

Romania–Poland



Cultural Season 2024-2025



Poland–Romania

Table of contents

1.	Introduction	8
1.1	Overview of the season	9
1.2	Forewords by representatives of the organising institutions	10–15
2.	Interview with the season coordinators	16–21
3.	Joint Polish-Romanian projects	22–37
4.	Poland–Romania Cultural Season 2024–2025: Selected events held in Romania	38–53
5.	Romania–Poland Cultural Season 2024–2025: Selected events held in Poland	54–69
6.	Where the season happened	70–71
7.	Articles from Culture.pl: Polish–Romanian perspectives	72–77
8.	Full index of projects	78–79
8.1	Polish projects in Romania	80–83
8.2	Romanian projects in Poland	84–93
9.	Team & credits	94–96

Romania–Poland



Cultural Season 2024-2025



Poland–Romania



We Share — a Common — Language

The Romania–Poland / Poland–Romania Cultural Season 2024–2025 was a landmark eighteen-month initiative uniting both nations through a rich programme of artistic events and collaborations. This first-of-its-kind season was organised by the Ministry of Culture and the Romanian Cultural Institute, through its representative office in Warsaw, on the Romanian side, and the Ministry of Culture and National Heritage of Poland and the Adam Mickiewicz Institute, with the support of the Polish Institute in Bucharest, on the Polish side. Their aim was to showcase the unique creative potential arising from deep cultural exchange.

Between June 2024 and November 2025, audiences in Bucharest, Warsaw, Kraków, Sibiu, Cluj-Napoca, Iași, Suceava and many other cities experienced a dynamic series of concerts, theatre performances, visual art exhibitions, film screenings and literary meetings. Classic well-established artists and the art canons of both countries were celebrated, as were young creatives forming exciting new projects – numerous study visits, artistic residencies and shared international creative collaborations ensured the season itself was a wellspring for innovation.

The season's visual identity was shaped by graphic design students from Poland's Academy of Fine Arts in Warsaw and Romania's National University of Arts, symbolising the collaborative spirit and the slogan 'We Share a Common Language'. This beginning set the tone for how the programme fostered lasting partnerships and memorable artistic residencies, notably between Polish and Romanian musicians, dancers and choreographers.

From major exhibitions to intimate panels, altogether there were over 500 events across the season. Between them, the audience totalled hundreds of thousands of people. Many of the smaller supporting events brought artists together and opened new avenues for dialogue and experimentation. These projects established enduring relationships and demonstrated that culture truly transcends boundaries. The spirit of the season will continue to inspire future initiatives – seeded in the creative collaborations, friendships and trust built during these eighteen months.

The organisers would like to thank everyone who contributed to this unique chapter in our shared cultural story.

András István Demeter
Minister of Culture / Romania



We concluded the Romania–Poland / Poland–Romania Cultural Season with a sense of sincere cultural connection born out of dialogue, a desire for knowledge and a wish to bring our two countries closer together through culture.

Organised by the Ministry of Culture alongside its institutional partners, this bilateral cultural season has brought artists, institutions and audiences from both countries together, fostering collaborations in music, theatre, visual arts, literature and architecture. The relationship between our cultural communities has strengthened naturally, as happens when people share their ideas and emotions sincerely.

While we would have liked to have carried out even more projects, we are delighted that those that were implemented were substantial and greatly appreciated by audiences. They have also paved the way for ongoing professional and personal connections. Romania presented valuable cultural programmes in Poland, and the Romanian public had the opportunity to discover Polish perspectives and artistic expressions during this valuable cultural exchange.

On behalf of the Ministry of Culture, I would like to thank the Romanian Cultural Institute, and its Warsaw branch, as well as our partners in Poland – the Ministry of Culture and National Heritage, the Adam Mickiewicz Institute, and the Polish Institute in Bucharest – for their openness and collaboration. We would also like to thank the artists and institutions in both countries who made this first-ever bilateral season between Romania and Poland so dynamic and relevant.

Marta Cienkowska
Minister of Culture
and National Heritage / Poland



The language of culture knows no borders or divisions. The guiding motto of the first-ever Romania–Poland / Poland–Romania Cultural Season – ‘We Share a Common Language’ – accompanied us throughout all these months. Thanks to the excellent cooperation of the most important Polish and Romanian institutions, and the commitment of creators, artists and performers, we have created a space for dialogue, mutual understanding, and inspiration between our nations.

Exhibitions, concerts, performances, film screenings, workshops and meetings – each of these told the story of our cultures in a unique way, yet all shared the common goal of building understanding and curiosity about one another. This bilateral cultural season is more than just a calendar of events. It marks the beginning of relationships that – I am deeply convinced – will continue to grow. We already know that some joint initiatives will be continued, and new projects are just emerging. I believe that the closing of this season is not an end, but the opening of a new chapter of cooperation based on a partnership approach to the challenges of contemporary culture.

I sincerely thank everyone who contributed to the success of this endeavour: our partner, the Romanian Ministry of Culture, the Adam Mickiewicz Institute, the Romanian Cultural Institute, and the public diplomacy missions in Warsaw and Bucharest. Their professionalism, openness and readiness to work together have laid the foundation for one of the most beautiful projects of recent years.

I also thank the artists, curators, educators and all those involved in the preparation of the events – it is thanks to you that this season was so full of emotion and genuine meaning.

Liviu Sebastian Jicman

President,
Romanian Cultural Institute



When we gathered in 2024 in Romania and Poland to inaugurate this bilateral cultural season with the exhibitions dedicated to Wróblewski, Karłowicz, Wyczółkowski in Sibiu, and Grigorescu in Gdańsk, we embarked on a journey of creativity, friendship and shared discovery.

This artistic journey has been a vivid illustration of how culture transcends borders and reminds us of who we are, together. We have celebrated not only our heritage but also our contemporary voices – those who continue to redefine the dialogue between our nations and keep it alive for generations to come.

This accomplishment belongs to all of the involved artists and curators, to our partners from Poland's Ministry of Culture and National Heritage, the Ministry of Foreign Affairs, the Adam Mickiewicz Institute, the Polish Institute and Embassy in Bucharest, cultural institutions, and to the team of the Romanian Cultural Institute and of our branch in Warsaw, who worked tirelessly to make this season possible. My heartfelt gratitude goes to each of them for their professionalism, creativity and unwavering belief in the power of cultural diplomacy.

As we look ahead, let us remember the message that guided us from the very beginning: 'We Share a Common Language'. The language of culture, of empathy, and of shared values – a language that will continue to unite Romania and Poland beyond this season.

Olga Wysocka

Director,
Adam Mickiewicz Institute in Warsaw



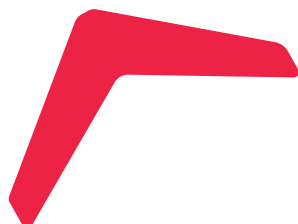
The Polish-Romanian season's strength lay in openness. Starting without fixed schemes or rigid expectations, we gave ourselves space to experiment, to respond to genuine impulses, to look for meaning through collaboration. This freedom fostered authenticity, trust and a sense of common purpose. It showed that the most unexpected encounters often bring the most organic and creative results, and that Poland and Romania – each in its own way – complement one another beautifully. What one side sought, the other side offered. Together we found shared emotions, aesthetics and artistic visions that might otherwise have taken years to uncover.

Now that the season has drawn to a close, I am confident that its ideas will remain alive. The friendships, inspirations and trust built during these months will continue to shape new projects and collaborations between Polish and Romanian artists and institutions. I hope these relationships endure, bringing to life the motto that has guided us from the beginning: we share a common language.



Ovidiu Dajbog-Miron

Director,
Romanian Cultural Institute in Warsaw



The more than 500 events that took place in Poland and Romania during this bilateral cultural season gave audiences the chance to (re)discover what is vibrant and exciting in each other's cultures. They also served as a testing ground for future projects, with the strong relationships formed between artists and organisations from both countries providing a solid foundation.

Professionals from the Ministries of Culture, the Adam Mickiewicz Institute, the Polish Institute in Bucharest, and the Romanian Cultural Institute worked authentically as a single team, following a working method worthy of being replicated – organic, at the nexus of the two cultures, and with a forward-looking perspective.

I would therefore like to express my special appreciation to the artists, curators, programmers and professionals throughout Poland who have invested extraordinary creative energy in this first-ever bilateral programme, to my colleagues at the Romanian Cultural Institute in Warsaw and Bucharest, and to the audiences who participated in this celebration of solidarity and rediscovered friendship.



Natalia Mosor

Director,
Polish Institute in Bucharest



The Poland–Romania Cultural Season 2024–2025 was an important moment in the 25 years of existence of the Polish Institute in Bucharest.

Our institute is the successor to the first Polish Institute in the world, which opened in Romania in 1937. Clearly, Poland and Romania have a long history of cultural bonds. The season has also been a story of the successful institutional co-working of its organisers, in both countries.

It made it possible to enhance the existing relations with trusted cultural partners as well as to develop new forms of collaboration. We are grateful to the Romanian and Polish partners for their openness and inspiration. We hope to make the future all about the continuation of our friendship.



What we have in COMMON

Over two years of intense collaboration, dozens of events in Poland and Romania, hundreds of conversations and decisions...

The organisers of the cultural season take us behind the scenes, sharing their perspectives from the same table: Oksana Shahramanyan, Manager of the Poland-Romania Cultural Season 2024-2025 programme, and Ovidiu Dajbog-Miron, Director of the Romanian Cultural Institute in Warsaw.

Can you point to a specific moment during these two years that was a true breakthrough – a moment when you realised that this Polish-Romanian cooperation was truly working, and not just on paper?

Oksana For me, that breakthrough moment was when Polish and Romanian students started working together on the season's visual identity. We didn't want to simply outsource the logo, but to involve students and lecturers from both countries from the very beginning. The educational aspect was crucial too. We wanted young designers to gain real experience on an international project and to start collaborating already at this stage. After shared workshops in Warsaw, the participants began working on the logo itself, and a few months later, one design was selected in an open online vote with all partners taking part. That was the first time I truly felt that it was really happening: that the season was alive and had co-authors on both sides.

Ovidiu I agree that our three-month process of discussions – with students, professors and all the organising institutions – was truly revealing. It highlighted not only what we have in common, but also the different emphases we each bring. We couldn't have

wished for a more meaningful logo and slogan. Firstly, it's tied to language, which I see as the custodian of a culture's DNA. Secondly, it carries a deep, truthful meaning, with a modern graphic expression that invites reflection. These two years of the season have shown us that, at a deeper level, we truly share a common language, which is shaped by similar historical experiences and aspirations. Another early milestone for me was the second study visit, in October 2023, when a large delegation of directors and curators came to Bucharest. It felt as if many doors opened at once, and everyone was excited to step through. I believe this bottom-up, organic way of planning by seeking that 'middle space', that point of contact, is the way forward for international cultural relations.

Which events surprised you the most – perhaps in scale, public reaction or in terms of the local partners?

Oksana I was most surprised by Leszek Możdżer's concert at the Romanian Athenaeum in March 2024. It was Polish-Romanian Solidarity Day, an event marked for the first time in Romania. Seeing that 800-strong audience rewarding the artist with a standing ovation took my breath away. It was a moment in which I really felt that what we were doing made sense.





The audience reacted enthusiastically even though that venue on most days is hosting classical music, and here we were putting on improvised jazz there for the first time. It was a unique experience seeing how people open themselves up to something completely new and how crossing genre boundaries can be met with a good reaction. That event cemented our conviction that Romanian audiences, much like Polish ones, appreciated authenticity, courage and artistic passion, not just well-worn formats.

Ovidiu I still recall that electrifying night at the Athenaeum. I sensed a similar atmosphere at the opening of the exhibition 'One Eye Laughing, the Other Crying', featuring works from the collection of Timișoara-based entrepreneur Ovidiu Șandor. Exhibition openings at the International Cultural Centre in Kraków have long drawn full houses and a genuinely engaged audience, accustomed to top-quality shows in both content and scenography. Yet that night exceeded all expectations: the conference room was packed, forcing many to skip the official opening and head straight to the gallery. The organisers had to implement extra crowd-control measures to manage the surge. Nor was the public mistaken – this was the most significant retrospective of 20th-century Romanian art ever presented in Poland, with nearly 70 artists and over 170 works. Fresh, relevant and intriguing, it served as a mirror to our country's history over the past century. For many visitors, it proved a true eye-opener. Much like in Bucharest, the atmosphere was exhilarating.

During your work on all these projects, did you discover anything about the other country's culture or people that was completely unexpected? What did those surprises teach you about each other's countries?

Oksana During our visit to the Jazz in the Park festival in Cluj-Napoca, we were especially struck by the audience's culture of participation and by how the event functioned within an open-air museum space. The festival, which drew around 7,000 people, took place on the grounds of the open-air Ethnographic Museum, in a park filled with historic wooden houses from the 17th to the 20th century,

Seeing that 800-strong audience rewarding the artist with a standing ovation took my breath away. It was a moment in which I really felt that what we were doing made sense.

separated from the audience only by a thin, symbolic cord. Despite this fragile infrastructure and the presence of stalls selling local products and drinks, the audience behaved with remarkable care and responsibility, keeping the space clean and showing clear respect for the site. It was also surprising that an event of this scale could take place in such an open and sensitive heritage setting – in many other parts of Europe, similar locations are subject to far stricter organisational restrictions. This experience drew our attention to the high level of cultural awareness among festival-goers and their strong sense of shared responsibility for common heritage.

Romania also boasts impressive international festivals: its music events attract audiences with excellent line-ups, while the Sibiu International Theatre Festival and the Transilvania International Film Festival (TIFF) rank among the most important events of their kind in Europe, proving that Romania's artistic scene produces programmes with genuinely international impact.

Ovidiu There were two things that didn't surprise me exactly, but struck me as good practices worth emulating. First, public institutions, whether small or large, are keenly committed to audience development. They place huge emphasis on cultural mediation and educational programmes, employing specialised teams that work tirelessly and creatively to contextualise exhibitions, for instance, through workshops, conferences, immersive tours and a full 360-degree exploration of the content. Second, I was impressed by the high quality and volume of outdoor literary events held in summer across Poland and operating as part of the country's Coalition of Summer Literary Festivals. In 2025, Romania was the guest of honour at the Sopot

by the Book festival. Despite our partners' initial concerns about whether Romanian literature could captivate such a broad audience, we were overwhelmed by the full houses, massive media coverage and enthusiasm from people travelling from all over Poland to meet our writers and discover new authors. This success stems from the festival's years of groundwork in building audiences and reputation, and it shows that people are eager to have an intellectually active holiday. Ultimately, it shows how high-calibre literary events and debates on pressing themes can not only foster a reading culture but also boost local tourism.

I believe this bottom-up, organic way of planning by seeking that 'middle space', that point of contact, is the way forward for international cultural relations'

What kinds of challenges came up while putting on the season? And what conclusions and reflections came from those experiences?

Oksana In spite of the familiar challenge of underfunding in the cultural sector, we repeatedly encountered remarkable grassroots energy, the dynamism of NGOs and the impressive entrepreneurship of artists themselves. A good example is the Subcarpați Cultural Centre, which has grown from a grassroots initiative into an institution sustained entirely by grants and sponsorship. Subcarpați is a renowned music project with an international reach – the band tours regularly across Europe and their tracks have clocked up millions of streams on digital platforms. The centre not only initiates artistic events, but also actively engages its community, supports young creators and helps to shape a new language for talking about culture.

This experience showed us how crucial it is to support grassroots initiatives, artists and cross-sector cooperation, while also reminding us how important planning and creativity are when it comes to overcoming financial constraints.

Ovidiu An 18-month season is a challenge in itself, a journey for which one must be psychologically prepared. In our case, however, one event had a profound nationwide emotional impact and a direct effect on our programming: the heist at the Drents Museum in Assen, during which 2000-year-old artefacts from the treasury of Romania's National History Museum were stolen – the Golden Helmet of Coțofănești and three Dacian gold bracelets. These items were due to travel to Poland alongside hundreds of others for two major exhibitions on the Kingdom of Dacia and Medieval Romania at the National Museums in Kraków and Gdańsk. In exchange, an exhibition on Young Poland had been planned for Bucharest. Following the theft, a comprehensive review of temporary artefact exports was launched, halting the exhibitions as planned. This significantly affected the museums, our teams, and the programme itself, prompting us to find alternatives to uphold the high quality we had envisioned. The support from our Polish partners proved invaluable, and I remain confident that the objects will be recovered and will travel to Poland.

If you had to point to one 'invisible' value of the season, what would it be? Something that can't be seen in statistics, reports or numbers, but which you see as its most important legacy.

Oksana It would be the relationships, and the way Poland and Romania turned towards one another – countries that might not seem an obvious choice for cooperation. Over the course of the season, we managed to build a coherent organisational and artistic framework that became a springboard for intensive exchanges of experience, experimentation with new formats, and the creation of lasting ties between institutions and artists from both countries.

Ovidiu There is indeed a special complementarity between the artistic scenes of our countries that proves highly creative. The invisible threads woven throughout the season – some already bearing fruit, others inspiring future initiatives – represent its most important outcome. The fact that we are already planning projects in both Romania and Poland, spanning graphic design, music and photography, and bringing artistic initiatives from both cultures together, exemplifies a model of international cultural relations that transcends mere national promotion.





Joint Polish — Romanian Projects

Common VISION

PROJECT	Official Visual Identity of the PL-RO / RO-PL Cultural Season
LOCATIONS	Warsaw, Bucharest
DATES	December 2023 – March 2024
ARTISTS	Maria Lisicka, Toma Ștefănescu
SUPERVISORS	Aleksandra Kot, Marcin Władyka (PL); Iosif Vlad Oprescu, Marina Theodorescu (RO)
PARTNERS	Academy of Fine Arts in Warsaw, National University of Arts in Bucharest

It was a 'meta-project' that showed, both metaphorically and literally, that even without understanding one another, we are capable of creating a common language. This phrase even became the season's motto.

Aleksandra Kot, artistic supervisor



The visual identity for the season was not merely a graphic exercise but a conceptual confrontation between two distinct design heritages. The Academy of Fine Arts in Warsaw brought the weight of the 'Polish Poster School' – noted for its metaphorical depth and bold, hand-drawn typography – while the National University of Arts in Bucharest injected a contemporary, digital-native energy characteristic of the vibrant Romanian neo-avant-garde. Students Maria Lisicka and Toma Ștefănescu navigated these styles to manifest the 'We Share a Common Language' slogan. Rather than a simple fusion, they developed a modular system where Polish conceptual minimalism meets Romanian rhythmic geometric patterns.

This synergy resulted in a dynamic brand book and an official animation where abstract forms pulse and shift, symbolising the evolving dialogue between the two nations. It provided a cohesive visual anchor for 18 months, proving that a shared aesthetic language can be built from the tension between different artistic temperaments.



WATCH AN ANIMATION
OF THE SEASON'S
VISUAL IDENTITY

Sezonul Cultural
Polonia—România
2024—2025

Sezon Cultural
Rumunia—Polska
2024—2025

Îmamy —
— — — wspólny
język — — —

Vorbiim —
— — — aceeași
limbă — — —

Sezon Culturalny
Rumunia—Polska
2024—2025

Sezonul Cultural
Polonia—România 2024 – 2025

“We share the same generational traumas, the same spirit of functioning in the society, the same type of behaviour. That’s what I understood and that made things between us much closer, because there is a common culture.

Ștefan Lupu, choreographer

PROJECT	Polish-Romanian co-production of <i>Toaca</i>
LOCATION	The Polish Dance Theatre in Poznań
DATES	12–13 December 2024 (Poznań), 26–27 June 2025 (Sibiu), 30 June 2025 (Timișoara), 18–19 October 2025 (Bucharest)
DRAMATURGY	Mihaela Michailov
CHOREO-GRAPHERS	Mădălina Dan, Andrea Gavrilu, Ștefan Lupu
MUSIC & VISUAL EFFECTS	Cristian Stanciu / Matze, Claudiu Urse, Silviu Apostol / Luda
COSTUMES	Ilona Binarsch
PARTNERS	Polish Dance Theatre in Poznań

Toaca serves as a literal and metaphorical bridge between the technical discipline of the Polish Dance Theatre and the visceral, ritualistic intensity of Romanian movement. The production’s synergy lies in the rhythmic playing of the *toaca* – a traditional wooden percussion instrument used in Orthodox religious practices – which acted as a ‘shared heartbeat’ for the performers during rehearsals. Romanian choreographers Mădălina Dan, Andrea Gavrilu and Ștefan Lupu didn’t just teach steps – they shared the cultural weight of Romanian rituals, which the Polish dancers translated through their contemporary training.

This resulted in a performance where the ‘common language’ was entirely non-verbal, rooted in the shared physical endurance and collective breath of the ensemble. By stripping away national stereotypes, the show revealed a deeper connection: a shared East-European sensibility where dance is used to navigate the sacred and the profane. After its Poznań premiere, the production’s success across major Romanian festivals proved that rhythm can indeed dissolve geographical borders.



WATCH
A MINI-DOCUMENTARY
ABOUT THE SHOW



Common PULSE



Common MEMORY



PROJECT	Tadeusz Kantor: <i>Always & Everywhere</i> an Artist exhibition, screenings & workshops
LOCATION	The National Museum of Art of Romania (MNAR), Bucharest
DATES	20 October 2024 – 9 March 2025
ARTIST	Tadeusz Kantor
CURATORS	Maria Anna Potocka, Călin Stegorean
WORKSHOPS	Justyna Droń, Bogdan Renczyński
PARTNERS	National University of Theatre and Film 'I.L. Caragiale', Museum of Contemporary Art in Kraków MOCAK, Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

Kantor's art is built upon a fabulous paradox: on one hand, it is an art of absolute contact that bets on life [...] and, on the other hand, it is an art that preserves within itself and constructs a continuous discourse of death.

Daria Ghiu, journalist at *Dilema* weekly magazine

Hosting the Tadeusz Kantor retrospective at MNAR created a profound cross-cultural resonance, as Kantor's 'Theatre of Death' found a unique echo in the Romanian historical experience of the 20th century. Curated by Maria Anna Potocka, the exhibition didn't just present artifacts – it staged a psychological encounter. Romanian audiences, long familiar with their own rich tradition of absurdist literature and avant-garde theatre, recognised a 'spiritual kinship' in Kantor's manipulation of memory and trauma.

The synergy was most evident in the workshops led by Justyna Droń and Bogdan Renczyński, where hundreds of Romanian theatre students integrated Kantor's theory of the 'lower rank' object into their own performative traditions. By placing Kantor's revolutionary post-war paintings and iconic stage objects like the 'umbrellas' within MNAR's regal Royal Palace setting, the project highlighted a shared European narrative: the artist's struggle to preserve individual humanity against the backdrop of historical upheaval.





PROJECT	Costume, Sculpture, Body: Kantor's Theatrical Objects exhibition & international conference in Sibiu
LOCATIONS	Brukenthal National Museum and FITS, Sibiu; National Museum of Contemporary Art (MNAC), Bucharest
DATES	21 June – 31 August 2025 (Sibiu exhibition), 22 June 2025 (conference), 11 September – 26 October 2025 (Bucharest)
CURATORS	Justyna Droń, Bogdan Renczyński
SPEAKERS	Prof. Katarzyna Fazan, Dr hab. Anna Róża Burzyńska, Dr Marta Bryś, Natalia Zarzecka, Tomasz Pietrucha
PROGRAMME CURATOR	Aldona Mikulska
ORGANISER	Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka
PARTNERS	Brukenthal National Museum, National Museum of Contemporary Art Bucharest, Sibiu, International Theatre Festival, National Theatre Festival Bucharest

Tadeusz Kantor's legacy at the Sibiu International Theatre Festival (FITS) was more than a tribute – it was a theoretical and physical 'invasion' of the historic Brukenthal National Museum. The exhibition *Costume, Sculpture, Body* highlighted the synergy between Kantor's concept of the 'bio-object' – where the boundary between actor and prop dissolves – and the contemporary quest for physical truth in Romanian performance art. While the Polish avant-garde is often associated with intellectual rigour and minimalism, Romanian audiences brought a visceral, almost tactile appreciation for the surrealist textures of Kantor's costumes and stage machines.

Curated by Justyna Droń and Bogdan Renczyński, and given a second run a few months later in Bucharest's prestigious MNAC, the display emphasised how these objects are not mere relics but active participants in drama. This materiality was balanced by a high-level academic conference featuring experts who explored Kantor and his global impact, marking the 50th anniversary of the premiere of *The Dead Class*. By contrasting the weathered wood and rough canvas of Kantor's 'machines' with the refined, classical atmosphere of Romania's oldest museum, the project underscored a shared European obsession with memory and trauma, proving that fifty years later, Kantor's *Theatre of Death* still breathes with disruptive life in the heart of Transylvania.

PROJECT	Romania – Spectres of the Past edition of the Playing with Kantor festival
LOCATIONS	Kielce (Kielce Cultural Centre), Kraków (Cricoteka, Teatr Stary, MICET, Lokator Bookshop, Jagiellonian University's Department of Theatre and Dramatic Art)
DATES	14–26 October 2025
THEATRE & PERFORMANCE DIRECTORS	Andrei Șerban, Ada Milea, Andrea Gavrilu, Leta Popescu, Mad Hatterpillars
PROGRAMME CURATOR	Cristina Modreanu
CONFERENCE SPEAKERS	Anca Măniuțiu, Eugen Wohl, Lia Perjovschi, Ionuț Sociu, Katarzyna Fazan, Anna Róża Burzyńska, Anna Oczko
EXHIBITION CURATORS	Adriana Moca, Aldona Mikulska, Adriana Nikolov
PARTNERS	Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka, Stefan Żeromski Theatre in Kielce, Jagiellonian University's Department of Theatre and Dramatic Art and Department of Romanian Philology, Helena Modrzejewska National Stary Theatre in Kraków, Lokator Bookshop, Polish-Romanian Society in Kraków

Romania – Spectres of the Past transformed the 7th edition of the Playing with Kantor festival into a profound aesthetic bridge, curated by theatre critic Cristina Modreanu. Rather than a static tribute, the programme treated Tadeusz Kantor's legacy as a living tool for excavating national trauma and memory. The synergy here was found in a shared former Eastern Bloc vulnerability: the persistent haunting of unresolved histories. While Kantor's influence on the Romanian avant-garde is well-documented, this exchange revealed to Polish audiences a vital new direction: the 'feminisation' of the traditionally male-dominated Romanian canon. The selection intentionally spotlighted female-authored and collective works, moving toward non-verbal and musical languages that echo the avant-garde spirit through a modern lens.

From Andrei Șerban's monumental *Mary Stuart* to Ada Milea's musical manifesto based on Herta Müller's texts, the festival proved that the 'common language' of our region is often found in the rhythmic tension between silence and sound. By integrating academic discourse at the Jagiellonian University with visceral, audiovisual experiments like *Millennial Echoes*, the project demonstrated that engaging with 'spectres' is not a burden, but a fertile act of reimagining a shared future.



Spectres of the past haunt much of Kantor's work, just as they continue to inhabit Romanian culture and society.. To engage with the past not as a burden but as a source of insight is one of the essential lessons Kantor offers us.

Cristina Modreanu, curator of the Romanian edition of Playing with Kantor festival



WATCH A MINI-DOCUMENTARY ABOUT THE ROMANIAN EDITION OF THE KANTOR FESTIVAL



Having a common understanding of public space issues in post-communist countries, that we both believed required simple interventions seamlessly bound to their place, we proceeded quite harmoniously. Simplicity of form and playfulness were our common language.

Maria Duda, architect

PROJECT	<i>Design Is Our Shared Language at Romanian Design Week & Łódź Design Festival</i>
LOCATIONS	Revolution Square (Bucharest), WOŚP Square & Art_Inkubator (Łódź)
DATES	15 May – 14 August 2025 (Bucharest), 20–25 May 2025 (Łódź)
PROJECT MANAGERS	Michał Piernikowski (ŁDF), Raluca Mirel (RDW)
ARCHITECTS	Kasia & Paweł Lewoc, 2x3 Studio (PL), BAZA, Deschidem Orașul (RO)
PARTNERS	The Institute (Romanian Design Week), Łódź Design Festival

This project moved beyond a simple exhibition by transforming the urban landscape into a site of social experimentation, focusing on the ‘chair’ – a universal symbol of domesticity scaled up to challenge the often-impersonal nature of public space. The synergy between BAZA (Romania) and 2x3 Studio (Poland) addressed two distinct urban realities. In Bucharest, the installation occupied Revolution Square, an open space whose symbolic significance has shifted between independence and revolution, situated between the former Royal Palace and the former Central Committee of the Communist Party HQ. Currently used largely as a parking area, the square offered little to pedestrians until this modular design playfully lifted them off the ground. These new viewpoints allowed visitors to finally take in their surroundings – including the historic Romanian Athenaeum – as a cohesive whole.

In contrast, the Łódź installation emphasised mobility and community building within a post-industrial fabric. It served as a vital meeting point for participants of the Urban Future 2025 conference and the Local Government Climate Congress before arriving at the Łódź Design Festival. The project carried a shared statement: that public interventions are key to building the relationship between residents and their cities. Whether fostering spontaneous conversations between strangers in Poland or reclaiming a strained historical void in Romania, the project proved that contemporary design can restore the ‘human scale’ in cities historically reshaped by grand ideological architectures, finding a common language in the simple, vital act of sitting together.



WATCH
A SHORT FILM
ABOUT
THE DESIGNERS'
COLLABORATION



*Common
SPACE*

Common VIBRATION



PROJECT	Błoto & Ion D artistic collaboration
LOCATION	Ethnographic Park & Central Park, Cluj-Napoca
DATES	8 June 2025, 20 September 2025
ARTISTS	Błoto (Marek Pędzwiatr, Marcin Rak, Olaf Węgiel, Paweł Stachowiak, Sebastian Józwiak, Daniel Hawryluk), Ion D (Ion Dumitrescu)
PARTNER	Jazz in the Park festival

During these sessions, everyone let go of the word 'jazz' without regret. In its place emerged the feeling of creating something entirely new: music free from labels and any need for classification.

Marcin Piechowiak, Astigmatic Records

The contemporary Polish jazz scene was a dominant force at the award-winning Jazz in the Park festival in Cluj-Napoca, unfolding across two significant phases. In June 2025, the band Błoto delivered a breakthrough performance that resonated deeply with the Romanian audience and critics alike. Building on this success, the festival's autumn edition featured a 'Focus on Poland' day, showcasing the diversity of the genre. Immortal Onion performed their signature blend of jazz and electronic experimentation, followed by a return performance from Błoto.

In-between those two events was an artistic residency between Błoto and Romanian producer Ion D. One of the most unexpected and significant outcomes of the season, the collaboration resulted in a 'cosmic alignment' of artistic attitudes and musical explorations, even though Romania had not previously been a natural reference point for Błoto, and the Polish music scene was not in Ion D's circle of interest.

The resulting material, set for release as a 7" single in March 2026 with an album to follow, serves as a lasting document of the season. It proves that the 'common language' of improvised music in 2025 is an attitude of perpetual boundary-crossing, where the raw energy of Wrocław meets the electronic pulse of Bucharest to create something entirely new and international.



It was like discovering absolutely new things, new elements, but at the same time finding common elements between our folklore and our traditional way of life. That was actually the goal: to combine our cultures, not have a culture clash, but our folklore in a mirror.

Bean MC (Alexe Marius Andrei), Subcarpați



PROJECT	Subcarpați & Dagadana artistic collaboration
LOCATIONS	Bucharest (Centrul Cultural Subcarpați, Roman Arenas), Breb (Casa din Vale)
DATES	residencies: February, August 2025 music video: 12 November 2025 concert: 30 November 2025
ARTISTS	RO: Alexe Marius Andrei / Bean MC, Emilian Popa, Ioana Milculescu, Valentin Mușat, Matei Vasilescu, Avram Teodor, PL: Dagmara Gregorowicz, Bogdana Vynnytska, Mikofaj Pospieszalski, Bartosz Mikofaj Nazaruk
PARTNER	Centrul Cultural Subcarpați

The pairing of Subcarpați and Dagadana is perhaps the season's most visceral example of Carpathian synergy. Despite the language difference, the two groups found an immediate narrative link in the raw power of rural folklore. During their residency in Bucharest, the artists discovered that Polish Kurpian folk songs and Romanian traditional 'doina' share a similar emotional frequency – a blend of melancholy and resilience. The track *Moja mamó* (My Mother), filmed in the village of Breb, highlights this shared heritage: the visual of the Maramureș landscape provides a perfect backdrop for the haunting Polish-Ukrainian polyphony and Subcarpați's 'underground folklore' hip-hop beats. The massive concert at Arenele Romane was the ultimate proof of this synergy, as thousands of Romanian fans embraced Dagadana's sound as their own.

This project transformed the 'common language' from a slogan into a physical reality, showing that the ancient songs of the Carpathians remain a vibrant, living source of contemporary resistance and joy.



WATCH
THE MUSIC VIDEO
FOR *MOJA MAMO*

Common VOICE





Poland —
— Romania
Cultural —
— Season
2024-2025

Selected events held in Romania



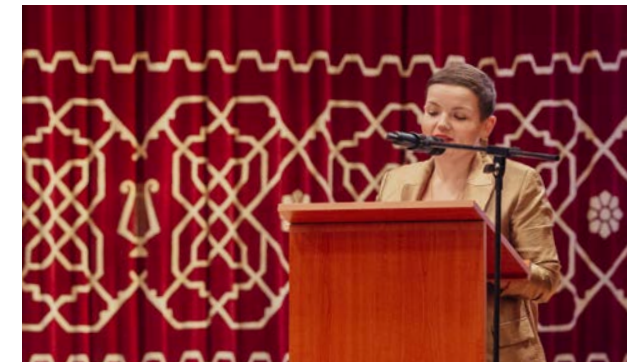
PROJECT	Leszek Możdżer concert for Polish-Romanian Solidarity Day
LOCATION	Romanian Athenaeum, Bucharest
DATE	3 March 2024
ARTIST	Leszek Możdżer
PARTNERS	George Enescu Philharmonic

 We organise many concerts, but this is the first time we've had improvised music at the Romanian Athenaeum. I believe this is not the end, but just the beginning of our cooperation. This season is a special event. I would like for something similar to happen here every year.

Marin Cazacu, General Manager of
the George Enescu Philharmonic

To commemorate the establishment of Polish-Romanian Solidarity Day and signal the beginning of the cultural season, the world-renowned pianist Leszek Możdżer performed at the prestigious Romanian Athenaeum. Before a capacity crowd of 800 people, Możdżer delivered a masterclass in solo piano, weaving together his own compositions with those by the likes of J.S. Bach, Chopin and Krzysztof Komeda. The evening was a high-profile diplomatic event, featuring speeches from representatives of both Ministries of Foreign Affairs and Culture, including Secretaries of State Henryka Mościcka-Dendys, Marta Cienkowska and Diana-Ştefana Baciuna.

The concert's success – marked by a standing ovation and sold-out tickets days in advance – underscored the deep appreciation for Polish musical excellence in Bucharest. It was a fittingly grand start to a season dedicated to strengthening the bonds between the two nations through the universal power of music.





Our patriotism is both Polish and Romanian. We have the Polish dialect, Polish tradition, Polish culture. But we live in Romania, these are our brothers. It's as if we have two mothers. One who gave birth to us, and the other who raised us.

Edviga Alexandrovici, one of the photograph subjects

PROJECT	<i>There Were Three Sisters, Who Only Had Two Shirts</i> exhibition by Justyna Mielnikiewicz
LOCATIONS	National Museum of the Romanian Peasant in Bucharest, National Museum of Bukovina in Suceava
DATES	3 March – 28 April 2024 (Bucharest), 20 August – 15 September 2025 (Suceava)
ARTIST	Justyna Mielnikiewicz
COORDINATOR	Karolina Wójcik (Bucharest)
EXHIBITION DESIGN	Patrycja Ochman-Tarka, Paulina Ochman (Bucharest)
INSTALLATION	Marcin Baranowski
CURATORIAL TEXT	Roxana Trestioreanu (Bucharest)
PARTNERS	Union of Poles of Romania, National Museum of the Romanian Peasant in Bucharest, National Museum of Bukovina in Suceava, International Cultural Centre in Kraków

Commissioned by the Adam Mickiewicz Institute, acclaimed photographer Justyna Mielnikiewicz travelled to the Bukovina region to document the lives of its Polish diaspora. Her exhibition *There Were Three Sisters, Who Only Had Two Shirts* explores the contemporary identity of Romanian citizens of Polish descent who have maintained their language and traditions across generations. The collection of photographs, ranging from intimate portraits to sweeping cultural landscapes, was first shown at the National Museum of the Romanian Peasant in Bucharest and later moved to the Bukovina Museum in Suceava. The project examined how the passage of time and the influence of Romanian culture have reshaped Polish identity in the region. The opening in Suceava was a highlight of the annual Polish Days, accompanied by a screening of the documentary *Kumotry*, which further explored the multicultural reality of this unique community.



// This is monumental,
visually arresting theatre
that both sucks you into its world
and pushes you out at once.

The Guardian, 17 January 2025

PROJECT	Łukasz Twarkowski's play <i>The Employees at FITS</i>
LOCATION	Sibiu International Theatre Festival (FITS)
DATES	21–22 June 2024
ARTISTS	Łukasz Twarkowski, Joanna Bednarczyk, Fabien Lédé, Svenja Gassen, Lubomir Grzelak, Bartosz Nalazek, Rob Wasiewicz, Jakub Lech, Iwo Jabłoński, Gloria Grünig, Monika Balińska, Zuzanna Prusińska, Adam Zduńczyk, Aleksandra Urban, Katarzyna Rytka, Jan Zajączkowski, Damian Kruszewski, Rafał Szydłowski, Adrien Cognac, Adam Kuznowicz, Piotr Szczygielski, Aleksandra Andrychowicz, Małgorzata Hajewska-Krzysztofik (audio), Dominika Biernat, Daniel Dobosz, Maja Pankiewicz / Wiktoria Kruszczyńska, Sonia Roszczuk, Paweł Smagała, Miron Smagała (video)
PARTNERS	Studio theatregallery (Warsaw), Radu Stanca National Theatre, FITS

One of the most anticipated theatrical events of the season was the presentation of *The Employees* at the Sibiu International Theatre Festival. Directed by Łukasz Twarkowski and based on the novel by Olga Ravn, the production is a multimedia, sci-fi spectacle set on a futuristic spaceship. The play follows a crew of humans and humanoids as they navigate bureaucratic rituals and grapple with the nature of consciousness. Twarkowski's direction breaks traditional theatrical boundaries, creating an immersive, dystopian world that asks vital questions about alienation in a tech-driven society.

Performed at the Fabrica de Cultură, the show was a visual and sonic powerhouse, blending live performance with complex video and sound design. It served as a highlight of the season's opening week, showcasing the innovative spirit of contemporary Polish theatre to a global audience of festival-goers.





PROJECT	<i>The Tatras: Wróblewski, Karłowicz, Wyczółkowski</i> exhibition in Sibiu
LOCATION	Brukenthal National Museum
DATES	22 June – 31 August 2024
ARTISTS	Andrzej Wróblewski, Mieczysław Karłowicz, Leon Wyczółkowski
CURATORS	Wojciech Grzybała, Magdalena Ziółkowska, Anna Król
PARTNERS	Brukenthal National Museum, Andrzej Wróblewski Foundation, Manggha Museum of Japanese Art and Technology

Familiar with the Romanian Carpathians, visitors were impressed by both the majesty of the Tatra Mountains and the talent of translating the activities and the beauty of the mountains into the artworks of the composer, mountaineer and photographer Karłowicz.

Dr. Alexandru Constantin Chituță, Director of Exhibitions and Cultural Projects, Brukenthal National Museum

Marking the official opening of the cultural season, the exhibition *The Tatras* at the Brukenthal National Museum brought together three Polish masters: Andrzej Wróblewski, Mieczysław Karłowicz and Leon Wyczółkowski. The exhibition used the majestic landscape of the Tatra Mountains – part of the same Carpathian range that defines much of Romania's geography – as a shared emotional and visual anchor. The works ranged from Wróblewski's geometric abstractions to Karłowicz's atmospheric photography and Wyczółkowski's Japanese-inspired pastels. By focusing on the artists' personal passion for mountain trekking, the exhibition translated the raw power of nature into a diverse visual language.

Attended by the Ministers of Culture Raluca Turcan for Romania and Hanna Wróblewska for Poland, the opening gala at Romania's oldest museum highlighted the historical and environmental threads that have long linked Poland and Romania.



With masterful cinematography in which the setting becomes more than mere backdrop, it turns into a symbol of protection and vulnerability, a mental space that reflects the boundaries of our identity.

The jury on awarding *The Forest* the Best Film award in the Central and Eastern European Competition

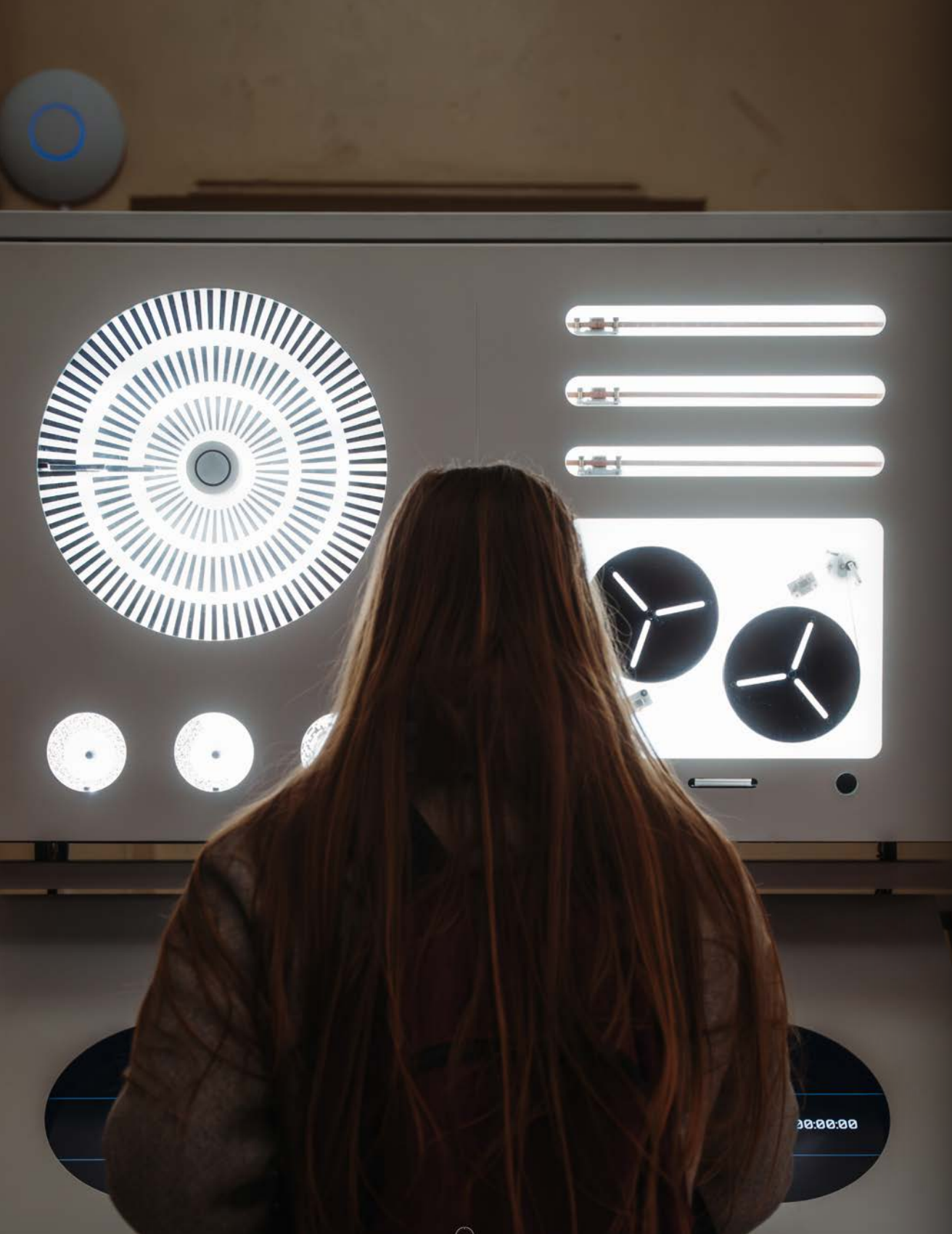


PROJECT	Polish presence at Astra Film Festival
LOCATION	Sibiu
DATES	25–26 October 2024
ARTISTS	Lidia Duda (director), Paweł Kozak (cinematographer), Dikanda: (Ania Witczak-Czerniawska – vocals, accordion, Katarzyna Bogusz – vocals, Daniel Kaczmarczyk – drums, Piotr Rejdak – guitar, Grzegorz Kolbrecki – double bass, Szymon Bobrowski – trumpet, Dominik Bieńczycki – violin)
SPEAKERS	Bogumił Luft, Emil Hurezeanu, Cornel Ban, Cristina Cileacu
PARTNER	Astra Film Foundation

The 31st Astra Film Festival in Sibiu featured a robust programme dedicated to the Polish-Romanian Cultural Season, highlighting Poland's strength in documentary filmmaking. The centerpiece was Lidia Duda's *The Forest* (Las), which won the main prize in the Central and Eastern European Competition. The festival also screened Jan Komasa's *Corpus Christi* and the visually stunning *The Peasants*.

Beyond the cinema, the project included a televised debate titled 'The Mystery of Polish Progress', featuring diplomats and experts, and concluded with a vibrant concert by the world music band Dikanda in the State Philharmonic's basement. This multi-layered presence allowed the festival's audience – over 500 in-person and thousands online – to engage with Polish culture through film, music, and intellectual discourse.





PROJECT	Installations & live music at Classix Festival in Iași
LOCATIONS	Sala Unirii at Cinema Victoria (concert), Palace of Culture, Iași (<i>Dead City</i>), Alexandru Ioan Cuza University (<i>Apparatum</i>)
DATES	24 February – 20 March 2025
ARTISTS	Arte dei Suonatori orchestra; soloists: Anna Krzyżak-Siarkowska, Magdalena Karolak, Krzysztof Firlus; installations: Krzysztof Grudziński, Jakub Koźniewski
PARTNER	Classix Festival

Having a local entity securing production and logistical aspects of an event to the highest level, and a partner like the Adam Mickiewicz Institute contributing with artistic excellence is just a role-model of cultural diplomacy cooperation at the highest international level.

Dragoș Cantea, concert pianist & artistic director, co-founder of Classix Festival

The Classix Festival in Iași showcased a unique blend of historical reverence and digital innovation. The Arte dei Suonatori orchestra performed *Baroque Royale: At the Polish Royal Court*, bringing the refined sounds of Hasse, Telemann and Benda to the Cinema Victoria.

Parallel to this classical programme, the festival hosted two cutting-edge installations. *Apparatum* by the PanGenerator collective, was inspired by the legacy of the Polish Radio Experimental Studio, allowing visitors at the Alexandru Ioan Cuza University to interact with early electroacoustic concepts. Meanwhile, at the Palace of Culture, the *Dead City* VR experience by Krzysztof Grudziński offered a narrative journey through operatic themes using modern technology. This combination of early music and high-tech art perfectly illustrated the season's goal of celebrating heritage while looking toward the creative future.



WATCH ARTE DEI SUONATORI'S CONCERT (FIRST HALF)



WATCH ARTE DEI SUONATORI'S CONCERT (SECOND HALF)

Dorota Masłowska's text resonated powerfully with our own artistic concerns, and working on this project revealed how shared anxieties, urban experiences, and cultural tensions can travel across languages and borders while remaining deeply specific.

Andrei Dinu, head of A-DEPTH COLLECTIVE

PROJECT	Polish literature at FILIT
LOCATION	The Iași International Festival of Literature and Translation
DATES	22–26 October 2025
ARTISTS	Dorota Masłowska, Andrei Dinu & Asociația A-DEPTH COLLECTIVE
PARTNERS	FILIT, Alexandru Ioan Cuza University of Iași

The Iași International Festival of Literature and Translation (FILIT), recognised as one of the most significant literary events in Eastern Europe, hosted a vibrant Polish presence in October 2025. The spotlight was on the acclaimed writer and playwright Dorota Masłowska, whose participation reached both the general public and the academic community. Her visit included a major public meeting and a specialised session for students of Polish Philology at the University of Iași. A standout highlight of the festival was an innovative performance-concert based on Masłowska's *Other People*, directed by Andrei Dinu and staged in a unique, urban tram depot setting.

This cross-disciplinary adaptation brought a fresh perspective to the author's work, blending literature with modern theatrical and musical elements. The event also celebrated the local impact of Polish letters, featuring the presence of translator Ioana Diaconu-Mureșan and highlighting Romanian editions of Masłowska's books. By integrating literary discussion with unconventional performance and student engagement, the project successfully showcased the relevance of contemporary Polish voices within the Romanian cultural landscape.





Romania — — Poland Cultural — — Season 2024-2025

Selected events held in Poland



PROJECT	Romania: <i>Mirror Games</i> at the New Horizons International Film Festival
LOCATIONS	Nowe Horyzonty cinema & Dolnośląskie Centrum Filmowe, Wrocław
DATES	18–28 July 2024
CURATOR	Mihai Chirilov, film critic
ARTISTS	Andrei Cohn, Tudor Giurgiu, Ilinca Manolache
PARTNERS	New Horizons Association, Gutek Film Romanian National Film Archive, Romanian Film Centre, DACIN SARA, Dolnośląskie Centrum Filmowe

My core belief is that by delving into the complexities of the past, we gain a richer understanding of our own, often turbulent, present as reflected in cinema.

Mihai Chirilov, curator of the section

The 24th edition of New Horizons Festival spotlighted Romania through a specially curated programme: *Romania: Mirror Games*. In the curator's vision, this selection was: 'a cinephilic excavation of influences that shape the past and present of Romanian cinema – a playful exploration that invites comparison, critical thinking, and open discussion'.

The selection featured four paired sets of new and archival films, weaving dialogues across themes, contexts, cinematic techniques and auteur visions. Radu Jude's 2023 film *Do Not Expect Too Much from the End of the World*, which boldly incorporates clips from Lucian Bratu's lesser-known communist-era film *Angela Goes On* (1982), inspired the programme's matched screening format. The line-up continued with three more pairs: *Freedom* (Tudor Giurgiu, 2023) alongside *Videograms of a Revolution* (Andrei Ujică, Harun Farocki, 1992), which revisits the Romanian Revolution; *MMXX* (Cristi Puiu, 2023) and *The Oak* (Lucian Pintilie, 1992); and *Holy Week* (Andrei Cohn, 2024) mirrored with Radu Gabrea's *Fear Not, Jacob!* (1982).

At the invitation of the Romanian Cultural Institute in Warsaw, curator Mihai Chirilov was joined by filmmakers Tudor Giurgiu, Andrei Cohn and actress Ilinca Manolache in Wrocław for lively Q&As and audience encounters.



WATCH
A MINI-DOCUMENTARY
ABOUT THE PROGRAMME

// This inaugural exhibition [...] revives the tradition of exceptional cultural exchanges between the Brukenthal National Museum in Sibiu and the National Museum in Gdańsk, which jointly organised no fewer than 13 exhibition projects between 2010 and 2019.

Liviu Jicman, President of the Romanian Cultural Institute

PROJECT	<i>Nicolae Grigorescu: Painter of the Romanian Ethos</i> exhibition in Gdańsk
LOCATION	National Museum in Gdańsk, Pałac Opatów
DATES	27 July – 27 October 2024
ARTIST	Nicolae Grigorescu
CURATORS	Călin-Alexiu Stegorean, Miruna Moraru
PARTNERS	National Museum in Gdańsk, National Museum of the Art of Romania, Dimitrie Gusti National Village Museum

The Romania–Poland Cultural Season kicked off at the National Museum in Gdańsk (Abbots' Palace) with the opening of an exhibition dedicated to Nicolae Grigorescu, mirroring the June inauguration of the Poland–Romania Cultural Season in Sibiu with the exhibition *The Tatras: Wróblewski, Karłowicz, Wyczółkowski*.

This first monographic retrospective dedicated to an artist who holds the same status in his home country as Poland's national painter Jan Matejko, yet explores entirely different themes, featured some of Grigorescu's most valuable works from the holdings of Romania's National Museum of Art.

The 44 paintings were accompanied by 49 pieces from the ethnographic collection of Bucharest's Dimitrie Gusti National Village Museum, which recreated the atmosphere of the interiors depicted in the exhibited paintings. Complementing the entire exhibition run, a varied cultural mediation programme contextualised Nicolae Grigorescu's work and Romanian culture: lectures on Romanian art and history, a jazz concert inspired by traditional music, culinary workshops drawing on Romanian gastronomy, embroidery and traditional costume presentations, dance and painting workshops for adults and children, as well as guided tours in Polish, English and sign language.



WATCH THE INAUGURATION OF THE ROMANIA–POLAND CULTURAL SEASON 2024-2025





PROJECT	One Eye Laughing, the Other Crying: Art From Romania in the Ovidiu Șandor Collection exhibition in Kraków
LOCATION	The International Cultural Centre in Kraków
DATES	8 March – 20 July 2025
CURATORS	Monika Rydiger, Łukasz Galusek, Ovidiu Șandor
ARTISTS	Andreea Anghel, George Apostu, Hans Arp, Ioana Bătrânu, Marius Bercea, Horia Bernea, Ștefan Bertalan, Ion Bîrlădeanu, Constantin Brâncuși, Brassai, Geta Brătescu, Théodore Brauner, Victor Brauner, Andrei Cădere, Mircea Cantor, Eva Cerbu, Andrei Chintilă, Lena Constante, Roman Cotoșman, Chiril Cucu, Horia Damian, Max Ernst, David Farcaș, Harun Farocki, Constantin Flondor, Adrian Ghenie, Marin Gherasim, Bogdan Gîrbovan, Vasile Gârduz, Ion Grigorescu, Jacques Hérold, Isidore Isou, Marcel Iancu, Gherasim Luca, Ana Lupaș, Victor Man, Tincuța Marin, Max Hermann Maxy, Hortensia Mi Kafchin, Joan Miró, Alex Mirutziu, Florin Mîtroi, Gili Mocanu, Herta Müller, Ciprian Mureșan, Paul Neagu, Ioana Nemeș, Mircea Nicolae, Andrei Pandelescu, Paul Păun, Jules S. Perahim, Dan Perjovschi, Pusha Petrov, Silvia Radu, Lea Rasovszky, Eugen Roșca, Șerban Savu, Arthur Segal, Hedda Sterne, subREAL, Mircea Suciuc, Yves Tanguy, Ovidiu Toader, Sergiu Toma, Doru Tulcan, Tristan Tzara, Andrei Ujică, Andra Ursuța.
PARTNERS	International Cultural Centre in Kraków, Ovidiu Șandor Collection

The exhibition presented over 170 works by 68 artists from one of Central Europe's most significant and renowned private collections, that of Ovidiu Șandor. It marked a milestone in Poland's reception of Romanian visual arts, spanning avant-garde origins to vibrant contemporary practices. The retrospective was also a key to understanding Romania's recent history, as well as the historical connections between Romania and Poland in a regional context.

The display wove carefree avant-garde impulses with Romania's signature absurdity and grotesque, confronting violence and daily strife. From surrealist escapes to *râsu-plânsu* (laughter through tears), art emerges as a tool for enduring tragedy and forging meaning. The exhibition was enriched by a comprehensive cultural mediation programme, encompassing over 30 activities such as debates, film screenings and encounters exploring literary, urban, historical and psychological themes.

I believe that in these times, when borders are being questioned, when history is forgotten or ignored, such an exhibition is very important. It symbolically unites two cities that have certain things in common: Timișoara and Kraków were border cities of the Habsburg Empire, Kraków in the north, Timișoara in the east.

Ovidiu Șandor, collector and co-curator



There were also guided tours featuring guests from Romania and Poland, hands-on workshops, lectures tracing Romanian art from Nicolae Grigorescu to the present day, and a bilingual (Polish-English) publication featuring essays by leading scholars.



WATCH
A COMPILATION
OF FOOTAGE FROM
THE EXHIBITION
OPENING

The Black Sea was an opportunity to bring Poles and Romanians together and closer – in the waves, in the burning sun and sand beach games, in the evening discos, and through the original socialist barter trade – making them pals forever.

Ileana Tureanu,
president of the Union of Architects in Romania

PROJECT	Black Sea Utopia, 1955-1989: Architectural Drama in Five Acts exhibition in Wrocław
LOCATION	Museum of Architecture in Wrocław
DATES	10 July – 12 October 2025
CURATOR	Maria Duda
PARTNERS	Union of Architects in Romania, <i>Arhitectura</i> magazine, Museum of Architecture in Wrocław, MIASTOmovie Film Festival, Wrocław Film Foundation

This comprehensive exhibition explored the architecture of Romania's Black Sea coastline – its conception, design and construction – from 1955 to 1989. Drawing on photographs from the Union of Architects in Romania (UAR) archives and *Arhitectura* magazine, alongside new images by Andreea cel Mare, the display featured detailed models of iconic coastal structures, including the Perla and Parc hotels, the Summer Theatre and shopping centres in Mamaia, the Amphitheatre complex in Olimp, and the Aurora resort. A video montage of 1957–1967 chronicles and archival reports further evoked the 'Seaside Experiment' – a bold political initiative to foster mass tourism and rival the famed Riviera coasts of France, Spain and Italy.

For over three decades, from the 1950s to 1980s, Romania's 70-km-long Black Sea coast served as an architectural playground for modernist dreams of a socialist utopia. Architect Cezar Lăzărescu spearheaded the transformation, crafting seaside resorts that rejected urban clutter for open spaces, natural harmony and modern living.

Arhitectura magazine chronicled the 34-year build with photos, drawings and architects' insights, showing how these designs aimed to mould the 'new man' amid Iron Curtain visions of the future. Today, the weathered remnants reveal the era's creativity, optimism and contradictions – like theatrical sets staging leisure and progress. They prompt questions on architecture's power to shape lives and aspirations.

The exhibition featured guided tours, screenings of iconic Romanian comedies set on the Black Sea coast and architecture docs, lectures on Romania's built heritage, and family workshops. It also included a themed publication and postcards.





PROJECT	Romania as guest country at the festival Sopot by the Book
LOCATIONS	Goyki 3 ArtInkubator, Plac Przyjaciół, Państwowa Galeria Sztuki, Goyki Park & Wybrzeże Theatre, Sopot
DATES	21–24 August 2025
WRITERS & SPEAKERS	Lavinia Braniște, Joanna Cichocka-Gula, Adrian Cioroianu, Ana Dragu, Eduard Dragu-Sălăgean, Tatiana Țibuleac, Cătălin Mihuleac, Georgina Gryboś, Aleksander Hudzik, Radostawa Janowska-Lascar, Kazimierz Jurczak, Magdalena Kicińska, Joanna Kornaś-Warwas, Bogumił Luft, Dominik Małecki, Paulina Małochleb, Doris Mironescu, Raluca Nagy, Ovidiu Nahoï, Michał Nogaś, Agata Passent, Marta Perchuć-Burzyńska, Monika Płatek, Oleg Serebrian, Bogdan-Alexandru Stănescu, Cristian Teodorescu, Lucian Dan Teodorovici, Jarosław Tomaszewicz, Łukasz Wojtusik
PARTNERS	Goyki 3 Art Inkubator, City of Sopot, European Parliament Office Poland, Romanian National Film Archive, Romanian Film Centre



Crowds at meetings with Romanian authors, autograph queues, and hundreds of titles reaching new and loyal readers created a true cultural feast.

Ludmița Koza, owner of Amaltea Publishing House

Romania enjoyed guest-of-honour status at the 14th edition of the festival Sopot by the Book. This renowned Baltic seaside resort hosted nearly 30 events that focused on Romanian literature in Polish translation, alongside broader facets of Romanian culture. It included debates, film screenings, reading performances of plays by Gianina Cărbunariu and Elise Wilk, family workshops, an urban game, and an *in situ* artistic installation by Andreea Anghel. Romania also maintained a prominent double stand at the Sopot book fair from 21 to 24 August.

Over the festival's four days, ten Romanian authors engaged with Polish audiences, while six new books were launched specially for the occasion. Bogdan-Alexandru Stănescu took part in a dialogue marking the Polish premiere of his novel *Abraxas*, translated by Kazimierz Jurczak. Raluca Nagy conversed with Polish critic Paulina Małochleb about her novel *Teo de la 16 la 18* (Teo from 16 to 18) and Olga Bartosiewicz-Nikolaev's translation. Dominik Małecki rendered the tandem work by Ana Dragu and Eduard Dragu: *Mâini cumiști – Tot ce e greșit și tot ce e frumos pe lume* (Gentle Hands:

All That's Wrong and All That's Beautiful in the World). Cristian Teodorescu, Oleg Serebrian, and historian Adrian Cioroianu starred in three further premieres, translated by Radostawa Janowska-Lascar: Teodorescu's *București, marea speranță* (Bucharest, the Great Hope), his third Polish publication; Serebrian's *Woldemar*, the second volume; and Cioroianu's *O țară se construiește zi de zi* (A Country is Built Day by Day), capping his trilogy on Romanian history.

Tatiana Țibuleac, Cătălin Mihuleac and Lucian Dan Teodorovici returned to meet their readers. The literary encounters culminated in a discussion of Lavinia Braniște's *Interior Zero* and the new Polish edition of Max Blecher's *Complete Works*.



WATCH A COMPILATION OF FOOTAGE FROM THE FESTIVAL



PROJECT	Brâncuși: Sculpting with Light exhibition in Kraków
LOCATION	International Cultural Centre in Kraków
DATES	27 September – 14 December 2025
CURATORS	Doina Lemny, Karolina Wójcik
ARTISTS	Constantin Brâncuși, Ion Miclea, Bogdan Achimescu, Bogusław Bachorzcyk, Maciek Bernaś, Bartek Buczek, Marcu Iancu, Wayne Miller, Man Ray, Michał Sroka, Justyna Stasiowska, Edward Steichen, Alfred Stieglitz
PARTNERS	International Cultural Centre in Kraków, City of Kraków, Bruce Silverstein Gallery (New York), Grob Gallery, Christian Reyntjens collection

Brâncuși: Sculpting with Light brought a fresh perspective on Constantin Brâncuși's oeuvre – for the first time in Poland, it assembled a selection of his original photographs from three prestigious private collections: David Grob, Bruce Silverstein (New York) and Christian Reyntjens. It featured rare works that trace Brâncuși's transformation of photography from functional documentation into a profound artistic medium, one that explores the interplay of light, shadow and the essence of form. A distinctive feature was the dialogue between Brâncuși's works and those of contemporary artists – Bogusław Bachorzcyk, Maciek Bernaś, Bartek Buczek, Michał Sroka and Justyna Stasiowska, as well as Bogdan Achimescu, the Romanian-Polish artist and professor at the Academy of Fine Arts in Kraków.

The exhibition offered a profound insight into the Romanian master's creative process – his perception of the world and matter, and his masterful use of light and shadow to imbue form with deeper meaning. Structured as an artistic journey mirroring his biography, the exhibition unfolded from the modest origins of the youth born at the foot of the Carpathians to his audacious trek across Europe to Paris, where his studio became a laboratory of modernism. Brâncuși's photographs reveal his singular gaze on subjects, themes and, above all, his studio as a total artwork. The journey culminates in evocative images of the monumental Târgu Jiu ensemble (1937–1938), symbolising his spiritual return to the homeland.

Complementing the display, a photobook opened with an essay by Doina Lemny and reproduced the exhibited originals alongside images from Ion Miclea's pioneering 1973 album on the Târgu Jiu ensemble.

Brâncuși's photographs provoked curiosity and reflection among the Polish artists who entered into dialogue with the Romanian sculptor for this exhibition, stimulating their creativity.

Doina Lemny, co-curator of the exhibition

The exhibition's impact was amplified by an extensive programme of events, drawing upon Brâncuși's legacy to delve into Romanian culture: over 30 lectures and workshops, tailored guided tours, artist encounters, film screenings and performances. The exhibition was made accessible through a section featuring three-dimensional works that could be touched, transcriptions of explanations in Braille, and many public encounters benefiting from interpretation into Polish Sign Language.



WATCH
A MINI-DOCUMENTARY
ABOUT THE EXHIBITION



PROJECT	George Enescu Philharmonic Orchestra tour of Poland at the Eufonie Festival & official closing of the season
LOCATIONS	Karol Szymanowski Philharmonic in Kraków, Warsaw Philharmonic
DATES	30 November – 1 December 2025
PERFORMERS	Gabriel Bebeșelea (conductor), Jaemin Han (cello solo), George Enescu Philharmonic Orchestra
PARTNERS	National Centre for Culture Poland, Eufonie International Festival of Central and Eastern European Music, Karol Szymanowski Philharmonic in Kraków, Warsaw Philharmonic, Embassy of Romania in Poland

The official conclusion of the bilateral cultural season, Romania's National Day, and the George Enescu Year in Romania were marked by two concerts given by the George Enescu Philharmonic Orchestra in Kraków and Warsaw, as part of the 7th edition of the Eufonie International Music Festival of Central and Eastern Europe.

Both concerts in Poland were conducted by Gabriel Bebeșelea, with South Korean cellist Jaemin Han – the youngest winner of the International George Enescu Competition (2021) – as soloist. The programme featured symphonic works by George Enescu alongside one by Antonín Dvořák, plus an encore of Mieczysław Weinberg's *Rhapsody on Moldovan Themes*, closely linked to Enescu's *Romanian Rhapsody No. 1*. These events marked the orchestra's return to Poland after 69 years, at a moment of profound symbolism for the two nations and as the grand finale of the Eufonie Festival's major symphonic concerts. The concert on 1 December was broadcast live on national radio in both countries: Radio Dwójka and Radio România Muzical.

The Enescu celebrations in Poland were enriched by a third concert in Warsaw on 29 November, performed by the Warsaw Philharmonic Orchestra under Gergely Madaras, with cellist Tomasz Daroch as soloist and the Men's Warsaw Philharmonic Choir. Enescu's *Poème roumain* – his first work for orchestra – resounded out on Poland's premier musical stage for the first time.

Less Romanian folk flavour but a strong Parisian scent – a tribute to these French composers, but above all to the cello itself?

Gabriel Bebeșelea, conductor



These Polish concerts mirrored the conclusion of the Poland–Romania Cultural Season in Romania, highlighted by a concert at the Radio Hall in Bucharest on 7 November with pianist Szymon Nehring as soloist, and a performance on 30 November at the Arenele Române in Romania's capital by Subcarpați and the Polish band Dagadana, featuring two pieces composed during the season's artistic residencies.



WATCH EXCERPTS FROM THE CONCERT IN KRAKÓW



WATCH EXCERPTS FROM THE CONCERT IN WARSAW

Where ———



Poland

the Season Happened



Romania

Shared Roads, Shared Words: Tracing the Polish-Romanian Connection

by Mikołaj Gliński

Seeing as 2025 is the Year of Polish-Romanian Friendship, let's explore the real and symbolic shared places that link Polish and Romanian cultures. From the historical border and Romanian Slavicisms, through Polish influences in Moldova and Polish settlements in Bukovina, to 'Romanian' shoes and 'Two Poor Romanians Speaking Polish.'

Language, or limba

Often called a 'Romanic island in a Slavic sea', Romania and the Romanian language have been under a variety of cultural influences since their inception. Romanian, a Romance language, has absorbed a considerable number of Slavic elements – according to some estimates, as much as 20% of the Romanian vocabulary has Slavic roots.

To Polish or Slavic eyes, certain words in Romanian may look familiar:

- *drag* (dear) and *dragoste* (love) both remind us of 'drogi' (dear)
- *glas* (voice) looks similar to 'głos', its Polish equivalent
- *a iubi* (to love) has hints of the Polish word 'lubić', meaning 'to like'
- *rai* (paradise) sounds just like the Polish word 'raj'
- *prieten* (friend) has echoes of 'przyjaciel'
- *pivniță* (cellar) is very similar to 'piwnica'
- *coasă* (scythe) is like an accented 'kosa'
- *plug* (plow) is one letter off 'plug'

Many were adopted early in the language's development, likely from Old Church Slavonic and its local adaptations.

From the 15th to the early 18th centuries, Romanian (especially in so-called Moldavian-Slavonic documents) borrowed eagerly and directly from Polish. Words like *pan* (a noble title), *zlot* (gold coin), *basta* (tower), and *a rocoși* (to rebel) entered the language. However, most did not survive due to the 19th-century re-Romanisation reforms.

But a handful of Polonisms from that era did survive and still remain today. According to Henryk Misterski, a professor specialising in Romania, they come from 'komornik' (bailiff), 'pan', 'stolnik' (carpentry), 'softys' (village mayor), 'szafran' (saffron) and 'złoty' (golden). Other terms, like *sanie* (sled) and *lopată* (shovel), also persist.

Meanwhile Romanians can easily recognise many Carpathian pastoral terms in Polish, such as 'watra' (hearth) and 'bryndza' (a type of mountain cheese). These entered Polish via the language used by Wallachian shepherds grazing their animals in the Carpathians.



Zărnești Monastery in Suceava, whose name is probably a reminder of the times when the Polish army under Jan III Sobieski was quartered in the monastery

Moldavia, or influența poloneză

For centuries, Moldavia (a historical region that is split today between Romania, Moldova and Ukraine) was one of the most important points of contact for both Polish and Romanian cultures. A close relationship between Poland and the Moldavian Principality began as early as the end of the 14th century, when the Moldavian monarch Petru Mușat paid tribute to the Polish king Władysław Jagiełło in Lviv (in 1387, when the city came under control of Poland). Moldavian regional leaders supported the Polish army (for example, during the Battle of Grunwald in 1410), while Polish kings aided Moldova in its wars against the Turks of the Ottoman Empire.

In the 17th century, Moldavian lands became a battleground for Polish and Turkish influences, forcing the Moldavians to try manoeuvre between them. Recorded in Polish history with particular infamy was King Jan Olbracht's Moldavian venture, especially his failed siege of Suceava where Polish forces were defeated decisively in the forests of Bukovina near Koźmin (today in Ukraine).

” Romanian is a Romance language that has absorbed many Slavic influences, with up to 20% of its vocabulary having Slavic roots.



SCAN THE QR CODE TO CONTINUE READING THIS ARTICLE ON YOUR PHONE

Surrealist Dreams & Realist Narratives: On the Allure & Diversity of Romanian Literature

by Karolina Rychter

‘For some time after 1989, Poland viewed Romania as a poorer relative whose transition had turned out worse than ours. But after a while, we began to look at the country with curiosity and fascination, seeing it as a somewhat exotic place that in an unprecedented way combines various traditions, yet feels close to us,’ says Jakub Kornhauser, a poet, essayist and expert on Romanian literature.



Jakub Kornhauser

Karolina Rychter: Would you say that Romanian literature was popular in Poland?

Jakub Kornhauser: First and foremost, we have to realise that Romanian literature will never match the popularity of so-called major languages like English, French, Spanish or German. It ‘competes’ with the other literatures of our region, with other small languages. But when it comes to that competition, it has never been as well-represented as it is now. There have never been this many Romanian books published in Poland as there have been recently. There have been some years, admittedly before the pandemic, when as many as twenty or thirty titles have come out. This is really quite a lot considering there are fewer than ten translators of Romanian literature in Poland.

Even on the international map of surrealism as a movement, Romanian surrealism would be sitting near the top in terms of literary quality. I feel that while French surrealism perfected the art of manifesto writing, Romanian surrealism will be remembered as the movement that shaped some outstanding literary creators, poets, prose writers and playwrights, who achieved something truly unique in literature.

KR: How would you explain this phenomenon?

JK: Several factors play an important role. First, there is a group of enthusiasts who are so passionate about Romania that they would do anything for it. They take part in various international cultural events, exchanges and programmes, and even establish publishing houses solely to promote Romanian literature, as you can see in the case of the Wrocław-based Amaltea.

Second, and this is a significant point, the Romanian Cultural Institute in Poland is very active, making sure there are opportunities for cross-cultural exchange. For many years, it was led by an excellent director, Sabra Daici, who supported as many Polish-Romanian initiatives as she could. Romania was the guest of honour at the Warsaw Book Fair, and the Romanian Culture Festival has been held annually in Kraków for many years, with only a couple of short breaks.

And finally thirdly, the fact that the community of translators from Romanian into Polish is so small is, paradoxically, an advantage. We all know each other, we don't compete, but rather support each other's efforts. We're all aware that we're all playing for the same team. Our shared goal is the promotion of Romanian culture, especially its literature. Just look at the publishing results of the past few years: more Romanian books have been published in Poland than Czech, Slovakian or Hungarian ones, even though the number of translators from those languages is significantly larger. It's also worth noting that hiding under the umbrella of Romanian literature is Moldovan literature as well.



SCAN THE QR CODE
TO CONTINUE
READING THIS
INTERVIEW
ON YOUR PHONE

Doves, Tuberculosis & Anthems: The Forgotten Links between Polish & Romanian Music

by Filip Lech

Did you know that the author of Albania's national anthem was born in Bukovina and had Polish roots?

*CIPRIAN PORUMBESCU, A GENIUS COMPOSER
AND A DESCENDANT OF THE POET PORUMBESCU,
WAS BORN INTO THE FAMILY OF A CERTAIN GOŁĘBIEWSKI.*

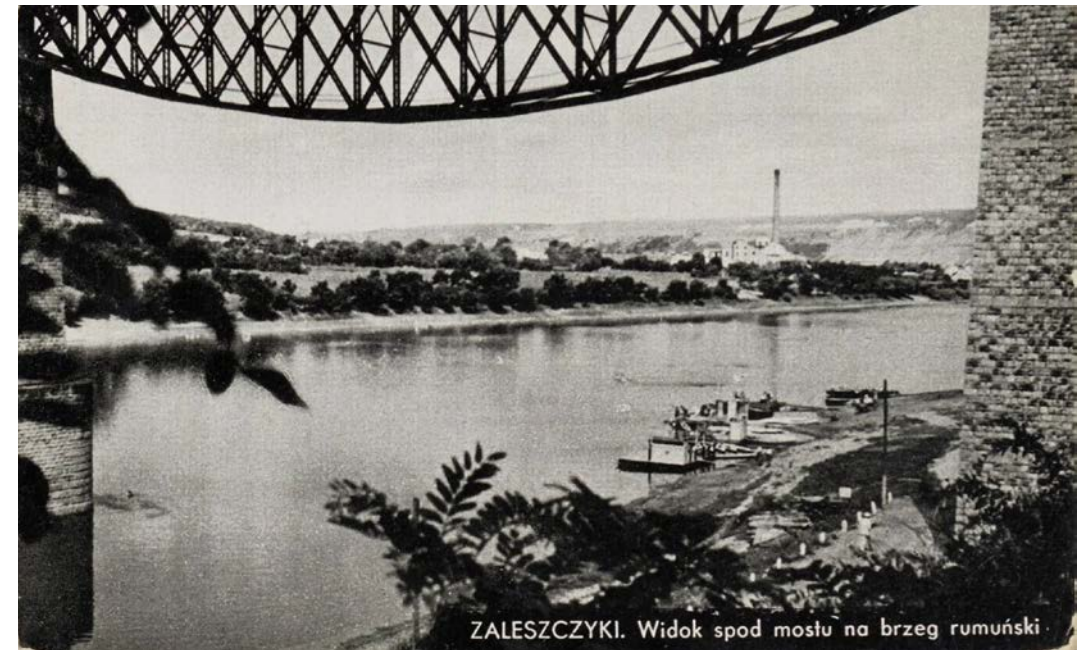
*Excerpt from 'Ciprian Porumbescu, a Genius Composer'
by Miłosz Biedrzycki*

In 1926, the Warsaw publishing house Gebethner i Wolff released a book of travelogues titled *Z Północy i Południa: Finlandja, Włochy, Szwecja, Rumunia, Turcja* (From the North and South: Finland, Italy, Sweden, Romania, Turkey) by Zdzisław Dębicki, a poet, publicist and national activist. While the title might suggest a work of travel literature, it's worth noting that it meant a specific type of travel. It records impressions from press trips (referred to by Dębicki as 'group excursions') organised by the Polish Ministry of Foreign Affairs in collaboration with diplomats from young countries. 'Today, when solo travel is so difficult, nearly impossible, it's better to travel as a group than not at all,' writes Dębicki, praising the enabling of such visits, while lamenting the inability to take one's own path. 'The goal is to cross the walls that divide us from other countries, to finally get to know our closer and more distant neighbours.'

'Romania welcomed us more than warmly,' Dębicki recalls, describing how the delegation was met at the border by state officials and accommodated in a specially

prepared sleeping car adorned with flags and banners bearing signs in Polish and Romanian such as 'Welcome!' and 'Long live the Polish press!' Officials greeted them in every city and village.

The journalists admitted that their perceptions of Romania had been superficial and unjust up until this point, often filtered through Austrian and Russian sources, which had poor relations with the Romanian state. Initially, Dębicki's observations are fairly general, describing Romania as a beautiful, wealthy and hospitable country full of 'state-educated elites'. The first observation he noted was the high level of knowledge Romanians had about their folk traditions. Even their ministers and deputy ministers, 'busy with high politics and entirely engrossed in its issues', would weave into their conversations folk legends, information about folk art, music, songs and dance. 'I doubt Polish ministers could provide a foreigner with equally valuable and in-depth information in these areas,' summarises Dębicki bitterly.



ZALESZCZYKI. Widok spod mostu na brzeg rumuński.

Zaleszczyki: view from under the bridge to the Romanian shore, published by the Polskie Towarzystwo Księgarni Kolejowych Ruch in 1935-1939

The concept of *România Mare* (Greater Romania) resonated with Dębicki's National Democratic sensibilities. The journalist admired its pursuit of diplomatic neutrality while simultaneously fighting for the 'Romanian national element'. 'But there are young, Bolshevised Jews in Chişinău opposing us and our culture,' he heard from Ludovic Dauş, a writer, theatre director and politician in Chişinău. In light of the 1903 Chişinău pogrom and later Holocaust events in Moldavia and Romania, this complaint seems rather disturbing.

Let's get back to music. Dębicki, listening to Romanian dances and songs, immediately concluded they had Slavic roots. He suggested renaming the Romanian dance *hora* to 'chora', asserting it looked like it originated in ancient Slavic forest rituals, namely the 'chorowody' danced around bonfires lit up for Kupala Night. He said the fact the Romanian songs were 'lovely', 'nostalgic' and 'melancholic' was proof of their Slaviness: 'No Latin nation has ever sung with such life!'

” In some texts, Porumbescu is referred to as the Romanian Chopin, although, in my opinion, calling him the Romanian Moniuszko would be more fitting.



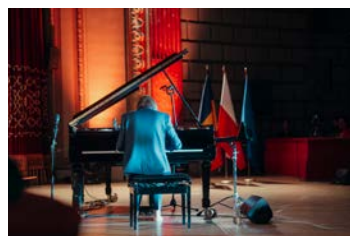
SCAN THE QR CODE
TO CONTINUE
READING THIS
ARTICLE ON YOUR
PHONE



Full index — of — — projects

Leszek Możdżer: Polish-Romanian Solidarity Day concert

DATE & LOCATION:
3 March 2024
Romanian Athenaeum, Bucharest
CREATIVE TEAM:
Leszek Możdżer
(jazz pianist, music producer & film score composer)
PARTNERS:
George Enescu Philharmonic



Justyna Mielnikiewicz: 'There Were Three Sisters, Who Only had Two Shirts' photo essay on Poles in Romania

DATE & LOCATION:
3 March – 28 April 2024 (Bucharest),
20 August – 15 September 2025 (Suceava)
National Museum of the Romanian Peasant in Bucharest,
National Museum of Bukovina in Suceava
CREATIVE TEAM:
Justyna Mielnikiewicz
(photographer & curator)
PARTNERS:
Union of Poles of Romania,
National Museum of the Romanian Peasant in Bucharest, National Museum of Bukovina in Suceava,
International Cultural Centre in Kraków, Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka

'The Tatras: Wróblewski, Karłowicz, Wyczółkowski' exhibition Official opening of the season

DATE & LOCATION:
22 June – 31 August 2024
Brukenthal National Museum, Sibiu
CREATIVE TEAM:
Wojciech Grzybała, Magdalena Ziółkowska, Anna Król (curators)
PARTNERS:
Brukenthal National Museum, Andrzej Wróblewski Foundation, Manggha Museum of Japanese Art and Technology



Łukasz Twardowski: 'The Employees' play with STUDIO theatregallery

DATE & LOCATION:
21–22 June 2024
Sibiu International Theatre Festival
CREATIVE TEAM:
Łukasz Twardowski (theatre director)
PARTNERS:
STUDIO theatregallery in Warsaw, Radu Stanca National Theatre in Sibiu

Outdoor performance of 'Arcadia' from KTO Theatre

DATE & LOCATION:
25 June 2024
Sibiu International Theatre Festival
CREATIVE TEAM:
KTO Theatre in Kraków, Józef Żuk Opalski (theatre director)

PARTNERS:
KTO Theatre, Radu Stanca National Theatre in Sibiu

Kinga Głyk Quartet & Wojtek Pilichowski Band concerts

DATE & LOCATION:
14 July 2024
Gârâna Jazz Festival
CREATIVE TEAM:
Kinga Głyk Quartet, Wojtek Pilichowski Band
PARTNERS:
Banat Jazz Cultural Foundation



Dikanda concert at the Balkanik Festival

DATE & LOCATION:
6 September 2024
Balkanik Festival, Bucharest
CREATIVE TEAM:
Dikanda (Anna Witczak-Czerniawska, Katarzyna Bogusz, Daniel Kaczmarczyk, Piotr Rejdak, Grzegorz Kolbrecki, Szymon Bobrowski, Krzysztof Kaźmierczak)
PARTNERS:
Asociația Culturală Metropolis, ARCUB – The Cultural Centre of Bucharest, Union of Armenians of Romania, French Institute Romania, Balkanik Festival in Bucharest

'Tadeusz Kantor: Always & Everywhere an Artist' exhibition, screenings & workshops

DATE & LOCATION:
20 October 2024 – 9 March 2025
National Museum of Art in Bucharest
CREATIVE TEAM:
Maria Anna Potocka (curator), Călin Stegorean (curator & director of the National Museum of Art in Bucharest), Bogdan Renczyński (workshop leader)
PARTNERS:
National University of Theatre and Film 'I.L. Caragiale', Museum of Contemporary Art in Kraków MOCAK, Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka



'The Last Days of Elena and Nicolae Ceaușescu' play

DATE & LOCATION:
21 October 2024
National Theatre Festival in Bucharest
CREATIVE TEAM:
Wojciech Faruga (director), Julia Holewińska (playwright)
PARTNERS:
Hieronim Konieczka Polish Theatre in Bydgoszcz, National Theatre Festival in Bucharest



Camerata Regală & Jacek Rogala concert

DATE & LOCATION:
3 November 2024
Romanian Athenaeum, Bucharest
CREATIVE TEAM:
Jacek Rogala (conductor), Camerata Regală ensemble, Sarah Nemțanu (solo violinist)

Polish documentaries at the Astra Film Festival

DATE & LOCATION:
25–26 October 2024
Astra Film Festival, Sibiu State Philharmonic, Sibiu
CREATIVE TEAM:
Lidia Duda (director of the movie *The Forest*), Bogumił Luft (publicist & diplomat, former Polish ambassador to Romania and Republic of Moldova), Emil Hurezeanu (journalist & former Minister of Foreign Affairs of Romania), Cornel Ban (economic expert, researcher & professor at Copenhagen Business School), Paweł Kozak (director of the movie *Three Stories about Basia* chosen for the DocSchool Competition at Astra Film Festival), Dikanda (Anna Witczak-Czerniawska, Katarzyna Bogusz, Daniel Kaczmarczyk, Piotr Rejdak, Grzegorz Kolbrecki, Szymon Bobrowski, Krzysztof Kaźmierczak)
PARTNER:
Astra Film Foundation



Artistic residencies: Dagadana & Subcarpați

DATE & LOCATION:
24–28 February,
21–28 August 2025
Bucharest & Breb
CREATIVE TEAM:
Dagadana (Dagmara Gregorowicz, Bogdana Vynnytska, Mikołaj Pospieszalski, Bartosz Mikołaj Nazaruk), Subcarpați (Alexe Marius Andrei / Bean MC, Emilian Popa, Ioana Milculescu, Valentin Mușat, Matei Vasilescu, Avram Teodor)

Music video for *Moja mamo*
CREATIVE TEAM:
Maciej Kosmowski & Radu Ungureanu (DOP & editing), Radu Ungureanu (colour correction), Beata Bojda (costumes), Maria Pospieszalska & Michał Knaś (Polish traditional dancers), Gheorghe Kohut, Alin Boska, Ghita Grin, Maria Codrea, Anda Leschian, Vasile Duma, Liviu Lihet, Florin Cerbanic (Romanian traditional dancers Ceterașii de pe Sate), Ecaterina Dinulescu (Subcarpați Cultural Centre project manager)
PARTNERS:
Subcarpați Cultural Centre, Casa din Vale in Breb

Classix Festival: Arte dei Suonatori, sound installation & VR show

DATE & LOCATION:
24 February – 20 March 2025
Classix Festival, Iași

CREATIVE TEAM:
Dragoș Cantea & Patricia Brohanschi (founders of Classix Festival), Artur Malke (manager of Arte dei Suonatori ensemble), Arte dei Suonatori ensemble; soloists: Aureliusz Goliński, Anna Krzyżak-Siarkowska, Magdalena Karolak, Krzysztof Firlus; Krzysztof Grudziński (visual artist, *Dead City*), Jakub Koźniewski (visual artist, *Apparatum*)

PARTNERS:
Classix Festival

Vołosi: Polish-Romanian Solidarity Day concert

DATE & LOCATION:
4 March 2025
Romanian Athenaeum, Bucharest

CREATIVE TEAM:
Vołosi (Stanisław Lasoń, Krzysztof Lasoń, Robert Waszut, Jan Kaczmarzyk, Piotr Szczotka)

PARTNER:
George Enescu Philharmonic



Resisting Bodies: News from Polska festival

DATE & LOCATION:
5–11 May 2025
National Centre for Dance & Teatrelli, Bucharest

CREATIVE TEAM:
Dominika Knapik, Daniela Komędera, Dominika Wiak, Monika Witkowska, Dominik Więcek, Michał Wawrzyniak, Wojciech Krawczyk, Magdalena Kowala, Joanna Woźna, Natalia Murawska, Anna Zglenicka, Jacek Rezner, Jakub Sztandera, Marta Wołowicz, Tomasz Pomersbach, Wojciech Kiwer, Grzegorz Hexel (directors & producers of performances)

PARTNERS:
CÓRY KULTURY Association, Performa Foundation, Łagodnie Foundation

'Design Is Our Shared Language' at Romanian Design Week & Łódź Design Festival

DATE & LOCATION:
16 May – 29 August 2025
Bucharest & Łódź

CREATIVE TEAM:
Michał Piernikowski (project contractor), Raluca Mirel (project contractor), architects: Kasia and Paweł Lewoc & BAZA. Deschidem Orașul

PARTNERS:
The Institute (Romanian Design Week), Łódź Design Festival



'Toaca': Polish Dance Theatre co-production tour

DATE & LOCATION:
26–27 June, 30 June
& 18–19 October 2025
Sibiu, Timișoara, Bucharest

CREATIVE TEAM:
Mădălina Dan, Andrea Gavrilu, Ștefan Lupu (choreographers); The Polish Dance Theatre in Poznań

PARTNERS:
Polish Dance Theatre in Poznań, Sibiu International Theatre Festival, National Theatre Festival in Bucharest, Euroregional Theatre Festival



Jazz in the Park: Focus on Poland

DATE & LOCATION:
8 June & 20 September 2025
Ethnographic Park & Central Park, Cluj-Napoca

CREATIVE TEAM:
Błoto (Marek Pędziwiatr, Marcin Rak, Olaf Węgiel, Paweł Stachowiak,

Sebastian Józwiak, Daniel Hawryluk), Ion Dumitrescu (musician), Immortal Onion (Wojciech Warmijak, Tomir Śpiołek, Ziemowit Klimek)

PARTNER:
Jazz in the Park Festival

Justyna Mielnikiewicz: 'There Were Three Sisters, Who Only had Two Shirts' photo essay on Poles in Romania, third edition

DATE & LOCATION:
20 August – 15 September 2025
National Museum of Bukovina in Suceava

CREATIVE TEAM:
Justyna Mielnikiewicz (photographer & curator), Emilia Śniegowska (film director, *Kumotry*)

PARTNERS:
Union of Poles of Romania, National Museum of Bukovina in Suceava

Sinfonia Varsovia: George Enescu Festival

DATE & LOCATION:
29 August, 31 August
& 2 September 2025
Romanian Athenaeum (Bucharest), Sala Radio (Bucharest), Thalia Hall (Sibiu)

CREATIVE TEAM:
The Sinfonia Varsovia (orchestra), Marta Gardolińska (conductor), Cipiran Țuțu (choir director), Rafał Blechacz (piano solo), George Virban (tenor), Olga Murariu-Caia (soprano), Romanian Radio Academic Radio, Constantin Grigore (conductor), Preludiu-Voicu Enăchescu Chamber Choir), Andrei Stănculescu (choir director), Gloria Tronel (soprano),

Apoline Rai-Westphal (soprano), Alexandru Costea (countertenor), Tadeusz Szlenkier (tenor), Alexei Botnariuc (bass), Maruca Iliuță (solo voice)

PARTNERS:
Sinfonia Varsovia, ARTEXIM, George Enescu Philharmonic, Bucharest Radio Hall, Sibiu Philharmonic



Polish Literature at FILIT

DATE & LOCATION:
22–26 October 2025
The Iași International Festival of Literature and Translation, Iași

CREATIVE TEAM:
Dorota Masłowska (writer & playwright), Andrei Dinu & his theatre troupe Asociația A-DEPTH COLLECTIVE, Georgiana Leșu for FILIT

PARTNERS:
FILIT, Alexandru Ioan Cuza University of Iași



Szymon Nehring & the Romanian National Radio Orchestra

DATE & LOCATION:
7 November 2025
Sala Radio, Bucharest

CREATIVE TEAM:
Romanian National Radio Orchestra, Romanian Radio Academic Choir, Cristian Mandeal (conductor), Szymon Nehring (pianist), Veronica Anușca (soprano I), Lilia Istratii (soprano II), Andrei Petre (tenor)

PARTNER:
Romanian Radio

Subcarpați & Dagadana: grand concert

DATE & LOCATION:
30 November 2025
Roman Arenas, Bucharest

CREATIVE TEAM:
Dagadana (band), Subcarpați (band)

PARTNER:
Centrul Cultural Subcarpați



* Each project consists of at least one activity and up to a few dozen. In addition to the artists listed here, our partner institutions have, in certain projects, involved other guests not included in this index

Romanian projects in Poland

Romanian-Polish Solidarity Day: festive concert & season announcement

DATE & LOCATION:
29 February 2024
Royal Castle in Warsaw
CREATIVE TEAM:
Adela Liculescu (piano),
Alexandra Zamfira (soprano),
Alexandru Tomescu (violin)
PARTNERS:
ARTEXIM, Embassy of Romania in
Poland, Bucharest National Opera,
Royal Castle in Warsaw



'We Share a Common Language' season logo reveal

DATE & LOCATION:
29 February – 4 March 2024
Royal Castle, Warsaw & Romanian
Athenaeum, Bucharest
CREATIVE TEAM:
Toma Ștefănescu, Maria Lisicka
(winners); Alexandra Kot, Marcin
Władyka (academic coordinators,
ASP Warsaw); Iosif Oprescu,
Marina Theodorescu (academic
coordinators, UNArte Bucharest);
Andreea Raluca Mironiuc, Bianca
Petrescu, Mira-Ilinca Amarandei
(Romanian team); Katarzyna
Zuzanna Szczęsna, Nika Kiefek,
Veronika Buling (Polish team)
PARTNERS:
National University of Arts in Bucharest,
Academy of Fine Arts in Warsaw

Romanian-Polish contemporary dance workshops

DATE & LOCATION:
12 May – 20 June,
15 September – 8 November 2024
Polish Dance Theatre in Poznań
CREATIVE TEAM:
Andrea Gavriiua, Mădălina Dan,
Ștefan Lupu (choreographers)
PARTNER:
Polish Dance Theatre in Poznań

Focus on Romania: Kraków Film Festival

DATE & LOCATION:
26 May – 2 June 2024
various cinemas in Kraków
CREATIVE TEAM:
Ana Blandiana (poet); Cătălina
Tesăr, Dana Bunescu, Diana Nicolae,
Andrei Dăscălescu, Botond Püsök
(film directors); Cristina Badea, Irina
Malcea-Câdea (film producers)
PARTNERS:
Kraków Film Festival, Doc Lab Poland



WATCH FOOTAGE
FROM ROMANIA'S
PARTICIPATION
AT THE FESTIVAL

'Iosif Király: Old Memories are Getting More Persistent' exhibition

DATE & LOCATION:
15 June – 27 August 2024
Fotofestiwal, Łódź City Museum
CREATIVE TEAM:
Iosif Király (artist),
Roxana Trestioreanu (curator)
PARTNERS:
Fotofestiwal Łódź, Łódź City
Museum, Anca Poterașu Gallery



WATCH
A MINI-DOCUMENTARY
ABOUT THE EXHIBITION



'Romania: Mirror Games' film selection

DATE & LOCATION:
18–28 July 2024
New Horizons International Film
Festival, Wrocław
CREATIVE TEAM:
Mihai Chirilov (film critic),
Tudor Giurgiu (film director),
Andrei Cohn (film director),
Ilinca Manolache (actress)
PARTNERS:
New Horizons Association, Gutek
Film, Romanian National Film
Archive, Romanian Film Centre,
DACIN SARA, Dolnośląskie
Centrum Filmowe



WATCH
A MINI-DOCUMENTARY
ABOUT THE ROMANIAN
SELECTION

'Nicolae Grigorescu: Painter of the Romanian Ethos' exhibition

Official opening of
*the Romania–Poland Cultural
Season 2024–2025*
DATE & LOCATION:
27 July – 27 October
National Museum in Gdańsk
– Abbot's Palace, Oliwa
CREATIVE TEAM:
Călin Stegoreanu (curator), Miruna
Moraru (curator), Ioana Corduneanu
(founder of the Sewn Signs

movement), Agnieszka Kołodyńska-
Walków (writer), Oana Cătălina
Chițu & Band (Anton Slavici, Sergiu
Diaconu, Dejan Jovanovic), Kazimierz
Jurczak (Head of Romanian Studies at
Jagiellonian University in Kraków), Julia
Obrzut (Romanian language teacher
& content creator at *Opowieści
z Rumunii*), Bogumił Luft (publicist &
translator), Janina Surowiec (cultural
expert & tour guide in Romania),
Małgorzata Paszylka-Głaza (art
historian), Irena Konachowicz
(traditional dance teacher), Tomasz
Sosnowski (cultural animator)
PARTNERS:
National Museum in Gdańsk, National
Museum of the Art of Romania,
Dimitrie Gusti National Village Museum



WATCH
A SHORT FILM
ABOUT THE
EXHIBITION AND
INAUGURATION

'Hamlet' by the Marin Sorescu Theatre in Craiova

DATE & LOCATION:
26–29 July 2024
Shakespeare Theatre in Gdańsk
CREATIVE TEAM:
Declan Donnellan (artistic direction &
stage adaptation), Nick Ormerod (set
design), Laurențiu Tudor (assistant
director), Adelina Galiceanu
(assistant set designer), Tibor Cári

(music), Vlad Udrescu (lead role),
Vlad Drăgulescu (concept of the 3D
installation 'Shakespeare Dimensions
– Episode One'), the artistic and
technical ensemble of the Marin
Sorescu Theatre in Craiova
PARTNERS:
Shakespeare Theatre in Gdańsk,
Marin Sorescu National Theatre
in Craiova



'Meet Romania in Warsaw' concert, films & lecture

DATE & LOCATION:
10–29 August 2024
Niepodległa. Miejsce Spotkań,
Łazienki Park in Warsaw
CREATIVE TEAM:
Julia Obrzut (Romanian language
teacher & content creator at
Opowieści z Rumunii), Czarnina (Nina
Kodorska, Patryk Walczak, Hipolit
Woźniak, Oliwier Andruszczenko)
PARTNERS:
Tășuleasa Association,
Auchan România

East of Culture / Another Dimension festival: Romanian selection

DATE & LOCATION:
22 August – 22 September 2024
Białystok Cultural Centre,
Sleńdziński Gallery, Kościuszki
Square in Białystok
CREATIVE TEAM:
Ewa Chwałko (author & mountaineer),

Iulian Ignat (photographer), Miłosz
Stelmach (film critic), Oana Cătălina
Chițu & Band (Anton Slavici, Sergiu
Diaconu, Dejan Jovanovic)
PARTNERS:
National Centre for Culture Poland,
City of Białystok, Białystok Cultural
Centre, Tășuleasa Association



WATCH A SHORT FILM
ABOUT THE ROMANIAN
PROGRAMME
AT THE FESTIVAL

'Nora' film screening

Announcement of the Romanian
edition of *Sopot by the Book festival*
DATE & LOCATION:
25 August 2024
Goyki 3 Art Inkubator, Sopot
CREATIVE TEAM:
Kazimierz Jurczak (literary translator
& Head of Romanian Studies at
Jagiellonian University in Kraków)
PARTNERS:
Goyki 3 Art Inkubator,
Sopot by the Book festival

'Together for Freedom' recital

DATE & LOCATION:
18 September 2024
Polish Baltic Frédéric Chopin
Philharmonic in Gdańsk
CREATIVE TEAM:
Maria-Diana Petrache (piano),
Valeriy Sokolov (violin)
PARTNERS:
Union of Interpretive Creation
of Musicians from Romania,
Polish Baltic Frédéric Chopin
Philharmonic in Gdańsk



WATCH
PETRACHE
AND SOKOLOV
DISCUSS THEIR
PERFORMANCE

Romanian projects in Poland

Tatiana Țibuleac: literary tour

DATE & LOCATION:
17–24 October 2024
House of Literature in Wrocław,
Freedom Games – EC 1 in Łódź,
Małopolski Ogród Sztuki in Kraków
for the Conrad International
Literature Festival, Nowy Teatr in
Warsaw

CREATIVE TEAM:
Tatiana Țibuleac (author), Kazimierz
Jurczak (literary translator & Head
of Romanian Studies at Jagiellonian
University in Kraków), Olga
Bartosiewicz-Nikolaev (translator &
academic at Jagiellonian University
in Kraków), Sylwia Chutnik (writer),
Anna Dzięwił-Meller (journalist),
Maja Ostaszewska (actress),
Michał Nogaś (journalist)

PARTNERS:
Bruno Schulz Festival Wrocław,
Wrocław Literature House, Liberté
Foundation!, Conrad International
Literature Festival Kraków, Nowy
Teatr Warsaw, Oficyna Literacka
Noir sur Blanc, Książkowe Klimaty
Publishing House

International Book Fair in Kraków: Romanian programme

DATE & LOCATION:
21–27 October 2024
EXPO Kraków

CREATIVE TEAM:
Florin Irimia (writer), Alicja Wancerz-
Gluzka (Head of Educational and
Innovative Programs, KARTA
Center Foundation), Julia Obrzut
(Romanian language teacher &
content creator at Opowieści
z Rumunii), Laurențiu Zediu (chef),
Amphitrio (Andrei Petrache, Mike
Alex, Philip Goron)

PARTNERS:
International Book Fair in Kraków

'Reconstructions: 35 Years after the Revolution' film retrospective

DATE & LOCATION:
8–10 November 2024
National Centre for Film Culture, Łódź

CREATIVE TEAM:
Corneliu Porumboiu (film director),
Piotr Biliński (film critic)
PARTNERS:
National Centre for Film Culture,
EC1 Łódź – City of Culture, Łódź
UNESCO City of Film, Łódź Film
School, Romanian National Film
Archive, Fundația9



Romanian performances at Prapremier Festival Bydgoszcz

DATE & LOCATION:
10–16 November 2024
Polish Theatre in Bydgoszcz

CREATIVE TEAM:
Raluca Rădulescu
(theatre critic & curator)

- *The Son* by Florian Zellner
CREATIVE TEAM:
Bobi Pricop (artistic direction),
Oana Micu (set design),
Eduard Gabia (music)
CAST:
Richard Balint, Corina Cernea,
Alina Leonte, Robert Balint,
Șerban Borda, Sorin Ionescu
PRODUCED BY:
Regina Maria Theatre Oradea
- *Who Killed My Father*
by Édouard Louis

CREATIVE TEAM:
Andrei Măjeri (artistic
direction), Mihaela Michailov
(dramaturgy), Adrian Balcău
(set design), Andrea Gavriliu
(choreography), Adrian
Piciorea (sound design),
Alexandra Ștefan (musical
training), Alex Mirea (assistant
to artistic direction)

CAST:
Adelin Tudorache, Alex
Iezdimir, Andrei Ostrovschi,
Hunor Varga, Iustin Danalache,
Vlad Ionuț Popescu

PRODUCED BY:
Metropolis Theatre Bucharest

PARTNERS:
Prapremier Festival Bydgoszcz,
Polish Theatre in Bydgoszcz, Regina
Maria Theatre Oradea, Metropolis
Theatre Bucharest



WATCH A SHORT FILM
ABOUT ROMANIA'S
PARTICIPATION
AT THE FESTIVAL

Elena Mîndru: Romanian-Polish jazz concert

DATE & LOCATION:
18 November 2024
Warsaw National Philharmonic

CREATIVE TEAM:
Elena Mîndru (soloist & composer),
Mateusz Smoczyński (violin),

Marcin Wasilewski (piano),
Kuba Dworak (double bass),
Michał Miśkiewicz (percussionist)

PARTNERS:
Embassy of Romania in Poland,
Warsaw Philharmonic



Big Docs Romania section at Watch Docs International Film Festival

DATE & LOCATION:
22 November – 1 December 2024
Warsaw: Kino Muranów, Kino Muzeum

PARTNERS:
WATCH DOCS International Film
Festival, Helsinki Foundation for
Human Rights, One World Romania
Festival, Sahia Vintage,
DACIN SARA

Chamber concert featuring violinist Valentin Șerban

DATE & LOCATION:
26 November 2024
Warsaw Philharmonic

CREATIVE TEAM:
Valentin Șerban (violin),
São Soulez Larivière (viola),
Andrzej Ciepliński (clarinet),
Gabriel Czopka (French horn),
Tymoteusz Bies (piano)

PARTNER:
Warsaw Philharmonic

'Toaca' contemporary dance co-production premiere

DATE & LOCATION:
12–13 December 2024
Polish Dance Theatre in Poznań

CREATIVE TEAM:
Andrea Gavriliu, Mădălina Dan,
Ștefan Lupu (choreography);
Mihaela Michailov (dramaturgy);
Silviu Apostol / Luda (visual
effects); Cristian Stanciu / Matze,
Claudiu Urse (music); Ilona
Binarsch (costumes), the ensemble
of dancers & the technical team of
the Polish Dance Theatre in Poznań

PARTNER:
Polish Dance Theatre in Poznań



WATCH
THE TRAILER FOR
THE SHOW

'Romania-Poland, a Century of History: Marshal Józef Piłsudski & the Royal Family of Romania' exhibition

DATE & LOCATION:
5 December 2024 – 9 March 2025
National Museum of Romanian
History, Bucharest

CREATIVE TEAM:
Dr. Cristina Păiușan-Nuică, Roxana
Pătrașcu, Dr. Cornel-Constantin Ilie
(curators); Joanna Onyszkiewicz,
Krzysztof Józef Jaraczewski (Józef
Piłsudski Foundation)

PARTNERS:
Józef Piłsudski Museum in
Sulejówkę, National Museum of
Romanian History in Bucharest,
King Ferdinand I National Military
Museum, Diplomatic Archives of
the Ministry of Foreign Affairs, Peleş
National Museum, collectors Daniel-
Cosmin Obreja & George Trohani



WATCH
A SHORT FILM FROM
THE EXHIBITION
OPENING

'Solidarity with Romania' outdoor exhibition

DATE & LOCATION:
16 December 2024 – 28 February 2025
Embassy of Romania in Poland /
Romanian Cultural Institute in
Warsaw

CREATIVE TEAM:
Mihai Alexe, Constantin Duma,
Angelo Brezoianu, Sorin Lupșa,
Ilie Marian, Codruța Drăgotescu
(photographers)

PARTNERS:
Embassy of Romania in Poland,
AGERPRES National Press Agency

Artistic residencies: Dagadana & Subcarpați

DATE & LOCATION:
24–28 February,
21–28 August 2025
Bucharest & Breb

CREATIVE TEAM:
Dagadana
(Dagmara Gregorowicz, Bogdana
Vynnytska, Mikołaj Pospieszalski,
Bartosz Mikołaj Nazaruk),
Subcarpați (Marius Andrei Alexe
/ Bean MC, Emilian Popa, Ioana
Milculescu, Valentin Mușat, Matei
Vasilescu, Avram Teodor)

Romanian projects in Poland

Music video for *Moja mama*

CREATIVE TEAM:

Maciej Kosmowski & Radu Ungureanu (DOP & editing), Radu Ungureanu (colour correction), Beata Bojda (costumes), Maria Pospieszalska & Michał Knaś (Polish traditional dancers), Gheorghe Kohut, Alin Boska, Ghita Grin, Maria Codrea, Anda Leschian, Vasile Duma, Liviu Lihet, Florin Cerbanic (Romanian traditional dancers Ceterașii de pe Sate), Ecaterina Dinulescu (Subcarpați Cultural Centre project manager)

PARTNERS:

Subcarpați Cultural Centre, Casa din Vale in Breb



WATCH THE OFFICIAL VIDEO FOR *MOJA MAMA*

Romanian-Polish Solidarity Day festive recital

With the participation of HRH Princess Sophie of Romania

DATE & LOCATION:

3 March 2025

Józef Piłsudski Museum in Sulejów

CREATIVE TEAM:

Paul Răducanu (violin), Ionuț Diaconu (piano)

PARTNERS:

Józef Piłsudski Museum in Sulejów, Embassy of Romania

in Poland, The Margareta of Romania Royal Foundation, Oprișor Winery

'One Eye Laughing, the Other Crying: Art From Romania in the Ovidiu Șandor Collection' exhibition

DATE & LOCATION:

8 March – 20 July 2025

International Cultural Centre in Kraków

CREATIVE TEAM:

Monika Rydiger, Łukasz Galusek, Ovidiu Șandor (curators); Adriana Babeți (literary critic), Diana Marincu (Artistic Director of the Art Encounters Foundation), Irina Tulbure-Moldovan (architect), Kazimierz Jurczak (literary translator & Head of Romanian Studies at Jagiellonian University in Kraków), Erwin Kessler (art critic), Radu Jude (film director), Miłosz Stelmach (film critic), Alex Casianov (sommelier), Jakub Kornhauser (poet & translator), Małgorzata Jędrzejczyk (art historian), Elżbieta Łapczyńska (writer), Julia Holewińska (playwright), Paulina Małochleb (literary critic), Andreea Anghel (artist), Bartłomiej Pochopień (architect), Bogdan de Barbaro (psychotherapist), Joanna Hańderek (philosopher), Maciej Kałuża (philosopher & academic), Anna Batko (art critic), Agata Małodobry (dance instructor), Barbara Przerwa (dance instructor), Bogdan Achimescu (artist & academic), Zofia Grząślewicz (art historian & educator), Dominik Wrześniak (art educator), Marcin Krotla (art educator), Marcin Wojdak (photographer)

PARTNERS:

International Cultural Centre in Kraków, Ovidiu Șandor Collection



WATCH A COMPILATION OF FOOTAGE FROM THE EXHIBITION OPENING

Łódź Design Festival & Romanian Design Week

DATE & LOCATION:

15 May – 14 August 2025

Bucharest (Revolution Square) & Łódź (Art Inkubator)

CREATIVE TEAM:

Maria Duda of BAZA, Deschidem orașul (architect), Katarzyna Lewoc & Paweł Lewoc of 2x3 Studio (architects), Raluca Mirel (Director of Romanian Design Week), Michał Piernikowski (Director of Łódź Design Festival)

PARTNERS:
The Institute (Romanian Design Week), Łódź Design Festival



WATCH A SHORT FILM ABOUT THE DESIGNERS' COLLABORATION

'Teorema' staged by Eugen Jebeleanu at Kontakt International Theatre Festival

DATE & LOCATION:

4–6 June 2025

Wilam Horzyca Theatre & Cinema Camerimage in Toruń

CREATIVE TEAM:

Eugen Jebeleanu (theatre director), Yann Verbugh (dramaturgy), Velica Panduru (set design), Remi Billardon (music), Cristian Niculescu (light design); Raluca Rădulescu (theatre critic); Gyan Ros, Cendana Trifan, Raluca Iani, Adrian Matic, Antonia Dobocan, Radu Costea, Patrick Imbrescu; the technical ensemble of the Radu Stanca National Theatre Sibiu;

PARTNERS:

Kontakt International Theatre Festival, Wilam Horzyca Theatre in Toruń, Radu Stanca National Theatre in Sibiu



WATCH A SHORT FILM ABOUT EUGEN JEBELEANU'S GUEST PARTICIPATION

'The Danube Delta – Europe's Amazon' outdoor exhibition

DATE & LOCATION:

23 May – 10 August

& 31 August – 31 December 2025
Voivodeship Public Library in Kraków & Embassy of Romania in Poland / Romanian Cultural Institute in Warsaw

CREATIVE TEAM:

Florin Andreescu (photographer), Julia Obrzut (Romanian language teacher & content creator at *Opowieści z Rumunii*)

PARTNERS:

Voivodeship Public Library in Kraków, Embassy of Romania in Poland, Honorary Consulate of Romania in Kraków

'Black Sea Utopia, 1955-1989: Architectural Drama in Five Acts' exhibition

DATE & LOCATION:

10 July – 12 October 2025

Museum of Architecture in Wrocław

CREATIVE TEAM:

Maria Duda (curator), Attila Kim (layout), Ileana Tureanu (project initiator & coordinator of the project); guest speakers: Błażej Brzostek (historian), Agnieszka Tomaszewicz (architect), Łukasz Galusek (architect)

PARTNERS:

Union of Architects in Romania, *Architectura* (magazine) of the Union of Architects in Romania, Museum of Architecture in Wrocław, MIASTOmOvie Film Festival, Wrocław Film Foundation



Romania, guest country at the festival Sopot by the Book

DATE & LOCATION:

21–24 August 2025

Goyki 3 Art Inkubator, Plac Przyjaciół, Państwowa Galeria Sztuki, Goyki Park, Wybrzeże Theatre

CREATIVE TEAM:

Tatiana Țibuleac (writer), Cătălin Mihuleac (writer), Adrian Cioroianu (historian & writer), Lavinia Braniște (writer), Raluca Nagy (writer), Ana Dragu (writer), Eduard Dragu-Sălăgean (co-author), Cristian Teodorescu (writer), Bogdan-Alexandru Stănescu (writer), Lucian Dan Teodorovici (writer), Oleg Serebrian (writer), Radosława Janowska-Lascar (literary translator), Bogumił Luft (publicist & translator), Kazimierz Jurczak (literary translator, Head of Romanian Studies at Jagiellonian University in Kraków), Ovidiu Nahoi (journalist & editor-in-chief of Radio France Romania), Dominik Małecki (literary translator), Doris Mironescu (professor of Romanian literature & literary critic), Joanna Kornaś-Warwas (literary translator), Joanna Cichocka-Gula (journalist), Magdalena Kicińska (writer & literary critic), Aleksander Hudzik (journalist), Georgina Gryboś (journalist & literary critic), Paulina Małochleb (writer & literary critic), Monika Płatek (legal scholar), Jarosław Tomaszewicz (historian & publicist), Marta Perchuć-Burzyńska (literary journalist), Agata Passent (journalist & writer), Michał Nogaś (journalist & literary critic), Łukasz Wojtusik (literary journalist), Andreea Anghel (visual artist & author of the outdoor

Romanian projects in Poland

artistic installation *A Brief History of Alarms II*, Kasia Sobczak (curator of the outdoor artistic installation), Marta Jankowska (workshop facilitator), Joanna Kujawska-Frejlich (workshop facilitator), Agata Walińska (workshop facilitator), Joanna Trzaska (psychologist & psychotherapist), Paweł Biliński (film critic)

PARTNERS:
Goyki 3 Art Inkubator, City of Sopot, European Parliament Office Poland, Romanian National Film Archive, Romanian Film Centre



WATCH
A COMPILATION OF
FOOTAGE FROM
THE FESTIVAL

Pop-up Gdańsk: Romania at the Gdańsk Book Fair & Romanian Film Showcase

DATE & LOCATION:
11–14 September,
18–21 September 2025
European Solidarity Centre
& Żak Club Cinema

CREATIVE TEAM:
Paweł Biliński (film critic)

PARTNERS:
Jednostka Kultury, European Solidarity Centre, City of Gdańsk, Żak Club

'Echoes of Edo, Glimpses of Meiji: The Art of Mizuno Toshikata' exhibition

DATE & LOCATION:
17 September – 16 November 2025
Manggha Museum of Art and Technology in Kraków

CREATIVE TEAM:
Ioan Paul Colta (curator), Joanna Haba (curator), Joanna Puchalska (cultural anthropologist), Ania Karpowicz (flute), Aleksandra Słyż (live electronics), Michał Sławecki (countertenor), Aleksander Wnuk (percussion), Tymoteusz Bies (piano), Gosia Korczak / MAUKO (artist), Renata Iwicka (academic)

PARTNERS:
Manggha Museum of Japanese Art and Technology,
Collector Ioan Paul Colta



'Brâncuși: Sculpting with Light' exhibition

DATE & LOCATION:
27 September – 14 December 2025
International Cultural Centre in Kraków

CREATIVE TEAM:
Doina Lemny (curator & catalogue contributor), Karolina Wójcik (curator), Bogusław Bachorczyk (artist), Maciek Bernaś (artist), Bartek Buczek (artist), Michał Sroka (artist), Justyna Stasiowska (artist), Bogdan Achimescu (artist), Olga Bartosiewicz-

Nikolaev (translator & academic at Jagiellonian University in Kraków), Grațian Gâldău (film director), Erwin Kessler (art critic), Wojtek Kiwer (composer), Bartłomiej Pochopień (architect), Tomasz Kwoka (Slavic philologist), Anna Taszycka (film critic), Michał Iwański (artist), Samuel Kłoda (artist), Agnieszka Kurtyka (psychologist & psychotherapist), Beata Bujak-Szwaczka (tour guide), Dominik Wrześniak (art educator), Joanna Majewska-Grabowska (art educator), Zofia Grząślewicz (art educator), Alex Casianov (sommelier)

PARTNERS:
International Cultural Centre in Kraków, City of Kraków, Bruce Silverstein Gallery (New York), Grob Gallery, Christian Reyntjens collection



Romanian concert at the Warsaw Autumn International Festival of Contemporary Music

DATE & LOCATION:
27 September 2025
State Museum of Ethnography in Warsaw

CREATIVE TEAM:
NeoQuartet
(Karolina Piątkowska-Nowicka, Paweł Kapica, Michał Markiewicz, Krzysztof Pawłowski),
Doina Rotaru, composer

PARTNERS:
Polish Composers' Union, State Museum of Ethnography in Warsaw



Playing with Kantor: Romania – Spectres of the Past

DATE & LOCATION:
14–26 October 2025
Kielce Cultural Centre; Kraków: Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka, Teatr Stary, MICET, Lokator Bookshop, Department of Theatre and Dramatic Art at the Jagiellonian University

CREATIVE TEAM:
Cristina Modreanu (programme curator), Adriana Moca (curator of the exhibition 'Silviu Purcărete – Landmarks of Romanian Theatre'), Anca Măniuțiu (theatre scholar), Eugen Wohl (academic), Ionuț Sociu (journalist & theatre critic),

Lia Perjovschi (artist), Katarzyna Fazan (theatre scholar & literary critic), Anna Róza Burzyńska (theatre scholar & critic), Andrea Nikolov (graphic designer & photographer), Bogdan Achimescu (artist & academic), Buturuga Band (Olga Bartosiewicz-Nikolaev, Karolina Czersk)

PRODUCTIONS:

- *Diamond-like Lucidity*: one-woman performance by Andrea Gavrilu (concept & choreography)
- *Millenial Echoes*: audio-video performance by Mad Hatterpillars Collective (Irina Perneș, Ana Creangă, Ariadna-Ene Iliescu, Mihnea Dagne, Vlad Ciocoiu and Sofia de la Hoz)
- *Dual: A Performance About Friendship* by Leta Popescu, Bogdan Spătaru, Florin Fieroiu: Leta Popescu (director); cast: George Albert Costea, Mihaela Velicu, Vlad Udrescu; produced by Teatrelli
- *Songs that Scare Away the Fear*: concert-show directed by Ada Milea based on texts by Herta Müller; Alexandra Mureșan (set design), Ernest Wichner (consultant), Victor Panfilov (sound), Cate Cherecheș (set design assistant); cast: Anca Hanu, Radu Dogaru, Cristian Rigman, Mihnea Blicariu, Adriana Băilescu, Miron Maxim, Mădălina Mânzat, Vlad Negrea; produced by the Lucian Blaga National Theatre in Cluj-Napoca.
- *Mary Stuart*: adapted by Robert Icke from Friedrich Schiller; Andrei Șerban

(artistic direction), Daniela Dima (associate artistic director), Helmut Stürmer (set design), Corina Grămoșteanu (costumes), Alexei Țurcan (music), Andrei Cozlac (video design), Cristian Niculescu (lighting design), Corina Mihaela Predescu (assistant to director), Liviu Stoica (sound design); technical direction: Costi Lupșă, Adrian Ionescu; leading roles: Raluca Aprodu, Ofelia Popii; the artistic and technical team of the National Theatre Bucharest.



Romanian projects in Poland

PARTNERS:

Centre for the Documentation of the Art of Tadeusz Kantor Cricoteka, Stefan Żeromski Theatre in Kielce, Jagiellonian University's Department of Theatre and Dramatic Art and Department of Romanian Philology, Helena Modrzejewska National Stary Theatre in Kraków, Lokator Bookshop, Polish-Romanian Society in Kraków



WATCH
A MINI-DOCUMENTARY
ABOUT THE ROMANIAN
EDITION OF THE KANTOR
FESTIVAL

'Matei Brunul' stage adaptation & literary events

DATE & LOCATION:

4–5 November, 8–9 November, 30 November 2025

Tajne Kompletu Bookshop & Wrocław Puppet Theatre in Wrocław, Lokator Bookshop in Kraków & the Kubicki Arcades of the Royal Castle in Warsaw

CREATIVE TEAM:

Cătălin Dorian Florescu (writer), Jakub Skurtys (literary critic), Aleksandra Wojtaszek (literary critic), Lucian Dan Teodorovici (writer), Jerzy Bielunas (theatre director of the play *Matei Brunul*), Radosława Janowska-

Lascăr (literary translator), Adrian Cioroianu (historian), Bogumił Luft (publicist & translator)

PARTNERS:

Polish Book Institute, Borderland Publishing House, Amaltea Publishing House, Wrocław Puppet Theatre, Jerzy Grotowski Institute, Historical Book Fair in Warsaw

Eufonie Festival:

George Enescu Philharmonic Orchestra tour of Poland

Official closing of the season & Romania's National Day celebration

DATE & LOCATION:

30 November – 1 December 2025
Karol Szymanowski Philharmonic in Kraków, Warsaw Philharmonic

CREATIVE TEAM:

Gabriel Bebeșelea (conductor), Jaemin Han (cello solo), George Enescu Philharmonic Orchestra

PARTNERS:

National Centre for Culture Poland, Eufonie International Festival of Central and Eastern European Music, Karol Szymanowski Philharmonic in Kraków, Warsaw Philharmonic, Embassy of Romania in Poland



Translators

We extend our gratitude to the outstanding Romanian-to-Polish translators and interpreters who facilitated intercultural dialogue throughout the season:

- Bogdan Achimescu
- Ewa Odrobińska
- Olga Bartosiewicz-Nikolaev
- Radosława Janowska-Lascar
- Kazimierz Jurczak
- Joanna Kornaś-Warwas
- Tomasz Klimkowski
- Ana-Maria Luft
- Małgorzata Tomasziewicz
- Józefina Wasilewska

* Each project consists of at least one activity and up to a few dozen. In addition to the artists listed here, our partner institutions have, in certain projects, involved other guests not included in this index.





We share a common DEDICATION



Romanian Cultural Intitute in Warsaw

L-R
Octavia Cornea
Ovidiu Dajbog-Miron
Sabra Daici
Petre Opriş
George Negrea*
Cristina Ispas*
Octavian Balan*



Adam Mickiewicz Institute in Warsaw

L-R
Oksana Shahramanyan
Patrycja Paprota-Kosel
Anna Rembowska-Tkaczyk
Magdalena Koc
Olga Wysocka*
Olga Brzezińska*
Piotr Sobkowicz*
Weronika Kowalska*



Polish Institute in Bucharest

L-R
Alexandru Stancu
Anna Nicolau
Mirela Lazar
Natalia Mosor
Tomasz Adamski
Iwona Puto
Katarzyna Zalaszevska
Paweł Rutkowski

*Starred people were not with us during these photo sessions, but they were with us in spirit!

PROGRAMMING & IMPLEMENTATION TEAMS:

MINISTRY OF CULTURE OF ROMANIA

Caterina Coadă
(Head of the International Relations
Department)
Maria Ionescu
(Counsellor, International Relations
Department)

ROMANIAN CULTURAL INSTITUTE IN WARSAW

Ovidiu Dajbog-Miron
(Director, programming)
Petre Opriş
(Deputy Director, reporting)
Sabra Daici
(Project Coordinator, programming
and implementation)
Octavia Cornea
(Project Coordinator, implementation)
George Negrea
(Project Coordinator, implementation)
Cristina Ispas
(Senior Accountant)
Octavian Balan
(Head of Administrative Department)

ROMANIAN CULTURAL INSTITUTE IN BUCHAREST

Ioana Drăgan
(Director, Directorate for the Representations
Abroad and Historical Communities)
Gabriela Blebea
(Director General, General Department of
Finance, Public Tenders and Administration)
Agripina Anghel
(Head of Programmes, Directorate for
the Representations Abroad and Historical
Communities)
Octavian Perpelea
(Project Coordinator, Directorate for the
Representations Abroad and Historical
Communities)
Angela Roşioru
(Financial and Accounting Coordinator)

ADAM MICKIEWICZ INSTITUTE IN WARSAW

Olga Wysocka
(Director)
Olga Brzezińska
(Deputy Director)
Piotr Sobkowicz
(Deputy Director)
Oksana Shahramanyan
(Manager of the Poland-Romania Cultural
Season 2024-2025 Programme)
Anna Rembowska-Tkaczyk
(Project Coordinator, implementation)
Magdalena Koc
(Project Coordinator, implementation)
Patrycja Paprota-Kosel
(Project Coordinator, implementation)
Weronika Kowalska
(Controlling Department)

POLISH INSTITUTE IN BUCHAREST

Natalia Mosor
(Director)
Wojciech Mrozowski
(Deputy Director)
Katarzyna Zalaszevska
(Project Coordinator)
Paweł Rutkowski
(Project Coordinator)
Mirela Lazar
(Project Coordinator)
Anna Nicolau
(Project Coordinator)
Iwona Puto
(Administrator/Accounting)
Alexandru Stancu
(Driver)

VISUAL IDENTITY OF THE SEASON

Maria Lisicka,
Toma Ştefănescu

CATALOGUE:

PUBLISHING & COPYRIGHT
Adam Mickiewicz Institute
Romanian Cultural Institute in Warsaw

EDITORS
Adam Żuławski, Nitzan Reisner

PHOTOS
p. 6-7 Gabriel Aldea, David Vizaknai, p. 12 Cornel Brad, p. 17 Jakub Celej, p. 18 Jakub Celej, p. 21 Bogdan Curec for Centrul Cultural Subcarpați, p. 22 Polish Dance Theatre in Poznań, p. 24 Piotr Wołodzko, p. 26-27 Polish Dance Theatre in Poznań, p. 28, 31 Maciej Zygmunt, p. 29 The National Museum of Art of Romania (MNAR), p. 30 Cricoteka, p. 32 Łódź Design Festival, p. 33 Mihai Cioban, p. 34 Gabriel Aldea, David Vizaknai, p. 35 Daniel Hawryluk, p. 36-37 Bogdan Curec for Centrul Cultural Subcarpați, p. 38 Anna Bedyńska, p. 40-41 Sabina-Maria Costinel, p. 42-43 Vladimir Bulza, The National Museum of the Romanian Peasant in Bucharest, p. 44-45 Natalia Kabanow, p. 46 courtesy of Brukenthal National Museum, p. 47 Przemysław Blechman/Foundation of A. Wróblewski, p. 48 Alex Damian, p. 49 Sumlea Marius, p. 50-51 Festival Classix, p. 52-53 Andrei Popa, p. 54 Gabriel Aldea, David Vizaknai, p. 56-57 Brave Boy Studio, p. 58-59 Anna Rezulak, p. 60-61 Paweł Mazur, p. 62 Răzvan Hatea, p. 63 Sabra Daici / ICR Varşovia, p. 64-65 B. Kociumbas-Kos, p. 66-67 Klaudyna Schubert, p. 68-69 Mateusz Grochocki, p. 73 Wikimedia, p. 74 Rafał Latoşek, p. 77 Polona.pl, p. 78 Anna Bedyńska, p. 80 Sabina-Maria Costinel; Vladimir Bulza, The National Museum of the Romanian Peasant in Bucharest; Przemysław Blechman/ Foundation of A. Wróblewski; Garana Jazz Festival, p. 81 Natalia Kabanow; Zuzanna Zachara-Hassairi; Maciej Kosmowski, p. 82 Ana Filipa Flores; Mihai Cioban; Polish Dance Theatre in Poznań, p. 83 Maria Gindac; Andrei Popa; Bogdan Curec for Centrul Cultural Subcarpați, p. 84 Mateusz Grochocki, Brave Boy Studio, p. 85 Anna Rezulak, Albert Dobrin, p. 86 EC1-NCKF, Patrick Chenc p. 87 Mateusz Grochocki, MNIR, p.88 Maciej Kosmowski, Paweł Mazur, p. 89 Răzvan Hatea, p. 90 Kamil A. Krajewski, Klaudyna Schubert, Paweł Mazur, B. Kociumbas-Kos, p. 91 ICR Varşovia, Maciej Zygmunt, p. 92 Maciej Zygmunt, Paweł Mazur, p. 93 B. Kociumbas-Kos, p. 94-95 Maciej Kosmowski

CATALOGUE DESIGN
Magdalena Heliasz

PRINTING & BINDING
Enaf, Warsaw, February 2026

All rights reserved. No part of this book may be reproduced in any form by any electronic or mechanical means (including photocopying, recording, information storage or retrieval) without permission in writing from the publisher.

Vorbim
Mamy aceeași
wspólny limbă
jezyk



ADAM
MICKIEWICZ
INSTITUTE



RUMUŃSKI
INSTYTUT
KULTURY