



POLISH CULTURAL INSTITUTE
NEW YORK FALL/WINTER 2015

PCI-NY FALL/WINTER 2015

T H E A T E R

- 14 KOMUNA//WARSZAWA
- 18 BOOKS ON THEATER
- 24 KANTOR DOWNTOWN

M U S I C

- 32 KAROLINA CICHA AND BART PAŁYGA
- 38 GRAWEMEYER AWARDS

V I S U A L A R T S

- 2 HALKA: A POLISH NATIONAL OPERA AT THE VENICE BIENNALE
- 30 ART BOOKS

H U M A N I T I E S

- 16 MUSEUMS IN GDAŃSK, SOPOT, AND GDYNIA
- 36 CRACKING THE ENIGMA CODE

F I L M

- 8 WOJCIECH JERZY HAS RETROSPECTIVE AT BAM
- 22 KARSKI AND THE LORDS OF HUMANITY
- 26 THE RETURN OF ANDRZEJ ŻUŁAWSKI
- 28 HOLOCAUST FILMS
- 34 SANTA ROSA
- 35 RAISE THE ROOF

L I T E R A T U R E

- 6 THE NEW LITERATURE FROM EUROPE FESTIVAL
- 15 ANNA BIKONT: THE CRIME AND THE SILENCE

A R C H I T E C T U R E

- 20 THE SZCZECIN PHILHARMONIC

C R E A T I V E I N D U S T R I E S

- 39 THE WITCHER 3: WILD HUNT

A B O U T U S

- 40 POLISH CULTURAL INSTITUTE NEW YORK



Dear Friends,

This year we celebrate **250 years of public theater in Poland**, as well as the **centennial of Tadeusz Kantor**, the visionary theater director and artist. In 1966, Kantor co-founded the world-famous avant-garde **Foksal Gallery in Warsaw**, whose past and present we will celebrate for its 50th anniversary next year. 2015 also marks the **15th anniversary of the Polish Cultural Institute New York**. Thanks to the support and cooperation of our Polish and American partners and presenters, we have been able to bring the very best of Polish art and culture here to the United States, and we will continue to do so.

We kick off this season with the latest in our series of lectures on literary figures at the **New York Public Library**, this time on Kantor. We will also be bringing theater projects by **Teatr Polski in Bydgoszcz** and **Komuna/Warszawa** to New York. In film, we will present a retrospective of the renowned filmmaker **Wojciech Jerzy Has** at **BAMcinématek**, and a showcase of **Polish Holocaust films** at the **Museum of Jewish Heritage**. These films were the forerunners of **Paweł Pawlikowski's** *Ida*, which won the **Oscar for Best Foreign Film** this year. In history, we will be screening a new documentary on **Jan Karski**, the **Polish Resistance hero** who risked his life to bring eyewitness testimony of the Holocaust from **Nazi-occupied Poland** to the West. We also remember the Polish scientists who played a key role in **breaking the Enigma Code** during World War II. Finally, in visual arts we feature books on Polish women artists such as **Ewa Partum** and **Teresa Żarnower**, whose work we hope to explore more in coming years. And in a new initiative, we have reached beyond North America to support two New York-based Polish visual artists, **Joanna Malinowska** and **CT Jasper**, as well as curator **Magdalena Moskalewicz**, in their presentation of the **Polish Pavilion at the 56th Venice Biennale**. This season offers great opportunities for **cultural tourism in Poland**, visiting historical museums in the **Tri-City area** on Poland's Baltic coast, or music festivals such as **Cross-Culture** and **Warsaw Autumn**. While there, visitors can enjoy Poland's **modernist cuisine** and see the latest trends in **crafts and design**.

Over the next year, we will also work to bring **Poland's creative and cultural industries** to the US through regular projects such as **KINO POLSKA: New Polish Cinema** at **BAM**; **BookExpo America** in Chicago, where Poland will be the country of honor; and **Unsound Festival**, featuring new sounds from Poland and around the world. We also continue to foster cultural development and cross-fertilization through our **residency programs** in the United States and regular **research trips** to Poland. Finally, to celebrate the Polish city of **Wrocław** being named the 2016 **European Capital of Culture** (jointly with **San Sebastian** in Spain), we will feature highlights from Wrocław's **Jazztopad** festival for **Jazz at Lincoln Center** next summer.

To keep up with our latest events, visit www.polishculture-nyc.org. You can also subscribe to our regular **e-blasts** and follow us on **Facebook** and **Twitter** to get the latest events as well as news about Polish art and culture.

On a more personal note, this fall I will be leaving the Polish Cultural Institute New York after four years, and we will welcome **Agata Grenda** and **Anna Domańska** as our next Director and Deputy Director. I would like to thank you all for this fruitful time! Our team and I wish you all the best for the coming season, and invite you to join us and our partners in New York, Washington, Venice, and elsewhere.

Bartek Remisko
Acting Director



2 PCI-NY 2015 | V I S U A L A R T S

POLISH NATIONAL OPERA AT THE VENICE BIENNALE: HALKA/HAITI

Until November 22, 2015

By Magdalena Moskalewicz

Every two years the **Zachęta National Gallery of Art in Warsaw** puts out an open call for projects to represent Poland at the **Venice Biennale**.

The winners of this year's contest for the exhibition at the Polish Pavilion at the 56th Venice Biennale, New York-based artists **C.T. Jasper** and **Joanna Malinowska** and curator **Magdalena Moskalewicz**, are presenting their staging of the Polish "national" opera **Halka** by **Stanisław Moniuszko** for the inhabitants of the Haitian mountain village of Cazale.

Jasper and Malinowska were inspired and provoked by the mad plan of **Werner Herzog's Fitzcarraldo**, who wanted to build an opera house in the Amazon. Fascinated by Fitzcarraldo's faith in the universal power of opera, but not uncritical of the colonial aspects of his actions, they decided to expose and undercut its romanticism by confronting a set of specific geographic, historical, and sociopolitical realities.



The destination for their quest was **Cazale**, a village inhabited by the descendants of **Polish soldiers** who fought for the independence of **Haiti**. Sent by Napoleon in 1802 and 1803 to put down a slave rebellion, the Poles—who had joined Napoleon to fight for the independence of their own country—instead united with the local insurgents. After independence, the soldiers were given honorary citizenship in the newly-established republic. Still today, people from Cazale identify with their historical motherland and bear Creolized last names from their Polish ancestors.

Considered a “national opera” ever since its 1858 Warsaw premiere, **Halka** was praised for its depiction of Polish folk culture at a time when the country was still struggling to regain independence. The tragic love story of a highland peasant girl who is seduced and then rejected by her mighty landlord takes place in the shadow of a bloody peasant revolt, underscoring the tense class relations between Polish landlords and their feudal subjects. These echoes become even more prominent in the context of the 1791–1804 **Haitian Revolution**.

By exporting a Polish national opera to the Haitian tropics, an act which resembles the efforts of governments to promote their countries' cultures abroad, the project asks whether such an export could signify something other than cultural colonization or state promotion. Does a 19th century opera, little-known in the international repertoire, really have the power to represent national identity? How can this identity be constructed in the 21st century, and to what extent can it be understood by other cultures? Could the opera's themes resonate with Poland and Haiti's shared histories and connect two geographically and culturally distant communities?

Though not a typical social-practice project, *Halka/Haiti* aims to highlight this little-known aspect of **Polish-Haitian history** in order to attract international visibility to the community of Cazale. On two research trips, the final ten-day visit to Cazale in January and February of 2015 included the choreographer, the theater director, and the director of photography, who along with the artists and the curator engaged with the local community in preparation for the performance. Two young men from the village translated and coordinated daily dance workshops, and **the Holy Trinity Philharmonic Orchestra from Port-au-Prince**, a crucial partner in the Polish-Haitian collaboration, was invited to perform the score. Ultimately, the opera was performed by five soloists, the conductor of the **Poznań Opera House**, 21 musicians from Port-au-Prince, and 18 dancers from Cazale on a road nestled between several houses, accompanied by passing motorbikes and animals, to an audience of over one hundred people.

At the Venice Biennale, the team is presenting a documentary of *Halka* as it was shown to the **Haitian "Poloné."** Presented as a cinematic installation recalling the format of painted panoramas, *Halka/Haiti* probes the present-day power of traditional artistic genres to embody, represent, and, ultimately, construct national identities in the 21st century.

The exhibition at the **Polish Pavilion** is accompanied by a book, *Halka/Haiti 18°48'05"N 72°23'01"W: C.T. Jasper & Joanna Malinowska* that provides a multifaceted conceptual framework for staging the Polish national opera in Haiti, and a detailed record of this remarkable endeavor. Along with an introductory essay from the project's curator and an interview with the artists, the book also features three newly commissioned essays—literary scholar **Katarzyna Czezcot's** inquiry into the political underpinnings of *Halka's* libretto, diplomat **Géri Benoit's** history of her hometown of Cazale, and anthropologist **Kacper Pobłocki's** uncovering of Poland's relationship to race and slavery—alongside the late **Michel-Rolph Trouillot's** seminal reflection on the global silencing of the Haitian Revolution. Also included are questionnaires completed by the project's Haitian and Polish participants, translated selections from the opera's libretto, extensive photographic documentation of the rehearsals, and stills from the film itself. Edited by **Magdalena Moskalewicz**, the book is co-published by the **Zachęta National Gallery of Art** and **Inventory Press**, with design by **Project Projects**.

Halka/Haiti 18°48'05"N 72°23'01"W; C. T. Jasper & Joanna Malinowska;

Polish Pavilion Commissioner: Hanna Wróblewska; Deputy Commissioner: Joanna Waśko;

Exhibition Curator: Magdalena Moskalewicz

Exhibition organized by Zachęta—National Gallery of Art

Polish participation in the 56th International Art Exhibition in Venice was made possible through the financial support of the Ministry of Culture and National Heritage of the Republic of Poland.

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INVENTORY PRESS



HALKA / HAITI



18°48'05"N 73°23'01"W

C.T. JASPER
JOANNA MALINOWSKA

EDITED BY
MAGDALENA MOSKALEWICZ



6 PCI-NY 2015 | L I T E R A T U R E

WOJCIECH JAGIELSKI AT NEW LITERATURE FROM EUROPE

November 6 - 7, 2015

2015 will see the 12th installment of the annual **New Literature from Europe** festival, a joint initiative of the **Polish Cultural Institute New York**, European cultural institutes and consulates, organized through the **European Union Network of Institutes of Culture (EUNIC)**. Each year the festival brings together an international group of contemporary European authors with top American writers and critics. The festival showcases the diverse literature of the continent, while exploring the common voice of European literature today.

This year's festival will feature **Wojciech Jagielski**, a renowned war correspondent and Poland's leading writer of literary non-fiction. Jagielski's appearance in New York is part of our continuing effort to highlight the new wave of Polish reportage writing. Following in the footsteps of Jagielski's friend and mentor **Ryszard Kapuściński**, new generations of Polish journalists are fueling a boom in literary non-fiction, which is making waves around the globe and bringing a unique style and perspective to global literature and journalism.

Jagielski will be celebrating the launch of his latest book in English, ***Burning the Grass***, published by Seven Stories Press. *Burning the Grass* tells the story of Eugène Terre'Blanche, a South African white supremacist whose paramilitary group violently resisted the end of Apartheid in the 1990s. Although granted amnesty by South Africa's Truth and Reconciliation Commission, Terre'Blanche served prison time for assault and attempted murder in the 2000s. In 2010, he

was murdered under mysterious circumstances on his farm. Jagielski uses *Terre'Blanche's* story to examine the racial tensions that continue to pervade South Africa, and the ongoing challenges posed by the legacy of white nationalism.

For decades Jagielski has been a leading voice in Polish journalism, reporting from some of the most dangerous corners of the globe. *Burning the Grass* will be Jagielski's third book with Seven Stories, following *Towers of Stone*, about the war in Chechnya, and *The Night Wanderers*, about child soldiers in Uganda. All three have been translated into English by **Antonia Lloyd-Jones**.



NEW LITERATURE
FROM
EUROPE FESTIVAL



The Embassy
of the Republic of Poland
in Washington

7 SEVEN STORIES PRESS

URSULA PHILLIPS WINS FOUND IN TRANSLATION PRIZE FOR *CHOUCAS*

The Polish Book Institute, Polish Cultural Institute London and Polish Cultural Institute New York are delighted to announce that **the winner** of the **2015 Found in Translation Award** is **Ursula Phillips**, for her translation of *Choucas* by **Zofia Nałkowska**, published in 2014 by Northern Illinois University Press. An award in the amount of 10,000 zlotys will be presented on Oct 2 at International Translation Day at the British Library in London.

Ursula Phillips is a British translator and writer on Polish literature. Her translations include classics of Polish women's writing by **Narcyza Żmichowska** and **Maria Wirtemberska**, and contemporary works by **Wiesław Myśliwski** and **Agnieszka Taborska**. Her translation of *Boundaries* by **Zofia Nałkowska** is forthcoming.

The **Found in Translation Award** is presented annually to the best translation of Polish literature into English in the previous year. Previous winners include **Philip Boehm**, **Antonia Lloyd-Jones**, **Joanna Trzeciak**, **Clare Cavanagh** and **Stanisław Barańczak**, **Danuta Borchardt** and **Bill Johnston**.



WOJCIECH JERZY HAS RETROSPECTIVE AT BAMCINÉMATEK

October 15 - 27, 2015

Introduction by Prof. Annette Insdorf. *From her forthcoming book Intimations: The Cinema of Wojciech Has.*

I first heard the name **Wojciech Has** in my early twenties, while attending a midnight screening of *The Saragossa Manuscript* at Manhattan's Elgin Cinema. Although I'd never taken LSD, by the time the movie ended at 3 AM, I felt like I'd experienced a drug-induced high from the hallucinatory displacement of a Polish film, set in Spain, about a Belgian officer, told as a spiraling story-within-a-story (no wonder it was the favorite film of The Grateful Dead's Jerry Garcia). Then I discovered Has's *Hourglass Sanatorium*, which includes a portrayal of Hasidic life in Poland between the World Wars: I had never seen such a vivid, if surreal, depiction of the Jewish experience on screen.

I was finally hooked on Has's cinema after seeing his first feature, *The Noose*, a stark poetic drama about a lucid alcoholic who knows he will not succeed in kicking the habit. I was writing my book on Krzysztof Kieślowski's work at the time, and realized that Kieślowski's movie *Blind Chance* had deep connections to *The Noose*: both films poetically conveyed existential despair through formal choices that included a circular narrative structure.

Studying Has's other films, I've felt his fondness for windows, indirect narration, and the literary limitations that define visual possibilities. He loved long takes, deep focus, and unreliable narrators (especially in *How To Be Loved*). While Andrzej Wajda is drawn to political, historical or theatrical visions, emphasizing individual dignity, Has seemed leery of these themes. While Kieślowski invoked the possibility of love as salvation in the *Three Colors* trilogy, Has's characters rarely say "I love you." While Krzysztof Zanussi has often dramatized ethical tensions among individuals in contemporary settings, Has was a prose poet of solitude and alienation. A formalist rather than a realist, he crafted stories that explored yearning, weakness and loss. In the documentary *Traces* (2012), he says on camera, "Under Stalinism we were taught content was important, not form. I think the opposite."

Has's films are quintessentially Polish, starting with the ravaged post-war landscape of Wrocław in *The Noose*. However, his ghosts—literal and figurative—are universal. In these movies one can sense inspirations as diverse as German Expressionism, American film noir, surrealism, and the French New Wave.

Paweł Pawlikowski, director of the Oscar-winning film *Ida*, lauded Has during an onstage conversation that I moderated at Manhattan's 92nd Street Y on January 4, 2015. When I asked him about the possible inspiration of films like *The Noose* and *How To Be Loved*, he said, "Has is a completely unrecognized genius, probably the most talented Polish director since the war, with his own sensibility and vision."

Nevertheless, he directed only thirteen features, and spent the last ten years of his life teaching and as head of the famed **Łódź Film School**. When I interviewed some of his former students and colleagues there in July 2014, they confirmed that Has was a perfectionist, a nonconformist—often out of fashion as well as political favor—and an inspirational master of cinematic language. His career is ripe for rediscovery.



A prior retrospective of Has's work, **The Waking Dreams of Wojciech Jerzy Has**, took place at the Harvard Film Archive (April 10 to May 30, 2015). The film descriptions below are adapted from texts by Haden Guest for the Harvard Film Archive.

The Hourglass Sanatorium (*Sanatorium pod klepsydrą*)

With Jan Nowicki, Tadeusz Kondrat, and Gustaw Holoubek

Poland 1973, DCP, color, 125 min. Polish, Yiddish, Hebrew and Latin with English subtitles

An anxious man visits his ailing father in a mysterious sanatorium that becomes a dream-machine, where time and space possess a strange plasticity, and ghosts of the past and future join in a hypnotic dance. [Photo: facing page, top.]

The Noose (*Pełta*)

With Gustaw Holoubek, Aleksandra Śląska, and Tadeusz Fijewski

Poland 1958, 35mm, b/w, 96 min. Polish with English subtitles

A riveting and dreamlike portrait of a day in the life of a hopeless alcoholic, Has's debut feature is shaped by a Kafkaesque mood of paranoia and indifference.

How To Be Loved (*Jak być kochaną*)

With Barbara Krafftówna, Zbigniew Cybulski, and Artur Młodnicki

Poland 1962, DCP, b/w, 97 min. Polish, German and French with English subtitles

A popular radio actress makes her first trip abroad, to Paris, only to be pulled back into the bitter past she has long been trying to escape. She encounters the man she once loved and protected, a fellow actor who betrayed and abandoned her during the dark years of World War II.

The Saragossa Manuscript (*Rękopis znaleziony w Saragossie*)

With Zbigniew Cybulski, Iga Cembrzyńska, and Elżbieta Czyżewska

Poland 1964, DCP, b/w, 182 min. Polish with English subtitles

Admired by Luis Buñuel, David Lynch, Lucrecia Martel and Jerry Garcia (who spearheaded its 1997 restoration), Has's dreamlike trance film famously uses a Russian doll structure to leap across time and space, following its unlikely hero across a series of bleak, frightening yet strangely exuberant, landscapes, largely set in a dream Andalusia. [Photo: facing page, bottom.]

Farewells a.k.a. Lydia Ate the Apple (*Pożegnania*)

With Maria Wachowiak, Tadeusz Janczar, and Gustaw Holoubek

Poland 1958, 35mm, b/w, 97 min. Polish with English subtitles

A melancholy and unexpectedly frank study of the inextricability of love and regret, Has's second feature subtly observes Poland before and after World War II through the lens of a seemingly doomed love affair between a young, bourgeois student and a jaded bartender, before the outbreak of war sends the young man to the battlefield and ultimately to Auschwitz.

The Doll (*Lalka*)

With Mariusz Dmochowski, Beata Tyszkiewicz, and Tadeusz Fijewski

Poland 1968, 35mm, color, 139 min. Polish with English subtitles

An adaptation of Bolesław Prus's monumental 19th century novel *The Doll*, this story of a nouveau-riche merchant pursuing a heartless and impoverished countess is a sprawling portrait of a decadent aristocracy locked in a slow decline. [Photo: page 9.]

One-Room Tenants a.k.a. The Common Room (*Wspólny pokój*)

With Gustaw Holoubek, Mieczysław Gajda, Adam Pawlikowski, Beata Tyszkiewicz, and Krystyna Feldman
Poland 1960, digital video, b/w, 92 min. Polish with English subtitles

This rarely-seen early gem follows the tragicomic tribulations of a sickly aspiring writer living in a crowded single-room apartment with an odd assortment of men and women, using a wandering structure to interweave the voices and perspectives of the other tenants.



Memoirs of a Sinner (*Osobisty pamiętnik grzesznika... przez niego samego spisany*)**With Piotr Bajor, Maciej Kozłowski, and Janusz Michałowski****Poland 1985, 35mm, color, 114 min. Polish with English subtitles**

Han's baroque and intricate costume drama chronicles the strange adventures of an illegitimate son, fully grown but still struggling to come to terms with his troubled birthright, and driven to destroy his family. [Photo: facing page, top.]

Partings a.k.a. Goodbye to the Past (*Rozstanie*)**With Lidia Wysocka, Władysław Kowalski, and Gustaw Holoubek****Poland 1961, digital video, b/w, 72 min. Polish with English subtitles**

Based on a novel by Stanisław Dygat, *Partings* is the story of a famous actress—played by the great Lidia Wysocka—returning to her humble hometown for her grandfather's funeral and reflecting on her childhood and the loss of her family home. [Photo: facing page, bottom.]

Codes (*Szyfry*)**With Jan Kreczmar, Zbigniew Cybulski, and Ignacy Gogolewski****Poland/French 1966, 35mm, b/w, 80 min. Polish with English subtitles**

An anguished veteran returns to his hometown of Kraków and his abandoned wife, after a 20-year self-imposed exile in London, to solve the mystery of his son's disappearance during the war.

Gold Dreams (*Złoto*)**With Władysław Kowalski, Krzysztof Chamiec, and Barbara Krafftówna****Poland 1962, digital video, b/w, 91 min. Polish and French with English subtitles**

Gold Dreams follows a young drifter trying to escape from the oppressive guilt that he may—or may not—have killed a man in a road accident. The young man eventually finds his way to a remote coal-mining outpost occupied by lonely men in search of wealth, raw adventure and new identities.

Write and Fight (*Pismak*)**With Wojciech Wysocki, Gustaw Holoubek, Janusz Michałowski, Jan Peszek, Zdzisław Wardejn, and Gabriela Kownacka****Poland 1984, 113 min, color. Polish with English subtitles.**

At the beginning of World War I, in a small Polish town under Russian partition, Rafał, a young journalist and editor of a magazine is imprisoned for publishing "blasphemous articles." The investigating judge also suspects him of having participated in a serious political plot.

An Uneventful Story (*Nieciekawa historia*)**With Gustaw Holoubek, Marek Bargiełowski, Władysław Dewoyno, and Ewa Frąckiewicz****Poland 1983, 35mm, color, 106 min. Polish with English subtitles**

Originally planned as a follow-up to *The Saragossa Manuscript* but rejected by the censors, *An Uneventful Story* is a sensitive portrayal of an aged professor of medicine's rueful and melancholy perspective as he looks regretfully back on his life.

The Fabulous Journey of Balthazar Kober (*Niezwykła podróż Baltazara Kobera*)**With Rafał Wieczyński, Michael Lonsdale, Adrianna Biedrzyńska****Poland/France 1988, 35mm, color, 115 min. Polish with English subtitles**

Ribald, picaresque and dazzlingly fantastical, *The Fabulous Journey of Balthazar Kober* tells the story of a strange young alchemist and his master fleeing from the Inquisition across the strange landscapes of sixteenth-century Germany.



KOMUNA//WARSZAWA IN NEW YORK

November 17 - 21, 2015

Komuna//Warszawa, the independent Polish **experimental theater** company, will present two pieces at New York's **CultureHub November 17 – 21**: a remix of one of the greatest-ever pieces of political theatre, the Living Theatre's ***Paradise Now (RE//MIX Paradise Now?)***, and a pre-premiere showing of ***Dune 1965***, a work-in-progress inspired by Frank Herbert's epic science fiction novel. The company will also participate in a public talk and mini-conference with **Richard Schechner**, Professor of Performance Studies at the Tisch School of the Arts at NYU.

RE//MIX Paradise Now?

The 1968 premiere of *Paradise Now!* in Avignon, France sparked riots, and photos of the nude actors calling for an anarchist revolution became iconic. In its remix of this classic performance, Komuna//Warszawa explores what has changed since 1968 in theater and politics. What is true art and what is just for show? Does participatory art make sense? How does art fail to change the world? What is paradise—now? Are we any happier for distancing ourselves from the naive slogans of the 1960s? Two years ago, the **Living Theatre** was evicted from its New York City home. Its co-founder, **Judith Malina**, died on April 10, 2015. This marks the end of an era, but also an opportunity to reach back to the golden age of political theater. *RE//MIX Paradise Now?* includes recent footage of Judith Malina, talking about the idea of paradise and performing snippets of her role in *Paradise Now!* for last time.



Dune 1965

Frank Herbert's *Dune* is considered one of the greatest works of science fiction. Written in 1965, *Dune* anticipated some of the key philosophical and geopolitical debates of the early 21st century, such as genetic modification, depleted energy resources, cultural conflict, religious wars, and the survival of mankind. Komuna//Warszawa has built a philosophical theatrical essay about the future based on Herbert's book. *Dune 1965* is a stage docu-drama describing Herbert's visit to the Iranian desert city of Yazd where, under the influence of drugs, the writer supposedly came up with the core of the story. Uncovering the "traces" of that visit years later, Komuna//Warszawa offers a contemporary retelling of *Dune*. Filming took place in Iran, in the city of Yazd and in the desert area of Chak Chak, with sets designed by the Iranian artist **Negar Farajani**.

Komuna//Warszawa is a **creative collective**, known for its work **across artistic disciplines**, experimenting with performance, video installations and music. Using original and live music, Komuna//Warszawa seeks new forms and means of expression, and encourages self-reflection in the audience. It undertakes research projects and debates, and curates and produces works by other artists. Komuna//Warszawa's performances have been presented at international festivals in over seven countries.

**KOMUNA//
WARSZAWA**

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LA MAMA**



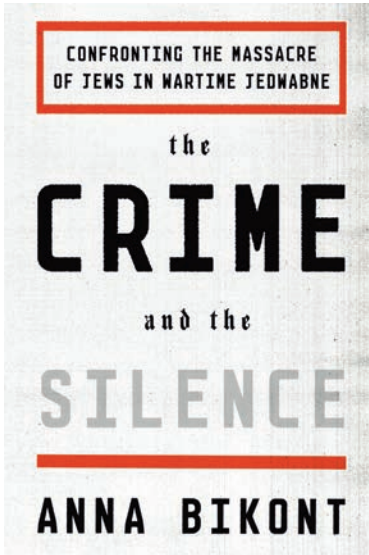
THE CRIME AND THE SILENCE

CONFRONTING THE MASSACRE OF JEWS IN WARTIME JEDWABNE

By Anna Bikont, trans. by Alissa Valles

Published by Farrar, Straus and Giroux, September 2015

On **July 10, 1941**, during the Nazi German occupation of Poland, the small eastern town of **Jedwabne** was the scene of a brutal act of violence. On orders from the local Nazi police and the town's mayor, a large group of Polish men rounded up hundreds of Jews from Jedwabne and neighboring towns and murdered them.



Those were the findings of an investigation by the **Polish Institute of National Remembrance**. Under Communism the history of the pogrom was suppressed. In 2001 Princeton historian **Prof. Jan T. Gross**'s controversial book *Neighbors* drew the world's attention to the events in Jedwabne. Now for decades eyewitnesses, historians, and public figures have debated what exactly happened in Jedwabne, and what it means for Poland today.

Anna Bikont has been writing prize-winning journalism about Jedwabne for over two decades. Her book *The Crime and the Silence* (published in Poland as *My z Jedwabnego*) is based on her many years of research with archives, survivors and eyewitnesses. In 2011 it won the **European Book Prize**—Julian Barnes, president of the prize committee, called it “one of the most chilling books any of us had read.”

Part history, part memoir, Bikont's book is a moving exploration of Jedwabne past and present. She examines anti-Semitism, the myths of hidden and suppressed memories, and what happens when part of a society refuses to accept a horrific truth.

Anna Bikont will appear at **Politics and Prose** in **Washington, DC** on **October 19**. Further appearances elsewhere will be announced later this year.

Farrar
Straus
Giroux





MUSEUMS IN THE TRI-CITY: GDAŃSK, SOPOT AND GDYNIA

The so-called “**Tri-City**” refers to three neighboring cities on Poland’s Baltic coast: **Gdańsk**, **Sopot** and **Gdynia**. These three share a strong social, economic and cultural links, and are some of Poland’s major tourist destinations. As part of our ongoing series on museums in Poland, here is information on three historical museums in the Tri-City area.

European Solidarity Center, Gdańsk

The ESC commemorates the historic events that took place in the nearby **Gdańsk shipyards** in the 1980s—the struggles that brought down Communism in Poland, sparking a domino effect throughout the region. More than a museum, the ESC serves as a research center, archive, multi-media library, and public space for civic engagement. In 1980, **Lech Wałęsa** led a strike at the Lenin Shipyard in Gdańsk. It spread to hundreds of factories across the country, forcing the Communist regime to recognize a new independent union: **Solidarity**. Almost 10 million people joined. But a year later, the regime banned Solidarity and declared **martial law**, leading to years of strikes, political conflict and economic chaos. By 1989, the famous **Round Table** talks led to the **first partially free parliamentary elections on June 4, 1989**, ending the Communist era in Poland. The museum’s permanent exhibition spans 32,000 square feet and allows visitors to immerse themselves completely in the fascinating history of this period. [Photo above.]

Emigration Museum, Gdynia

Throughout Poland’s history millions of its citizens have left their homeland in search of new lives elsewhere, seeking economic opportunity, greater freedom, or a completely new life, they left by foot, train, ship and plane. Today more than 20 million people of Polish descent live around the world. Gdynia was one of their key points of departure—and today it is home to the



Emigration Museum. The Museum stands at the sea's edge in the historic **Gdynia Sea Terminal**, the place where many Poles boarded ships to take them overseas. The main exhibition covers emigration from the 19th century to the present, a period of great economic and political changes in Poland, leading many to go abroad. From Chicago in America to the jungles of Brazil to today's generation moving freely in the European Union, Poles made their way almost everywhere in the world. Visitors can explore this history through the museum's collection of more than 4,000 objects.

The Museum of the Second World War, Gdańsk

Gdańsk will soon be home to Europe's first museum covering the entire history of the **Second World War**. The Museum of the Second World War is being built only one mile from the **Westerplatte** Peninsula, where the first shots of **World War II** were fired. The main exhibition—at 75,000 square feet—will be one of the largest history exhibitions in the world. It will cover the entire history of the War, including both the Great Power politics of the era and ordinary lives caught up in the fighting. Today the museum features an outdoor exhibition at Westerplatte, covering the history of this site from the peninsula's formation in the 17th century up to the **fall of Communism** in 1989. The museum also holds regular events such as film screenings, exhibitions and conferences at venues throughout Gdańsk. It will soon be an unmissable stop on any trip to Poland.

BOOKS ON THEATER

LOOSE SCREWS: NINE NEW PLAYS FROM POLAND

Edited by Dominika Laster

Published by Seagull Books, 2015

Loose Screws, an unprecedented anthology of contemporary Polish drama, brings together nine previously untranslated plays by prominent playwrights who have emerged in the rapidly changing post-Communist landscape. *The Files*, by the radical theater ensemble **Teatr Ósmego Dnia**, looks at Communist Poland in the 1970s through the lens of personal letters, memoirs, and newly-declassified police files. **Michał Bajer**'s *Eat the Heart of Your Enemy*, about Fryderyk Chopin, delves into issues of cultural and artistic heritage in the context of exile. **Ingmar Villqist**'s *Helver's Night* tells the story of a mentally challenged man's complex relationship with his caregiver, Karla, during the fascist takeover of their unnamed country. **Amanita Muskaria**'s *Daily Soup* sheds light on the effects of globalization on a Polish working-class family. **Michał Walczak**'s *First Time* explores the interplay of desire and social norms. **Krzysztof Bizio**'s *Let's Talk About Life and Death* is a montage of phone conversations and short interactions between a wife, husband, and son struggling with their sense of alienation as they confront criminal and social violence. *Made in Poland* is **Przemysław Wojcieszek**'s punk manifesto investigating the relationship between the totalitarian atmosphere of Socialist Realism and the individualism it produces in reaction. **Dorota Masłowska**'s *A Couple of Poor Polish-Speaking Romanians* is a fast-paced spree through the Polish countryside. Serving as the cornerstone for the collection, **Małgorzata Sikorska-Miszczuk**'s *Loose Screws* examines the ways in which various psychopathologies play themselves out in the private and public spheres in post-Communist Poland.

THE THEATRE OF TADEUSZ KANTOR

Edited by Kathleen Cioffi and Magda Romańska

Forthcoming (Northwestern University Press, 2016)

The Theatre of Tadeusz Kantor answers many previously unexamined questions about Kantor's aesthetics and their relationship to other theatrical traditions, his influence on modern theater, and his legacy for contemporary performance theory. **Tadeusz Kantor** is considered one of the most important theater artists of the 20th century, who has influenced nearly all the major figures of modern theater—including **Reza Abdoh**, **Robert Wilson**, **Frank Castorf**, **Richard Foreman**, **Moisés Kaufman**, the **Quay Brothers**, and many others. *The Theatre of Tadeusz Kantor* collects essays by scholars from the United States, Poland, Canada, the United Kingdom, Germany, Japan, and Portugal, writing about topics such as Kantor's "happenings"—the first-ever in Poland—which would become foundational for the art form, and whose surrealist use of scale would influence directors of postmodern opera, theater, and performance art. Another topic featured in the book is Kantor's assembly of his "Human Nature Preserve," a gallery of "bio-objects"—actors and objects connected in strange symbiosis, such as the "Man with a Suitcase" or the "Helpless Man with a Table." Kantor's experimentation with the interaction of the human body and objects has important implications not only for theater studies but also for our understanding of modern technology and how it affects the human body. The contributors to *The Theatre of Tadeusz Kantor* also demonstrate that Kantor was connected to his forebears in the Polish and worldwide theater traditions and that he has had a marked impact on theater and performance artists who came after him in his home country as well as in countries such as Japan, France, Germany, Belgium, Latvia, Portugal, and the United States.

EUROPEI
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 **Małopolska**
KRAKÓW Region


Seagull
BOOKS

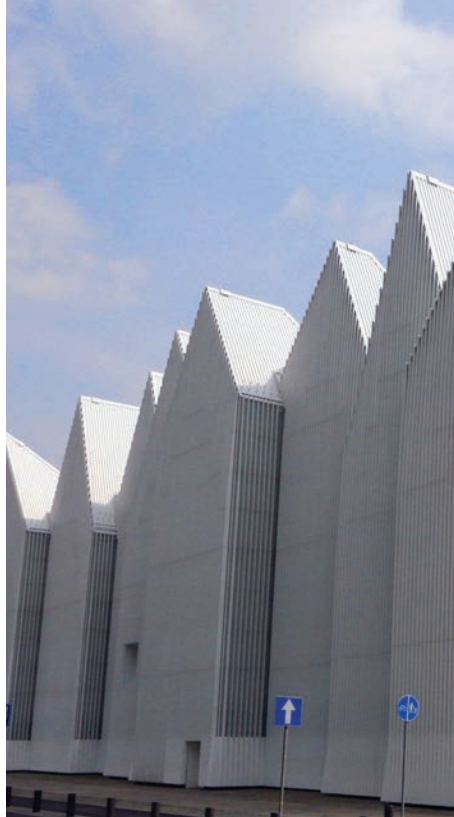

250 YEARS
OF PUBLIC
THEATRE
IN POLAND

A man and a woman are dancing in a dark room. The man is on the left, wearing a dark jacket over a red t-shirt with a graphic. The woman is on the right, wearing a dark, shiny dress, and is laughing with her head tilted back. Numerous blue banknotes are falling around them, creating a sense of motion and celebration. The background is black, making the falling money and the subjects stand out.

Loose Screws

Nine New Plays from Poland

Edited by
Dominika Laster



THE SZCZECIN PHILHARMONIC

The Philharmonic Hall in Szczecin, Poland wins the Mies van der Rohe Award 2015

In 2004, the Szczecin orchestra announced plans to build a new concert hall, after outgrowing their space in one wing of the Town Hall. The new hall would reflect the musical history of the city, standing at the site of the pre-War Konzerthaus on the corner of Malopolska and Matejko Streets. The new hall is a dynamic new home for the **Szczecin Philharmonic Symphony Orchestra**, as well as chamber groups including the **VIGOROSO String Quartet**, the **FeelHarmony Quintet**, **High Five Brass**, the **Szczecin Philharmonic Percussion Group**, the **Szczecin Philharmonic Woodwind Octet**, and the **Szczecin Philharmonic Orchestra Chamber Soloists' Ensemble**.

The architects of **Barozzi/Veiga studio** from Barcelona did their best to take the context of the project into consideration. The building stands out from its surroundings thanks to its bold lines and light construction, but also forms a coherent whole with the neo-gothic buildings around. The interior of the Philharmonic features more than 130,000 square feet of space across four stories, including a symphonic hall, a chamber hall, rehearsal rooms, a music shop, a cafe, a spacious foyer, performers' dressing rooms, storage rooms for instruments, and offices. The symphonic hall, also known as the Sun Hall, can accommodate nearly 1,000 people. The magnificent acoustics of the Sun Hall are due to the special geometry of the walls and ceiling, designed by the architects with **Dr. Higiní Arau**, a specialist in architectural acoustics from Barcelona. The acoustics of the hall produce an effect comparable to the the Musikverein in Vienna, on which it was modeled.



Every evening the white façade of the Philharmonic lights up with hundreds of colors in different combinations. The grand opening of the new hall took place at the inauguration of the 2014/2015 season.

The European Commission and the Fundació Mies van der Rohe selected 420 projects to compete for the 2015 European Union Prize for Contemporary Architecture – Mies van der Rohe Award. The nominations spanned 36 countries, including 18 projects from Poland. Three of these qualified for the semi-finals of the competition. As well as the Mieczysław Karłowicz Philharmonic Hall in Szczecin, the other Polish contenders were the **Silesian Museum in Katowice** and the **POLIN Museum of the History of Polish Jews in Warsaw** (featured in our Fall/Winter 2014 brochure).

The €60,000 Mies Van der Rohe Award is one of the most prestigious and important awards for European architecture. The prize is awarded biennially to works that have been completed in the past two years. The award was presented to the Szczecin Philharmonic on May 8, 2015 in Barcelona.



KARSKI AND THE LORDS OF HUMANITY

Fall 2015

Emmy award-winning director **Stawomir Grünberg**'s film *Karski and the Lords of Humanity* premiered in Poland on April 24, 2015—**Jan Karski**'s 101st birthday. Since then, the film has opened at nearly 50 theaters all over the country and won a **Special Award for Best Polish Film at the Jewish Motifs International Film Festival in Warsaw** this year. Details of the US theatrical premiere of the film will be announced in the fall on our website.

Made using a ground-breaking technique combining archival footage with animated sequences, the film tells the story of Jan Karski—the hero of the **Polish Underground Resistance**.

Karski was an emissary of the Polish Resistance, sent undercover to the Warsaw ghetto to investigate the situation of Jews on the eve of the “Final Solution.” He hoped to reveal the tragic fate of the Jewish people to the world. “Without the intervention of the Allies, the Jewish community will cease to exist in eighteen months’ time,” he wrote in his report. However, the information Karski smuggled to the West only made it to page 16 of *The New York Times*. Today, though, Karski is recognized as a hero of World War II: *Newsweek* magazine named him one of the most important figures of the 20th century, calling his wartime mission a moral milestone of 20th century civilization.

A unique aspect of Grünberg’s film is the animated reconstructions of historical scenes such as Karski’s arrest by the Gestapo, his two entries into the Warsaw Ghetto, a transfer camp in Izbica, and his numerous conversations with—as Karski himself called them—“the lords of humanity,” including UK Foreign Secretary Anthony Eden and US President Franklin D. Roosevelt. The archival materials include never-seen before interviews conducted by Karski’s biographer **E. Thomas Wood**. In addition to audio recordings of Karski himself, the film features testimony from people who knew Karski well, including former Secretary of State **Prof. Zbigniew Brzeźński**, Winston Churchill’s official biographer **Sir Martin Gilbert**, and the former Polish Foreign Minister **Władysław Bartoszewski**.

As Stawomir Grünberg says—“Karski is a universal, timeless hero, a role model for the young generation all over the world. It’s in young people’s nature to seek the meaning of life and proper moral standards. Karski and the Lords of Humanity proves that the seemingly banal question, ‘can I, as an individual, change the world?’ is worth asking.”

Learn more: www.jankarski.com



Ministry
of Foreign Affairs
Republic of Poland

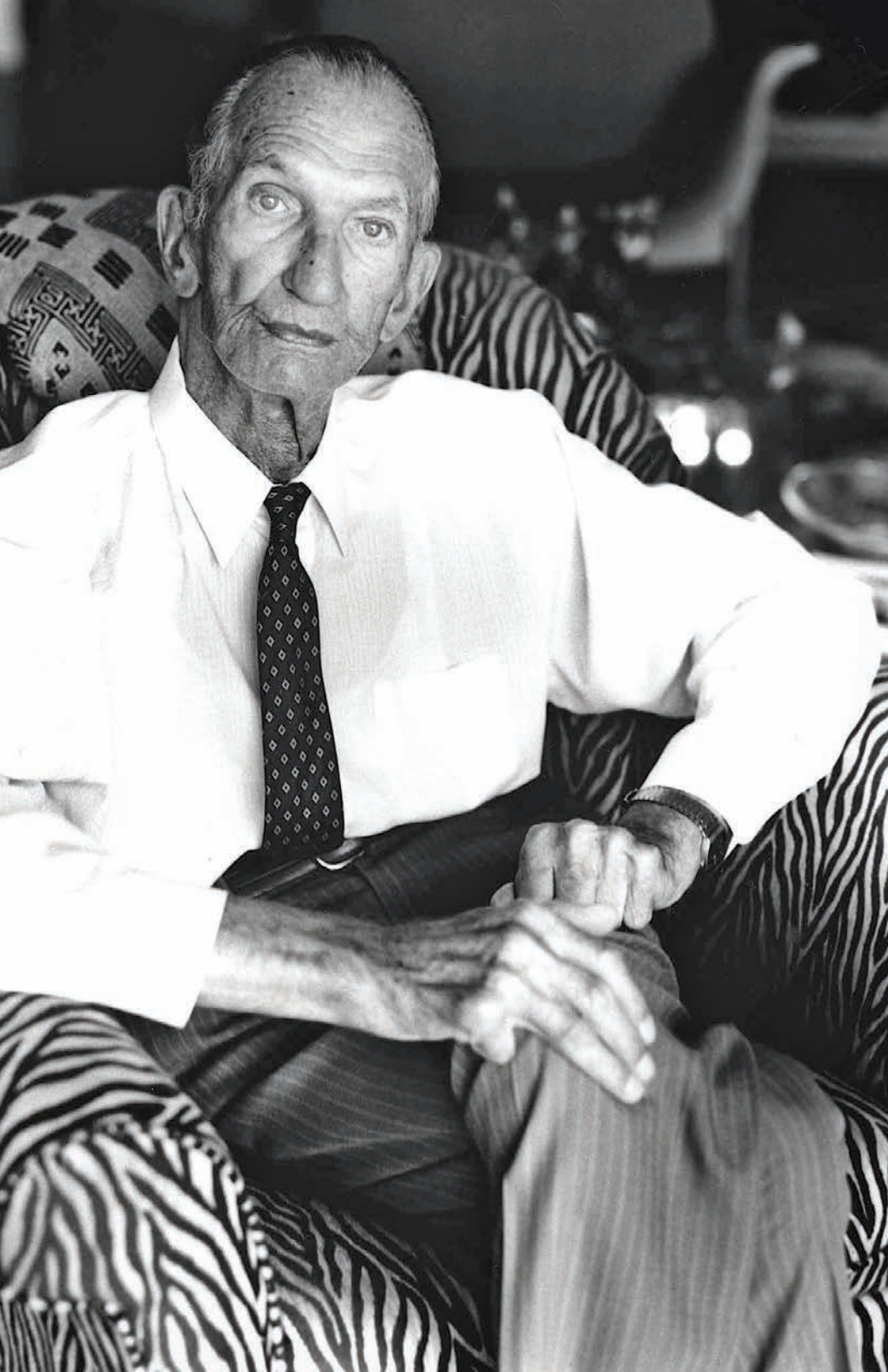


The Embassy
of the Republic of Poland
in Washington



Konsulat Generalny
Rzeczypospolitej Polskiej
w Nowym Jorku





KANTOR DOWNTOWN

Winter 2015

Kantor Downtown is a project by the **Teatr Polski in Bydgoszcz** celebrating the centennial of the Polish avant-garde stage director **Tadeusz Kantor**, 36 years after the staging of his play *The Dead Class* at **La MaMa E.T.C.** in New York.

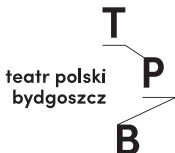
The project seeks to present Tadeusz Kantor in the broader context of the historical avant-garde at a time when countercultural artists, avant-garde performance, and experimental theater are looking into the past, and contemporary theater and performance are searching for new means of expression.

Kantor Downtown was born of the need to remember and renew the **“Rituals of Rented Island.”** That was filmmaker and performance artist **Jack Smith**’s name for Lower Manhattan, the place where performance art first blossomed in the 1970s. *Kantor Downtown* will show that counterculture is a shared tradition that crosses continents, and make the case that a return to the avant-garde of those years is necessary to build alternatives to contemporary culture and public discourse.

Kantor Downtown is a mixed lecture and performance piece, with the emphasis on different aspects of “recovering the counterculture,” through education, archives, experimentation and alternative means.

Director **Wiktor Rubin** and playwright **Jolanta Janiczak**—well-known theater artists and winners of many awards—and theater historian **Joanna Krakowska** have designed the performance, which portrays different aspects of the counter culture. They ask whether today, with avant-garde performance and the experimental theater of the 1970s moving ever further into the past, it’s possible for that tradition to be reborn.

The Not-Dead (Yet) Class—A Lecture-Performance presents the father figure of Tadeusz Kantor—a true modernist artist—in the colorful, anarchic, subversive, queer and feminist artistic tradition of Downtown New York. The piece aims to look at Kantor from a different perspective—as an artist in real and virtual dialog with other artists. It is a critical (although also nostalgic) reflection on Polish history and the American avant-garde, inspired by Kantor and La MaMa E.T.C. founder **Ellen Stewart**, with participation from American performance artists who helped create the **New York avant-garde scene** in the 1970s and 1980s. This multimedia piece will include projections of documentary recordings, and New York performance artists will be invited to take part.



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THE RETURN OF ANDRZEJ ŻUŁAWSKI

*"As outré as Mr. Żuławski may seem, he fits comfortably within a Polish tradition of applied histrionics. His hyperkinetic camera style exaggerates that of **Andrzej Wajda** (the great director with whom he served his apprenticeship), his primal, even religious, notions of acting resemble those of the theater artist **Jerzy Grotowski**, while his caustic perversity and, as the author of 26 books, his productivity, recall that of Poland's one-man avant-garde, the early-20th-century writer, painter and theorist **Stanislaw Ignacy Witkiewicz**."*

– J. Hoberman, *The New York Times*, March 2, 2012

After a fifteen-year hiatus, **Andrzej Żuławski** returns to cinema with **Cosmos** (2015), starring French actress **Sabine Azéma**, based on the novel by **Witold Gombrowicz** (1904 – 1969).

Witold, a law student and aspiring novelist, checks into a modest guest house near the Portuguese coast with his friend Fuchs, when they discover a bizarre spate of animal hangings. Who is behind these crimes? Did the animals hang themselves? Does any of this have to do with the housekeeper's deformed lip? Or the owner's daughter's beautiful leg? And what about the mold on the ceiling in the shape of an arrow? Or the toothpicks? As funny as it is cerebral, *Cosmos* is a black comedy and a metaphysical whodunnit.

In 2012, **BAMcinématek** in New York, the **Cinefamily** in Los Angeles, and **The Polish Cultural Institute New York** presented the **first complete US retrospective** of Andrzej Żuławski's films. This unique program featured films such as *The Third Part of The Night* (1971), *That Most Important Thing: Love* (1975) with Romy Schneider and Klaus Kinski, *Possession* (1981) starring Isabelle Adjani and Sam Neill, *On The Silver Globe* (1988), *The Shaman* (1996) and *Fidelity* (2000) with Sophie Marceau.

For more information about upcoming showcase featuring Żuławski's *Cosmos* and newly restored prints of *The Devil*, *The Third Part Of The Night* and *On The Silver Globe*, please check our website in the late fall of 2015.

Learn more: www.cosmos-lefilm.com



PAULO BRANCO PRESENTS

SABINE
AZÉMA

JEAN-FRANÇOIS
BALMER

JONATHAN
GENET

JOHAN
LIBÉREAU

VICTORIA
GUERRA

CLÉMENTINE
PONS

ANDY
GILLET



Cosmos

Written and directed by

ANDRZEJ ŻULAWSKI

Based on the novel *Kosmos* by

WITOLD GOMBROWICZ



THE UNSEEN HOLOCAUST: RECENT POLISH FILMS

October 25 – November 1, 2015

Polish filmmakers took up the extraordinary challenge of representing the **Holocaust** in cinema even before the end of **World War II**, and their efforts continued throughout the Communist era. Since **the fall of Communism**, Polish screenwriters and directors have produced a body of films as candid and artistically impressive as any produced elsewhere. This series presents several major films, many never seen before in the United States, along with documentaries and shorts that explore parallel themes.

Some films offer searing fictional portrayals of the terrible fate Jews, Poles, and others suffered at Auschwitz. Others dramatize the vital assistance some Poles offered to their Jewish neighbors and even to strangers; still others reveal how some Poles informed on Jews during the war.

All the screenings will take place at the **Museum of Jewish Heritage—A Living Memorial to the Holocaust** in New York City. Each will be introduced by series curator **Prof. Stuart Liebman**, and will be followed by a question-and-answer session with a distinguished expert in the field of Polish and Jewish Studies. The series will conclude with **a colloquium featuring scholars and authors** who will evaluate the post-Communist legacy of Polish Holocaust cinema.



ALIVING
MEMORIAL
TO THE
HOLOCAUST





***Ambulance (Ambulans)* dir. Janusz Morgenstern, 1961**

An elliptical portrayal of Jews duped into entering the vans where they will be gassed to death.

***Kornblumenblau* dir. Leszek Wosiewicz, 1988-9**

Inspired by the searing stories of Polish author and former Auschwitz inmate Tadeusz Borowski, *Kornblumenblau* tells the story of a Polish musician who survived a death camp because he could play the the German folk song of the title for his kapo.

***Burial of a Potato (Pogrzeb kartofla)* dir. Jan Jakub Kolski, 1991**

A Polish saddler named Mateusz returns to his village after years in a concentration camp. Branded a Jew (though he is not) by his neighbors, who may have murdered his son to obtain his land, Mateusz struggles to regain his property.

***Just Beyond this Forest (Jeszcze tylko ten las)* dir. Jan Łonnicki, 1991**

The great Polish actress Ryszarda Hanin plays a former washerwoman in a Jewish household who sacrifices herself to take her employers' daughter out of the ghetto. [Photo above.]

***Birthplace (Miejsce urodzenia)* dir. Paweł Łoziński, 1992**

Prominent Polish-Jewish author Henryk Grynberg, who survived the war in hiding with his mother, returns to his home village to discover who killed his father and younger brother. This gripping murder mystery in documentary form concludes with one of the most astounding scenes of any film ever made about the Holocaust.

***Inventory (Inwentaryzacja)* dir. Paweł Łoziński, 2010**

A sensitive depiction of the restoration of Warsaw's famed Jewish cemetery by young Poles.

***Castaways (Wyrzutki)* dir. Sławomir Grünberg & Tomasz Wiśniewski, 2013**

In a desperate effort to save their children, some Jewish parents threw their children out of the cattle cars carrying them to their deaths. Some Polish villagers recall what happened.

ewa partum.

30 PCI-NY 2015 | VISUAL ARTS

ART BOOKS

Natalia LL: Doing Gender

Ed. by Agnieszka Rayzacher and Dorota Jarecka

Published by Fundacja Lokal Sztuki/Lokal_30, Warsaw (2013)

Artist **Natalia Lach-Lachowicz**, better known as **Natalia LL**, has pushed cultural and artistic boundaries with her work for decades. This book highlights some of her most challenging feminist work from the late 1960s and early 1970s. A mix of challenging, explicit and comical, her work highlighted how women's sexuality was marginalized in Poland's conservative society. In 1977 Natalia LL came to New York on a Kościuszko Foundation scholarship. There she engaged with the local avant-garde art scene and campaigned for LGBTQ rights. This volume contains reproductions of her work from the period as well as critical essays and analysis.

Ewa Partum

Ed. by Aneta Szyłał, Ewa Małgorzata Tatar and Berenika Partum

Published by Instytut Sztuki Wyspa, Gdańsk (2012/2013)

Since the 1960s, the conceptual and performance artist **Ewa Partum** has been a major figure on the Polish and international art scene. Her practice focuses on developing a wholly new artistic language beyond the limits of painting. She also highlights the inequalities women face in the global and increasingly commercial art scene. She works with public space, cut-out letters, and her own naked body to challenge social rules and conventions around regulations and language. Partum continues to work, striving to stay radical as her work becomes part of the European canon. This book features extensive photographs of her major pieces from the 1960s up to the present day, and includes bilingual critical essays on her work.

Where the Beast is Buried

By Joanna Rajkowska

Published by Zero Books, Winchester/Washington (2013)

Joanna Rajkowska is one of Poland's most important and controversial public artists. She is best known for her installation *Greetings from Jerusalem Avenue*, a sculpture of a giant palm tree standing on Warsaw's Aleje Jerozolimskie ("Jerusalem Avenue"). It was intended as a symbol of Polish-Jewish friendship, evoking the warm Mediterranean climate of Israel, where so many Polish Jews have made their home after fleeing persecution. The piece became hugely controversial, with critics calling it an eyesore. Rajkowska's book gives colorful and entertaining firsthand accounts of this piece and others around the world. It offers a unique and highly readable insight into her artistic practice.

Teresa Żarnower (1897-1949). An Artist of the End of Utopia

Ed. by Milada Śliżińska and Andrzej Turowski

Published by Muzeum Sztuki in Łódź (2104)

Teresa Żarnower was one of Poland's most radical avant-garde artists. Born into an assimilated Jewish family, between the wars she moved in Constructionist and left-wing circles. She moved to France in 1937 and then attempted to flee to the United States when war broke out. After three years of waiting for a visa in Lisbon and Montreal, she made it to New York in 1943. There she quickly became established in the art scene, before tragically dying in 1949, probably committing suicide. The editors of this first monograph on her work have painstakingly reconstructed her life and activities, especially her little-known New York period.

Ministry of
Culture
and National
Heritage of
the Republic
of Poland

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PROGRESS



POLAND IN 9 LANGUAGES: KAROLINA CICHA AND BART PAŁYGA

September 15 – 28, 2015

Karolina Cicha and **Bart Pałyga** will visit the United States for the first time this fall, playing over 10 concerts on their tour, including at prestigious world music festivals and universities. Their tour will promote *9 Languages*, a project showcasing the multicultural region of **Podlasie** in northeast Poland. *9 Languages* will be presented at the **World Music Festival Chicago**, the **Lotus World Music and Arts Festival**, the **Landfall Festival of World Music** and **Alverno College's Global Union World Music Festival**. Cicha and Pałyga will also visit the **University of Illinois at Chicago** and **Alverno College**, where they will hold master classes. The tour will end with a concert co-presented by **Live Sounds** at the legendary **DROM** club in New York as part of the **New York Gypsy Festival**.

9 Languages is linked to the traditions of Podlasie, the home region of multi-instrumentalist and composer Karolina Cicha. The project draws on the full range of traditional music, but rather than an archival compilation, it's a compact whole, speaking the language of contemporary music. This language is built on the innovative style of the two performers, their charisma, and their experience in musical expression from folk, ancient and rock music projects. *9 Languages* features songs in the minority languages of the Podlasie region of northeast Poland, bordering Russia, Lithuania and Belarus: **Ukrainian, Lithuanian, Russian, Romani, Belarusian, Yiddish, Polish, Tatar** and **Esperanto**. Traditional folk instruments, such as the *morin khuur*, *dotar*, Jew's harp, *duduk*, accordion and mandolin are joined by modern samplers and loopers, as well as ancient overtone singing. *9 Languages* was awarded the Grand Prix of the Polish Radio New Tradition Festival and has been performed at the most prestigious folk festivals. This fall, the concert will be staged as part of the official selection of the World Music Expo WOMEX in Budapest.



Podlasie is the border of East and West, one of the most culturally and ethnically diverse regions in Poland. Other than Poles, the region is inhabited by Belarusians, Lithuanians, Ukrainians, Russians, Tatars and Roma people. Before the war, Jews also lived and composed there. The region has many faiths and languages, so it is no surprise that the idea of Esperanto was born there—its inventor, **Ludwig Zamenhof**, was raised in this multi-cultural environment.

Karolina Cicha is a vocalist, composer, actor and multi-instrumentalist. From 2005 - 2009 she was a member of the **Gardzienice Theater Practice Center** and created the title roles in their productions of *Electra* and *Iphigenia in A...* Her new album, ***Greetings from Yiddishland***, with songs composed to texts written by Jewish poets from Podlasie region, will premiere at the 2015 Warsaw Singer Festival. Her newest project, ***Poland – Pakistan: Music Without Borders*** was produced with the support of the Embassy of the Republic of Poland in Islamabad. The goal of this musical journey was a collaboration between Karolina Cicha and **Shafqat Ali Khan**, a songwriter and master of the *ghazal* tradition of South Asian classical music.

Bart Palyga is a cellist, multi-instrumentalist and improvisational artist. He specializes in more than a dozen string instruments from around the world. He has collaborated with the bands **Laterna, Masala, Village Kollektiv, Arcus Poloniae**, the **Polish Ensemble, Yerba Mater** and the **Maria Pomianowska Ensemble**.

9 Languages was supported by the Podlasie Marshal's Office and the Bialystok Municipal Office. The tour is presented by the Landfall Festival of World Music, World Music Festival Chicago, Alverno College's Global Union World Music Festival, University of Illinois at Chicago, Lotus World Music & Arts Festival, DROM, and Live Sounds in collaboration with the Polish Cultural Institute New York.



UIC Department of Slavic and Baltic
Languages and Literatures
COLLEGE OF LIBERAL ARTS & SCIENCES

LIVE SOUNDS



34 PCI-NY 2015 | F I L M

SANTA ROSA

Odyssey in the Rhythm of Mariachi by Sławomir Grünberg

Winter 2015

Emmy Award-winning director **Sławomir Grünberg** reveals yet another unknown chapter of World War II in **Santa Rosa**, a documentary exploring the fate of Polish deportees to the Soviet Union who fled to Mexico. The film tells the story of a group of 1,434 Polish refugees in the Soviet Union, who arrived at the abandoned ranch of Santa Rosa at the invitation of the Mexican President in 1943. Santa Rosa, near León in central Mexico, became their home for the next few years. In December 1942, **General Władysław Sikorski**, the Prime Minister of the Polish Government-in-Exile, signed an agreement with Mexican President **Avila Camacho** to set up a camp for the refugees. The journey from the USSR to Mexico took the first group of refugees through Los Angeles, where, to their surprise, the American authorities locked them up in an internment camp for Japanese-Americans. After the Santa Rosa colony was closed at the end of the war, only 87 of the refugees returned to Poland; the majority emigrated to the United States.

In the film, written by **Piotr Piwowarczyk**, the protagonist of the story—Joanna—embarks on a personal journey to investigate her family's past. She discovers countless stories of those whose memories of Santa Rosa are still felt 70 years later in Poland, Mexico and the US. Joanna recalls: "I've been hearing about Santa Rosa ever since I was a child. My father was born there. Words like Guadalajara, Guanajuato, and León were pure poetry to me. Tales of travel chests, the donkey that bit my dad, and rancheros were a beautiful fable from a land of spicy food and delicious beans. Instead of the usual 'and they lived happily ever after,' they ended with 'and we'll go to Mexico too one day.' I knew my family had ended up in Mexico because of the war. I read about the deportations, Katyń, Starobielsk and Anders's Army. But there was very little information on Santa Rosa. When my grandmother passed away, I realized I knew nothing about my grandfather, except that he had died in Mexico at the age of 26. (...) I decided to solve the family mystery and I bought tickets to Mexico." / Learn more: www.logtv.com/films/santarosa



F I L M | PCI-NY 2015 35

RAISE THE ROOF

A documentary on the reconstruction of the Gwoździec Synagogue

The opening of the core exhibition of the **POLIN Museum of the History of Polish Jews in Warsaw**—in October 2014—was a great event. Many visitors and critics were struck by the exhibition's centerpiece: a reconstruction of the painted ceiling of a 17th-century wooden synagogue from the town of **Gwoździec** (now Hvizdets' in Ukraine).

The Gwoździec synagogue—like all of Poland's more than 200 historical wooden synagogues—was burnt down by Nazi German forces during the occupation of Poland in World War II. However, the synagogue had been extensively documented in photographs and architectural drawings from the early 20th century. Its story attracted the attention of **Handhouse Studio** in Massachusetts, an educational organization specializing in historical reconstructions, affiliated with the Massachusetts College of Art and Design. Thanks to the financial support of **Irene Pietka** and the **Kronhill Pietka Foundation**, Handhouse was able to painstakingly reconstruct the roof and *bimah*—or pulpit—of the synagogue using authentic period tools and painting techniques. The reconstruction project was brought to towns and cities around Poland. Handhouse's craftspeople and artists worked in local synagogues, which were often vacant or abandoned, to raise awareness about local Jewish history.

Documentary filmmakers **Cary** and **Yari Wolinsky** followed the Handhouse team throughout the process of building and installing the synagogue. **Raise the Roof** is a feature-length documentary chronicling how this masterpiece of Polish Renaissance architecture was brought back to life. The film was given a special screening at the opening of the POLIN Museum's core exhibition and has been shown to enthusiastic audiences in Barcelona, Berlin, Toronto, Philadelphia and Atlanta, and has received praise from critics. *Raise the Roof* continues to tour the United States and internationally. / Learn more: www.polishsynagogue.com.

The
Kronhill Pietka
Foundation



MUSEUM OF
THE HISTORY
OF POLISH
JEWS



POLISH CRYPTOGRAPHERS AND THE ENIGMA MACHINE

This year audiences have flocked to see the Oscar-winning film *The Imitation Game*. In it, Benedict Cumberbatch plays the cryptologist **Alan Turing**, the man who broke the **Nazi Enigma Code**.

The Nazi German military used Enigma machines to encode their orders and top-secret information. The code would change every day, and was widely considered to be unbreakable. However Turing and his team at Bletchley Park cracked the code, and their work was crucial to defeating the Germans.

Few people know, however, that Turing's work was based on crucial breakthroughs made by **Polish cryptologists**—who had broken an early version of the Enigma Code years before. In September 1932, the **Polish Cipher Bureau** invited three mathematics students from Adam Mickiewicz University in Poznań, **Marian Rejewski**, **Henryk Zygalski** and **Jerzy Różycki**, to train as cryptographers in Warsaw. Using manuals captured by French spies, by December 1932 Rejewski had figured out the basics of the Enigma machines. He constructed replicas to read the German military's encrypted messages. As the Germans updated the Enigma technology, the Poles had to race to keep up, using newly-developed technology such as Rejewski's famous "**cryptologic bomb**": a machine able to test all the possible permutations of the Enigma codes in a few hours.

Zygalski Sheets were another method of decoding the Enigma Code developed by the Polish cryptologist Henryk Zygalski. By laying specially perforated sheets on top of one another, it was possible to determine the Enigma machine's daily encryption "key." The perforations (hand-cut holes measuring 5 x 5 mm) corresponded to letters of the alphabet as well as to possible starting positions on and Enigma machine. The decoding equipment consisted of sheets of 26 x 26 holes and a light table. More than a thousand holes were cut in each sheet. Placing combinations of sheets on the light table aided in finding the encryption key and—as a result—deciphering the entire message.

When war came in 1939, the Polish General Staff passed their code-breaking technology, and some replica Enigma machines, to their allies in the United Kingdom and France. Meanwhile, the Cipher Bureau team fled to France. They continued their research outside Paris, communicating with Bletchley Park by telegraph and even hosting Turing in 1940. On January 17, 1940, the Poles cracked the first wartime Enigma communiqué. By 1940, German changes to the Enigma machines had made the Poles' technology obsolete, but the team had identified a series of operators' errors that could still be used to crack the codes. This information was greatly expanded on by British and American cryptologists and was crucial in ongoing efforts to crack the codes. Różycki was killed in a shipwreck in 1942. In 1943, Rejewski and Zygalski made their way to the UK, but for security reasons were banned from working in Bletchley Park. They enlisted in the **Polish Army** and continued their work there. After the war, Zygalski stayed in the UK until his death in 1978. Rejewski returned to Poland and spent years raising awareness about the Polish cryptographers' work. He died in 1980.

The Polish team's contribution to the code-breaking effort was long unacknowledged, but today their work is increasingly recognized. In 2000, Polish President Aleksander Kwaśniewski posthumously awarded Poland's highest civilian decoration, the **Grand Cross of the Order of Polonia Restituta**, to Rejewski and Zygalski. Rejewski has also received posthumous awards from the United States and United Kingdom. Today, a monument to the three men stands outside the castle in Poznań, the city where their journey began. We can only hope that awareness will continue to be raised about the Polish code-breakers' important work in **supporting the Allied war effort**.

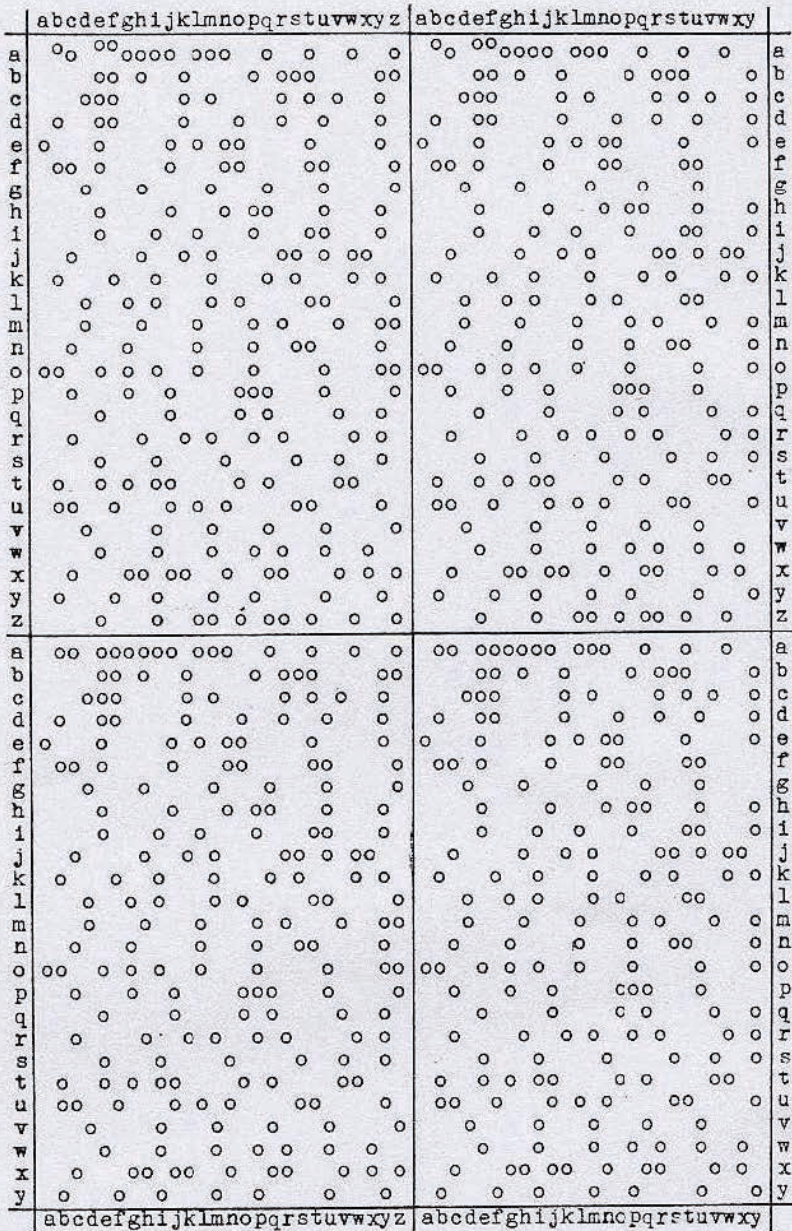


Fig. 5. Diagram of the perforated sheet



GRAWEMEYER AWARDS 30TH ANNIVERSARY

November 2015

In November 2015 **Krzysztof Penderecki** and Finnish composer **Kaija Saariaho** will be special guests at the 2015 **University of Louisville New Music Festival**. This year's festival will celebrate the 30th anniversary of the **Grawemeyer Awards**, one of the biggest and most prestigious prizes given by the University of Louisville to individuals in the fields of education, ideas improving world order, music composition, religion and psychology. Of the five awards, the Music Composition award is the oldest, and was awarded for the first time in 1985 to Polish composer **Witold Lutosławski** for his Symphony No. 3. Lutosławski is one of only two Polish composers to receive the award in its 30 year history, the second being Krzysztof Penderecki, who won the award for his symphonic piece "Adagio for Large Orchestra" in 1989. The School of Music at the University of Louisville has long been associated with the performance and creation of contemporary music. The school is hosting the Grawemeyer Award for Music Composition as well as the annual New Music Festival. Polish composer **Krzysztof Wólek** works at the University of Louisville as a Professor of Music Composition and is the primary festival coordinator. The festival this year will focus mainly on composers who have previously won a Grawemeyer Award. Penderecki and Lutosławski's music will have a strong presence at various concerts, including one by the Louisville Orchestra, celebrated for its First Edition Recordings series of new music by living composers. Krzysztof Penderecki, as a special guest of the festival, will work with students and faculty of the University of Louisville on performances of his music, give master classes, and participate in theoretical sessions analyzing his music and its influence on contemporary culture.

The University of Louisville New Music Festival is presented by the University of Louisville School of Music in partnership with the Polish Cultural Institute New York. Media partnership provided by Louisville Public Media.



C R E A T I V E I N D U S T R I E S | P C I - N Y 2 0 1 5 3 9

THE WITCHER

The Witcher 3: Wild Hunt, an action role-playing video game inspired by Andrzej Sapkowski's novels

Garnering over 200 prestigious awards even before its launch, *The Witcher 3: Wild Hunt* is Polish video game developer **CD PROJEKT RED**'s most ambitious endeavor to date. Within two weeks of release, the game had sold over 4 million copies, proving that the video game industry in Poland is fast becoming one of the most respected and prolific in Europe.

The game is inspired by **Andrzej Sapkowski**'s fantasy book series of the same name. The books star a half-mutant monster hunter, **Geralt of Rivia**. A dark fantasy tale full of mature themes and violence, the game delivers a novel-quality plot and combines it with a giant open world gamers can explore for months. Sapkowski's first *Witcher* story was published in Poland in 1986. His work has been adapted into a film and television series and translated into many languages, including Czech, Russian, Lithuanian, Spanish, French, and German. His writing draws on Celtic mythology and Slavic mythology, creating a fantasy world of mystery plot turns, adventure, and political intrigue.

The Witcher 3: Wild Hunt features characters from Sapkowski's fantasy series, but with an all-new storyline. Built for endless adventure, the massive open world of *The Witcher* sets new standards of size, depth, and complexity. The game lets players virtually experience the horrors of war, and tackles contemporary problems in a way video games rarely do. There are also side-stories addressing difficult topics such as racism, religious fanaticism, and cultural differences, with the serious themes broken up by periodic humorous moments.

Learn more: www.thewitcher.com

THE
WITCHER
WILD HUNT



ABOUT US

The Polish Cultural Institute New York, established in 2000, is a diplomatic mission to the United States serving under the Ministry of Foreign Affairs of the Republic of Poland. The PCI New York is one of 25 such institutes around the world. It is also an active member of the network of the European Union National Institutes for Culture (EUNIC) in its New York cluster.

The Institute's mission is to build, nurture, and promote cultural exchange between the United States and Poland by presenting Polish culture to American audiences and by connecting Polish artists, researchers and scholars from various fields to American institutions, introducing them to their professional counterparts in the United States, and facilitating their participation in contemporary American culture.

The Institute produces and promotes a broad range of cultural events in theater, performance, dance, music, film, visual arts, literature, and the humanities. Among its past and present American partners are such distinguished organizations as Lincoln Center, the Brooklyn Academy of Music, The Museum of Modern Art, the Guggenheim Museum, the Jewish Museum, PEN American Center, the Poetry Society of America, YIVO, the National Gallery of Art, Yale University, 92nd Street Y, Columbia University, St. Ann's Warehouse, Princeton University, the Harvard Film Archive, the CUNY Graduate Center, the Julliard School of Music, Film Forum, the Museum of the Moving Image, the Morgan Library & Museum, Anthology Film Archives, The Santa Fe Opera, the New Museum, La MaMa Experimental Theatre Club, Symphony Space, the New York Public Library, the Cinefamily, the Museum of Jewish Heritage, the Kennedy Center, and many more.

Our programs have included American presentations of works by such a wide range of distinguished artists, including filmmakers Agnieszka Holland, Roman Polański, Andrzej Wajda, Krzysztof Zanussi, Jerzy Skolimowski, Małgorzata Szumowska, and Andrzej Żuławski; poets and authors Wisława Szymborska, Czesław Miłosz, Adam Zagajewski, Zbigniew Herbert, Tadeusz Różewicz, Ryszard Kapuściński, Stanisław Lem, Witold Gombrowicz, and Bruno Schulz; composers Fryderyk Chopin, Karol Szymanowski, Mieczysław Weinberg, Andrzej Panufnik, Witold Lutosławski, Mikołaj Górecki, Krzysztof Penderecki, and Paweł Mykietyn; theater directors Tadeusz Kantor, Jerzy Grotowski, Krystian Lupa, Grzegorz Jarzyna, and Krzysztof Warlikowski; visual artists Alina Szapocznikow, Mirosław Bałka, Katarzyna Kozyra, Paweł Althamer, Edward Krasiński, Zofia Kulik, Józef Robakowski, Zbigniew Libera, Krzysztof Wodiczko, and Magdalena Abakanowicz; and many other Polish researchers and scholars, public intellectuals, and social and cultural activists.

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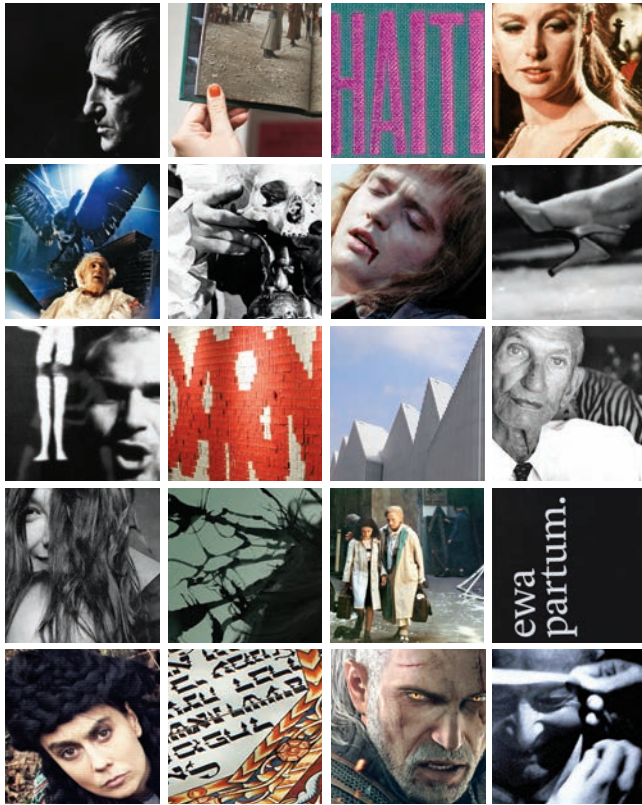
Check our website for program details, updates and changes as well as for more events:

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