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LETTER FROM THE DIRECTOR

We ring in 2014 celebrating the success of Poland's democratic transformation, with the belief that our accomplishments thus far may inspire our neighbors and friends whom we join in solidarity, as the world joined us in solidarity, when we took our first steps toward building an open democratic society. In times of remarkably dynamic technological, political, and social change, culture and art mark the horizon that allows us to imagine a future that is both new and anchored in history. The Polish Cultural Institute New York will not remain on the sidelines, but will take up this change, inviting our followers to join us in a series of particularly interesting events for the first half of the year.

The beginning of the season unveils the extraordinary presence of Polish cinema on the programs of several important New York institutions. We open in January at the **New York Jewish Film Festival** with director Paweł Pawlikowski's Gdynia Film Festival winner, *Ida*, a work that surprised us all with its way of revealing the personal experience of the heroine who is saved from the Holocaust. It is a very simple, disciplined, and captivating picture. In February, the **Film Society of Lincoln Center** presents a selection of classics of Polish cinematography, chosen by none other than Martin Scorsese, reprising the images created by Munk, Has, Wajda, Kawalerowicz, Zanussi, Kieślowski, and others. Right after this immersion in cinema of the highest order, we invite you to **BAMcinématek** for *Kino Polska: New Polish Cinema*, a series of Polish films from the past two years, mostly premiered at the annual film festival in Gdynia. Alongside the newest Wajda production—his biopic about Solidarity legend, **Lech Wałęsa**—we can see the thematic and stylistic diversity of contemporary Polish cinema, including works such as *Papusza* (dir. Joanna Kos-Krauze and Krzysztof Krauze), *Life Feels Good* (dir. Maciej Pieprzyca), and *Imagine* (dir. Andrzej Jakimowski).

From February through April at the **New Museum** in New York, we welcome one of Poland's most famous contemporary artists, **Paweł Althamer**, with his first major US monographic exhibition. The show, curated by Massimiliano Gioni and Gary Carrion-Murayari, titled *Paweł Althamer: The Neighbors*, will reveal this artist's unique personality and deep social consciousness.

In April, for the fourth time, we will host a range of musical experimentalists exploring the enormous possibilities of electronic sound. This year's **Unsound** festival, as in previous years, will bring together electronic music aficionados not only in New York, but also in other cities when *Unsound* tours the US.

In May, **PEN World Voices** hosts a legend of the political and social stage, public intellectual, writer, member of the opposition during Communism, a man who to this day raises heated emotions in Poland—**Adam Michnik**. This meeting with Michnik is certain to remain in our memory, long after the festival has passed.

This is only to speak of the biggest events that we are preparing for the upcoming months. Sign up for our e-mail announcements, check our website, and follow us on Facebook and Twitter, to stay up to date with our latest developments.



Jerzy Onuch

FILM SEASON 2014

Poland's biggest film showcase, the 2013 Gdynia Film Festival, unveiled new directions in Polish cinema and a new generation of directors coming of age. In a conversation with Leo Barraclough of *Variety*, the director of Gdynia Film Festival, Michał Chaciński stated that Polish cinema has undergone rejuvenation in recent years, which was reflected in the line-up of a festival, "marked by a diversity of styles and subject-matter [...] and a multitude of themes and subjects, and this is something [to] be proud of."

Films such as **Waleśa: Man of Hope** (*Waleśa: Człowiek z nadziei*) by Andrzej Wajda, **Ida** by Paweł Pawlikowski, **Life Feels Good** (*Chce się żyć*) by Maciej Pieprzyca, **Imagine** by Andrzej Jakimowski, and many others, have been earning wide acclaim at international festivals and are heralds of a truly exciting cinematographic season in New York and beyond.

The winner of the 2013 Gdynia Film Festival, Paweł Pawlikowski's *Ida*, will have its New York Premiere at the **23rd annual New York Jewish Film Festival** in January. The Polish Cultural Institute New York has been supporting presentation of Polish films during this prestigious festival since 2010, and we are even more proud that *Ida* will be closing this year's festival. Gdynia Festival winner, recipient of the FIPRESCI Award at the Toronto International Film Festival, and Sundance contestant, *Ida* tells the story of a young novice preparing to take her vows as a Catholic nun, who must choose between her birth identity and the religion that saved her from a Nazi massacre. Director Paweł Pawlikowski will fly in straight from Sundance to join the audience for a Q&A.

In February, the **Film Society of Lincoln Center** season kicks off with **Martin Scorsese Presents: Masterpieces of Polish Cinema**, the largest series of restored Polish cinema to date. The Film Foundation, DI Factory, Propaganda Foundation and CRF (Digital Film Repository) are partnering with Kino RP, Milestone Film & Video, Kadr, Tor, Zebra, and the Ministry of Culture and National Heritage of Poland, on the selection of 21 films by Poland's most revered directors. Works by Andrzej Wajda, Jerzy Kawalerowicz, Krzysztof Kieślowski, Krzysztof Zanussi, Andrzej Munk, Wojciech J. Has, and others, will be shown across the US and Canada throughout 2014, beginning with a special New York series premiere, February 5th. These works, handpicked by Mr. Scorsese himself, will be presented in the highest possible quality in more than 30 theatres across North America thanks to extensive digital picture and audio restoration.

Shortly after the opening of the Scorsese series, from February 19-23, we invite cinema aficionados to the Brooklyn Academy of Music for **Kino Polska: New Polish Cinema**, New York City's largest showcase of new Polish film in the coming year. Following the huge success of Andrzej Żuławski's retrospective in 2012, we are excited to partner with **BAMcinématek** again on this series featuring the very best Polish productions of 2012 and 2013. The spotlight will shine on Andrzej Wajda's acclaimed **Waleśa: Man of Hope**, Poland's Oscar submission this year, which makes its New York premiere the opening night of the series; Joanna Kos-Krauze and Krzysztof Krauze's cinematographically gorgeous **Papusza**; Paweł Pawlikowski's *Ida*; Montreal's multiple prize winner **Life Feels Good** by Maciej Pieprzyca; Andrzej Jakimowski's *Imagine*, which had its world premiere at the Toronto Film Festival last year; and fresh from the 2013 Gdynia Festival **Lasting** (*Nieulotne*) by Jacek Borcuch, **Floating Skyscrapers** (*Płynące wieżowce*) by Tomasz Wasilewski, **The Closed Circuit** (*Układ zamknięty*) by Ryszard Bugajski, and **Loving** (*Miłość*) by Sławomir Fabicki. *Waleśa: Man of Hope*, *Life Feels Good*, *Loving*, *Lasting* and *Papusza* are all confirmed New York premieres. Visit BAM.org in January for more details.

In April, a festival of European film—**Panorama EUROPE**—will take place at the **Museum of the Moving Image**. Now in its sixth year, the showcase of the very best of contemporary European cinema, will also feature a recent Polish film carefully selected by MoMI curator David Schwartz.



WAŁĘSA: MAN OF HOPE (Poland, 2013, 127')

dir. Andrzej Wajda

OPENING NIGHT at BAMcinématek February 19

I am well aware Wałęsa is the most difficult subject I have ever dealt with in the 55 years of my film career, but I just don't see any other director making a movie about Lech that I would find satisfying. I have no other choice. The screenplay by Janusz Glowacki is the first and the only one, though some parts have been altered, but that's a natural process and there is no other way when you make a movie whose subject, in this case Lech Wałęsa, is getting so much response from future audiences. —Andrzej Wajda

Wałęsa: Man of Hope is a story of a contemporary hero – Lech Wałęsa (Robert Więckiewicz). The movie begins with Oriana Fallaci (Maria Rosaria Omaggio) appearing at the Wałęsas' flat in an apartment block in Gdańsk, Poland, to interview the future Nobel Prize winner. The emotion-packed conversation with one of the world's most famous journalists constitutes the fabric of the movie narrative. Fallaci poses questions no one else ever wanted or dared to ask the legendary leader of the "Solidarity" movement (*Solidarność*). By doing so, she unveils the truth of a man gifted with charisma and amazing political intuition.

LIFE FEELS GOOD (Poland, 2013, 107')

dir. Maciej Pieprzycza

The story of Przemek (the name of the real person on whom Mateusz is based) is above all a pretext to ask existential questions about life, death, faith, love, normality and understanding. Life does not bring unambiguous moments of sadness or joy; it is more a state in-between those feelings, between a funeral and a wedding. Life is both tragic and comical. —Maciej Pieprzycza

The film chronicles the life of Mateusz (Dawid Ogrodnik) who was born with cerebral palsy and was diagnosed at a very young age as mentally disabled with no ability to communicate. Viewers meet the protagonist when he is 30 and institutionalized, faced by a committee of physicians who are about to decide his future. For nearly twenty-five years he's been deemed a "vegetable" by doctors and the people surrounding him. The story, shot in retrospect, highlights Mateusz's struggle to prove to everyone that despite his physical handicap, he is in fact intelligent and has quite sharp mental acumen.

IDA (Poland, 2013, 80')

dir. Paweł Pawlikowski

*Ida is a film about identity, family, faith, guilt, socialism, and music. I wanted to make a film about history, that wouldn't feel like a historical film; a film which is moral, but has no lessons to offer; I wanted to tell a story in which "everyone has their reasons"; a story closer to poetry than plot. Most of all, I wanted to steer clear of the usual rhetoric of the Polish cinema. The Poland in *Ida* is shown by an "outsider" with no axe to grind, filtered through personal memory and emotion, the sounds and images of childhood. —Paweł Pawlikowski*

18-year old Anna (Agata Trzebuchowska), a sheltered orphan raised in a convent, is preparing to become a nun when the Mother Superior insists she first visit her sole living relative. Naïve, innocent Anna soon finds herself in the presence of her aunt Wanda (Agata Kulesza), a worldly and cynical Communist Party insider, who shocks her with the declaration that her real name is *Ida*, and her Jewish parents were murdered during the German occupation. This revelation triggers a heart-wrenching journey into the countryside, the family house, and into the secrets of the repressed past, evoking the haunting legacy of the Holocaust and the realities of postwar Communism.



PAPUSZA (Poland, 2013, 131')

dir. Joanna Kos-Krauze & Krzysztof Krauze

Our film tells the story of a remarkable woman who paid a terrible price for transgressing the norms of her community by publishing her poetry – the price of rejection and solitude. It is also a story about love and a character who is way ahead of her time and has the courage to stay true to herself until the very end. —Joanna Kos-Krauze & Krzysztof Krauze

Papusza (Jowita Budnik) was the first Roma woman in Poland to publish her poetry, confronting the traditional female image in her community. Sadly, Papusza's success as a poet is short-lived. Her seemingly lucky encounter with Polish poet Jerzy Ficowski, who discovers her great talent and publishes her works, ultimately leads to a tragic conclusion: a famous poet living in abjection, rejected by the Roma community for betraying their most carefully guarded secrets. We follow Papusza's life from birth to old age: her arranged marriage at a young age, life in a traditional convoy before, during and after World War II, and finally forced settlement into the urban life of Communist Poland weighted down by acute poverty. The film's exquisiteness lies not only in its story-telling or characters, but the Krauzes have created a visually beautiful piece likely to be remembered for its magnificent black and white images and cinematography. As noted by Stephen Dalton from the *Hollywood Reporter*, "Papusza was clearly a labor of love. Shot in exquisite monochrome by Krzysztof Ptak and Wojciech Staroń, every frame is a painterly masterclass in light and shadow."

IMAGINE (Poland, 2012, 105')

dir. Andrzej Jakimowski

I found the methods used by blind people to find their way around in the world to be both poetic and absolutely cinematic. It was only after several months' research into spatial orientation techniques that I decided to write the screenplay for Imagine. —Andrzej Jakimowski

Ian (Edward Hogg), a spatial orientation instructor, arrives at a world-renowned Lisbon clinic for the visually impaired to work with blind patients. It will be his task to help them become more confident and allow them to explore their surroundings without feeling vulnerable or afraid. The doctor in charge of the clinic hires Ian on the condition that the patients won't be exposed to danger as they learn to move around by themselves. During spatial orientation sessions, Ian quickly wins the trust of his patients, a small international group of children and young adults. They've come to the clinic, often traveling long distances, in the hope that their blindness will be cured or their progressive loss of sight arrested. Ian's techniques intrigue the children and embolden them to explore their surroundings. Ian, however, pushes them to attempt challenges with an element of risk, much to the dismay of the medical staff.

LASTING (Poland, Spain, 2012, 93')

dir. Jacek Borcuch

The 2012 Sundance contestant, Lasting is a contemporary attempt to look closer at the human condition in micro scale. Through the eyes of young people we observe the disintegration of their seemingly ordered world. The viewer finds himself emotionally attached to the destiny of the protagonists. Not in an imprudent way, simply by co-feeling and desiring to understand them. —Jacek Borcuch

Lasting is the emotional story of Michał and Karina, Polish students who meet and fall in love while working summer jobs in Spain. The idyllic love affair is disrupted by a tragic event that occurs while Michał goes on a solo scuba diving adventure at a nearby lake. The traumatic incident will eventually lead to gradual alienation and tension between the couple. "Together with the protagonists, or actually through them," the director says, "we ourselves have the opportunity to face our own nature and ask more questions without answers." Official selection of Sundance Film Festival 2013.





LOVING (Poland, 2012, 106')
 dir. **Stawomir Fabicki**

It's actually a story about various aspects of love: responsibility, jealousy, fear, forgiveness, empathy and absence of the same. About all those good and bad feelings that accompany a relationship once the phase of euphoric love has passed, when we ask ourselves: am I still in love? In my film I show how people learn to open up to another person. How when living together, they finally see their partner. They take responsibility for that person and that person's love. —Stawomir Fabicki

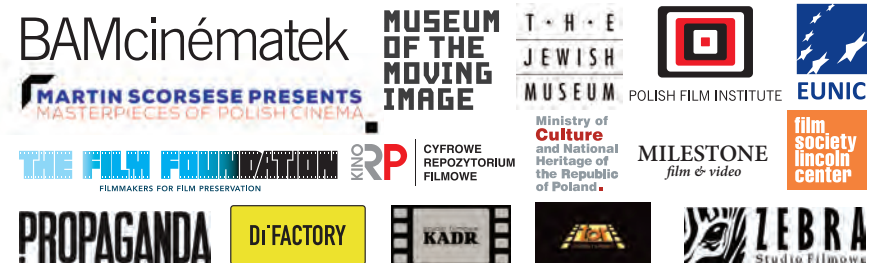
Maria (Julia Kijowska) and Tomek (Marcin Dorociński) are in their thirties, have been married for ten years and are expecting a baby. They live in a small town and both feel professionally fulfilled – he works for a design company; she works at the town hall. When we meet the protagonists they are renovating their apartment and looking forward to the birth of their first child. It seems that nothing can disrupt their blissful lives. Everything changes one grim day when the mayor of the town, who has long lusted for Maria, rapes her. The protagonist decides not to report the incident to the police, nor does she tell her husband. From that point forward, the couple's love is put to the test.

The New York Jewish Film Festival is presented by The Jewish Museum and the Film Society of Lincoln Center. The presentation of Ida is supported by the Polish Cultural Institute New York.

The Martin Scorsese Presents: Masterpieces of Polish Cinema series is presented by The Film Foundation, Propaganda Foundation, CRF, DI Factory, Kino RP, Milestone Film & Video, Kadr, Tor, Zebra, and the Ministry of Culture and National Heritage of Poland. Additional support by the Polish Cultural Institute New York and others.

Kino Polska: New Polish Cinema is presented by BAMcinématek, Polish Film Institute and the Polish Cultural Institute New York.

Panorama EUROPE is presented by MoMI, the European Cultural Institutes in New York (EUNIC) and the Polish Cultural Institute New York.





PAWEŁ ALTHAMER AT THE NEW MUSEUM

Paweł Althamer is one of the world's most influential artists to emerge in the 1990s, yet his work has been shown only occasionally in the United States. Opening in February 2014, the **New Museum** will present the first major US museum exhibition of the artist's work.

From an early stage in his career, Paweł Althamer has focused on a consistently experimental model of social collaboration as well as a unique sculptural practice that seeks to engage and represent the various personal relationships and communities in which he participates. His three dimensional works have taken the form of surreal depictions of himself, his friends, neighbors, and strangers. Beyond simple portraiture, these sculptures highlight the complex social, political, and psychological networks in which he lives and operates.

In the mid-1990s, Althamer began teaching sculpture to a group of individuals in Warsaw living with multiple sclerosis. They continued working together under the moniker of "The Nowolipie Group," and over the past twenty years have produced collaborative works that have been exhibited internationally. He conceived of the idea of a sculpture park with works by several international artists managed jointly by the Museum of Modern Art in Warsaw and the Targówek District Council. He also initiated a long-term collaboration with his neighbors in Bródno, the housing development in the Targówek district of Warsaw in which he grew up and where he still lives today. Althamer has also worked with his neighbors on the project *Common Task*, in which he uses the occasion of solo exhibitions to fly himself and others around the world outfitted in gold space suits.

The New Museum introspective exhibition, curated by **Massimiliano Gioni** and **Gary Carrion-Murayari**, titled **Paweł Althamer: The Neighbors**, will be the third presentation of the artist's work at the museum. The show continues the museum's history of giving some of the most important international artists their first major solo exhibition for the US audience. The show will feature a number of Althamer's iconic sculptures and performative videos produced alone or in cooperation with the community groups that he has collaborated with over the past two decades. These works combine to demonstrate the way in which Althamer uses a variety of media to understand himself and the world around him. The sculptural works on view will present the artist's use of a surprising range of materials to capture both the physical likeness and the emotional memory of himself and those with whom he formed relationships. In a similar fashion, Althamer produced the series *So-called Waves and Other Phenomena of the Mind* (2003–4). For this work he ingested various drugs including LSD, peyote, and a truth serum while being filmed by Artur Żmijewski, another widely recognized Polish artist of the same generation and a frequent collaborator with Althamer. These works depict the artist using external agents to undertake a journey into his own mind. Through this work the artist prompts the viewer to commence their own paths of personal exploration.



Although Althamer's work begins by looking inward and at his immediate personal context, he has increasingly sought to engage relationships within the public sphere that may otherwise be unaddressed. The exhibition will include a new presentation of the artist's work *The Draftsmen's Congress*, originally presented at the 7th Berlin Biennale (2012), which was curated by Artur Żmijewski. Over the course of the exhibition, the blank white space of the museum's fourth floor gallery will be transformed through the gradual accumulation of drawings and paintings by visitors and a wide array of invited community organizations. The installation creates a public space within the walls of the museum which is meant to both create a dialogue and encourage joint artistic creation. The resulting installation will document the presence of these diverse groups and will function as their shared portrait.

Althamer's sculptural practice has also become increasingly social in its approach. In addition to producing collaborative sculptures with "The Nowolipie Group" and other marginalized communities, he has sought to build bodies of work that represent the larger social spheres in which he lives and with which he intersects in his travels. In recent years, Althamer has reactivated Almech (the small plastics factory previously operated by his father), using the industrial facility to produce a series of ghostly sculptural portraits. The exhibition will include one of the most recent bodies of work produced there. *The Venetians* is a haunting group of sculptures created for the 55th Venice Biennale in 2013. To produce these works, Althamer took casts of strangers whom he met on the streets of Venice and then turned them into larger individual sculptures and group portraits in Warsaw. These works represent an image of Venice and its inhabitants, who would otherwise be unrepresented in the context of the Biennale. Across all of his varied projects, the exhibition will embrace the portrait of the artist as instigator, organizer, teacher, scientist, and visionary.



INTERVIEW WITH PAWEŁ ALTHAMER

Interview with Paweł Althamer and New Museum's Director of Exhibitions, Massimiliano Gioni (excerpt):

Massimiliano Gioni: This may be a fictional distinction, but one could distinguish two main areas in your work. A large part of your practice is about getting to know yourself, either in a meditative way, as in the series "So-called Waves and Other Mental Phenomena" (2003–4) where you were filmed by Artur Żmijewski after taking various drugs, or more physically, with your sculptural self-portraits. However, there is also the work you do with different communities, where you collaborate with other individuals and groups.

Paweł Althamer: There is really no distinction for me between these two approaches. You are categorizing and selecting different levels within the same practice, which is very much a single entity.

MG: So there isn't a separation between your different activities? You don't determine one thing as a collaborative project that you plan with others and another as a more personal project that you work on alone?

PA: No, it's more about how to actually feel *like* other people. As a basic explanation, I'd say that there are different examples of me, or different expressions of me, or different beings within myself. These multiple selves are ultimately quite similar to one another in spite of their many apparent differences. My activity guides me to this perception, and the more I get to know myself, the more I can get close to others. In fact, my work is mostly about one simple realization: There is no distinction between myself and others. Actually, there are no others.

MG: In your work, collaboration and participation often lead to the production of objects and sculptures. The work you do with other people, the situations and activities you set in motion, results in quite complex sculptural objects. How do you direct these situations and retain control of your work and of the actual sculpture? Maybe I'm simplifying this too much because I'm observing from the outside, but how do you distinguish between good and bad when working collaboratively?

PA: You are trying to simplify, but it's actually a much bigger spectrum than good or bad. It's a fantastic opportunity to find yourself through the choices that arise in the material process. It's a way of expanding your own language as well as expanding the way you see yourself and the way you speak. They are all different manifestations of the self. Sometimes I am more

integrated, sometimes I am less integrated—I am disintegrated, one could say—but I'm looking for integration. That's what the sculptures are for—to create a public space. It's like saying, "Notice me, I'm here."

MG: But do you think of yourself as a sculptor?

PA: No, I'm not a sculptor. I just like to leave signs along the pathway, so to speak. I think of my sculptures as totems—they show you that the process is happening and never fixed. They are there to connect people, to integrate them, and to create a common narrative. The totems integrate different motifs from the environment or the people surrounding them. That's what I do. My role is to integrate, it's just a job, and it's the basic tradition of the artist—it goes all the way back to the work of the magician and the shaman.

The sculptures are just signs for people to gather around. You can read the signs, you can use the totem, or you can miss it completely and say, "That's a bad sculpture." Which means that you can't recognize yourself in it or identify yourself and your people in it. It means the totem isn't working.

The complete interview will be published in the exhibition catalog "Pawel Althamer: The Neighbors" accompanied by texts by Boris Groys, Joanna Mytkowska, and Artur Żmijewski.

Presented by the New Museum in partnership with the Polish Cultural Institute New York.

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UNSOND FESTIVAL NEW YORK 2014

In 2014, **Unsound**—the Kraków-based festival of electronic and experimental music—returns to New York at the beginning of April to present four focused days of music and visual arts. This event will do what Unsound does best: explore the linkages between varying music genres in unexpected ways, often throwing a spotlight on artists from Poland.

Established in Kraków in 2003, Unsound is an electronic and experimental music festival that has grown from a small underground event to a worldwide force. After three acclaimed seasons of Unsound Festival New York, in 2013 Unsound focused on the 11th Kraków festival, as well as the first Unsound in London and an event at the prestigious Adelaide Arts Festival in Australia. Within the US, Unsound also worked with the Polish Cultural Institute New York to present a tour of Polish duo LXMP with the band Deerhoof. The result of these activities has been a further cementing of Unsound's international reputation.

In their review of Unsound Kraków this year, the influential electronic music website *Resident Advisor* wrote of an "unwavering commitment to the shock of new and singular experiences... the special aura that has developed around the festival." It is an aura that has been fueled by Unsound's efforts to secure exclusives, premieres and present special cross-border collaborations.

The list of such projects that have been driven by Unsound over the years are many, including large scale commissions such as *Solaris* with Poland's Sinfonietta Cracovia. *Solaris* has toured the world—with one destination being Unsound Festival New York 2011 at Alice Tully Hall—and has also been recorded as an album. Smaller commissioned works are many, from Polish duo *Sza/Za* performing live music to the short films of Roman Polanski, to collaborations between experimental musicians such as those presented at Unsound Festival New York 2012 at the ISSUE Project Room.



Unsound's New York reputation has been carved not only from these projects, but also by bringing a wide range of artists from across Europe, including east of Berlin, into Poland, Ukraine, Russia, Romania and Estonia. The festival has also attracted attention for its pioneering programming, mixing everything from classical to innovative club music, in venues from Lincoln Center to intimate underground spaces in Brooklyn.

In 2014, at the heart of the program will be a strong focus on artists from Poland itself. Poland is fertile ground for experimental and underground music that has gained a great deal of recent international attention. As the UK's *Guardian* newspaper recently wrote: "Unsound Festival may now take place in London and New York as well as Kraków, but it remains proudly Polish, and the festival's curators do a fine job of giving homegrown avant-garde artists the best possible international platform for their work." The program will also showcase recent Unsound commissions, and artists from the US, Norway, the UK, and Estonia.

Although the full program will be unveiled in early 2014, Polish artists include **Małe Instrumenty**, a group that plays on toy instruments, interpreting composers from Chopin to John Cage as well as representatives of the legendary Polish Radio Experimental Studio. Also in the program is **Stara Rzeką**, the one-man act of **Kuba Ziołek**, who describes his music as "magical brutalism" for the unique way that it fuses elements of Slavic folk, black metal, noise and experimentation; Stara Rzeką has garnered international attention from the likes of *Quietus* and *Pitchfork*. Meanwhile, the vibrancy of the Polish record label scene will be under the spotlight with a showcase from **Bocian Records**, whose international roster includes experimental musicians from Poland, the US, and Norway—all of whom will be represented in a line up to be announced in January.

Unsound's Polish-related commissioned work will be at the heart of the New York program, with **Concealed** bringing together UK duo **Demdike Stare** with string players from **Sinfonietta Cracovia**; the music makes reference to a variety of influences, from lush Morricone-style movie scores to jungle and noise. Live video was especially created by **Michael England**, exploring urban decay, bleak English landscapes and Japanese dance, to tell a story that lies enticingly just out of grasp. This acclaimed piece, part-mystical and part-Kafkaesque, premiered at Unsound Kraków, and was subsequently performed at the Adelaide Festival in Australia and BFI Southbank Cinema in London.

Kleksploitation is an homage to **Pan Kleks**, a Polish trilogy of films for children from the 1980s, loved by Poland's children from that era. Electronic musician, DJ and music producer **Andy Votel** draws on images, music and sound from the original films, selecting and subverting, to coax their darker side to the surface and create something wholly original, unsettling and—at times— weirdly humorous. The *Pan Kleks* trilogy was scored by **Andrzej Korzyński**, a Warsaw composer whose unearthed catalogue Votel has released on his Finders Keepers label, including music written for Andrzej Żuławski's movie *Possesion*. *Kleksploitation* was commissioned by Unsound in 2012, and presented at The Barbican in London in 2013.

Unsound 2014 is presented by the Polish Cultural Institute New York, Fundacja Tone and Unsound Productions. Partners include: the Trust For Mutual Understanding, the Norwegian Consulate in New York, the Electronic Music Foundation, and the Adam Mickiewicz Institute, among others.



ADAM MICHNIK: 25 YEARS AFTER COMMUNISM AT PEN WORLD VOICES

2014 marks the 25th anniversary of the end of Communism in Poland and in several other former Eastern Bloc countries. The PEN American Center, the US branch of the world's oldest international literary and human rights organization, will acknowledge this anniversary at the 10th annual **PEN World Voices** festival with several events, including a featured panel with a cast of major writers and intellectuals engaged in the peaceful revolutions of 1989 including **Adam Michnik**, one of the primary architects of the transition to democracy through the promotion of the rights of workers, a free and independent press, and a theorist of the art of compromise that made change possible by bringing workers and intellectuals, farmers and students, and eventually Communists and members of the opposition including the Catholic Church under Pope John Paul II to the same table in Solidarity against obstacles that seemed at the time insurmountable.

Michnik will be making his second appearance at the festival, having spoken on three panels in 2006 with, among others, Russian journalist, Anna Politkovskaya, a few months before she was shot and killed in Moscow. The theme of PEN World Voices this year is "Broken Dreams," an idea that can be interpreted in a multitude of ways. Of course we can celebrate the end of the failed dream of the workers' paradise that never arrived, but we also lament the fact that democracy did not emerge everywhere, that the spirit of solidarity of workers and intellectuals did not survive the revolution, and that progress toward a united Europe has not managed to avoid the normal complications of any human endeavor, but even broken dreams are something to hold on to in comparison to a return to a nightmare.

Adam Michnik was born in Warsaw in 1946, and became active in the struggle for free speech as early as high school, eventually leading demonstrations as a university student in 1968, resulting in his expulsion and a three-year prison sentence, commuted to a year and a half as part of a general amnesty. He then spent two years as a welder in a lightbulb factory before returning to his studies and obtaining a degree in history from Poznań in 1975.

In 1976, together with figures such as Jacek Kuroń, Jerzy Andrzejewski, Stanisław Barańczak, Jan Józef Lipski, and Tadeusz Mazowiecki, he helped to establish KOR, the Workers' Defense Committee, in response to the brutal suppression of strikes in Radom and Ursus brought on by massive price increases, uniting the cause of the intelligentsia with the cause of labor, which would lead eventually to the rise of the Solidarity movement (*Solidarność*), compellingly portrayed in Andrzej Wajda's newest film, *Wałęsa: Man of Hope* (see pg. 4). Michnik played a major role in establishing the underground "Flying University" in Warsaw, where classes were held in private apartments, serving as an incubator for new ideas and for new social and political networks that would form the basis for change and for organization against the Communist regime. KOR forged connections to leaders of the Charter 77 movement in the former Czechoslovakia, including Václav Havel, famously meeting on a mountain trail along the Polish-Czechoslovak border in 1978. In 1980, Michnik became a key advisor and strategist in the Solidarity movement. Following the imposition of martial law by General Wojciech Jaruzelski in 1981, Michnik was held under "investigative arrest" in the Białoleka Internment Camp until 1984. For attempting to organize a fifteen-minute strike, he was held in the Gdańsk prison from 1985-86, and in these places he wrote some of his most widely read dispatches, published in English as *Letters from Prison and Other Essays* (tr. Maja Latynski and others, University of California Press, 1985) along with such classics as "A New Evolutionism" ("Nowy ewolucjonizm,"





1976), "Maggots and Angels" ("Gnidy i anioły," 1979), and his historical essays on subjects such as the Polish Uprising of 1863.

Michnik's consistent position in his essays is an argument for intellectualism against Manicheism or polarization. Even in cases of great injustice, Michnik argues, matters are rarely black and white. During the period of the Partitions, for instance,

[t]hose who took part in the armed insurrections were not the only ones fighting for the nation's existence. At times it was accommodation which brought good results, at other times legal opposition; still other times the people were virtually condemned to organic work ("Maggots and Angels," *Letters from Prison...*, 173)

"Organic work" here refers to building Polish institutions and industries, under foreign rule, as opposed to insurrection. By the same token, in the twentieth century, there may have been moments when "Socialism with a human face" was the most pragmatic option in the face of geopolitical realities. In 1980 Michnik would consider "the viability of a hybrid system, in which the state's totalitarian organization could be combined with democratic institutions" as a provisional solution, because such institutions would need to be developed in any case on the road to democracy (Warsaw, August-September 1980, *Letters from Prison...*, 110).

The recognition of the complexity of human processes as they unfold in history; however, never entails a compromise of the principles of truth and dialogue for the sake of personal advantage—losing one's honor by saving one's neck, to paraphrase Michnik's letter of March 1982. From the Białoleka internment camp, Michnik explained that he could not sign an agreement to desist from "activities contrary to the law," relinquishing civil disobedience and thereby giving up a commitment to argument and discourse, and he could not accept the

offer of a villa on the Riviera from Interior Minister, General Czesław Kiszczak, if he would only leave the country, because he knew that accepting these offers would divide the Solidarity movement, showing the debasement of its leaders and their complicity with the government. He could play with the idea of Polish honor to great rhetorical effect, observing that during the imposition of martial law:

By capturing with an outflanking movement the Polish radio and television building, not to mention the telephone exchange, General Jaruzelski has covered the Polish armed forces with glory. Indeed, not since Jan Sobieski's siege of Vienna [1683] has any of our military leaders been able to claim such a success. Now musicians will compose symphonies, artists will design wreaths, and film directors will make patriotic films—all to honor the generals of that December night. (from Białoleka, February 1982, *Letters from Prison...*, 25-26)

This kind of satire shows non-violent resistance at its strongest, painting Jaruzelski into a corner with words instead of tanks and riot police.

In 1989, Michnik founded and began his long tenure as Editor-in-Chief of *Gazeta Wyborcza* ("Electoral Gazette"), initially to support Solidarity candidates in the first elections, soon rising to the position it has today as Poland's leading independent daily newspaper. Michnik himself held a position in the lower house of the Polish parliament, the Sejm, from 1989-91. The growth of the paper into the multimedia corporation, Agora, including radio, magazine and book publishing, film and television production, and other ventures, has led to a degree of commercialism over the years, which has been a source of criticism from some of its major writers, but it remains a leading voice for independence and vehicle for culture particularly through its supplements such as *Duży Format* ("Large Format"), which creates a space for



serious longform journalism of the Polish school of reportage, following in the footsteps of Ryszard Kapuściński, and *Wysockie Obcasy* ("High Heels"), which is widely read by women and men alike for its excellent interviews, rich cultural content, and feminist edge, despite a title that may not read that way to Americans.

Speaking with Andrei Plesu in Bucharest in 2011, Michnik asked:

We dreamed about freedom, we have it now. We dreamed about open borders, we have them now. We dreamed about free parliamentary elections, we have them now. We dreamed about a cultural life without censorship and this now exists. But we are angry. Why? (*Eurozine*, 25 May 2011)

And the anger they proceed to discuss is embodied in the political infighting of the postcommunist years, the divisiveness, the "gotcha" politics of lustration in which accusations are made to score political points against those who made compromises with Communism or against those who did not suffer enough. But then Michnik returned to the art of compromise grounded in his long study of the history of political opposition in Poland, debate between reformers and revolutionaries, "maggots and angels," pointing out that the peaceful change marked by the Roundtable negotiations of 1989 could not have happened without the participation of former Communist leaders, General Wojciech Jaruzelski and General Kiszczak, who had arrested him only a few years before. Recognizing that the Roundtable talks could just as well have been a pretext for a secret service revolt resulting in a bloodbath, Michnik said at the same interview,

For me, 1989 was the moment of truth for communism. I asked myself what the communists would do. Would they go to Moscow or act like Polish patriots? And they

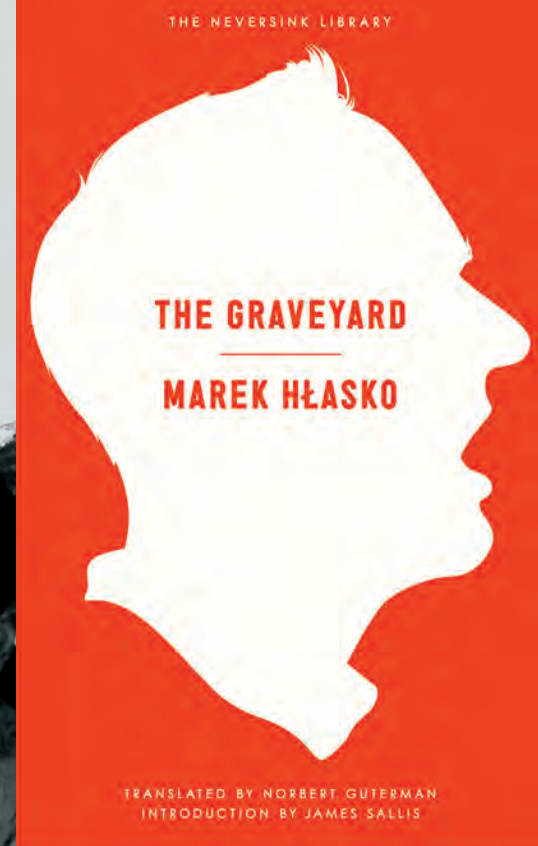
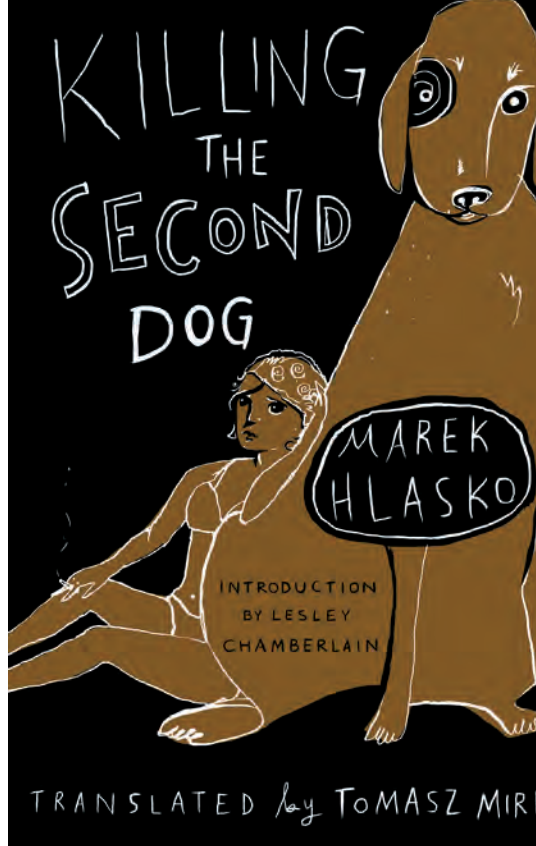
acted like Polish patriots. At that point it was obvious to me that we had to put a stop to the logic of revenge.

Poland's economic success and political stability in the past 25 years since the collapse of Communism, 15 years as a member of NATO, and 10 years in the European Union, owes much to this commitment to dialogue and compromise.

—David A. Goldfarb

▶▶ April 28–May 4, 2014
PEN World Voices Festival
New York City
www.pen.org





BOOKEXPO AMERICA 2014

For the third consecutive year, the Polish Cultural Institute New York will join forces with the Polish Book Institute for **BookExpo America** at the Javits Center in Manhattan. This year we are celebrating a flurry of interest in the work of rebel and wayfarer of Poland's post-Stalin thaw, **Marek Hłasko** (1934-69), with new editions of *The Graveyard* (tr. Norbert Guterman, Melville House, 2013) and *Killing the Second Dog* (tr. Tomasz Mirkowicz, New Vessel Press, 2014), and a brand new translation of his memoir, *Beautiful Twentysomethings* (tr. Ross Ufberg, Northern Illinois University Press, 2013), and interest from publishers and translators alike in doing more.

Marek Hłasko's *The Graveyard* (*Cmentarze*), first published in Paris in 1956, is a classic novel of political disillusionment: a Party loyalist and former partisan loses his place in the system after one drunken incident, and travels around the city trying to track down his old comrades, who he hopes will help rehabilitate him. *Killing the Second Dog* (*Drugie zabicie psa*, 1965) is a dark comedy, the tale of a Polish actor and would-be director living down-and-out in Tel Aviv who ply their modest theatrical talents to seduce an American widow out of her money. Hłasko's memoir, *Beautiful Twentysomethings* (*Piękni dwudziestoletni*, 1966) tells the story of the generation of writers, artists, musicians, and filmmakers born in the 1930s who survived the War and early phase of the Polish People's Republic, as it reveals the psyche of a tormented soul.

This year's BEA Global Market forum will look at literature in translation broadly, rather than featuring a single country, bringing many translators and smaller presses that focus on

international literature to the expo, and marking steady growth in editorial presence and rights trade at BEA as marketing and sales have gotten smaller with consolidation in the bookselling and publishing industries. This shift is vital for the fate of Polish literature outside Poland, because book deals that are made at the big rights fairs in Frankfurt and London or independently throughout the year, can start as conversations at BEA.

Through its "© Poland" program, the Polish Book Institute gives grants to translators to prepare samples of the best literary works by Polish authors to pitch to publishers around the world, and for successful proposals, the Book Institute can subsidize up to the full cost of translation and literary rights. There is a priority to translate into English, because the US is a tough market for foreign literature, and because a book published in the US has a better chance of being translated into other languages.

The Polish exhibit at BookExpo America is presented by the Polish Cultural Institute New York in collaboration with the Polish Book Institute.

►► **May 29–31, 2014**
Javits Center
 New York City
www.bookexpoamerica.com



GENERATION '70

The newest Polish music shimmers with many colors. It is not an aesthetic monolith, a body of work from which one could derive a set of characteristics comprising a clear, unambiguously-defined idiom. Recent decades have shown that Polish composers have rid themselves of deeply-rooted artistic complexes, freed themselves from the pressure exerted by years of political atrophy, and creatively transformed the musical novelties reaching behind the Iron Curtain from the free world.

The œuvre of the younger generation—artists born in the 1970s—comprises a multicolored landscape of the newest Polish music. It spreads out from the ideas of the Second Avant-garde in Polish classical music, promoting sonoristic qualities, through surrender to rule by the spirit of Romantic expression, intelligent deconstruction of historical sound allusions, to flirtation with popular culture and musical jokes. They consider polystylistic language to be a natural ground for the creative process, and the juggling of idioms to be an obvious opportunity to dialogue and polemicize with the tradition. They are rehabilitating euphonic sounds, and have returned to an abandoned category of expressivity. Some of them invoke repetitivism and Minimalism; most of them enjoy utilizing the electronic medium as a tool for the mixing of synthetic and natural sounds.

Despite distinctions in attitudes and differing though coexisting aesthetic priorities, there exists one property common to the music of the younger generation. This is the freedom to choose one's own artistic path and consciousness of the advantages and risks following from this choice. Equal artistic rights and qualitative equality of ideas founded upon the political liberation after 1989 permitted young composers to open themselves to the world and to gain the courage to speak in their own voices. But they also take full responsibility for their choices, to create without the possibility of hiding behind the label of a generation, center, school or trend. Thus the exceptional range of phenomena, not infrequently standing in opposition to each other, at the turn of the century.

—Daniel Cichy



Marcel Chyrzyński

A polystylist with an enormous sense of humor, and a lover of rhythm and jazz improvisation. Bach, Mozart, Schoenberg, and Stravinsky – the greats eye one another in his music. He irritates purists with deconstructions of classical forms, and impresses admirers of alternative music with his sonoristic imagination. He seeks inspiration everywhere: in the European tradition and in non-European cultures.



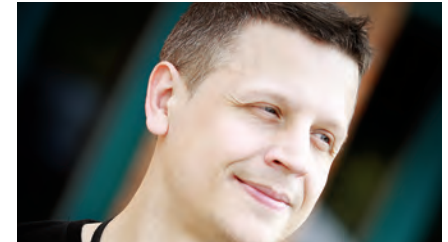
Mikołaj Górecki

Respects the past and believes in melody, harmony, and rhythm. A custodian of traditional forms and genres. He is not, however, an epigone, but consciously nurtures ancient artistic values, giving them original characteristics. He seduces listeners with noble phrases, moves them with rich harmonies, and sways them with charming rhythms, serving an ideal of beauty.



Maciej Jabłoński

His music is polymorphic, mosaically conceived and multi-threaded, yet remains surprisingly cohesive. Melodic vigor, an orgy of rhythms, harmonic imagination, and dynamic contrast serve expression. Because music should reflect human life, its diverse emotional states and shades of expression.



Paweł Mykietyn

A full-blooded postmodernist. He freely juggles stylistic conventions, removes barriers between high and low, and is a mediator between academia and pop culture. He combines familiar melodic gestures with invasive, foreign sounds, microtonal structures, and unreal sonorities on the border of dreams and waking consciousness. He likes to tease listeners and bring their emotions to the boiling point. A master of metaphor and a consummate dramaturge.



Aleksander Nowak

His music evokes memories, tells stories, amuses with anecdotes, and sketches human portraits. Highly specific relation of tales rooted in tradition, with narratives close to the romantic ethos, and transparent forms, but not lacking in spiky originality and modernistic freshness. He is not afraid of emotions and suggestive gestures. With each new score he becomes more mature and aesthetically expressive.

**Sławomir Kupczak**

He adores sonic rebuses and intellectual games with musical associations. He flirts with the past, pinching from composers of the older generation. He amuses the listener with subtle humor and occasional irony, while other times he balances on the border of kitsch and grotesque. Sometimes he attacks with raw, harsh, synthetic computer sounds. Occasionally, he introduces folk melodies with a bite, and is also capable of entrancing the listener with driving repetitions of his favorite structures.

**Wojciech Wiślak**

In his masterfully constructed forms, one can find a polyphony of melodic gestures, multilevel counterpoint of sonic ideas, and radical sounds which are coloristically sophisticated yet not always gentle to the ear. He previously paid homage to music with a classical-romantic pedigree, subdivided along traditional architectural models, but he has turned lately to more tonally sophisticated works marked by intellect, inspired by text and images.

**Maciej Zieliński**

A creative schizophrenic. He is equally at home in brilliant artistic creation and communicative music for everyday use. In the former, he fascinates with his constructivist thinking, intellectual play with idioms of the past, a superb sense of instrumentation, expressive contrasts, unbridled optimism, and a potent charge of energy. In the latter, he is adept at setting moods and creating atmospheres to envelop characters in film.

**Agata Zubel**

Transcends boundaries and exudes aesthetic radicalism. She searches for new sounds, discovers unknown performance techniques, explores regions of expression not yet uncovered by others. She favors the voice (she is a singer) and percussion (she was a percussionist). She creates music with sonoristic roots and theatrical dramaturgy, and is possessed of an uncommon sonic imagination, while creatively reprocessing the discoveries of the most progressive figures of the twentieth century avant-garde. An encounter with her music changes one's perception of the world.

**Wojciech Ziemowit Zych**

A composer-intellectual. He is developing a contemporary musical alphabet which serves to describe natural beauty, illustrate philosophical truths, and transmit expressive clarity. His music combines impeccable craftsmanship, formal discipline, and flawless instrumentation with melodic inspiration, rhythmic vitality, harmonic depth, and surprising hues. Striking works full of expressive tension and dramatic plot twists.



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

Through its extensive contacts in Poland and the United States, the Institute is in an excellent position to facilitate various forms of cultural exchange, including fundraising, residencies for Polish artists in the US and for Americans in Poland, research trips, connecting writers with translators and publishers, organizing panels of artists and scholars, generating press coverage, and developing public outreach.

The Institute has been producing and promoting a broad range of cultural events in theater, music, dance, film, literature, the humanities, and the arts. Among its American partners are such distinguished organizations as Lincoln Center for the Performing Arts; Brooklyn Academy of Music; The Museum of Modern Art; The Jewish Museum; The PEN American Center; The Poetry Society of America; National Gallery of Art; Yale University; Columbia University; Princeton University; Harvard Film Archive; CUNY Graduate Center; Julliard School of Music; The New Museum; La MaMa E.T.C.; and many more. Our programs have included American presentations of works by such luminaries as filmmakers Roman Polanski, Andrzej Wajda and Jerzy Skolimowski; writers Czesław Miłosz, Adam Zagajewski and Wisława Szymborska; composers Krzysztof Penderecki, Witold Lutosławski and Mikołaj Górecki; theatre directors Krystian Lupa, Jerzy Grotowski, and Tadeusz Kantor; artists Krzysztof Wodiczko, Katarzyna Kozyra, and Alina Szapocznikow; and many other important writers, historians, scholars, musicians, performers, and creators of culture.

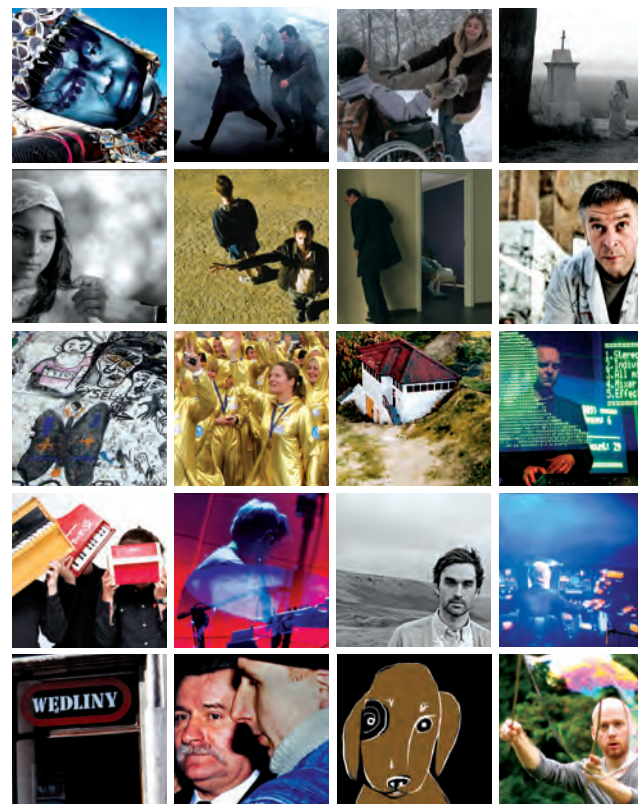
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Cover: Pawel Althamer, *Queen Mother of Reality*, mixed media installation, 2013, photo by Tom Powel, New York. Courtesy of the artist, Foksal Gallery Foundation, Warsaw, neugerriemtschneider, Berlin, and Performa 13, New York.

P. 1: Art by Lesya Khomenko. **P. 3:** A film still from *Wałęsa: Man of Hope* by Andrzej Wajda. Photo courtesy of AKSON STUDIO SP. Z.O.O. **P. 5:** (top to bottom) A film still from *Wałęsa: Man of Hope* by Andrzej Wajda. Photo courtesy of AKSON STUDIO SP. Z.O.O.; *Life Feels Good*. A film still courtesy of Tramway Studio; *Ida/Anna* (Agata Trzebuchowska) and Wanda (Agata Kulesza) in *IDA*. Courtesy of Music Box Films. **P. 7:** (top to bottom) A film still from *Papusza* by Joanna Kos-Krauze and Krzysztof Krauze. Photo by K. Ptak and W. Staron; A film still from *Imagine* by Andrzej Jakimowski. Photo courtesy of Kino Świat; A film still from *Lasting* by Jacek Borcuch. **PP. 8-9:** A film still from *Loving* by Sławomir Fabicki. Photo courtesy of ODEON Rybarczyk Productions. **PP. 10-11:** Pawel Althamer, *Draftsmen's Congress*, 2012. 7th Berlin Biennial, courtesy of the artist, Foksal Gallery Foundation, Warsaw, and neugerriemtschneider, Berlin. **PP. 12-13:** Pawel Althamer, *Draftsmen's Congress*, 2012. Exhibition view: Berlin Biennale, 2012. Photo: Marta Górnicka. Courtesy of the artist, Foksal Gallery Foundation, Warsaw, and neugerriemtschneider, Berlin. **PP. 14-15:** *Common Task*, 2008-Present. Action (Brussels, 2009). Courtesy of the artist, Foksal Gallery Foundation, and neugerriemtschneider, Berlin. **P. 17:** *Mezalia*, 2010. In collaboration with Paulina Antoniewicz and Jacek Taszakowski. Dakis Joannou Collection, Athens. Courtesy of the artist, Foksal Gallery Foundation, Warsaw and neugerriemtschneider, Berlin. **PP. 18-19:** Atom TM at Unsound Kraków 2012, photo by Joanna 'frota' Kurkowska. **P. 20:** Male Instruments, photo by Łukasz Rajchert. **P. 21:** Piętnastka, photo by Joanna 'frota' Kurkowska. **P. 23:** (top to bottom) Demdike Stare, photo by Clifford Canty; Andy Votel, photo by Joanna 'frota' Kurkowska. **P. 25:** Adam Michnik in Drohobycz, Ukraine, 2012, photo ©David A. Goldfarb. **PP. 26-27:** Meat line, Kraków, Poland 1989, photo ©David A. Goldfarb. **PP. 28-29:** Lech Wałęsa, Kraków, Poland 1989, photo ©David A. Goldfarb. **PP. 30-31:** (left to right) Book cover for *Killing the Second Dog*, courtesy of New Vessel Press; Book cover for *Beautiful Twentysomethings*, courtesy of Northern Illinois University Press; Book cover for *The Graveyard*, courtesy of Melville House Publishers. **P. 33:** (top to bottom) Marcel Chyrzyński, photo ©PWM Edition/Marta Filipczyk; Mikołaj Górecki, photo ©PWM Edition/Mariusz Makowski; Maciej Jabłoński, photo ©Łukasz Zakrzewski; Paweł Mykietyn, photo ©PWM Edition/Marcin Oliva – Soto. **P. 34:** (top to bottom) Aleksander Nowak, photo ©PWM Edition/Marta Filipczyk; Sławomir Kupczak, photo ©Jacek Urbanowicz; Wojciech Widlak, photo ©PWM Edition/Marta Filipczyk. **P. 35:** (top to bottom) Maciej Zieliński, photo ©PWM Edition/Marta Filipczyk; Agata Zubel, photo ©PWM Edition/Marta Filipczyk; Wojciech Ziemowit Zych, photo ©PWM Edition/Marta Filipczyk.

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