



POLISH CULTURAL INSTITUTE NEW YORK
WINTER / SPRING 2012

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LETTER FROM THE DIRECTOR

Each day we get more cultural information through the internet and less by conventional mail, and we ask whether we should keep our print publications, and if so, what? in what form? and how often?

For now, we don't have a clear answer, so we are keeping our semi-annual brochure, but letting it evolve. We'd like to share your company for a bit longer than it takes to find event times and locations—those are on our website.

This edition of our brochure devotes less space to the “where and when,” and more to the “what and how.” We've tried to stay *concise*, because we value your time, but we would also like to be *precise*, so that you can find what interests you.

There's some good theater from Poland—*In the Solitude of Cotton Fields* and *The Celebration* (pp. 2, 24)—and some made in New York—*The Wild Finish* (p. 6). We'll encounter Polish film directors, Agnieszka Holland (p. 4) and Małgorzata Szumowska (p. 14), at their latest American premieres, and Andrzej Żuławski at a retrospective of his *oeuvre* (p. 10).

We are co-producing the third annual Unsound festival of electronic and contemporary music (p. 22), but we will also make the acquaintance of Polish Early Music (p. 16) and meet the faces of young performers, such as Agata Zubeł (p. 8).

We are bringing journalist Wojciech Jagielski for another round of the PEN World Voices festival (p. 26), but for the first time we will promote Polish writers at BookExpo America (p. 32). This spring we will welcome artist Katarzyna Kozyra to present an American version of her challenging European success, *Casting Call*.

These are just the highlights. The details may be found on our newly redesigned website: polishculture-nyc.org

I'd also like to acknowledge the new designer of the booklet in your hands—Ifaat Qureshi.

Jerzy Onuch

IN THE SOLITUDE OF COTTON FIELDS

Think if you can of a staged musical experience that is part Hedwig, part Dead Poets' Society with a good dose of Rimbaud, and a bit of Krzysztof Kiesłowski around the edges, and you'll have a good sense of what to expect from Radosław Rychcik and Stefan Żeromski Theatre's production (...). With raw, urban style and post-punk romanticism, this genre-and gender-bender is a 21st-century tale for the ages. —Shana Nys Dambrot, flavorpill.com

This adaptation of the enigmatic 1986 drama by late French playwright Bernard-Marie Koltès imagines a raw encounter between a Dealer (Wojciech Niemczyk) and a Client (Tomasz Nosiński) in a secluded lane on the outskirts of the city. The encounter is a transaction—although it does not become clear until the end what the object of this deal may be. In Radosław Rychcik's interpretation, Koltès's tale becomes a love story, and is presented with the swagger of an East European punk-rock concert, backed by live music from the Polish cult band Natural Born Chillers.

Radosław Rychcik (b. 1981) is emerging as one of the young directors to watch on the international theater scene for his use of intense acting technique and simple yet precise stage design. He began his career as an assistant to renowned director Krystian Lupa. He recently premiered an adaptation of Flaubert's *Madame Bovary* at the Dramatyczny Theatre in Warsaw, following his productions of *A Lover's Discourse: Fragments* by Roland Barthes at the same theatre, and *Versus: In the Jungle of Cities*, an adaptation from Bertolt Brecht at the New Theatre in Kraków and the 2010 Under The Radar Festival in New York.

The Stefan Żeromski Theatre in Kielce was founded in 1945. It has presented works by Sławomir Mrożek, Bogusław Schaeffer, Fyodor Dostoyevsky, William Shakespeare, Antoine de Saint-Exupéry, Bernard-Marie Koltès, Edna Mazaya, Artur Schnitzler, Sergio Belbel and others. Today under the artistic direction of Piotr Szczerki, its repertoire extends to various genres and directorial temperaments, inviting both classic and experimental works.

Now in its eighth year, **Under The Radar** is an explosively diverse festival of new theater from around the world and the US that spotlights artists ranging from emerging talents to masters in the field. Located at The Public Theater as well as partner venues, Under The Radar offers a crash course in theater that is exciting, independent, and experimental, created by some of the most dynamic artists working today.

Presented by La MaMa E.T.C. in collaboration with the Polish Cultural Institute New York and The Public Theater as part of the UNDER THE RADAR Festival 2012. Additional support comes from the Adam Mickiewicz Institute in Warsaw and the Trust for Mutual Understanding.

The Stefan Żeromski Theatre, Kielce
Written by Bernard-Marie Koltès
Directed by Radosław Rychcik
Production Design by Marta Stoces
Live Music by Natural Born Chillers

▶▶ Jan 5-14, 2012
La MaMa E.T.C.
66 East 4th Street
New York, NY





4 PCI-NY 2012 | F I L M

AGNIESZKA HOLLAND: IN DARKNESS

A warts-and-all answer to Schindler's List, [In Darkness] forces the audience to see the complicated humanity of real people living through horror. It offers no easy answers and forces the audience to see the thin line that divides history's villains from its heroes.

—Scott Roxborough, "The Hollywood Reporter"

Agnieszka Holland's newest film *In Darkness* (and Polish contender for the Academy Award) is adapted from a book by Robert Marshall, based on true story. Leopold Socha, a sewer worker and petty thief in L'viv under the German occupation, one day encounters a group of Jews trying to escape the Nazi destruction of the ghetto. In exchange for money he hides them in the labyrinth of the town's sewers. What starts out as "strictly business" turns into the unlikely alliance between Socha and the people he is saving. Together, they all try to outwit death during fourteen months of ever increasing and intense danger.

2009 brought a number of new Holocaust stories in books and films. One may ask if everything has now been said on this subject. But in my opinion the main mystery hasn't yet been resolved, or even fully explored. How was this crime (echoes of which continue in different places in the world from Rwanda to Bosnia) possible? Where was Man during this crisis? Where was God? Are these events and actions the exception in human history or do they reveal an inner, dark truth about our nature?—wonders Holland in the Director's Notes for the film.

On Monday, January 16, the Polish Cultural Institute New York and the Museum of the Moving Image will host a special screening of *In Darkness* with the director in person. It will be followed by a conversation with Agnieszka Holland moderated by the Chief Curator David Schwartz.

The special screening of *In Darkness* courtesy of Sony Pictures Classics. Co-presented by Museum of the Moving Image and the Polish Cultural Institute New York. Additional support comes from the Polish Film Institute.

Canada/Germany/Poland, 2011

Cast: Robert Wieckiewicz, Benno Furmann, Agnieszka Grochowska, Maria Schrader & Herbert Knaup
Special Presentation, 2011 Telluride Film Festival, 2011 Toronto International Film Festival

►► **US Release: Feb 10, 2012**
in New York & Los Angeles,
followed by a national release

MUSEUM
OF THE
MOVING
IMAGE



SONY PICTURES CLASSICS

THE WILD FINISH

Hunken, one of the eminent actresses of our time, has created a play about her grandfather that is both autobiographical and innovative. An extraordinary artist, she is able to use her body and her voice—in fact several voices—to expand the theatrical vocabulary so that the spectator rides the myriad aspects of an extraordinary life through the physical and spiritual rigor of one multi-faceted actress. —Judith Malina, The Living Theatre

The Wild Finish is one of the most exciting theater pieces I've seen in years. If you want to know where theater can take you, get on Monica's bike. —Stephen Wagh, "An Acrobat of the Heart"

On a snowy Easter Sunday, Monica embarked on a lone bicycle journey across Poland in search of a man who haunts her; a man whose artistic footsteps she has followed without meaning to, a man of power, genius, fame and violence—her grandfather, Leonidas Dudarew-Ossetynski. *The Wild Finish* is the story of this journey. Along her path, she squats with anarchist punks in factories, barely escapes a knifing by neo-Nazis, and is hypnotized in a paratheatrical workshop. You'll be led by many eccentric guides through this surreal landscape: a mohawked bike messenger, the ghost of a Norwegian bride, a girl with a third eye, and your hostess, Monica Dudarew-Ossetynska Hunken, heiress to cult and Slavic royalty.

Monica Hunken is a solo performer who creates docu-adventure shows from her international bicycle voyages in search of stories of foreign cultures and her own family history. Her first play, *Reading the Water*, produced at HERE Arts Center and selected for the American Living Room Festival, explores the mysterious death of her scientist father and illuminates the dangerous conditions at his laboratory. *Blondie of Arabia*, produced at The Living Theatre, relays the tale of Hunken's solo bike ride across three countries in the Middle East. It won first place and the Audience Award, at the Apostrof Festival in Prague and was selected for the Theater of Change Festival in Athens, Greece, Sibiu International Theater Festival in Romania, and De Parade Festival in the Netherlands. Her latest play, *The Wild Finish*, was originally produced in the Culture Project's Women Center Stage Festival and has been chosen for the Amsterdam Fringe Festival in September. She earned her BFA in Drama from the Experimental Theatre Wing and MA in Educational Theatre at NYU and has since taught in Thailand, Greece, India, trained in Amsterdam, Poland and Ireland, worked with the bicycle advocacy group—Time's-Up! and is Action Captain for Rev. Billy and the Church of Stop Shopping. Hunken has performed with Les Frères Corbusier, International WOW, Not Man Apart Physical Theater Company and is a member of The Living Theatre Company.

Presented by The Polish Cultural Institute New York and The Culture Project.

Written and Performed by Monica Hunken
 Directed by Melissa Chambers
 Lights by Evan True
 Sound by Xana Chambers & Benjamin Cerf
 Technical Direction by Evan True

▶▶ Jan 25-Feb 11, 2012
ABC NO RIO
 156 Rivington Street
 New York, NY



cultureproject



AGATA ZUBEL ICEBREAKER FESTIVAL, SEATTLE

The festival's other great discovery was Zubel. [...] Her voice—a vibrant, voluptuous, precise soprano—is a marvel. —Georgia Rowe, MusicalAmerica.com

Award-winning composer and vocalist Agata Zubel will perform as a featured artist in Seattle at the Icebreaker Festival, celebrating music from the Mediterranean, where she will present works by Luciano Berio, Georges Aperghis and Luis Tinoco. The Seattle Chamber Players, organizers of the festival, take on the ambitious goal of breaking the ice in many ways: between the West and East; between Europe, Asia and Africa; between academic concert music and both folk and traditional musics; between the diverse and inspirational cultures within the Mediterranean region; and between the region's deep and ancient history and its colorful present. In addition to Berio, Aperghis, and Tinoco, composers represented will include Benet Casablanca, Salim Dada, Mohammed Fairouz, Alexander Peci, Fazil Say, Yitzak Yedid, and many others.

Agata Zubel (b.1978) is one of the greatest talents of Polish contemporary music. The aesthetics of her musical language are closely linked with her experience as a performer. Writing for solo voice accompanied by electronics or instruments, she extends the limits of traditional vocal technique, explores new performance techniques, and searches for yet unknown sonorities. Her music has been performed at numerous festivals, among them, the "Warsaw Autumn," "Musica Polonica Nova" in Wroclaw, the Festival of First Performances "Polish Modern Music" in Katowice, as well as "Alternativa" in Moscow, "Velvet Curtain" in Lviv, and "Musikhost Odense" in Denmark. She has won numerous awards for her compositions, including the prestigious *Polityka* "Passport" award for classical music in 2005, the same year her Second Symphony, commissioned by Deutsche Welle, premiered during the Beethoven Festival in Bonn. Agata Zubel has received a special award for the duo ElettroVoce at the Gaudeamus Interpreters Competition in Amsterdam, and First Prize at the Krzysztof Penderecki International Competition of Contemporary Chamber Music. As a vocalist she has performed extensively throughout Europe, Canada and the U.S. She is a member of the Polish Composers' Union and is on the faculty of the Academy of Music in Wroclaw.

Presented by the Seattle Chamber Players. Additional support for the participation of Agata Zubel is provided by the Polish Cultural Institute New York.

►► **Icebreaker Festival**
Concerts, Composers' Seminars
and Musicological Conference
Feb 25-26, 2012
Benaroya Hall
200 University Street
Seattle, WA
www.seattlechamberplayers.org



ANDRZEJ ŻUŁAWSKI: AMERICAN RETROSPECTIVE

Andrzej Żuławski—director, screenwriter, novelist, essayist and actor—has created a body of work unlike any other. His debut feature, *The Third Part of the Night*, in 1971 defined his distinctive style, which has developed over the course of a career in Poland and France. Known for the bold, political science-fiction thriller *Possession* (1981) with Isabelle Adjani and Sam Neill, and for some of the best performances by ex-wife Sophie Marceau (*L'Amour Braque*, 1985; *La Fidélité*, 2000), Żuławski's cinema is like an expressive dance act: with non-linear storytelling, surrealism, exuberant imagery, an obsession with bodily functions and sexuality to the point of obscenity and brutality. Loved by many, hated by some, he remains one of Poland's, and Europe's, most radical filmmakers. His stories often serve as metaphors for politics and history, but they are also vivid examinations of the complexities of interpersonal relationships and—above all—passions, desires, and high-pitched emotions.

Żuławski began his career as an assistant director to Andrzej Wajda (*Samson*, 1961; *Ashes*, 1965). After *The Third Part of the Night* came *Devil* (1972). His last Polish film during the Communist regime was a science-fiction epic, *On the Silver Globe* (1976), an allegory of totalitarianism that was banned by the authorities and forced Żuławski to leave Poland for France to continue working. *Possession* (Best Actress for Isabelle Adjani, Cannes 1981), and *La Femme Publique* (1984) with Valerie Kaprisky, are two of the “wild, imaginative, and controversial pictures” (Yuri German, *All Movie Guide*) that gained Żuławski his reputation as a non-conformist visionary.

A long overdue American retrospective of Andrzej Żuławski's films will open at the BAMcinématek in New York and The Cinefamily in Los Angeles, with the director in person at both venues. The most comprehensive selection, by far, of his works will include his very first directing efforts: *Pavoncello* and *The Song of Triumphant Love* made for Polish Television in 1968; the new, uncut and uncensored version of *Possession* which is currently distributed in the US by Bleeding Light Film Group; *La Femme Publique* (*Public Woman*, 1984), *La Fidélité* (*Fidelity*, 2000, with Sophie Marceau and Pascal Gregory), and *L'Important c'est d'aimer* (*That Most Important Thing: Love*, 1975) with Romy Schneider, Jacques Dutronc and Klaus Kinski.

Andrzej Żuławski Retrospective is presented by BAMcinématek and The Cinefamily, in collaboration with the Polish Cultural Institute New York. Additional support comes from the Polish Film Archive in Warsaw.

▶▶ **March 2012**
BAMcinématek
 New York
www.BAM.org
The Cinefamily
 Los Angeles
www.cinefamily.org

BAMcinématek





YOUR NEW FAVORITE DIRECTOR

A conversation with Florence Almozini (FA), Program Director at BAMcinématek in New York and Hadrian Belove (HB), Head Programmer at The Cinefamily in Los Angeles.

Why have the first US retrospective of Andrzej Żuławski's work right now?

FA: I am a big fan of Żuławski's films and I have been interested in doing his retrospective for a long time. Now with a new print of the Director's Cut of *Possession*, it just seems like the timing is perfect.

HB: Any time is the right time. When opening Cinefamily four years ago, I made a short list of directors I thought were the most underrated directors in the world, people I thought deserved to be in the "pantheon." Alan Clarke, Skolimowski, Ruiz... people that audiences would be *thankful* to be exposed to. Number one on my list was Żuławski [...], and of course meeting the fine folks at PCI has made it finally possible.

Żuławski's style is considered disturbing, poetic, emotional, difficult... He's certainly known for it in Europe. How well is Żuławski known in America?

FA: It is probably a little different for me since I am French and grew up there in the 80's, when he made *L'amour Braque*, *La Femme Publique* and *The Most Important Thing: Love*. I always felt very connected with Żuławski's French films which were getting a lot of notice, both enthusiastic and violent. These incensed reactions from the press and public were a little similar to other "controversial" works, like the films of Jean-Luc Godard.

HB: I don't think he's difficult (at least relative to many famous art house directors). I think he's not just a major artist, but one of those rare ones that actually has a broad appeal, in his own strange way. They have wild, genre elements, passionate melodrama, madness—things people love and respond to viscerally—but also, the rigid, intelligent formal qualities of the great cinematic poets. The content has the madness of Ken Russell, but his camera and sound have the Łódź film school mastery of a Polański. In short: he kicks ass.

My first contact [with his work] was *Possession*, and it blew me away. I think I was mostly struck how he stylized the performances the way other people might camera angles—if someone gets upset, they might have an epileptic seizure. I often would recommend *Possession* to friends by saying, "welcome to your new favorite movie."

What are some of the highlights of the program?

FA: Honestly, I think the whole program is a highlight in itself, since his films are so rarely shown on the big screen here. And it is very exciting to know that he will be attending in person! It is important to note that we are showing new prints, like *Possession*, *The Devil* and *Third Part of The Night*.

HB: It's like if no one had ever seen a Fellini or Visconti film, and suddenly the whole canon was presented. And yes, Żuławski in person is a very big deal.



MAŁGORZATA SZUMOWSKA: ELLES

Polish Cultural Institute New York is bringing director **Małgorzata Szumowska** and a select group of lead actors to the US premiere of her new picture *Elles*, starring **Juliette Binoche**. The film premiered at the 2011 Toronto Film Festival.

Szumowska, born in 1973 to acclaimed journalist and author Dorota Terakowska and filmmaker and journalist Maciej Szumowski, is one of Poland's most interesting young filmmakers. She has been a member of The European Film Academy since 2001. Her short film *Silence* received eighteen international awards and is listed among the Łódź Film School's fifteen best shorts of all time. Her first feature, *A Happy Man* (2000), screened at festivals worldwide and was named one of *Variety's* "ten best films by young European directors." *Time* called Szumowska "a person to watch." In 2005 she was nominated for the European "Felix" award for her second film *Stranger* (*Ono*, 2004). Szumowska's *33 Scenes from Life* (2008), which dealt with the recent passing of both her parents, garnered a Special Jury Prize at Locarno. She was one of twenty four directors on Lars Von Trier's project *Visions of Europe* (2004), alongside Peter Greenaway, Fatih Akin, Aki Kaurismäki and Béla Tarr. In 2009, she co-produced Von Trier's controversial *Antichrist*.

In *Elles*, Szumowska looks at prostitution among university students, euphemistically called "sponsoring." Juliette Binoche (Anna) is a seasoned and curious *Elle* journalist, who investigates

the stories of two women Alicja (Joanna Kulig) and Charlotte (Anais Demoustier). Her research slowly turns into fascination, and the encounter with the women's independent sexualities prompts her to reexamine her own relationships and family life.

Distributed by Kino Lorber. Additional support from the Polish Cultural Institute New York.

Poland, France, Germany 2011; 96 min.
Written by Tine Byrckel & Małgorzata Szumowska
Directed by Małgorzata Szumowska
With: Juliette Binoche, Anais Demoustier,
Joanna Kulig & Krystyna Janda
Cinematography by Maciej Englert
Music by Paweł Mykietyn
Produced by Marianne Slot

▶▶ **US Release, April 2012**
www.kinolorber.com

KINO LORBER
experience cinema

POLISH EARLY MUSIC

Every year the Polish Cultural Institute organizes research trips for American cultural professionals. Last August, early music specialists spent a week at the "Narol..Arte" Festival held in the town of Narol in southeastern Poland, in preparation for 2012 and 2013 seasons.

Tom Zajac, one of our guests, wrote an article for the Winter 2011 issue of *Early Music America* magazine, about the discoveries he made along the way, and we are pleased to share an abridged version here.

The Narol Festival is a young festival, having just finished its fourth year. It's run by **Władysław Kłosiewicz**, one of the most respected harpsichordists and early music directors in Poland. This year's theme, *Pana, Wójta i Plebana (Lord, Alderman and Vicar)* was perfect for our visit as almost all the concerts were Polish performers presenting Polish early music.

The opening concert was performed by a Polish ensemble, but unlike the rest, did not consist of Polish music. The program, *Orient-Okcydent*, was a collaboration between three members of **Schola Węgałty** and two Persian classical musicians. The **Village Theater Węgałty** is a cooperative of musicians, actors and scholars who explore and cross breed the worlds of ritual theater, folk music and dance, and traditional and medieval sacred arts. The trio of musicians from the Schola alternated short sets of 11th-to 13th-century chant and polyphony with traditional Persian songs and improvisations performed by Warsaw-based ney player **Mohammed Rasouli** and tar player **Mohssen Hosseini**.

Later that day we visited the town center of nearby Jaroslaw to attend another early music festival. As dusk turned to night in the town square, five musicians began to play on the unlikely combination of violin, bagpipe, regal, trombone and string bass. In this clever program conceived by early wind specialist **Paweł Iwaskiewicz**, the group, dramatically calling themselves **Orkiestra Czasów Zarazy (Orchestra in the Time of Pestilence)**, attempted to recreate both the ensemble and the music that Telemann evidently heard as a young man, sometime between 1702 and '05 when visiting a tavern in Kraków. 31 Polish dance tunes, some in Telemann's own hand, have recently come to light in the Rostock library in Northern Germany. The playing by the band of Iwaskiewicz's arrangements was heartfelt, joyous and lusty, but what marked the concert as a complete success was the dancing done by many in the audience.

The Jaroslaw festival, **Song of our Roots**, is a very hip, youth-oriented series whose programming challenges the very definition of early music. Combining performances of early and traditional music from Poland and other Eastern European cultures with morning and evening plainchant services, workshops, lecture/discussions and late night folk dancing, the week-long festival draws college students, young artist types and people of all ages who are interested in their own and the world's history and traditions. Now in its 19th year, the festival's activities center on a restored Benedictine monastery. This year's lineup, besides OCZ, included Georgian liturgical music and table songs, Russian Cossack songs, Byzantine Akathist hymns, Polish 18th-century funeral songs and a self-accompanied program of 16th-century Italian song by the Italian bowed-string player, singer and rising EM star Viva BiancaLuna Biffi.

15th-century composer Petrus Wilhelmi de Grudencz (Piotr z Grudziądza) was the focus of the concert titled *Devotion and Entertainment* by **Ars Cantus**, directed by **Tomasz Dobrzański**. This performance was a revelation both due to the quality of the music of this little-known composer and to the ensemble itself, which stands among the finest European groups performing late-medieval repertoires.





POLISH EARLY MUSIC (CONT.)

Janusz Prusinowski Trio. Another day, another revelation! Access to Poland's folk traditions, at least in the US, have largely been limited to a few archival recordings and the narrow crossover appeal of *The Warsaw Village Band*. It was a tremendous ear opener to hear this wonderful quartet of fiddle, cello sized drone-bass, percussion and flute/shawm. The musicians fused a reverence for tradition with the sensibilities of the avant-garde and improvisation. Their music sounds simultaneously primordial and bracingly contemporary. Fiddle player Prusinowski's authoritative playing comes from his many visits with old masters in Polish villages, learning their tunes and their techniques.

Narol Baroque with Trombastic. Led with finesse and authority from the organ and regal by festival director Klosiewicz, this small and tight ensemble of recorder, violin, three violas da gamba and theorbo was joined by five early trombones in a program featuring 17th-century composer Adam Jarzębski, a Warsaw violinist whose wonderful and sometimes idiosyncratic music survives in a single collection, the *Canzoni e Concerti* (1627). The mixed ensemble played with a great variety of expression and instrumental color, with all players having their moments to shine.

The clavichord seems impossibly soft at first in a large space surrounded by an audience of sixty. But the ears adjust and pull the music into focus as if under a microscope. **Maria Erdman's** exquisite playing overcame all obstacles as she explored the expressive possibilities of this flexible instrument. She bookended the program with two delightful sonatas in gallant style by the late 18th-century Christian Wilhelm Podbielski. The remainder of the program were dances, ricercares and chanson intabulations from Polish keyboard tablatures. Erdman is in demand as a continuo player and has made a reputation performing Renaissance repertoires, and as an organist championing 19th-century Polish organ literature.

The week ended with a festive performance by the 18-voice choir, **Camerata Silesia** directed with razor-sharp precision by **Anna Szostak**. The group, based in the city of Katowice ranks among the finest vocal ensembles in Poland and has recorded many gems of Renaissance and baroque literature as well as contemporary works, many of which were written for the group. This program was devoted to some of the great choral works of the Polish Renaissance and baroque, ending with four motets and the splendid 12-voice *Magnificat* by the great Venetian-trained composer Mikołaj Zieliński.

As I look back on this trip, I can say that all my expectations were not only met but far exceeded. I learned more than I possibly could have imagined about Polish history and culture. Every day brought new revelations and musical discoveries of unknown repertoires, sources and composers. All of these experiences are etched in my mind and will stay with me always. I look forward to my return.

Multi-instrumentalist Tom Zajac is a member of the well-known Renaissance wind band Piffaro, frequent guest with the Folger Consort, Newberry Consort, Hesperus, Boston Camerata and others. He teaches at recorder and early music workshops throughout the US, and directs the Medieval & Renaissance week of the SFEMS workshops as well as the early music ensembles at Wellesley College near his home in Boston.

To read the full article please visit www.PolishCulture-NYC.org





UN SOUND FESTIVAL NEW YORK

High-tech, allusive and not to be pinned down. –Jon Pareles, “New York Times”

The point is, “music” and “noise” are in the ear of the beholder, and the ways we divide and organize the sounds around us are as unpredictable as we are... This kind of thinking seems to reside at the heart of the Unsound Festival. –John Schaefer, NPR/WNYC

Unsound Festival New York continues into its third season in 2012, cementing its place in New York’s cultural calendar with a program of forward-thinking music, discussion panels, screenings and workshops spread across Manhattan and Brooklyn.

The festival is the product of a unique collaboration between the organizers of Kraków’s Unsound Festival—now in its tenth year—and New York curators, cultural institutes, and venues.

Artists featured in the New York edition include a strong focus on Central and Eastern Europe, plus a selection of artists from the Nordic region. These artists will not only perform solo, but in a series of exciting live collaborations and improvisations under the banner UNSOUND LABS.

Polish artists will include **Jacaszek**, promoting the release of his album *Glimmer* on the prestigious US label, Ghostly International. Electronic jazz group **Baaba** will playfully blur the lines between jazz, electronica, metal and more in a new special project. **LXMP** will use percussion and vintage synths like the Korg MS20 to reinterpret Herbie Hancock’s “Future Shock.”

Presented by Fundacja Tone, the Polish Cultural Institute New York, and Goethe-Institut New York. Partners include The Kraków City Council, The Trust for Mutual Understanding, the Royal Norwegian Consulate General in New York, the David Rubenstein Atrium at Lincoln Center, ISSUE Project Room, BAMcinématek, (Le) Poisson Rouge, The Bunker, and more.

►► **Apr 18-22, 2012**

www.PolishCulture-NYC.org
www.unsound.pl

BAMcinématek

(le) poisson rouge



FESTEN (THE CELEBRATION)

Jarzyna turns out to be a master of suspense, the heir of Hitchcock. He composes his performances using movie methods—in the way he builds up and stresses tension and intensity, brings scenes into crescendo and then makes them crash just before climax, how he contrasts mass scenes with portraits. The Celebration becomes a thriller on stage.

—Renate Klett, "Frankfurter Allgemeine Zeitung"

TR Warszawa returns to St. Ann's Warehouse with the American premiere of *Festen*, based on the prize-winning Danish film *The Celebration*, made according to the minimalist principles of Dogme 95.

The story, adapted by screenwriter Thomas Vinterberg, its structure, and much of the language remain true to the film: a family gathers to celebrate the 60th birthday of the family patriarch. In Jarzyna's production, however, "two long tables laid out at right angles, brings to mind not just Chekhov but a whole range of Shakespeare plays: *Hamlet* obviously, with its theme of buried family secrets, but even more specifically, *Macbeth*, with the sense of a ceremonial banquet thrown into disarray through the intrusion of ghosts from the past" (*The Guardian*). The play's first 2001 Warsaw performance turned into one of the most important events of the season.

TR Warszawa (formerly Teatr Rozmaitości) in Warsaw has for decades been one of Poland's best-known stages as a contemporary theatre open to new ideas while preserving theatrical traditions. TR has made its mark in Europe and won numerous awards at national and international festivals presenting Poland's most adventurous directors—Grzegorz Jarzyna, Krzysztof Warlikowski, and Krystian Lupa. Many of Poland's most distinguished actors appear regularly on the TR stage.

TR Warszawa constantly seeks new forms of theatrical expression, not only in contemporary drama, but also reinterpreting the classics, including the controversial production of Shakespeare's *Hamlet* (1999), *The Tempest* (2003), *The Bacchae by Euripides* (2001), all under the direction of Krzysztof Warlikowski; as well as *Magnetism of the Heart* after Aleksander Fredro's *Maidens' Vows* (1999), *Prince Myshkin* after Dostoevsky's *The Idiot* (2000), and finally *Macbeth*—all directed by Grzegorz Jarzyna.

Grzegorz Jarzyna (b. 1968) became the youngest artistic director of a major Polish theater when he assumed that position at TR Warszawa in 1998, becoming general director in 2006. Jarzyna has revolutionized Polish theater, with a personal vision that boldly reinvents the classics and stages contemporary texts for a younger generation. Previously at St. Ann's Warehouse he presented *Risk Everything* (2004) and TR Warszawa's outdoor staging of *Macbeth* (2008).

Presented by St. Ann's Warehouse in cooperation with the Polish Cultural Institute New York and the Adam Mickiewicz Institute in Warsaw. Additional support comes from the Trust for Mutual Understanding and the Embassy of the Republic of Poland in Washington.

Adapted for the stage by Thomas Vinterberg & Mogens Rukov
Translated & directed by Grzegorz Jarzyna

►► **April 20-29, 2012**
St. Ann's Warehouse
38 Water Street
Brooklyn, NY

ST. ANN'S WAREHOUSE
Adam Mickiewicz Institute
CULTURE.PL



The Embassy
of the Republic of Poland
in Washington

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PEN WORLD VOICES

A feeling of powerlessness summons respect for strength; anyone, and not just an adult, but anyone older and stronger can brutally express dissatisfaction, back up demand with strength and exact obedience: anyone can injure with impunity. We teach indifference toward the weak by our own example. –Janusz Korczak, "The Child's Right to Respect," 1929

The problem with talking to Samuel lay in the fact that he was both victim and executioner all at once. –Wojciech Jagielski, "Night Wanderers," 2012

In celebration of the Year of Janusz Korczak (see pp. 28-29), the Polish Cultural Institute New York is organizing a special session on children's rights at this year's PEN World Voices festival. Journalist Wojciech Jagielski

will discuss his encounters with child soldiers in the Lord's Resistance Army, the focus of his newest book to appear in English, *Night Wanderers* (Seven Stories Press, Jan 2012). Korczak wrote in 1929, thinking of what were to him normal, European children: "The child is not a soldier; he does not defend his homeland although he suffers together with it." But what if a child were a soldier? Could he claim the same relation to the nation as an adult soldier? Could there be any kind of rational world in which children were in fact soldiers?

Night Wanderers is framed by a compelling account of the experience of one child forced to commit horrific acts of brutality as a soldier in the rebel forces of Joseph Kony, a man who claims to commune with spirits and who controls his subordinates through sheer terror. Along the way, Jagielski outlines the history of Uganda and the cultural and political context in which someone like Kony could come to power, at the same time as he provides a vivid impression of the dilemmas that face a journalist from the outside, trying to break into an unfamiliar world.

Jagielski will be joined by a panel of writers and experts in areas such as child trafficking, children's health, education, and child labor to consider how far we have come since the UNESCO Year of Janusz Korczak in 1979, which was also the International Year of the Child, that led to the 1989 Convention on the Rights of the Child.

Presented by the PEN American Center in association with Seven Stories Press and the Polish Cultural Institute New York.

►► **Apr 30-May 6, 2012**
PEN World Voices
Festival
New York, NY



PCI-NY 2012 | LITERATURE
WOJCIECH JAGIELSKI

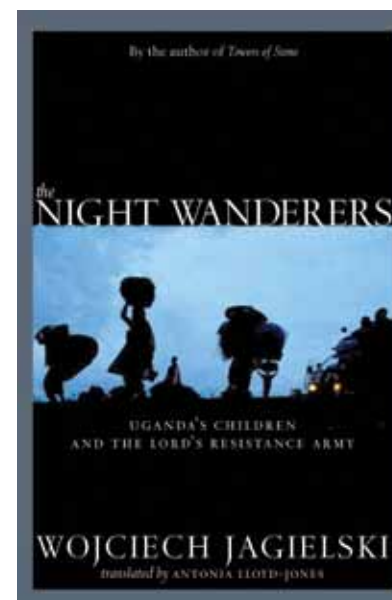
Anyone who came strolling along Nile Avenue when one of these conversations between visiting and local journalists was under way would be witness to an unusual transmigration of souls and a magical form of metabolism. The smug look that invariably irritated the locals would gradually disappear from the foreigners' white faces. Masks donned out of vanity, but also to hide weakness, make an impression and gain an advantage would slowly slip, and the facial expressions—pleasant, but a little superior—would grow humble and come down to earth, no longer challenging, but ingratiating and fawning instead. —Wojciech Jagielski, "Night Wanderers"

Some of Poland's best writing today takes the form of long-form journalism or reportage, and one of Poland's leading exponents of this genre of creative non-fiction, following legendary journalist Ryszard Kapuściński, is

Wojciech Jagielski (b.1960). An award-winning foreign correspondent for Poland's leading independent daily, *Gazeta Wyborcza*, he has covered politics and conflict in Africa, Central Asia, the Trans-Caucasus, and the Caucasus, with special attention to Afghanistan.

He recounts his travels in the Caucasus during the declining years of the Soviet Union in *A Good Place to Die* (Historia i Sztuka, 1994), and chronicles Afghan regimes in his bestselling work, *Praying for Rain* (W.A.B., 2002), which was nominated for Poland's most prestigious book prize, the NIKE award, in 2002. Jagielski received the Dariusz Fikus Award, Poland's highest prize for journalism, in 2003. His tragic tale of Chechnya, *Towers of Stone* (Seven Stories Press, 2009), won the Italian Literatura Frontera Award. In 2011, he won a special prize in honor of the fifteenth anniversary of the "Grand Press" award. His latest book, *Night Wanderers* (Seven Stories Press, Jan 2012) is necessary reading as President Barack Obama has announced plans in October 2011 to send armed military advisers to assist in combating the Lord's Resistance Army in central Africa.

While he is in the United States, Wojciech Jagielski will be making additional appearances around the country in addition to his participation in PEN World Voices.





THE YEAR OF JANUSZ KORCZAK

August 5, 2012 will mark seventy years since beloved educator, physician, author, and defender of children's rights, Janusz Korczak, born Henryk Goldszmit in 1878, was ordered by Nazi authorities as director of the Warsaw Ghetto orphanage to assemble the two hundred children under his charge for transport. Refusing offers to escape from the ghetto, Korczak and his assistant of thirty years, Stefania Wilczyńska, accompanied the children in quiet protest accepting whatever consequences awaited them at Treblinka. The Polish Parliament has voted to celebrate the memory of Janusz Korczak in 2012 by declaring "The Year of Janusz Korczak."

Korczak had early success as a writer, but chose to study medicine and later to specialize in pediatrics and child psychology, because he valued this practical work as direct service to the world. He was conscripted in 1905 as a physician in the Russian army during the Russo-Japanese war of 1904-05, returning in 1906, then serving again during the First World War, and paid close attention not only to the injuries inflicted on the combatants but to the social costs of war and the suffering of innocent children that resulted from the decisions of adults. This idea that adults do not always merit their superiority over children by virtue of the wisdom that allegedly accrues with age is a theme that runs through many of Korczak's writings, such as his classic pedagogical work that originated as a pamphlet of advice for parents and teachers, *How to Love a Child* (1919-20), his novel, *King Matt the First* (1923), and his manifesto, "The Child's Right to Respect" (1929), which established many ideas that would become integrated into the twentieth-century discourse of children's rights.

The Polish Cultural Institute New York will honor Korczak's commitment to children's rights with a special forum at this year's PEN World Voices festival (p.26), and additional events later in the year.





Festiwal
Polskich Filmów
Fabularnych
Polish Film Festival
Gdynia

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37TH POLISH FILM FESTIVAL IN GDYNIA

The 37th annual Polish Film Festival will bring internationally renowned directors and industry professionals, celebrities, critics and young filmmakers to a series of premieres, press conferences, panel discussions and special events. Award winning director Agnieszka Wójtowicz-Vosloo (AWV) discussed the festival with Robert McMinn (RM), SVP of Development at Lakeshore Entertainment and 2011 juror.

AWV: I remember when we first met at Lakeshore. I didn't know about your passion for Polish cinema, so you can imagine my surprise when you started talking about Andrzej Wajda's *Man of Marble* rather than the highest grossing film that weekend. Fast-forward to a couple of months later when we arrived in Gdynia.

RM: When we landed, I believe I said, "I'm finally visiting the country where *The Saragossa Manuscript* was made." It's one of my favorite movies of all time.

AWV: What did you think about the films at Gdynia?

RM: The variety was exceptional. They ranged from large dramas and big period stories to more intimate personal stories. But all were distinguished by individual visions and styles. I believe there are very strong filmmakers working in Poland today. I don't mean a "new wave" since I think Poland has always had a strong cinema producing important filmmakers every decade. But, from what I saw, the future seems very bright. It was a pleasure to see the robust work of "old masters" side-by-side with young filmmakers who are clearly ready to make a splash on screens around the world.

AWV: I agree. The strength of Polish cinema today lies in its multi-generational diversity. I'm continually impressed by your knowledge of Polish films.

RM: I grew up watching European films from three countries: Italy, France, and Poland. I really believe these are the three greatest film countries. When I saw the remarkable films of Wajda, Has, Polański and Skolimowski, I was motivated to see more Polish films. For me the power of



Polish cinema lies in its imagery. For example, when you first see *Ashes and Diamonds* you know, moment by moment, that you are seeing images you'll never forget.

AWV: Do you find this visual tradition is still present?

RM: Absolutely. The visuals in the films I saw were charged with consistently breathtaking imagination and invention. Whatever the budgets, the films had style and visual impact, which came from a clear and deep singular artistic vision. They were adventurous, extravagant, emotional, personal, and blissfully artistic. I left every one of the films feeling charged and energized.

AWV: You shared with me that "the week in Gdynia was heaven." What were the highlights?

RM: Personally? Finally meeting Andrzej Wajda when he gave a master class. Then there was the digital restoration of Wojciech Has' *The Saragossa Manuscript*! Plus you gave me a special gift, a tie which belonged to Wojciech Has!

AWV: I still can't believe you know *The Saragossa Manuscript* by heart and watched it without subtitles. You deserved the tie (laughs).

The annual Polish Film Festival in Gdynia, formerly held in Gdańsk, presents new Polish features in its main competition, alongside panorama presentations of TV, short and student films. Like the Caesars for the French, the Gdynia Festival serves as a summit for the Polish film industry, including top movie stars, producers, filmmakers and guests from around the world. The "Złote Lwy" (Golden Lions) is the main prize presented by the festival. Winners include Krzysztof Zanussi (Camouflage), Agnieszka Holland (Fever), Krzysztof Kieslowski (Camera Buff) and Jerzy Skolimowski (Essential Killing).

►► **May 7-12**
Gdynia, Poland



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BOOKEXPO AMERICA

BookExpo America, held every year at New York's Javits Center, is the largest book fair in the US. This is where book publishers and manufacturers of all those non-book items sold in bookstores today market their wares to booksellers and librarians. Thousands of visitors line up to meet authors at book signing tables, and authors come to meet agents and editors. Publishers and agents trade international publication rights. There are forums about the industry and the evolving world of digital publishing, and there are interviews with writers about their new books. With so many industry professionals gathered at the geographic center of American publishing, meetings are happening and deals are being made in offices and over lunch throughout the city, and writers who come in for the Expo are giving readings for the general public all over town.

Poland has not been highly visible at BEA, focusing more on the Frankfurt and London book fairs closer to home. At the same time, the US leads the market worldwide, and if a book by a Polish author is translated into English and adopted by a US publisher, it has a greater potential to be translated into other languages than vice versa, so Poland is becoming a growing presence on the American scene.

The Polish Cultural Institute New York is collaborating with the Polish Book Institute in Kraków to have a stand at BEA 2012, when Russia will be the featured country in BookExpo's Global Market Forum, and will attract greater interest in the Slavic and East European world. This is an occasion to build ties among Polish and American publishers, to improve the visibility of

Polish literary prizes, to market books that are already published in English translation by Polish authors to US booksellers, and to facilitate the sale of foreign rights for Poland's best literary works to publishers in the US. We will be able to bring one or two writers from Poland to appear at the convention and at public events around the city and beyond. We will also be organizing international forums on literary translation and the business of publishing literature in translation. The Polish Book Institute will also promote its very generous programs, such as "© Poland," that fund the translation of literary works from Polish into other languages.

As Poland becomes a greater part of American publishing, we can hope that Poland may also assume the role of featured country at BookExpo America in the very near future, and that will bring more books by Polish authors to US bookstores and libraries for the general public.

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

▶▶ **Jun 5-7, 2012**
Javits Center
New York, NY



KATARZYNA KOZYRA: CASTING CALL

Kozyra really pushes herself, exploring her own identity—fluid and malleable, feminine and masculine—and what she is capable of. —Gregory Volk, “Art In America”

Katarzyna Kozyra is looking for “Kozyra” and invites all to take part in a casting call for the role of the artist in her forthcoming autobiographical feature film. In *Casting Call* the roles of audience and artist are inverted; the viewers become creators, and the artist becomes an observer. This project continues to explore the notion of identity, which has always been interwoven into Kozyra’s work. Kozyra is the raw material for the resulting group performance, which is played out in front of the subject and a camera. The motto for the casting call comes from Kozyra’s autobiographical pseudo-documentary *In Art Dreams Come True*: “From my omnipotence comes my belief that I can accomplish anything, because potentially I am talented at everything.”

Anyone can audition regardless of race, gender, sexual orientation, origin, age, or previous acting experience. After all, Kozyra has transformed herself many times, changing all of the above. In *Olimpia*, the cancer-stricken artist transformed herself into the Monet’s empowered beauty; in *Men’s Bathhouse*, she appeared dressed as a male, complete with a prosthetic penis; the series *In Art Dreams Come True* explored various clichés of gender, transforming Kozyra into a diva, a castrato, and a pop star.

Casting Call began at Kozyra’s solo exhibition at the Zachęta National Gallery of Art in Warsaw (Dec 2010-Feb 2011), where in an audition room visitors gave their own renditions of “Kozyra” before a camera, based on their impressions of her and of her works on view. The project was staged again at The Center for Contemporary Art in Tel Aviv in October 2011, where participants could draw upon autobiographical information published by Kozyra for their performances. The dramatic difference in the presentations from the Polish and Israeli audiences has inspired yet another reincarnation in a new culture. The upcoming New York phase of *Casting Call*—the last part of the Warsaw-Tel Aviv-New York trilogy—will bring out new critical views of how an artist is perceived from a culturally different perspective, where the artist can grasp an opportunity to be seen outside the framework of notoriety that surrounded her in her native country.

Katarzyna Kozyra’s controversial status in Poland is legendary and her works, never sensational for the sake of publicity, continue to elicit extreme responses and heated public discussions. Her installations, formally beautiful and poetic but driven by intense, confrontational content, often present her subjects without their full knowledge and/or consent. Through strategies of infiltration and exposure Kozyra’s works confront myths, taboos, and stereotypes and touch upon larger universal truths about human nature, private behaviors, and conventional standards of beauty. Kozyra is a graduate of the Fine Arts Academy in Warsaw (1993). She has been awarded for her work with many Polish and international prizes, including the *Polityka* “Passport” awarded by one of the most prestigious Polish weeklies in 1997 and an honorable mention at the 48th Venice Biennale in 1999. She lives and works in Warsaw and Berlin.

Presented by the Polish Cultural Institute New York with additional support of Postmasters Gallery.

►► May 2012

POSTMASTERS



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, film, literature, the humanities, and visual 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 Polański, 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, Tadeusz Kantor and Grzegorz Jarzyna; visual artists Krzysztof Wodiczko, Katarzyna Kozyra, Artur Żmijewski; and many other important artists, writers, historians, scholars, musicians, and performers.

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Bartek Remisko, *Deputy Director*

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Paulina Bebecka, *Associate Curator*

Kamila Stawińska, *Communications*

Address

Polish Cultural Institute New York

350 Fifth Avenue, Suite 4621


New York, NY 10118

tel 212.239.7300

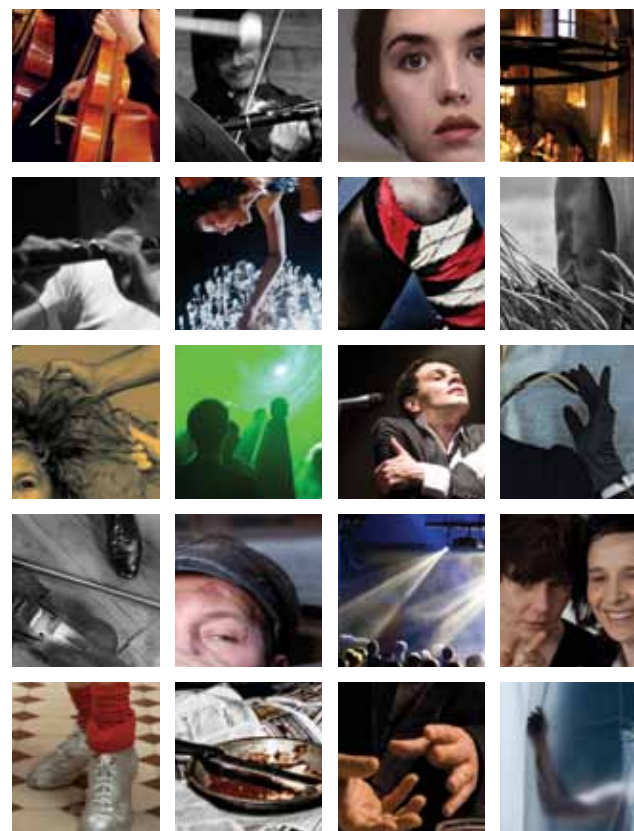
fax 212.239.7577

nyc.office@instytutpolski.org

polishculture-nyc.org

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