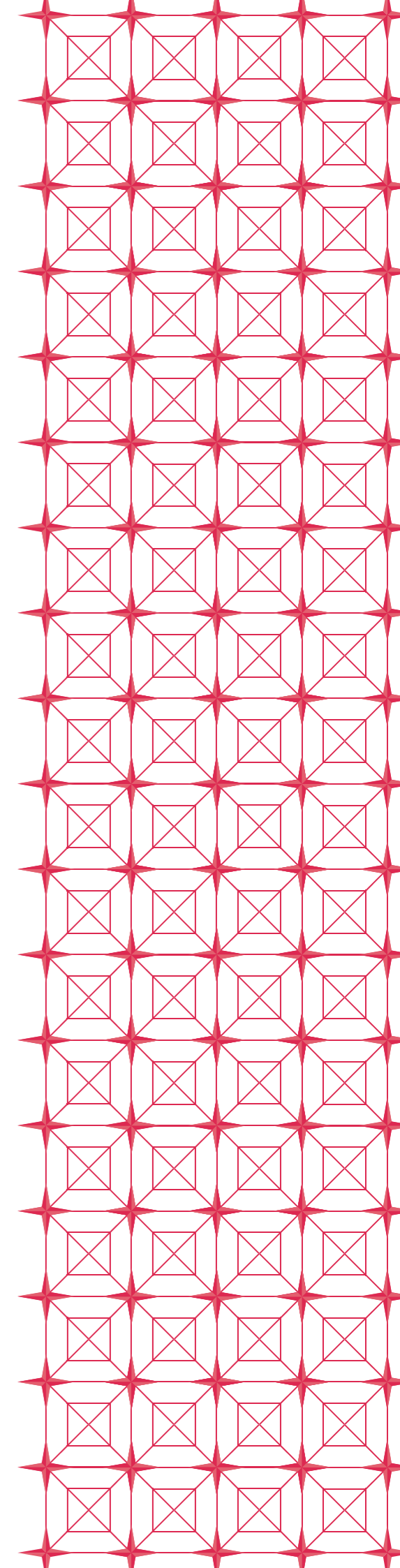
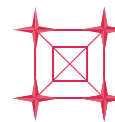
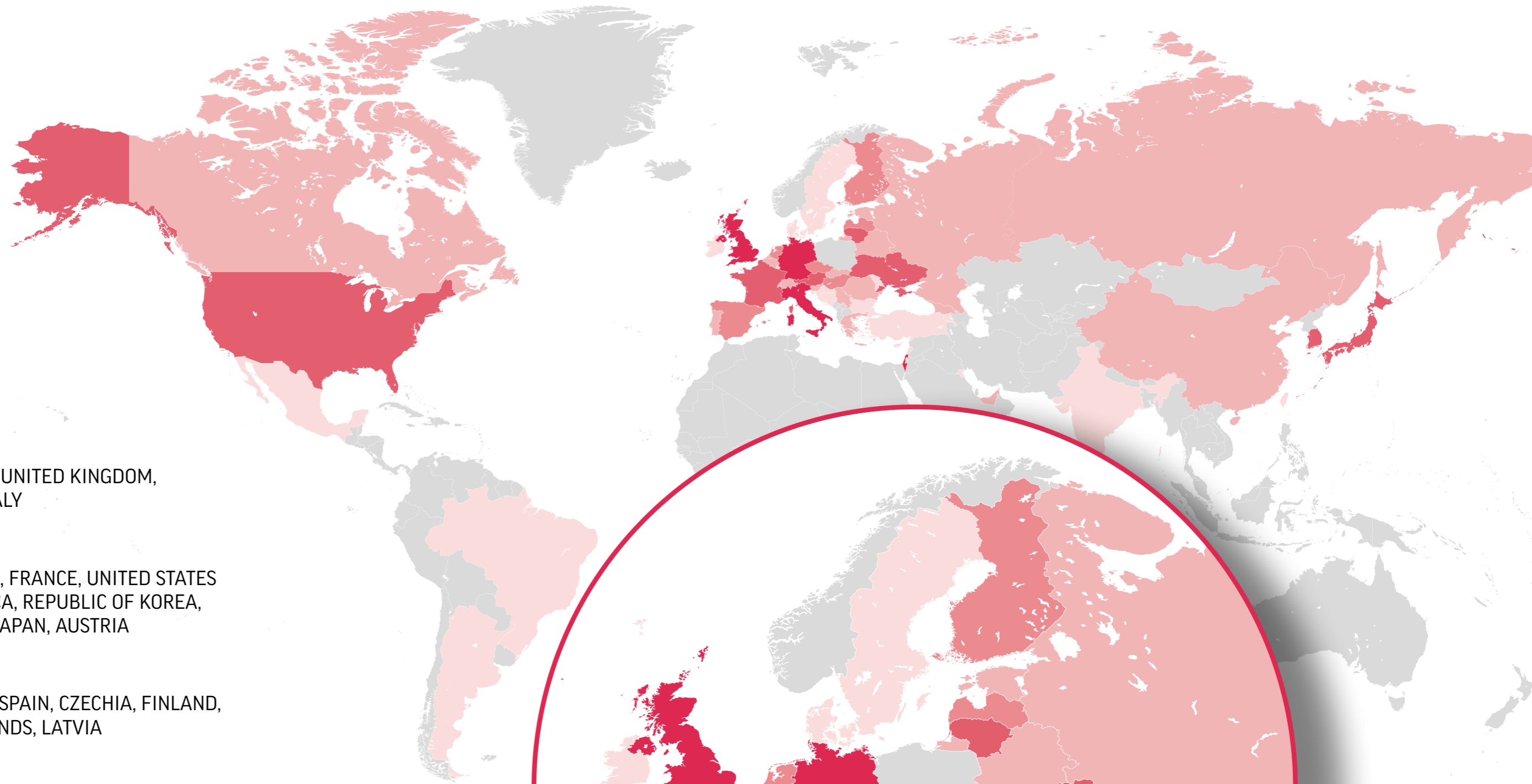


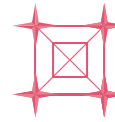


2020-2023

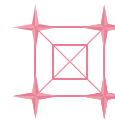




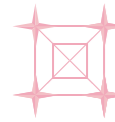
GERMANY, UNITED KINGDOM,
ISRAEL, ITALY



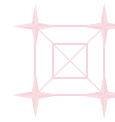
LITHUANIA, FRANCE, UNITED STATES
OF AMERICA, REPUBLIC OF KOREA,
UKRAINE, JAPAN, AUSTRIA



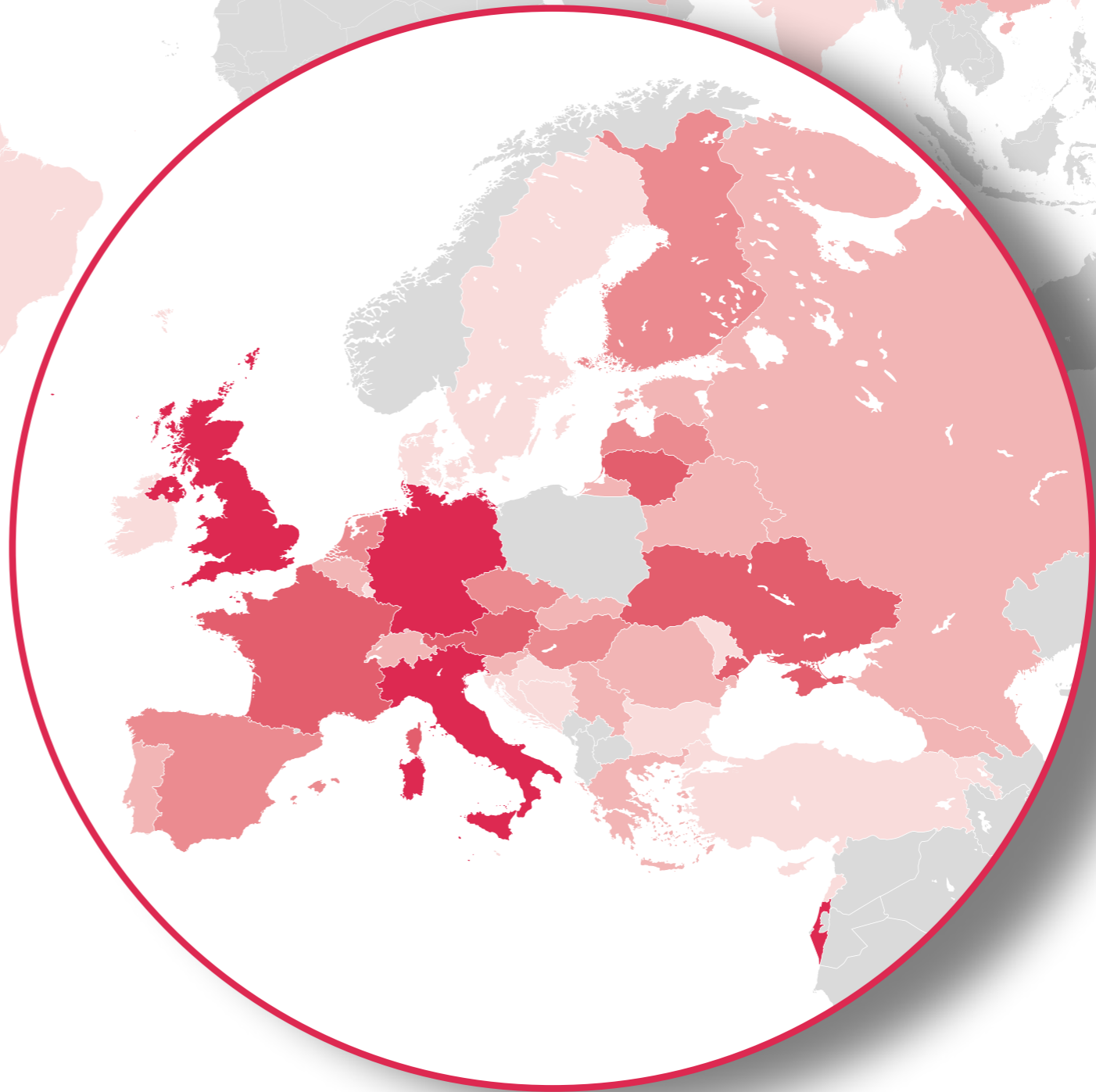
HUNGARY, SPAIN, CZECHIA, FINLAND,
NETHERLANDS, LATVIA



BELGIUM, CHINA, CANADA, UNITED
ARAB EMIRATES, ESTONIA, RUSSIA,
SWITZERLAND, BELARUS, GEORGIA,
ROMANIA, SLOVENIA, GREECE,
PORTUGAL, SERBIA, SLOVAKIA



BULGARIA, ARMENIA, CROATIA,
DENMARK, ARGENTINA, LEBANON,
SWEDEN, BAHRAIN, BOSNIA AND
HERZEGOVINA, BRAZIL, CYPRUS, INDIA,
IRELAND, KUWAIT, LUXEMBOURG,
MALTA, MEXICO, MOLDOVA, TURKEY



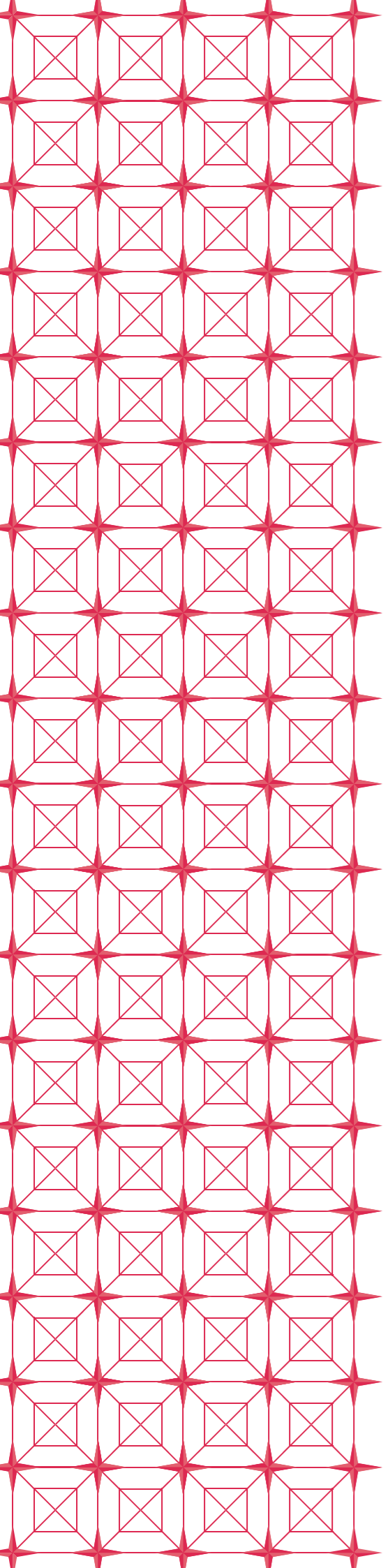


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PARTNERS AND ARTIST



**” Words carry nothing but will,
power necessitates action;
It’s harder to live a day well
than write a book of fiction¹**

Adam Mickiewicz

Managing the Adam Mickiewicz Institute is a passionate, albeit extremely demanding challenge. All the more so if one intends to turn a large cultural institution, operating at the intersection of cultural promotion and public diplomacy, into a lean organisation, actively responding to various changes. What was new in the 2020-23 period, owing to the adopted programme concept, was structuring the AMI’s activities around specific subject blocks that testify to the uniqueness, attractiveness and vibrancy of Polish culture. This required virtually all employees to change their approach to their tasks. And we succeeded.

When preparing a publication summarising the last three years of our work, I wanted to demonstrate the strength of our activities: their scale, the participation of Polish artists and prestigious foreign partners, our involved and responsive audiences, and the communication scope of the projects. The presented selection is barely a fraction of what the Adam Mickiewicz Institute team worked on during this time.

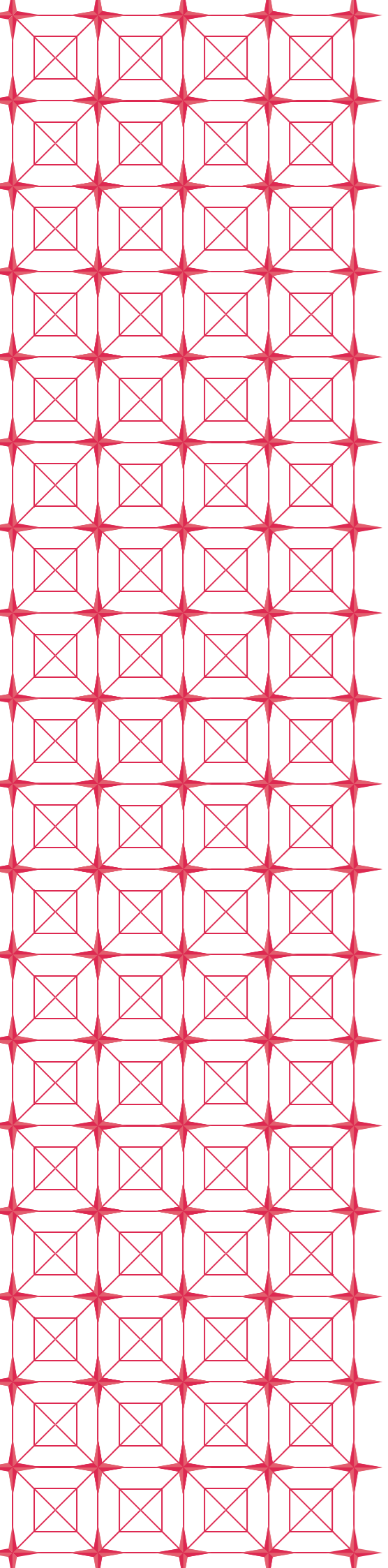
The publication covers the years 2020-23, yet only one half of 2023 is included. This is because the programme concept we attempt to present here was in force until June of that year. Until June, when the Polish Pavilion organised by the Adam Mickiewicz Institute won the most important prize awarded by the international jury at the London Design Biennale. *The Poetics of Necessity*, devised by a Polish-Ukrainian curatorial team, was perfectly aligned with the biennale’s theme of defining new areas of cooperation in the global game. Discarded used windows collected from residents of London were arranged in the Polish pavilion as part of the art installation – after the exhibition, they were handed over to Ukrainians rebuilding their homes from wartime destruction. This poignant gesture, its symbolism and solidarity – a particularly Polish touch – impressed the jury, the audience and the media. Why do I mention this event? Because this is the kind of projects we want to support and implement at the AMI: close to people, engaging audiences, innovative, yet referencing Polish values, and appealing to contemporary tastes.

I am positive that the allure of Polish culture showcased abroad has a genuine impact on the image of our country and its position on the international arena. This is why the AMI’s particular focus is to develop partnerships that enable us to build sustained interest in Polish culture that extends beyond the timeframe of our projects. I am happy to say that over the last three years, we have established cooperation with dozens of leading cultural institutions in other countries.

I think with gratitude of the work of my deputies, Urszula Penczek and Barbara Krzeska, on whose support I could always count throughout this time, and of Magdalena Warejko’s involvement, particularly during the Year of Polish Romanticism. I also want to thank the Polish cultural institutions for their trust and cooperation. None of this would have been possible without the commitment of the entire Adam Mickiewicz Institute team, whose efforts are worthy of a poem equal to the works of our patron.

Barbara Schabowska PhD
Director of the Adam Mickiewicz Institute

¹ A. Mickiewicz, “Zdania i uwagi z dzieł Jakóba Boehme, Anioła Szlązaka i Saint-Martina,” in Id., *Poezye*, vol. 1 (Kraków, 1899), p. 276.



The Adam Mickiewicz Institute:

Mission

Assuming that Poland's greatest capital is its culture, which is what shapes Poles, the Adam Mickiewicz Institute wants to support the transfer of cultural capital into economic and political capital.

Vision

Building lasting relations with foreign partners to foster the presentation of Polish culture; initiating international cooperation and cultural exchange in dialogue with the actual needs of audiences and in accordance with the foreign policy and foreign cultural policy of the Republic of Poland.

Strategic goal

Sustained interest in Polish culture that extends beyond the timeframe of implemented projects, with particular support for the Polish presence in areas determined by the directions of Polish foreign policy.

The Adam Mickiewicz Institute (AMI)

In 2000, the Polish government saw the need to create a centre that would coordinate national efforts to promote knowledge of our culture abroad. Consequently, an agreement between the then ministers Andrzej Zakrzewski (Culture and the Arts) and Bronisław Geremek (Foreign Affairs) led to the establishment of the Adam Mickiewicz Institute. This fact is marked by the commemorative plaques on our walls.

Today, the AMI aims to develop international cultural cooperation, initiate the exchange of ideas and artistic projects, as well as establish and maintain a dialogue in this field with representatives of other countries and cultural areas.

The Institute is the founder, initiator, producer, co-producer and partner of thousands of cultural events: exhibitions, opera or ballet performances, publications, conferences and discussions, film retrospectives and productions shown at theatre festivals. Our activities are based on relationships with partners, which the AMI has been building for more than 20 years: organising study visits, becoming involved in projects and exchanging experiences with similar entities around the world. The geography of the Institute's activities coincides with the strategic directions of Poland's foreign policy, with particular focus on the European Union Member States, the United Kingdom, Israel, the United States, Japan, China and Korea.

One of the first significant projects of the Adam Mickiewicz Institute was the promotion of Polish artists and the presence of their works at the Europalia Festival in Brussels and neighbouring countries in 2001. In the same year, the AMI launched the Culture.pl website – initially just a calendar of events associated with Polish culture, nowadays an effectively edited online cultural magazine, the largest source of information on Polish culture. The website exists in 4 language versions: Polish, English, Ukrainian and Russian.

In subsequent years, the Adam Mickiewicz institute organised, among others:

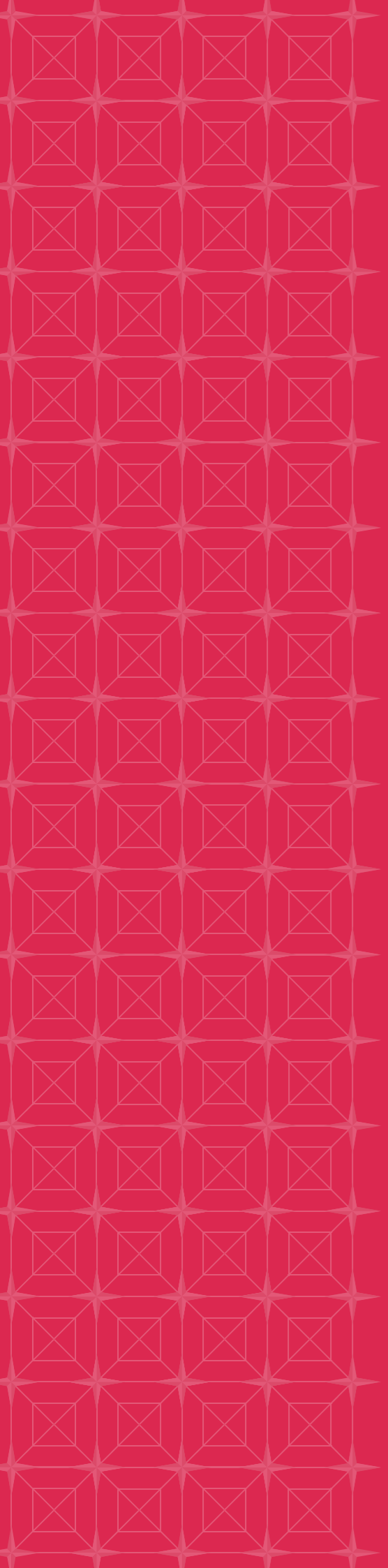
- the “Nova Polska” Polish season in France (2004–2005)
- the Polish-German Year (2005–2006)
- the Poland–Russia season (2008)
- the Polish Year in Israel (2008–2009)
- the Polish culture season in the UK – Polska! Year (2009–2010)
- the foreign cultural programme of the Polish Presidency in the EU Council (2011)
- the cultural programme marking the 600th anniversary of establishing diplomatic relations between Poland and Turkey (2014)
- the multiannual “Niepodległa” programme for 2017–2022 – foreign component (2017–2022)
- the programme of showcasing Polish culture in Israel (since 2019)



- the cultural programme marking the 100th anniversary of establishing diplomatic relations between Poland and Japan (2019)
- the programme of showcasing Polish culture at the Dubai EXPO (2021–2022)
- Year of Stanisław Lem (2021)
- 80th anniversary of Krzysztof Kieślowski's birthday (2021)
- Year of Polish Romanticism (2022)
- 90th anniversary of Tomasz Stańko's birthday (2022)
- cultural programme of the Polish stand at the Taipei International Book Exhibition (TIBE) (2023)
- 90th anniversary of Krzysztof Penderecki's birthday (2023)

Since 2020, the AMI's activities have been focused around ten fundamental themes that present Polish culture as one that is not only aware of its roots and uniqueness, but also looks to the future and is constantly changing.

Our operations are focused on building relationships and, most of all, implementing large-scale international cultural projects. These can happen thanks to effective partnerships with national and international partners and to our internal organisation: the programme, project and research departments working together with the finance, accounting, administration and IT departments. We are also supported by the AMI Board made up of representatives of relevant cultural circles.



Programme

Lem and Thinking About the Future

OBJECTIVES

- Harnessing the international potential of Stanisław Lem and his works to popularise specific and original values of Polish culture, related to innovation, creative use of technological novelties and possible scenarios of the future.
- Inspiring the presence of themes and the introduction of ideas from Stanisław Lem's works into art fields other than literature (music, visual arts, theatre), emphasising their vivid, creative and future-oriented dimension.
- Supporting the dialogue between science and art by inspiring original artistic projects connected with new technologies (computer games, VR), related to the existential possibilities of a work of art, the existence of humankind or its future coexistence with nature.
- Dialogue between the arts and Stanisław Lem's legacy and thought, demonstrating that Polish culture responds to questions posed by the threats currently debated in the world (such as the re-evaluation of continuous economic growth, continuous reproduction of the global system and, above all, the transformations imposed on ecosystems by humanity, leading to climate change).

Polish Romanticism

OBJECTIVES

- Making creative use of the legacy of Polish Romanticism, with a focus on features such as its individualism in relation to the community, folklore, spirituality and messianism.
- Establishing a dialogue with foreign artists and audiences on the essential elements forming national identity and the resulting specific values reflected in national art, historical fate and social development.
- Pointing to Romanticism as a legacy that continues to shape contemporary Polish culture by showing the dialogue between artists and Romanticism.
- Fostering discussion on the Polish soul: Romantic, Slavic and metaphysical.
- Popularising the most important phenomena of that period by recalling their vitality and contemporary impact on Polish culture.

Avant-Garde

OBJECTIVES

- Strengthening and stimulating the presence of Polish avant-garde artists of the interwar and post-war period in the international artistic circulation by means of temporary exhibitions, conferences, albums, catalogues, books, and papers demonstrating the significance and impact of this art on the past and present.
- Showing the vitality of the Polish avant-garde legacy (e.g. Polish school of composition, Polish school of animation) in contemporary European and world art trends.
- Introducing retrospectives of the Polish school of animation into the programmes of the most important film festivals.
- Popularising contemporary works and artists who build on the Polish avant-garde legacy, which remains a token of continuity and vitality of Polish culture.
- Emphasising the act of artistic rebellion and change as values that lay the foundations for new things.

Polish Traditions Anew

OBJECTIVES

- Demonstrating the vitality and authenticity of Polish traditional culture through its contemporary epiphanies bringing forgotten customs closer to the public, using new technologies and modern means of expression.
- Popularising the phenomenon of Polish folk dances (e.g. mazurka, oberek), whose power of influence, artistic quality and universality constitute their cultural value.
- Making creative use of Polish traditional culture, pointing to its multicultural ethnic heritage, supporting Poland's intercultural and peaceful dialogue with other nations and cultures.
- Encouraging audiences to experience the authenticity of Polish folk culture through direct participation in traditional cultural practices.

Polish Jazz

OBJECTIVES

- Strengthening Polish jazz as an original phenomenon on the global music scene through the presence of Polish bands and performers on the most important European, Asian and American festivals and stages.
- Boosting the presence of the young generation of Polish jazz musicians on the international music scene, both one that creatively builds on the legacy of the past (e.g. Krzysztof Komeda, Tomasz Stańko), and one that explores new possibilities and sounds.
- Showing the phenomenon of Polish jazz as a formative element through interdisciplinary projects and through its presence in other arts (film, theatre, visual arts) over the last decades and today.

The Golden and Silver Age of the Republic of Poland

OBJECTIVES

- Emphasising the tradition of multiculturalism and tolerance in Polish culture by highlighting the legacy of the Polish-Lithuanian Commonwealth and its value as the driving force behind the economy and culture.
- Showing the durability and continuity of Polish culture, drawing inspiration from past achievements, and highlighting themes unique to the culture of the Polish-Lithuanian Commonwealth in foreign presentations.
- Presenting to an international audience the Sarmatians as a republican movement, committed to the defence of democracy, openness and tolerance, whose spiritual legacy is still present in contemporary culture.

Table Culture

OBJECTIVES

- Learning about and experiencing Polish culture through the culinary tradition.
- Emphasising the social activity – the community-building table culture – as a way of talking about the contemporary world, openness to dialogue, and the exchange of ideas and concepts.
- Employing the culinary arts to narrate Polish history and culture; promotional support for other events of Adam Mickiewicz Institute through table culture projects.

Great Anniversaries

OBJECTIVES

- Permanent strengthening of the presence of eminent Polish artists of the past (e.g. Kieślowski 2021, Schulz 2022, Penderecki 2023, Nowosielski 2023) through the presentation or reminder of their work in new contexts and places (festivals, exhibitions, retrospectives, conferences/discussions, special events, concerts, premieres or projects in virtual space).
- Making creative use of the oeuvre of outstanding Polish artists in order to popularise knowledge of Polish culture and history in the 20th and 21st centuries, its heritage, as well as cultural significance and impact on Europe and the world.
- Using the international recognition of the anniversary protagonists to contextualise the presentation of contemporary (recent) culture, which remains in creative dialogue with the legacy of the past.

Spirituality

OBJECTIVES

- Demonstrating the specific qualities of Polish art, its ethical, liberating and mystical dimension over the last centuries as a permanent, formative element.
- Creating a space for discussion on the spiritual dimension of modernity, its crisis and the possibilities of overcoming it through the presentation of Polish works of art that addressed this theme and entered into a creative dialogue with it in the past.
- Pointing to the Judeo-Christian heritage of Polish culture as the foundation for its contemporary emanations.

Niepodległa (Independent)

OBJECTIVES

- Popularising the phenomenon of the Solidarity movement and the cultural figures gathered around it in the context of geopolitical changes happening elsewhere in Europe and the world at the turn of the 21st century (pointing to similarities, differences, inspirations),
- Demonstrating Solidarity's legacy and the role of workers in socio-political transformations of Polish history, as well as highlighting Solidarity's impact on the landscape of Polish and European culture in recent decades, especially among audiences born at the turn of the 21st century,
- Popularising Polish applied arts (e.g. design, fashion, architectural solutions) with their unique and universal qualities (artistic merit and transformations in social life and customs),
- Highlighting the past and present role of Poland as an active initiator or participant of the cultural dialogue for world peace.

New pillars

In June 2023, a new programme concept for 2023–28 was signed for the Adam Mickiewicz Institute. It follows up and builds on the concept adopted for 2020–23. The geography of activities coincides with the strategic directions of Polish foreign policy, with particular emphasis on the countries of the Three Seas Initiative area, the European Union, the United Kingdom, Israel, the United States, Japan, China and Korea. The new concept aims to present a Polish culture that is aware of its roots, yet looks to the future.

Programme activities are focused on the fundamental subjects, which have been supplemented by new project areas, not included in the 2020–23 concept.

Three Seas Initiative

OBJECTIVES

The potential of this Central European initiative was made clear by Russia's aggression against Ukraine. The common fate of CEE countries and the positive experience of modernisation – both after 1918 and after 1989 – can be the source of a Central European identity that distinguishes it from the Old Continent. The potent, attractive and diverse Polish culture, created as a result of modernisation processes (not only in the interwar period, but also after the collapse of the Soviet Union), is an expression of the empowerment of our community. Comparing these cultural experiences with the achievements of other countries from the Three Seas Initiative while deepening cultural cooperation will create a platform for building social capital in the region.

Around Mr Cogito

OBJECTIVES

The protagonist of a series of Zbigniew Herbert's poems personifies steadfastness, loyalty to one's values and heroism. Such persistence is one of the values of Polish culture. It is particularly associated with the Warsaw Uprising and the Solidarity movement. The centenary of Herbert's birth (2024) marks the 80th anniversary of the Warsaw Uprising. Two years later (2026) will mark the 45th anniversary of Andrzej Wajda's *Man of Iron* winning the Palme d'Or at Cannes. Had it not been for the uprising and its ethos, legend and model, there would not have been a generation that consistently and steadfastly strove to overthrow communism – the carnival of Solidarity that Wajda documents in *Man of Iron*. This is a pillar showing the generation of Polish heroes and creators of culture to whom it owes its continuity. Those who carried it through the darkest years of censorship, repression and subordination to the interests of ideology. One of these figures is Józef Czapski.

The First Republic of Poland

OBJECTIVES

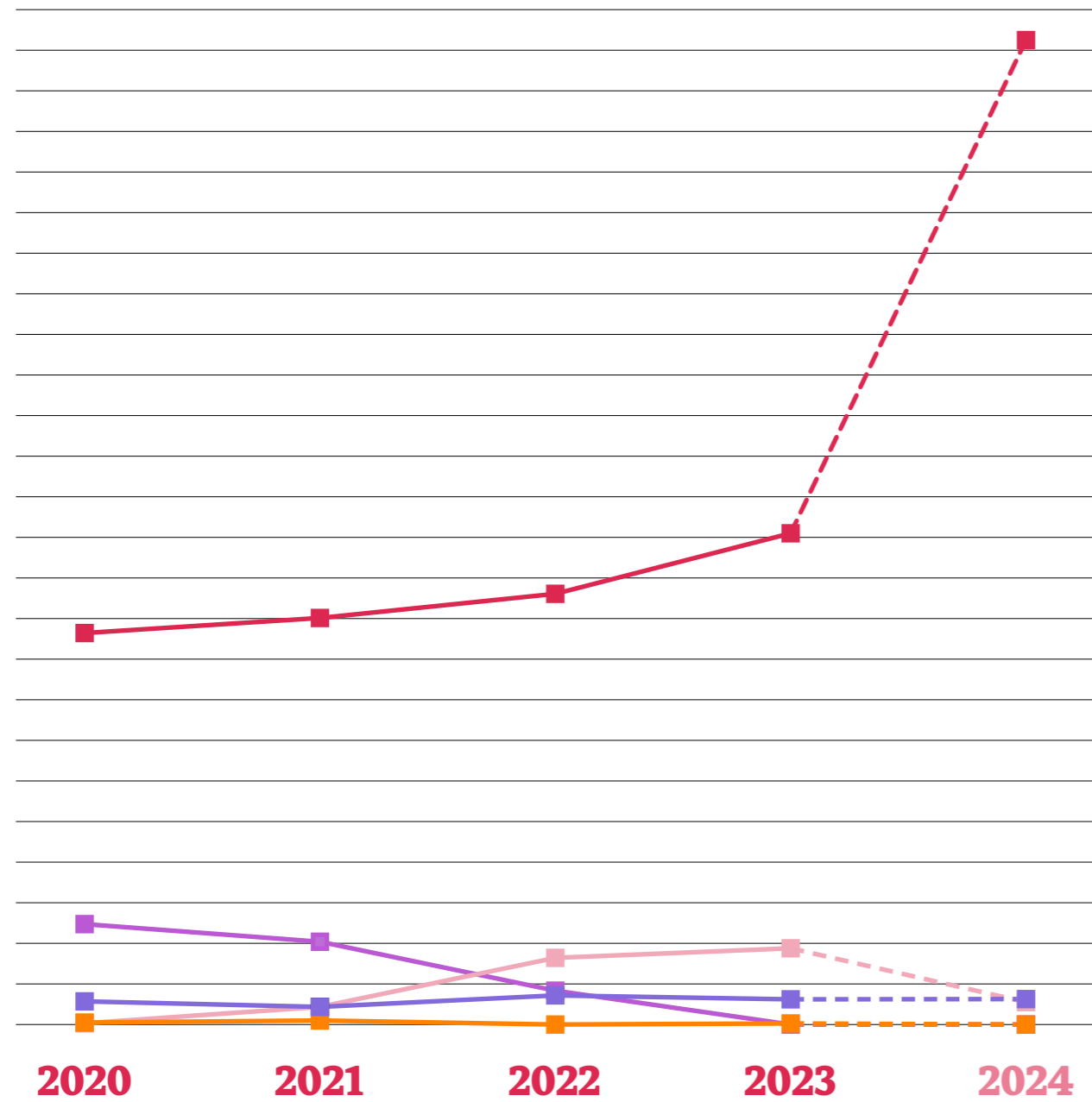
Presenting the legacy of this period abroad and highlighting the republican values, tolerance and high culture of the Polish Republic points to the longevity of Polish culture in general. In particular, the upcoming 1000th anniversary of the coronation of Bolesław I the Brave as king of Poland, as well as the work being developed by the AMI concerning the Kras 52 manuscript, will provide opportunities to look at the heritage of the Polish Middle Ages. The later period of the Polish-Lithuanian Commonwealth is a source of contemporary anti-imperialist values of the Polish community, particularly relevant in the context of the war in Ukraine and the defence of democracy in Europe.

THE AMI CURRENTLY OPERATES WITHIN THE FOLLOWING PILLARS:

Three Seas Initiative, Around Mr Cogito, Polish Romanticism, Avant-Garde, Polish Traditions Anew, Polish Jazz, the First Polish Republic and Cyclical Projects.

Budget of the Adam Mickiewicz Institute

- INSTITUTIONAL SUBSIDY
- NIEPODLEGŁA (INDEPENDENT) MULTIANNUAL GOVERNMENT PROGRAMME
- SPECIFIC GRANTS FOR CURRENT EXPENDITURE
- SPECIFIC GRANTS FOR INVESTMENT EXPENDITURE
- EUROPEAN PROGRAMMES



Key figures

SCOPE	2020	2021	2022	01-06.2023	TOTAL
Number of cultural events (theatre productions, exhibitions, film screenings, concerts, literary meetings)	111 40 physical events 71 virtual events	202 159 physical events 43 virtual events	174	70	557
Cooperation with artists, curators, representatives of the scientific world and partners	1009 517 from Poland 492 from abroad	1113 597 from Poland 516 from abroad	1563 661 from Poland 902 from abroad	589 348 from Poland 241 from abroad	4274
Institutional partners	179 79 from Poland 100 from abroad	342 141 from Poland 201 from abroad	380 186 from Poland 194 from abroad	91 37 from Poland 54 from abroad	992
Study visits (number of guests)	212 26 stationary 186 online	98	133	60	503
Residencies (number of artists)	30 5 stationary 25 online	77	51	3	161
Number of artists that received grants from the Polish Culture around the World programme	97	338	655	471	1561

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**Major
projects**

Premiere

Respublika
theatre
production
directed
by Łukasz
Twarkowski



**Lietuvos nacionalinis dramos teatras,
Vilnius, Lithuania (3-5 September 2020)**

The premiere of Joanna Bednarczyk's *Respublika* at the Lithuanian National Drama Theatre was one of the most significant events of the second half of 2020. The play, produced in collaboration with Münchener Kammerspiele, was directed by Łukasz Twarkowski and short-listed for the Lithuanian Cultural Event of the Year.

Respublika draws inspiration from the history of the Polish-Lithuanian Commonwealth, exploring overarching themes of equality and social justice. The narrative begins with the Republic of Paulava, a self-governing community that once existed in present-day Lithuania. Building on this story, Twarkowski creates a thoroughly contemporary production about the quest for a utopia of freedom. The play also alludes to the shared Polish-Lithuanian past and the "Golden Liberty" enjoyed by the nobility, developing them into a reflection on freedom in general, with a particular focus on the relationship between the community and the individual.

The production relied on an international team of artists: Lithuanian and German actors and a Polish-French creative team. It became a permanent fixture in the repertoire of the Vilnius theatre and showcased at international theatre festivals in 2021, including Münchner Kammerspiele in Munich.

Audience: 800

Media coverage: 53 publications in Lithuanian media

Partners: Lietuvos nacionalinis dramos teatras, Münchner Kammerspiele, Polish Institute in Vilnius



” In Lithuania, there are hardly any productions of a similar form, so most of the “Respublika” experience will be something completely new for Lithuanian audiences.

15min.lt

Premiere

Leonardo Vinci's opera *Gismondo, Re di Polonia*



Markgräfliches Opernhaus, Bayreuth, Germany (11-13 September 2020)

After nearly 300 years, *ŝoh!* Historical Orchestra, under the musical direction of Martyna Pastuszka, presented a contemporary interpretation of Leonardo Vinci's opera *Gismondo, Re di Polonia*. The work premiered in Germany at the first Bayreuth Baroque Opera Festival.

The concert performance of *Gismondo* in Bayreuth was the first German showcase of the opera. The title role was played by Max Emanuel Cencić, one of the most fascinating and multi-faceted contemporary singers, who specialises in 18th-century music. He was joined by Aleksandra Kubas-Kruk, Sophie Junker, Yuriy Mynenko, Dilyara Idrisova, Jake Arditti and Vasily Khoroshev.

Gismondo turned out to be the highlight of the festival, with all tickets sold out, despite the concerts taking place under sanitary restrictions due to the COVID-19 pandemic. The performances were recorded and broadcast online on streaming platforms and – like other festival concerts – broadcast by the Bavarian BR-KLASSIK radio.

The three-CD album with the recording of Vinci's opera, released in May 2020 by Parnassus Art Productions in collaboration with the Adam Mickiewicz Institute, received excellent international reviews and was shortlisted for the prestigious German Record Critics' Award, among others.

Audience: 600

Media coverage: 39 publications in Polish and foreign media

Partners: Parnassus ARTS Productions, Bayreuth Baroque Opera Festival, ORLEN Deutschland GmbH, *ŝoh!* Historical Orchestra with the support of the City of Gliwice, International Festival of Early Improvised Music "All'Improviso", Fuga Cultural Society, Municipal Theatre in Gliwice



Gismondo, Re di Polonia is the most interesting piece written for the Stuart family in Rome. It waited 300 years to be discovered.



” *The musicians proved that Baroque need not be schematic and dull. They played in a danceable and also poetic fashion.*

Jacek Kornak, The daily newspaper “Rzeczpospolita”

Exhibition

Pologne (1840-1918). Peindre l'âme d'une nation (Poland 1840-1918. Painting the Soul of a Nation)

with
accompanying
events



**Louvre-Lens Museum,
Lens, France (25 September 2019 – 20 January 2020)**

The exhibition *Poland 1840–1918. Painting the Soul of a Nation* marked the largest showcase of Polish painting from the 19th and early 20th century ever held in France. On display were more than 120 works by 44 artists, many of which had rarely been presented abroad. The exhibition gathered together paintings by such eminent names as Jacek Malczewski, Jan Matejko, Józef Chełmoński, Artur Grottger and Olga Boznańska. The organisers and curators paid particular attention to the role of painting in shaping the Polish national identity, rooted in history and a longing for freedom during a period when Poland was formally absent from the map of Europe. The exhibition documented both the influence of French art on Polish art and the historical moments that united the two cultures.

Supplementing the exhibition was a varied programme of accompanying events divided into three blocks: Culture – Polonia (Polish culture from Chopin to Gombrowicz); Polonitude (Poland as seen by the Polish diaspora in France) and La Pologne Aujourd'hui (contemporary artists). Selected highlights include a music programme, with performances by Jakub Józef Orliński, Marcin Masecki & Jerzy Rogiewicz and Ola Bilińska, the Muse & Piano festival, dedicated to the oeuvre of Frederic Chopin, and a showcase of the *Trans-Poland* production directed by Cédric Le Maoût. There were also film screenings of outstanding Polish directors, including Krzysztof Kieślowski, Andrzej Wajda and Andrzej Żuławski. The exhibition was accompanied by a comprehensive catalogue.

The exhibition was under the honorary patronage of President of the Republic of Poland Andrzej Duda and President of the French Republic Emmanuel Macron.

Audience: 63,000

Media coverage: 103 publications in Polish and foreign media

Media partners of the exhibition: Le Monde, Connaissance des Arts, France Musique, La Voix du Nord, France 3 Hauts-de-France

Partners: Louvre-Lens Museum, National Museum in Warsaw, National Museum in Kraków, National Museum in Poznań, Royal Castle in Warsaw, Wawel Royal Castle, District Museum in Toruń, Raczyński Foundation at the National Museum in Poznań, Polish Library in Paris, Polish Institute in Paris



Nine Polish institutions loaned works from their collections for the Louvre-Lens exhibition



”Crushed by history, with rivals tearing its lands apart, Poland managed to save its soul in part through the painters who captured its essence – and it is to them that the Louvre-Lens dedicates its latest exhibition.

The weekly magazine “Valeurs actuelles”

Exhibition

The Clothed Home. Tuning in to the Seasonal Imagination

Polish Pavilion at the 2021 London Design Biennale



Somerset House, London, UK (1–27 June 2021)

The exhibition concept was selected in a nationwide competition for a curatorial exhibition/installation design for the Polish Pavilion for London Design Biennale 2020 (which took place in 2021 because of the COVID-19 pandemic). The biennale's theme was *Resonance*, and the winning concept was crafted by Małgorzata Kuciewicz and Simone De Iacobis from Centrala design group, along with curator Aleksandra Kędziorek. The authors showed how homes once reflected the changing seasons through the use of different types of fabrics, relying on works by Polish artist Alicja Bielawska.

Referencing the historical context of fabrics in residential interiors, the exhibition creatively connected with the Polish avant-garde movement, underlining the significance of home rituals, private spaces and methods of their creation. The colour palette, inspired by a year-long observation of a specific Polish landscape, invited the audience to celebrate the passing of time, their sensitivity to the cycles of nature and a conscious experience thereof.

The AMI presented the exhibition five times:

- at the London Design Biennale (June 2021)
- at the National Museum in Kraków (May – August 2022)
- at the Ljubljana Biennial of Design (May – October 2022)
- at the Lisbon Architecture Triennale (November – December 2022)
- in Vilnius on the occasion of the city's 700th birthday (September – October 2023)

Audience: 171,000¹

Media coverage: 65 publications in Polish and foreign media²

Partners: London Design Biennale, Lisbon Architecture Triennale, Galerija Arka, Vilnius Gallery Weekend, National Museum in Kraków, Museum of Architecture and Design in Ljubljana, Polish Embassy in Ljubljana, Polish Institute in London, Polish Embassy in Lisbon, Polish Institute in Vilnius



The Clothed Home dressed five historical spaces in five different countries: Palácio Sinel de Cordes, Szolayski tenement house, Somerset House, Fužine castle and a 16th-century Basilian monastery.

¹ Data from four showcases. When the publication went to print, statistics concerning the Vilnius exhibition had not yet been available.

² Data from 1 exhibition – during the London Design Biennale.



“While it is not an illustration of a time-specific space, it offers visitors of Somerset House a multi-sensory experience.”

The bimonthly “Selvedge”

Concert tour

Marcin Wasilewski Trio & Joe Lovano Arctic Riff Tour



Finland: Helsinki, Espoo;
Spain: Cadiz, Sevilla;
Italy: Rome, Venice, Milan
(1–19 October 2021)

The Marcin Wasilewski Trio is an undisputed star of Polish jazz. Their line-up has remained unchanged for more than 25 years, with Marcin Wasilewski on piano, Sławomir Kurkiewicz on double bass and Michał Miśkiewicz on percussion. According to critics worldwide, it is one of the most eminent and unique jazz ensembles of its generation.

June 2020 saw the release of *Arctic Riff* by Munich's prestigious ECM Records label. The album was recorded in Studio La Buissonne in France. Marcin Wasilewski invited an American jazz icon and tenor saxophone giant, Grammy winner Joe Lovano, to collaborate. The album comprises eleven compositions, including four by Wasilewski, one by Lovano and two versions of Carla Bley's *Vashkar*. The release garnered dozens of enthusiastic reviews worldwide, ranking 27th in the Top New Releases of 2020 selected by critics of the respected American *JazzTimes* magazine.

In 2021, Marcin Wasilewski Trio and Joe Lovano went on tour to promote *Arctic Riff*. During the first stage, they played at European festivals: April Jazz Festival in Espoo, Finland, Belgrade Jazz Festival, JazzMi Festival in Milan, Veneto Jazz in Venice and Roma Jazz Festival. They also visited Palermo and Catania in Sicily as well as Sevilla and Puerto Real (Cadiz). The second stage of their tour took place in Poland – the group performed in Warsaw, Poznań, Szczecin, Gdańsk, Kraków and Katowice.

Audience: 5,800

Media coverage: 149 publications in Polish and foreign media

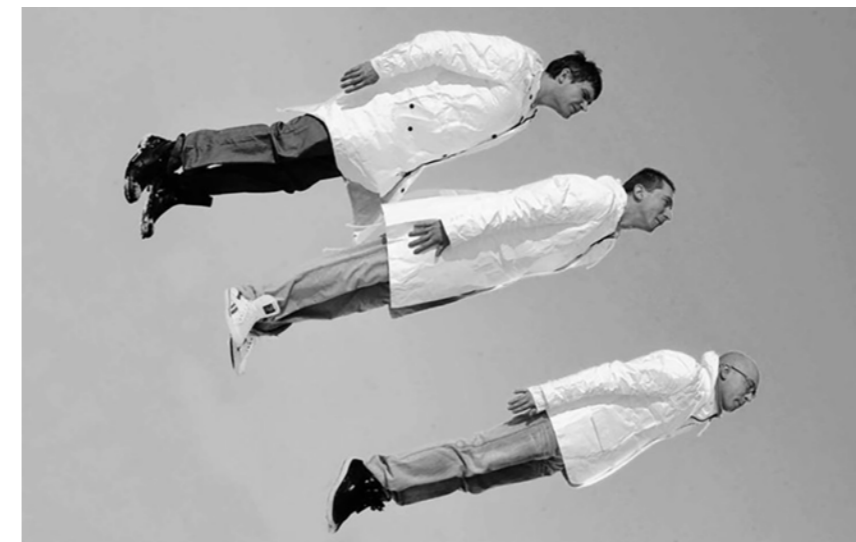
Partners: Zbigniew Seifert Foundation, Film and Jazz Music Foundation, STOART Association of Performing Artists, ICE Kraków Congress Centre, Karol Szymanowski Academy of Music in Katowice, Polish Institute in Madrid, Polish Institute in Rome



Marcin Wasilewski Trio & Joe Lovano's *Arctic Riff* tour continued in November 2022 across Italy, France, Serbia, Czechia and Germany.

MARCIN WASILEWSKI TRIO & JOE LOVANO
„ARCTIC RIFF” TOUR 2021

- 26.10. Budapest, HUN
- 27.10. Espoo, FIN
- 28.10. Belgrade, SRB
- 29.10. Milan, ITA
- 30.10. Palermo, ITA
- 31.10. Catania, ITA
- 01.11. Rome, ITA
- 02.11. Venezia, ITA
- 05.11. Seville, ESP
- 06.11. Puerto Real, ESP
- 08.11. Warsaw, POL
- 09.11. Poznań, POL
- 10.11. Szczecin, POL
- 11.11. Gdańsk, POL
- 12.11. Kraków, POL
- 13.11. Katowice, POL



” For those looking for solace and subtlety, “Arctic Riff” may be worth its weight in gold .

onet.pl

Exhibition

CZAS NASZ | UNSERE ZEIT | OUR TIME



Albertinum – Staatliche Kunstsammlungen, Dresden, Germany (2 October 2020 – 18 April 2021)

Two of Magdalena Abakanowicz's most significant works, *The Crowds* and *Cage* from the collection of the National Museum in Wrocław, were showcased in Dresden's Albertinum during a solo exhibition dedicated to this outstanding artist. Despite the sculptor's recognizability abroad, there had not been any individual showcases of her works in Germany. *The Crowds* is composed of 26 figures Abakanowicz created between 1986 and 1994 – copied and assembled to form a silent crowd walking ahead, they open up a broad field of interpretation for the viewer. The second work, *Cage* – a headless, imprisoned figure – offers a poignant commentary to *Crowds*.

At the same time, Polish audiences could visit the Four Domes Pavilion of the Contemporary Art Museum to see *Sandmühle (Sand Mill)* by Günther Uecker, one of the most eminent names in contemporary German art. The oeuvre of both these exquisite artists touches on significant and existentially important themes on many interpretive planes. The humankind's condition and position in the world, a focal point for artists since the 1980s, is now more topical than ever.

Both exhibitions, presented in parallel in Dresden and Wrocław, were given a shared title.

Audience: 12,200

Partners: Staatliche Kunstsammlungen Dresden, National Museum in Wrocław



Since 2022, AMI has been working on 4 more shows of Magdalena Abakanowicz's art: in Tel Aviv, Paris, Japan and Finland.



Exhibition

Andrzej Wróblewski. Waiting Room



Moderna galerija, Ljubljana, Slovenia (15 October 2020 – 10 January 2021)

The halls of Moderna galerija – one of the oldest and most prestigious modern art museums in Central Europe – were filled with more than 120 works by Andrzej Wróblewski. This was the first foreign exhibition to focus on the artist's final period, the years 1955 to 1957. It included three well-known paintings: *Waiting Room I*, *The Queue Continues*, *Waiting Room II (Chairing I)* as well as *Tombstone (Tombstone of a Womaniser)*. These were accompanied by numerous gouaches, monotypes and a dozen large-format works created on wrapping paper. Many of the showcased works had never been exhibited before or were shown for the first time since 1958. The curatorial team of the exhibition included Marta Ziółkowska, Wojciech Grzybała and Marko Jenko.

The exhibition was divided into five parts. The first referred to the last trip Wróblewski took with the art critic Barbara Majewska to Yugoslavia in 1956. The second part was devoted to the atmosphere of domestic life and the daily realities of motherhood, and the third referenced the theme of waiting, showing waiting rooms, queues, and chairings. A separate space was devoted to works centred around the figure of a boy – a significant motif in the artist's mature period. The final section presented 33 monotypes most likely created in the last weeks of Wróblewski's life. The exhibition was accompanied by a comprehensive catalogue.

The *Andrzej Wróblewski. Waiting Room* exhibition ranked in the top 5 art events of 2020 both in Slovenia (ranking of the two largest dailies *Delo* and *Dnevnik*) and in Poland (ranking of *Polityka*). In addition, it was shortlisted for the Onet and City of Kraków O!Lśnienie award in the "visual arts" category.

Media coverage: 99 publications in Polish and foreign media

Partners: Andrzej Wróblewski Foundation, Moderna galerija in Ljubljana, Slovenian Cinematheque in Ljubljana



In 2020, the Adam Mickiewicz Institute and MO Museum organised the exhibition *A Difficult Age. Wróblewski – Wajda – Szapocznikow* in Vilnius. It attracted close to 25,000 visitors.



”The exhibition is unique in many respects. It was organised on a grand scale. Visitors have the opportunity to see over 120 works!

artinfo.pl

Polish music seasons in the UK



**Royal Scottish National Orchestra,
Edinburgh, Gateshead, UK (14 March – 15 December 2021)**

**Wigmore Hall,
London, UK (10 February – 3 November 2022)**

Classical music projects organised across the UK aimed to strengthen the Polish music community's presence in European centres while promoting Polish artists and composers.

Seven extraordinary concerts, numerous accompanying events and an audience of more than 457,000 – this is the summary of the Poland Scotland art season organised in 2021 at the Royal Scottish National Orchestra with one of Europe's leading orchestras. Scottish audiences had the opportunity to enjoy violinist Nicola Benedetti and pianist Benjamin Grosvenor and hear Polish composers who have caused particular resonance in Scotland and the RSNO history, presented on a par with works by some of the UK's greatest composers. The featured Polish composers included Chopin, Szymanowski, Lutosławski and Panufnik – each of whom had visited Scotland. In addition, the programme included works by the likes of Weinberg, Bacewicz and Kilar. Due to the COVID-19 pandemic, almost all concerts were held online. Also noteworthy were the various side events – including a panel discussion on the historical and cultural links between Poland and Scotland.

In 2022, Polish artists performed music by Chopin, Moniuszko, Karłowicz and Lutosławski at London's Wigmore Hall. The series of five concerts was a continuation of a project launched in 2019. London featured Wigmore Hall 2022 resident Józef Orliński, the {oh!} Historical Orchestra, Ewa Póblocka and the Silesian Quartet. There were also workshops for children based on selected works of Polish music, prepared by Tom Poster, one of the winners of the BBC Music Magazine Awards.

Audience: 7,500 and 500,000 online

Media coverage: 39 publications in British media

Partners: Royal Scottish National Orchestra, Wigmore Hall



The Polish music season in Scotland was accompanied by a mentoring programme – Composers' Hub – addressed to young composers from around the world.



Theatre production

Pieces of a Woman

at international theatre festivals



**Romaeuropa Festival,
Rome, Italy (17–19 September 2021)**

**Vilnius International Theatre Festival SIRENOS,
Vilnius, Lithuania (27 September 2021)**

Hailed as the best Polish production of 2019, TR Warsaw's *Pieces of a Woman* was shown to the international audience at the Romaeuropa festival in Rome and Vilnius International Theatre Festival SIRENOS.

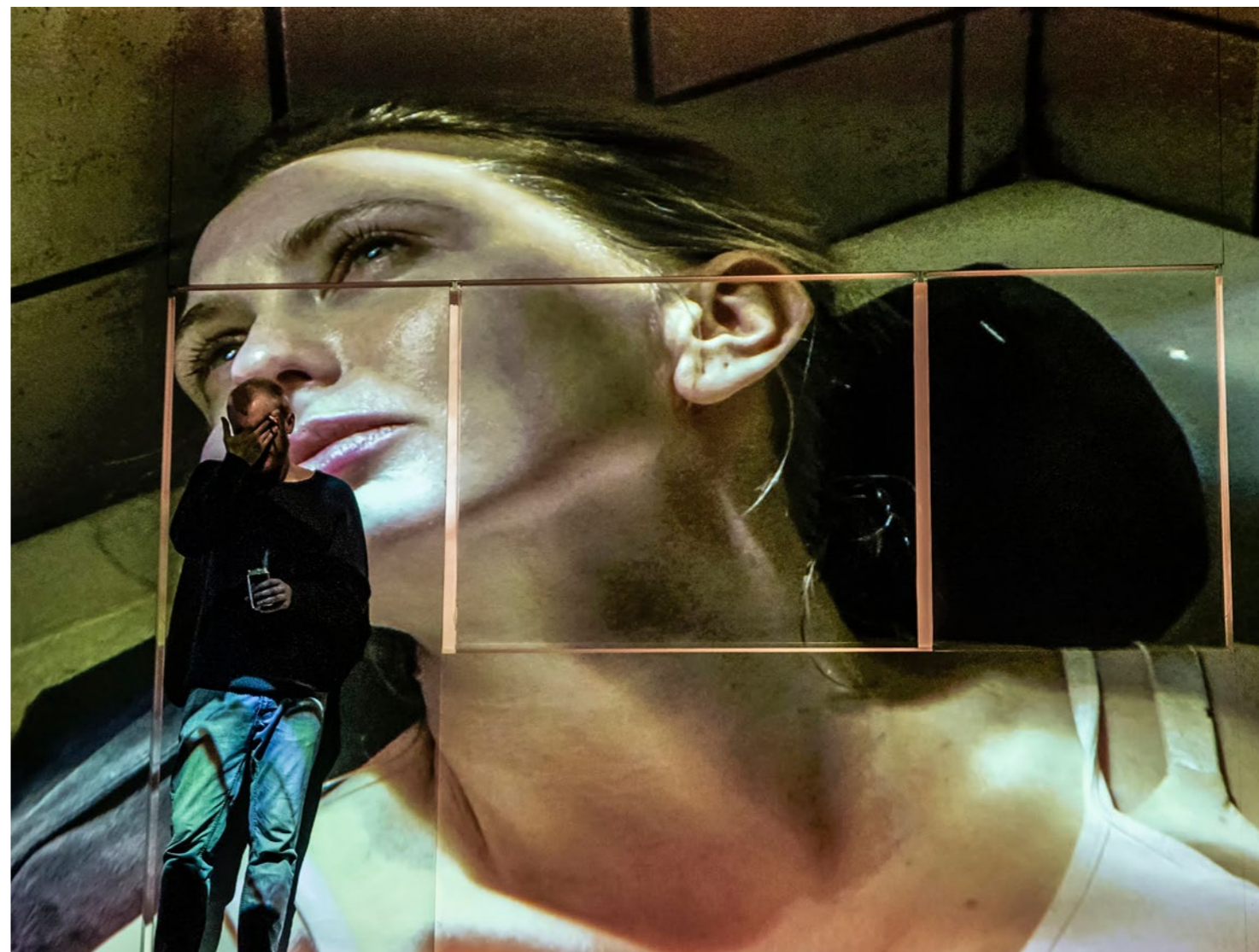
Directed by Kornél Mundruczó, *Pieces of a Woman* is a family drama showing the strength and determination of women. The director employs a family reunion scene to focus on the problems and internal conflicts at the heart of Polish society. The production received acclaim from both audiences and the theatre community. Official accolades included the Grand Prix and awards for Best Actress and Second Best Actor at the Divine Comedy Festival in Kraków (2019), the Konrad Swinarski Award for Best Director in the 2018/2019 season and the Aleksander Zelwerowicz Award for Best Acting Performance in the 2018/2019 season.

Romaeuropa is one of Europe's most important cultural events, showcasing the latest trends in the world of performing arts and works by global theatre masterminds. The festival features numerous theatre, dance and performative shows, as well as concerts and debates. Similarly, the Vilnius International Theatre Festival SIRENOS aims to exchange ideas through the presence of Lithuanian and international productions.

Audience: 930

Media coverage: 29 publications in Italian media

Partners: Romaeuropa Festival, TR Warsaw, Oskaras Korsunovas Theatre / International Theatre Festival SIRENOS, Polish Institute in Vilnius



Exhibition

To Keep the Homeland Alive. Lithuanian and Poland in the Era of the 3rd May Constitution

with
accompanying
events



**The National Museum – Palace of the Grand Dukes
of Lithuania,
Vilnius, Lithuania (19 October 2021 – 16 January 2022)**

The exhibition was organised to commemorate the 230th anniversary of adopting the 3rd May Constitution and the Reciprocal Guarantee of Two Nations. Among the exhibits were the most significant artefacts and artworks concerning the event: the original 3rd May Constitution from 1791, its Lithuanian translation (from the era), the manuscript of the Reciprocal Guarantee of Two Nations and portraits of members of the Great Sejm. The exhibition was curated by Dr Ramunė Šmigelskytė-Stukienė.

To Keep the Homeland Alive was accompanied by a diverse programme of cultural and educational events, including concerts, conferences, lectures, theatre productions and exhibition walkthroughs. A concert of early music proved particularly interesting, with pieces by Polish-Lithuanian composer Feliks Janiewicz performed by the Violin Consort. The exhibition also received a comprehensive catalogue in Lithuanian, Polish and English.

The exhibition was held under the honorary patronage of the President of Poland Andrzej Duda and the President of Lithuania Gitanas Nausėda, both of whom also attended the opening.

Audience: 18,770

Media coverage: 39 publications in Lithuanian media

Partners: The National Museum – Palace of the Grand Dukes of Lithuania, Royal Castle in Warsaw, Polish Embassy in Vilnius, Lithuanian Embassy in Poland, Polish Institute in Vilnius



Visitors could admire almost 200 exhibits from over 40 private and public collections – museums, libraries, church and monastery archives in Poland, Lithuania, Belarus and Ukraine.

**” The impressive international exhibition
“To Keep the Homeland Alive. Lithuanian
and Poland in the Era of the 3rd May
Constitution”, showcased over 200 exhibits
from more than 40 institutions
and private collections from Lithuania,
Poland, Ukraine and Belarus.**

lofficiel.lt

Exhibition

Piotr Barszczowski

at the 13th
Contemporary
Art Biennale



Theatre Area, Florence, Italy (23–31 October 2021)

Woman through the Ages in Art. Woman in Contemporary Art – this was the theme of the 13th Biennale of Contemporary Art in Florence, where Piotr Barszczowski's work, showcased thanks to the Institute's involvement, won an amazing two medals. The Biennale organised in 2021 attracted 450 artists from 65 countries, who presented a total of 1,000 works.

Piotr Barszczowski's works – the artist's first international exhibition – were on display in the prestigious Theatre Area, where the Biennale was officially opened and where the winners were presented.

For his neo-stained-glass *Last Supper XXI*, Barszczowski received the gold "Lorenzo il Magnifico" medal in the Multimedia Arts category – an award granted by an international jury composed of eminent scientists, historians and art critics. He also won the audience award.

The motif of 12 women from *Last Supper XXI* particularly caught the attention of the curatorial team. The work represents a new vision of the biblical event, an attempt at abandoning Leonardo da Vinci's evocative long table in favour of a solution that is innovative on both the visual and theological level. Barszczowski proposed a new composition, an unexpected perspective, and set the biblical story in the 21st century, while employing the golden ratio, Fibonacci sequence, Platonic solids, anamorphosis, tenebrism, attributes, signs and symbols.

Audience: 11,350

Media coverage: 41 publications in Polish and foreign media

Partners: "Pegasus" Art Foundation, Biennale of Contemporary Art in Florence, Polish Institute in Vienna



Between 25 March and 22 April 2022, the award-winning work was also presented by the AMI to the Austrian audience at the Maria am Gestade church in Vienna.



” **The 13th Biennale in Florence:
Pole with the gold medal
of Lorenzo il Magnifico.**

gazzettaitalia.pl

Premiere

Rohtko theatre production directed by Łukasz Twarkowski



Riga Dailes Theatre, Riga, Latvia (12 March 2022)

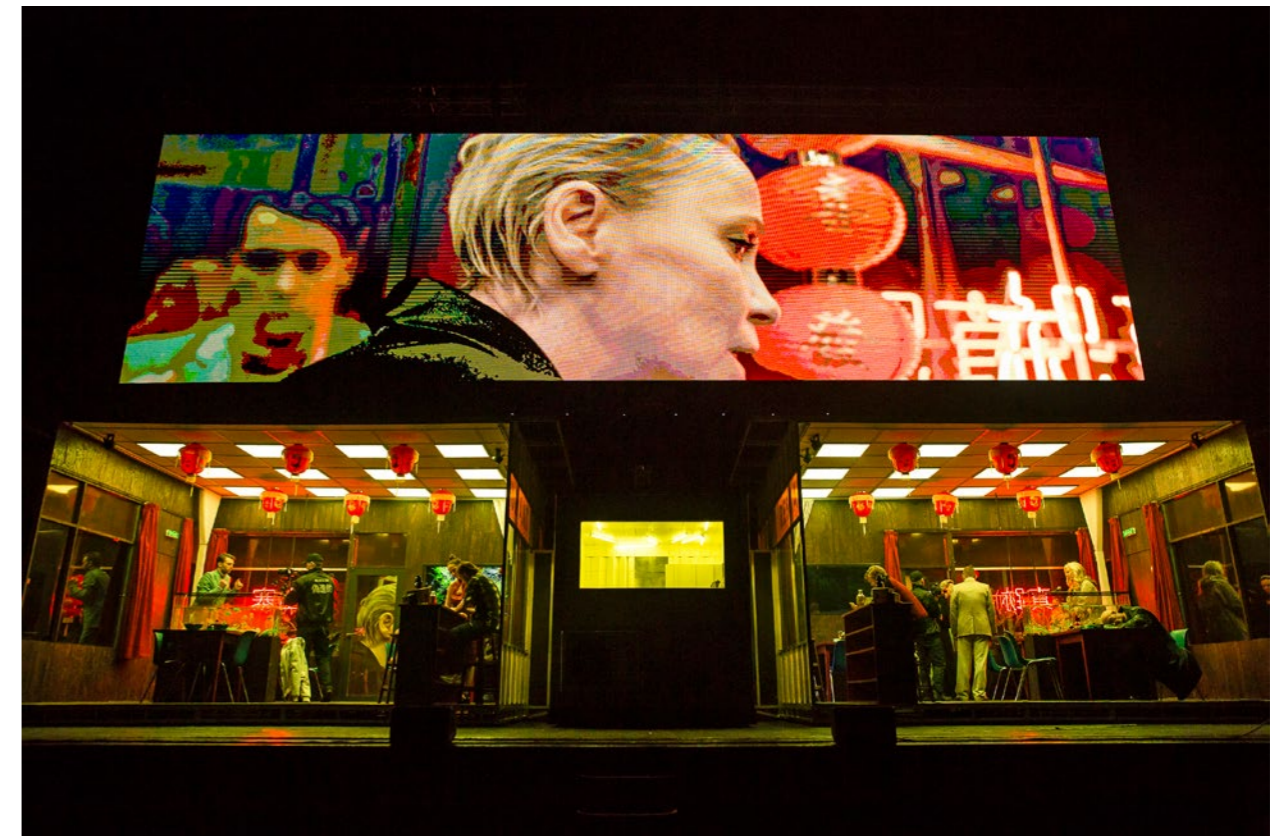
Rohtko, directed by Łukasz Twarkowski, is a coproduction involving the Adam Mickiewicz Institute, the Jan Kochanowski Theatre in Opole and Riga Dailes Theatre. The project is part of the ongoing collaboration between the Institute and Polish director Łukasz Twarkowski, known for his engagement in international theatre productions.

Rohtko draws inspiration from the life and art of Mark Rothko, an American abstract painter with Latvian roots. The poses important questions about the relationship between the original and the copy, the real and the virtual, mediation and representation. Materiality, which characterises contemporary visual arts, meets with the filmed record of reality and the virtual world. It is juxtaposed with the transience of performance and the mortal nature of theatre. The production defies easy, single-genre categorisation – the dramatic work, direction, set design and acting, using technological solutions applied to television and cinema, come together to create a unique artistic event.

Rohtko won several “Spēlmaņu nakts” Latvian theatre awards:

- best production
- special award “Innovation”
- best director – Łukasz Twarkowski
- best set designer – Fabien Lédé
- best supporting actress – Vita Varpina

Partners: Dailes Teatris, Jan Kochanowski Theatre in Opole



” No wonder that the show is a dark object of desire for festival directors all over the world [...], for no VOD broadcast can replace watching “Rohtko” live, a production that, nomen omen, takes the specificity of an artistic masterpiece as its theme.

Jacek Cieślak, The daily newspaper “Rzeczpospolita”

Exhibition

Stille Rebellen. Polnischer Symbolismus um 1900 (Silent Rebels. Polish Symbolism around 1900)

**with Fokus auf Polen
accompanying
programme**



**Kunsthalle der Hypo-Kulturstiftung,
Munich, Germany (23 May – 7 August 2022)**

This was the largest exhibition of Polish painters from the turn of the 20th century presented in Germany to date, with more than 130 exceptional works by the likes of Olga Boznańska, Jacek Malczewski, Jan Matejko, Józef Mehoffer, Władysław Podkowiński, Ferdynand Ruszczyc, Kazimierz Sichulski, Wojciech Weiss, Witold Wojtkiewicz and Leon Wyczółkowski. The narrative revolved around the Young Poland movement – a period marked by flourishing painting, sculpture, literature and aesthetic thought in Poland. The paintings were loaned from various private and public collections, including the National Museums in Warsaw, Kraków and Poznań, and the Raczyński Collection.

The exhibition was under the honorary patronage of President of the Republic of Poland Andrzej Duda and President of the Germany Frank-Walter Steinmeier. The opening was also attended by Deputy Prime Minister, Minister of Culture and National Heritage Piotr Gliński.

Silent Rebels was accompanied by a varied cultural programme titled *Fokus auf Polen*, whose main point was a concert of Polish music in Munich's famous Herkulessaal. The repertoire included compositions by Karol Szymanowski, Frederic Chopin, Mieczysław Weinberg and – as a token of solidarity with victims of the war in Ukraine – a piece by Ukrainian composer Mykola Lysenko. Screenings of silent films with live music, *Fokus auf Polen: Lost and Found*, also garnered public interest. All presented works had once been presumed lost, and were only rediscovered years later in private collections or foreign film archives. The programme was complemented by lectures from Prof. Andrzej Szczerski, Dr Agnieszka Bagińska and Dr Nerina Santorius.

Audience: 38,000

Media coverage: 20 publications in German media

Partners: Kunsthalle der Hypo-Kulturstiftung in Munich, National Museum in Warsaw, National Museum in Kraków, National Museum in Poznań, Consulate General of the Republic of Poland in Munich, Theatiner Film, Polish National Film Archive – Audiovisual Institute (FINA), Pilecki-Institut Berlin



In 2022, residents of Munich had the first opportunity to see one of the most comprehensive showcases of Polish symbolism around 1900 ever presented worldwide.



**”Kunsthalle München
surprises with the unknown.
This time, exciting insights
are offered by Polish Symbolists.**

The daily newspaper “Salzburger Nachrichten”

Installation

Greenhouse Silent Disco

at the 23rd Triennale
of Decorative Arts
and Contemporary
Architecture



**Palazzo dell'Arte,
Milan, Italy (15 July – 11 December 2022)**

The Milan Triennale embraced the motto “Unknown Unknowns. An Introduction to Mysteries”, aiming to spark a debate about challenges related to the future of our planet and reflections on what remains unknown in the contemporary world.

Building on the Romantic concept of a sensual, carnal experience of nature and empathising with it, the *Greenhouse Silent Disco* installation emerged as an important voice in this discussion. The project was rooted in research carried out by eminent plant physiologist, Prof. Hazem Kalaji of the Faculty of Agriculture and Ecology of the Warsaw University of Life Sciences, who developed a method to monitor the condition of individual plants and entire ecosystems.

Designed by Barbara Nawrocka and Dominika Wilczyńska, the installation took on the form of a greenhouse filled with over 200 plants, facilitating direct contact between plants and people. *Greenhouse Silent Disco* was equipped with digital sensors connected with computer systems, which traced and recorded communication between plants in real time – how they reacted to specific needs and variables, such as human touch or changing weather conditions. Computer systems translated this “plant speak” into changing LED light colours and sounds.

Michał Duda and Małgorzata Devosges-Cuber – authors of a range of exhibitions and publications dedicated to design and architecture – were the curators responsible for the project idea.

Audience: 305,700

Media coverage: 48 publications in Polish and foreign media

Partners: Triennale di Milano, Museum of Architecture in Wrocław, Polish Institute in Rome, Consulate General of the Republic of Poland in Milan



” **A breathtaking ambience,
where visitors are entirely surrounded
by plants and their luminous, sonorous tongue.
The varying lively configuration,
which avoids an ideal, still image of nature
but changes alongside plant growth
and the shifting seasons.**

smallzine.it



During the *Greenhouse Silent Disco*, visitors of the 23rd Triennale of Decorative Arts and Contemporary Architecture in Milan could experience how 200 plants reacts to their touch.

Exhibition

Solidarity. Aid. Freedom

with
accompanying
events



Pilecki-Institut Berlin, Berlin, Germany (25 August 2022 – 31 March 2023)

Berlin residents exploring the *Solidarity. Aid. Freedom* exhibition could delve into the history of Poland's most famous trade union, "Solidarity" – its establishment, activities and unprecedented support it received from Western neighbours. Particular emphasis was placed on narrating the story of various solidarity campaigns as well as aid and support committees set up around the world in response to the introduction of martial law in Poland. The exhibition was divided into two zones, with the first narrating the years 1980 and 1981, the activities and significance of "Solidarity". The second, much more extensive part, was devoted to the period after martial law was imposed in the country.

The exhibition not only commemorated the role of "Solidarity" but also encouraged reflection on solidarity in contemporary contexts. Stories of support for Polish political prisoners in the 1980s were juxtaposed with the ongoing persecution in Belarus. The exhibition's epilogue prompted visitors to reflect on what the term "solidarity" means today in other contexts, particularly the most topical one: Russia's aggression against Ukraine. There was also space to mention some examples of the extraordinary wave of Polish solidarity in support of Ukraine.

Solidarity. Aid. Freedom was accompanied by a variety of cultural events, providing opportunities to discuss themes raised by the exhibition. The programme included educational workshops on "Solidarity" for young people, seminars, debates, curatorial walkthroughs and film screenings.

The exhibition was curated by Dr Łukasz Kamiński. In December 2022, it was visited by President of the Republic of Poland Andrzej Duda.

Audience: 2,300

Media coverage: 15 publications in Polish and foreign media

Partners: "Memory and Future" Centre, Pilecki-Institut Berlin



Owing to considerable interest, the exhibition was prolonged by four months.



Theatre production

Snow

at the 32nd National Theatre Festival in Bucharest



Teatrul Național București, Bucharest, Romania (7 November 2022)

Fragile Boundaries. Fluid Histories. This was the theme of the 32nd National Theatre Festival in Bucharest, which showcased productions that transcended aesthetic and political boundaries, prompting questions about our relationship with the present and future. Among the featured shows was *Snow*, the first Polish adaptation of Orhan Pamuk's novel of the same title, directed by Bartosz Szydłowski. This was the first time foreign audiences could see this monumental coproduction of four Polish theatres: Łaźnia Nowa Theatre, the Gdańsk Shakespeare Theatre, STUDIO teatr Galeria and the Stanisław Wyspiański Silesian Theatre in Katowice. The cast included both professional and amateur actors, a characteristic feature of performances staged by the Łaźnia Nowa Theatre.

Bucharest's National Theatre Festival is the most significant theatre event in the Romanian capital. Inaugurated in 1990, after the fall of the communist regime, the festival initially served as an annual review of Romanian productions. However, since 2005, the format has expanded to include an international section. The festival is known for initiating dialogue between local and foreign artists and the audience.

Audience: 600

Media coverage: 15 publications in Polish and foreign media

Partners: Łaźnia Nowa Theatre



In October 2023, *Snow* was staged three times at the Wuzhen Theatre Festival in China.



Exhibition

The Dark Arts. Aleksandra Waliszewska and Symbolism from the East and North

with
accompanying
events



M.K. Čiurlionis National Museum of Art, Kaunas, Lithuania (3 February – 22 May 2023)

Curated by Natalia Sielewicz and Alison M. Gingeras, the exhibition offered an unprecedented fusion of symbolism from North-Eastern Europe with the works of a contemporary artist and leading representatives of Polish art from the turn of the 20th century. On display were more than 200 works by 36 artists from Poland, Czechia and the Baltic States spanning the 19th century to the present day. The central focus of the exhibition was on the oeuvre of Aleksandra Waliszewska, drawing inspiration from Romantic traditions and legends typical for Eastern Europe. This marked the first comprehensive presentation of her works in Lithuania.

The exhibition was accompanied by a diverse range of events, including meetings, concerts, curatorial walkthroughs, educational workshops and a special film programme. The Romuva cinema, which hosted screenings of films related to the themes of the exhibition, brought together Tomasz Kolankiewicz and Agnieszka Smoczyńska to discuss the relationship between cinema noir and the paintings of Aleksandra Waliszewska. Guided tours of the exhibition were led by Olga Drenda and Zuzanna Bartoszek. Łukasz Kozak and Rūta Miškinytė from the Stephen Bathory University in Vilnius discussed the former's book *With Stake and Spade. Vampiric Diversity in Poland*, illustrated with Waliszewska's paintings. In May, as part of the Long Night of Museums, the courtyard of the M.K. Čiurlionis National Museum of Art hosted a concert by Adam Strug and Hipolit Woźniak, preceded by Greta Petkevičienė and Laura Lukenskienė's performance of *sutartinės* – archaic folk songs.

Audience: 27,000

Media coverage: 44 publications in Polish and Lithuanian media

Partners: M.K. Čiurlionis National Museum of Art, Museum of Modern Art in Warsaw, Cinema centre "Romuva", Polish Institute in Vilnius



The exhibition and accompanying events were greatly popular among the public and media, and appreciated by Lithuanian art critics. There were lengthy reviews and accounts published in the press.



” *A perfect illustration of today's world,
no longer stable as a result of wars,
the pandemic, the climate crisis
and the helplessness
of its ordinary inhabitants.*

diena.lt

Programme

The Postartistic Assembly

at Gwangju Biennale



**Gwangju Biennale,
Gwangju, Korean Republic (7 April – 9 July 2023)**

The Polish Pavilion adopted an unconventional format, offering meetings, workshops and performative actions collectively titled the *Postartistic Assembly*. This public programme of events, often involving the audience, addressed the relationship between art and daily life, referenced “art beyond art” and highlighted the changes taking place in contemporary culture.

Rather than relying on a traditional exhibition, the format of these gatherings was more suited to address the current challenges faced by contemporary art. The presentation of objects was replaced by a diverse array of extended processes, inspired by the specificities of the locations in which they unfolded. The involvement in non-artistic issues aimed to foster collectives and produce works with dispersed or undisclosed authorship. Being together, caring for the environment as well as interpersonal and interspecies relations had a profound impact on the resulting creative methods. *Postartistic Assembly* was characterised by an interpenetration of disciplines and reaching for tools from different fields: not just music, film and theatre, but also social sciences, political activism, economics and geology.

The programme included 15 events (meetings, workshops, performative actions) and a screening of films by the Mariupol-based Freefilmmers collective. *From East to the East. The Journey to the Place We Belong* was an expression of solidarity and genuine support for those working in the visual arts sector during wartime. The film programme also included works by Alicja Rogalska, Jasmina Wójcik and the Centrum-Centrum collective. Another important Polish accent was the presence of Małgorzata Mirga-Tas’s work in the Biennale’s main exhibition. *Postartistic Assembly* was curated by Sebastian Cichocki and Marianna Dobkowska.

Audience: 50,000

Partners: Gwangju Biennale Foundation



Abandoning the classic pavilion for a series of one-off events during the Gwangju Biennale is an innovative format of talking about contemporary art, offering an out-of-the-box method of work.



Production

Henryk Mikołaj Górecki's *Symphony of Sorrowful Songs*



**English National Opera,
London, UK (27 April – 6 May 2023)**

To celebrate what would have been the 90th birthday of Henryk Mikołaj Górecki – a hugely popular composer in the UK – the English National Opera presented a stage adaptation of *Symphony of Sorrowful Songs*, one of the most original masterpieces of 20th century Polish music, at the London Coliseum.

Directed by Isabella Bywater, the production marked the first presentation of Górecki's work in this format. The symphony's lyrics, written in Polish, were presented in the original language – a unique choice of an institution known for its use of English translations. The orchestra was conducted by Lidiya Yankovskaya, with Nicole Chevalier in the solo part. The videos were designed by Roberto Vitalini, and Jon Driscoll directed the lights. The visuals corresponded perfectly with the music and the dramatic tension of the piece.

The premiere performance was sold out. The production was well received by British audiences and critics alike. It was staged a total of six times.

Audience: 7,000

Media coverage: 38 publications in British media

Partner: English National Opera



Culture.pl published an interview with director Isabella Bywater, where she talks about the psychology encapsulated in Henryk Mikołaj Górecki's piece.



” Isabella Bywater’s production for ENO of Henryk Górecki’s popular Third Symphony is effective and affecting, with conductor Lidiya Yankovskaya’s reading refreshingly unsentimental [...]. Roberto Vitalini’s mesmeric video design and Jon Driscoll’s haunting lighting are major elements in the production’s success, as is Bywater’s set.

Clive Paget, The daily newspaper “The Guardian”

Exhibition

The Tapestries of Sigismund Augustus

and premiere publication of

Jan Kochanowski's Epigrams in Polish and Lithuanian



Thanks to the Institute's involvement, the Wawel tapestries – one of the most precious collections of artistic textiles in the world – received the first such broad presentation abroad.

Jan Kochanowski's *Epigrams* in Lithuanian translation were distributed to 56 libraries across Lithuania.

The National Museum – Palace of the Grand Dukes of Lithuania, Vilnius, Lithuania (3 May – 30 July 2023)

Nearly 40 tapestries, including nine large-scale works, were transported to the Lithuanian capital, marking an unprecedented presentation of the Wawel tapestries – one of the world's most valuable collections of artistic textiles in the world. This remarkable display, never before exhibited on such a scale outside the Royal Castle in Kraków, served as a reminder of the golden Renaissance era of Kraków and Vilnius, offering an excellent representation of this period in European culture.

The exhibition was held under the honorary patronage of the President of Poland, Andrzej Duda, and the President of Lithuania, Gitanas Nausėda. It was also eagerly visited by representatives of authorities and other public figures during the North Atlantic Treaty Organisation summit, which took place in Vilnius on 11–12 July 2023. The presentation of *Tapestries of Sigismund Augustus* was also part of the celebrations of Vilnius's 700th birthday, becoming one of the most significant events organised to mark this occasion in 2023.

The premiere of the Polish-Lithuanian edition of Jan Kochanowski's *Epigrams* and their stage reading proved to be the highlights of the rich programme of events accompanying the exhibition. Contained in three books, the collection of Jan Kochanowski's poetry consists of 319 works with an introduction and extensive commentary by the translator, Prof. Regina Koženiauskienė. Illustrated by Lithuanian graphic artists, the volume also contains explanations of the names. The stage reading was directed by Jarosław Kilian, who invited Lithuanian actors Birute Mar and the greatest star of the Lithuanian stage, Vladas Bagdonas, to collaborate. The musical setting was provided by Prof. Maria Pomianowska with a Polish-Lithuanian early music ensemble. Another interesting element of the programme was a series of broadcasts titled *Heard but Unknown* on Lithuanian radio LRT Klassika.

Owing to enormous public interest, the exhibition was prolonged by two weeks.

Audience: 61,200

Media coverage: 105 publications in Lithuanian media

Partners: Wawel Royal Castle, National Museum – Palace of the Grand Dukes of Lithuania in Vilnius



Exhibition

Poetics of Necessity

at the 2023 London Design Biennale



Somerset House, London, UK (1–25 June 2023)

Poetics of Necessity by Zofia Jaworowska, Peter Vladimirov and Michał Sikorski received the London Biennale's grand prix awarded to the most outstanding overall contribution. Among the jury members were Paola Antonelli (The Museum of Modern Art), Victoria Broackes (London Design Biennale), Es Devlin (artist and designer), Ben Evans (London Design Festival) and Dr Christopher Turner (V&A Museum).

Addressing the Biennale's theme, *The Global Game: Remapping Collaborations*, the exhibition attempted to narrate how objects such as windows sourced from demolished buildings gain a new lease on life through reuse. At the same time, it provoked viewers to ponder on the possibilities for collaboration in times of crisis, particularly in the face of the changing and dwindling resources, when the world needs to look for new processes and solutions. *Poetics of Necessity* is also a call of sorts: to abandon aesthetics as an overarching goal of design in favour of functionality, which requires designers to push the limits of their creativity.

The project comprised three stages. In the first one, in March 2023, the artists collected windows across the UK. In the second one, they used the acquired windows to construct the exhibition at the Polish Pavilion. Finally, the windows were transferred to Kharkiv, where they were used by people rebuilding their homes following Russian bombardments.

The Polish presentation was accompanied by discussion panels and a curatorial walkthrough. In the first days following the opening, the most important international titles in the field of design, art and architecture reported on the Polish Pavilion winning the grand prix.

Audience: 27,900

Media coverage: 64 publications in Polish and foreign media

Partner: London Design Biennale



“With the Polish Pavilion, there is a well-defied justification for the exhibition: the BRDA Foundation hopes to use it to raise awareness and collect more windows in the UK. If the Biennale had to choose a winner, at least made an extremely wise choice.

Quarterly “Disegno Journal”



The windows sourced for the *Poetics of Necessity* at London Design Biennale 2023 covered 2,917 km to reach Kharkiv.

Production

Diasporas of Sorrows: Der Moment; Until.With/Out. Enough

**commemorating
the 80th anniversary
of the Warsaw Ghetto
Uprising**



**Palacio de Bellas Artes, San Luis Pototsí,
Mexico City, Mexico (22 July – 24 September 2023)**

The two-part dance production *Diasporas of Sorrows*, prepared by eminent choreographers Jacek Przybyłowicz (*Der Moment*) and Itzik Galili (*Until.With/Out.Enough*), was commissioned by the Institute. The world premiere at the Palacio de Bellas Artes featured dancers from Centro de Producción de Danza Contemporánea (CEPRODAC).

The production commemorated the uprising, which broke out 80 years ago in the Warsaw Ghetto, when the Nazis began its liquidation. The piece aimed to illuminate the history of the Jewish community and emphasise its ahistorical dimension. The desire for freedom and peace is no less topical today, in the face of current armed conflicts, so the message was shifted to a global context and the historical experience narrated through the universal language of dance.

Jacek Przybyłowicz's choreography draws its title from the largest Yiddish newspaper issued in Central Europe. In his piece, Przybyłowicz and Joanna Szymajda, author of the dramatic concept, used the memoirs and iconography from the daily, supplementing it with archival materials sourced from the Jewish Historical Institute, the POLIN Museum of the History of Polish Jews and the Yad Vashem Institute.

Itzik Galili, Israeli-Dutch choreographer regarded as one of the foremost names in contemporary dance, presented his piece *Until.With/Out.Enough*, set to *Quasi Una Fantasia* by Henryk Mikołaj Górecki. This part of the production explored the concept of a closed off space in our minds, referring – on the dramatic and spiritual levels – to the overarching idea of the project. The production was presented a total of 12 times (in whole or in parts).

Audience: 1,500

Media coverage: 15 publications in foreign media

Partners: Instituto Nacional de Bellas Artes y Literatura (INBAL), Centro de Producción de Danza Contemporánea (CEPRODAC), Foundation of the National Institute of Fine Arts



Der Moment was a chronicle of the Jewish community living in Poland, with a particular focus on Warsaw – then the largest hub of the diaspora in Europe.



Festival

Joy & Devotion: The Polish Sacred Music Festival



**St Martin-in-the-Fields,
London, UK**
(2–5 November 2021; 8–11 November 2022;
7–11 November 2023)

The Joy and Devotion Festival, held three times so far, provides a unique opportunity to introduce British audiences to Polish early and contemporary sacred music and to encourage further exploration of Polish culture. The festival's partner and host is St Martin-in-the-Fields Church in Trafalgar Square, famous for its superb acoustics and wide range of musical events. The festival's artistic director, Prof. Paweł Łukaszewski – himself a composer and conductor esteemed in the UK – ensures the festival maintains the highest musical level year-to-year.

Since the first edition in 2021, the festival has seen performances by eight choirs presenting the most important Polish sacred music compositions: The Polyphony, The Gesualdo Six, Tenebrae Choir, Echo, Rodolfus Choir, The Brabant Ensemble, The Carice Singers and The Epiphoni Consort. The repertoire featured pieces by eminent Polish composers, including Łukasz Farcinkiewicz and Aleksander Jan Szopa, Henryk Mikołaj Górecki, Wojciech Kilar, Marian Borkowski, Stanisław Moryto, Marian Sawa, Paweł Łukaszewski, Marcin Łukaszewski, Jerzy Liban, Wincenty of Kielcza and Grzegorz Gerwazy Gorczycki, alongside works by contemporary composers: Roxanna Panufnik, Aleksandra Chmielewska and Anna Ročławska-Musiałczyk.

Media coverage: 59 publications in foreign media

Partners: St Martin-in-the-Fields, Polish Institute in London



The programme of one of the “Lunchtime concerts” organised during the Joy & Devotion Festival at St Martin-in-the-Fields included a piece by Maria Szymanowska, Adam Mickiewicz’s mother-in-law.



“ *Seven UK premieres in this remarkable survey of contemporary Polish sacred music, moving between the profoundly moving, the remarkably intense and the dramatically devotional.* ”

Robert Hugill, The blog Planet Hugill

Exhibition

Warsaw. Phoenix from the Ashes

with
accompanying
events



Bank of Japan, Hiroshima, Japan (16 November 2023 – 5 February 2024)

The exhibition introduced the Japanese public to the remarkable history of Warsaw, spanning its fate during World War II, the Warsaw Uprising and the post-war reconstruction of the city. The choice of venue, the Bank of Japan, is no coincidence. The former Bank of Japan branch is one of the few buildings to have survived the atomic bomb blast in Hiroshima. The parallel destinies of Warsaw and Hiroshima – both destroyed during wartime and subsequently rebuilt by their respective societies – lend the exhibition a universal appeal.

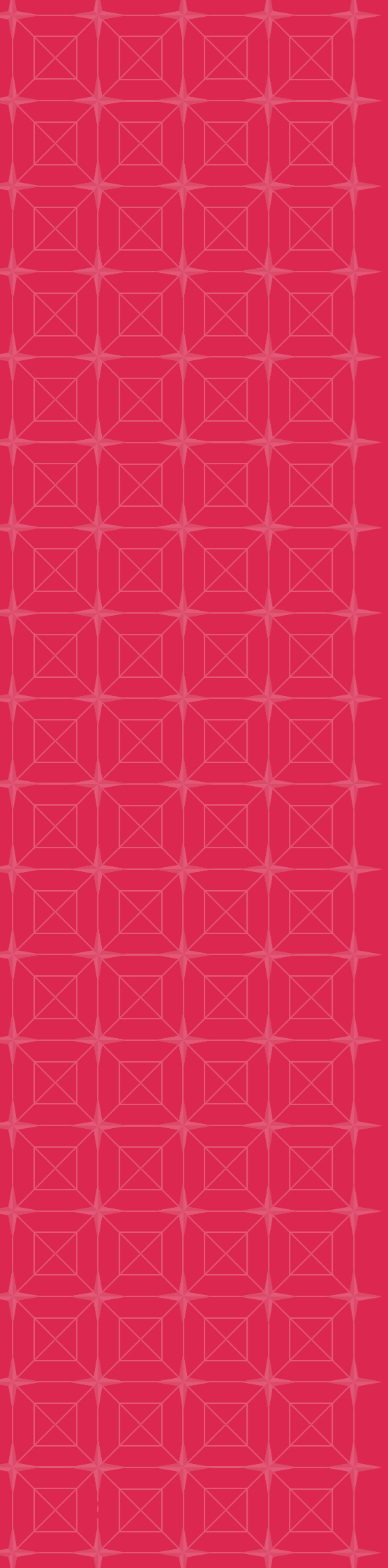
In the first part of the exhibition, visitors could see pre-war Warsaw: a flourishing city with a rich culture and vibrant entertainment. Next came the occupied Warsaw, shedding light on German policies towards the Jewish and Polish populations, street terror and the extremely challenging life conditions faced by residents. Warsaw was also presented as the capital of the Polish Underground State. The highlight of the exhibition was the complex narrative of the Warsaw Uprising and the screening of *City of Ruins* (dir. by Damian Nenow), showing the completely destroyed Polish capital in 1945. The final part depicted Warsaw being reborn – rising from the rubble with the efforts of the whole society to one day become a modern metropolis.

The Japanese audience could learn more about the tragic fate of Warsaw residents through film screenings that focused on the uprising. The programme included *Canal* (dir. by Andrzej Wajda), *Warsaw 44* (dir. by Jan Komasa) and *Warsaw Uprising* (dir. by Jan Komasa).

Further presentations of the exhibition in Japan are in the works.

Partners: Warsaw Rising Museum, Polish Institute in Tokyo





Special projects

Exhibitions at the Polish Pavilion during EXPO 2020 in Dubai

**Dubai Exhibition Centre,
Dubai, United Arab Emirates
(10 December 2021 – 31 March 2022).**

The EXPO 2020 World Exhibition in Dubai was accompanied by four exhibitions showcasing the richness and diversity of Polish culture and the creativity of Polish artists. All projects were in line with the EXPO 2020 motto “Connecting Minds, Creating the Future” and the motto of the Polish Pavilion: “Creativity inspired by nature”.

The Amazing Land of Quarks, Elephants and Pierogi was a graphic story about the Polish language – a selection of 100 Polish words, whose meaning and etymology were presented in a witty fashion, comprehensible to foreign audiences. The exhibition also brought out the often inapparent and generally unknown links between Polish culture and the Arab world, visible in vocabulary and literary references.

The guiding idea behind the *Rituals* exhibition was to introduce EXPO 2020 visitors to the historical and cultural background of the Polish tradition of sharing the holy wafer. This context was particularly important due to the timing of the presentation, which fell during the Christmas period. The curators wanted both the exhibition itself and the content presented to evoke universal, positive emotions in the audience and to be an opportunity to celebrate the time spent together.

In turn, *The Emir from Poland* was devoted to the work and charismatic figure of Wacław Seweryn Rzewuski, a legendary traveller, eccentric magnate and icon of the Romantic era. Rzewuski combined two ideals: that of a free Arab and a knight fighting for Poland’s independence. The exhibition showcased Rzewuski’s creative output in the context of contemporary Arab culture.

The *Landscapes of Leisure* employed selected buildings to demonstrate the history of Polish leisure architecture, which creatively fulfilled the need for harmony with the landscape and helped build unity between humanity and nature. The curators and their team designed a narrative about the universal need for rest and forming a close relationship with nature. They also wanted to present the unique qualities of the Polish landscape, with which architecture enters into a dialogue.

Participants: 568,000 people

Partners: Polish Investment and Trade Agency, Stellar Fireworks, Science Now, Ministry of Foreign Affairs, National Ethnographic Museum, National Library, Museum of Architecture in Wrocław, Embassy of the Republic of Poland



Thanks to *The Emir from Poland*, Seweryn Rzewuski, an avid explorer and admirer of the Arab world, returned to the Middle East, which he had traversed between 1818 and 1820.



Showcasing Polish culture in Israel 2020–23

Israel

The Israel Megaproject, established in 2020, aims to strengthen Polish-Israeli relations and foster dialogue in the area of culture. The AMI actively and effectively promotes awareness of Poland, including its culture and history, emphasising our country's contribution to the development of European culture and identity. By mid-2023, more than 180 events had been realised, including concerts, exhibitions, film screenings and culinary demonstrations. Projects have been prepared in the areas of jazz music, film, architecture and design, photography, theatre and history. Among the most important are cyclical events, such as five Polish film reviews POLISH ZOOM, three editions of the Polish Jazz Festival in Tel Aviv, and three collaborations with the Photo Is:rael festival in Tel Aviv.

The Polish Jazz Festival in Tel Aviv is an annual festival that has become a recognisable fixture over the years. Its aim is to familiarise Israeli audiences with Polish jazz music – both the classics of Polish jazz and the young generation of artists. The festival's artistic director is Barak Weiss, regarded as the most important voice on the Israeli jazz scene.

During the three-year collaboration with Photo Is:rael, Israeli audiences have had the opportunity to meet the best Polish photographers. The themes of the exhibitions have always revolved around important social or historical issues: the memory of the Volhynia massacre (2020), the protests in Belarus in 2020 (2021), and the war in Ukraine (2022).

In 2023, the Park Gallery in Ra'anana presented the exhibition *In King Matt's Poland*. The exhibition, designed for both children and adults, mirrored the values described by Janusz Korczak: the ideas of authority, leadership and democracy. Adult matters, difficult to grasp for the youngest audiences, were presented in an accessible and universal way. The exhibition, available in Hebrew and Arabic, was very popular with the public.

Participants: 231,000 people

Partners (selected): School of Form in Warsaw, NB Haifa School of Design (WIZO) in Haifa, Ra'anana Municipality, HaMishkan Arts Center, Israel Jazz Society, Photo Is:rael, POLIN Museum of the History of Polish Jews, Polish Institute in Tel Aviv, Israeli Jazz Fan Club, HOT VOD TV, The White City Center / Liebling Haus, Begin Center in Jerusalem



At AMI, we have established contacts with partners, people of culture and audiences in $\frac{3}{4}$ of the world's countries.

Krzysztof Kieślowski

a series of events marking the 80th anniversary of the director's birth

Saint-Lazare station, Paris, France (27 August – 15 October 2021).

La Cinémathèque française, Paris, France (29 September – 31 October 2021).

In autumn 2021, the exhibition *Kieślowski – Always In Motion* opened at Paris Saint-Lazare station, where scenes for the film *The Double Life of Veronique* were shot. The showcase featured more than 50 archival photographs related to Kieślowski's work, selected by the project's curator Diana Dąbrowska. The exhibition heralded a review of Kieślowski's films at La Cinémathèque française in Paris. The aim of the retrospective was to celebrate the 80th anniversary of the director's birth and present Polish cinema as a carrier of universal values related to the human condition.

The opening attracted around 400 viewers, with *The Double Life of Veronique* – reconstructed for the 30th anniversary of its French premiere – being the highlight of the evening. The screening was introduced by Irene Jacob, who played the leading role in the film.

During the retrospective, 24 feature films were screened, as well as 12 short films selected by Agnieszka Holland. Selected screenings were accompanied by meetings with Krzysztof Kieślowski's collaborators and actors appearing in his films. Due to the constraints related to the COVID-19 pandemic, the number of meetings with special guests was limited compared to that planned.

In August 2021, the website of La Cinémathèque française featured extensive material dedicated to Krzysztof Kieślowski and his work. Video introductions to the films, produced especially for the occasion, were also published during the review.

Participants: 3,200 people and 15,700 online

Partners: La Cinémathèque française, SNCF Gares & Connexions - French State Railways, MK2, Krzysztof Kieślowski's Archive in Sokołowsko, Documentary and Feature Film Production Company (WFDiF), National Film Archive - Audiovisual Institute, Film Studio Indeks, Polish Institute in Paris



Cinema lovers can see the interiors of the Sugar Palace – the AMI's Warsaw seat – in several films, including *The Doll* by Wojciech Jerzy Has (1968) and Kazimierz Kutz's comedy *Colonel Kwiatkowski* (1995).



Year of Stanisław Lem

a series of events
marking the 100th
anniversary
of the writer's birth

Estonia, Lithuania, Germany

In 2021, we celebrated the 100th anniversary of the birth of Stanisław Lem, whose works inspired the projects carried out to mark the anniversary. Their aim was not only to recall Lem's most important works and the thoughts contained in his writing, but also to attempt to grapple with the questions posed by the author about the future of our planet, our responsibility for it, as well as the relationship between, and interpenetration of, human life and technology. A total of 26 cultural events were held: concerts, film screenings, theatre performances, exhibitions and literary meetings.

In collaboration with Klangforum Wien, Vienna saw the Focus on Lem. The programme of the mini-festival included the final concert of a competition for young Polish artists inspired by Lem's oeuvre – The Science of Fiction (the winners were Zaneta Rydzewska and Mikołaj Laskowski) – as well as the presentation of two new performances inspired by Lem's work, produced in collaboration with ImPulsTanz Vienna International Dance Festival. The choreography for the first piece was prepared by Karol Tymiński with music by Wojtek Blecharz. For the second piece, Malika Fankha created the choreography to music by Mikołaj Laskowski. Both dance choreographies were presented at the Ambrosi-Museum in the Augarten Park in Vienna.

The publication of the short story collection *Tales of the Robots* in Estonian and Lithuanian was a great success. In addition to the publication, an exhibition of illustrations, workshops and meetings with authors were organised in both countries. Also noteworthy is the *Summa Technologiae* series of international scientific seminars, completed in collaboration with the international platform for visual arts e-flux and Juliet Aranda. Last but not least, the immersive project *Messages to a Post Human Earth*, which referred to Stanisław Lem's concept of Information Plants, was shortlisted for the IDFA DocLab Competition for Immersive Non-Fiction.

Participants: 37,300 people

Media coverage: 90 publications in Polish and foreign media



During online meetings, our employees use earphones designed by the same company NASA used to communicate with Neil Armstrong during his moonwalk in 1969.



Partners: Klangforum Wien, ImPulsTanz Vienna International Dance Festival, "Warsaw Autumn" International Contemporary Music Festival, Sacrum Profanum Festival, NOSPR First Performances Festival, Odilé Publishing House, Klaipeda Drama Theatre, Martynas Mažvydas National Library of Lithuania, Pāike ja Pilv, Railway and Communications Museum in Haapsalu, Ilon Wikland Children's Library in Haapsalu, Ilon's Wonderland, INNOKAS Invention Centre in Haapsalu, University of Tartu, Höff, Tartu. Ilon Wikland in Haapsalu, Ilon's Wonderland, INNOKAS Invention Centre in Haapsalu, Estonian National Museum, University of Tartu, Höff, Tartu International Literary Festival Prima Vista, Estonian Radio and Television Broadcasting - ETV, Radio Viker, Wytwórnica Publishing House, BETON, Gwangju Institute of Design Promotion, Infuture Institute, IDFA Festival, Park at Tolhuistuin Cultural Centre, Orleans House Gallery, PatchLab Festival, Jam Factory Art Center, e-flux, National Cultural Centre, Aura Films, Mazovia and Warsaw Film Fund, National Film Institute, Ministry of Culture and National Heritage, Polish Feature Film Festival, Sfera Harmonii Foundation, Center for New Music and Audio Technologies (CNMAT), The Stanford Center for Computer Research in Music and Acoustics, Jazz po Polsku Foundation, Guomai Culture & Media Co. Ltd., Polish Institute in Vienna, Polish Institute in Vilnius

Krzysztof Penderecki

a series of events marking the 90th anniversary of the composer's birth

Greece, Spain, Italy

Concerts in prestigious venues in Europe and South America, hundreds of involved artists and an international audience of many thousands... This is how we celebrated Krzysztof Penderecki's 90th birthday in 2023. A total of 14 concerts were held in six countries.

The programme of celebrations included:

- tour of the Sinfonia Varsovia orchestra, of which maestro Penderecki was artistic director for many years. The orchestra performed in Greece (Athens) and Spain (Girona, Barcelona, Alicante and Madrid), among others, and the tour's finale took place in June at the Ravenna Festival in Italy
- two presentations of *St Luke Passion* in Spain (Madrid and Cuenca) performed by the Orchestra and Choir of the City of Madrid, the Polish Radio Choir in Kraków, the National Choir of Spain and the Jorcan Boys' Choir under the direction of Marzena Diakun (artistic director and titular conductor of the Orchestra and Choir of the City of Madrid)
- performance of *Te Deum* and *Missa brevis* by the Kraków Philharmonic Orchestra and Choir at the Autumn Festival of Sacred Music in Olomouc conducted by Maciej Twork
- Sinfonietta Cracovia's tour of Spain and Portugal, conducted by Katarzyna Tomala-Jedynak
- concert of the Orquesta Sinfónica de Entre Ríos conducted by Michał Krężlewski in the Orquesta Sinfónica de Entre Ríos concert hall in Argentina, where Argentinian audiences had the opportunity to hear Krzysztof Penderecki's Symphony No. 2 for the first time

Penderecki's music also resounded at the Romaeuropa Festival, during which the Atom String Quartet and Leszek Możdżer performed, among others, works inspired by Penderecki's oeuvre, as well as Max Richter's *Testament* – a composition commissioned by the AMI to mark the first anniversary of the Maestro's death.

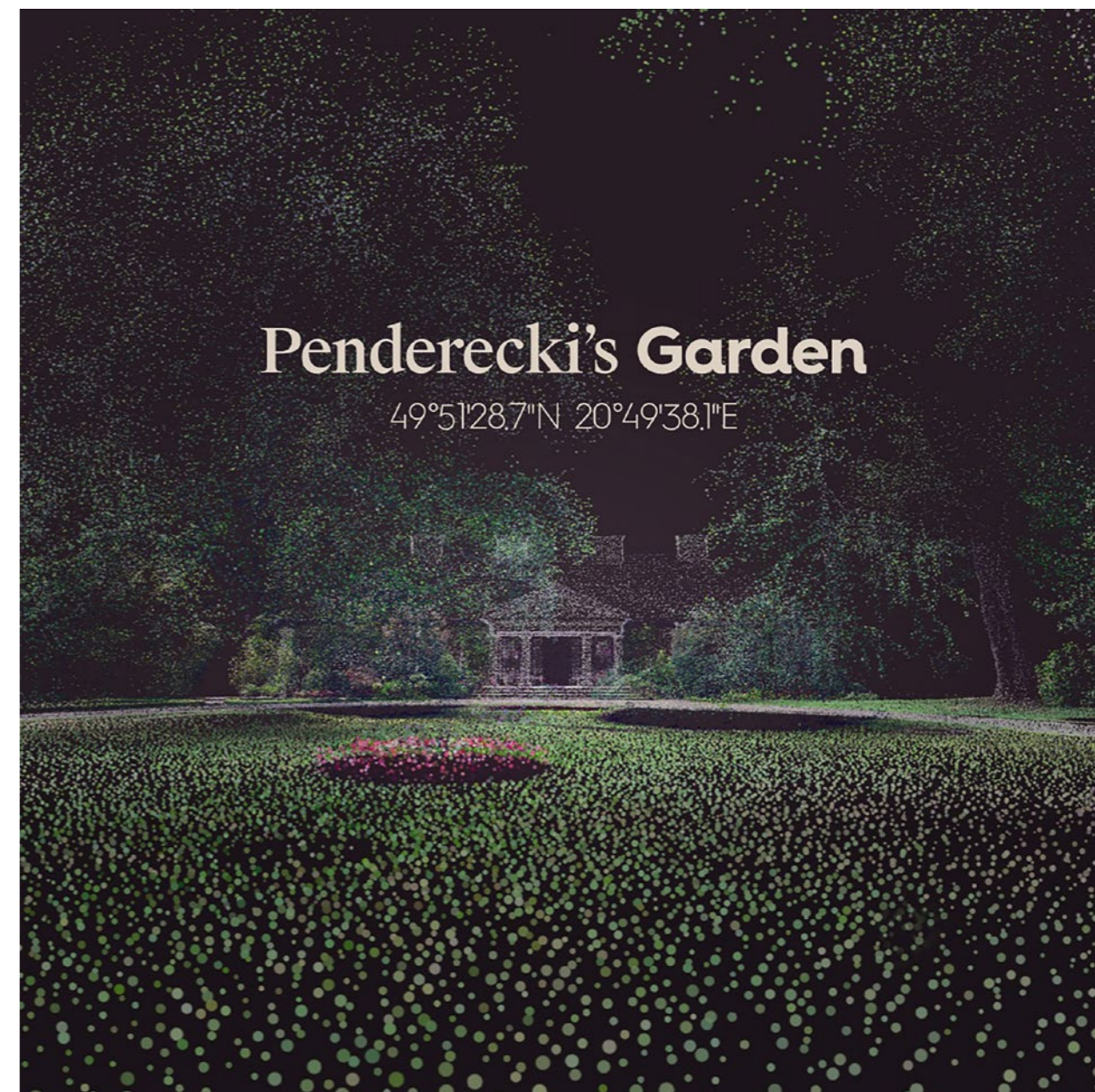
The final chord of the jubilee events was the publication of a unique photo album entitled *Cosmogony*, featuring photographs of Krzysztof Penderecki by Janusz Marynowski and photographs by Tamara Pieńko from the garden in Luśławice.

Participants: 10,800 people

Media coverage: 21 publications in Polish and international media



The AMI organises events dedicated to Krzysztof Penderecki on an annual basis. The largest number are, of course, concerts of his music.



Partners: She for Art Foundation, Krzysztof Penderecki European Music Centre, Union of Stage Actors and Composers, Starak Family Foundation, Polish Radio Choir Foundation in Kraków, Orquesta y Coro de la Comunidad de Madrid, Sinfonia Varsovia, Karol Szymanowski Philharmonic Orchestra of Kraków, Podzimní festival duchovní hudby, Czech Radio, Polish Institute in Prague, Dal Segno Institute, Sinfonietta Cracovia - Orchestras of Kraków, Podzimní festival duchovní hudby, Czech Radio, Polish Institute in Prague, Dal Segno Institute Association, Sinfonietta Cracovia - Orchestra of the Royal Capital City of Kraków, HarrisonParrott

The Year of Polish Romanticism

Paris, Germany, Moldova, Romania, Macedonia, Hungary, Japan

On the bicentenary of the publication of Adam Mickiewicz's poetic volume *Ballads and Romances*, the year 2022 was declared the Year of Polish Romanticism. The anniversary provided an opportunity to take a new look at the cultural achievements of the era and consider how Polish Romanticism continues to inspire today. On this occasion, the AMI produced 76 events, including 49 concerts, 12 performances, 5 exhibitions, 2 performative readings, as well as lectures, theatre workshops, a cooking show and four publications. In the course of the projects, the Institute collaborated with a total of 265 artists.

One of the highlights of the celebrations was the video installation *The Romantic*, presenting Adam Mickiewicz's works in an innovative way in the urban spaces of Paris and Berlin. The use of state-of-the-art technology and tools from the field of advertising made it possible to reach a wide audience, who could see and hear Philippe Tłokiński's interpretation of the poem *Romantyczność*. The sound installation *Where does any Miracle start?* by Katarzyna Krakowiak-Bałka used the historic building of the Jeu de Paume museum in Paris as an instrument. The composition, consisting of almost a hundred recordings of insects colliding with window panes, transformed the building into a listening system and a giant amplifier that emphasised the presence of the usually invisible elements of the surrounding nature.

The Institute's original programme 44 × Mickiewicz was addressed to institutions supervised by the Minister of Culture and National Heritage. Its aim was to invite the deepening and reactivation of the Romantic heritage in contemporary cultural and artistic activities. The projects implemented as part of the programme also demonstrated the topicality of Romantic ideas. In total, there were 7 cultural events in the fields of dance, theatre, literature and performing arts, which were presented in Moldova, Romania, Macedonia, Hungary and Japan.

Participants: 24,000 people

Media coverage: 16 publications in Polish and international media

Partners: Conservatorio di Musica Santa Cecilia – Roma; Association “Note Romantiche” and Museo “Vivo” in Verbania (Italy); Piano Teachers' National Association of Japan – Tokyo (PTNA); Felice Hall – Osaka; Chopin Society in Hamburg, Sapporo Freedom School ‘Yu’, Ballet Company of Győr in Hungary, Vasile Alecsandri National Theatre, Adam Mickiewicz Museum at Vilnius University, The Shota Rustaveli Theatre and Film Georgia State University, Lettres Sorbonne Université Faculté des Lettres, Jeu de Paume Paris, National Institute of Music and Dance, Józef Piłsudski Museum in Sulejów, Teatr Wielki – National Opera, Stefan Żeromski Theatre in Kielce, Institute of Literature, Zbigniew Raszewski Theatre Institute, Museum of King John III's Palace in Wilanów, Embassy of the Republic of Poland in Paris, Polish Institute in Berlin, Polish Institute in Paris



People who attended projects completed by our Institute over the last 4 years would fill the National Stadium in Warsaw 94 times over.



Tomasz Stańko

a series of events marking the 80th anniversary of the composer's birth

Roulette Intermedium, Brooklyn, New York, USA (18 September 2022).

Jarasum International Jazz Festival, Jarasum, South Korea (3–5 October 2022).

EFG London Jazz Festival, London, UK (16 November 2022).

Tomasz Stańko was a key figure for the AMI's jazz-focused activities in 2022. His personality and work occupy a central place in the history of Polish jazz, and his music – invariably popular and already inspiring the next generation of artists – is one of the most significant testimonies to the position and scope of Polish culture.

New York's Roulette Intermedium theatre in Brooklyn hosted the Remembering Tomasz Stanko concert, featuring contemporary jazz stars Wadada Leo Smith, Chris Potter, Craig Taborn, Ravi Coltrane, Ambrose Akinmusire, David Virelles, Dezron Douglas, Gerald Cleaver, Reuben Rogers, Jakob Bro and Joe Lovano. Also performing were Polish artists, long-standing members of Stańko's band: Marcin Wasilewski, Sławomir Kurkiewicz and Michał Miśkiewicz.

At the Jarasum International Jazz Festival on Jara Island and at Nodeul Live House in Seoul, EABS presented Korean audiences with a contemporary reading of Tomasz Stanko's music from his 1972 album *Purple Sun*. The international sextet of saxophonist Maciej Obara performed at the Budapest Music Center. The *Euforil* project, presented as part of the Polska Jazz Festival, consisted of works by Tomasz Stańko and original compositions by Obara himself. The festival also saw the opening of a photographic exhibition *Immortal Tomasz Stańko* by Jarosław Wierzbicki, documenting the last period of the trumpeter's life and work. As part of the EFG London Jazz Festival, *The Story of Tomasz Stańko* concert took place at the Southbank Centre. Conducted by Tom Richards, it was performed by the BBC Concert Orchestra and the soloists included Avishai Cohen, Alice Zawadzki, Rob Luft and Emma Rawicz-Szczerbo. Also on the lineup was the Marcin Wasilewski Trio.

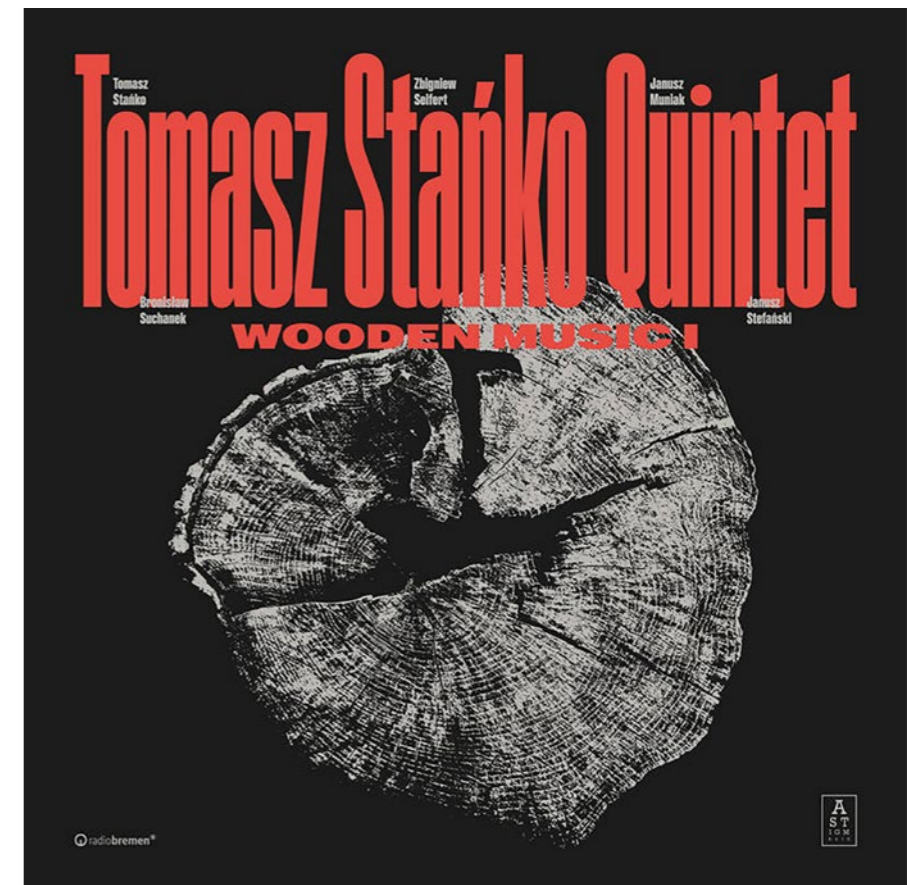
Astigmatic Records released *Wooden Music I*, an album of previously unreleased live recordings by Tomasz Stańko's quintet from 1972. The album was enthusiastically received by listeners and critics alike and proved to be one of the bestselling records in the Polish jazz genre in 2022.

Participants: 2,300 people

Album circulation: 3000 copies

Media coverage: 130 publications in Polish and international media

Partners: Tomasz Stańko Foundation, Roulette Intermedium, Brooklyn, NYC, Jarasum International Jazz Festival, EFG London Jazz Festival



Events accompanying the Polish presence at the Taipei International Book Exhibition

Taipei International Book Exhibition, Taipei, Taiwan (31 January – 5 February 2023).

At the end of January 2023, the TIBE International Book Fair was held in Taipei for the first time after a break due to pandemic restrictions. Poland participated for the first time ever as a guest of honour. In collaboration with the Book Institute (the main organiser of the event), the AMI presented the *Captains of Illustration from Poland* exhibition at the Polish stand, curated by Dr Jacek Friedrich.

The audience was introduced to the long and rich history of Polish children's literature and the related art of illustration, which experienced its greatest growth between 1950 and 1980. On display were works by artists created during the so-called golden age of Polish illustration, i.e. the 1960s and 1970s, as well as contemporary illustrators such as Monika Hanulak, Marianna Oklejak and Piotr Socha. The exhibition also featured books illustrated by these artists, as well as the Institute's publications devoted to exceptional phenomena in Polish culture, especially in the field of Polish design.

The programme of the Polish presence also included two concerts by the Polish-Ukrainian band Dagadana, which had a symbolic dimension – they recalled Poland's role in supporting Ukraine and were very enthusiastically received by the audience.

The excellent reception of the *Captains of Illustration from Poland* exhibition during TIBE resulted in five further presentations of the exhibition, which were organised in close cooperation with the Polish Office in Taipei. In March and April, the exhibition was presented at the Taichung Public Library, where it was seen by more than 5,000 people. It then moved to the city of Su'ao, followed by municipal libraries in the cities of: Toucheng, Yilan and Taoyuan.

Participants: 500,000 people

Media coverage: 15 publications in foreign media

Partners: Book Institute, Polish Office in Taipei



Wisława Szymborska

a series of events marking the 100th anniversary of the poet's birth

Villa Croce Gallery of Contemporary Art, Genoa, Italy (16 June – 3 September 2023).

Teatro Acquapendente, Lazio; Teatro Vittoria, Rome, Italy (26–27 March 2023).

To mark the 100th anniversary of Wisława Szymborska's birth, the Adam Mickiewicz Institute, together with Italian cultural institutions and the Wisława Szymborska Foundation, organised a performance inspired by the life and work of the poet and an exhibition of several dozen of her collages.

The exhibition of collages *Wisława Szymborska. La Gioia di scrivere* at the Villa Croce Contemporary Art Gallery invited Italian audiences to immerse themselves in the poet's world. Some of the stickers, as Szymborska called them, were reproduced in large format on the gallery walls, which gave the exhibition an immersive feel. The entire presentation was enriched with 100 mottos taken from Szymborska's poems. The exhibition was curated by Sergio Maifredi, theatre director and director of the Teatro Pubblico Ligure. The scientific and literary consultation was carried out by Andrea Ceccherelli (Italian translator and Polish literary scholar at the University of Bologna) and Luigi Marinelli (Italian literary and Polish scholar affiliated with 'La Sapienza' University in Rome). A total of 85 collages by the poet, made available by the Wisława Szymborska Foundation, were on display. They were shown in Italy for the first time.

The theatre production inspired by the life and work of the Nobel Prize winner was initiated by Sergio Maifredi, an Italian theatre artist and promoter of Polish culture in Italy. The play made use of poems, letters and biographical anecdotes. They were accompanied by live music composed by Michele Sganga especially for the occasion. The play talked about feelings, friendships and love expressed, among other things, in Wisława Szymborska's correspondence with Kornel Filipowicz, previously unknown to Italian audiences. It also touched on the turning point in the poet's life that came with the Nobel Prize, which her friends called the 'Stockholm tragedy'. The project was conceived by Italian Slavic Studies professors Luigi Marinelli and Andrea Ceccherelli. In September 2023, the play was presented to audiences in Warsaw and Kraków.

Participants: 2,750 people

Media coverage: 69 publications in Polish and international media

Partners: Teatro Pubblico Ligure, Villa Croce Contemporary Art Gallery in Genoa, Wisława Szymborska Foundation, Genoa City Hall, Goethe Institute in Genoa, Polish Institute in Rome, Polish Consulate General in Milan



Cooperation with Ukrainian artists

selected projects

**Potsdamer Platz area,
Berlin, Germany (31 August – 19 September 2022).**

**Osaka Kansai International Art Festival,
Japan (28 January – 13 February 2023).**

**Public Works Gallery,
Chicago, USA (8 September – 18 November 2023).**

In view of the ongoing Russian invasion of Ukraine, the Adam Mickiewicz Institute became involved in projects highlighting Poland's solidarity with Ukraine and initiatives supporting Ukrainian artists as early as March 2022.

One example of this commitment are the Crisis Residencies conducted in cooperation with the Ujazdowski Castle Centre for Contemporary Art, the Zachęta National Gallery of Art and the Centre for Polish Sculpture in Orońsko. The core of these activities was cultural exchange and support for Ukrainian artists – refugees fleeing the war. During the residencies, workshops and meetings were held and artists were able to use the studios and resources of Polish cultural institutions.

Poland's solidarity with Ukraine was also the starting point for the collaboration between two curators: Anna Łazar and Lada Nakonechna, as well as Polish institutions (museums and galleries). This led to the project *Acceptable Killing*, which prompted questions about the future of Europe after the Russian aggression, often making viewers acutely aware that the war does not only affect Ukraine, but also themselves. The works were shown around Alexanderplatz in Berlin.

In Japan, the Osaka Kansai International Art Festival hosted an exhibition entitled *Re-interpretations*, which looked at Polish and Ukrainian ideas about the past, history and the relationship between culture and tradition. Works by artists from Japan, Ukraine and Poland included references to contemporary understandings of Romanticism and Slavism. In addition to the visual works, the accompanying performances and discussions became a key element of the exhibition. Yulia Krivich and Taras Gembik from the Solidarity Community Centre "Sunflower" were responsible for the performative programme, which aimed to publicise the Ukrainian cause in Japan.

AMI's projects addressing the theme of solidarity with Ukraine or directly supporting its artists also include the *Peace Has No Home: Posters for Ukraine* exhibition in Chicago; support for the presence of Ukrainian artists at the 40th EVA International biennial; the *Occhi azzurri* production staged in Italy – Tomasz Man's play inspired by events related to the war in Ukraine; and the *One Independent State to Another* concert initiated by the Polish Ministry of Foreign Affairs in Gothenburg.

One of our most significant undertakings was the launch of the Ukrainian section of the Culture.pl website. It responded to the ever-growing interest in Polish culture and language in Ukraine, and its inauguration coincided with the active phase of the Russian full-scale aggression against Ukraine and the massive influx of refugees from Ukraine into Poland.



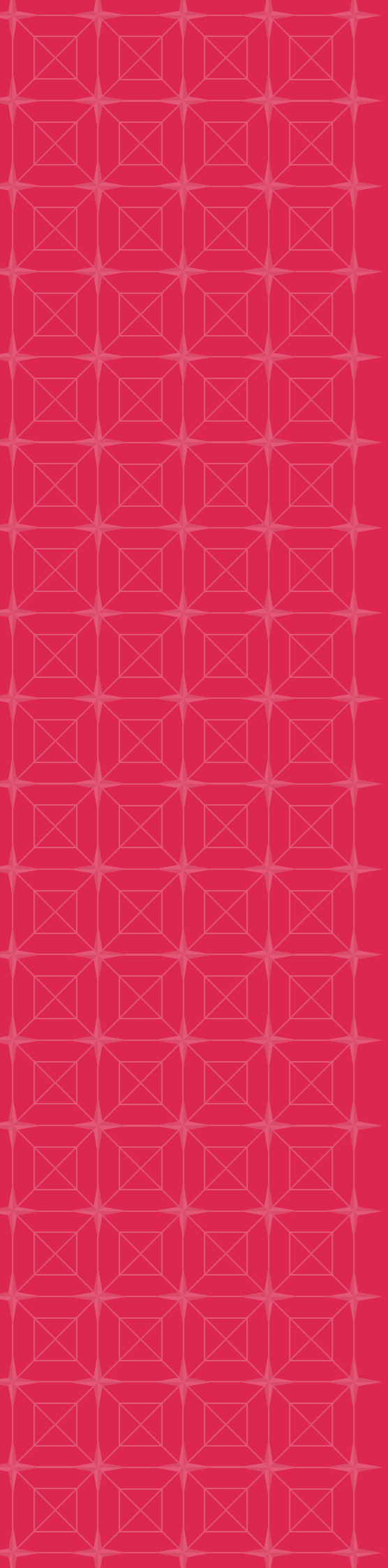
It would take 10 Pendolino trains to fit all Polish and foreign artists, curators and scientists who have cooperated with the AMI in projects completed between 2020 and 2023.



Participants: 1,000,000 people

Media coverage: 30 publications in Polish and international media

Partners: Muzeum Sztuki in Łódź, Arsenał Gallery in Białystok, Arsenał City Gallery in Poznań, Labyrinth Gallery in Lublin, Gdańsk City Gallery, International Centre for Culture in Kraków, Bureau of Art Exhibitions in Zielona Góra, National Art Gallery in Sopot, Osaka Kansai International Art Festival, Public Works Gallery, The Spirit of Poland Foundation, Polish Cultural Institute in New York, Polish Consulate General in Chicago



**Digital
projects**

The Culture.pl website run by the Adam Mickiewicz Institute is the largest and most comprehensive source of knowledge about Polish culture. Sharing the same mission with its publisher, it often supports AMI's projects with information and promotional activities.

The website was launched in July 2001. Since then, Culture.pl has reached audiences – readers, viewers and listeners – across the globe. It offers information on significant developments in Polish culture (at home and abroad), including important phenomena and artistic achievements. It contains systematically added and updated reviews, essays, columns, interviews, as well as a “Knowledge Base” in the form of biographical notes and descriptions of works, discussing the canon of historical and contemporary Polish culture. In terms of content (currently encompassing more than 57,000 materials), Culture.pl spans a broad range of cultural issues from fields such as literature, film, music, theatre, visual arts and photography, philosophy, design, architecture, social dimensions of culture, digital art, and even culinary art. Apart from a daily dose of content, our multilingual Editorial Board prepares regular issues devoted to specific subjects. The website is published in three main languages (Polish, English, Ukrainian) and four supplementary ones (Japanese, Korean, Chinese – simplified and traditional); it also contains a sizeable database of materials in Russian.

In addition to articles, Culture.pl contains a collection of photography, audiovisual recordings and digital projects. These include podcasts (available on various streaming platforms), like the English series of audio dramas introducing foreign listeners to the essence of Poland and Central and Eastern Europe – *Stories From The Eastern West*; *Transformacje. Lato 89* – personal stories of witnesses to the fall of communism; *Unseen Soundwalks* dedicated to the most important events of the Warsaw Uprising, also covered on an interactive website created in partnership with the Warsaw Uprising Museum. Culture.pl hosts the Adam Mickiewicz Institute's podcast *Rebel Spirits*, showcasing the uniqueness of the Polish jazz scene. The *Pendereckisgarden.pl* multimedia platform, presenting the great composer's biography and work, also features dedicated broadcasts. *Artists in Arms* is a story about artists and people of culture who found themselves on the wartime trail of Władysław Anders' Army. Culture.pl also offers interactive guides in the form of multimedia articles – for instance, the series titled *A Foreigner's Guide to Polish Culture: Cinema, Photography, Electronic Music, Alphabet or Where is Poland?* (based on Georg Brandes's book *Impressions from Poland*); and photographic projects, such as *Metafory niepodległości. Sto zdjęć o Polsce* or the *Wokół domu* (completed during the COVID-19 pandemic). Modern solutions from the world of culture and digital VR technology are combined in the interactive project *Cricoterie*, inspired by Tadeusz Kantor's theatre. Culture.pl also published a book dedicated to the Polish language, *Quarks, Elephants & Pierogi: Poland in 100 Words*, mostly addressed to foreign readers. The title was recognized with the award of the Polish Society of Book Publishers.

Multimedia content produced by the website can be seen not just at Culture.pl, but also on Vimeo and YouTube (over 2,000 recordings), and the website has its own profile on social media (Facebook, X,



Pinterest). Between July 2021 and November 2023, Culture.pl's content distribution was estimated at over 3,160,000 views on Facebook and over 287,000 views on Instagram. The Polish-English Facebook profile has almost 126,000 followers. In 2022, the website was viewed more than 16,000,000 times, with almost 10,000,000 users, including almost 6,000,000 readers from Poland (not only Polish speakers), more than 900,000 people from the United States, almost 700,000 from Ukraine, as well as audiences from the UK, Germany, Canada, Japan, the Netherlands, Australia, Spain, Italy, France or Kazakhstan, among others.

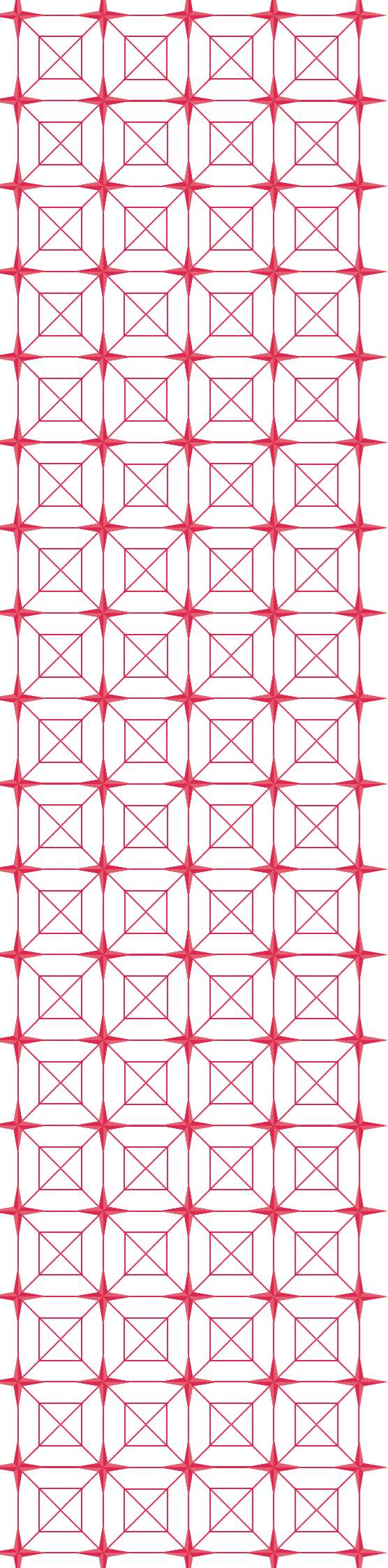
- Since 2020, the total number of Culture.pl users has reached nearly 34 million.
- The most visited page on Culture.pl is the biography of Adam Mickiewicz.
- In recent years, the most frequently displayed Culture.pl pages in Google searches have been the English text on Magdalena Abakanowicz's *Crowds* and the Polish biography of Karol Szymanowski.
- There are more than 5 million (5,630,729) links to Culture.pl material from over 28,000 domains.



It would take more than 38 days to read all articles that have been published on Culture.pl over the last 4 years (10,966 texts).



**Regional
cooperation**



The EU Strategy for the Baltic Sea Region, Thematic Area: Culture (Interreg)

Our tasks include organising meetings, seminars and workshops for employees of the cultural sector and creative industries from eight Member States and establishing new contacts to promote Polish art abroad. Until the end of 2024, we are pursuing said tasks as the Polish coordinator of the Thematic Area of Culture, which, along with 13 others, makes up the European Union Strategy for the Baltic Sea Region. To this end, we are working with the Ministry of Agriculture, Rural Affairs, European Affairs and Consumer Protection of the German state of Schleswig-Holstein. This is very important in the context of the upcoming Polish Presidency of the Group of National Coordinators, which runs from 1 July 2024 to 30 June 2025.

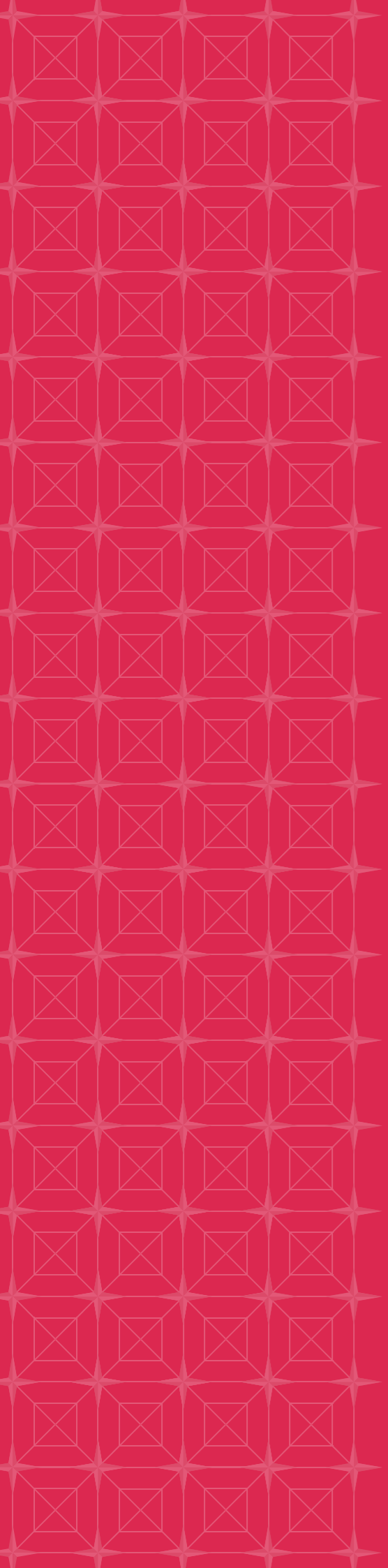
Creative Europe Desk (CED) Poland

The Adam Mickiewicz Institute includes the Polish office of the EU Creative Europe Desk. Its tasks include promoting the programme among Polish representatives of the cultural, creative and audiovisual sectors and supporting them in applying for grants for international projects.

The CED also organises numerous competence workshops, trainings and conferences with European (also Polish) experts. It also initiates and supports various partnerships with well-known and respected institutions and organisations in Poland and abroad to raise the profile of Creative Europe in Poland and globally.

EU National Institutes for Culture (EUNIC)

The Adam Mickiewicz Institute has been a member of the European EUNIC network since 2021. During regular Focal Points Meetings (held twice a year) and the annual EUNIC General Assembly, the AMI has the opportunity to exchange knowledge and experience with partner institutions and takes an active part in workshops and seminars. Through membership in EUNIC Global, we get to know potential partners to pursue our statutory and policy objectives in countries where EUNIC clusters operate. It is a fantastic networking platform that unites the most important cultural institutions in the world.



How we work

Managing the AMI

Most of the AMI's management processes are participation-based. Representatives of all employee groups are involved in drawing up new regulations, project instructions or workflows. New directions of action are consulted by dedicated interdepartmental teams. What is particularly significant is that every employee can contribute to, and take an active part in, projects implemented by the Adam Mickiewicz Institute.

Policy activities of the Institute and project management

The regular programming process, whose foundations are stipulated in the policy concept of the Director of the Adam Mickiewicz Institute adopted by the Ministry of Culture and National Heritage, is open to all employees – not just those whose daily work involves cultural events, but also representatives of auxiliary departments. Programming is a moment of genuine integration, and the accompanying discussions, film screenings or joint exhibition viewing give rise to fresh, often surprising ideas. This year alone, 130 ideas were submitted to the Programming and Relations Department during programming, and more than 90 % of AMI employees participated in the process.

Of course, our projects are not only developed internally, but are also the result of ongoing relations with our Polish and foreign partners, study visits and residencies. The proposals we receive within the framework of our policy concept are assessed by our experts, who look at their communication potential. Modern tools for planning and analysing projects are a daily feature at the Adam Mickiewicz Institute. Our flexible structure enables employees to efficiently implement single and complex projects of varying degrees of difficulty and our involvement worldwide. The cooperation of three units in particular: the Programming and Relations Department, the Projects and Artistic Events Department and the Marketing Department, makes it possible to carry out and promote even the most demanding cultural events in places such as Tokyo, Seoul, Athens, Paris, Rome or Chicago.



The Institute's team – competence for the future

The Adam Mickiewicz Institute's team is made up of professionals passionate about organising and communicating cultural events, either employed on a permanent basis or working closely with us.

Among them, the largest group are cultural managers and specialists in managing international cultural projects, communicating and promoting projects abroad. They represent in various fields, spanning music, visual arts, theatre, film, and literature. Owing to the vast geographical scope of their projects, they also have a broad competence and intercultural sensitivity resulting from their extensive experience of working in different corners of the world. Our employees are not just cultural managers, but also active participants and creators of culture.

A separate, yet no less important part of the Institute's team are employees and associates who make up the Culture.pl Editorial Board. The website is published in three languages: Polish, English and Ukrainian, with selected content also available in Russian, Chinese, Korean and Japanese. We hope to create a Spanish-language version soon.

Project activities are supported by a group of several dozen professionals with extensive knowledge and experience in law, finance and public procurement, IT, administration, controlling, accounting, international accounting and HR.

We follow labour market research concerning competence for the future. We try to think ahead, which is why we intensively support the development of competence and qualifications in our team. By June in 2023 alone, AMI employees have spent more than 800 hours in training rooms. They take part in external training courses, industry conferences and post-graduate studies. We also organise customised in-house training.

IT development – cooperation and mobility

Contemporary work environments are experiencing dynamic changes. With advances in technology and the emerging preferences of employees and employers, a new reality is taking shape that affects the way we work.

We generally tend to do things on the go, and so does the Adam Mickiewicz Institute team. We work with partners from all over the world, in different time zones, so mobility is one of our priorities. To meet this challenge, in 2023 we have developed online tools that, in combination with mail and virtual disk, allow us to practice the kind of mobility one could only dream of not that long ago. Working in the cloud, once the stuff of Stanisław Lem's novels, today speeds up a multitude of processes, reducing the number of documents in circulation. No Polish public cultural institution faces such challenges as the AMI, which carries out projects in dozens of countries with different legal regulations and fiscal solutions. With a view to improving cooperation

and the comfort of our partners, we are implementing IT tools that will soon allow electronic signing of contracts and electronic settlement of projects with partners from all over the world.

Developing the IT area is so important to us that we have singled out a separate IT Team within our organisational structure, formerly part of the Administration Department, which intensively develops its competences by participating in numerous training courses and industry meetings.

Yet, as we implement new technological solutions, bearing in mind the benefits of mobile work, we are mindful of the need to be physically present in the office to prevent the loss of social interaction and minimise feelings of isolation.

The Institute's finances

The Adam Mickiewicz Institute is a national cultural institution organised by the Minister of Culture and National Heritage, who also provides funds for the Institute's activities from the allocated budget. The Institute receives funds in the form of an institutional subsidy guaranteed in the agreement (signed with the Director) and through specific grants it applies for.

Activities related to running the Creative Europe office in Poland are co-financed by the European Union. The AMI is also the Polish coordinator of PA Culture of the European Union Strategy for the Baltic Sea Region (EUSBSR), and we carry out these tasks with additional funding from Interreg BSR.

Over the past three years, however, the Institute's extensive policy activities have relied heavily on specific grants (on average 10+ per year). This has been a major challenge when planning and implementing projects, often causing difficulties in cooperation with foreign partners. The significance of the Institute's activities for the promotion of Polish culture, coupled with Ministry of Culture and National Heritage's confidence in the policy activities carried out and the way in which the funds allocated have been spent, have resulted in a commitment to double the Institute's budget from 2024.

Our seat



The building at 25 Mokotowska Street was erected in 1878 as a summer villa for Kazimiera Ćwierciakiewiczowa, née Kaczyńska. However, it was rented out as early as 1910, and subsequently rebuilt as the representative headquarters of the Lublin Sugar Factory Association. Given that the manor style, which drew inspiration from Polish Baroque and Classical architecture, was very popular in Poland at the time, the building was transformed into a small neo-Rococo palace preceded by annexes.

In the interwar period, Mokotowska Street acquired metropolitan features. Granite paving and even pavements appeared, gas lamps gave way to electric ones, and the shops became more numerous and elegant. The business directory for 1930 lists, in the vicinity of the palace, a printing house, a bookshop and an English language school, a confectionery and a florist, a film production and rental shop, a department store, a restaurant, a dress shop, a grocery and fruit shop, and the Warsaw Silk Ribbon Factory.

In 1935, Mieczysław Broniewski purchased and adapted the palace for a family residence, and had the interiors thoroughly refurbished. Broniewski, who was interested in Polish painting, kept his art collection there, which included paintings by Henryk Siemiradzki, Józef Brandt and Józef Chełmoński, plus a work from the Guido Reni school. It must have been an extraordinary set, as the paintings were often loaned to exhibitions organised by the National Museum or Zachęta Society. Although the building was not destroyed during World War II, it was almost completely ransacked, and not a single painting from the stolen collection has been found to date.

After the war, the building was renovated to house youth, national and academic institutions. In 2000, the heirs of the former owner recovered the property and sold it to the state. In 2006, the palace underwent general renovation and was equipped with furniture, decorative art and various trinkets from the 1930s. Since then, it has been the seat of the Adam Mickiewicz Institute.

Other institutional partners

Ableton, Germany
AGORA, Poland
Akademie Schloss Solitude, Germany
Albus Gallery, South Korea
Alighieri Theatre, Italy
Ambelucia Bookshop, Poland
Anetta Antonenko Publishing, Poland
Arava International Film Festival, Israel
Architectural Museum Ljubljana, Slovenia
Archive of Krzysztof Kieślowski's Work, Poland
Arka Gallery, Lithuania
Ars Electronica, Austria
Art in Motion Association, Poland
Arte Studio, Italy
Arvo Pärt Centre, Estonia
Association *éole* – studio de creation musicale, France
AST Publishing, Poland
Athens Digital Arts Festival, Greece
Auditori de Girona, Spain
Auditorio de la Diputación de Alicante, Spain
Auditorio Nacional de Música, Spain
AUKSO – Chamber Orchestra of the City of Tychy, Poland
Bazaar Festival, Czech Republic
Belgrade Jazz Festival, Serbia
Berlin Biennale for Contemporary Art, Germany
Berlin Biennale, Germany
British Broadcasting Corporation (BBC), United Kingdom
British Council, United Kingdom
BWA Contemporary Art Gallery, Poland
Cannes Film Festival, France
Capella Cracoviensis, Poland
Cell Foundation, United Kingdom
Centre for Visual and Performing Arts “ART Corporation”, United Kingdom
Ceramic Art Avenue Taoxichuan, China
Chandos Records Ltd, United Kingdom
Christos Lambrakis Hall – Megaron Athens Concert Hall, Greece
Cinematheque Seoul Art Cinema, South Korea
Consorti de l'Auditori i l'Orquestra, Spain
Contemporary Lynx, United Kingdom
CounterPulse, United States
Creative Project Foundation, Poland
Dailes teātris, Latvia
danceWEB, Austria
David Doiashvili Theatre, Georgia
Design Museum Holon, Israel
Dialogue and Development House, Georgia
Diplomatic missions in Poland
Divadlo International Theatre Festival, Czech Republic
Djanogly Visual Arts Center, Israel
Dwutygodnik magazine, Poland
ECCE – Claire Croizé and Etienne Guilloteau, Belgium
Educational Project Society Foundation, Poland
Ensemble Dragma, Germany
Ensemble Giardino di Delizie, Italy
Equinox Publishing, United Kingdom
Estonia Kontserdisaal, Estonia
Estonian Center for Contemporary Art, Estonia
Estonian Children's Literature Centre, Estonia
European Network of Science Centres and Museums, Belgium
European Union Youth Orchestra (EUYO), Austria
Eurosonic Noorderslag, Netherlands
Evil Penguin, Belgium,
Evviva L'arte Foundation, Poland
Film Museum in Lodz, Poland
Fondation d'entreprise Martell, France
Fondazione La Triennale di Milano, Italy
Fondazione Pastificio Cerere, Italy
Fotofestiwal, Poland
Full Immersion Foundation, Poland
Fundació Mies van der Rohe, Spain
GASK – Central Bohemian Gallery, Czech Republic
Gaudeamus Muziekweek, Netherlands
Gesellschaft der Musikfreunde Donaueschingen, Germany
Goethe-Institut, Germany
Gwangju Biennale Foundation, South Korea
Haapsalu Horror and Fantasy Film Festival, Estonia
Hangvető, Hungary
Harvard University, United States
Hevhetia, Slovakia
HOLO Magazine, Canada
IDE – International Design Expeditions, Belgium
IDFA Festival, Netherlands
Ilshin Foundation, South Korea
In Situ Contemporary Art Foundation, Poland
Inbornmedia, Poland
Independent Theatre Group *Купалаўцы*, Belarus
Institute for Contemporary Art, Germany
Institute for the Promotion of Polish Culture, Poland
Istanbul University Rectorate, Turkey
Istituzione Universitaria dei Concerti, Italy
Jazzkaar, Estonia
Jazztopad Festival, Poland
JEDNOSTKA Gallery, Poland
Jeonju International Sori Festival, South Korea
Kairos, Greece
Kaunas State Drama Theatre, Lithuania
Kelim Choreography Center w Bat Yam, Israel
KGHM Poland Miedź, Poland
Kielce Dance Theatre, Poland
Klaipėdos dramos teatras, Lithuania
KLANGVOKAL Musikfestival Dortmund, Germany
Korzo theater, Netherlands
Krzysztof Kieślowski Film School, Poland
Kunsthalle Bratislava, Slovakia
Kunsthalle Düsseldorf, Germany
Kyoto Art Center, Japan
La Biennale di Venezia, Italy
Latvian Centre for Contemporary Art, Lithuania
Latvian National Museum of Art, Latvia
Latvian National Museum of Art, Lithuania
Latvijas Nacionālais mākslas muzejs, Latvia
Laznia Nowa Theater, Poland
Les Rencontres d'Arles, France
Liebling Haus – White City Center, Israel
Lithuanian Composers' Union, Lithuania
London Design Biennale, United Kingdom
London Philharmonic Orchestra, United Kingdom
Lviv's Center for Urban History, Ukraine
M4C Foundation, Poland
Mazurkas of the World Foundation, Poland
Mermaid Films, United Kingdom
MESSE BREMEN, Germany
International piano compéition of Orléans, France
MO Museum, Lithuania
MoBY: Museums of Art, Israel
Monocle, United Kingdom
Mousse Magazine Contrapunto, Italy
Movement Research, United States
Móra Ferenc Ifjúsági Könyvkiadó, Hungary
Musée de la Vie Romantique, France
Museo del Design Italiano, Italy
Museum Europäischer Kulturen, Germany
Musikcentrum Syd, Sweden
My Polish Heart Foundatio, Poland
National Film Archive of Japan, Japan
National Forum of Music, Poland
Nisville International Jazz Festival, United States
Nowa Huta Cultural Center, Poland
Nowy Teatr, Poland
Odesa Photo Days, Ukraine
OFF-Biennále, Hungary
ONDINE, Finland
Opéra national de Lorraine, France
Orchestre Padeloup, France
Osnova, Poland
Ostrava Center for New Music, Czech Republic
Panopticon, Armenia
Pärnu Linnaorkester, Estonia
Photon Foundation, Poland
Pin-Up Studio, Poland
Piranha Arts, Germany
Pixel Magazine, Poland
Plateaux Foundation, Poland
PLL LOT, Poland
Poland Film Festival, Poland
Poland's missions abroad

Polish Composers' Union, Poland
Polish Cultural Institutes
Polish Dance Theater, Poland
Polish National Radio Symphony Orchestra, Poland
Polish Radio Choir, Poland
Polish Television, Poland
Political Theology, Poland
Pomeranian Film Foundation in Gdynia, Poland
Poznan Boys' Choir, Poland
Poznań Opera House, Poland
Poznań Philharmonic Orchestra, Poland
Primavera Sound, Spain
Public Institution Vilnius Town Hall, Lithuania
PZU Group, Poland
R2M Hospitality Group, Israel
RadioCEMAT, Italy
Requiem Records, Poland
Residency Unlimited, United States
RIBOCA2 – Riga International Biennial of Contemporary Art, Latvia
Riga Photography Biennial, Latvia
Seoul International Music Festival, South Korea
Šiaulių „Aušros“ muziejus, Lithuania
Silver Frame, Poland
Society of Authors ZAiKS, Poland
SPATiF Club, Poland
St John Paul II Warsaw Papal Choir, Poland
Stefan Żeromski Theatre in Kielce, Poland
Studio éole, France
STUDIO Theatregallery, Poland
Suncheon Picture Book Library, South Korea
Svatováclavský hudební festival, Czech Republic
SWPS University, Poland
Taichung Public Library, China
Tarptautinis Teatro Festivalis „Sirenos“, Lithuania
Tbilisi Online Biennale, Georgia
Teatro Auditorio de Cuenca „José Luis Perales“, Spain
Tel Aviv Performing Arts Center, Israel
The Academy of Fine Arts and Design, Poland
The Adam Mickiewicz Museum of Literature, Poland
The Andrey Sheptytsky National Museum, Ukraine
The Archeology of Photography Foundation, Poland
The Association of Finnish Theatres, Finland
The Bęc Zmiana Foundation, Poland
The Boska Komedia / Divine Comedy Festival, Poland
The Centrala Project Group, Poland
The Centre for Culture in Lublin, Poland
The Chopin University of Music, Poland
The Cultural Centre KADR, Poland
The Film School in Lodz, Poland
The Frick Collection, United States
The Friends of Felix Yaniewicz, United Kingdom
The Fryderyk Chopin Institute, Poland

The History Meeting House, Poland
the IRSA Foundation for the Promotion of Culture, Poland
The James Pearson Duffy Department of Modern and Contemporary Art, Detroit Institute of Arts, United States
The Khanenko Museum, Ukraine
The Ludwig van Beethoven Association, Poland
The Ministry of Digital Affairs, Poland
The Museum of Engineering and Technology, Poland
The National Institute of Architecture and Urban Planning, Poland
The Nicolaus Copernicus University in Toruń, Poland
The Polish Bakery, United Kingdom
The Polish Film Institute, Poland
The Polish Institute of International Affairs, Poland
The Polish Library in Paris, France
The Polish Radio, Poland
The Pontifical University of St. Thomas Aquinas (Angelicum), Italy
The PWM Edition, Poland
The Quietus, United Kingdom
The Wire Magazine, United Kingdom
The Wytwórnia Foundation, Poland
Theater, Oper und Orchester GmbH Halle, Germany
Time of Tradition Foundation, Poland
Tmuna Theater, Israel
Toinen Music Mariusz Nowicki, Poland
Tokyo Performing Arts Meeting in Yokohama (TPAM), Japan
Tone Foundation, Poland
TR Warszawa, Poland
Tritone Foundation, Poland
Trust for Mutual Understanding, United States
Tygodnik Powszechny, Poland
UA International Human Rights Documentary Film Festival, Ukraine
Uckermärkische Bühnen Schwedt, Germany
Ujazdowski Castle Centre for Contemporary Art, Poland
Unikát Összművészeti Stúdió Betéti Társaság, Hungary
University of British Columbia, Canada
University of Silesia in Katowice, Poland
Vancouver Chopin Society, Canada
Vienna Design Week, Austria
Vsl „Rupertas“, Lithuania
Warner Music Poland, Poland
Warsaw Film School, Poland
Warsaw Gallery Weekend, Poland
Warsaw Philharmonic, Poland
We are Anagram, United Kingdom
Wimbledon Publishing, United Kingdom
World Design Capital, Canada
Worldwide FM, United Kingdom

Wuzhen Theatre Festival, China
Zachęta – National Gallery of Art, Poland
Zamek Cieszyn, Poland

Artists who took part in projects presented in the publication

Premiere of Łukasz Twarkowski's *Respublika*

Łukasz Twarkowski, Nelė Savičenko, Rasa Samuolytė, Diana Anevičiūtė, Martynas Nedzinskas, Gediminas Rimeika, Algirdas Dainavičius, Rytis Saladžius, Augustė Pociūtė, Airida Gintautaitė, Vainius Sodeika, Valentin Novopolskij, Ula Liagaitė, Komi Togbanou, Joanna Bednarczyk, Bogumił Misala, Karol Rakowski, Paweł Sakowicz, Jan Dravnel, Sebastien Lédé, Fabien Lédé, Adomas Gustainis, Svenja Gassen

Premiere of Leonardo Vinci's opera *Gismondo, Re di Polonia*

{oh!} Orkiestra Historyczna: Martyna Pastuszka, Max Emanuel Cenčić, Sophie Junker, Jake Arditti, Yuri Mynenko, Aleksandra Kubas-Kruk, Vasily Khoroshev, Dilyara Idrisova

Exhibition *Pologne (1840-1918). Peindre l'âme d'une nation (Poland 1840-1918. Painting the Soul of a Nation)* with accompanying events

Józef Orliński, Marcin Masecki & Jerzy Rogiewicz, Ola Bilińska, Teatr Atofri

Artystki i artyści historyczni prezentowani na wystawie: Kazimierz Alchimowicz, Lawrence Alma-Tadema, Teodor Axentowicz, Anna Bilińska, Olga Boznańska, Józef Brandt, Józef Chełmoński, Paul Delaroche, Julian Fałat, Stefan Filipkiewicz, Wojciech Gerson, Aleksander Gierymski, Maksymilian Gierymski, Aleksander Grodzicki, Artur Grottger, Władysław Jarocki, Stanisław Kamocki, Juliusz Kossak, Wojciech Kossak, Konrad Krzyżanowski, Teofil Kwiatkowski, Stanisław Lentz, Jacek Malczewski, Stanisław Masłowski, Jan Matejko, Józef Mehoffer, Piotr Michałowski, Fryderyk Pautsch, Zbigniew Pronaszko, Witold Pruszkowski, Henryk Rodakowski, Ferdynand Ruszczyc, Kazimierz Sichulski, Henryk Siemiradzki, Józef Simmler, Jan Stanisławski, Władysław Ślewiński, Włodzimierz Tetmajer, Wojciech Weiss, Henryk Weysenhoff, Stanisław Witkiewicz, Witold Wojtkiewicz, Leon Wyczółkowski, Stanisław Wyspiański, Krzysztof Kieślowski, Andrzej Wajda i Andrzej Żuławski

Exhibition *The Clothed Home. Tuning in to the Seasonal Imagination. Polish Pavilion at London Design Biennale 2021*

Alicja Bielawska, Anna Kulachek, Piotr Chuchla

Marcin Wasilewski Trio & Joe Lovano "Arctic Riff" Tour

Joe Lovano, Marcin Wasilewski, Sławomir Kurkiewicz, Michał Miśkiewicz

Polish music seasons in the UK

Thomas Søndergård, Elim Chan, Karen Cargill, Nicola Benedetti, Benjamin Grosvenor, Marta Gardolińska, Adrian Wilson, Lena Zeliszewska, Robin Wilson, Tom Dunn, Arthur Boutillier and Julia Strehle-Lynch, RSNO i RSNO Chorus, Jakub Józef Orliński, {oh!} Orkiestra Historyczna, Martyna Pastuszka, Katya Apelkiseva, Ewa Pobłocka, Kwartet Śląski

Pieces of a Woman featured at international theatre festivals

Kornél Mundruczó, Kata Wéber, Dobromir Dymecki, Monika Frajczyk, Magdalena Kuta, Sebastian Pawlak, Marta Ścisłowicz, Justyna Wasilewska, Agnieszka Żulewska

Premiere of *Rohtko* directed by Łukasz Twarkowski

Łukasz Twarkowski, Anka Herbut, Juris Bartkevičs, Kaspars Dumburs, Erik Eglija-Gravele, Yan Huang, Andrzej Jakubczyk, Rēzija Kalniņa, Katarzyna Osipuk, Artūrs Skrastiņš, Mārtiņš Upenieks, Vita Vārpina, Tom Velichko, Xiaochen Wang, Fabien Lédé, Svenja Gassen, Paweł Sakowicz, Lubomir Grzelak, Jakub Lech, Eugenijus Sabaliauskas, Diana Kaijaka, Mārtiņš Gūtmanis, Adam Zduńczyk, Bastian Stein, Linda Stern, Arturs Gruzdiņš, Jonatans Goba, Indra Laure, Ginta Tropa

Stille Rebellen. Polnischer Symbolismus um 1900 (Silent Rebels. Polish Symbolism around 1900). Exhibition and Fokus auf Polen accompanying programme

Marek „Latarnik” Pędziwiatr, Yumi Ito & Szymon Mika, Mateusz Smoczyński, Anna Bobczuk, dr Anja Burghardt, dr Małgorzata Zemła, Munchner Symphoniker, Szymon Nehring, Hansjorg Albrecht, Evelin Novak, Tomasz Konieczny, Christa Mayer, European Festival Choir und Mitglieder Münchener Bach-Chor

Polskie artystki i polscy artyści historyczni prezentowani na wystawie: Konrad Krzyżanowski, Wojciech Wojtkiewicz, Olga Boznańska, Julian Fałat, Gustaw Gwozdecki, Wlastimil Hofman, Jacek Malczewski, Jan

Matejko, Józef Mehoffer, Józef Pankiewicz, Władysław Podkowiński, Ferdynand Ruszczyc, Kazimierz Sichulski, Władysław Ślewiński, Jan Stanisławski, Wojciech Weiss, Stanisław Witkiewicz, Leon Wyczółkowski, Stanisław Wyspiański, Witold Pruszkowski, Wojciech Gerson, Tadeusz Axentowicz, Józef Chełmoński, Władysław Czachórski, Aleksander Gierymski, Aleksander Grodzicki, Władysław Jarocki, Edward Okuń, Kazimierz Stabrowski, Henryk Szczygliński, Witold Tetmajer, Mieczysław Karłowicz

Greenhouse Silent Disco. Installation presented during the 23rd Triennale of Decorative Arts and Contemporary Architecture

Barbara Nawrocka, Dominika Wilczyńska, Justyna Stasiowska, Nicola Cholewa, Magdalena Heliasz

Snow at the 32nd National Theatre Festival in Bucharest

Bartosz Szydłowski, Jacek Martini-Kielan, Błażej Szymczyk, Przemysław Fik, Anna Paruszyńska-Czacka, Aleksandra Przybył, Marta Zięba, Paweł Charyton, Juliusz Chrzastowski, Szymon Czacki, Daniel Dobosz, Dominik Stroka, Artur Święs, Andrzej Szeremeta, Małgorzata Szydłowska, Marcin Stalmach

The Dark Arts. Aleksandra Waliszewska and Symbolism from the East and North. Exhibition and accompanying events

Aleksandra Waliszewska, Maria Anto, Wanda Bibrowicz, Bolesław Biegas, Marian Henel, Mieczysław Jakimowicz, Edward Okuń, Teofil Ociepka, Jan Rembowski, Marian Wawrzeniecki, Stefan Żechowski, Jaroslav Panuška, Karel Šlenger, Valentinas Antanavičius, Bernhard Borchert, M.K. Čiurlionis, Elżbieta Daugvilienė, Barbora Didžiokienė, Vladas Drėma, Emilija Gruzite, Petras Kalpokas, Marcė Katiliūtė, Erich Kūgelgen, Aliutė Mečys, Erik Obermann, Aleksander Promet, Juozas Pjaulokas, Vaclovas Ratas-Rataiskis, Kajetonas Sklėrius, Gustavs Šķilters, Rimantas Šulskis, Nikolai Triik, Teodors Ūders, Vitkauskas, Rihards Zariņš, Antanas Tmuidzinavičius

The Postartistic Assembly programme at Gwangju Biennale

Alicja Czyczel, Olga Micińska, Pola Sutryk, Paweł Kulczyński, Małgorzata Kuciewicz i Simone De Iacobis (Grupa Centrala), Jaśmina Wójcik, Antonina Nowacka, Alicja Rogalska, CentrumCentrum (Małgorzata Mazur i Łukasz Jastrubczak), kolektywy arty-

styczne ikkibawiKrrr (Jungwon Kim, Gyeol Ko, Jieun Cho), Rice Brewing Sisters Club (Soyoon Ryu, Son Hyemin), Jeamin Cha

Production of Henryk Mikołaj Górecki's *Symphony of Sorrowful Songs*

English National Opera, Isabella Bywater, Lidiya Yankovskaya, Nicole Chevalier, Roberto Vitalini, Jon Driscoll, Andrew Given, Helen Hughes

Exhibition *Poetics of Necessity* at the London Design Biennale 2023

Michał Sikorski, Zofia Jaworowska, Petro Vladimirov

***Diasporas of Sorrows: Der Moment; Until. With/Out. Enough.* Production commemorating the 80th anniversary of the Warsaw Ghetto Uprising**

Jacek Przybyłowicz, Adam Walicki, Joanna Szymajda, Itzik Galili, tancerki i tancerze z Centro de Producción de Danza Contemporánea (CEPRODAC), Elisabeth Gibiat

Joy & Devotion: The Polish Sacred Music Festival

Paweł Łukaszewski, The Polyphony, The Gesualdo Six, Tenebrae Choir, Echo, Rodolfus Choir, The Brabant Ensemble, The Carice Singers oraz The Epiphoni Consort, Rupert Jeffcoat

Exhibitions at the Polish Pavilion during EXPO 2020 in Dubai

Magdalena Burdzyńska, Mikołaj Gliński, Berenika Glińska, Mikołaj Gliński, Adam Żuławski, Stream Media Krzysztof Pawlik, Grynasz Studio, Katarzyna Kural, Magdalena Pinker, Barrakuz/Beata Śliwińska, Kamila Niedźwiedzka, Nikodem Szpunar, Jakub Jezierski, Malwina Konopacka, Wiktoria Lenart, Andrzej Draguła, Przemysław Dudek, Michał Seredyński, Kinga Niewczas, Filip Janerka, Zuzanna Waltoś, Jan Dybała, Piotr Ceglarek, Marian Misiak, Jakub Certowicz, Adrian Krężlik, Michał Duda

Showcasing Polish culture in Israel 2020–23

ONTO Studio, Marcin Wasilewski Trio, O.N.E. Quintet, Kuba Więcek Trio, Tom Oren, Hila Kulik and

Hadar Noiberg Duo, Guy Mintus Trio, Uriel Herman, Maya Belsitzman & Ehud Ettun, Adam Pierończyk, Jazz Forum Talents, Maciej Sikąła Trio, Shay Hazan, Ron Ben Yosef, Yasmin Har, Marcin Wasilewski, Sławomir Kurkiewicz, Michał Miśkiewicz, Sławomir Wrzask, Marta Wajdzik, Paweł Tomaszewski, Paweł Dobrowolski, Robert Kubiszyn, Piotr Steczek, Hanna Steczek, Malwina Tkaczyk, Aleksandra Steczek, Darya Mosenzon, Sharlie Sabbah, Matan Caspi, Ofer Mizrahi, Mayu Shviru, Yonathan Levy, Uriel Herman, Maayan Doari, Amit Friedman Quartet, Barak Weiss, Justyna Mielnikiewicz, Michał Chelbin, Jędrzej Nowicki, Maksymilian i Magdalena Rigamonti, Zofia Janina Borysiewicz, Yaron Shin, Agnieszka Jacobson-Cielecka, Filip Zagórski, Honza Zamojski

Year of Stanisław Lem – a series of events marking the 100th anniversary of the writer's birth

Klangforum Wien, Karol Tymiński, Wojtek Blecharz, Mikołaj Laskowski, Malika Fankha, Barbara Buczek, Cezary Duchnowski, Aleksander Nowak, Żaneta Rydzewska, Mikołaj Laskowski, Agata Zubel, Paweł Romańczuk, Johannes Kalitzke, Bas Wiegers, Bartłomiej Barczyk, Spółdzielnia Muzyczna contemporary ensemble, Joanna Freszel, Tim Anderson, Cezary Duchnowski, Marta Szarzyńska i Paweł Szarzyński, Gosia Herba, Paweł Mildner, Edgar Bąk, Dawid Ryski, Zosia Dzierżawska, Rita Kaczmarska, Kasia Bogucka, Katarzyna Walentynowicz, Regina Lukk-Toompere, Urmas Viik, Kadi Kurema, Anne Pikkov, Viive Noor, Marja-Liisa Plats, Priit Pärn, Katrin Ehrlich, zespół artystyczny Teatru Dramatycznego, Robert Jarosz, Konrad Dworakowski, Marika Wojciechowska, Lech Rowiński, Paweł Mildner

Krzysztof Penderecki – a series of events marking the 90th anniversary of the composer's birth

Orkiestra Symfoniczna Miasta Madryt (Orquesta de la Comunidad de Madrid), Coro de La Comunidad de Madrid, Coro Nacional de España Jóvenes Cantoras de la JORCAM, Chór Polskiego Radia w Krakowie, Marzena Diakun, Olga Pasiecznik, Enrique Sánchez, Łukasz Jakobski, Ángel Saiz, Sinfonia Varsovia, Rafał Blechacz, Aleksandar Marković, Viviane Hagner, Pinchas Zukerman, Jakub Haufa, Orchestra Giovanile Luigi Cherubini, Iwona Sobotka, Valentina Benfenati, Marcel Markowski, Filippo Gorini, Janusz Marynowski, Tamara Pieńko, Anna Dyjakowska, Orkiestra i Chór Filharmonii Krakowskiej, Alexander Humala, Iwona Hossa, Anna Lubańska, Rafał Bartmiński, Piotr Nowacki, Piotr Piwko, Michał Krężlewski, Sinfonietta

Cracovia, Katarzyna Tomala-Jedynak, Leszek Możdżer, Atom String Quartet

The Year of Polish Romanticism

Natalia Jakubowska, Łukasz Gronowski, Dobrawa Czocher, Philippe Tłokiński, Katarzyna Krakowiak-Bałka, Marta Ponsa, Jeu de Paume Paris, Magdalena Gemra, Ute Wassermann, Audrey Chen, Isabelle Duthoit, Andro Erukidze, David Kandrevich, Konstantin Purtseladze, Mikheil Mdinradze, Irakli Samsonadze, Zaal Gogudze, Tite Komakhidze, Ana Ceckhladze, Anano Iashvil, Artur Grabowski, Lilianna Zalesińska, Marcin Zdunik, Aleksander Dębicz, Marek Brach, Robert Gierlach, Maciej Nowicki, Anna Hop, Małgorzata Szabłowska, tancerze Polskiego Baletu Narodowego, Tanja Miletić Oručević, Ghilas, aktorzy teatrów w Kielcach i Jassach

Tomasz Stańko – a series of events marking the 80th anniversary of the composer's birth

Wadada Leo Smith, Craig Taborn, Ravi Coltrane, Joe Lovano, Ambrose Akinmusire, David Virelles, Gerald Cleaver, Dezron Douglas, Reuben Rogers, Marcin Wasilewski, Sławomir Kurkiewicz, Michał Miśkiewicz oraz Anna Stańko & Kajetan Prochyra, Avishai Cohen, BBC Concert Orchestra pod dyrekcją Toma Richardsa, Alice Zawadzki, Rob Luft, Emma Rawicz-Szczerbo, EABS – Marek Pędziwiatr, Paweł Stachowiak, Jakub Kurek, Olaf Węgier, Marcin Rak, Tomasz Stańko, Zbigniew Seifert, Janusz Muniak, Janusz Stefański, Bronisław Suchanek

Events accompanying the Polish presence at the Taipei International Book Exhibition

Dagadana: Daga Gregorowicz, Mikołaj Pospieszalski, Dana Vynnytska, Bartosz Nazaruk; Marta Gawin, Gdyby Studio, Monika Hanulak, Jan Bajtlik, Marianna Oklejak, Ola Cieślak, Aleksandra i Daniel Mizielińscy, Piotr Socha

Polskie artystki i polscy artyści historyczni prezentowani na wystawie: Bożena Truchanowska, Wiesław Majchrzak, Janusz Towpik, Zbigniew Rychlicki, Adam Kilian, Andrzej Strumiłło

Wisława Szymborska – a series of events marking the 100th anniversary of the poet's birth

Sergio Maifredi, Maddalena Crippa, Andrea Nicolini, Michele Sganga

Cooperation with Ukrainian artists – selected projects

Ada Zielińska, Adela Madej, Aga Kotowska, Aleksandra Morawiak, Alyona Korysta, Amadeusz Mierzwa, Anastasia Stupak, Anna Ocipińska, Anton Jeludkov, Bartłomiej Walczuk/Osom Studios, Beata Śliwińska/Barrakuz, Dominik Przerwa, Eugenia Tynna, Ewelina Skowrońska, Jakub Kamiński, Jan Estrada-Osmycki, Freddy Eschrich, Gabriela Baka, Grupa Projektor, Joanna Gębal, Kara Hamilton, Katarzyna Szykowna, Krystian Kasolik/Krykas Studio, Kwaciarnia Grafiki, Natalia Noszczyńska, Nick Butcher, Marek Palczewski, Mateusz Bieniusa, Michał Dykowski, Michał Kowalewski, Ola Jasionowska, Patryk Hardej, Paweł Pacholec, Paweł Jońca, Piotrek Chuchla, Przemek Kotyński, Sabrina Siegel, Weronika Woltanska, Yotam Kellner, Znajomy Grafik/Jacek Rudzki, Uliana Bychenkova, Yana Bachynska i Piotr Pauk, Anatoly Belov i Kacper Szalecki, Oleksandr Burlak i Marcin Polak, David Chichkan i Karol Radziszewski, Yaroslav Futymyskyi i Ewa Zarzycka, Zukentiy Horobiov i Anna Konik, Alina Yakubenko i Bogdan Babenko, Alevtina Kakhidze i Piotr Bosacki, Lesia Khomenko i Mikołaj Chylak, Nastia Teor i Kasia Hertz, Katia Libkind i Max Skorwider, Kateryna Lysovenko i Monika Drożyńska, Daniil Nemyrovskiy, Denis Pankratov i Zuzanna Hertzberg, Valentyna Petrova i Lesia Pczołka, Nina Savenko i Ada Rączka, Anna Scherbyna i Liliana Zeic, Larisa Venediktova i Marek Wasilewski, Vova Vorotnirov i Zbiok Czajkowski, Aung Myat Htay, Aung Myint, Akiyama Yui, Bogna Burska, Daniel Koniusz, Kamagasaki University of the Arts, Komatsu Kazumichi, Julia Golachowska, Jagoda Kwiatkowska, Anna Shimomura, Marta Romankiv, Mikołaj Sobczak, Taras Gembik, Tuan Mami, Yoshimura Taichi, Yulia Krivich

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