Master of Arts Degree in English Philology, Specialisation: Conference Interpreting (Department of Translation Studies, School of English, Adam Mickiewicz University, Poznań, Poland); a Postgraduate Degree in Cultural Management (Collegium of World Economy, Warsaw School of Economics, Poland); and a Master of Arts Degree in Contemporary Dance Education (Department of Contemporary and Classical Dance, Frankfurt University of Music and Performing Arts, Germany).

In my early years, I would practice horse riding, fencing, and backyard games with my boy friends. Later, as a teenager, I trained sprint run (100m).

Introduced to dance by Kama Jankowska and Witold Jurewicz PhD I began dancing in my early twenties. After 2 months of taking open classes with Alter Dance Theatre run by Jurewicz in Kalisz (Poland), I joined the company, and after 6 months of training danced in the first performance "Pazur" at the International Contemporary Dance Presentations in CKiS Kalisz. I performed in all the Alter creations produced between 2005 and 2010 ("Pazur", "Co byś zrobił, gdybyś mógł zrobić to, czego nie możesz zrobić...", "Taniec Zasraniec", "A co..."). In 2010 Jurewicz invited me, together with Dawid Lorenc, Wojciech Łaba, and Igor Podsiadły, to co-create his PhD performance "Kochankowie".

Dancing with Alter, I was alongside exploring improvisation and contact improvisation. Having researched into the translation of dance terminology within my first MA Thesis "Analysis of the Translation of Texts on Dance on the Example of the Syllabus of Graham Movements" (Master of Arts Degree in English Philology, 2005), I engaged in interpreting the language of dance for, among others, Nigel Charnock, Ray Chung, Clara van Gool, Julien Hamilton, Daniel Lepkoff, David Zambrano, and Polish Dance Theatre.

I was then simultaneously working at the English Department (Faculty of Pedagogy and Fine Arts, Adam Mickiewicz University, Kalisz) considering a university career. In this decisive time, I was invited by Nigel Charnock as one of the nine dancers to join the Happy Project and the creation of "Happy" at the Art Stations Foundation in Poznań (Poland). The invitation to join "Happy" encouraged my

final decision. I chose dance, danced in "Happy" choreographed by Charnock, and dedicated my life to dancing. As a dancer and choreographer I collaborated with, among others, Jacek Owczarek PhD ("Zdarzenia", 2011), Rafał Dziemidok ("Orzech. Wiewiórka.", 2010), Tomasz Rodowicz and Robert M. Hayden ("Oratorium Dance Project", 2011; "Bachantki", 2012), Nunka Stawieray ("Full Moon/Obsession", 2017; "Sushuma Echoing I", "Sushuma Echoing II", "Sushuma Echoing III"; "...", 2018), and Martina Droste (Junges Schauspiel Frankfurt "Jetzt Aber Anders", 2018; "Heidi in Frankfurt", 2019).

Between 2012 and 2014, studying MA CoDE, Contemporary Dance Education (Department of Contemporary and Classical Dance, Frankfurt University of Music and Performing Arts, Germany), I dived into somatic research of the dancing body and in September 2014 joined the Body-Mind Centering® Somatic Movement Education Program. Dedicating my MA study to the exploration of the repatterning of the core-limbs relationships (MA Thesis "Stimulating Internal Core Support through Developmental Movement Patterns"), I initiated the exploration of the Navel Space Radiation which provided the physical foundation for BACK HOME. The "unlimited and yet not realised potentiality"<sup>1</sup> of the Navel Space Radiation motivated my research into Infinity as such.

I taught English and dance (contemporary dance, improvisation, contact improvisation) at several institutions of higher education in Poland (Department of English Studies, Faculty of Pedagogy and Fine Arts of Adam Mickiewicz University, Kalisz, 2005-2008; Dance Department of Academy of Languages and Economy 2010-2012 and Department of Choreography and Dance Techniques of Academy of Music, Łódź, 2011-2012; Dance Department of University of Arts and Sciences in Kielce). Between 2015 and 2019 I worked at the Acting Department of the Frankfurt University of Music and Performing Arts (2018-2019 as a Professor for Stage Movement). In September-December 2017 I was a guest teacher at the BA Acting of the Zurich University of the Arts.

Researching into a *different quality* - the quality of Infinity, I created "Sushuma", my solo performance (2016), a journey in, with, through touching the intangible - experiencing, embodying, expressing the endocrine system towards crystalline states of bodymindsoul.

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<sup>1</sup> Linda Hartley, *Wisdom of the Body Moving: An Introduction to Body-Mind Centering* (Berkeley, California: North Atlantic Books, 1995), 40.

In June 2019 I received the gift of tongues. My mouth opened and I started speaking what I then called the forgotten languages. I would talk about my gift in plural - "languages" - because the "how" of the forgotten languages knows no end. My gift has been developing rapidly in multi directions, expanding into multiple manifestations. Now I call the multi language I speak the Language of Source.

In September 2019 I ended my engagement at the university and chose to independently create a time-space of a different quality. Since then I have been dedicated to exploring, experiencing, and embodying a different quality - the quality of Infinity that I AM

On 15th December 2019 I received a direct message from the 11th Dimension:

WE ARE FROM THE 11TH DIMENSION.

WE ARE TO PROMOTE PEACE.

WE ARE INFINITE.

WE KNOW NO BORDERS.

WE ARE PEACE & JOY.

WE ARE BLISS.

WE ARE ECSTASY.

WE HAVE CHOSEN YOU TO BE OUR ENVOY ON EARTH.

WE HAVE CHOSEN YOU TO BE US ON THIS PLANET.

And so I AM

In, with, through WeInfinityOnEarth - Teachings from the 11th Dimension, BACK HOME, and ever(Y)thing I CREAtE, creA(C)T, creA(C)TION, I serve Humanity.

May I serve you me.