

An aerial photograph of a stage or rehearsal space. The floor is light-colored wood or concrete, marked with dark lines. Numerous spotlights on stands are positioned around the perimeter, casting long shadows. A large green translucent screen or backdrop covers the left side of the frame. A person is visible in the center-right, and a small square object, possibly a solar panel, is on the floor.

POLISH CULTURAL INSTITUTE
NEW YORK FALL/WINTER 2014

PCI-NY FALL/WINTER 2014

L I T E R A T U R E

2 FOUND IN TRANSLATION

V I S U A L A R T S

3 JOANNA MALINOWSKA

T H E A T E R

4 GRZEGORZ JARZYNA'S 4:48 PSYCHOSIS

F I L M

8 WAYS TO FREEDOM: FILM SCREENINGS AT MoMI

M U S I C

16 THE OPEN BORDERS GENERATION

24 ANDRZEJ PANUFNIK REDISCOVERED

H U M A N I T I E S

28 THE FIRST SOLIDARITY PRIZE

29 ADAM MICHNIK

30 MUSEUM OF THE HISTORY OF POLISH JEWS, WARSAW

32 JAN KARSKI CENTENNIAL

R E S I D E N C I E S

34 VISUAL ARTS

35 DANCE/VISUAL ARTS

A B O U T U S

36 POLISH CULTURAL INSTITUTE NEW YORK



Dear Friends,

This year the Polish Cultural Institute New York celebrates 25 years since the first partially-free elections in Poland, which contributed to the fall of the Berlin Wall and democratization of the whole region. It is also fifteen years since Poland joined NATO, and ten years since Poland joined the European Union.

This season's **Ways to Freedom** film series at **MoMI** will show Polish reality before 1989, in Andrzej Wajda's *Man of Iron*, Krzysztof Kieślowski's *Blind Chance*, Ryszard Bugajski's *Interrogation* and others. Former opposition activist **Adam Michnik** will offer his firsthand perspective of the fight for democracy at the **New School**, and **Andrzej Panufnik**, a composer who fled censorship into exile in London, will be featured by the **American Chamber Music Ensemble** at **(Le) Poisson Rouge**. We also salute the winner of the first **Solidarity Prize**, Crimean Tartar leader and activist **Mustafa Dzhemilev**, who reminds us that the struggle for freedom continues around the world.

This year also marks the centennial of one of the greatest heroes of the Polish Home Army in World War II. **Jan Karski** risked his life to travel between Nazi-occupied Poland and the West, bringing the first eyewitness testimony of the Holocaust to Allied leaders. He has been honored by Yad Vashem as Righteous Among the Nations and posthumously awarded the Presidential Medal of Freedom by Barack Obama. In November the **Jan Karski Educational Foundation** and the **New York Public Library** will celebrate the republication of his memoirs. The **Museum of Jewish Heritage** will screen a new documentary about Karski's life. We also offer the first in a series of profiles of historical museums in Poland: in this issue, the new **Museum of the History of Polish Jews**. Our next issue will feature the Museum of the Warsaw Uprising. This year marks the 70th anniversary of this heroic uprising against the Nazi occupation of Poland, and the Polish Cultural Institute New York joins all Poles in remembrance of this momentous event in our country's history.

Even as we reflect on the past, we continue to capture the essence of Poland's vibrant contemporary cultural scene. Later this year we will join the Polish Book Institute and the Polish Cultural Institute London to celebrate **Philip Boehm**, winner of the annual **Found in Translation Award** for Polish literature translated into English. Columbus Circle, a popular landmark at the southwest corner of New York's Central Park, will host **Joanna Malinowska**'s monumental sculpture of Smokey Bear, drawing attention to our troubled relationship with the natural world. In Chicago, the **Illinois Modern Ensemble** will feature contemporary music by Polish composers, who came of age after the fall of Communism. Finally, we are thrilled to once again co-host **Grzegorz Jarzyna**'s theater company, **TR Warszawa**, for his production of Sarah Kane's *4:48 Psychosis* at **St. Ann's Warehouse**, starring renowned Polish actress **Magdalena Cielecka**.

The Polish Cultural Institute New York continues to foster the development of contemporary Polish artists by supporting **residency programs** with our partner institutions in the US and Poland. We also bring American cultural professionals, programmers and journalists for **research trips** to Poland, building links between our two countries and helping to shape Polish-related cultural programming here in the United States.

The whole PCI New York team wishes you all the best for the coming season, and invite you to join us and our partners in New York, Chicago, and across the United States.

Bartek Remisko
Acting Director



2 PCI-NY 2014 | L I T E R A T U R E

FOUND IN TRANSLATION

September 2014

Every year the Polish Book Institute and the Polish Cultural Institutes in New York and London present the Found in Translation Award—a prize for the best translation of a work of Polish literature into English that year. The winner receives a cash prize as well as a three-month residency in Kraków, with lodging and a monthly stipend.

The winner of this year's Found in Translation award is **Philip Boehm**.

Boehm is the author of more than two dozen translations of novels and plays by German and Polish writers, including Nobelist Herta Müller, Christoph Hein, Bertolt Brecht and Stefan Chwin. Nonfiction translations include *A Woman in Berlin* by Anonymous and *Words to Outlive Us*, a collection of eyewitness accounts from the Warsaw Ghetto. For his work as a translator he has received numerous awards, including the Oxford-Weidenfeld Prize (UK), the Helen and Kurt Wolff Prize (US), and a Guggenheim Fellowship. He also works as a playwright and theater director, and is the Founding Artistic Director of Upstream Theater in St. Louis.

Previous winners have been some of the best translators of Polish literature, working with some of Poland's most famous writers. They include Bill Johnston and Joanna Trzeciak, both for translations of Tadeusz Różewicz's poetry, Clare Cavanagh and Stanisław Barańczak for Nobel Prize winner Wisława Szymborska's collection *Here*, and Danuta Borhardt for Witold Gombrowicz's modernist masterpiece *Pornografia*. Antonia Lloyd-Jones has won twice; once for Paweł Huelle's *The Last Supper*, and again last year for her extraordinary output of seven books in 2012.



JOANNA MALINOWSKA AT BROADWAY MOREY BOOGIE

September 17, 2014 through February 2015

Joanna Malinowska's long love affair with anthropology guides her artistic practice yet again.

In September 2014, Malinowska will erect a 15 foot-tall sculpture of Smokey Bear—the iconic forest-fire prevention mascot of the U.S. Forest Service. In Malinowska's vision, this playful figure of an American bear is a symbol that goes beyond the environmental agency and into the history of Native Americans. The artist's fascination with American Indians and Alaska Natives has been visible in her work for many years. For the 2012 Whitney Biennial, Malinowska showed a painting by Leonard Peltier, an American Indian Movement activist considered by many to be unjustly imprisoned, alongside her own work. This gesture questioned the lack of representation of Native American artists in the biennale, and ultimately in the art world.

The 15 foot-tall Smokey Bear in Columbus Circle will have an SLR camera around his neck. Towering over passersby, the bear will reflect the modern man with the best equipment, ready for an adventure. Smokey Bear also will mirror the thousands of tourists with the same gadgets hanging from their necks, passing by each day throughout the installation. The bear will also hold in his open paw a symbol of the future: a plastiglomerate stone—a newly-discovered multi-composite rock of plastic and molten lava from Kamilo Beach in Hawaii. This finding is the first sign of human-made debris, such as plastic containers, fish netting, tubes, and pipes, binding permanently with nature. This rock proves that humans are shaping the planet in negative ways, as the plastic has become an integral part of the rock and is here to stay. Malinowska's Smokey Bear will be a warning about more than forest fires—alerting us as well to think twice before we throw another bottle cap into our campfires.

Joanna Malinowska was born in 1972 in Gdynia, Poland and lives and works in Brooklyn, New York. She received an MFA from Yale University and studied at the Skowhegan School of Painting and Sculpture. Malinowska has participated in the Smack Mellon Artist Studio Program in New York. She is the recipient of the John Simon Guggenheim Memorial Fellowship. She is represented by Canada Gallery in New York.

This project is presented by Marlborough Chelsea in partnership with the Broadway Mall Association the NYC Department of Parks & Recreation and in collaboration with the Polish Cultural Institute New York. The project would not be possible without the generous support of William and Janet Schwartz.

MARLBOROUGH
CHELSEA



GRZEGORZ JARZYNA'S 4:48 PSYCHOSIS AT ST. ANN'S WAREHOUSE

October 2014

Following the successes of TR Warszawa's *Macbeth* (*Makbet*, 2008) and *Festen* (*Uroczystość*, 2012) adapted for the stage by Thomas Vinterberg and Mogens Rukov presented by **St. Ann's Warehouse** with the help of the Polish Cultural Institute New York, our collaboration with St. Ann's continues in October 2014 with the presentation of *4:48 Psychosis*—the last work by English playwright Sarah Kane. Adapted and directed by Grzegorz Jarzyna, one of Poland's most prominent theater directors, the play is a monologue by a young woman suffering from terminal depression. The play itself was first staged at the Jerwood Theatre Upstairs at The Royal Court Theatre in London 18 months after the author's suicide, and has since been described as Kane's personal confession and testament. The Royal Court production also had its American premiere at St. Ann's Warehouse.

In Jarzyna's adaptation, the director weaves a powerful narrative by cutting and reassembling Kane's text, all the while creating an unsettling vision that gives a bleak insight into a profoundly tormented mind. Lyn Gardner from *The Guardian* observed that the main character is "made all the more potent by Malgorzata Szczęśniak's eerie hospital design, a soundscape that offers the almost industrial boom of a heart inside your chest and a crooner singing *When I Fall in Love*, the latter an ironic counterpoint to the central character's constant pleas to be loved. Felice Ross's lighting is extraordinary, too, creating tunnels and puddles of illumination in this malicious *Alice in Wonderland* nightmare [...] not to mention Magdalena Cielecka's central performance—so fierce and fiery that even when she has been swallowed by the light, you feel you can still glimpse her scorched image somewhere in the shadows." Periodic video projections of numbers flood the stage and add to the general feeling of anxiety: a repeated motif of counting down from 100 in sevens, an exercise used by psychiatrists to test a patient's sanity.

The pacing of the play is set by the repetition of dramatic pleas: "talk to me," "watch me," "set me free," "love me," "watch me vanish." Alongside those calls, the text includes quotations from the Bible, books on suicidal feelings, medical questionnaires, self-help guides, diary entries and prescription drugs leaflets. This set of texts prompted Grzegorz Jarzyna to include a number of other characters alongside the protagonist—a friend, a former lover, doctors and therapists. But the main character's entreaties are addressed at something larger: society, even God ...

The main character, acted brilliantly by **Magdalena Cielecka**, starts her monologue looking like she's been laced up, as if her clothes were a corset holding her together or a suit of armor that protects her against the world. As we see her disintegrate, her costume is gradually deconstructed to almost total nudity. In the pose of August Rodin's sculpture "The Thinker" she seems to take on her frail shoulders all the sins of today's world, before her body becomes subject to successive annihilation and reduction.

Roman Pawlowski, a well-known Polish theater critic, wrote that *4:48 Psychosis* is a test of contemporary theater. "Can we still see a person on stage, or just an actor? Can we perceive genuine pain between the lines of text? And does theater—this brilliant instrument allowing to spy on others with impunity—give us something more than just the comfort and safety of a Peeping Tom?" The role Cielecka plays is beyond acting—and this performance at St. Ann's Warehouse will be even more special as it will be one of the actress's last in this role.



SUSAN FELDMAN is the founder and Artistic Director of St. Ann's Warehouse (originally Arts at St. Ann's). From 1979 to 2000, she oversaw restoration activities and the performing arts series at the Church of St. Ann and the Holy Trinity in Brooklyn Heights, New York, a National Historic Landmark. In 2001, Arts at St. Ann's re-located to DUMBO and became St. Ann's Warehouse, one of New York City's most important cultural destinations, located at the gateway to the Brooklyn Waterfront, where it has become home to the American avant-garde and international artists and companies of stature in search of a flexible, European-style New York venue and producing team.

Under Feldman's artistic leadership, St. Ann's continues to celebrate the traditions of American and world cultures, with forays into a variety of contemporary forms, including new commissions and multi-disciplinary theatrical presentations. Among the many acclaimed productions at St. Ann's are Lou Reed and John Cale's *Songs for Drella*, Marianne Faithfull's *Seven Deadly Sins*, Artistic Director Susan Feldman's *Band in Berlin*, Charlie Kaufman and the Coen Brothers' *Theater of the New Ear*, The Wooster Group's *Hamlet*, *The Emperor Jones*, *House/Lights*, *To You*, *The Birdie!* (*Phèdre*), The Globe Theatre's *Measure for Measure*, Daniel Kramer's *Woyzeck*, Antony's *Turning*, Mabou Mines' *Dollhouse*, Lou Reed's *Berlin*, Cynthia Hopkins' *Accidental Trilogy*, Les Freres Corbusier's *Hell House*, Druid's *The Walworth Farce*, *The New Electric Ballroom*, and *Penelope*, TR Warszawa's *Macbeth*, The National Theatre of Scotland's *Black Watch*, Kneehigh Theatre's *Brief Encounter*, the American debut of Daniel Kitson, Enda Walsh's *Misterman* starring Cillian Murphy, the Baxter Theatre's production *Mies Julie* by Yael Farber and Dmitry Krymov's *Opus No. 7*.

In April 2004, the OBIE Award committee awarded Susan and St. Ann's Warehouse with the Ross Wetzsteon Memorial Award, recognizing 25 years of dedication to and development of new work and for "inviting artists to treat their cavernous DUMBO space as both an inspiring laboratory and a sleek venue where its super-informed audience charges the atmosphere with hip vitality."

GRZEGORZ JARZYNA Since his debut in 1997, Grzegorz Jarzyna has been considered one of the most influential theater directors in Poland. His work has revolutionized Polish theater and received widespread acclaim from around the world. In 1998 he became Artistic Director of the Teatr Rozmaitości in Warsaw. He changed its name to TR Warszawa and made it one of the most innovative and progressive theater troupes in Europe.

Jarzyna has staged bold and innovative interpretations of classics, adaptations of European authors like Thomas Mann and Fyodor Dostoevsky, contemporary dramas, and operas by Prokofiev, Ravel and others. He is renowned for cutting across genres, such in his *2008: Macbeth*, a multimedia adaptation of Shakespeare's tragedy. He has written his own adaptations of classic plays (*The Medea Project*) and directed TV versions of his productions. Most recently he has directed *T.E.O.R.E.M.A.T.*, based on the work of Pier Paolo Pasolini, *No Matter How Hard We Tried*, by Dorota Masłowska, and *Nosferatu*, based on Bram Stoker's *Dracula*. His latest production is *The Second Woman*, based on John Cassavetes's movie *Opening Night*.

Jarzyna has been invited to stage his shows in over 14 countries. In 2008 his *Macbeth* was staged in New York in a former Tobacco Warehouse (and the future home of St. Ann's Warehouse) on a specially-built stage under the Brooklyn Bridge. His productions have been featured at the Odyssey Europe festival, the Edinburgh International Festival, the International Theatre Festival in Istanbul and the T-Mobile New Horizons International Film Festival in Wrocław.







8 PCI-NY 2014 | F I L M

WAYS TO FREEDOM: FILM SCREENINGS AT MOMI

November 2014

The longtime collaboration between the Polish Cultural Institute New York and the **Museum of the Moving Image** continues with the project **WAYS TO FREEDOM**, conceived by the **KINO POLSKA Foundation** and the **Digital Film Repository in Poland** to commemorate the 25th anniversary of the first partly-free parliamentary elections in Poland, and, in a wider context, the major democratic changes which took place in Poland in 1989.

WAYS TO FREEDOM—a reference to Wojciech Marczewski's movie *Escape from the "Liberty" Cinema (Ucieczka z kina „Wolność,”* 1990)—encompasses a series of film screenings, discussions, public lectures, and conversations with artists and activists, devoted to the democratic changes of 1989 in Poland.



The PCI New York and MoMI will present a series of films documenting the changes Poland has undergone and its long and arduous road towards democracy. Screenings of **13 films** (7 features and 6 documentaries) will give context and background to an extremely tumultuous but fascinating period in Poland's history.

MUSEUM
OF THE
MOVING
IMAGE



FUNDACJA KINO POLSKA

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FILMOWE



WFO



ZEBRA
Studio Filmowe

Man of Iron (Człowiek z żelaza)**dir. Andrzej Wajda, 1981**

This film is the sequel to Wajda's renowned film *Man of Marble*. Jerzy Radziwiłowicz plays Maciek Tomczyk, a union organizer at the Gdańsk shipyard modeled on Lech Wałęsa, as well as, in flashback, Maciek's father Mateusz Birkut, the "model worker" hero of Wajda's 1977 *Man of Marble*. Winkiel (Marian Opania), a rather unsuccessful radio reporter, is sent to Gdańsk to "dig up dirt" on Maciek. Trying to get into the shipyard that's become the epicenter of the movement, Winkiel bumps into Dzidek (Bogusław Linda), an old friend of Tomczyk's, who shows him never-released footage of the riots of August 1970. Gradually the story of Tomczyk and his father emerges, along with the growth of the Solidarity movement. [Photo, facing page, top.]

Rat-catcher (Szczurołap)**dir. Andrzej Czarnecki, 1986**

A famous Polish documentary from 1986 in which the main character—a rat exterminator—demonstrates his work methods and talks about them in an off-camera monologue. The viewer observes how the man interacts with the animals: wins their trust, feeds them, lulls them into a false sense of security and then mercilessly kills them. In the 1980s, the film was read as a metaphor for the social and political situation in Communist Poland. In the images of these rats, people saw a picture of a society seduced with promises, and then subjected to repression by the system. Andrzej Czarnecki's film shows that in a documentary, animals can talk about people and about history, just as they do in George Orwell's *Animal Farm*. For reasons of censorship, Czarnecki presented certain content implicitly, using metaphor and parable to create very dark and frightening images.

The Mother of Kings (Matka Królów)**dir. Janusz Zaorski, 1982**

Highlighting three eras of modern Polish history, the crisis of the Thirties, the War and occupation, and the Stalinist era, this film is the story of a mother ferociously fighting for her children. It is 1933; after her husband's death, Łucja Król is raising her four children on her own, making a living doing laundry and cleaning. She becomes friends with a Jewish Communist, Dr. Lewen. When the police commissioner offers to pay Łucja for information on Lewen, she tells her friend that he is of interest to the police. Soon after, Lewen is arrested and jailed, and his fate will soon have an effect on Łucja's sons. [Photo, facing page, middle.]

Hear My Scream (Usłyszcie mój krzyk)**dir. Maciej Drygas, 1991**

A short documentary about Ryszard Siwiec, who burned himself to death in 1968 at a stadium in Warsaw in the presence of diplomatic representatives, leading figures in the Communist Party and nearly 100,000 people, to protest the 1968 invasion of Czechoslovakia by Warsaw Pact troops and, more broadly, against authoritarian government. The film includes parts of the original filmed manifesto made by Siwiec two days before his death. [Photo, facing page, bottom.]



Escape from the "Liberty" Cinema (Ucieczka z kina „Wolność”)**dir. Wojciech Marczewski, 1990**

An unusual event interrupts the screening of a new Polish film at the Liberty cinema: the actors rebel, refusing to play fake, mindless roles, and instead start engaging with the audience. People run wild throughout the cinema and the authorities wonder how to tackle the situation. When a censor and former writer arrives, he falls in love with the film's lead actress and crosses the screen to talk to her. The actress thanks him for a good review from many years ago and expresses her disapproval of his current job. Disappointed, the censor returns to reality, but now a different man, he resolves to give up his censor's position, realizing that it is the cause of his enslavement. [Photo, facing page, top.]

Smaller Sky (Mniejsze niebo)**dir. Janusz Morgenstern, 1980**

Artur, a 45-year-old scientist (played by the excellent Roman Wilhelmi), has left his family and his job at the Institute of Microbiology and has been living at the railway station for 9 days. Although in the past Artur took care of the household budget and his own finances and never caused any hassle or got in anyone's way, people around him think that he is the one who needs care and assistance. He catches the attention of a psychiatrist, Dr. Barcz, and Marek, a journalist whose career is fading and who hopes to return to the top by writing an article about Artur. Behavior beyond accepted patterns meets with a defensive response from society, leaving no space for individuality.

Shivers (Dreszcze)**dir. Wojciech Marczewski, 1981**

It is 1955. Tomek Żukowski, aged thirteen and a recent witness to his father's brutal arrest by the security service, is admitted to a boy scout training camp. He feels trapped, is tormented by nightmares, and whispers for his father at night. When one evening he and two other boys drag Dominik, an ideologically fervent boy, to the guard's hut to drink wine and to listen to Voice of America radio, they learn for the first time about the workers' strikes in Poznań, and the political changes that will soon grip the country. [Photo, facing page, middle.]

Fan (Fan)**dir. Wojciech Maciejewski, 1987**

A documentary about "Kora," the fan club of the Polish pop rock band Manaam. They meet during concerts, analyze the lead singer's lyrics, and identify with her biography and views. Meanwhile, Wiesław Ciasnowski, founder of the club, the head of local branch of the Union of Socialist Polish Youth, uses the group as a front for political indoctrination as the fans' grotesque guru. [Photo, facing page, bottom.]



Blind Chance (Przypadek)**dir. Krzysztof Kieślowski, 1981**

The film opens with Witek, a medical student, running to catch a train. Kieślowski shows us three possible outcomes, depending on whether Witek catches the train or not. In the first, Witek catches the train and meets a kind-hearted Communist, which leads him to become a Party activist. In the second, Witek collides with railway guard while running and instead of catching the train he is arrested for assault. He meets a woman from the opposition and goes on to join their group. In the third he again misses the train, but discovers a woman from his university has been waiting to say good bye to him at the platform. A romance blossoms and they marry; he returns to his medical training with no political affiliation. Kieślowski highlights how even the smallest action can have great consequences. [Photo, facing page, top.]

Where To (Dokąd)**dir. Paweł Kędzierski, 1990**

A compilation of newsreels, a short history lesson—a cunning kaleidoscope of events, slogans, and historical figures. *Where To* is a masterpiece of image and sound editing which brings together music, shouts, songs, and applause with excerpts from speeches of Party officials.

Interrogation (Przesłuchanie)**dir. Ryszard Bugajski, 1982**

In the early 1950s Tonia Dziwisz, a third-rate cabaret singer, tours the country to perform for rather unsophisticated audiences. One day, after a quarrel with her husband, two men get her drunk and take her, intoxicated, to what turns out to be prison. During the first interrogation a Public Security officer asks her detailed questions about her love life. Tonia tries to give true answers, yet the officer wants more. Slowly, it dawns on her that they want her to denounce an acquaintance, Major Olcha, as a traitor and spy. When Tonia refuses to sign the interrogation report, she is humiliated and threatened but she does not break down, even when her husband files for divorce. As her fate becomes more and more desperate, Bugajski reveals the dark and shameful underside of "people's justice" in Communist Poland. [Photo, facing page, middle.]

From the Point of View of a Night Watchman (Z punktu widzenia nocnego portiera)**dir. Krzysztof Kieślowski, 1977**

The only movie ever made by Kieślowski with an antihero as the main character. The movie presents the everyday life and work of a night watchman whose only wish is to bring perfect order to the world. The film was inspired by an actual recorded interview with a night watchman, which Kieślowski used as the basis for specific scenes in the movie. The watchman's views are harsh, he thinks thieves should get their hands cut off and in his spare time he catches people fishing without permits. But he's also human, in that he's lonely and dreams of a better world. [Photo, facing page, bottom.]

My Notes from the Underground (Moje zapiski z podziemia)**dir. Jacek Petrycki, 2011**

A short documentary based on unofficial materials from the 1980s, depicting active members of the Solidarity trade union in hiding from the authorities during Martial Law in the early 1980s. Director Jacek Petrycki combines interviews with the heroes—describing their lives in hiding, waiting for better days and in fear of their safety—with footage of their subversive activities—distributing illegal pamphlets and rehearsing for underground stage shows. The movie includes interviews with influential members of the opposition such as Jacek Kuroń, Zbigniew Bujak, and Jan Lityński.



POLISH MUSIC: THE OPEN BORDERS GENERATION

November 2014

In November 2014 Polish and American musicians will join forces to present music by a selection of Polish composers born in the 1970s. This generation of artists can be called the Open Borders Generation—the first generation of artists to live their entire professional lives after the end of Communism in 1989. Poland's newly open borders allowed these young musicians to continue their education abroad, broadening their experiences and exposing them to a large multidimensional range of musical cultures. Access to new technology allowed for experimentation with new aesthetics and new mediums. This is why the music of this newest generation of Polish composers is characterized by a multitude of individual musical languages, the courage to speak in one's own voice, a consciousness of creating an independent aesthetic and an awareness of the advantages and risks of their artistic choices.

These November concerts will present four artists from Poland and two Polish composers living and working currently in the United States. All of the featured composers work in a variety of mediums and create works ranging from those composed for traditional forces and ensembles to compositions for acoustic instruments mixed with live and prerecorded electronics. They are heavily invested in creating works using the latest technology as well as performing contemporary music and live electronic music improvisations. The project will be curated by the composer and performer **Krzysztof Wotek**, who is currently Professor of Music Composition and Director of the University of Louisville New Music Festival in Louisville, KY. He will be joined by composer and soprano **Agata Zubel**, composer, improviser and pianist **Cezary Duchnowski** and composer and improviser **Paweł Hendrich** at the University of Louisville New Music Festival between November 5 and 9. They will perform together at the Electronic and Improvised Music Concert and Agata Zubel will also perform her own *Cascando* for soprano and chamber ensemble with the University of Louisville performance faculty. Each composer will give master-classes and lectures to University



of Louisville students. After the festival, they will be joined by pianist **Małgorzata Walentynowicz**, winner of the Gaudeamus Interpreters Competition, to perform three concerts with the **Illinois Modern Ensemble** of the University of Illinois at Urbana-Champaign, conducted by **Stephen Taylor**.

These compositions (featured in concerts on November 12 at the University of Illinois, Urbana-Champaign; November 14 at the University of Louisville; and on November 16 at Constellation in Chicago) have been commissioned and performed by highly respected contemporary music ensembles at the most important new music festivals around the world. The program will feature *Not I* by Agata Zubel, performed by the composer herself, *151 242 333* for violin, cello and live electronics by Cezary Duchnowski, *Emergon aß* for large ensemble and electronics by Paweł Hendrich, *Minotaur* for horn and electronics by **Ewa Trębacz** and *Motions, Stases* for piano and large ensemble by Krzysztof Wolek. Although the November concerts will showcase only a small number of artists selected from dozens of equally talented composers born in the 1970s and currently active in the Polish contemporary music scene, the high quality and varied landscape of their work demonstrates how changes in the political and social environment can bring about a creative transformation and greater individualism in art. The concert will provide a fascinating insight into the artistic and creative potential of a generation of composers who will shape the future of the Polish and international contemporary music scene in the coming decades.

These concerts are presented by the Polish Cultural Institute New York and the Consulate General of the Republic of Poland in Chicago in partnership with the University of Louisville, the University of Illinois, Urbana-Champaign, Constellation Venue, the Adam Mickiewicz Institute and the Kosciuszko Foundation.



Krzysztof Wolek (born in 1976 in Bytom, Poland) is a composer, electronic music performer, educator and concert organizer. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. Krzysztof Wolek studied at the Music Academy in Katowice under Edward Boguslawski, continued his studies in The Hague with Louis Andriessen, and graduated with a PhD in composition and computer music from the University of Chicago. His work has been performed throughout Europe, Asia and the United States, winning a number of awards, including 1st Prize in the International Competition of Electroacoustic Music in Bourges, for *Mobile Variations*, 2nd Prize in the American Society of Composers, Authors and Publishers' Composers' Competition, for *Eppur si muove*, and an AI Smith Individual Artist Fellowship from the Kentucky Arts Council. Wolek serves on the jury of the Grawemeyer Award for Music Composition, and the Programming Committee of the Warsaw Autumn Festival, and directs the University of Louisville New Music Festival.

Agata Zubel (born in 1978 in Wrocław, Poland) is an award-winning composer and vocalist. She graduated with honors from the Karol Lipiński Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004 she received her PhD in music. She has performed at prestigious venues and festivals of contemporary music around the world. Her repertoire is broad, ranging from Caccini and Vivaldi to works by Berg, Copland, Schnittke, Schoenberg and Sciarrino as well as contemporary Polish composers. She has received numerous awards for her compositions, including the top award at the 60th UNESCO International Composers' Rostrum in May 2013 for *Not I*, which also received the "Polonica Nova" prize in 2014. She works with such distinguished ensembles as the Klangforum Wien, the London Sinfonietta, the Seattle Chamber Players and others. She received commissions from Deutsche Welle, the Wratislavia Cantans Festival, Sacrum Profanum Festival in Kraków and the Ultraschall Festival in Berlin, among others.

Cezary Duchnowski (born in 1971 in Elbląg, Poland) is a composer, pianist, performer and lecturer. He studied composition with Leszek Wislocki at the Music Academy in Wrocław, where he now teaches computer music. He was one of the founders of the Computer Music Studio at the academy. His focus is on electroacoustic and improvised music. He and Agata Zubel create music for voice and computer as the ElettroVoce Duo. Along with Paweł Hendrich and Sławomir Kupczak, they founded Phonos ek Mechanes, which creates 'human electronics': computers controlled by acoustic instruments. He is also a co-founder with Marcin Rupociński of the interdisciplinary Morphai group. His compositions have been featured at many festivals, including Bourges, Warsaw Autumn, and Musica Polonica Nova, and performed by musicians and ensembles such as the Hilliard Ensemble, AUKSO, and the Tech-No Orchestra. His *Monad 3* for voice, piano and computer (2003) received First Prize at the 10th International Rostrum of Electroacoustic Music in Rome in May 2004. In 2005 he and Agata Zubel received the Special Award at the Gaudeamus International Contemporary Music Interpreters Competition in Amsterdam.

Paweł Hendrich (born in 1979 in Wrocław, Poland) studied composition with Grażyna Pstrokońska-Nawratil at the Music Academy in Wrocław, he continued his studies under York Höller at the Hochschule für Musik in Cologne. He has won several awards and scholarships. In 2007 he won a space on a four-year composition program run by the European Krzysztof Penderecki Music Centre. The works of Paweł Hendrich have been performed at such festivals as Warsaw Autumn, Musica Polonica Nova, Musica Electronica Nova in Wrocław, and Suså Festival in Næstved (Denmark). He has been commissioned by Deutschlandfunk, Ensemble Modern, Warsaw Autumn Festival, The Municipality of Wrocław, and ZAiKS Polish Authors' Association, among others. For several years now, he has been composing in the Max/MSP environment and performing live electroacoustic music. Hendrich is a member of the Nodion group along with Elżbieta Woleńska and Michał Siciński.





Małgorzata Walentynowicz (born in 1979 in Gdańsk, Poland) studied piano at the Music Academy in Gdańsk with Bogdan Czapiewski and at the Hochschule for Music and Theater in Hannover with Gerd Zitterbart, then earned a Masters in New Music under Nicholas Hodges at the Hochschule for Music and Drama in Stuttgart. She won 1st Prize at the 37th Gaudeamus Interpreters' Competition in Amsterdam (2009) and the Yvar Mikhashoff Trust for New Music Competition in Buffalo, New York (2010). She has collaborated with composers such as Wolfgang Rihm, Chaya Czernowin, and Zbigniew Krauze. She has appeared as a soloist with the Warsaw Philharmonic Orchestra, Sinfonia Iuventus, and the New Music Orchestra. Walentynowicz has recorded with Bôlt Records, DUX, Deutschlandfunk, WDR, MDR, and Polish Radio. She has also performed chamber repertoire with the German contemporary bass-baritone Frank Wörner and with chamber music ensembles such as Ensemble Garage Köln, LUX:NM Berlin, Thürmchen Ensemble Köln, Ensemble Linea Strاسبurg, Ensemble Adapter Berlin, and Ensemble Proto.



Ewa Trębacz (born in 1973 in Kraków, Poland) is a Polish-American composer and media artist living in Seattle. Her works range from purely instrumental solo, chamber, and symphonic compositions, to compositions combining computer-generated sounds with live performance, to soundtracks for animated films, to experimental stereoscopic video. She received her PhD from the University of Washington Center for Digital Arts and Experimental Media (DXARTS), where she studied computer music with Richard Karpen and Juan Pampin, and experimental video with Shawn Brixey. In Poland she studied composition with Bogusław Schaeffer. Her works have been presented, performed or broadcast in over 30 countries on four continents. She has received commissions from the Klangspuren Festival in Austria and the Warsaw Autumn Festival. In 2009, her work *things lost things invisible* for ambisonic space and orchestra was recognized by the 56th UNESCO International Rostrum of Composers in Paris. Trębacz's recent projects are based on the idea of the separation and manipulation of spatial cues, both visual and sonic, in order to create a continuum between synthetic and live sources and to challenge the borders of perception.

The **Illinois Modern Ensemble** comprises students dedicated to the performance of contemporary and experimental music. Its repertoire in recent seasons includes works by leading figures such as Steve Reich, Georg Friedrich Haas, and Augusta Read Thomas, as well as a constant stream of new works by student and faculty composers, often featuring technology and multimedia. The IME also presents the winners of the annual Salvatore Martirano Composition Award, an international contest that draws over 200 applications each year. In 2013 the Ensemble's recording of *Another Fantastic Voyage* by Dmitri Tymoczko was released on Bridge Records; in 2014 the group appears at the Chicago Cultural Center.

Illinois Modern Ensemble director **Stephen Andrew Taylor** composes music that explores boundaries between art and science. His first orchestra commission, *Unapproachable Light*—inspired by images from the Hubble Space Telescope and the New Testament—was premiered by the American Composers Orchestra in 1996 in Carnegie Hall. Other works include the quartet *Quark Shadows*, commissioned by the Chicago Symphony; and *Seven Memorials*, a half-hour cycle for piano inspired by the work of Maya Lin and featured at Tanglewood in 2006. *The Machine Awakes*, a CD of his orchestra, chamber and electronic music, was released in 2010 on Albany Records. *Paradises Lost*, an opera based on a novella by Ursula K. Le Guin, received its Toronto premiere in 2013, conducted by the composer. Born in 1965, Taylor is Associate Professor at the University of Illinois.



Consulate General
of the Republic of Poland
in Chicago





ANDRZEJ PANUFNIK REDISCOVERED

November 2014

Andrzej Panufnik would have celebrated his hundredth birthday in 2014. One of the most important Polish composers of the 20th Century, a year younger than Witold Lutoslawski, Panufnik is still struggling to find the recognition he deserves among international composers. Luckily, more and more young performers are eagerly turning toward his work, and new recordings are appearing as well—which means his body of work is still living and inspiring, and has the chance to become much better known in the musical world.

Andrzej Panufnik was born on September 24, 1914 in Warsaw, into a family with a tradition of music: his father Tomasz was a respected lutenist, while his mother Matylda played the violin wonderfully and, though she didn't perform publicly, every day she spent many hours practicing. Even before the outbreak of World War II, Panufnik received a solid musical education. From 1932 to 1936 he was a student at the Warsaw Musical Conservatory—studying composition, under Kazimierz Sikorski, and conducting, under Walerian Bierdziejew. He deepened his study of conducting in Vienna under Felix von Weingartner and in Paris under Phillipe Gaubert.

He spent the years of the German occupation in Warsaw. At that time, the only opportunity open to musicians was to perform in art cafés. By 1940 Panufnik and Witold Lutoslawski had formed a piano duo, and gave concerts together until the outbreak of the Warsaw Uprising in 1944. During this time Panufnik also remained committed to his composition work.

Panufnik did not take part in the Uprising itself, as just before it began he left Warsaw with his mother and remained outside the city, unable to return. However he suffered a dramatic loss—on September 16, 1944 his only brother Mirosław, a soldier in the Home Army, was killed in an air raid, while the manuscripts of all of Panufnik's works, which had been left in his Warsaw apartment, were destroyed in the turmoil that followed the Uprising.

In the first few years after the war, Andrzej Panufnik threw himself into rebuilding musical life in Poland, acting as First Conductor of the Kraków Philharmonic from 1945 to 1946, and then in 1946 becoming the first post-war director of the Warsaw Philharmonic. He also conducted a series of concerts abroad, including in Paris, London, Germany, Denmark, the Netherlands and Switzerland. His fame as a conductor led to growing recognition of his ongoing work as a composer.

His successes as a composer and conductor meant that in the late 1940s and 1950s Panufnik was seen as the number one composer in the country. Paradoxically, this caused him increasing political trouble, as the Communist authorities in the Polish People's Republic tried to include him in more and more intensive collaboration for the benefit of Socialism. The situation became markedly worse after 1949, when the principles of Socialist Realism were introduced into Polish art, while at the same time contact with the outside world was inhibited. Composers began to be required to write music adapted to the ears of mass audiences, meaning pieces that were uncomplicated and distant from current Western trends, which were dubbed "formalistic" from then on. The whole compositional environment faced a difficult choice.

Panufnik decided to leave Poland illegally and start over. He benefitted from the help of his first wife, Marie O'Mahoney-Rudnicka, who as an Irishwoman received permission to travel to London, where she prepared the ground for her husband's escape. Thanks to the help of Konstanty Regamey, a Polish composer living in Switzerland who knew Panufnik from the time of the Occupation, he succeeded in getting an invitation for a few days' recording in



Zurich. In July 1954, carrying a single suitcase, Panufnik left Warsaw forever and managed to reach Switzerland. Two days later, after finishing part of the recordings, he flew to London and immediately on landing requested political asylum.

A scandal erupted in Poland. Panufnik was denounced as a traitor and a censor's order attempted to erase him from popular consciousness, banning his works from being performed, and even replacing his name in publications. A propaganda campaign was also launched against him, accusing him of desertion motivated by a desire for a life of luxury, of allegedly selling instruments abroad to enrich himself, of wishing to serve "bourgeois culture" and so on. These accusations of course bore no resemblance to the truth, for in the United Kingdom Panufnik had to rebuild his position as a composer almost completely. He explained the reasons for his decision to leave Poland during a press conference called shortly after his arrival in London, and repeated them again in several later interviews, including for Radio Free Europe. He explained that he had been excessively exploited politically on matters completely unrelated to music. He also talked about the growing isolation of musical life in Poland and the lack of free creative expression.

Meanwhile, Panufnik embarked on the life of an émigré. The first few years were unusually difficult, marked not only by financial problems, but personal problems as well, as at the end of the 1950s his first marriage finally fell apart. He wasn't welcomed into the music circles of the United Kingdom with open arms, either. The BBC gave him a small bit of help, commissioning two compositions: *Rhapsody* in 1956 and the *Polonia Suite* three years later. Jan Nowak-Jeziorański also came to the rescue, helping Panufnik receive funding that was available for Polish artists in exile. His financial situation improved for some time after he became Artistic Director of the City of Birmingham Symphony Orchestra, where he spent two seasons (1957-1959). However the huge amount of work that came with leading an orchestra pulled him away from composing to such a degree that he finally decided not to extend his contract and to devote himself exclusively to his creative work, even at the cost of a life of poverty.

The start of the 1960s brought a fundamental change in Panufnik's life. Then he met the much younger Camilla Jessel; in 1963 she became his second wife and she gave him a house, which until then he had only dreamed of, in Twickenham outside London. To this day Camilla Panufnik emphasizes that when she started helping him conduct his correspondence, Andrzej was nearly starving. 1963 turned out to be critical as well when the *Sinfonia Sacra*, composed with the approaching thousandth anniversary of the Polish state in mind, won first prize at the International Composers' Competition in Monaco, giving Panufnik hope for a better future.



The next decades brought not only a string of wonderful compositions, but also Panufnik's growing significance on the UK and international music scene. The majority of his works were commissioned by famous musicians as well as UK and US institutions. To list a few: *Triangles* (for BBC television), *Sinfonia Votiva* (for the Boston Symphony Orchestra), his *Violin Concerto* (for Yehudi Menuhin) and his *Cello Concerto* (for the London Symphony Orchestra and Mstislav Rostropovich). Panufnik also made friends with such esteemed artists as Leopold Stokowski, Yehudi Menuhin and Georg Solti. From the early 1970s onward he collaborated with the London Symphony Orchestra, which commissioned three works from him—the *Concerto Festivo*; the *Concertino for kettledrum, percussion and strings*; and the *Cello Concerto*. In early 1991, a few months before his death, Andrzej Panufnik was knighted by Queen Elizabeth II for services to the musical culture of the United Kingdom, having received UK citizenship in 1961.

A year earlier, in September 1990, he had visited Poland—for the first time since leaving in 1954, Panufnik accepted an invitation from the Polish Composers' Union and came to the Warsaw Autumn festival as the guest of honor. Before that he had consistently refused to visit the country, stating that as long as the Communists were in power he would not come. In any case, he hadn't believed he would live to see the change that took place in Poland in 1989. During Warsaw Autumn as many as eleven of Panufnik's compositions were played, of which he also conducted his *10th Symphony* and *Violin Concerto* with Wanda Wilkomirska. Everyone received him enthusiastically and with great honors. There were plans for him to come again the next year, but by then he was battling an incurable illness.

Andrzej Panufnik died on October 27, 1991 in his home in Twickenham outside London, in the presence of his beloved wife and two children—his daughter, Roxanna (b. 1968) and his son, Jeremy (b. 1969). The Polish government honored him posthumously with the Order of Polonia Restituta.

Excerpt from Dr. Beata Boleslawska-Lewandowska's article published in a catalogue by the Emigration Museum in Gdynia for the event "Panufnik's Return: The Composer's 100th Birthday" (September 6-7, 2014).

Concerts to celebrate Polish composer Sir Andrzej Panufnik's centennial are scheduled around the world, with special events in Poland, his native country, and the UK, his adoptive homeland, as well as in the United States. Highlights include symphony performances in February by the London Symphony Orchestra and Warsaw Philharmonic Orchestra, two orchestras that

had particularly close relationships with the composer. Panufnik conferences in Warsaw and Kraków will be led by musicologists Dr. Beata Boleslawska-Lewandowska and Dr. Ewa Siemadaj respectively, and Panufnik's widow, Lady Camilla Panufnik, will speak at the annual Paderewski Lecture-Recital at the University of Southern California in Los Angeles on October 5 followed by a chamber music concert. On October 9, the USC Thornton Symphony Orchestra will perform Panufnik's *Tragic Overture* and *Harmony*. The Chicago Symphony Orchestra under the baton of Riccardo Muti will celebrate the centennial with performances of Panufnik's *Concerto in modo antico* (October 2, 3, 4).

For a complete list of Panufnik performances around the world please visit Boosey & Hawkes website: www.boosey.com. To learn more about the composer, explore: www.panufnik.polmic.pl.

The Polish Cultural Institute New York and the **American Contemporary Music Ensemble (ACME)** will celebrate the centennial of this iconic Polish composer with performances of his String Quartet no. 2, *Messages*, and the *Song to the Virgin Mary*, a work originally for a *cappella* voices which the composer arranged for string sextet. Panufnik's *Messages* recalls the composer's childhood experience of pressing his ear to telephone poles and listening to the sounds of the suspended wires in the wind, which he considered one of his earliest artistic pursuits. Again drawing on memory, in *Song to the Virgin Mary* Panufnik recalls Polish peasants' devotion to the Madonna in a work that invokes both folk music and plainchant. ACME will pair these works with two pieces by composer Aleksander Lasoń, his *String Quartet no. 4* and *Deciso e affetuoso* for solo cello. The program, to be performed at **(Le) Poisson Rouge** in New York on November 18, 2014, will cover four decades of strikingly beautiful Polish chamber music.

The American Contemporary Music Ensemble (ACME), celebrating its tenth season in 2014–2015, is dedicated to the outstanding performance of masterworks from the 20th and 21st centuries, primarily the work of American composers. The ensemble presents fresh work by living composers alongside the classics of the contemporary. Led by Artistic Director Clarice Jensen, ACME's dedication to new music extends across genres and has earned them a reputation among both classical and rock crowds. NPR calls them "contemporary new music dynamos," and *The New York Times* describes ACME's performances as "vital," "brilliant," and "electrifying." ACME has performed at leading venues across the country and can be heard on the New World Records and New Amsterdam Records labels.

Presented by the Polish Cultural Institute New York and (Le) Poisson Rouge.

Tuesday, November 18, 2014

(Le) Poisson Rouge

158 Bleecker Street
New York, NY

Program

Andrzej Panufnik

String Quartet no. 2, *Messages* (1980)

Song to the Virgin Mary for string sextet (1964, arr.1987)

Aleksander Lasoń

String Quartet No. 4, *Tarnogórski* (2000)

Deciso e affetuoso for cello solo (2008)



THE FIRST SOLIDARITY PRIZE

To celebrate the 25th anniversary of a free Poland, President Bronisław Komorowski has awarded the first annual Lech Wałęsa Solidarity Prize to **Mustafa Dzhemilev**, a veteran activist for the rights of the Tartar minority in Crimea.

Dzhemilev was born in Crimea in the Soviet Union in 1943, but at the age of six months was deported along with his family and the rest of the Crimean Tartar population to Central Asia. He grew up in Soviet Uzbekistan, where as a young man he campaigned for the Tartars to be allowed to return to their homeland. He spent fifteen years in prison and in labor camps. In prison in Omsk in 1975, he organized the longest hunger strike in history, lasting 303 days—Dzhemilev only survived as a result of force-feeding. Finally in 1989 he was elected the head of the new Crimean Tartar National Movement, and that same year returned to Crimea with his family, thanks to restrictions on the Crimean Tartars being lifted under Perestroika. From 1991 to 2013 he was the Chairman of the Mejlis of the Crimean Tartar People, one of the main representative bodies for Crimean Tartars in newly-independent Ukraine, and since 1998 he has served as a member of the Ukrainian parliament.



Dzhemilev strongly opposed the referendum held in Crimea on March 16, 2014 on whether the region should split with Ukraine. Following Crimea's annexation by the Russian Federation, Dzhemilev was banned from traveling to Crimea for five years.

On April 25, 2014 Mustafa Dzhemilev was selected unanimously by the Solidarity Prize Committee, headed by former President and Solidarity activist Lech Wałęsa. The prize of 4 million zlotys, or approximately \$1.3 million, was presented in Warsaw on June 3, 2014, in a ceremony at the Royal Castle in Warsaw, attended by some thirty world leaders and government officials, including Secretary of State John Kerry.



ADAM MICHNIK

November 2014



The Polish Cultural Institute New York has the pleasure of welcoming **Adam Michnik** to New York for the second time in 2014. Michnik was one of the giants of the opposition movement in the 1970s and 80s, and is still a vital and provocative voice in Poland today.

Born in 1946 in Warsaw to a Jewish communist family, Michnik began participating in dissident activity as a student at Warsaw University in the 1960s. He was expelled from the University during the student demonstrations of 1968, officially for giving an interview to the Western press, and was jailed for a year. In 1976 he joined KOR—the Committee for the Defense of Workers—and began editing underground newspapers. During the 1980s he was an advisor to the Solidarity trade union, and was imprisoned twice: once under Martial Law from 1981 to 1984, and again from 1985 to 1986.

He participated in the Round Table talks in 1989 and when the time came for Poland's first partially-free elections, Michnik founded *Gazeta Wyborcza*—literally "election newspaper"—which today is still Poland's most influential daily. Michnik also served as a member of parliament from 1989-1991. Today he is still Editor-in-Chief at *Gazeta Wyborcza* and has remained active in Polish political life as an author and public intellectual.

Michnik was last in New York for the PEN World Voices Festival in May, alongside UK historian Timothy Garton Ash, Hungarian activist György Konrád, Dutch author Geert Mak and **Prof. Elżbieta Matynia**, a sociologist at the New School. They discussed democratization in Eastern Europe 25 years on from the fall of the Berlin Wall, and whether the promises of democracy have been kept.

Michnik will be joining us again this Fall to celebrate the launch of Prof. Matynia's new book, *An Uncanny Era: Conversations Between Václav Havel and Adam Michnik* (Yale), as well as his own book, *The Trouble With History* (ed. Irena Grudzińska-Gross, tr. Elżbieta Matynia, Agnieszka Marczyk, Roman Czarny; Yale).

An Uncanny Era is a selection of conversations and correspondence between Michnik and **Václav Havel**, the writer, dramatist and Czechoslovak opposition activist who became the last president of Czechoslovakia and the first president of the Czech Republic. The two met first in a secret opposition meeting on the Polish-Czechoslovak border in 1978 and forged a lifelong friendship. This record of their shared thoughts and experiences over two decades is a fascinating historical record that has retained all its political immediacy and relevance.

The Trouble With History is Michnik's reflection on the role of fundamentalism in newly democratic states. Comparing, among other things, post-Communist Poland with post-Revolutionary France, he shows that the greatest threat to democracy lies in a ruling cabal that believes absolutely in its own virtue, convinced of the need to build a society without sin. It is an incisive political, historical and philosophical analysis of morality in public life.



MUSEUM OF THE HISTORY OF POLISH JEWS, WARSAW

This is the first of a series of articles on museums in Poland. Each new PCI New York brochure will profile a Polish historical museum whose work is related to our programming.

On October 28, 2014 the Museum of the History of Polish Jews in Warsaw will celebrate the opening of its Core Exhibition. Located within the boundaries of the former Warsaw Ghetto, the Museum of the History of Polish Jews, which opened in 2013 in a magnificent building designed by Finnish architect Fainer Mahlamäki, seeks to present a full picture of the complex and challenging history of Polish Jews. The Core Exhibition, developed by an international team of 120 scholars across many fields of research and led by New York University's Barbara Kirshenblatt-Gimblett, will showcase the thousand-year history of Jews in Poland, from their first arrival in medieval times to today.

Each of the exhibition's eight galleries covers a different period of Polish Jewish history. The exhibition takes visitors through the Golden Age of Polish Jewry in the second half of the 1500s, when Poland was known as a "Jewish Paradise," renowned for its tolerance. However the 17th Century saw rising tensions, culminating in the bloody Chmielnicki Uprising against the nobility in 1648, which also targeted the Jewish population. The Industrial Revolution saw many Jews moving to the cities for work, where they faced new challenges around education and integration. The 20th century proved cataclysmic for Polish Jewry: Jews faced discrimination in newly-independent Poland, even as Zionism was growing as a political force. The Second World War and the Nazi German Holocaust brought unprecedented suffering and death. After the war,



survivors faced anti-Semitic campaigns from the Communist government, and many emigrated. However, since the return of democracy in 1989, Poland has experienced a revival of Jewish culture as Poles of all backgrounds come to grips with this difficult, rich and multi-faceted history.

The exhibition will feature a reconstruction of the roof and decorated ceiling of the lost 17th-century wooden Gwoździec Synagogue. The synagogue, built around 1640 in the southeastern town of Gwoździec (now Hvizdets' in Ukraine), was famous for its exquisite polychrome paintings covering the ceiling and the inner walls. None of some 200 wooden synagogues in Poland survived the German occupation. The reconstruction has been undertaken by Handhouse Studio, based in Norwell, MA, through construction, painting and educational workshops held in synagogues in eight different Polish cities, with students, historians, architects, artisans and woodwork and polychrome artists working side-by-side.

This October, to celebrate the opening of the museum, the PCI New York will feature an interview with the Museum Director, **Prof. Dariusz Stola**, on our website.



Ministry of
Culture
and National
Heritage of
the Republic
of Poland



CITY
OF WARSAW



JAN KARSKI CENTENNIAL

October–November 2014

Almost every individual was sympathetic to my reports concerning the Jews, but when I reported to the leaders of governments, they discarded their conscience, their personal feeling.

—Jan Karski

2014 marks 100 years since the birth of **Jan Karski**, the hero of the Polish Resistance who risked his life to bring news of the Holocaust to the West.

Jan Romuald Koziielewski was born in Łódź, Poland in 1914. As a young man during World War II, he joined the Polish underground Resistance, known as the Home Army, and took the *nom de guerre* Jan Karski. Twice between 1940 and 1943, Karski escaped from Nazi-occupied Poland to the West, carrying the first eyewitness testimony of the atrocities being committed against the Jewish population. He visited Allied governments in France, the United Kingdom and the United States, meeting with President Franklin D. Roosevelt in Washington in 1943. Each time his messages were mostly ignored.

After the War, Karski returned to the United States and earned his PhD at Georgetown University. He would go on to teach at the School of Foreign Service there for over forty years. He died in Washington in 2000. He was recognized as Righteous Among the Nations by Yad Vashem in Israel, and in 2012 he was posthumously awarded the Presidential Medal of Freedom by President Barack Obama.

Memoir

In 1944, Karski published his memoir of his service in the Home Army, *My Report to the World: Story of a Secret State*. At the time, as the Red Army was making its way across Europe, Karski wanted to convey how much Poland had contributed to the struggle against the Nazis to encourage American support in the coming struggle with the Soviet Union. A true story that reads like a spy thriller, *Story of a Secret State* became a runaway bestseller and was selected for the book of the month club. In celebration of the 100th anniversary of Karski's birth, Georgetown University Press has republished *Story of a Secret State* for a new generation of readers and scholars. The new, authorized edition features a foreword by former Secretary of State Madeleine Albright as well as essays by historian Prof. Timothy Snyder, of Yale University, and former National Security Advisor Zbigniew Brzezinski.

A celebration of Jan Karski's heroic life will take place on November 22nd at the **New York Public Library**, chaired by Wanda Urbanska, president of the **Jan Karski Educational Foundation**, co-hosted by the Polish Cultural Institute New York.

Film

Towards the end of the year the **Museum of Jewish Heritage** and the Polish Cultural Institute New York will present *Jan Karski and the Lords of Humanity*, an innovative portrait of the hero by Emmy-winning documentary filmmaker and Guggenheim Fellow Slawomir Grünberg. Grünberg combines documentary and archival footage with animated, fictionalized scenes from Karski's life. Interviews conducted with Karski after the war by his biographer, E. Thomas Wood, provide an authentic first-person narrative. The story of Karski's mission transcends common wisdom about this terrible time in human history. It makes the case that even amidst unimaginable pain and suffering, heroes can still be found.



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RESIDENCIES

Łukasz Jastrubczak and Sebastian Cichocki
at Center for Land Use Interpretation
July – August 2014

Conceptual artist Łukasz Jastrubczak and Sebastian Cichocki—two-time curator of the Polish Pavilion at the 52nd and 54th International Art Exhibition in Venice, scholar, writer and Deputy Director of the Museum of Modern Art in Warsaw—will spend a month between New York and Los Angeles investigating the changing landscape of American land art. The Center for Land Use Interpretation is opening their archives to Jastrubczak and Cichocki, where they will sift through the history of land art. During their trip they will create a documentary based on their book *Mirage* (2013) about the mythology of American land art of the 1960s and 1970s and its influence on the work of Eastern European artists.

The project is presented by CEC Artslink, Center for Land Use Interpretation, GuestHaus Residency, The Kosciuszko Foundation, and the Polish Cultural Institute New York.



Irena Lipińska and Agata Siniarska
Philadelphia/Poland Bilateral Dance Artist Exchange 2014
September 12 – 26, 2014

The exchange program between Polish and Philadelphia-based choreographers, launched in 2012 by Grażyna Kulczyk's Art Stations Foundation, Stary Browar dance studio (Poznań, Poland), the Institute of Music and Dance, and Dance/USA Philadelphia, continues this year with a specialized residency for two Polish choreographers in Philadelphia: Irena Lipińska and Agata Siniarska. The program offers artists a unique study opportunity to experience a new community, take artistic risks, reshape the choreographers' artistic practice, discuss their creative processes, and finally to find inspiration. As in previous years, Polish artists will be hosted by Dance/USA Philadelphia in partnership with the FringeArts Festival, Mascher Space Cooperative, and Headlong Performance Institute. The artists will have opportunities to share their artistic experience about their work with local artists, to teach and to take classes, as well as attend FringeArts performances. Show and Tell on the artists' work: Tuesday, September 16, 7:00 pm at Mascher Space Co-op, 155 Cecil B. Moore Ave, Philadelphia, PA.

The exchange is made possible by The Polish Cultural Institute New York, Art Stations Foundation by Grażyna Kulczyk, Stary Browar in Poznań, Institute of Music and Dance in Warsaw and Dance/USA Philadelphia.



Krzysztof Skoczylas
at Residency Unlimited
October – November 2014

Architect, researcher and multimedia artist Krzysztof Skoczylas (b.1980) oscillates between art and design. He is a senior architect in the Mobius Architects studio in Warsaw. Skoczylas examines spatial practices in the context of nature, cultural formations and architecture of memory—the effect a physical space leaves on viewers' bodies after they have gone. Along with Aleksandra Jach he is a co-founder of Playbio, an open collective dedicated to the study of animate and inanimate nature. In addition, Skoczylas is an exhibitions designer who works with many cultural institutions across Poland. During his residency in New York, Skoczylas will be able to engage discursively with a wide range of cultural practitioners.

The Polish-American artist-in-residence program is presented by the Polish Cultural Institute New York, Residency Unlimited, and A.I.R Laboratory at the Center for Contemporary Art Ujazdowski Castle in Warsaw.



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 24 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 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.

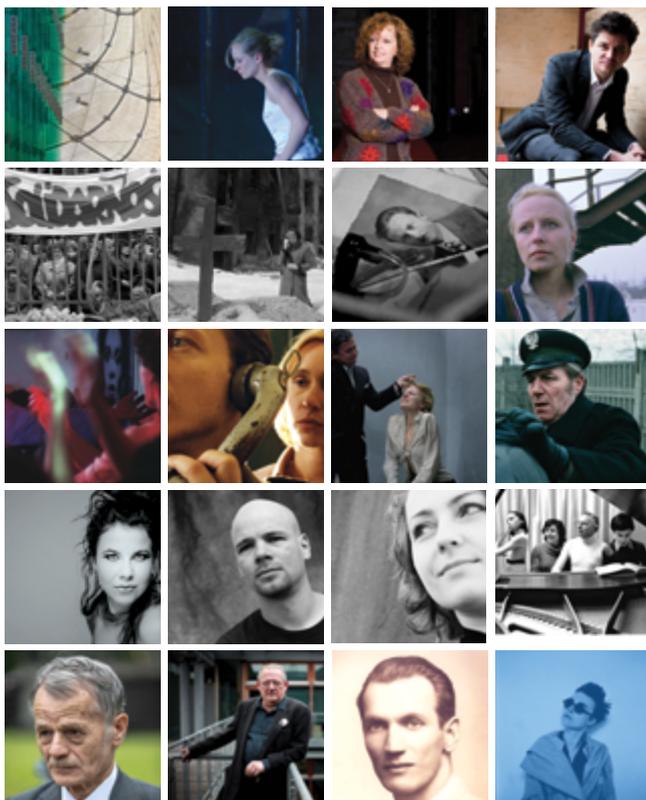
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Cover: Detail from a photograph of the Museum of the History of Polish Jews by Mariusz Cieszewski/polska.pl. **Found in Translation: P. 2:** Philip Boehm photo by Sophie Kandaouroff. **Psychosis: P. 5:** Photo by Stefan Okołowicz, courtesy of TR Warszawa. **P. 7:** (top) Susan Feldman by Pavel Antonov, courtesy of St. Ann's Warehouse; (bottom) Grzegorz Jarzyna by Kuba Dąbrowski, courtesy of TR Warszawa. **Film: PP. 8-9:** A film still from *Where To*, by Paweł Kędzierski, photo courtesy of WFDiF. **P. 11:** (top to bottom) A film still from *Man of Iron* by Andrzej Wajda, photo courtesy of Zebra Film Studio; a film still from *The Mother of Kings*, by Janusz Zaorski, photo courtesy of WFDiF; a film still from *Hear My Scream*, by Maciej Drygas, photo courtesy of Educational Film Studio in Łódź. **P. 13:** (top to bottom) A film still from *Escape from the "Liberty" Cinema*, by Wojciech Marczewski, photo courtesy of TOR Film Production; a film still from *Shivers*, by Wojciech Marczewski, photo courtesy of TOR Film Production; a film still from *Fan*, by Wojciech Maciejewski, photo courtesy of Educational Film Studio in Łódź. **P. 15:** (top to bottom) A film still from *Blind Chance*, by Krzysztof Kieślowski, photo courtesy of TOR Film Production; a film still from *Interrogation*, by Ryszard Bugajski, photo courtesy of Zebra Film Studio; a film still from *From the Point of View of a Night Watchman*, by Krzysztof Kieślowski, photo courtesy of WFDiF. **Music Chicago: PP. 16-17:** Agata Zubeł, photo by Tomasz Kulak. **P. 18:** Krzysztof Wolek, photo by Krzysztof Chrobak. **P. 19:** (from left) Paweł Hendrich, courtesy of the composer; Cezary Duchnowski, photo by Tomasz Kulak. **PP. 20-21:** Ewa Trębacz, photo by Mark Haslam. **P. 23:** Malgorzata Walentynowicz, photo by Agata Zięba. **Panufnik: P. 25:** Andrzej Panufnik, © Camilla Panufnik. **P. 26:** Andrzej Panufnik at home with his wife Camilla and children, Roxanna and Jeremy, © Camilla Panufnik. **Solidarity Award: P. 28:** Mustafa Dzhemilev, photo by Justyna Cieślukowska / Ministry of Foreign Affairs of the Republic of Poland. **Michnik: P. 29:** Adam Michnik, photo by Sławomir Kamiński—Agencja Gazeta. **Museum: P. 30:** Museum of the History of Polish Jews, photo Mariusz Cieszewski/polska.pl. **Karski: P. 33:** Jan Karski, photo courtesy of The Hoover Institution. **Residencies: P. 34:** Agata Siniarska, photo by Tine Maikowski.



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