

Adam Mickiewicz Institute
CULTURE_QPL



SEASON 2009/2010

REPORT

Tym razem trochę nagięliśmy kategorię Agencji Roku, ponieważ tegorocznym zwycięzcą jest państwowa instytucja. Sama jedna robi jednak więcej dla polskiej kultury, niż wszystkie polskie instytuty za granicą razem wzięte.

W tym roku, podobnie jak „Aktivist”, kończy 10 lat i tę rocznicę kwituje hasłem:

„3 tysiące wydarzeń, 3 kontynenty, 26 państw, 18 milionów widzów”.

Te liczby same w sobie robią wrażenie, ale z naszej perspektywy na największy aplauz zasługują działania, które promują kulturę popularną, jednocześnie ją legitymizując – np. wizyty studyjne polskich komiksarzy w Izraelu (i izraelskich w Polsce) czy promocja polskich muzyków w środowisku zagranicznych dziennikarzy i promotorów festiwalowych

w ramach showcase’u Don’t Panic, We’re from Poland.

M.in. naszej „Agencji Roku 2010” zawdzięczamy to, że o Polsce, jej sztuce, teatrze i miejskim rozwoju mówi się w Europie coraz więcej i coraz częściej. Niech nasza nagroda będzie też zachętą do zrealizowania świetnych akcji z okazji prezydentury Polski w Unii Europejskiej w 2011 r. Panie i Panowie, Agencją Roku 2010 zostaje Instytut Adama Mickiewicza!

Uzasadnienie redakcji Aktivista

NOCNE MARKI
Polish Nightlife Awards 2010

AGENCJA ROKU 2010

Instytut Adama Mickiewicza

AA
AKTIVIST

VIEDYCJA
NOCNE MARKI



SEASON 2009/2010
REPORT



THE SITE OF THE ADAM MICKIEWICZ INSTITUTE,
KNOWN AS THE SUGAR REFINERS' PALACE, WARSAW, MOKOTOWSKA ST

WE'VE BEEN TELLING THE WORLD ABOUT POLAND FOR TEN YEARS...



It is with great satisfaction and a feeling of duty well served that I am presenting this 2009/2010 season report to you.

In 2010 the Adam Mickiewicz Institute celebrated the tenth anniversary of its inception. Over the last decade we have successfully carried out over 3000 projects in 26 countries, attended by an audience of over 20 million. We have evolved during this period from an exporter of cultural goods, assets and commodities to being their active creator, leaving behind the role of an impresario to become a credible partner in international cultural exchange.

In our endeavours we follow a written strategy – a clear and convincing vision with a cohesive and realistic mission. In our daily work we apply a methodology of project management whose standards are in line with those of the most advanced corporations – we do so with the assistance of state of the art software. In the eyes of our stakeholders, as well as Polish or foreign media or the artists themselves, the Institute is one of the most innovative national institutions of culture. The Polish Minister of Culture and National Heritage, Bogdan Zdrojewski, has several times publicly referred to us as an *institution of the 21st century*. We celebrated the anniversary of the Institute with a group of old friends, which included Sinfonia Varsovia, the Warsaw Autumn Festival and TR Warszawa to name a few. Our partners have dedicated special events to us, such as a concert of Beethoven's music conducted by Marc Minkowski, the world premiere of the piece *a piú corde* by Paweł Szymański, which was written upon our commission, and *Open S.E.A.* – a work-in-progress performance by TR Warszawa directed by Grzegorz Jarzyna.

The 2009/2010 season was dominated by POLSKA! YEAR – a Polish Year in the United Kingdom. This project has been instrumental in changing the perception of this part of Europe among many a British viewer. It comprised 250 presentations taking place in 30 different British cities – from Southern England to Northern Scotland. They were viewed by over 2.5 million spectators.

On 1 July 2011 Poland is to take over the European Union Presidency. Already in 2008 the Adam Mickiewicz Institute began intense preparations of a cultural programme for the occasion. With respect to national culture, the Presidency is a historic opportunity to communicate our common accomplishments, though it is also a huge challenge. For the Institute, its management and staff, this will indeed be a great test.

In the past we typically organized one cultural season during a calendar year – in 2011 we will produce ten such projects, simultaneously carried out in ten key capitals, in ten time zones, over a period of a hundred days. The icons of this unprecedented initiative will include names such as Karol Szymanowski, Czesław Miłosz, and Stanisław Lem, as well as the global interactive game *I, CULTURE* and a 5 part documentary film series under the title *A Guide to the Poles*.

The Institute's successes are also felt domestically. The portal culture.pl – our flagship vehicle and at the same time a unique and most comprehensive source of knowledge on Polish culture – has been ranked number one by the industry monthly *Press*. For the first time, *Aktivist* magazine has awarded their *Nocne Marki* title in the category of Agency of the Year (2010 edition) to a government institution.

Before wishing you pleasant reading, let me express my gratitude to the Minister of Culture and National Heritage and the Minister of Foreign Affairs for their constant support of the Institute. Let me also thank our partners in Poland and abroad for their trust, and our staff and associates for their hard work and effective cooperation, which has brought such spectacular effects in the past season.

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10 YEARS FOR CULTURE

For a full decade now, the Adam Mickiewicz Institute has been promoting Polish culture abroad and initiating international cultural cooperation.

The projects, aimed at shaping a positive picture of Poland, ran – depending on the country – from several weeks to over a year. They helped create and solidify an image of Poland as a creative hub of Europe. The programme of each of these undertakings consisted of dozens to hundreds of exhibitions, theatre performances, concerts, film screenings and dance recitals. The Adam Mickiewicz Institute is a government institution whose activity is determined by a strategy to promote Poland abroad, with a goal to effectively build the Polska brand. In its efforts to promote Poland's cultural heritage and current cultural achievements, the Institute closely cooperates with foreign countries. By virtue of its hard work and dedication, the Institute was able to prepare and carry out countless impressive promotional projects, including: POLSKA! YEAR in the UK, The Polish Year in Israel, the NOVA POLSKA Season in France, the Polish/German Year, the Polish Season in Russia and the Russian Season in Poland along with the exhibition Warsaw-Moscow/Moscow-Warsaw, the Polish Year in the Ukraine and the Ukrainian Year in Poland, and the Jerzy Giedroyc Year. All of these were complemented by equally important projects in Spain, Austria, Sweden, Algeria, Morocco, China, the Balearic Islands and Lithuania. The Institute-organised project accompanying the EXPO in China is still underway, while another project for China is already in the preparation stage. Also in pre-production are projects designated for Japan, Hong Kong, Korea, Singapore, and the United States, as well as the cultural programme for the Polish Presidency of the European Union. The Institute's activity also includes the presentations of projects by international partners in Poland as well as the organisation of study visits to Poland for foreign guests – artists, scholars, critics, curators and managers. During such visits, the

invited specialists can become better acquainted with what our country has to offer in their respective fields of interest and initiate cooperation with Polish institutions and artists.

In addition, the Institute works directly with Polish and foreign culture institutions as well as cultural missions of the Ministry of Foreign Affairs.

A key aspect of the Institute's activity is to provide prompt and reliable information regarding noteworthy cultural initiatives in Poland. With a view to this end, the Institute has created the culture.pl portal – a multi-language database of information on the Polish culture industry which sits atop the ranking of top culture-related web services published by Press – the influential media industry monthly. On culture.pl, one can find information on current events both in Poland and abroad, as well as a multitude of encyclopaedic entries, including profiles of notable Poles.

The site annually receives over 4 million unique hits from more than 120 countries.

The Institute organises international conferences and initiates debate concerning the issues pertinent to culture and its promotion abroad, such as *The Economics of Culture. From Theory to Practise*, the *European Cultural Meetings*, workshops for culture animators, the conference *Design – Culture and the Economy*, or panel discussions as part of the Congress of Polish Culture and the Economic Forum in Krynica. During the 2009 Forum, the Institute initiated a valuable debate on the subject of the economic potential of culture and international cultural exchange.

The Institute also operates within the field of publishing, offering richly illustrated catalogues, programmes, leaflets, pamphlets, calendars, games, multimedia presentations and records, with a vital part of our activity being the production of documentary films and gadgets which bolster recognition of the Polska brand.

Adam Mickiewicz Institute
CULTURE.PL



MIROSLAW FILONIK
AND HIS LIGHT INSTALLATION

The visitors and the audience who came to the Adam Mickiewicz Institute in the late May and early June saw its building at Mokotowska Street in Warsaw in a very different light. The installation by Mirosław Filonik turned the home of the Institute into a work of art, exposing architectural details normally invisible to the incidental observer.

OK. INSTALLATION

**OK. LIGHT INSTALLATION BY MIROSŁAW FILONIK
THE FACADE OF THE SUGAR REFINERS' PALACE
WARSAW
15.05-30.06.2010**

In honour of its 10th anniversary, Mirosław Filonik presented the Adam Mickiewicz Institute with rays of light to cascade down the facade of the Sugar Refiners' Palace. The piece, titled *OK.*, is constructed of a system of fluorescent bulbs arranged into a glowing picture which references the perspectives of Renaissance painting while underscoring the palace's architecture. The installation's lighting has changed how the building and its surroundings are perceived and has attracted the attention of passersby, leading their gaze to a projection of an eye whose line of sight is suggested by the series of fluorescent bulbs. Filonik creates installations which enter a dialogue with the environment and reveal typically inconspicuous features of the building and its immediate area. Since the late 90's, the artist's medium of choice has been light, and he utilises not only the fluorescent bulbs themselves, but also their fixtures, wiring,

transformers, etc. The unveiling of *OK.* took place during Warsaw's Museum Night but the attention it has received far surpasses the reach of that single evening - the installation aroused a great interest among passersby, and enthusiastic reviews of the project have appeared in *Gazeta Wyborcza* and *Rzeczpospolita*. The installation's unveiling was only one of the many events to celebrate the 10th anniversary of the Adam Mickiewicz Institute.

I went out today and what a sight! Just around the corner, on Mokotowska Street, I saw a beautiful installation by Mirosław Filonik, ornamenting the courtyard of the Adam Mickiewicz Institute on the occasion of its 10th anniversary. Apart from the rays of light, beaming like in holy paintings, there is also a video projection (invisible in the photograph) in the small gable window, in the building's tympanum. I love those light tricks of his. They so beautifully expose the details of this historical architecture.

*Do it in Warsaw, Blog, Agnieszka Kowalska,
journalist with Gazeta Wyborcza daily*

As part of its 10th anniversary celebrations, the Adam Mickiewicz Institute prepared an art festival comprising visual arts, classical, avant-garde, rock, jazz, and folk music, as well as street and puppet theatre productions. All of these events have been especially dedicated to the Institute by its many friends and partners.

YOUNG ARTISTS ON THE 10TH ANNIVERSARY OF THE INSTITUTE

**MUSIC AND THEATRE FESTIVAL
HOOVER SQUARE AND MARIENSZTAT MARKET
WARSAW
11-12.06.2010**

The central point in Warsaw's newly-renovated historic pedestrian zone and the nearby Mariensztat market were inundated with concerts, plays and performance art in homage of the Adam Mickiewicz Institute. The programme for the event was prepared so as to present the bands and artists who, through their work with the Institute, are making a positive impact in the promotion of Polish culture abroad.

More than a dozen concerts comprised the lineup spanning classical, jazz and folk music. Performers included Julia Marcel,

Levity, Pustki, Mitch & Mitch, Mosaic, Oszibarack, Pink Freud, The Car Is on Fire, The Poise Rite and the Silesian String Quartet. Among the theatre highlights were performances by Teatr Biuro Podróży, which put on its Macbeth adaptation titled *Macbeth: Who Is that Bloodied Man?*. This huge outdoor performance premiered in 2005 in Cork, Ireland and has since been staged in the United States, Iran, and Israel, among other places. Wrocław's Puppet Theatre, in turn, presented their *Broken Nails: A Marlene Dietrich Dialogue*, the very well received monodrama about the pre-war star of German and American cinema (beautifully played by Anna Skubik) interlaced with the actress' most memorable songs. The great finale surprise was offered up by Teatr KTO and their spectacular dance performance accompanied by pyrotechnics.

MITCH & MITCH



PINK FREUD



TEATR KTO



JULIA MARCEL





CONDUCTOR MARC MINKOWSKI

SINFONIA VARSOVIA

Sinfonia Varsovia was established over twenty five years ago under the watchful eye of the legendary violinist and conductor Lord Yehudi Menuhin. Its artistic director today is maestro Penderecki, while its music director – Marc Minkowski. Always performing at the highest level and competing with the best orchestras in Europe and the world, they are truly one of a kind.

CONCERT BY SINFONIA VARSOVIA
WITOLD LUTOSŁAWSKI CONCERT STUDIO OF POLISH RADIO
WARSAW
19.06.2010

Marc Minkowski's artistic approach to conducting once again enchanted music lovers. During the jubilee concert conducted by one of today's greatest conductors, Sinfonia Varsovia performed Beethoven's *3rd Symphony in E-major Op. 55*, and *5th Symphony in C-minor Op. 67*. Marc Minkowski has been Sinfonia Varsovia's music director since March of 2008. For many years prior, he

worked with the Paris Opera and, from 2003, the Zurich Opera. In 2004, he received the distinction of Chevalier du Mérite from the president of France.

Sinfonia Varsovia is one of Europe's premier orchestras. It has performed in all the most prestigious concert halls – from New York's Carnegie Hall to Paris' Theatre des Champs Elysees, and participated in the leading festivals. Its co-founder and first guest conductor was Yehudi Menuhin. The orchestra boasts over 200 records for some of the world's most renowned labels, such as Pathe Marconi-EMI, Virgin Classics, and Decca. Krzysztof Penderecki, who regularly collaborates with the orchestra in a conductor capacity, has been its artistic director since 2003.

DESIGN VIRUS

The young Polish designer Tomek Rygalik has not only made it in London or New York but also in Warsaw. In June he awakened the Polish capital and infected it with... the virus of art!

DESIGN VIRUS, TOMEK RYGALIK
WARSAW
18-19.06.2010

Five simple graphic symbols printed on round stickers which can be combined and arranged into limitless arrays. These are the basic elements of the XILY virus – the brainchild of noted designer Tomek Rygalik. On 18 and 19 June, the uncanny patterns designed and created from Rygalik's modules took over the city of Warsaw – they appeared on pavements, building facades, and lamp poles on Mokotowska St. near Three Crosses Square. Everyone was able to join in

the action and spread the virus. The stickers, depicting the letters X, I, L and Y were available at the Adam Mickiewicz Institute, as well as at the TR Warszawa theatre, the Bęc Zmiana Foundation and the 5-10-15 club.

The action stimulated artistic activity in city space and underscored the transformation of Mokotowska St. into an arts/fashion/design artery. The finale took place on the evening of Saturday 19 June at Three Crosses Square. Many artists who on a day-to-day basis work in the vicinity of Mokotowska St. took part in creating the giant piece of city space graphic art.



ACTION IN CITY SPACE COMMEMORATING THE 10TH ANNIVERSARY OF THE INSTITUTE



CONCERTO FOR HARPS AND PIANO

**1000
GUESTS**

A PIÚ CORDE

Paweł Szymański says that his music represents surconventionalism. It contains many references to Baroque counterpoint. The audience appreciates the composer for his diversity of emotions and moods, touching on the sensuous play of sound or metaphysical reflection.



ADAM MICHNIK TALKING WITH
PAWEŁ POTOROCZYN AND JOANNA KILISZEK



FROM LEFT: JOLANTA KWAŚNIEWSKA, DARIUSZ SOBKOWICZ,
MINISTER BOGDAN ZDROJEWSKI



ELŻBIETA PENDERECKA TALKS BEHIND THE SCENES



ANDRZEJ CHYRA

**JUBILEE CONCERT
NATIONAL PHILHARMONIC ORCHESTRA
WARSAW
16.09.2010**

Paweł Szymański's *a piú corde*, written for harps and a piano, is a composition which is delicate but at the same time characterised by a conceptual construction. The music travels a circular path as if following the hands of a clock as new players join in and introduce tonal changes. The world premiere of this exemplary piece took place during the Warsaw Autumn International Contemporary Music Festival. The public had the occasion to experience the composition for the first time during a concert celebrating the Adam Mickiewicz Institute's 10th anniversary at the National Philharmonic. The composer Paweł Szymański dedicated the piece to the director of the Institute, Paweł Potoroczyn. Guests included Minister of Culture and National Heritage Bogdan Zdrojewski, Deputy Minister of Foreign Affairs

Jan Borkowski, former First Lady Jolanta Kwaśniewska, Elżbieta Penderecka, as well as numerous artists, diplomats, heads of government culture institutions from Poland and abroad, and journalists. More than 1000 people took in the concert in the full to the brim philharmonic hall, while two days later, festival-goers listened to another performance of the piece at Wytwórnia Koneser. This concert was also broadcast on Polish Radio Programme 2. Critics lauded the concert as one of the festival's most interesting events. The rapt public can attribute the unforgettable performance to the playing of pianist Maciej Grzybowski and the 8 harpists, playing both concert and Celtic harps, conducted by Anna Sikorzak-Olek. Maciej Grzybowski specialises in the music of Paweł Szymański – four years ago, his album *Works for Piano*, featuring the composer's solo piano compositions, was released by EMI Classics. Paweł Szymański is one of today's most esteemed composers. He also writes music for theatre and film – he composed the music to Krystian Lupa's play *Zaratustra* and to Krzysztof Krauze's film *Saviour Square*.

Adam Mickiewicz Institute
CULTURE@PL



THE CROWD-FILLED COURTYARD OF THE INSTITUTE

500
SPECTATORS



JOANNA MALUGA, CONDUCTOR



ŁUKASZ MYSZKOWSKI AS DANTE

INFERNO! LIGHT AND DARKNESS

So timely sound the words of Adam Mickiewicz today... The more famous ones, and those which are not so well known - all combined in a collage and presented on the facade of the Adam Mickiewicz Institute. An amazing spectacle. Is it still theatre? Or maybe something more?

OUR HELL ORATORIO
SUGAR REFINERS' PALACE
WARSAW
25-26.09. 2010

For two evenings, 22 windows of the neo-rococo Sugar Refiners' Palace became the unusual setting for a theatre performance. The building housing the Adam Mickiewicz Institute and the adjoining city thoroughfare were the scene of a truly unusual street-theatre-inspired spectacle created by director Marcin Liber, composer Aleksandra Gryka and set designer Anna Czarnota-Olszewska. The play, titled *Our Hell*, utilised text written by Adam Mickiewicz - both well-known fragments and those most likely only famil-

iar to scholars - fused into a scripted collage by Małgorzata Sikorska-Miszczuk with such unrestrained imagination as to evoke vitality and new contemporary relevance from the excerpts of prose and dramatic text. Among the works interpreted anew in the windows of the Institute were: the poem *Forefathers' Eve*, *Review of the Army from Forefathers' Eve Part III*, the passage *Filaret's Song*, fragments of *Switez*, *Coward at the Elections*, *Pan Tadeusz*, *To a Polish Mother*, as well as the poem *Ugolino. An Exception to the Divine Comedy*, the 3rd, 23rd and 33rd cantons of Dante's *Divine Comedy*, and Adam Mickiewicz's translation of Byron's *Darkness*. The innovative oratorio gripped the sizeable audience crowded tightly into the courtyard of the Sugar Refiners' Palace.



FROM LEFT: MINISTER BOGDAN ZDROJEWSKI, PAWEŁ POTOROCZYN, WŁADYSŁAW BARTOSZEWSKI

TRIBUTE TO THE FOUNDERS OF THE INSTITUTE

“The Adam Mickiewicz Institute was created with the conviction that all the best that Poland has to offer is related to its cultural successes”, Bogdan Zdrojewski, Minister of Culture and National Heritage reminded everyone on the occasion of the unveiling of the commemorative plaque dedicated to the founders of the Institute. The plaque was designed by Bartosz Mucha.



UNVEILING OF THE COMMEMORATIVE PLAQUE



THE EVENT GATHERED MANY VISITORS AND THE MEDIA

**TRIBUTE TO THE FOUNDERS OF THE INSTITUTE
SUGAR REFINERS' PALACE
WARSAW
13.10.2010**

On 13 October a commemorative plaque dedicated to the founders of the Adam Mickiewicz Institute – ministers Bronisław Geremek and Andrzej Zakrzewski – was unveiled at 25 Mokotowska Street, where it had been mounted on a pillar by the main entrance to the Institute, located in the historical Sugar Refiners' Palace. The plaque suits well the architecture of the building. It has been created by Bartosz Mucha, a young Polish design artist.

The Institute's Director, Paweł Potoroczyn, said, "For the past ten years the Adam Mickiewicz Institute has been actively promoting Polish culture abroad. It would not have been possible, however, had it not been for the initiative of Prof Bronisław Geremek, the Polish Foreign Minister at the time, and Prof Andrzej Zakrzewski, the then Minister of Art and Culture, who had in October 1999 signed a letter of intention specifying the scope of cooperation of the two ministries in the field of culture promotion.

It was the founding rock for the Adam Mickiewicz Institute, whose establishment followed in March 2000."

Radosław Sikorski, Minister of Foreign Affairs, added, *as my predecessor, Prof Bronisław Geremek wrote in The Golden Age of the First Republic, our culture had radiated onto others, at the same time being open to foreign influences. We need to do all in our might, in particular bearing in mind the upcoming Polish presidency in the European Union, to make our "soft actions" effective.* The Minister of Culture and National Heritage, Bogdan Zdrojewski, said, *The Institute's successes in promoting Polish culture are incredibly durable, important, and contribute greatly to everything which is associated with the image of the Polish state. What I find particularly significant is the conviction that Polish culture is the best quality trademark of the Polish state, that it is becoming commonly recognized, accepted and used.*

The ceremony was also attended, among other guests, by Prof Władysław Bartoszewski, Adam Michnik, Małgorzata Zakrzewska, Marcin Geremek, Aleksandra Piątkowska, senator Andrzej Person, senator Barbara Borys-Damięcka, as well as journalists and employees of the Adam Mickiewicz Institute.

WB1-55-14/10



BUCKINGHAM PALACE

Baroness B. Tuge-Erecińska *26.07.10*

22nd July, 2010.

Your Excellency

Thank you for your letter of 7th July to The Rt. Hon. Christopher Geidt regarding the completion last week of Polska!Year.

I have show your letter to The Queen who was glad to be the joint Patron of this important celebration of Polish culture and greatly regrets that the year was interrupted by the tragic death of her co-Patron President Kaczyński. Her Majesty much appreciated your courtesy in informing her of the wide range of events that have taken place over the last twelve months and sends her congratulations to everyone who worked to make the year such a success.

Yours sincerely

Doug King
Assistant Private Secretary to The Queen

Her Excellency Barbara Tuge-Erecińska.

POLSKA! YEAR

Poland – Europe's cultural hub, hailed the British press when summing up the events of POLSKA! YEAR, the Polish Year in the UK. The POLSKA! YEAR programme consisted of over 250 projects: nearly 70 exhibitions, 80 concerts, 33 festivals, film screenings, theatre performances, conferences and seminars. The event brought together a total of almost 2 million spectators in Britain's most prestigious galleries, concert halls, and festival and theatre stages. The key to POLSKA! YEAR'S success was the well thought out and carefully planned programme, which was prepared in collaboration with Polish and British partners. More than 250 British culture animators, curators, gallery and museum directors, representatives of theatre, music and film festivals, art critics and journalists were invited to Poland on study visits by the Adam Mickiewicz Institute. The events of POLSKA! YEAR were widely discussed among Britain's cultural elite and many new Polish names entered into international circulation. The greatest indicator of success are future projects and proposals for continued collaborations as expressed by Britain's leading culture institutions, such as the Barbican Centre and the Southbank Centre. POLSKA! YEAR harnessed the interest of the British public in the latest wave of Polish emigration to promote Poland and its culture. The project served to change the image of Poles, who, although appreciated in the United Kingdom, were most commonly stereo-

typed as simply diligent workers. POLSKA! YEAR was able to add a cultural dimension to the way Poland was typically perceived. This is the reason why the programme concentrated on events and projects which emphasised creativity and our rich cultural heritage, as well as the appeal and diversity of contemporary artistic life in Poland. The results surpassed even our boldest expectations. Thanks to POLSKA! YEAR, Poland is no longer seen by Britons as a blank spot in the cultural map of Europe. It is now seen as a place of new, interesting, and inspirational developments, trends and characters; the home of great artists, and familiar people with similar tastes. The original programme for the promotion of Polish culture developed by the Adam Mickiewicz Institute can serve as a template for future initiatives of a similar nature in other European countries and throughout the world. The formula for constructing the project's programme through close cooperation with local partners proved to be remarkably effective. Basing the cooperation on study visits by foreign culture managers and art institution directors, and enlisting foreign partners in the creation of the project also had a great impact on the way in which the events were financed – the host side bore a significant portion of the cost of each event. The Polish financial input into Polska! Year was a mere 30%, whereas the remaining 70% was provided by the British side.



YOUNG CREATIVE POLAND EXHIBITION

LONDON DESIGN FESTIVAL

The works of Polish designers are popular among the most demanding buyers, collectors and art connoisseurs. The fact was definitely proven true at the two big exhibitions in London. The accompanying event was a launch of a publication devoted to Polish design artists.

YOUNG CREATIVE POLAND EXHIBITION

19-27.09.2009

PROMOTION OF THE BOOK *DISCOVERING WOMEN
IN POLISH DESIGN: INTERVIEWS AND CONVERSATIONS*
BROMPTON DESIGN DISTRICT

23.09.2009

POLSKA! FOLK EXHIBITION

TENT LONDON

24-27.09.2009

Polish design mounted a successful campaign on one of the premier festivals in this field – the London Design Festival. Designs, concepts and products from Poland were shown at two exhibitions.

The first of the exhibitions, *Young Creative Poland*, presented the works of young Polish designers. Visitors had a chance to see such items as Oskar Zięta's stools, which enjoy a cult-like status in Scandinavia, Tomek Rygalik's lamps, which have been praised by *Wallpaper*, and designs by Katarzyna Okińczyc, Puff Buff, Beton, Kompott Design Studio and Moomoo. The exhibition featured furniture, utility and decorative items, lighting, graphic art as well as architectural designs. Vicky Richardson, editor of the influential *Blueprint Magazine*, deemed many of the



items on display innovative on a world scale. The opening drew crowds of interested viewers, including several design stars, and the vernissage was attended by architect Zaha Hadid, among others.

The second exhibition, POLSKA! FOLK, took place in the post-industrial premises of the Truman Brewery and was part of the annual Tent London festival. The exhibition spotlighted products inspired by Polish art and folk crafts. The British press voiced surprise over the abundance of multicultural motifs found in Polish design, while Polish products have begun to make their way into the collections of most discriminating art connoisseurs. The exhibition was also accompanied by a promotional event for the book *Discovering Women in Polish Design: Interviews and Conversations*, the brainchild of Gian Luca Amadei, editor of *Blueprint* and admirer of the influential women in Polish design. He discovered a great many such women – the book contains 20 conversations with the most interesting Polish female designers, curators, institution directors, and journalists covering design.

The English-language book turned out great and it has a good idea behind it. It's quite telling that it was written by someone from abroad – perhaps distance makes things more noticeable. I would have never thought that there are so many women in Polish design, I saw men and women. But I still think it shouldn't be about the number. The problem lies elsewhere – women, both in architecture and design, are just less visible and it's just recently that they're achieving star status.

Dorota Jarecka, *Gazeta Wyborcza*

Alongside other designers such as Tomek Rygalik, Magdalena Trzcionka and Karina Marusinska, Zieta represents a bold, confident generation of creativity emerging from a Poland that values its independence. It heralds an exciting future for them all.

Financial Times



WARSAW VILLAGE BAND

BELFAST FESTIVAL AT QUEEN'S

Over 50 thousand spectators, renowned artists from the entire globe, exquisite concerts and performances - Belfast Festival at Queen's is the biggest and most prestigious festival in Northern Ireland. In 2009 Poland was the Festival's special guest presenting artists from a diverse spectrum of trends in theatre and music.

**CONCERT BY THE WARSAW VILLAGE BAND
SPIEGELTENT, CUSTOM HOUSE SQUARE
22.10.2009**

Traditional Polish songs, with their cutting vocals and meshed fiddles are the foundation of Warsaw Village Band's repertory. But while their lineup is primarily acoustic - hand drums, hammered dulcimer, violins, cello - their sensibilities are modern. They hear dance -club drive and trancey echoes in the songs and they use recording studio techniques to heighten the central drones and eerie percussive sounds in their songs.
The New York Times

**THE PLAY MACBETH: WHO IS THAT BLOODIED MAN?
TEATR BIURO PODRÓŻY
BARROW SQUARE, CLARENDON DOCK
22.10.2009**

Stilts, fire, moving metal constructions, and a motorcycle chase - these are the fundamental elements in the preferred language of the much-awarded Teatr Biuro Podróży. In Dublin, the outfit presented their thrilling interpretation of the William Shakespeare masterpiece. The play practically hypnotized the throng of spectators gathered in Barrow Square.

It is one long and exhilarating blast of images wrapped around thundering music, licking flames and wafting smoke.
The Guardian

**CONCERT BY THE ZBIGNIEW NAMYSŁOWSKI BIG BAND
ELMWOOD HALL, BELFAST
24.10.2009**

Jazz enthusiasts were once again bewitched as the remarkable band headed by one of Poland's greatest jazz musicians played Dublin. Namysłowski has played all over the world - from Australia to India - and appeared at some of the biggest jazz festivals, includ-

ing most of the Jazz Jamborees. The legendary Willis Conover of *Voice of America* described him as a giant. Namysłowski's best-known albums - *Winobranie* and *Kuyaviak Goes Funky* - took second and third spots in a ranking of the all-time best Polish records, while Namysłowski himself took second place in a ranking of Poland's jazz players.

**PERFORMANCE OF THE TABLE
KARBIDO
THE ULSTER MUSEUM
24-25.10.2009**

Whoever said that a piece of furniture cannot be a musical instrument? The Karbido group equipped a regular table with super-sensitive devices to capture and amplify even the most delicate vibrations. This enables melodies to be played on the piece of kitchen furniture - something like Iggy Pop's *I Wanna Be Your Dog* or Krzysztof Komeda's theme from *Rosemary's Baby*. The members of the theatre/music group rub the tabletop, tap it, and spin coins on it to create sound. The jury of the 2007 Fringe Festival in Edinburgh called the performance a revelation. The large audience gathered in the Ulster Museum also received the performance with great enthusiasm.

**CONCERT OF POLISH CONTEMPORARY MUSIC
ULSTER ORCHESTRA, NATIONAL CHAMBER CHOIR
OF IRELAND
30.10.2009**

The concert programme featured the Northern Ireland premiere of Karol Szymanowski's *Violin Concerto No. 2* and Witold Lutosławski's *Concerto for Orchestra* side by side with Debussy's *Le Mer*. Michał Dworzyński did a remarkable job of leading the Ulster Orchestra and the National Chamber Choir of Ireland in this presentation of 20th century Polish music.



OPEN: POLAND

The exhibition and design projects were a showcase of Polish architecture and public space, presenting renowned Polish architects and their works.



OPEN: POLAND EXHIBITION



OPEN: POLAND EXHIBITION



MODEL OF THE POLISH EXPO 2010 PAVILION



JULITA WÓJCIK, WAVER

OPEN:POLAND. ARCHITECTURE AND IDENTITY
ROYAL INSTITUTE OF BRITISH ARCHITECTS
LONDON
7.10-25.11. 2009

City space reflects history, the society and a nation's aspirations. This is exactly why curators Rob Wilson and Grzegorz Piątek (winner of a 2008 Golden Lion – the highest prize at the 11th International Architecture Biennale in Venice) decided to show the complex structure of Polish metropolises: Warsaw, Łódź, Katowice and Wrocław, at the Royal Institute of British Architects. The dynamic transformations, architectural diversity, and 19th century city planning heritage of these cities was depicted in the work of artists including Julita Wójcik, Joanna

Rajkowska, Jan Działkowski, as well as through a series of documentary films.

The exhibition was supplemented with a series of promotional and educational lectures given by luminaries of contemporary architecture. The lecture *Poland: Post War Cultural Paradigm* was delivered by Daniel Libeskind, the creator of the famous Jewish Museum in Berlin. Other presentations were made by: Tony Fretton, the architect behind the new British Embassy in Warsaw, and the Polish-born Joseph Rykwert, who educated an entire generation of architecture scholars and historians.

It is likely that in the coming years, Poland's talented young architects will be making a bigger impact on the world stage.
Blueprint Magazine



TOMASZ STAŃKO

POLISH JAZZ

The distinctive sound of Tomasz Stańko's trumpet has been electrifying audiences worldwide. The ingenious sense of interpretation and musical imagination of Leszek Mozdzer make his every performance a feast for the soul. Tickets to the concerts of both jazzmen are hard to come by wherever they play.

POLISH JAZZ, LONDON JAZZ FESTIVAL 2009
SOUTHBANK CENTRE
LONDON
14-15.11.2009

The right people at the right place, i.e. outstanding Polish jazz musicians at the largest jazz festival in Europe. Tomasz Stańko and Leszek Mozdzer were among the Polish greats to be named special guests of the London Jazz Festival during the festival's first weekend.

Stańko and his new quintet played their only London concert as part of a tour promoting the album *Dark Eyes* (the tour also had stops in Coventry, Manchester, Nottingham and Bristol). Tickets for the show at the Queen Elizabeth Hall sold out in a matter of hours. The concert by the legendary Polish trumpeter and his band enthralled British critics, and the festival's director, John Cumming, emphasised in his interviews with journalists that he had very much wanted a star of Stańko's calibre at the festival. Several hundred people queued for autographs after the concert, and on 16 November, BBC 3, the main media sponsor of the festival, aired the full recording of the concert.

The playing of Leszek Mozdzer and Lars Danielsson was equally warmly received. Even after two years of touring in support of *Pasodoble* the duet's playing betrays no sign of them falling into a routine. The musicians proved that they are still able to surprise, even each other. Also performing during the *Polish Showcase* on the first Saturday of the London festival were Paweł Kaczmarczyk of Audiofeeling Band and the quintet of vocalist Grzegorz Karnas, who represented the youngest generation of Polish jazz. That same day, Paweł Brodowski, editor-in-chief of *Jazz Forum Magazine*, delivered his *Discover Polish Jazz* lecture on the history and current state of Polish jazz to a full auditorium.

Tomasz Stanko is the quintessential European jazz star in his pork-pie hat, snazzy suit and elevated shoes. With a radio mic on the bell of his trumpet, he's free to stalk the stage of a captivated, sold-out QEH. He has a sure touch when it comes to recruiting young talent, too. His all-Polish quartet was one of the great success stories of the past decade, and he looks set to repeat that success with an even younger quintet.

The Guardian

A meticulous reconstruction of a fragment of wartime reality; in Poland, in London, in the world. British curators and art critics hailed Bunker a “masterpiece of the 21st century.”

BUNKER IN THE BARBICAN CENTRE

ROBERT KUŚMIROWSKI'S *BUNKER* INSTALLATION

BARBICAN CENTRE

LONDON

15.10.2009-10.01.2010

Robert Kuśmirowski knows how to build tension. Even before his *Bunker* – a gigantic installation in a gallery of the Barbican Centre – took its final shape, gallery visitors were able to look inside. Audiences followed the creative process during the gradual emergence of the nearly 100m² replica of a WWII-era bunker. They arrived at the building site of an abandoned, partially looted bunker which looked as if it had just been rediscovered after decades of obscurity. The artist was careful to avoid giving the bunker the look of belonging to a specific country; it was merely to convey a war-time atmosphere and conjure up a bygone era. Yet, the placement of the work in the Barbican complex, in the heart of the City of London, was an intentional and suggestive decision. This very area was literally levelled during WWII bombing campaigns. *Bunker* was the

first United Kingdom solo exhibition for the artist, who is renowned for his spectacular transformations of reality.

An expert in forgery and master of replication, Robert Kuśmirowski's installations of scenes from history are as unsettling as they are detailed.

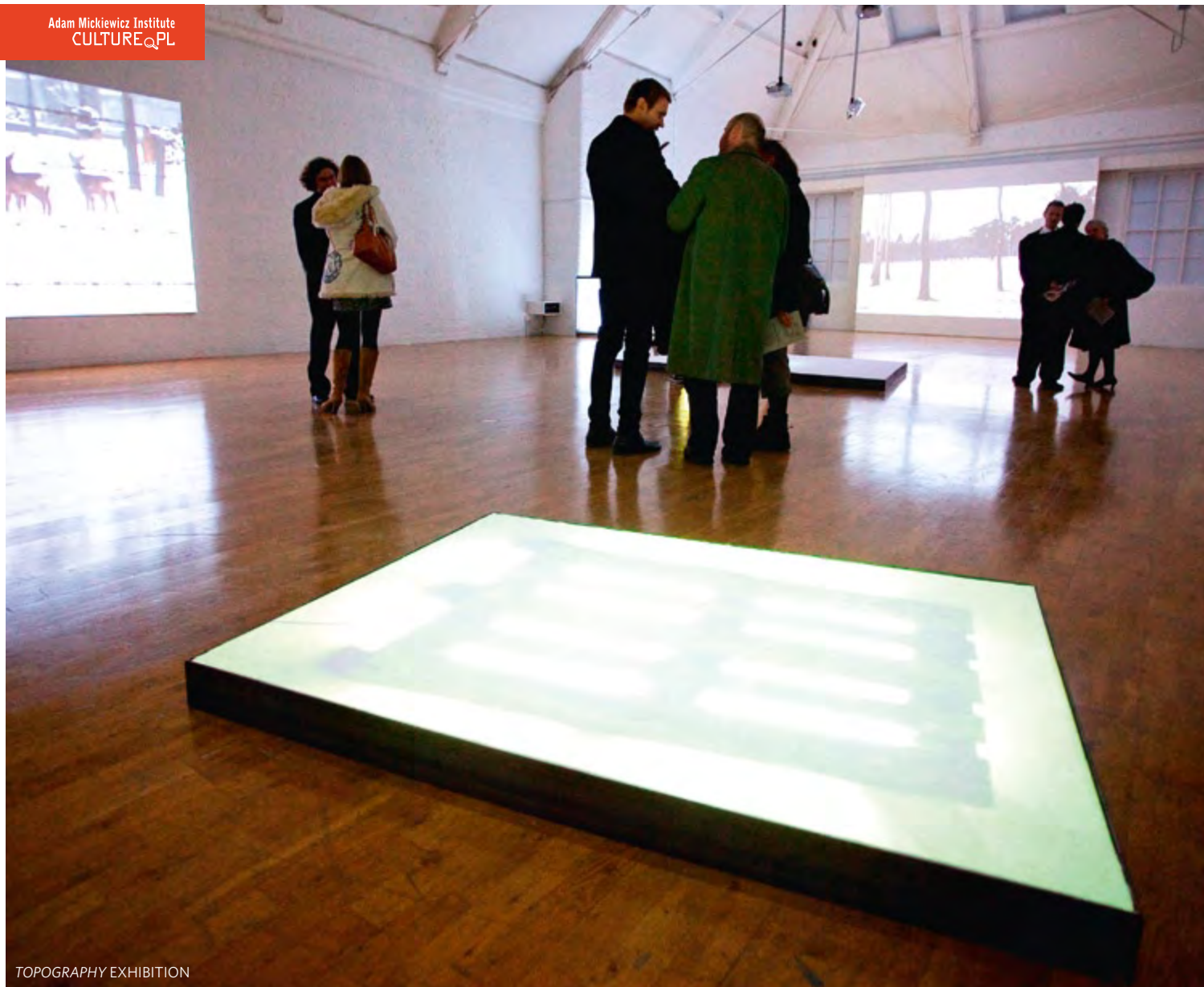
Jessica Lack, The Guardian

He brought from Poland a truck-load of junk – rusty screws, fences, rail tracks, as well as decades-old wrecked vehicles – because the rubbish in London is a bit too elegant. As usually, he combines authentic pieces with props, and subjects regular items to astounding transformations. For example, he makes a megaphone out of flowerpots stuffed with cola bottles, levers out of children's beach shovels, and rust from Inka coffee. I saw the installation when it was only half-finished and it already made an incredible impression.

Monika Małkowska, Rzeczpospolita

BUNKER INSTALLATION





TOPOGRAPHY EXHIBITION

MIROŚŁAW BAŁKA

“This Pole brings one to one’s knees”, said Britons about Mirosław Bałka’s *Topography* exhibition, which was met with great acclaim on the part of British artists. All important UK media wrote about the event with the highest admiration.



MIROŚLAW BAŁKA TALKING WITH JUAN VICENTE ALIAGA, HISTORIAN, ART CRITIC, CURATOR AND ARTFORUM MAGAZINE CORRESPONDENT

TOPOGRAPHY, MIROŚLAW BAŁKA
MODERN ART OXFORD
OXFORD
10.12.2009-14.03.2010

The enormous black container which Mirosław Bałka showed as part of the Unilever Series in Tate Modern's Turbine Hall (13.10.2009 - 05.04.2010) knocked the critics off their feet. The *Topography* show worked like a footnote to that exhibition - it displayed a completely new side to the artist's work. The exhibition consisted of moving and terse video films made by the artist over the last decade. To present Bałka (who is a four-time representa-

tive of Poland at the Venice Biennale) not as a sculptor but as an artist who incorporates various means of expression was a brave and innovative decision on the part of Suzanne Cotter, the exhibition's curator.

The show was organised by Modern Art Oxford, one of the world's leading contemporary art centres.

My work is always at the frontier of things. One finds in it the traces of a political and religious situation that I try to describe, the covering up of the truth, the hiding of what you believe in, the pretence.

Mirosław Bałka, *Artforum*



A GOLDEN ASTRONAUT IN OXFORD

PAWEŁ ALTHAMER

Paweł Althamer, sculptor and installation artist, proves that art can function anywhere. The process of creation is possible with the participation of people who had never even suspected having it in them to be artists. Paweł Althamer's action was the first solo presentation of the artist in the UK.

COMMON TASK, PAWEŁ ALTHAMER
MODERN ART OXFORD
OXFORD
10.12.2009-14.03.2010

Paweł Althamer once again pulled off a spectacular attack on a gallery space. The artist showed his live-recorded work in the style of fantasy/scientific film at Modern Art Oxford, one of Britain's most esteemed and influential galleries. The first floor of the gallery housed a space ship built by the artist. Inside the

ship, Althamer placed items and documentation of a trip to Mali with his golden people, including some of his neighbours from the Warsaw district of Bródno. The travel films were edited and arranged live in front of the eyes of the audience and in real time shown on monitors throughout the space, while the spectators themselves were invited to undertake a virtual journey - the *Common Task*. The exhibition was preceded by a golden LOT Airlines Boeing landing at Heathrow Airport and the arrival of a group of the artist's guests dressed in golden space suits. The action was widely covered by British media.



PAWEŁ ALTHAMER'S GOLDEN PEOPLE IN OXFORD



REQUIEM BY ROMAN MACIEJEWSKI
AT THE WESTMINSTER CATHEDRAL

100TH
ANNIVERSARY

MACIEJEWSKI'S REQUIEM

Maciejewski's (1910 - 1998) *Requiem* is a genuine opus magnum dedicated to the memory of the victims of the biggest wars in the history of humankind. The concert was performed by the BBC Symphony Orchestra and conducted by Michał Dworzyński on the centennial of the composer's birth.

ROMAN MACIEJEWSKI
MISSA PRO DEFUNCTIS (REQUIEM)
WESTMINSTER CATHEDRAL
LONDON
4.02.2010

Roman Maciejewski's *Requiem*, a monumental composition for mixed chorus, four soloists and symphony orchestra, is dedicated to the memory of the world's victims of war. The composer spent 15 years working on the gigantic piece of music and considers it the work of his life. Its first performance was conducted by Maciejewski himself during the Warsaw Autumn International Contemporary Music Festival in September of 1960. Later, the British premiere of *Requiem - Missa pro defunctis* took place in Westminster Cathedral on the 100th anniversary of the composer's birth. It was performed by the BBC Symphony Orchestra and the BBC Symphony Chorus, conducted by Michał Dworzyński, with solos by Iwona Hossa (soprano), Agnieszka Rehlis (mezzo-soprano), Aleša Brisceina (tenor) and Tomasz Konieczny (bass). *The Times* announced the concert as one of the most significant music events to take place in the United Kingdom in 2010 (along with Nigel Kennedy's Polish Weekend). In honour of the occasion, the Adam Mickiewicz Institute re-released an album featuring the recording of this remarkable piece of music.

The 100th anniversary of the birth of this ingenious composer, known for his collaborations with Arthur Rubinstein and Ingmar Bergman, presented the perfect pretext for the Adam Mickiewicz

Institute to expose audiences to Roman Maciejewski's life work. The composer's composition style has been described as "combining neoclassicism with folk music influences and revealing a fascination with the idea of creating a modern national style, as postulated and implemented by Karol Szymanowski." His mazurkas constitute an original contribution to this genre and are considered a worthy continuation of the tradition started by Chopin and Szymanowski. Besides chamber and orchestra pieces, most of Maciejewski's life work consists of music for piano, and adaptations of classic compositions for two pianos. Maciejewski also wrote music for theatre productions, including Ingmar Bergman's.

It's quite a story: the exiled Polish composer Roman Maciejewski tenaciously pursuing his dream to complete his "anti-war" Requiem over 15 years and across several countries and only now, a decade after his death, gathering the faithful in Westminster Cathedral during POLSKA! YEAR to celebrate its UK Premiere. (...) Many influences manifest themselves: in the Introitus seraphic violins and harps invoke a Faure-like sweetness; the Kyrie is not so much a plea as a spirited request with bouncy counterpoint suggesting the Sanctus of Verdi's Requiem; the presence of pianos points to Stravinsky and indeed the primitivism of his roaring bass-tuba and stuttering string led Dies Irae plucks a key rhythm and clarinet motif straight out of The Rite of Spring. One could go on.
The Independent



AMBER FROM THE BALTIC

Beauty enspelled in amber from the Baltic Sea - from prehistoric times until today. Polish handicraft of the highest degree. The treasures from the Malbork Castle Museum were for the first time on display for British viewers.





AMBER: TREASURES FROM POLAND EXHIBITION

**AMBER: TREASURES FROM POLAND EXHIBITION
HUNTERIAN ART GALLERY
GLASGOW
5.02-17.04.2010**

How far is Scotland from Gdańsk? If we take cultural and craft heritage into account, then not far. To underscore the kinship between these two regions, the Hunterian Museum and the Art Gallery of Glasgow hosted the first-time display of an exceptional collection of 16th-18th century items made of Baltic amber. Most of the pieces shown at the exhibition belong to the main collection of the Malbork Castle Museum. These were supplemented by items belonging to the Hunterian, as well as by a collection of amber with inclusions. Among the items on display was the Gierłowska lizard from Gdańsk's Amber Museum – a piece known worldwide. The Hunterian Museum and the Art Gallery of Glasgow, established in 1809, are the oldest public museum in Scotland. The

institution reflects the 19th century perception of a museum as a collection of natural wonders and man-made works of art. The brilliantly arranged exhibition was a perfect match for this unique venue. Its innovative character was also partly due to the fact that the subject matter was quite risky – after all, amber is without a doubt the most common souvenir from Poland.

The exhibition *Amber: Treasures from Poland* referenced historical ties between Gdańsk and Scotland. Scots constituted one of the largest ethnic groups throughout the history of Gdańsk, where they worked as merchants, craftsmen and soldiers – certain areas of the city have Scottish names to this day. Scotland's history is also replete with Polish traces resulting from its long history of links to Pomerania. William Forbes of Craigievar was dubbed Danzig Willie on account of his trading activities with the city of Gdańsk.

The exhibition was accompanied by the launch of the book *Amber: Tears of the Gods* published by Dunedin Academic Press.

Adam Mickiewicz Institute
CULTURE@PL

ROBER KUŚMIROWSKI, UNTITLED

CHRISTIAN TOMASZEWSKI AND JOANNA MALINOWSKA, MOTHER EARTH
SISTER MOON (COSTUMES FROM THE SHOW)

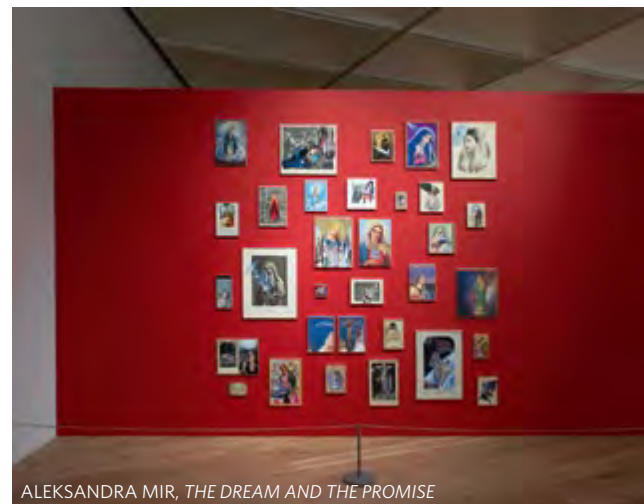
ILYA AND EMILIA KABAKOV, TWO CABINS

STAR CITY

What remains of the vision of the future, of the technologies of the 1960's, of the sci-fi fantasy of those times and the idea of roaming the universe? Not much? Not true. The long gone aura of cold-war times has been resurrected in the incredible imagination of artists such as Paweł Althamer, Goshka Macuga and Robert Kuśmirowski.



CHRISTIAN TOMASZEWSKI AND JOANNA MALINOWSKA, *MOTHER EARTH SISTER MOON*



ALEKSANDRA MIR, *THE DREAM AND THE PROMISE*

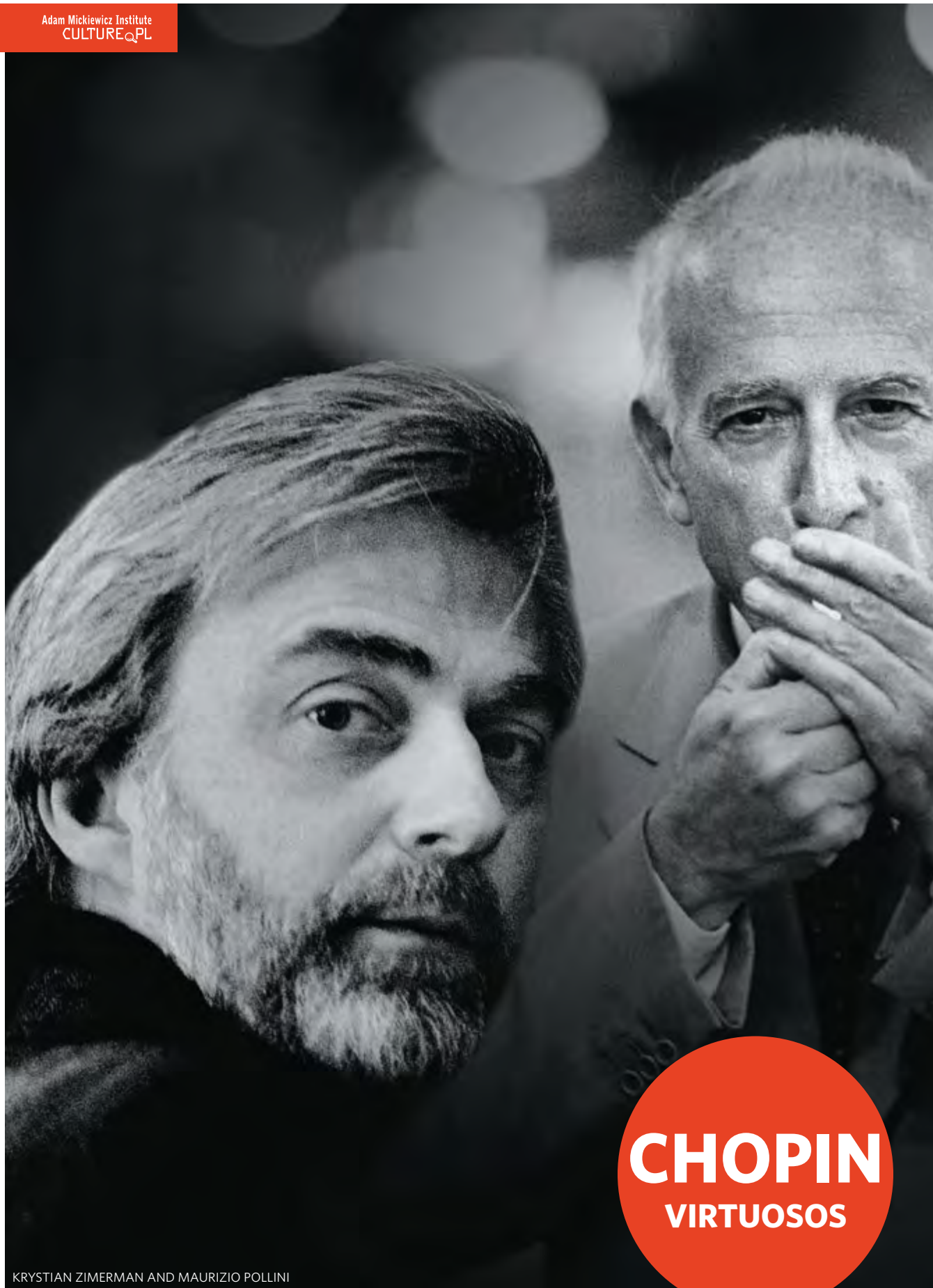


GOSHKA MACUGA, *KABINETT DER ABSTRAKTEN*

STAR CITY - THE FUTURE UNDER COMMUNISM
NOTTINGHAM CONTEMPORARY
NOTTINGHAM
13.02-18.04.2010

Modernism is once again all the rage. This time the Nottingham Contemporary Gallery hosted a presentation of modernism with *Star City*, an exhibition featuring the works of artists working in communist bloc countries before the fall of communism. These works depict the future as it was seen on the eastern side of the iron curtain. Featured artists included Paweł Althamer, Goshka Macuga and Robert Kuśmirowski. Their work often reflects the technology of the 60's and 70's, the scientific fantasy of those

days and space research, giving the exhibition the air of a *future of the past*. Audiences were presented with the rusty fuselages of abandoned space rockets, visionary science fiction films, forgotten modern monuments to the future, and ambiguous space theories whose aim was to unite physics and metaphysics. The exhibition recalled recent history from obscurity while asking the questions of what can be salvaged and what should be made use of. Of particular interest was Paweł Althamer's installation detailing a trip to Brazil. The artist, along with his neighbours from the Warsaw district of Bródno, set off to the capital of Brazil, a city built from the ground up in a mere 5 years (1955-1960). The city - a unique example of modernist faith in planning - was the subject of examination by Althamer's crew of golden space suit clad anthropologists.



KRYSTIAN ZIMERMAN AND MAURIZIO POLLINI

ZIMERMAN & POLLINI

Concerts on the occasion of the bicentennial of Fryderyk Chopin's birth took place at the Royal Festival Hall with the participation of world-renowned artists. The programme of Krystian Zimerman's concert included the *Piano Sonata No 2 in H minor* and *Piano Sonata No 3 in B minor op. 58*. Maurizio Pollini, the legendary Italian pianist, gave a recital of selected pieces by Chopin.

The birth anniversaries of the composers Fryderyk Chopin and Roman Maciejewski set the tone for POLSKA! YEAR in 2010. On account of these rare jubilees, this phase of POLSKA! YEAR was dominated by music.

The spotlight was on the events celebrating the anniversary of Chopin's birth. The series *Chopin at 200* was a real windfall for London music lovers, as it featured concerts performed by stars of worldwide repute. The concerts took place in London's most renowned concert venues – the Royal Festival Hall and the Queen Elizabeth Hall. Chopin's music resounded from January to April, with recitals by such respected artists as: Cédric Tiberghien, Peter Donohoe, Yundi Li, Nicolai Demidenko and Pascal Rogé. However, the brightest stars of the series were Krystian Zimerman and Maurizio Pollini. It was they who gave the principal "birthday" concerts on 22 February and 1 March, i.e. the days acknowledged as Chopin's birthday.

**KRYSTIAN ZIMERMAN, CHOPIN BIRTHDAY CONCERT 1
ROYAL FESTIVAL HALL
LONDON
22.02.2010**

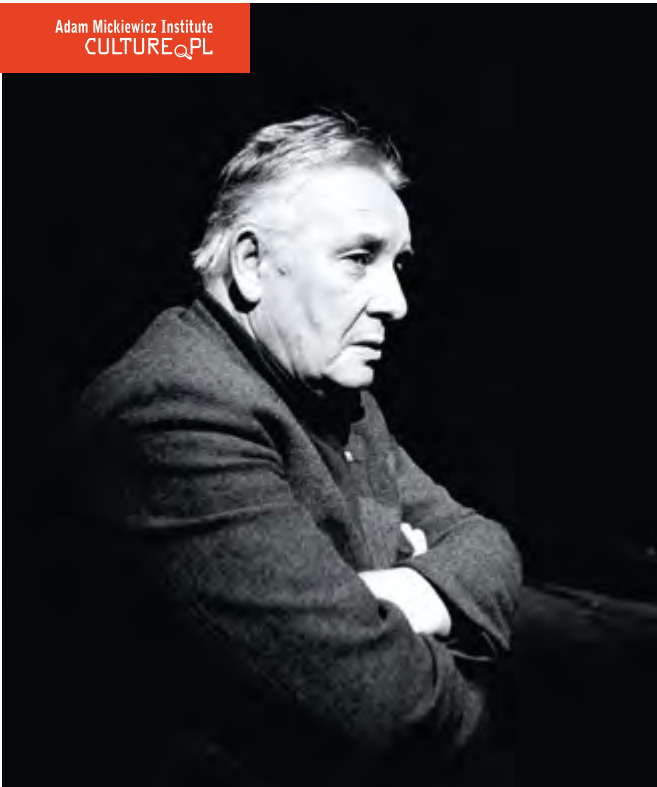
Tickets to this concert by one of the world's most esteemed interpreters of Chopin's music, and winner of the 1975 International Chopin Piano Competition, disappeared in the blink of an eye. Preceding the concert was a lecture by John Rink titled *The Classical Romantic*.

Zimerman is the pianist who would ideally leave no room for improvement: what you hear is the most deliberate of detailing, nuances shaved from nuances: the result of being the sort of perfectionist who would rather lug his own pianos halfway around the world than tolerate a stranger's Steinway. (...) his Chopin alone almost makes the bicentennial hoopla this year worth it: mesmerisingly phrased, thrillingly energised...
The Times

That very same day, the Queen Elizabeth Hall, which neighbours the Royal Festival Hall, hosted a concert by the band Sing Sing Penelope. The band was discovered by Southbank Centre representatives when they played their last UK concert at the Fertilizer Festival. The quality of that performance led to them being invited to play the prestigious London concert hall.

**MAURIZIO POLLINI, CHOPIN BIRTHDAY CONCERT 2
ROYAL FESTIVAL HALL
LONDON
1.03.2010**

The performance by Maurizio Pollini, the legendary Italian pianist and one of today's greatest musicians, included Chopin's preludes, etudes, ballads and scherzos. Pollini is practically synonymous with the music of Chopin since 1960, when he won the International Chopin Piano Competition. His latest recordings for Deutsch Grammophon were praised for their stellar technical mastery and unique poetic subtlety (BBC Music Magazine). The concert at the Royal Festival Hall was, along with Zimerman's recital, a hit of POLSKA! YEAR and one of London's musical highlights of the year. Preceding the concert was a lecture titled *Chopin's visit to Britain in 1848* by Lady Rose Cholmondeley, president of the Chopin Society in London.



THE SCORE OF SYMPHONY NO. 3 BY HENRYK MIKOŁAJ GÓRECKI

MAESTRO GÓRECKI

This masterpiece by Henryk Mikołaj Górecki (1933-2010) was born in 1976. Issued 18 years later in the USA, the work became hugely acclaimed and commercially successful. Records with *Symphony No. 3* sold over a million copies. The performance by the famous London Philharmonic Orchestra during POLSKA! YEAR drew an audience of many listeners!

HENRYK MIKOŁAJ GÓRECKI
SYMPHONY NO. 3 (SYMPHONY OF SORROWFUL SONGS)
LONDON PHILHARMONIC ORCHESTRA
ROYAL FESTIVAL HALL
LONDON
17.04.2010

An original orchestration devoid of oboes, trumpets and percussion, directed by the esteemed conductor Marin Alsop and featuring the soprano Joanna Woś – Henryk Górecki's moving *Symphony No. 3* (*Symphony of Sorrowful Songs*) for soprano and symphony orchestra resounded at the Royal Festival Hall. A captivated audience of over 2,500 listened to the monumental concert performed by the London Philharmonic Orchestra.

Since its premiere in 1977, this composition by Henryk Górecki has not only fascinated experts and experienced listeners, but has been winning thousands of new fans for contemporary music. It has topped charts and was heard in commercials. It is often compared to a religious ritual as its subject matter refers to the pain of a mother mourning her son, or that of a child separated from its mother. The solos are based on three Polish texts: the 15th century *Lament Świętokrzyski* [*St. Cross Lamentation*], the words found written on a Gestapo prison cell in Zakopane, and a folk song from Opole region about a mother mourning the loss of her insurrectionist son. The programme also featured the composition *Texan Tenebrae* (British premiere) by Britain's Mark-Anthony Turnage, and *Concerto for Violin and Orchestra No. 2* (European premiere) by Philip Glass.

4.48 PSYCHOSIS

One of the more controversial dramas performed by the Polish theatre company was staged at the Barbican Centre. Phenomenal acting by Magdalena Cielecka and 5 stars given by *The Times*.

THE PLAY 4.48 PSYCHOSIS, SARAH KANE
BARBICAN CENTRE
LONDON
23-27.03. 2010

A Polish production of one of recent memory's most controversial dramas took the stage of the Barbican Centre as Sarah Kane's *4:48 Psychosis* was brought to life by director Grzegorz Jarzyna. The critically-acclaimed co-production by TR Warszawa and Teatr Polski in Poznań, staged in 2008 at the Edinburgh International Festival, once again returned to the UK in 2010. Starring in the lead role was Magdalena Cielecka, an actress well known in Poland for her many memorable roles in film and theatre. *The Times* praised her performance as "(...) Bravura stuff — but disciplined, pointed, terrifying and true."

Grzegorz Jarzyna's *4:48 Psychosis* is not so much a work of theatre but an elliptical poem. The director interprets the radical drama biographically – he expands the cast of characters and presents the events with the help of implied set design. British audiences were able to hear the director discuss his vision of the drama during an appearance he made after the penultimate performance on 26 March.

The evening was hosted by Graham Saunders, author of the book *Love Me or Kill Me: Sarah Kane and the Theatre of Extremes* and lecturer at the University of Reading.

TR Warszawa's phenomenal adaptation of Sarah Kane's moving and extremely powerful 4.48 Psychosis is a frank and all-too-true insight into the desperation of a tragically tortured mind. (...) In addition to the unparalleled acting of Cielecka and the supporting cast, the director's use of stage language really does astound. It is indeed a rarity for a play to end leaving the audience with no idea how to react, as the action seems too real to applaud as a drama. (...) This performance really is an astounding experience, and a tragic, yet compelling epitaph to its playwright, the late Sarah Kane.

Scott Clair, *The Herald Tribune*



SCENES FROM 4.48 PSYCHOSIS



AGNIESZKA LASOTA, WIECHA LAMP

POLSKA! FOLK

Contemporary folk music set the tone of this year's of Polish Cultural Week in Belfast. The fourth edition of the Festival – and the second one as part of POLSKA! YEAR – was a showcase not only of the diverse Polish folk culture and handicraft, but also their influence on the work of young artists – designers, photographers, and musicians.

AGNIESZKA BAR, MELT BOTTLE



WZOROWO, BROKEN GLASS

**4TH EDITION OF POLISH CULTURAL WEEK IN BELFAST:
POLSKA! FOLK
BELFAST
6-16.05.2010**

Opening the festival was a recital of Fryderyk Chopin's waltzes, nocturnes and mazurkas by the remarkable pianist Ewa Półożka. The pianist, who has played concerts with some of the world's most renowned orchestras (including the London Symphony Orchestra and the English Chamber Orchestra), performed at the Ulster Museum in Belfast.

Polish design enjoyed a wonderful showing in Belfast. Formerly on display in London as part of the 2009 London Design Festival, the projects, revealing a clear folk influence on their form, materials and technical approach, were this time presented

under the banner POLSKA! FOLK. The exhibition consisted of manufactured goods as well as one of a kind items, prototypes, blueprints, and widely familiar design hits of Polish origin, by designers such as Joanna Rusin, Aze Design, Agnieszka Lasota, Chrum Chrum Design, GOGO, Karina Marusińska, and Poor Design. The exhibition was curated by the well known promoter of Polish design Agnieszka Jacobson-Cielecka. Once again, it became clear that traditional Polish decorative arts lend a unique character to local design and that the materials and techniques used speak volumes of Poland's tradition in this field. As a result, Polish design exhibits a clear identity and aim while still remaining firmly planted in the forefront of contemporary European design, as evidenced by the many international accolades received by Polish designers.



PIOTR SIKORA AND PIOTR BONDARCZYK, BORDERS



ETHNO-FASHION EXHIBITION

This year's Polish Cultural Week also featured some atypical and modern interpretations of traditional folk costumes. In their photographic series *Borders*, Piotr Sikora and Piotr Bondarczyk showed what these traditional costumes can look like when worn by models from the far reaches of the globe. Meanwhile, the show *ETHNO-FASHION* showcased the exquisite designs of Teresa Seda combining modern fashion with folk motifs. The show was presented in the form of a fashion photo shoot.

One of the festival's highlights was a joint collaborative performance by the one of a kind highlander outfit Trebunie Tutki and the famous Twinkle Brothers from Jamaica. Although Trebunie Tutki stick to tried and tested instruments, they manage to create a music that is unique, that adorns and enriches traditional folk sounds with modern melodies, currently-relevant lyrics and cutting-edge arrangements by openly referencing reggae, rock, techno and jazz. Another very well received part of the festival was Kacper Kowalski's photo exhibition *Polska on Air*. The photographer is a world paragliding silver-medallist who has combined his two passions and documented the post-industrial terrains of Silesia and the cityscapes of Gdynia from above. The rich photos look more like decorative abstractions than bird's-eye landscapes. Belfast is probably the last city in Europe still divided by walls - the gates between the Catholic and Protestant quarters are still closed each night. This is why the Adam Mickiewicz Institute decided to include Bartek Konopka's film *Rabbit à la Berlin* in the festival programme. This Polish para-documentary film uses simple metaphors and the perspective of rabbits stuck in the no-man's land between East and West Berlin to tell the story of a city divided. It was nominated for an Academy Award in 2010.

NEGATIVES ARE TO BE STORED EXHIBITION

STEFANIA GURDOWA

RED BARN GALLERY

BELFAST

1-29.05.2010

A box of glass negatives signed by Stefania Gurdowa (1888-1968) was found encased in a wall of a tenement attic in Dębica. Most of the slides are moving portraits of the inhabitants of this region during the interwar period. On the one hand, the photos are perfect artefacts of a bygone era, but on the other, they can be viewed in a very contemporary way, as dramatic portraits. The exhibition *Negatives Are to Be Stored* was an occasion to present a truly unique find to the British public.



STEFANIA GURDOWA, NEGATIVES ARE TO BE STORED



NIGEL KENNEDY

10
THOUSAND
SPECTATORS

“I wanted to bring some Polish culture over to London and make the Southbank Centre into a miniature Poland”, said Nigel Kennedy. Critics claimed that he played like an angel. The violinist was accompanied on stage by such artists as Anna Maria Jopek and Zakopower.

NIGEL KENNEDY

MARCIN WASILEWSKI



NIGEL KENNEDY ORCHESTRA



ROBERT MAJEWSKI



ZAKOPOWER

**NIGEL KENNEDY'S POLISH WEEKEND
SOUTHBANK CENTRE
LONDON
29-31.05.2010**

For three days, the concert halls of London's Southbank Centre, the largest culture centre in Europe, were handed over to Nigel Kennedy. The world-famous artist, who ten years ago chose Kraków to be his second home, played London with his Polish friends – musicians whom he respects and admires.

He really did fill the Royal Festival Hall and the Queen Elizabeth Hall with Polish music – jazz, klezmer, folk and classical. Those to play alongside the violin virtuoso included Anna Maria Jopek, Jarosław Śmietana, Piotr Wyleżoł, Robert Majewski, and the bands Kroke and Zakopower. The event also featured the British premiere of Kennedy's new orchestra – Orchestra of Life, as well as concerts by his quintet and Nigel Kennedy's Chopin Super Group. Kennedy is not only a musician but also a visionary. As a football

fan, he claims "Football brings a lot of people together and music is obviously designed expressly for that purpose." He presented at the Southbank Centre a concept concert that was as original to Poles as it was controversial to Britons – a performance to recall the legendary Poland-England match from 1973. The Royal Festival Hall played host to a special screening of archival footage of this unforgettable sporting event accompanied by a largely improvised live performance of Kennedy's original soundtrack to the match. The match, which led to England's first ever failure to qualify for a World Cup, to this day evokes bitter memories in Albion. Marshall Marcus, Southbank Centre musical director, describes the event like this: "I can't think of any other contemporary musician with such strong ties to another country. This event will surely be an unforgettable culmination point for POLSKA! YEAR. "And that's exactly what happened. The British public came in droves to enjoy the event just as the artist had hoped – a total of ten thousand people attended the events over the three days."



Nigel Kennedy's Polish Weekend is one of the largest ever projects to take place at Southbank Centre, and thanks to it we can go beyond the concert hall and take advantage of the whole property to bring in a large audience. Among the project's most interesting aspects is that it attracts a lot of media interest. There haven't been many projects to generate this kind of interest. Nigel appears daily in the papers, and on the radio and television in England, in all of the UK and in Poland. Another interesting aspect are the connections established through POLSKA! YEAR, the Adam Mickiewicz Institute, the Polish Cultural Institute and the Polish Embassy. These connections will definitely be maintained.
 Marshall Marcus

Nigel Kennedy may be the Michael Jackson of classical music: a prodigy whose boy-man persona is essential to his success. And if Jackson had Neverland, Kennedy has Poland. Thrilled by his adopted homeland's culture, he has turned the Southbank Centre "into a miniature Poland for a few days" (...) He plays like an angel, pushing the terrific band's quasi-classical tone poems, rapturous rhythms and

heart-tugging folk melodies to another level. Kroke's own compositions are the highlights, including Lullaby for Kamila and the infectious Time, and the set ends with a witty reinvention of Brahms's Hungarian Dances.
 The Guardian

Sebastian Karpel-Bulecka of Zakopower: his violin became an electrified bird, flying and trilling with mesmerising high-speed élan.
 The Times



130
MUSICIANS

LESZEK MOŹDŻER

On the occasion of the bicentennial of Fryderyk Chopin's birth, Polish music filled most of the programme of St Magnus Festival – one of the most important events in the calendars of British music lovers.

ORKNEY ISLANDS

ST MAGNUS FESTIVAL

ORKNEY ISLANDS

SCOTLAND

18–23.06.2010

Since 1977, admirers of beautiful untouched Scottish landscapes and of quality music, as well as the leading music critics, gather here every June, when the sun doesn't set over the Orkney Islands. This year's six-day event featured 38 concerts, half of these of Polish music or by Polish performers. For many of the audience members this was their first contact with Polish music.

Polish artists at the festival included the renowned pianists Ewa Kupiec, Leszek Możdżer and Jan Krzysztof Broja, as well as violist Andrzej Bauer with the Royal String Quartet, and the remarkable soprano Olga Pasichnyk, whose performance was broadcast by BBC Radio 3.

Polish composers were also well represented at the festival with performances of music by Fryderyk Chopin, Mieczysław Karłowicz, Henryk Mikołaj Górecki, Witold Lutosławski and Grażyna Bacewicz. Also featured was a performance of Karol Szymanowski's *Violin Concerto* by the BBC Scottish Symphony Orchestra directed by Michał Dworzyński.

Michał Dworzyński is a huge talent. Every time the Polish conductor works with the BBC SSO he reveals more evidence of why he is one of the most electric young conductors in the business.

The Herald Tribune

Other Polish guests of the festival included Paweł Mykietyn and Aleksander Kościów, who offered talks as part of the *St Magnus Composers Course*, and whose compositions were performed by the Hebrides Ensemble.

On one special evening of the festival, an orchestra composed of Orkney Island school pupils joined forces with the BBC Scottish Symphony Orchestra. The 130-musician orchestra's concert included Lutosławski's *Little Suite* and Stravinsky's symphonic orchestra arrangement of Chopin's *Grande Valse*. The concert, titled *Side by Side*, was not a one-off performance, as the compositions entered the repertoires of both orchestras, thus affording Polish music even further reach.

There was also no shortage of non-classical music at the festival. Leszek Możdżer gave a breathtaking demonstration of jazz improvisation inspired by the compositions of Chopin. His playing showcased his uncanny musicality and technical mastery. Meanwhile, Trebunie Tutki evoked some strong emotions in the typically restrained British audience with their highlander folk-inspired music. Finally, Karbido received a very warm reception for their convention-shattering performance piece titled *The Table*.

Awesome, manic or witty. If it's difficult to imagine, that's because you'll never have seen or heard anything quite like it. (5 stars)
The Scotsman

Adam Mickiewicz Institute
CULTURE@PL

PERFORMANCE WITHOUT WORDS

Stilts, fire, entrancing music... Few words but many emotions. *Carmen funebre* is one of the most interesting proposals of the Polish alternative theatre in recent years.



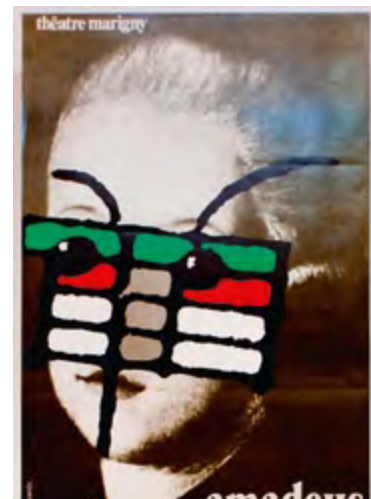
CARMEN FUNEBRE, ONE OF THE MOST INTERESTING PRODUCTIONS BY TEATR BIURO PODRÓŻY

CARMEN FUNEBRE, TEATR BIURO PODRÓŻY
NATIONAL THEATRE
LONDON
13-17.07.2010

The personal experiences of the refugees with whom the artists of Teatr Biuro Podróży met helped the theatre company create a universal metaphor relating to the fate of exiles. Such is the play *Carmen funebre*, directed by Paweł Szkotak – one of the Poznań theatre company’s most well known productions. The play came to life in 1993, inspired by the escalating ethnic conflicts, increasing nationalism

and war in Bosnia at that time. Stilts, fire, lighting effects and moving music – these are forms of expression so spectacular as to evoke a reaction from any spectator. The dialogue-sparse play hits home thanks to a series of uniquely suggestive scenes.

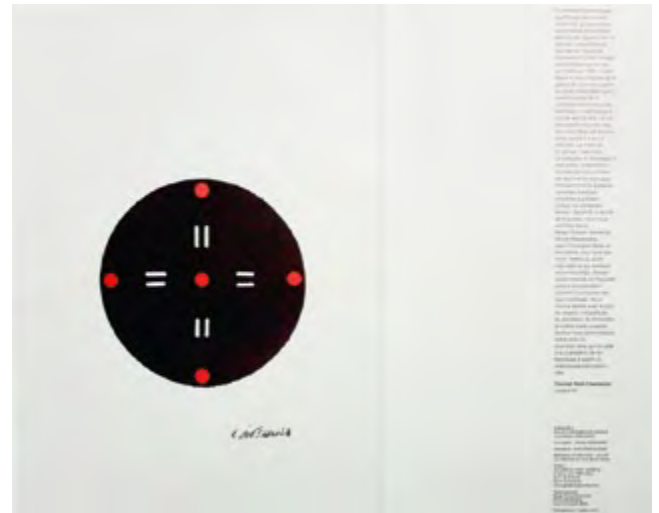
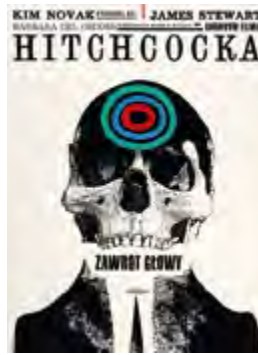
As part of Watch This Space, it was performed in the UK’s premiere venue for outdoor theatre – in the courtyard of the National Theatre. As part of POLSKA! YEAR the company paid visits to Inverness, Scotland and Belfast, Northern Ireland, where they performed *Macbeth* and *Pigs*. During earlier projects conducted by the Adam Mickiewicz Institute, *Carmen funebre* was also shown, and very warmly received, in Palestine.



**150
WORKS**

CIEŚLEWICZ

The exhibition was the first such extensive presentation of the art of Cieślewicz in the UK. Time Out, one of the most important guides to cultural events in the world, awarded the show 4 stars.



ROMAN CIEŚLEWICZ
ROYAL COLLEGE OF ART
LONDON
16.07-07.08.2010

More than 150 pieces – from film posters and book covers to works created for the Centre Georges Pompidou – comprised the Roman Cieślewicz exhibition at the Royal College of Art. It was the first retrospective exhibition of works by this visionary graphic artist and designer, and the latest of over a hundred exhibitions of the artist throughout the world. Cieślewicz's works can be found in the collections of the National Museums in Warsaw, Kraków, Poznań and Wrocław, as well as in the Poster Museum in Wilanów, the Art Museum in Łódź and various collections abroad, including the Centre Pompidou and Musée d'Arts Décoratifs in Paris, the Museum of Modern Art in New York, and Stedelijk Museum in Amsterdam. During the exhibition in London, viewers had a chance to get acquainted not only with his life work but with the legend surrounding the artist. Cieślewicz relocated to Paris in 1963, where, along with Fernando Arrabel and Alejandro Jodorowsky, he formed *Panique*, the last surrealist group in France. He was the arts editor of *Elle* magazine, and also worked for *Vogue* magazine, through which he conveyed his artistic vision to the worlds of fashion and advertising. He used a scalpel and scissors instead of pens and brushes, and he incorporated iconic images such as those of Che Guevara or the Mona Lisa in his fascinating collages. The exhibition was the last official event under the POLSKA! YEAR banner and received 4 stars from *Time Out*, one of the world's leading culture publications. The vernissage for the Roman Cieślewicz exhibition and the festive meeting organised to close POLSKA! YEAR, held at Serpentine Gallery's summer pavilion, were attended by numerous journalists, partners and friends of the project. Among them were Nicolas Penny – director of the National Gallery in London, Louise Jeffreys – programme director of the Barbican Centre, Paul Hughes – director of the BBC Symphony Orchestra and Richard Demarco – Scottish artist and great proponent of Polish art. Also present were the Polish ambassador to the UK Her Excellency Barbara Tuge-Erecińska,

the director of the Adam Mickiewicz Institute Paweł Potoroczyn, the director of the Polish Cultural Institute in Great Britain Roland Chojnacki, the coordinator of POLSKA! YEAR Aneta Prasał-Wiśniewska, as well as the entire POLSKA! YEAR team. Music for the event was courtesy of DJ Bartek Jankowski of the Soul Service DJ Team.

Polish poster legend Roman Cieslewicz's CV reads like a Who's Who of 20th-century culture: as well as being a member of Parisian surrealist collective Panik alongside Alejandro Jodorowsky, he worked with everyone from Helmut Newton to Guy Bourdin while at Elle and Vogue. The result of his "maximum picture/maximum information" ethos (including his iconic Vertigo poster, above) can be seen at the Roman Cieslewicz retrospective.

The Guide

Roman Cieslewicz was one of the most influential graphic design artists of the 20th century. Living on the very cusp of the computer age he was happier with scissors and glue than new technology. But he was a master of poster art and now a major retrospective exhibition of his work is being staged at the Royal College of Art in London.

Radio BBC

It's this sort of visual acuity that made Cieslewicz so renowned amongst designers, and there are scores of other, equally cogent examples here, arranged into chronological sections. To begin with, he was a pioneering poster designer, influenced by surrealist concepts of montage and juxtaposition. Then, following his move to Paris in 1963, and while working for both fashion magazines and leftist periodicals, he developed a simpler, brighter, pop-orientated style. Later still, he was to experiment with other styles: revisiting the constructivism of his Soviet forebears in a series of museum posters during the '80s; and, perhaps most effectively of all, refining his photomontage techniques, mixing together bits from old master paintings and glossy magazines to form a sort of gothic-tinged surrealism, full of disturbing images of enchantment and transformation.

Time Out



FOLLOWING BAUHAUS EXHIBITION

ŻMIJEWSKI

Director, photographer, multimedia artist and enfant terrible of Polish art. Constantly seeking its limits, this time he is working with a group of students at his temporary art school. Artur Żmijewski's project was created during the artist's residency in Liverpool.

FOLLOWING BAUHAUS EXHIBITION



TOP AND BOTTOM:
SCENES FROM THE FILM THEM



TOP AND BOTTOM:
SCENES FROM THE FILM THEM

FOLLOWING BAUHAUS EXHIBITION
A FOUNDATION
LIVERPOOL
2.07-14.08.2010

How can the limits of art be stretched? What can be artistic? These are just two of the many topics addressed in the work of Artur Żmijewski. The artist's primary medium is video, but his true inspiration comes from observing people, situations and social conflicts; often staged by Żmijewski himself. On invitation of the A Foundation, he arrived in Liverpool and created a temporary art school with the help of local arts personalities. The participants were to discuss, and later form a definition of, the relationship between art and society. The idea was inspired

by the tenets of the Bauhaus school, according to which aesthetics is linked with functionality, while the role of art was seen as a reflection of what is taking place in society. Bauhaus artists also reflected on the creative power of art to stimulate change within society. At the A Foundation, the students of the temporary art school prepared a series of workshops on movement and dance, model making, architecture, stone sculpture, and graphic design. The *Following Bauhaus* exhibition featured the installation *The Furnace*, consisting of Żmijewski's video documenting the work done at the school along with the works created during the workshops.

Also as part of POLSKA! YEAR, the Cornerhouse in Manchester hosted an exhibition of Żmijewski's earlier video works, including the 2007 project titled *Them*.

LITHUANIA

The relationship of Poland and Lithuania is a unique cultural treasure. The seam where the two nations meet is an area of unusual phenomena - a burgeoning interest in and understanding of Polish art by Lithuanians, as well as highly-developed linguistic capacity which enables the inhabitants of Lithuania to understand and appreciate Polish literature. This asset cannot be squandered, and thus, the Adam Mickiewicz Institute is constantly taking measures to maintain the presence of Polish culture in Lithuania.



THE UNION OF LUBLIN ERA IN THE WORK OF
JAN MATEJKO EXHIBITION

The Union of Lublin by Jan Matejko is a huge painting – almost 3 by 5 metres. The scale of the canvas makes frequent travel abroad impossible. This time, however, the rule was broken and the work was shown in Vilnius, where it was seen by 200 thousand viewers. The showcase of Polish culture in Lithuania also included the music of Chopin, as well as renowned contemporary theatre artists such as Krystian Lupa or Jan Klata.

POLAND - LITHUANIA

POLISH PRESENTATION IN LITHUANIA VILNIUS

17.10 2009–24.02.2010

The programme for Lithuania was inaugurated by a concert by the Białystok Symphony Orchestra and Philharmonic Chorus under the direction of Marcin Nałęcz-Niesiołowski. The symphonic/oratory concert featured pieces by Andrzej Panufnik, Zygmunt Stojowski and Karol Szymanowski, with solos performed by soprano Iwona Hossa, mezzosoprano Agnieszka Rehlis and baritone Adam Kruszewski.

The Polish musicians were hosted by the Lithuanian National Philharmonic during this third presentation by the Adam Mickiewicz Institute taking place under Polish-Lithuanian cooperation. Earlier projects were carried out from July to December of 2006 (*Lithuanian Days in Poland*) and from April to May of 2004 (*Days of Polish Culture in Vilnius*).

In addition to the music programme, Lithuanian audiences were offered two exceptional plays – the Sirenos festival hosted a remarkable adaptation of Stanisław Przybyszewski's *The Danton Case* directed by Jan Klata, and *Persona. Triptych/Marilyn* directed by Krystian Lupa.

An especially important event of the Polish Presentation in Lithuania was the opening of the exhibition *The Union of Lublin Era in the Work of Jan Matejko* at the Lithuanian Art Museum in Vilnius. The exhibition was organised on the 440th anniversary of the ratification of the Union of Lublin. The works by Matejko were loaned by the National Museums in Warsaw and Kraków. The centrepiece of the exhibition was the painting *The Union of Lublin*, on loan from the Royal Castle in Lublin. The painting, which is rarely taken abroad on account of its dimensions, was restored and reframed for the exhibition. Besides *The Union of Lublin*, visitors to the exhibition

were able to see 20 other paintings and sketches by Jan Matejko. The exhibition was ceremoniously opened by Ministers of Culture Bogdan Zdrojewski and Remigijus Vilkaitis, while the President of Lithuania Valdas Adamkus was the guest of honour. It was only the third time that the works of Jan Matejko were shown in Vilnius. Lithuanian television broadcast the vernissage.

This time, *The Union of Lublin* was seen by nearly 200,000 visitors. The presentation of Matejko's works in Vilnius was accompanied by a cultural programme and an educational programme for pupils and students.

The Polish Presentation in Lithuania also featured the premiere of the composition *2010: A Chopin Odyssey*, performed by the AUKSO Tychy Chamber Orchestra in February 2010 at the National Philharmonic in Vilnius. The composition came to life as a result of celebrations for Chopin Year. *2010: A Chopin Odyssey*, incorporating six of Fryderyk Chopin's compositions, was created on commission of the Adam Mickiewicz Institute. And so, an essentially new composition using the motifs, idioms and emotions of Chopin's music was born. The harmony, rhythm and form all took shape anew, while the classic patterns were reinterpreted in a surprising and innovative way. Piotr Steczek prepared the orchestra parts with the Marek Moś-directed Tychy Orchestra and the remarkable jazz pianist Mateusz Kołakowski in mind. The entire piece was given a unique instrumentation, including oriental flutes (Duduk, Shakuhachi, Ney) and six-string electric violins.

Taking place concurrently with the concert was an international academic conference titled *The Union of Lublin: Idea and Continuity*. Polish, Lithuanian, Belarusian and Ukrainian scholars presented their findings as to the influence of nationhood on social phenomena, and compound issues related to the identity and culture of this region.

CHINA

The World EXPO taking place in Shanghai from 1 May to 31 October 2010 and the latest edition of Days of Polish Culture in China in the same year became the pretext for the Adam Mickiewicz Institute to prepare a balanced programme of cultural events to be held in Shanghai, Beijing and Tianjin. Chopin in innovative interpretations, the latest graphic art, contemporary dance and club nights – a Polish presentation in China of such scope and on such a scale had never been done before.

Adam Mickiewicz Institute
CULTURE_Q.PL



ANNA WRÓBEL AND WANG
DONG ANNOUNCING
THE CONCERT OF FILM MUSIC

The music of Fryderyk Chopin is no doubt the flagship of Polish culture. But there are other great composers from Poland. The Polish gala in Shanghai included film music by maestros Wojciech Kilar, Krzysztof Komeda and Oscar winner Jan A.P. Kaczmarek. The concert was conducted by Krzysztof Herdzin.

POLISH GALA

**GALA DURING POLISH NATIONAL DAY AT EXPO 2010
GRAND THEATRE
SHANGHAI
22.05.2010**

The world famous pianist Ewa Półożcka took the stage of Shanghai's prestigious Grand Theatre, filled to capacity, for a recital of Chopin's music. After the intermission, the audience was spellbound by Krzysztof Herdzin's self-conducted film suite performed by the Zhejiang Symphony Orchestra. The piece, composed for

the 2005 Ghent Film Festival, incorporated the musical themes of 22 famous motion pictures scored by renowned Polish composers, including Wojciech Kilar (*Dracula, Portrait of a Lady, The Pianist*) Krzysztof Komeda (*Rosemary's Baby*) and Jan A.P. Kaczmarek (*Dreamer*). Fragments of the films and shots of the conductor and orchestra were edited live by VJ Krzysztof Łuk and projected on a giant screen during the concert. The performance was attended by the Polish Minister of Culture and National Heritage Bogdan Zdrojewski. The Polish Gala was the foremost cultural event of Polish National Day at EXPO 2010 in Shanghai.

Chopin's music is open to many interpretations. One of his concerts was sung by the 22-member choir Camerata Silesia. The music of the great Polish composer also served as inspiration for Andrzej Jagodziński Trio's jazz pieces. Maria Pomianowska's Polish Band, on the other hand, performed Chopin on original folk instruments.

MANY FACES OF CHOPIN

THE MANY FACES OF CHOPIN CONCERT

MEI LANFANGA THEATRE

BEIJING

19.05.2010

JINWAN GRAND THEATRE

TIANJIN

21.05.2010

How can the music of Chopin inspire and, conversely, what inspired the great Polish composer? To mark this year's Days of Polish Culture in China, the Adam Mickiewicz Institute decided to present to Chinese audiences a truly unique concert examining the inspirations and reinterpretations of Chopin's music. The evening at the Mei Lanfanga Theatre in Beijing was opened by Paweł Lis, a musical narrator leading the listeners through the various stages of the sonic journey. The first stage was a performance by the Camerata Silesia chorus under the direction of Anna Szostak playing a one of a kind Chopin concert

- instead of piano strings, the listeners were treated to 22 perfectly tuned human voices. Next was a presentation of jazz interpretations of Chopin's music by the Andrzej Jagodziński Trio, whose leader is one of Poland's leading pianists and jazz practitioners. The last stage took the form of folk arrangements of Chopin's music by Maria Pomianowska's Polish Band, which introduced the listeners to the world of authentic Polish folk instruments and Polish folk dance, and with these, some important inspirations for Fryderyk Chopin. The concert was enhanced by an extensive light show and computer-generated visuals created and presented by one of Poland's better known directors, Mariusz Grzegorzec. The artist used three screens to build a modern and dynamic environment to complement the changing moods of the music, and poetically bestowed an unforgettable atmosphere on the sophisticated and modern musical performance. The show was also performed in the Tianjin Grand Theatre, with both concerts attended by Minister Bogdan Zdrojewski. These musical evenings of Chopin's legacy aroused immense interest among Chinese music lovers.

MARIA POMIANOWSKA'S
POLISH BAND



MARIA POMIANOWSKA'S
POLISH BAND
AND CRACOVIA DANZA



CAMERATA SILESIA



BOGDAN ZDROJEWSKI
MINISTER OF CULTURE
AND NATIONAL HERITAGE



VISITORS RESTING ON PAWEŁ GROBELNY'S BENCH
IN SUN YAT-SEN PARK

CHOPIN IN THE GARDEN

Musical park benches in Shanghai! The seats were designed by Paweł Grobelny in white colour and many different shapes. Placed in the vicinity of Chopin's monument, they enchant passers by with music by the composer.

CHOPIN IN THE GARDEN
SHANGHAI
LAUNCH: **20.05.2010**

What is the best way to move to China the Chopin concerts that have been performed at Warsaw's Łazienki park over the last 51 years? The Poznań-based designer Paweł Grobelny claimed that it would be possible thanks to some special designer objects of his creation. These objects appeared in one of Shanghai's most frequented parks, namely Zhongshan Park.

The white seats made of Corian®, of various sizes and shapes, offered a contrast to the architecture surrounding the gardens. Nearby stood a replica of Warsaw's Chopin monument. During the day, when the park is open, the sound of music by the Polish composer spills out from the benches scattered in the park. The National Fryderyk Chopin Institute outfitted the benches with audio equipment playing 3 compositions from the *Real Chopin* series, performed using authentic instruments of that period. This very modern idea for an interactive musical monument attracted passersby by the hundreds on the first day.

BEATS ATTACK

The Polish club scene definitely made its presence known in Shanghai. **Kamp!** - a project from Wrocław and Łódź, full of energy and a love for improvisation, kicked off the programme.



DJ MIKE POLARNY & DJ HORY

BEATS ATTACK! THE BEAT INVADERS FROM POLAND
ZHIJIANG DREAM FACTORY
SHANGHAI
22.05.2010

Performances by the bands **Kamp!** and **Skinny Patrini**, screening of short films from the 2008 and 2009 editions of the Polish Shorts series and a presentation of Polish film posters comprised the *Beats Attack! The Beat Invaders from Poland* club night at the well known Zhijiang Dream Factory. If that wasn't enough, the rich programme also featured late night performances by five Polish DJs: Mike Polarny & Hory, Jacek Sienkiewicz, Razor and Slg. The event, organised by the Adam Mickiewicz Institute in collaboration with the prominent Chinese event agency Shine, filled out the official programme of National Polish Day at EXPO 2010.

LITTLE TIGER PETER

The play by **Hanna Januszewska** is a story about a small cowardly tiger who, lacking the typical tiger stripes, embarks on a journey in search of courage. Thanks to love he successfully finds what he is looking for.

THE PLAY *LITTLE TIGER PETER*
BY THE BIAŁYSTOK PUPPET THEATRE
SHANGHAI
1.06.2010

Four actors juggling theatrical gags, tempo, humour, spectacular music and catchy songs. The Adam Mickiewicz Institute organised a unique event in the Polish Pavilion at EXPO 2010 - the play *Mały Tygrysek Pietrek* by the Białystok Puppet Theatre. The play, based on the writing of Hanna Januszewska, was a joy to behold not only for the youngsters but the adults as well.



SCENE FROM
LITTLE TIGER PETER



EXPO 2010

In Shanghai, Polish musicians played Chopin on five pianos. The light form enchanted the younger audience. The ballet performance *Chopin, Romantic Artist* was received just as enthusiastically, as was the presentation of Polish posters, books, and industrial graphic design. Rock band Zakopower was no disappointment either.

EXPO 2010
SHANGHAI
11.09.2010-29.10.2010

11 and 12 September saw the Polish National Ballet take the stage of the Shanghai Oriental Art Center (SHOAC), one of the city's largest stages, with their play *Chopin, Romantic Artist*. The play was written by Antoni Libera and features music not only by Fryderyk Chopin but also by composers who were inspired by

the work of the great Polish composer: Hector Berlioz, Sergei Lyapunov, Franz Liszt and Robert Schumann. The play's choreography was prepared by the great French master Patrice Bart. Also performing in Shanghai were young Polish pianists - the classical pianist Katarzyna Borek, and the jazz pianists Sławek Jaskółka, Piotr Wyleźoł, Joanna Duda and Paweł Kaczmarek. The world premiere of their concert *Chopin for Five Pianos* took place on 11 September at the Changning Culture and Arts Centre and received a very warm reception. Highly praised were the project's



EYE ON POLAND EXHIBITION
AT HONGQIAO GALLERY



瞩目波兰
波兰最新平面设计展
Eye on Poland
New Polish Graphic Design

策展人 Curators: 玛格达乐纳·弗兰科夫斯基 Artur Magdalena Frankowska

参展设计师 Designers: Edgar Bak埃德加·本克 Bersz Dominik Cymer多米尼克·瞿么尔 Full Metal Jacket金甲部队 Mał Hakobo 哈克波 Homework家庭 Grzegorz Laszuk格热戈日·拉斯舒 Błażej Pindor布拉泽伊·拼达尔 Studio Temperówka卷笔刀设计室 Honza Zamojski洪扎·森莫积斯



SILESIA
DANCE THEATRE



EYE ON POLAND EXHIBITION
AT 99 CREATIVE CENTRE

瞩目波兰
EYE ON POLAND

波兰最新平面设计展

innovativeness and its presentation of Chopin's music in a lighter form, accessible even to novice listeners. On 12 September, this same outfit appeared with their performance at Europe Square, located on EXPO grounds. The concert attracted a large audience and received enthusiastic applause. Many members of the Chinese media attended the concert and a report with photo appeared in *Jiefang Daily*. On the following evening, DJs from the Polish outfit known as the Soul Service DJ Team took to Shanghai's Glamour, Dada and Logo clubs to warm up the club-goers with their unique brand of funk.

Posters, books, publishers and samples of branding and visual recognition tools were presented on 30 September in 99 Creative Centre gallery in the famous M50 arts centre as part of the *Eye on Poland* graphic art exhibition organised by Magdalena and Artur Frankowski. The exhibition featured more than 150 works of graphic art from recent years, and showcased the latest

projects of over a dozen artists and groups from all over Poland. The exhibition was moved, with even more works added, to the Hongqiao Gallery at the Changning Culture and Arts Centre. In the following months, the exhibition toured other parts of China, closing the year in Nanjing and at Tsinghua University in Beijing. EXPO 2010 was also a great impulse for presenting theatre performances. In late September/early October the Silesian Dance Theatre brought their latest, Jacek Łumiński-choreographed production titled *La La Land* to Shanghai. The play was performed twice at the Changning Culture and Arts Centre, and later at Europe Square on EXPO grounds. Later that month, on 29 October, the band Zakopower performed a concert of music from their albums *Music Hal* and *Na Siedem*.

CULTURAL PROGRAMME OF THE POLISH EU PRESIDENCY

The Adam Mickiewicz Institute has been promoting Polish culture for 10 years. In recognition of its achievements, Minister of Culture Bogdan Zdrojewski has entrusted the Institute with coordinating the cultural programme abroad during Poland's Presidency of the Council of the European Union in the second half of 2011. Beginning in mid-2008, intensive work is underway to prepare the content for the programme and create an effective communication strategy.

FIVE PILLARS OF THE PRESIDENCY

The development of a cultural programme is an integral aspect of Poland's political preparations for the country's first ever Presidency of the Council of the European Union, as well as a significant part of carrying out this function. In bringing the project to life, the Adam Mickiewicz Institute is working with various Polish institutions abroad in cities of strategic importance to Poland's Presidency. These cities are: Brussels, Berlin, Paris, London, Madrid, Moscow, Minsk, Kiev, as well as Tokyo and Beijing. The aim of the programme is to present Poland as a creative hub of Europe.

On 5 January 2010, the Programme Council for the Cultural Setting of the Polish Presidency in the Council of the EU approved five pillars of the cultural programme for the Polish Presidency. Projects will be carried out in all or most of the designated European and world capitals with the assistance of foreign-based partners. The remaining projects shall be selected as part of the programme run by the Minister of Culture and National Heritage titled *Polska Prezydencja 2011 - Promesa*.

I, CULTURE

PILLAR 1

I, CULTURE MADE IN THE EU. POWERED BY POLAND

The project will be carried out in public space in the form of an interactive game promoted in the Internet. The aim of the idea is to present Poland's intellectual potential. The project's construction draws on the modern multicultural society.



**5
PILLARS**



SCENE FROM THE PLANET LEM

PILLAR 2

KAROL SZYMANOWSKI

The programme intends to cement the lasting presence of the music by Szymanowski, the second greatest Polish composer after Fryderyk Chopin, in the repertoires of world orchestras, grand opera theatres, and in the largest concert halls. The project's foremost events will be numerous performances of *King Roger*, *Stabat Mater*, and symphonic and chamber pieces performed by world class artists.

PILLAR 3

CZESŁAW MIŁOŚZ

2011 will bring the 100th anniversary of the birth of this poet, author, Nobel Prize winner, and thinker to whom the programme of the Eastern Partnership owes its intellectual and moral framework. The project is based on inviting exceptional actors, playwrights, and artistic figures from select countries to recite and record poems by Miłosz in their native languages to be made available for listening on the web.

PILLAR 4

PLANET LEM

The prose by Stanisław Lem, one of the most prominent authors of the 20th c., served as inspiration for the most recent production by Teatr Biuro Podróży. The one-hour open-air theatre performance makes use of a spectacular mobile stage design, light effects and multimedia projections.

PILLAR 5

A GUIDE TO THE POLES

This is a very special project in the cultural programme of Polish presidency - a record of the phenomena and events that shaped the mentality and fostered creativity of contemporary Poles. The collection of five documentaries will tell the story of Poland's path to freedom seen from different angles and through different cultural phenomena: rock music, (*Beats of Freedom or How to Overthrow a Totalitarian Regime with the Use of a Homemade Amplifier*), fashion, mountain climbing, sexual habits, and toys and play.

MUSIC

The activity of the Adam Mickiewicz Institute in the area of classical music is based on three pillars: outstanding personalities, regard for young people and faith in the social power of music.

Following the success of the Polish Pavilion at MIDEM 2009, Minister Bogdan Zdrojewski again entrusted the Institute with the organisation of the national stand at the Cannes Music Fair.

The main motif of both editions has been Fryderyk Chopin, highlighted especially during MIDEM 2010 to commemorate the bicentennial of the composer's birth.

The Institute contributed to a rediscovery of the oeuvre of Mieczysław Weinberg, an outstanding contemporary composer, whose compositions were performed during the Bregenzer Festspiele opera festival.

In 2010, thanks to the efforts of the Institute, the European Union Youth Orchestra came to Poland for the first ever orchestra residency in our country. Workshops, during which the orchestra prepared for their concert tours, took place in Łódź.

For the second year in a row, the Polish stand at the MIDEM fair is organised by the Adam Mickiewicz Institute upon the commission of the Ministry of Culture and National Heritage.

MIDEM 2010

POLAND. MORE THAN CHOPIN.
POLISH NATIONAL PAVILION
CANNES
24-27.01.2010

The Polish National Pavilion at MIDEM 2010 riveted visitors by its unique shape; its elegant and sophisticated design combined the traditional blackness of the piano with the Polish national colours of white and red.

Designed by Hanna Tylżanowska, it drew on the previous year's artistic concept by world-renowned scenographer Boris Kudlička and designer Jurek Jagoda.

The pavilion was located in a section dedicated to classical music

and jazz, the venue of the MIDEM Classical Awards ceremony.

During the celebration the first ever awards for the performance of Fryderyk Chopin's works were presented.

The MIDEM Classical Awards ceremony was held under the auspices of Poland's Ambassador to France Tomasz Orłowski, Minister of Culture and National Heritage Bogdan Zdrojewski and Minister of Foreign Affairs Radosław Sikorski.

The MIDEM Fair gathers in one place publishers from all over the world. A presentation and promotion of Polish music culture at such a forum offers vast opportunities for the Polish phonographic industry and for promoters of music in Poland. The friendly ambience of the Polish stand was highly appreciated by numerous visitors wishing to establish contacts and learn more about Polish music.



2010 MIDEM FAIR



EUROPEAN UNION YOUTH ORCHESTRA

PIECES BY KARŁOWICZ, PROKOFIEV AND TCHAIKOVSKY PERFORMED BY YOUNG ARTISTS

CONCERT BY THE EUROPEAN UNION YOUTH ORCHESTRA
ŁÓDŹ PHILHARMONIC
ŁÓDŹ
18.08.2010

This orchestra was the first to hold an orchestra residency in Poland, co-organised by the Adam Mickiewicz Institute and the Łódź Philharmonic. With the concert in Łódź, the orchestra kicked off a European tour with stops in 6 cities.

Led by Italian conductor Gianandrea Noseda, the 140 young players from 27 EU countries performed wonderfully and dazzled the Łódź audience.

Guests listened to pieces by Mieczysław Karłowicz (*Bianco da Molena Op. 6*), Sergei Prokofiev (the suite *Four Portraits Op. 49* from the opera *The Gambler*), and Pyotr Tchaikovsky's *Symphony No. 6 in B-minor Op. 74 Pathétique*. The concert, with the

president of the city of Łódź and the marshal of the voivodeship in attendance, was ceremoniously opened by: the orchestra's founder Joy Bryger, the director of the Łódź Philharmonic Lech Dzierzanowski and the director of the Adam Mickiewicz Institute Paweł Potoroczyn. The readers of *Gazeta Wyborcza* hailed the concert as the cultural event of the month.

The European Union Youth Orchestra was founded in London in 1978 and is financed with EU funds. The orchestra is composed of talented young musicians aged 14 to 24 from all the countries in the EU. After the concert, the orchestra's board praised the professionalism of the organisers. It was agreed that another residency by the orchestra will take place in March 2011 in Łódź, including rehearsals and preparations for the concerts. This residency will precede a tour of the Balkans by the orchestra. The concerts will be directed by Vassily Sinaisky, the new conductor of the Bolshoi Theatre, and will feature the music of Karol Szymanowski.



MUSIC KNOWS NO BORDERS



I, CULTURE ORCHESTRA
MUSIC ACADEMY CONCERT HALL
GDAŃSK
30.08.2010

ŚWIĘTOKRZYSKA PHILHARMONIC
KIELCE
1.09.2010

MUSIC ACADEMY CONCERT HALL
KATOWICE
2.09.2010

The I, CULTURE Orchestra is a project of the Adam Mickiewicz Institute, carried out as part of the Cultural Programme of the Polish EU Presidency. The aim of the project is the creation of an orchestra composed of talented young musicians from Eastern Partnership nations and Poland, followed by concert performances in the capital cities of Belarus and Ukraine, in Poland and in select European Union capitals.

Through the construction of a multinational orchestral ensemble composed mostly of musicians from outside the Schengen Area, Poland will demonstrate in Europe an openness to non-EU neighbours and will moreover draw the attention of the Union to the artistic potential of those states.

Examples of active orchestras of this type indicate that such ensembles have immense artistic, social and political potential. They can become a veritable laboratory of civil education and, at the artistic level, offer young musicians a unique opportunity

for professional development under the supervision of the best specialists, for establishing contacts and for gaining unprecedented experience.

A high level of artistic quality will be assured by a work system patterned on those adopted by orchestras from the UK and the Youth European Union Orchestra. Involved in work with the ensemble is a team of first-rate international lecturers, with many years of experience and expertise in orchestra education. What is of critical importance is that these specialists are themselves active orchestra musicians working with such renowned ensembles as the London Symphony Orchestra, the Philharmonia Orchestra, the English National Opera, the City of Birmingham Symphony Orchestra, the Opera de Lyon, and the Polish National Philharmonic. The orchestra's artistic director is Paweł Kotla, a leading conductor of the young generation who has for years collaborated with British orchestras.

As part of the preparations for the 2011 project, an eight-day series of pilot orchestra workshops was organised for Polish and Ukrainian musicians at the Music Academy in Gdańsk in late August 2010. The workshops were followed by three concerts featuring compositions by Mieczysław Karłowicz (*Lithuanian Rhapsody*, Op. 11), Sergei Rachmaninov (*Second Piano Concerto in C minor*, Op. 18) and Johannes Brahms (*Symphony No. 2 in D major*, Op. 73). The soloist in these concerts was the exceptional young pianist Valentina Igoshina from Russia.

Next year's edition of workshops and the planned concert tour of the I, CULTURE Orchestra will include music by Karol Szymanowski, whose life and oeuvre constitute the principal music motif of the Cultural Programme of the Polish EU Presidency in 2011.



THE PASSENGER

THE PASSENGER. RADIO PLAY, FILM, NOVEL, OPERA EXHIBITION ACCOMPANYING THE PREMIERE OF MIECZYŚLAW WEINBERG'S OPERA THE PASSENGER 8.10.2010, WARSAW PREMIERE WARSAW'S GRAND THEATRE - NATIONAL OPERA WARSAW

An installation dedicated to Karol Szymanowski, presented by the Adam Mickiewicz Institute during the 2009 edition of Bregenzner Festspiele, was enthusiastically received by the public.

The festival organisers asked the Institute to prepare another exhibition devoted to the oeuvre of Mieczysław Weinberg (1919-1996), a Polish composer of Jewish extraction born in Warsaw. One of the major events of the festival was the world premiere of Weinberg's opera *The Passenger*, accompanied by a symposium, multimedia exhibition and a series of concerts.

The Passenger is the world's only opera dedicated to the Holocaust, written by a composer of the wartime generation. Aleksander Medvedev was the author of the libretto, based on a novel by Zofia Posmysz. The novelist was inspired by her own life during



ZOFIA POSMYSZ AT THE EXHIBITION
THE PASSENGER. RADIO PLAY, FILM, NOVEL, OPERA



SCENE FROM THE PASSENGER



SCENE FROM THE PASSENGER

During the Bregenz Festspiele opera festival, and later in the foyer of the Grand Theatre, audiences were treated to an exhibition prepared by the Adam Mickiewicz Institute heralding the premiere of the opera *The Passenger*.

and after the war. The work was initially conceived as a radio play and subsequently extended into a novel. Work on a movie based on the novel, begun by Andrzej Munk, was cut short by the director's premature death. In 1963 the film was completed by Witold Lesiewicz. Mieczysław Weinberg's opera *The Passenger* premiered in its concert version only in 2006 in Moscow. The multimedia exhibition prepared by the Adam Mickiewicz Institute presented the eventful story of the text of *The Passenger* as well as the life stories of the novel's true protagonists. The exhibition was curated by Aleksander Laskowski of the

Adam Mickiewicz Institute, and its set-up was prepared by the scenographer Boris Kudlička. After the conclusion of the festival, the exhibition was transferred to Warsaw's Grand Theatre – National Opera, where the Polish premiere of *The Passenger* directed by David Pountney took place on October 8. The exhibition is scheduled to re-open in 2011 and 2012; it will accompany the opera's premieres in London, Madrid, Berlin, and New York.

FILM

Reverse by Borys Lankosz, *Snow White and Russian Red* by Xawery Żuławski, *All That I Love* by Jacek Borcuch, and *The Offsiders* by Kasia Adamik are but a few of the unique movies shot in recent years. The films were recognised at festivals in Europe and the world and are appreciated by critics and professionals.

Thanks to the support of the Institute, the newest Polish feature films were screened at the Festival of Polish Cinema in Madrid as well as at the fifth edition of the POLSKA Film Festival in Berlin. Presentations of films by film school students, workshops and practical courses accompanied the festivals.

Moreover, the Adam Mickiewicz Institute supports and promotes the Polish documentary.

On the initiative of the Institute, an Israeli Day was held during the 34th Festival of Polish Feature Films in Gdynia. In turn, Polish producers and scriptwriters took part in the Israeli CoPro fair of documentary films.



TOMASZ LIPIŃSKI

52 416
SPECTATORS



PREMIERE OF BEATS OF FREEDOM
IN WARSAW'S CONGRESS HALL

THE CALL OF ROCK'N'ROLL

***Beats of Freedom* is a thrilling film about the birth of rock music in Poland. The colourful recollections of cult musicians and the surprising, if not bluntly formulated reflection make the piece a very memorable one. The documentary is a story of how rock and roll co-created the history of discord and resistance.**



INTERVIEW WITH LECH JANERKA

BEATS OF FREEDOM DOCUMENTARY FILM
SCRIPT AND DIRECTION: WOJCIECH SŁOTA & LESZEK GNOIŃSKI
PRODUCTION: ADAM MICKIEWICZ INSTITUTE, TVN
WARSAW
11.03.2010

At a time when life in Poland was controlled by the regime, music became a phenomenon of colossal potency. The iron curtain was unable to withstand rock and young people discovered their own space of freedom thanks to this music. Polish rock was from the very start in opposition to the reality of the time. The songs undermined stereotypes and built relationships between people. The Jarocin Festival was a true enclave of freedom, presented in a colourful way in the film through unpublished archival records. The film includes appearances by Marek Niedźwiecki, Krzysztof Skiba, Jurek Owsiak, Kazik Staszewski (Kult), Muniek Staszczyk (T.Love), Kora Jackowska (Maanam), Tomek Lipiński (Tilt and Brygada Kryzys), and Krzysztof Grabowski (Dezertor). The Adam Mickiewicz Institute and TVN were the producers of the film, which in November 2009 received a special award

at the Polish Film Festival in America, an annual event held in Chicago. The film was directed by Wojciech Słota and Leszek Gnoiński.

Leszek Gnoiński, one of the film's directors, observed: "Rock was one of the major areas that contributed to my development and now has become a major element of my life. Through this film I wanted to pay homage to the people who had an impact on my perception of the world and to remind future generations about what this music used to be and what, hopefully, it might be in the future."

The movie's narrator is Chris Salewicz, an eminent London-based journalist who has for close to four decades been fascinated with what is widely understood as popular culture. He has worked with such prestigious titles as *The Sunday Times*, *The Independent*, *The Daily Telegraph*, London's *Evening Standard*, *Time Out*, *New Musical Express*, *Q*, and *Mojo*. Salewicz is an author of over a dozen books, including acclaimed biographies of Bob Marley and Joe Strummer.

The film was watched by 52,416 viewers, an unprecedented number for a documentary. During its premiere week, *Beats of Freedom* ranked 8th in the Top 10 for films released in movie theatres.



THIS IS A SIGNIFICANT FILM. (...) GNOIŃSKI AND SŁOTA HAVE PROVED THAT THE REBELLIOUS YOUNG PEOPLE HAD AS BIG AN INFLUENCE ON THE DISMANTLING OF THE SYSTEM AS THE STRIKING WORKERS. ON THE FACE OF IT, SHIPYARD WORKERS AND MINERS DEMANDED BREAD WHILE THE YOUNGSTERS WERE ONLY AFTER GAMES. IN ACTUAL FACT, HOWEVER, BOTH WERE AFTER ONE AND THE SAME THING: THE EXPANSION OF PERSONAL FREEDOM AND THE RIGHT TO MAKE INDEPENDENT DECISIONS. IN THIS STRUGGLE, ROCK MUSIC PROVIDES MOST APPROPRIATE AMMUNITION. "THE SPIRIT OF ROCK AND ROLL IS THE SPIRIT OF FREEDOM," CONFIRMS CHRIS SALEWICZ.

JACEK SZUBRYCHT, PRZEKRÓJ



EVERYBODY HAS A STORY. SOME PEOPLE HAVE A LEGEND. THIS IS A FILM ABOUT THE LATTER. ROCK IS EQUALLY A COMPONENT OF CULTURE AS ANY OTHER KIND OF GOOD MUSIC, OR POETRY, FILM, OR COMIC STRIPS. THE PHENOMENON OF POLISH FREEDOM CANNOT BE FULLY ACCOUNTED FOR WITHOUT A STORY ABOUT A FREE CULTURE, OF WHICH ROCK WAS THE MOST SONOROUS AND MOST POPULAR PART. WHILE SOME PEOPLE PRINTED UNDERGROUND PUBLICATIONS AND THREW LEAFLETS INTO THE STREETS, OTHERS CARVED THEMSELVES GUITARS AND CONSTRUCTED AMPLIFIERS. BOTH MADE A NAME FOR THEMSELVES IN HISTORY.

PAWEŁ POTOROCZYN, ADAM MICKIEWICZ INSTITUTE

1ST FESTIVAL OF POLISH CINEMA IN MADRID

Madrid's Circulo de Bella Artes hosted a presentation of what is best in Polish film. The programme included Andrzej Wajda's *Sweet Rush*, *Reverse* by Borys Lankosz and *Snow White and Russian Red* by Xawery Żuławski. Evocative artistic expression and outstanding acting.

1ST FESTIVAL OF POLISH CINEMA IN MADRID

MADRID

19-23.05.2010

During the five days of the Festival of Polish Cinema in Madrid Spanish audiences had a chance to watch the most acclaimed Polish movies of recent years. Shown during the festival were short works by students of the Polish National School of Film, Television and Theatre in Łódź as well as films for children made by the Studio of Animated Film in Bielsko-Biała.

The festival was widely covered by Spanish press and online forums; Polish contemporary cinema was recognised as fresh, diversified, rich in emotions and feelings, complex-free, and made

by creative and intriguing artists.

The media stressed that this was the first encounter with Polish film and an opportunity for establishing ties between producers from Poland and Spain. Spanish experts were quoted as saying that the Polish model of financing should be applied to local film-making.

Thanks to the success of the Madrid festival, the project was repeated a month later in Malaga; interest in Polish cinema was likewise expressed by Barcelona and Saragossa.

The success and promotional impact of the festival is the immediate result of the first meeting of Polish and Spanish producers and film authors, held on the initiative of the Polish Institute in Madrid in its office in May 2010.

DAYS OF POLISH FILM IN UKRAINE

Polish cinema has for the fifth time been presented to viewers in four cities in Ukraine: Sevastopol, Poltava, Dnipropetrovsk and Kiev.

DAYS OF POLISH FILM

KIEV

4-20.04.2010

Shown during the project were six Polish films of different genres and subjects: *All That I Love* by Jacek Borcuch, *The Magic Tree* by Andrzej Maleszka, *Beats of Freedom* (produced by the Adam Mickiewicz Institute) by Leszek Gnoiński and Wojciech Słota,

A Wood, the feature film debut of Pior Dumata, *Little Moscow* by Waldemar Krzystek, and *Zero* by Paweł Borowski. This was the first time Ukrainian audiences were able to get acquainted with the most interesting productions of Polish film authors over the past two years. The project was run by the Kinopalace network in collaboration with the Adam Mickiewicz Institute and the Polish Institute in Kiev. All of the films were screened in four Ukrainian cities: Sevastopol, Poltava, Dnipropetrovsk, and Kiev.



19-23.05
2010 MADRID
cinepolaco.es

FESTIVAL
DE CINE POLACO
culturapolaca.es



ACTRESS AGATA BUZEK

Polish cinema has for the fifth time had a showcase in Germany. The programme was not limited to recent productions but also included a series titled *Solidarity in Film* which featured works by Kieślowski, Wajda, Kutz and Łoziński. All in all, there were 94 screenings. The guests included cameraman Sławomir Idziak and writer Dorota Masłowska.



POLSKA FILM FESTIVAL

**POLSKA FILM FESTIVAL
BERLIN, POTSDAM
15-21.04.2010**

During the seven days of the festival, the audiences in Berlin and Potsdam were able to watch 126 films screened as 94 shows. Viewers saw the most recent feature and documentary film productions, short films and movies by students of film schools in Łódź, Katowice and Warsaw. Apart from the most recent movies, festival audiences saw older films, including a retrospective review of Opus Film Studio, e.g. *Edi*, *Retrieval* and *ZERO*. To commemorate the 30th anniversary of the founding of Solidarity, a series of films known as *Solidarity in Film* was shown, with films directed by Krzysztof Kieślowski, Andrzej Wajda, Kazimierz Kutz, and Marcel Łoziński. Sławomir Idziak gave cinematography seminars in the film schools in Berlin and the legendary Babelsberg, while Marcin Koszałka held a seven-day workshop on documentary film directing. Moreover, the German Museum of History held a crash course on the Polish language titled *Man of Iron*.

Highly popular with the audience were meetings with Polish filmmakers and festival guests. The public had an opportunity to discuss cinema with, among others, Dorota Masłowska (*Snow White and Russian Red*), Katarzyna Rosłaniec (*Mall Girls*), Marcin Koszałka (*Drowsiness*, *Such a Beautiful Son I Gave Birth To*), Julita Świerszcz-Wietrzyńska and Rafał Wietrzyński (*Popiełuszko*), and Sławomir Idziak (*Three Colours: Blue*, *A Year of the Quiet Sun*, *Black Hawk Down*).

The festival was given extensive media coverage and the website www.filmpolaska.de attracted 25,000 visits and over 130,000 hits. The film show enjoyed substantial popularity, as close to 4,000 viewers met with the Polish film authors. This wide recognition was a result of an intensive promotional campaign; the festival was preceded by many months of PR activities on the Internet, in the press and in public space. Tens of thousands of handbills were distributed, and a few thousand posters and festival programmes were posted. The festival trailer was shown in festival cinemas and in 1,300 metro cars. The most recent edition of the festival took place in movie theatres of five districts in Berlin and Potsdam.



COPRO MARKET

Polish and Israeli documentary filmmakers made an important contribution to the discussion in Tel-Aviv about Polish-Jewish relations. The artists searched for subjects that would be interesting not only to the two nations but also to the international audience.

12TH COPRO MARKET INTERNATIONAL DOCUMENTARY FILM
FAIR
TEL AVIV
24-30.05.2010

Poland dominated this year's edition of the CoPro Market international fair of documentary films in Israel. Within the framework of the programme *Close Encounters - Poland*, Polish producers, directors and representatives of TV stations introduced as many as 64 film projects that might potentially be produced as Polish-Israeli co-productions. Ideas were sought for movies attractive for both Israeli and international audiences. Nine of the above projects, e.g. by Małgorzata Imielska, Andrzej Titkow and Maria Zmarz-Koczanowicz, were qualified for presentation during a pitch at the CoPro Market.

A discussion panel dedicated to Polish documentary films was held

on 24 May. One of its elements was a debate by sociology professors Paweł Śpiewak and Ronin Shamir, who analysed all the projects submitted by Polish film authors for the 2010 CoPro. The scholars scrutinised the image of Israel emerging from the scripts. How does a Polish author envisage an Israeli audience? What can be said on the basis of the scripts about the awareness of Polish filmmakers, their attitude to the traditions of Jewish and Israeli culture, and their knowledge of the history of Polish-Jewish and Polish-Israeli relations? Poland's honorary participation at CoPro was in part an effect of collaboration between the Adam Mickiewicz Institute and the CoPro Foundation within the framework of the Polish Year in Israel. Moreover, the 10th CoPro Market Fair in 2008 gave extensive coverage to Polish contemporary cinema, while an Israeli Day was held during the 2010 Festival of Feature Films in Gdynia, organised jointly by the Pomeranian Film Foundation, Polish Institute of Film Art and the Adam Mickiewicz Institute.



ISRAELI DAY IN GDYNIA

The Festival in Gdynia was an occasion for official talks between filmmakers from Poland and Israel. Just as important were the informal meetings and screenings of contemporary Israeli cinema.

ISRAELI DAY
34TH POLISH FEATURE FILM FESTIVAL IN GDYNIA
GDYNIA
17.09.2009

The *Israeli Day* was an important point in the programme of the 34th Festival of Feature Films in Gdynia in 2009. The project was a continuation of the events included in the film programme organized by the Adam Mickiewicz Institute during the Polish Year in Israel. Producers, heads of the most important institutions and Israeli filmmakers gathered on the occasion. Film screenings filled the entire week from 14 to 18 September. Eight contemporary films were shown. The meeting was a unique opportunity for informal direct contact with Israeli film artists.

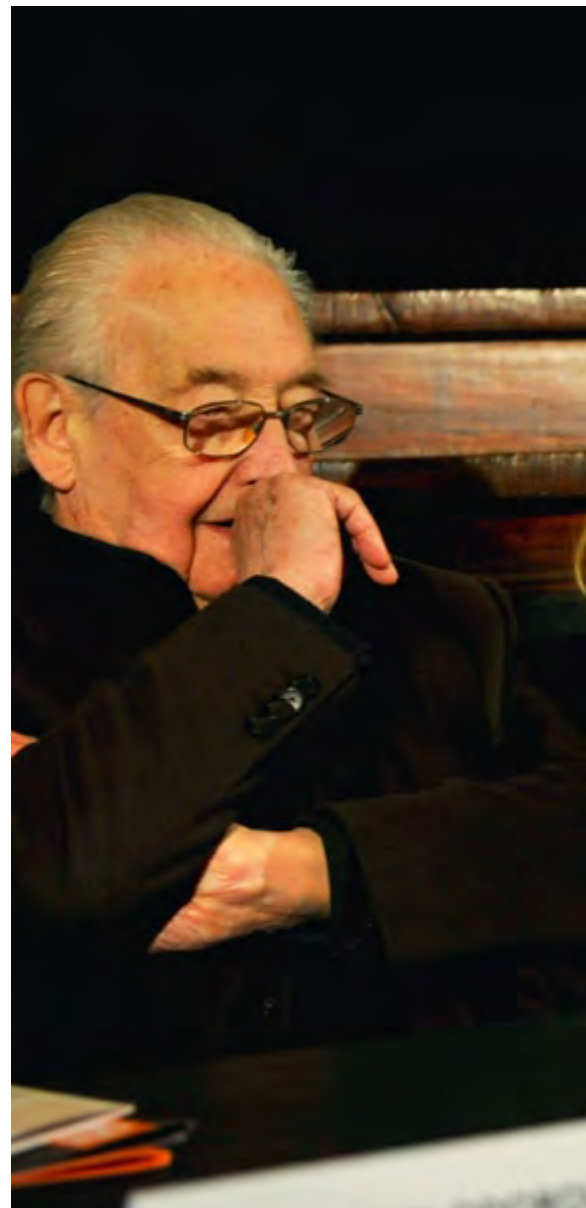
17 September was the date of a conference titled *Israel-Poland. Will We Conquer Hollywood Again* which was accompanied by the special screening of the film *Nothing to Lose* by Katarzyna Klimkiewicz, which premiered on 16 July 2010 during the Jerusalem Film

Festival. The piece was shot during the documentary filmmaking workshop *Israel-Poland. A New Look*, which was another edition of the workshop series titled *The New Look* attended in the years 2005-2007 by young Polish and Russian filmmakers. During the meetings artists from Israel worked on documentaries about Poland while their colleagues from Poland ventured on to observe life in Israel through the lens of the camera. *The Israel-Poland. A New Look* project was a joint production of the Adam Mickiewicz Institute, Opus Film and Praxis Films as part of the *Polish Year in Israel*. During the conference a Declaration of Co-operation was drafted as an appeal for assistance and an invitation for all the state and private institutions involved in film production, distribution and promotion from both countries to join in the cooperation. The Declaration was signed, among others, by: the Festival's artistic director Mirosław Bork, director of the Polish Institute in Tel Aviv Elżbieta Frister, director of production and finances of the Israeli Film Fund David Lipkind and Orna Yarmut, director of CoPro.

THEATRE

I have for years supported to the best of my ability Prof. Jerzy Limon's magnificent idea of recreating in Gdańsk an Elizabethan theatre that existed there in the 17th c. When it finally materialised in the laying of the cornerstone of the future theatre, I thought that such a special event cannot be confined to Gdańsk. After all, after WW II, Shakespeare has been a constant presence in most of our theatres across Poland. We will never cease to wrestle with the utmost difficulty in theatre, namely Shakespeare's plays. I recalled the artists whom good fortune allowed me to meet in theatre, film and television. I wished them to manifest their interest and readiness to take on Shakespearean characters. Their willingness to take part in the Gdańsk celebration exceeded my expectations. Spectators started to gather by the thousands well before noon, their sheer numbers confirming that the Shakespeare Theatre in Gdańsk is not only an artists' whim but a need of the residents of this extraordinary city.[...]

ANDRZEJ WAJDA

ANDRZEJ WAJDA TALKING
TO ACTORS

THE ACTORS HAVE ARRIVED

For a full hour Gdansk spoke Shakespeare! From the doorways of 20 townhouses in the very heart of the city, film and theatre actors recited fragments of the legendary playwright's dramas and sonnets. This extraordinary event was organised by Andrzej Wajda. With the participation of over a hundred actors, the performance accompanied the laying of the cornerstone for the construction of the town's new Shakespeare Theatre.

ANDRZEJ WAJDA AND MAGDALENA CIELECKA



JERZY RADZIWIŁOWICZ WITH GUEST OF THE FILM PREMIERE



THE ACTORS HAVE ARRIVED DOCUMENTARY FILM BASED ON A CONCEPT BY ANDRZEJ WAJDA GDAŃSK

14.09.2009

80 actors performed Shakespearean scenes and soliloquies on 20 stages located in Długi Market and Długa St. The event was launched at high noon with the Oscar fanfare composed by Wojciech Kilar. This unprecedented performance, watched by crowds of spectators, was at the same time recorded by 24 cameras directed by Andrzej Wajda.

The Actors Have Arrived, a documentary film shot under the artistic supervision of the renowned director, and immortalising this Shakespearean happening, was financed in part by the Adam Mickiewicz Institute. The original idea for the event to be outdoors was a reference to the medieval tradition of street the-

atre and to the documented journey of English comedians from London to Pomerania.

The State Archive in Gdańsk holds a number of documents testifying to the fact that in the 17th century, still during Shakespeare's lifetime, English actors demonstrated their skills to residents of Gdańsk. Starting from 1600, they would regularly come here from England, presenting the most current achievements in dramaturgy, including Shakespeare's plays. It was most likely thanks to those actors that a public theatre was built in the city around 1610. Known as the School of Swordplay, its shape resembled the famous Fortune Theatre in London. The reconstruction of this very first public theatre in Poland is the objective of both the Theatrum Gedanense Foundation and the Gdańsk Shakespeare Theatre. The film was screened in the cities where the actors taking part in the happening were based, i.e. in Gdańsk, Warsaw and Kraków.

VISUAL ARTS

Design, a field of visual arts, was the promotional focus of the Adam Mickiewicz Institute. Apart from design simply being regularly present at major world festivals, the Institute wished it to be a pretext for meetings and concrete cooperation. Workshops with students of the Academy of Fine Arts in Warsaw and the Design Faculty of the Holon Institute of Technology were part of the Polish Year in Israel. The Institute presents the effects of this cooperation between academics and students outside of Poland. Joint action was also the foundation of the *Revolutionary Moments* project. Kiev activists, Polish artists and academics from the United Kingdom received space and an invitation to take action, focusing on special moments in history and circumstances leading to major socio-political transformations.

FROM IDEA TO OBJECT



GROWING TREE URSZULA MAS

Young Polish and Israeli designers met in Dłużew for joint workshops where, under the eye of professors, they worked on projects, some of which were later manufactured by the participants of the Centre for Social Education in Cieszyn. Prototypes of the designed objects were shown at exhibitions in Holon, Cieszyn, Warsaw and Berlin.



GUESTS AT THE VERNISSAGE



ŁOSS ŁUKASZ WYSOCZYŃSKI

**FROM IDEA TO OBJECT – FROM OBJECT TO PRODUCT
EXHIBITION**

HOLON (ISRAEL)

16.12.2009–6.01.2010

CIESZYN

29.01–19.02.2010

ACADEMY OF FINE ARTS

WARSAW

24.02–15.03.2010

An international and inter-cultural exhibition and student workshops entitled *From Idea to Object – From Object to Product* were to stimulate the development of socially responsible design. The participants proved that through their deliberate activities designers can have impact on the solution of social problems. The first stage of *From Idea to Object – From Object to Product* was a joint workshop of Polish and Israeli students in April 2009 in Dłużewo. This is one of the ideas for the continuation of the Polish Year in Israel prepared by the Adam Mickiewicz Institute, the Design Faculty of the Academy of Fine Arts in Warsaw and the Technical University in Holon, Israel. The workshops were led by professors Gad Charny and Michał Stefanowski. The students were to design objects which will be made in the workshop

of the Centre for Social Education by the persons attending the Centre. Managed by the Być Razem Foundation for Enterprise Development in Cieszyn, the Centre runs workshops activating unemployed and socially excluded individuals. Designers participated in the entire design process. They supervised the objects from the moment they were conceived, through to the design stages, taking into account the actual conditions in which they will be made, as well as the specific materials and equipment used. This led to the creation of 20 unique objects. The designers took care of the visual aspect of the products as well as of the creation of a brand and a sales support policy streamlining efficient market operation. Such design is geared not only to the creation of aesthetically pleasing objects and the generation of profits through sales, but chiefly to benefiting the persons who will make and use them. Prototypes of the designed objects were displayed at an exhibition in the Gallery of the Holon Institute of Technology, Israel, and later on in the Silesian Castle of Arts and Enterprise in Cieszyn, and in the Salon Akademii Gallery in Warsaw. The show was exhibited also at the DMY Festival in Berlin, attended by some 20,000 visitors and 500 journalists. In November 2010 the exhibition will be presented at the design biennial in Saint Etienne.



PUBLICATION OF THE WORKS BY PAINTER ANDRZEJ WRÓBLEWSKI

REVOLUTIONARY MOMENTS

5 years had Kiev been waiting for this reflection. The phenomena of the Orange Revolution and the fall of communism were the issues of artistic inquiry on stages and in public space as part of a collective project by artists, scientists, and the public

REVOLUTIONARY MOMENT EXHIBITION/SYMPOSIUM
POLISH INSTITUTE
KIEV
1-20.12.2009

The fixed roles of curator, artists, scholars, and the public were undermined in the *Revolutionary Moment* project. A special event to commemorate the 5th anniversary of the Orange Revolution was a collective project, combining artistic activities in urban space with meetings and symposia related to the revolution. The authors of the event asked questions such as: What made up the unique historic event of 5 years earlier? and What are the factors that contribute to revolutionary moments? Reviewing the cultural events of the year, the Ukrainian press saw this project as one of the major events in Kiev in 2009.

The project was conceived by the then director of the Polish Institute in Kiev, Jerzy Onuch. Among those to participate were:

the R.E.P group (Hnylytska, Chomenko, Kadyrov, Kadan, Kuznecov, Nakonechna), Anna Lazar, Olga Onuch, Gwendolyn Sasse, Artur Żmijewski, Olesia Ostrowska, Mykola Riabchuk, Orange Alternative, and Aleftina Kakhidze (laureate of the 2008 Malevich Award). Installations on stages, screens and citylights were accompanied by meetings, debates, presentations, and joint activities of the project participants. A catalogue was published after the conclusion of the project as a record of the public creative process that lasted over one month.

Jerzy Onuch compared revolutionary moments to quarks: "they do exist but are hard to capture. When working on this project I would like to share [...] my intuitions born out of my own experience and all kinds of input that incessantly reaches me. The protagonist of my story is neither ideology nor its implementation in politics, but a constant yearning for being within a community, for a sense of individual human existence within a community, possible through the capture and experience of a revolutionary moment."

WRÓBLEWSKI

Although his oeuvre is one of the most peculiar phenomena in Polish 20th c. art, it is still relatively unknown in Poland and, until recently, almost completely unknown in the world. But the painting of Andrzej Wróblewski is slowly gaining recognition.

AN EXHIBITION OF WORKS BY ANDRZEJ WRÓBLEWSKI
VAN ABBEMUSEUM
EINDHOVEN
3.04-3.07.2010

The extraordinary output of Andrzej Wróblewski, a painter who boldly combined Socialist Realism imagery with refined metaphors, is still being discovered. His art was the focus of the prestigious Van Abbemuseum in the Dutch city of Eindhoven. The presentation of 54 works including monotypes, watercolours, drawings, and oils was the first international exhibition of the artist's works, and displayed such unique pieces, virtually un-

known even to Polish audiences, as *The Blue Chauffeur*, *Earth*, and *Inundated City*.

The exhibition was not only a presentation but primarily an opportunity for gaining knowledge about the eminent painter and about the social and political contexts of his art. One of the six exhibition halls was dedicated exclusively to the reality in which Andrzej Wróblewski created his oeuvre as well as to the posthumous reception of the artist's output. The event was accompanied by a unique publication, the first ever catalogue of the painter's works in English. It included a text by the eminent art historian Mieczysław Porębski. The production of the catalogue was financed in part by the Adam Mickiewicz Institute.

OTHER ACTIVITIES

Adam Mickiewicz Institute
CULTURE@PL

GRADUATES OF COLLEGIUM CIVITAS WITH THE FACULTY

POSTGRADUATE STUDIES OF CULTURAL DIPLOMACY

POSTGRADUATE STUDIES OF CULTURAL DIPLOMACY, COLLEGIUM CIVITAS

The Adam Mickiewicz Institute was the first in Poland to launch educational training for professional cultural diplomats. This is an increasingly important area of constructing international relations, and following Poland's accession to the European Union the significance of cultural diplomacy for regional and pan-European integration has been steadily on the rise. This diplomacy aims at constructing an image of Poland as a modern European state, promoting outstanding authors and creative individuals open to other cultures. Representatives of cultural diplomacy cooperate on an ongoing basis with culture organisations and promoters around the globe.

As cultural diplomats require adequate preparation, the Adam Mickiewicz Institute conceived of an idea for studies allowing the creation of a professional cultural diplomacy corps. This is made possible thanks to postgraduate studies launched by Collegium Civitas on 7 March 2009. Cultural diplomacy at Collegium Civitas combines practice with international relations theory. The lecturers include ambassadors, department directors in the Ministry of Foreign Affairs and the Ministry of National Defence, experienced staff members of the Ministry of Culture and National Heritage, scientists of the Polish Academy of Sciences as well as renowned essayists, people of culture and politics and invited culture professionals from abroad.

ECONOMIC FORUM IN KRYNICA

ECONOMIC FORUM IN KRYNICA
CHOPIN 2010. THE ECONOMY OF INTERNATIONAL CULTURAL EXCHANGE
9.09.2009

Who can make money on culture and how? Does the economic aspect impact the quality and efficiency of culture promotion? Is the interface of the two fields beneficial or does it have a damaging effect on art itself? Finally, can culture be profitable, and if so, who are the beneficiaries? These were the questions wrestled with by the guests of a discussion panel organised by the Adam Mickiewicz Institute as part of the Economic Forum in Krynica. The celebration of the bicentennial of Fryderyk Chopin's birth was a perfect opportunity for taking on such rarely discussed topics as the interfaces of culture, promotion, marketing, politics, and the economy. Fostering action for the treatment of culture as part of the economy is one of the major tasks of the Adam Mickiewicz Institute.

The debate *Chopin 2010. The Economy of International Cultural Exchange* was attended by Waldemar Dąbrowski, Director of the Grand Theatre - National Opera, former Minister of Culture (2002-2005), and plenipotentiary of the Minister of Culture for the celebration of Chopin 2010; Gintautas Kevisas, Director of the Lithuanian National Opera and Ballet Theatre in Vilnius and former Minister of Culture; and Simon K. Posch, Director of the Haus der Musik in Vienna. The panel was moderated by the director of the Adam Mickiewicz Institute, Paweł Potoroczyn, with economics professor Witold Orłowski as a commentator.

In 2010 the Institute was present during the Forum with a screening of the film *Beats of Freedom*.



CHOPIN'S DICE, DESIGNED BY KLARA JANKIEWICZ



FROM LEFT: KRZYSZTOF CZYŻEWSKI, PROFESOR MICHAŁ MARKOWSKI, MONIKA FABJAŃSKA, ANDA ROTTENBERG, AGNIESZKA HOLLAND, KATARZYNA TUBYLEWICZ, PAWEŁ POTOROCZYN, RAFAŁ WIŚNIEWSKI

1%
FOR CULTURE

CONGRESS OF POLISH CULTURE

**CONGRESS OF POLISH CULTURE
KRAKÓW
23-25.09.2009**

“Poland’s budget earmarks half a percentage point for culture – it is one-half of a statistical error. A state that invests so little in culture dooms its society to a civilisational regress,” warned the director of the Adam Mickiewicz Institute Paweł Potoroczyn. He pointed out that the culture sector generates close to 4% of the GDP, more than agriculture or the chemical industry, and therefore outlays on culture are a profitable investment.

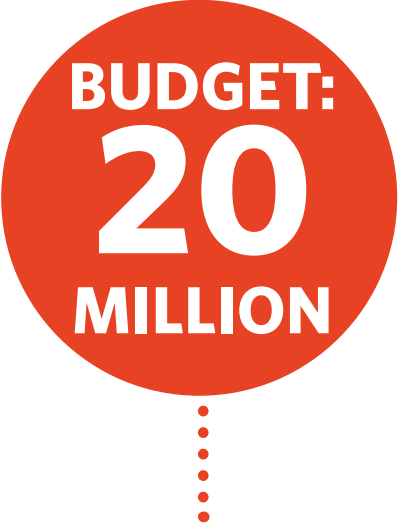
The underlying objective of the Congress of Polish Culture, the biggest event of this kind in the past two decades, was to provide answers to the issues relating to the cultural policy of the state and to indicate reforms necessary to streamline the operation of culture institutions.

“With the help of intellectuals, artists and the media we will put forth a serious demand: 1 percent of the state budget should be earmarked for national culture,” stated the director of the Adam Mickiewicz Institute. The motto “1% of the budget for culture” was adopted as an official motion of the Congress and was later

taken on by the social movement Citizens of Culture in their campaign. Preparing for the Congress, the Institute compiled a report indicating culture as a powerful global promotional mechanism for the country. The report *From Cultural Exchange to a New Intelligent Power* was presented during the seminar *International Exchange: Strategies of Culture Promotion Abroad*.

The seminar organised by the Institute titled *Polish Culture. An International Perspective* gathered renowned experts and directors of prestigious festivals from around the globe: Jonathan Mills (Edinburgh), Yossi Tal-Gan (Jerusalem), Susan Feldman (New York), Fergus Linehan (Sydney), film producer Peter Fudakowski (London), and Fiona Guilmore (*culture branding*, London). From their particular points of view they evaluated the potential of culture as a means of communication and an element of the national brand. Panel experts warned that wasting it would be a grave and socially costly mistake. According to them, this waste can be averted by the following: a coherent cultural policy strategy, an increase to the culture allocation from the state budget and an adoption of a public-private cooperation model, with special emphasis on the role of sponsoring.

Financial support of the state is indispensable for the development of the country and civilisational progress. Without it, no society can develop dynamically, attract foreign investment or play a significant role in the international arena. The Adam Mickiewicz Institute manages programmes of the Minister of Culture and National Heritage, granting subsidies to authors, culture events and institutions, and serves as contact points for European Union programmes.



**BUDGET:
20
MILLION**

PROMESA PROGRAMME

The Adam Mickiewicz Institute manages the Polish Presidency 2011 – Promesa programme (PLN 20 million budget) of the Minister of Culture and National Heritage. The objective of the project is the implementation of a cultural programme during Poland's EU Presidency. It will support the participation of Polish artists and their works in major international art events. It will also partly finance projects which will introduce Polish culture to the world during the Polish Presidency. Support will be offered to festivals, concerts, exhibitions, reviews, performances, film screenings as well as interdisciplinary projects in public space: installations, actions, happenings. Moreover, grants will be awarded to projects related as to their topic to the principal culture projects of the Polish Presidency: *I, CULTURE*, projects promoting the oeuvre of Karol Szymanowski, *Czesław Miłosz Year*, a play based on short stories by Stanisław Lem, and *A Guidebook to Poles*.

PROMOTION OF POLISH CULTURE ABROAD PROGRAMME

This is the second time the Adam Mickiewicz Institute has been in charge of the programme, meant to widely disseminate Polish culture around the globe through the promotion of Polish artists and their works abroad. The budget for the 2010 edition of the programme amounts to PLN 5 million. Subsidies are granted by the minister to projects which foster a positive image of our country worldwide and demonstrate the potential of Polish culture. 238 applications were filed this year; pursuant to a decision of the minister, financial grants amounting to PLN 3,923,847 were awarded to 40 of these.

POLISH CULTURE ACROSS THE GLOBE PROGRAMME

Polish Culture Across the Globe is one of the two grant programmes entrusted to the Adam Mickiewicz Institute by the Minister of Culture and National Heritage. The objective of the programme is to offer assistance to Polish artists and authors, enabling their participation in international projects: concerts, festivals, exhibitions, tours, competitions, art workshops, and conferences. Regular, monthly application evaluation is a definite strength of the programme. Since October 2009 grant applications within this programme were submitted by 71 artists. 58 of them were favourably assessed, and in 2010 as many as 334 projects and grant applications out of 513 submitted to the Institute were awarded financial assistance.

EUROPEAN PROGRAMMES

The Adam Mickiewicz Institute houses and operates Contact Points for the *Culture* (2007-2013) and *Europe for Citizens* (2007-2013) programmes of the European Union. The programmes are meant to support international culture projects and develop civil society. These Contact Points serve to promote the programmes and disseminate knowledge about them in Poland. They hold trainings, conferences and meetings and offer one-on-one project consultancy. The 30 training sessions and conferences in 2010 were attended by a total of around 1,500 people, i.e. potential beneficiaries of the *Culture* (2007-2013) and *Europe for Citizens* (2007-2013) programmes.

The *Culture* Programme (2007-2013) is the sole EU programme dedicated directly to the culture sector. Each project is conditioned on the commitment of at least three countries participating in the programme. Support may be granted to projects of translating European literature and organisations operating on a European level may apply for grants for their ongoing operation. Close to 250 projects are carried out annually within the *Culture* Programme, around 50 of which involve Polish entities.

The *Europe for Citizens* Programme (2007-2013) supports projects promoting active European citizenship. Applying for the programme grants may be local governments, civil society organisations, non-governmental organisations, and educational institutions from the states participating in the programme. Grants are awarded for meetings of residents of partner cities and projects enhancing European integration, initiated by civil society organisations. The *Europe for Citizens* Programme also awards grants to these organisations for their ongoing operation.

CULTU



REOQPL

The portal presents all the most relevant and important cultural events and phenomena in Poland, serving also as a source of information on the presence of Polish culture abroad. 4 million readers from 120 countries of the world visit the site annually.

CULTURE.PL - THE FIRST CULTURE PORTAL

An outstanding multimedia compendium of knowledge about Polish culture created by renowned specialists, the Culture.pl portal was created nine years ago and is administered by the Adam Mickiewicz Institute to promote abroad the achievements of Polish artists.

The portal is divided into 2 sections. The information section gives accounts of current domestic and international culture events and tracks the presence of Polish culture abroad. This section is updated on an ongoing basis and features ample illustrations. The reference section includes thousands of articles concerning the most significant phenomena of Polish culture, events and works segregated by sector (music, visual arts, film, theatre, and literature). Furthermore, it contains introductions to 700 culture institutions - museums, galleries, philharmonic orchestras, theatres, and art schools - as well as over 2,800 biographical notes on artists.

In December 2010, culture.pl encompassed around 23,000 web pages and 22,000 illustrations. Texts are published here in two language versions, in Polish and English. Some of the files are available also in French, German, Spanish, and Russian. The culture.pl site took first place in a ranking by *Press monthly*, an influ-

ential media periodical. 11 journalists - art, music, theatre, film and literary critics and culture essayists - selected the most interesting and best culture portals. Culture.pl was at the top of the ranking thanks to its inclusive nature and up-to-date information on Polish art abroad. The authors' competence and the extensive archival records are likewise widely appreciated.

I often take advantage of the reliable descriptions of artists and their works published on the website.

Dorota Jarecka, *Gazeta Wyborcza*

Second to none.

Dariusz Bugalski, *Polish Radio Channel Three*

Most significant and comprehensive; I use it more often than any other.

Dorota Szwarzman, *Polityka*

A website dedicated to widely-construed Polish culture, constantly updated and contingent not only on its authors' competence but also on a reliable documentation of their opinions. On the one hand, it demonstrates the activity of the Institute, on the other hand it introduces the most significant phenomena and personalities of Polish culture.

Konrad J. Zarębski, *Kino*

Paweł Potoroczyn, the director of the Adam Mickiewicz Institute, says, "We invite to Poland curators, art directors, gallery owners and critics and show them what we have, asking what their audiences might like."

STUDY VISITS

Apart from organising Polish seasons abroad and constantly developing the culture.pl portal, the Adam Mickiewicz Institute manages a study visits programme for guests of the Institute, the Ministry of Culture and National Heritage and the Ministry of Foreign Affairs. Poland is visited by the most renowned culture professionals, artists, critics, managers, curators, journalists, and, last but not least, directors of national institutions of culture from around the world. Between September 2009 and October 2010 the Institute hosted study visits by several hundred eminent culture experts and journalists. The study visits programme contributes to a constant increase of knowledge and a practical determination of what cultural activities will prove the most interesting for international audiences.

First of all I wish to extend words of appreciation to the Adam Mickiewicz Institute for a careful organisation of my stay at the film festival in Gdynia. I was offered assistance at every single stage of my visit. The Institute staff, Dariusz Klechowski, Mateusz Werner and Monika Derenda, offered me their experience and helped me prepare the visit, organise meetings with directors and actors. Mateusz Werner shared his expertise about Polish films, which immensely helped me get a better grip on the processes taking place in contemporary Polish cinema. The very festival in Gdynia was extremely interesting. I was able to compare and contrast the processes underway in Polish film with those of Russia. My visit to Poland resulted in three publications in Rossiyskaya Gazeta and Literaturnaya Gazeta in early June 2010. I highly appreciate the professionalism and efficiency of the Adam Mickiewicz Institute.

Żanna Wasiliewna, journalist for Rossiyskaya Gazeta

Our five-person delegation of journalists was invited (to Poland) by the Adam Mickiewicz Institute whose name commemorates the greatest poet of Polish Romanticism. We were able to experience first-hand the celebrations of Chopin Year. [...] Within a mere few days, our hosts

offered us participation in concerts performed by both symphony and chamber orchestras, song recitals, and open air concerts. These events were highly emotional; the public listened intently and the applause seemed to have no end. All of this allowed us to see the Poles' high music culture and their unparalleled love of Chopin.
Peng Cheng, "Chopin Forever", Guangming Daily

I had a great opportunity to come to Poland, get to know it, expand my knowledge about the country and its inhabitants. [...] During the few days of our stay we visited the Ministry of Culture and National Heritage, the CHOPIN 2010 Steering Committee, the Chopin Museum, the Chopin Centre, Żelazowa Wola... We listened to concerts of Chopin's music at the Grand Theatre, in the open air and in Żelazowa Wola. We moreover took part in the celebrations of the 10th anniversary of the Adam Mickiewicz Institute. I was able to sense the grand atmosphere of Chopin Year in each and every place we visited and I experienced Poles' generous hospitality everywhere. As a senior journalist from China I sincerely hope that I will be able to make a concrete contribution to the improvement of friendly relations between citizens of Poland and China and to the enhancement of contacts between our two states.
Du Jing, Chinese senior journalist, head of the Beijing office of Yunnan Daily

During the POLSKA! YEAR Polish season in the United Kingdom, Poland was visited by numerous guests from the British Isles. Over 250 culture managers, artists and journalists arrived to get acquainted with our historical cultural heritage, but first and foremost to experience first-hand Poland's creative potential. Their visits were to allow them to get to know and understand Polish culture with a view to its promotion and dissemination in the future. Participants of study visits establish useful contacts, and adopt new ideas, trends, and solutions. The visits have a most practical outcome, leading to invitations to exhibitions and festivals, cooperation, and presence in the minds of influential communities and the media.

IN SEPTEMBER IT WAS MY PLEASURE AND PRIVILEGE TO BE INVITED AS AN INTERNATIONAL GUEST TO THE 10TH ANNIVERSARY CELEBRATIONS OF THE ADAM MICKIEWICZ INSTITUTE IN THIS SPECIAL MUSICAL ANNIVERSARY YEAR FOR POLAND.

[...] THE GALA CONCERT CERTAINLY HAD THE AIR OF A SPECIAL OCCASION, A WORTHY PRELUDE TO THE WARSAW AUTUMN FESTIVAL DUE TO OPEN THE FOLLOWING DAY. [...] AND I HAD THE OPPORTUNITY TO MEET USEFUL CONTACTS TOWARDS A LONG TERM RELATIONSHIP BETWEEN EUYO AND PROMOTERS IN POLAND, AND POLSKIE WYDAWNICTWO MUZYCZNE.

MR KIM SARGEANT
GENERAL MANAGER
EUROPEAN UNION YOUTH ORCHESTRA



PUBLICATIONS

GRZEGORZ JARZYNA

JARZYNA: TEATR/THEATRE PHOTO ALBUM

The album contains 190 photographs from Grzegorz Jarzyna's theatre productions staged in Poland: *Tropical Craze*, *Yvonne*, *Princess of Burgundy*, *Unidentified Human Remains and the True Nature of Love*, *Magnetism of the Heart*, *Doctor Faustus*, *Prince Myshkin*, *Ceremony*, *4.48 Psychosis*, *Risk It All*, *Bash*, 2007: *Macbeth*, *Giovanni*, *T.E.O.R.E.M.A.T.*, and *It Is OK Between Us*. There are also photographs of Jarzyna's international projects: *4.48 Psychosis* in Düsseldorf, *In the Jungle of the Cities* in Berlin, *Medea* and *The Lion in Winter* in Vienna. Apart from these, the publication contains pictures from two operas; one was *Così fan tutte* staged in the Grand Theatre in Poznań and the other *The Player*, a production of the Lyon opera house. The photographs were taken by such esteemed photographers as Kuba Dąbrowski, Stefan Okołowicz, Marta Orlik, Sonja Rothweiler, Georg Soulek, and Katarzyna Zajda. The pictures accompany a text discussing the art of Grzegorz Jarzyna and are supplemented by commentaries and the director's professional CV. Moreover, the album, issued in Polish and English, contains a list of all the artist's productions.

LIBERA. WORKS FROM 1982-2008, EXHIBITION CATALOGUE
PARTNERS: ZACHĘTA NATIONAL GALLERY OF ART

This publication with texts by, among others, Piotr Piotrowski and Łukasz Ronduda, issued on the occasion of the artist's retrospective show at the Zachęta National Gallery of Art, is the first ever comprehensive study of Zbigniew Libera's art. The main part of the publication is an album with whole-page colour reproductions of all of the artist's major works, starting with the year 1982 through to the most recent projects. Language versions: Polish and English.





POLISH SHORTS 2009

The recent boom of Polish short films is reflected in the second edition of the Polish Shorts series. It compiles 12 titles: 5 feature films, 4 documentaries and 3 animated films. Most of them were shot in the famous Łódź film school, but also included are productions of the Andrzej Wajda Master School of Film Directing.

THE BEST OF NEW GAZE

RUSSIA - POLAND. NEW GAZE 2004-2009

This Polish-Russian-English publication sums up the workshops and presents selected films made within the framework of the project *Russia - Poland. New Gaze*. The event consisted in the artistic exchange of young Polish and Russian filmmakers. Thanks to this initiative they were able to see Poland through the eyes of Russians, while Russians could regard themselves from the Polish perspective. Enthusiastic students of film schools shot short documentaries that confronted preconceived notions and expectations with reality.



FRYDERYK CHOPIN 2010 CALENDAR

To coincide with Chopin Year, the Institute published a calendar dedicated to the artist. Typical calendar data is found on one side of the calendar's pages, while the reverse sides feature commentary on the art of the great composer. Quotations include those by Chopin's friends, his contemporaries and renowned figures from the world of culture. The calendar contains excerpts from the composer's letters to his friends and from his manual for piano playing. The publication was in the form of a pad of 367 sheets sized 110 x 142 mm and was printed in two language versions: Polish (print-run of 1,000 copies) and English (print-run of 2,000 copies).





100
ENTRIES

SECOND PRIZE

Ewa Odyjas, *Played in Poland*

Fun and games from Polish backyards contributed to the creation of an atypical gadget. Ewa Odyjas suggested a set for games typically played in Polish playgrounds. A comb, a large rubber band for skipping and chalk were packed in a handy box with an instruction manual. None of the games proposed by the designer can be played by a single individual and this stimulates one to seek company and share a rare kind of knowledge. *Played in Poland* has two unique features: it is not durable and cannot be enjoyed on one's own. Paradoxically, this is the strength of the object as the only thing that remains once the gadget is used up is the knowledge gained when playing with it. This knowledge can be gained only in one's childhood and no foreigners, even those initiated to Polish culture, possess it. Now they have a chance to make up for this lack.

COMPETITION FOR A GADGET PROMOTING POLISH CULTURE

The second edition of the competition for an idea for a gadget promoting Polish culture among children and young people attracted over 100 entries. The creators of the submitted designs included students and graduates of design, architecture and arts faculties of various colleges and universities. A good-quality gadget was to promote Poland in a modern way, refer to it in an interesting manner and stimulate interest in it.

The jury of the competition organised by the Adam Mickiewicz Institute gathered design magazine editors Monika Brzywczy (*Gaga*) and Czesław Frejlich (*2+3 D*), the Director of the Silesian Castle of Art and Enterprise in Cieszyn Ewa Gołębiowska, designer Grzegorz Niwiński from the Design Society, Dean Jerzy

Porębski from the Faculty of Industrial Design at the Warsaw Academy of Fine Arts, the President of the Bęc Zmiana Foundation for a New Culture Bogna Świątkowska, the Director of the Adam Mickiewicz Institute Paweł Potoroczyn, and Magdalena Mich, press spokesperson of the Institute.

The jury selected projects illustrating the colourful and modern character of present-day Poland, doing it justice while not being excessively patriotic. All the awarded artists showed a new, distanced approach to national symbolism, one that is comprehensible to foreigners.

A first prize was not awarded.

SECOND PRIZE

Dominika Laskowska, Dominika Raczkowska, *Jacket*

The Tyvek jacket with a plastic zipper, light and sturdy (in small plastic hi-tech packaging shaped like a ball), is a carrier of recognisable graphic designs by renowned Polish artists. A functional waterproof jacket – a usable everyday object, modern in its form and willingly used. In this simple way it will contribute to raising awareness about many areas of Polish art: painting, photography, illustration, and graphic design.





THIRD PRIZE

Katarzyna Jasińska, *Greetings from Poland*

A surprising two-coloured pencil from Poland will help children all over the world learn the Polish national colours. *Greetings from Poland* offers new and interesting artistic opportunities. As half of the pencil is white, it can be used to draw on pieces of coloured cardboard. The casing is made of wood, a child-friendly material. The inscription, *Pozdrowienia z Polski* [*Greetings from Poland* in Polish], may be printed in a variety of language versions.



THIRD PRIZE

Wojciech Gierlotka, Artura Garbula, *Dragon*

It can function as a pacifier for the youngest ones, or as a key ring for older individuals. The gadget was designed to be immediately identified with Poland thanks to the white and red colours and the shield with an outline of Poland's borders. *Dragon* is a designer's joke that in a distanced manner refers to the somewhat hackneyed idea of a traditional souvenir.



HONOURABLE MENTIONS:

Natalia Bieńkowska, *Birchwood knee-length socks and tights*

The project makes use of the easily recognisable pattern of birch tree bark. The birch has often appeared as a motif in literature, poetry, painting, or graphic arts. Mediocre landscape painting revels in portraying the beauty of birches. Opposing this tendency, this design of joyful birch bark socks for small feet offers a fresh and modern approach to the subject, showing a distanced attitude and a sense of humour.

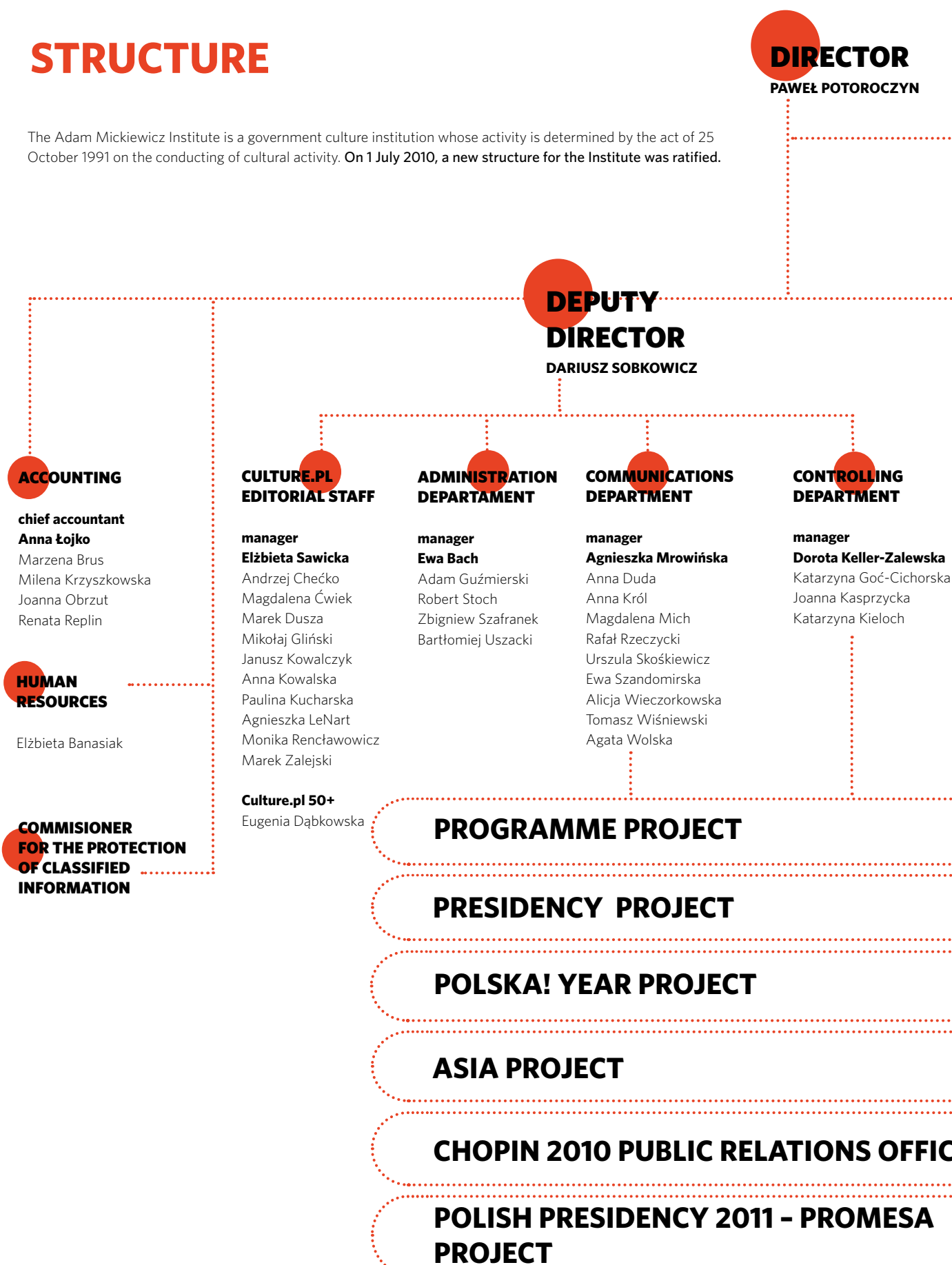
Edyta Ołdak, *Wild tracks or Tropics - Tracking down Polish animals*

The undersides of these children's Wellingtons feature treads in the shape of animal tracks corresponding to the animals pictured on the Wellingtons themselves. Making footprints shaped like animal tracks is a pretext for learning more about zoology and playing in the open air. The very idea was conceived through observing children and their preferred pastimes. The animals whose tracks were used in the design are the boar, Polish bison and bear.



STRUCTURE

The Adam Mickiewicz Institute is a government culture institution whose activity is determined by the act of 25 October 1991 on the conducting of cultural activity. On 1 July 2010, a new structure for the Institute was ratified.



ADAM MICKIEWICZ INSTITUTE STAFF: EMPLOYEES AND CO-WORKERS, AUTUMN 2010

SECRETARY

Izabela Stachurska
Katarzyna Lesiuk
Katarzyna Pielach

STEERING COMMITTEE

DEPUTY DIRECTOR

JOANNA KILISZEK

EXPERTS STAFF

Krzysztof Gałkowski
Marta Keil
Joanna Klass
Maria Rubersz
Łukasz Strusiński

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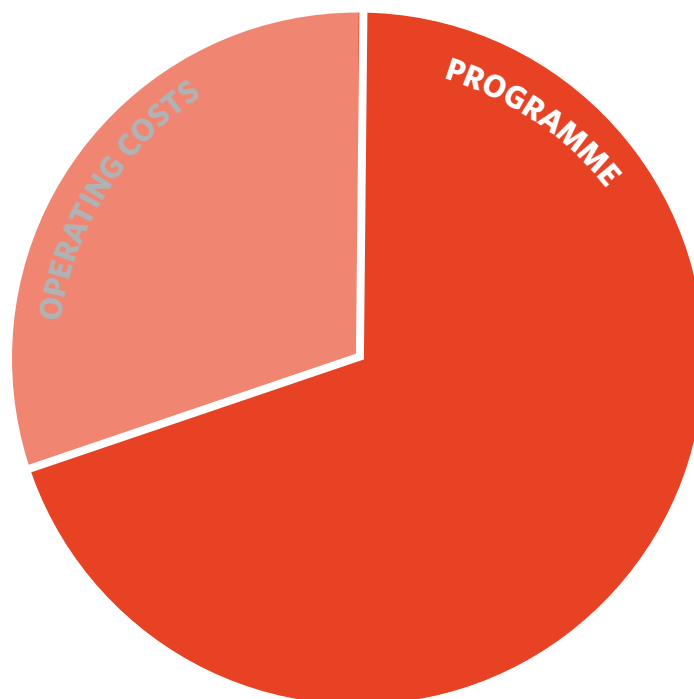
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THE BUDGET OF THE ADAM MICKIEWICZ INSTITUTE FOR 2009 TOTALLED 37 562 803 ZŁ



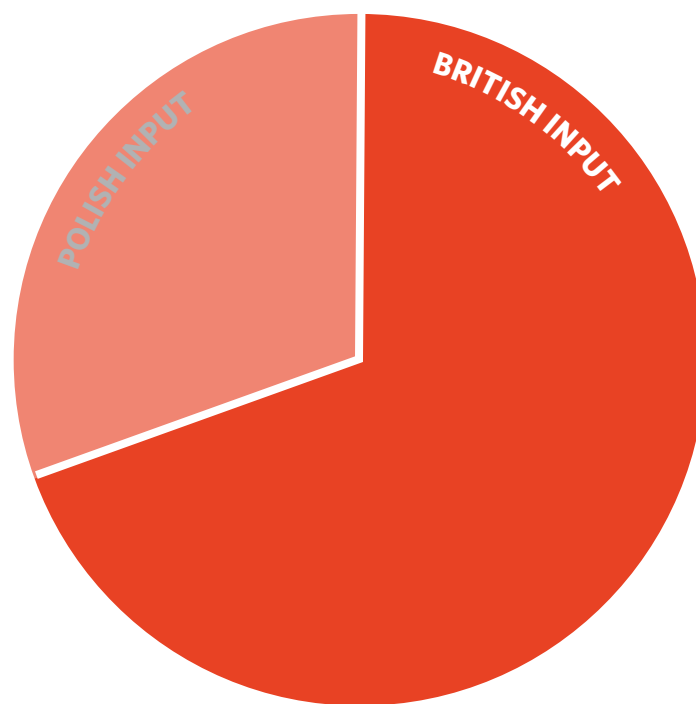
INSTITUTE'S BUDGET 2009-2010

The budget covered implementation of the following projects:

- Polish Year in Israel
- Polish Culture Season in Russia
- Polska! Year
- Days of Chinese Culture in Poland
- Chopin Year
- The exhibition *Symbol and Form: Polish Painting 1880-1939*
- Holiday concerts of Polish carols as part of Polish culture promotion at EXPO
- Bronisław Geremek Fellowship at the Institute for Human Sciences in Vienna
- Activity of a Contact Point for the *Culture* programme (2007-2013)
- Polish culture in the world programme
- Promotion of Polish culture abroad

THE BUDGET OF THE ADAM MICKIEWICZ INSTITUTE FOR 2010 TOTALLED* 38 319 094 ZŁ

*Initial figures



POLSKA! YEAR BUDGET

The budget covered implementation of the following projects:

10th anniversary of the Adam Mickiewicz Institute

POLSKA! YEAR

Days of Polish Culture in China during Shanghai EXPO

Polish presentation in Lithuania

Preparations to the cultural programme of the Polish Presidency

The exhibition *The Passanger. Radio Play, Film, Novel, Opera*

Chopin Year included Poland's presence at MIDEM 2010

Production of the film *Beats of Freedom or How to Overthrow*

a Totalitarian Regime with the Use of a Homemade Amplifier

1st Polish Film Festival in Madrid

Days of Polish Film in Ukraine

Polska Film Festival

International Copro Market Fair

Israeli Day in Gdynia

The actors have arrived

Statutory Projects, including the showcase *Don't Panic,*

We're from Poland

The exhibition *From Idea to Object - From Object to Product*

Revolutionary Moments exhibition and symposium

Study visits

Culture.pl portal

Competition for a gadget promoting Polish culture

Two programmes of the European Union: *Culture* (2007-2013)

and *Europe for Citizens* (2007-2013)

Polish culture in the world programme

Promotion of Polish culture abroad

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This publication is printed on paper produced from trees grown in sustainable forests.



CALENDAR

ECONOMIC FORUM IN KRYNICA
CHOPIN 2010. THE ECONOMY OF INTERNATIONAL CULTURAL EXCHANGE
09.09.2009

THE ACTORS HAVE ARRIVED DOCUMENTARY FILM BASED ON A CONCEPT BY
ANDRZEJ WAJDA
GDANSK
14.09.2009

ISRAELI DAY
34TH POLISH FEATURE FILM FESTIVAL IN GDYNIA
GDYNIA
17.09.2009

LONDON DESIGN FESTIVAL

YOUNG CREATIVE POLAND EXHIBITION
19-27.09.2009
PROMOTION OF THE BOOK *DISCOVERING WOMEN IN POLISH DESIGN: INTERVIEWS
AND CONVERSATIONS*
BROMPTON DESIGN DISTRICT
23.09.2009
POLSKA! FOLK EXHIBITION
TENT LONDON
24-27.09.2009

CONGRESS OF POLISH CULTURE
KRAKÓW
23-25.09.2009

OPEN: POLAND. ARCHITECTURE AND IDENTITY
ROYAL INSTITUTE OF BRITISH ARCHITECTS
LONDON
7.10-25.11. 2009

ROBERT KUŚMIROWSKI'S *BUNKER* INSTALLATION
BARBICAN CENTRE
LONDON
15.10.2009-10.01.2010

POLISH PRESENTATION IN LITHUANIA
VILNIUS
17.10.2009-24.02.2010

BELFAST FESTIVAL AT QUEEN'S

CONCERT BY THE WARSAW VILLAGE BAND
SPIEGELTENT, CUSTOM HOUSE SQUARE
22.10.2009
THE PLAY MACBETH: WHO IS THAT BLOODIED MAN?
TEATR BIURO PODRÓŻY
BARROW SQUARE, CLARENDON DOCK
22-31.10.2009
CONCERT BY THE ZBIGNIEW NAMYSŁOWSKI BIG BAND
ELMWOOD HALL
24.10.2009
PERFORMANCE OF *THE TABLE*
KARBIDO
THE ULSTER MUSEUM
24-25.10.2009
CONCERT OF POLISH CONTEMPORARY MUSIC
ULSTER ORCHESTRA, NATIONAL CHAMBER CHOIR
OF IRELAND
30.10.2009

POLISH JAZZ AT THE LONDON JAZZ FESTIVAL
SOUTHBANK CENTRE
LONDON
14-15.11.2009

REVOLUTIONARY MOMENTS EXHIBITION/SYMPOSIUM
POLISH INSTITUTE
KIEV
01-20.12.2009

TOPOGRAPHY, MIROŚLAW BAŁKA
MODERN ART OXFORD
OXFORD
10.12.2009-14.03.2010

COMMON TASK, PAWEŁ ALTHAMER
MODERN ART OXFORD
OXFORD
10.12.2009-14.03.2010

FROM IDEA TO OBJECT - FROM OBJECT TO PRODUCT EXHIBITION
HOLON (ISRAEL)
16.12.2009-6.01.2010
CIESZYN
29.01-19.02.2010
ACADEMY OF FINE ARTS
WARSAW
24.02-15.03.2010

POLAND. MORE THAN CHOPIN.
POLISH NATIONAL PAVILION
CANNES
24-27.01.2010

ROMAN MACIEJEWSKI, *MISSA PRO DEFUNCTIS (REQUIEM)*
WESTMINSTER CATHEDRAL
LONDON
4.02.2010

AMBER: TREASURES FROM POLAND EXHIBITION
HUNTERIAN ART GALLERY
GLASGOW
5.02-17.04.2010

STAR CITY. THE FUTURE UNDER COMMUNISM GROUP EXHIBITION
NOTTINGHAM CONTEMPORARY
NOTTINGHAM
13.02-18.04.2010

KRYSZTOF ZIMMERMAN, *CHOPIN BIRTHDAY CONCERT 1*
ROYAL FESTIVAL HALL
LONDON
22.02.2010

MAURIZIO POLLINI, *CHOPIN BIRTHDAY CONCERT 2*
ROYAL FESTIVAL HALL
LONDON
1.03.2010

BEATS OF FREEDOM
SCRIPT AND DIRECTION: WOJCIECH SŁOTA AND LESZEK GNOIŃSKI
PRODUCTION: ADAM MICKIEWICZ INSTITUTE, TVN
WARSAW
11.03.2010

THE PLAY 4.48 PSYCHOSIS, SARAH KANE
BARBICAN CENTRE
LONDON
23-27.03.2010

AN EXHIBITION OF WORKS BY ANDRZEJ WRÓBLEWSKI
VAN ABBEMUSEUM
EINDHOVEN
3.04-3.07.2010

DAYS OF POLISH FILM IN UKRAINE
KIEV
4-20.04.2010

POLSKA FILM FESTIVAL
BERLIN, POTSDAM
15-21.04.2010

HENRYK MIKOŁAJ GÓRECKI
SYMPHONY NO. 3 (SYMPHONY OF SORROWFUL SONGS)
LONDON PHILHARMONIC ORCHESTRA
ROYAL FESTIVAL HALL
LONDON
17.04.2010
NEAGATIVES ARE TO BE STORED EXHIBITION
STEFANIA GURDOWA
RED BARN GALLERY
BELFAST
1-29.05.2010

4TH EDITION OF POLISH CULTURAL WEEK IN BELFAST: POLSKA! FOLK
BELFAST
6-16.05.2010

OK. INSTALLATION, MIROŚLAW FILONIK
THE FACADE OF THE SUGAR REFINERS' PALACE
WARSAW
15.05-30.06.2010

THE MANY FACES OF CHOPIN CONCERT

MEI LANFANGA THEATRE
BEIJING
19.05.2010
JINWAN GRAND THEATRE
TIANJIN
21.05.2010

1ST FESTIVAL OF POLISH CINEMA
MADRID
19-23.05.2010

CHOPIN IN THE GARDEN
SHANGHAI
LAUNCH: **20.05.2010**

