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ADAM
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INSTITUTE

2017/2018

The Adam Mickiewicz Institute

Report

2017/2018

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Report**

Adam Mickiewicz Institute

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2017/2018

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Dear Reader,

I am honoured to present you with this summary of cultural events carried out by the Adam Mickiewicz Institute in the 2017/2018 season. Since it is impossible to present and discuss all the projects our Institute completed during this time in the present publication, our report will be illustrated with only the most important and, in our view, most interesting activities.

In the past season we prepared more than 400 projects promoting Polish culture internationally – we were the organizers and co-organizers of a number of cultural events that were enthusiastically received both by the media and by foreign audiences, to mention the *Family Values: Polish Photography Now* exhibition at the Calvert 22 Space gallery in London, an exhibition of works by Roman Cieślewicz at the Musée des Arts décoratifs in Paris, the ballet *Life Is a Dream* set to Witold Lutosławski's music, which the Adam Mickiewicz Institute produced together with the UK's Rambert dance company, and a presentation of the Polish Radio Experimental Studio's achievements at the innovative Zentrum für Kunst und Medien in Karlsruhe.

We are successfully pursuing activities celebrating the centenary of Poland's regained independence – a comprehensive programme of international cultural events organized as part of the government's Niepodległa Multi-Annual Programme for the years 2017–2021. So far the Institute has prepared and implemented more than 100 different projects and activities, the most interesting of which could well be a musical about Ignacy Jan Paderewski. At this stage of the project, seven versions of the musical have been developed by independent artistic groups affiliated with leading American academic centres.

The programme prepared by the Adam Mickiewicz Institute presents Polish culture from the past century on the international scene and in virtual space. Our activity focuses on promoting the achievements of Polish contemporary art and introducing the profiles and works of artists who are a part of Polish heritage.

The projects outlined in this report build a fascinating narrative about the centenary of Poland's regained independence, touching upon themes which have not lost their relevance despite the passage of time. They show the continuity of Polish cultural tradition, highlighting the relentless drive towards modernity so typical of the creators of Polish culture, thus inspiring international artists, curators, researchers and media personalities to publicize Polish values.

Happy reading.

Krzysztof Olendzki, PhD
Director of the Adam Mickiewicz Institute

Introduction

Discussing the work of the Adam Mickiewicz Institute in the 2017/2018 cultural season, first and foremost we need to underline the Institute's role in carrying out the international segment of the government's Niepodległa Multi-Annual Programme, a task entrusted to us by the Ministry of Culture and National Heritage. This is the greatest project promoting Polish culture abroad after 1989 – the planned budget exceeds PLN 60 million. It is a four-year project enabling us to build lasting relationships with partners and, thanks to consistent strategy implementation, allowing us to consolidate the effects of our activity.

The purpose of the Adam Mickiewicz Institute's programme for the centenary of Poland's regained independence is to showcase Polish culture internationally in such a way as to generate interest in our history and modernity and show all that is alive and relevant about Polish culture. Taking the opportunity provided by the centenary of regained independence, we want to be present on the international scene to reinforce the message that Polish culture, which has been developing for over a thousand years, is powerful and original, and to inform others about its legacy.

The programme, which is an integral part of the Niepodległa Multi-Annual Programme for the years 2017–2021, is being carried out by the Adam Mickiewicz Institute almost all over the world under the motto “inspired by the past, we shape the future”.

One important objective lying behind the Niepodległa international cultural programme carried out in the 2017/2018 season was to present Poland's civilizational achievements by showcasing the latest projects by leading Polish contemporary artists while also referencing tradition and heritage as a source of inspiration for artists.

The Adam Mickiewicz Institute pursued this goal within an original programme approved by the government plenipotentiary for the independence centenary as Priority 3A and under a grant programme of the Adam Mickiewicz Institute's Director, addressed to nongovernmental organizations as well as local government-run institutions of culture collaborating with international partners, as Priority 3B.

The total budget for the 2017/2018 season for these tasks was PLN 17.5 million. Implementing this priority, the Institute strives to take advantage of the competences of local-government and nongovernmental cultural institutions. This enables the achievements of artistic communities from all over Poland who collaborate with these institutions to be presented in other countries.

The implementation of the Niepodległa programme was designed and carried out as part of a special, original programme of the Adam Mickiewicz Institute called Polska 100, developed by experts, managers and producers affiliated with the Institute and headed by Zofia Machnicka and later Ewa Bogusz-Moore. Centenary events were organized virtually all over the world, with a large part of the programme focusing on Central and Eastern Europe as the area that is especially strongly linked to Poland by shared historical memory, identity and similar cultural sensitivity.

The content strategy of the Polska 100 programme was based on reinterpreting the most important trends in Polish culture over the past 100 years, with a special focus on the two inter-war decades. Projects presented in association with Polish and international partners invoke people who were key to

the regaining of independence, symbols of creative freedom as well as masters of world avant-garde. People like Jan Paderewski, creators of Polish avant-garde trends, Katarzyna Kobro, Władysław Strzemiński, the milieu of the Polish Radio Experimental Studio have become icons around whom the Adam Mickiewicz Institute is building its programme celebrating Poland's regained independence, highlighting not only their works but, above all, the main ideas around which Polish culture has developed over the past century.

The 2017/2018 artistic season enabled us to tell the international public about the special role of Polish culture in the historical process which decided about the nation's existence in 1918–2018. One remarkable example is the activity of Ignacy Jan Paderewski, whose efforts to make sure the “Polish cause” was included in the politics of the world superpowers turned out to be exceptionally effective. That is why we chose the person of Paderewski as a point of reference for many of our projects.

Among other things, in our activity we presented the history of the Polish avant-garde and Polish cultural heritage in dance, cinema and theatre. We recounted the history and tradition of Polish jazz. To audiences in many countries, we showed the rich history of Polish design, graphic art, illustration, fashion as well as architecture, presented in interesting ways in a political as well as a social context.

In implementing the strategy of talking about Polish culture during the century since regaining independence, it was important to describe the achievements of the Polish Radio Experimental Studio which went down in history as a pioneering centre of artistic electroacoustic music. The studio brought together the greatest composers of Polish music from the generation born in the inter-war period, notably Krzysztof Penderecki.

We assumed in our strategy that we should show not only the continuity of Polish cultural traditions, but also how a drive for freedom and modernity is deeply rooted in Polish culture. Through the Niepodległa programme the Adam Mickiewicz Institute also aims to promote knowledge on the role of culture in Poland regaining its independence.

The broad range of activities promoting Polish culture undertaken in the Niepodległa programme also served the purpose of bringing us closer to countries in the Central European region, on which a large part of the programme is concentrated. The common denominator of many of the projects planned by the Institute was a reference to the foremost demand of the avant-garde – artistic freedom, expressed in all kinds of art experiments.

The celebration of regained independence also involves nongovernmental and local-government cultural organizations and institutions, whose projects receive support from a grant programme of the Ministry of Culture and National Heritage entrusted to the Institute and implemented within the Niepodległa Multi-Annual Programme as Priority 3B, under the name Cultural Bridges.

The Cultural Bridges programme enables its beneficiaries, who often have not been involved in Adam Mickiewicz Institute projects before, to build a presence for themselves in the international space of cultural exchange, to intensify existing and establish new contacts with international partners, and to gain experience in carrying out projects involving international collaboration. One important condition of taking part in the programme is having a foreign partner who acts as a “co-owner” of a given project in the country where it will be presented. Projects are carried out in collaboration with and under the supervision of the Adam Mickiewicz Institute's experts.

The target audiences and participants of shows, concerts, exhibitions, workshops and conferences presented abroad in the Cultural Bridges programme are often artistic communities and audiences linked to local cultural institutions as well as artists, school and university students, people who have had few opportunities to experience Polish art before and who know little about our history.

By financially supporting events that are the effect of a joint effort of Polish artists and institutions and foreign institutions, the Cultural Bridges programme will often mark the start of long-term collaborations going beyond its timeframe, and will contribute to Polish culture's lasting presence in the countries involved. This is especially important for projects carried out in countries of Central and Eastern Europe, which the strategy of Priorities A and B of the Niepodległa Multi-Annual Programme has designated as priorities. All of them are carried out in partnership with cultural institutions of countries that are Poland's neighbours. Thus, lasting effects of the Cultural Bridges programme will include not just intensified cultural collaboration in the region but also a new impulse for becoming aware of shared historical experiences and awakening an interest in the experiences and culture of one's neighbour.

All the spectacular projects carried out by the Adam Mickiewicz Institute and most of the events developed by our domestic and international partners would not have been possible without the daily hard grassroots work of the staff and collaborators of the individual programmes, coordinated by the Study Visits Department. Creating an offering of quality cultural projects (exhibitions, conferences, publications, festivals, concerts etc.) addressed to selected target and geographic groups, as well as building the recognizability of young Polish artists and consolidating the prestige of Polish artists who are already respected internationally, would not be possible without the grassroots activity that builds the Adam Mickiewicz Institute's successes.

Grassroots work is the less visible and less spectacular part of the Adam Mickiewicz Institute's activity. Such work preparing us for artistic events that will be staged in successive seasons is essential for us to fulfil our mission. As part of the preparations for fulfilling the Adam Mickiewicz Institute's fundamental tasks, our activities include:

1. Study visits of Adam Mickiewicz Institute staff as well as Polish collaborators and partners to countries covered by the Institute's strategy of action
2. Study visits to Poland by international artists, curators, representatives of media and cultural institutions as well as researchers
3. Study visits to Poland by students of art schools that work with the Adam Mickiewicz Institute on developing programmes dedicated to Polish culture and arts
4. Expert opinions, including marketing research on the reception of Poland and Polish culture; in the 2017/2018 season, such research was carried out in the Baltic States, the Visegrad Group and Romania
5. Analyses, studies and research on Poland's image, commissioned from external organizations; in the 2017/2018 season, research on Poland's image in countries of Central-Eastern and Southern Europe was designed in preparation for the Niepodległa programme, and later carried out and passed on to the Centre for Eastern Studies for analysis
6. Workshops, training courses and conferences for culture managers and organizers, held as part of the Open Poland programme in Eastern Partnership countries and countries of Central and Eastern Europe as part of the East European Performing Arts Platform run by the Adam Mickiewicz Institute in association with the local government of the city of Lublin

7. Collaboration with universities in the United States and Canada as part of the America programme involving a regular presence of Polish cultural topics and participation of Polish speakers in academic programmes on contemporary art at leading American universities such as Yale University, Harvard University, Georgetown University, University of Michigan, Columbia University, University of California, California Institute of the Arts, University of Maryland, Washington, Indiana University, University of Chicago, New York University, Princeton University, Princeton, Massachusetts Institute of Technology, Bard College, Emerson College, Pratt Institute, as well as the University of Toronto and the University of Alberta; also, fellowships for US and Canadian students at the Adam Mickiewicz Institute and other Polish cultural institutions, as well as study visits to Poland

The purpose of these activities is to gather knowledge enabling strategy building and programme implementation and to develop a network of international partners, as well as shaping the international image of Polish culture in the long term through study visits to Poland, conferences, transfer of Polish know-how in culture organization and management, and international cultural collaboration.

In the past season, working on and carrying out projects in the Niepodległa Multi-Annual Programme has once again enabled us to appreciate the importance and worth of grassroots work in a special way.



**CLASSICAL
MUSIC**

2017/2018

Polish Classical Music at Santa Marcelina Cultura

- 📍 São Paulo
- 📅 6-7 May 2017
- 📅 22-23 July 2017

Two symphony concerts of music by Szymanowski, Weinberg, Kilar and Panufnik as well as vocal concerts of Polish religious music were presented at prestigious South American venues as part of an educational workshop project carried out by Santa Marcelina Cultura in association with the Adam Mickiewicz Institute for Brazilian musicians from the São Paulo State Youth Orchestra and the Guri Youth Choir.

The two symphony concerts at Sala Acrísio de Camargo in Indaiatuba and at the prestigious Sala São Paulo were the crowning events of Maestro Michał Klauza and violinist Agata Szymczewska's work with students from the Tom Jobim Music School (Escola de Música do Estado de São Paulo Tom Jobim) in the first stage of a project introducing Polish music into the canon of leading music education institutions in the state of São Paulo. The Polish specialists taught young Brazilians during symphony music and violin technique workshops.

The second stage of the programme featured choral singing and vocal education workshops (with choirmaster Agnieszka Franków-Żelazny), concluding with a performance of Polish religious music in the auditorium of the prestigious MASP museum (Museu de Arte de São Paulo Assis Chateaubriand).

More than 2,000 people took part in the workshops and concerts. The project was carried out in close collaboration with Santa Marcelina Cultura – an innovative music education organization that runs a wide range of professional and civic education as well as sociocultural integration programmes in which music is used as a tool of upbringing.

The Adam Mickiewicz Institute launched its programme presenting Polish culture in Brazil in 2015 with the exhibition *Tadeusz Kantor Machine. Theatre + Happening + Performances + Painting + Other Modes of Production*. Over the next two years of working with its Brazilian partners, the IAM held workshops and music festivals, film retrospectives, presentations of Polish stage productions and artist residencies. Encouraged by how well all this was received in Brazil, the institute expanded its activities in 2017-2018 to include other countries from the CPLP – the Community of Portuguese Language Countries, presenting Polish culture in these markets within the Lusitania Programme.

Polish Music at Rome's Accademia Nazionale di Santa Cecilia

- 📍 Rome
- 📅 October 2017 / June 2018
- 📅 2017: opening of the 2017/2018 season with the presentation of a concert version of King Roger
- 📅 2018: continuation of the collaboration - 3 concerts featuring Jan Lisiecki towards the end of the 2017/2018 season

The Polska Music project had a successful debut on the Italian music market. The Accademia Nazionale di Santa Cecilia in Rome, one of the oldest music universities and also cultural institutions in the world, was the venue for the presentation of a concert version of Karol Szymanowski's *King Roger* for the opening of the 2017/2018 season.

Leading the orchestra and choir was Sir Antonio Pappano, conductor and musical director of the Accademia Nazionale di Santa Cecilia. The performance was accompanied by a special visual presentation: video projections by the Masbedo artistic duo, designed to express the thoughts and emotions of the characters in the opera. The title role was sung by Polish baritone Łukasz Goliński.

The programme of the second part of the 2017/18 concert season included works by Witold Lutosławski and Fryderyk Chopin – among other pieces, Italian music lovers could enjoy the former composer's *Concerto for Orchestra* and the latter's *Piano Concerto No. 2*, the solo part being performed by extremely gifted young pianist Jan Lisiecki.



photo Accademia Nazionale di Santa Cecilia



photo Accademia Nazionale di Santa Cecilia

National Philharmonic Symphony Orchestra Performed in China

📍 Chongqing, Beijing, Shanghai
📅 29 August–5 September 2017

The most prestigious concert venues in the five biggest cities of China and tickets sold out – this was the first such large-scale Asian concert tour of the National Philharmonic Symphony Orchestra.

The orchestra was conducted from the piano by world-famous Chinese pianist Li Yundi, winner of the 14th International Chopin Piano Competition in Warsaw in 2000. The programme comprised Chopin's two piano concertos: Piano Concerto in E Minor Op. 11 and Piano Concerto in F Minor Op. 21.

The partner that the IAM worked with on organizing the National Philharmonic Symphony Orchestra's tour with Li Yundi was China's biggest performing arts agency, Wu Promotion, which has over 25 years of experience in bringing world-famous artists to China. The concerts were performed in Chongqing (Chongqing Grand Theatre), Guangzhou (Guangzhou Xinghai Concert Hall), Shenzhen (Shenzhen Concert Hall), Beijing (National Centre for the Performing Arts) and Shanghai (Shanghai Oriental Arts Centre).



photo Yundi Music

Polish Music in Huddersfield

📍 Huddersfield
📅 17-24 November 2017

Polish music was one of the pillars of the programme during the jubilee 40th edition of the Huddersfield Contemporary Music Festival (hcmf//), the UK's leading festival of new music. It was the third time that the Adam Mickiewicz Institute presented Poland's music composing scene to the British public.

The partnership collaboration between the IAM and the Huddersfield festival was launched in 2015 as part of the Polska Music programme. As expected, working together on the programme of this opinion-forming event turned out to be an effective tool for building the Polish contemporary music brand abroad.

hcmf// is a unique event in terms of merging different arts within interdisciplinary projects

and multimedia installations. During the 40th hcmf// the highlight of the Polish presentation was an audiovisual exhibition accompanying a series of concerts and other events organized under the eye-catching PRES@60 banner: the main theme of the Polish programme was the legacy of the Polish Radio Experimental Studio, whose 60th anniversary was in 2017.

The programme of the festival's ten days was interspersed with concerts presenting the diversity of the Polish music scene. Audiences in Huddersfield listened to and enthusiastically received compositions by Bohdan Mazurek, Tomasz Sikorski, Bogusław Schaeffer, Eugeniusz Rudnik, Zbigniew Karkowski, Krzysztof Knittel, Wojtek Blecharz, Agata Zubel, Antoni Beksiak and Nikolet Burzyńska.



photo Brian Slater

Polish Jazz Bands Tour China

📍 Lanzhou, Beijing, Xi'an, Shanghai, Hangzhou, Jincheng, Changchun, Chengdu, Nanjing
📅 July–November 2017



Eight bands, more than 50 concerts and workshops, audiences totalling over 34,000: this is the briefest summary of a five-month tour of China by Polish jazz bands which took place as part of the Jazz Po Polsku project of which the Adam Mickiewicz Institute is an organizer.

Jazz Po Polsku presents the broad spectrum of abilities displayed by Polish jazz musicians of the younger generation, helps launch international cultural collaborations and integrates the artist communities of many countries. Since 2014, Jazz Po Polsku with support from the IAM has organized a series of successful concerts by Polish jazz musicians in China.

What was already the fifth Jazz Po Polsku tour was held as part of a season of Central and Eastern European culture during

which Chinese audiences in different cities were presented with artistic programmes showcasing traditional and modern aspects of the cultures of the countries in question. The season was held as part of the 16+1 international initiative of multilateral cooperation between China and Central and Eastern European countries.

The following bands took part in the tour: Stanisław Słowiński Quintet, Marek Napiórkowski Sextet, Rafał Sarnecki Sextet, Kuba Cichocki Quartet, Bogna Kicińska Quintet, Paweł Kaczmarczyk Audiofeeling Trio, Michał Milczarek Trio, Grzegorz Karnas Formula.

photo JazzPoPolsku

Soft Power. Between Tradition and Modernity

📍 London
📅 8 December 2017

Stylized folk dances performed by the Śląsk Song and Dance Ensemble and modern electronic music by British artist Felicita (Dominik Salter): blending these two worlds, seemingly remote artistically, produced an electrifying effect.

Soft Power, a dance and music show presented at London's Barbican Centre, is the first part of a long-term project called *Dance of Freedom* which was inspired by traditional Polish dances and merges elements of folklore with modern choreography and contemporary music. The second part, planned for the 2018/2019 season, will be based on the work of Wojciech Kilar. The project was designed in a collaboration involving the Śląsk Song and Dance Ensemble, the Unsound Festival and the Adam Mickiewicz Institute.

Soft Power innovatively promotes Polish tradition, showing that it can be described through modern language. The premiere performance left no one in the audience indifferent. "The audience ... gave an enthusiastic reception to this exotic combination of electronic music and Polish folk dances. The sound puzzle came together and broke apart, and the dance sequences added a unique elegance. ... Classic figures from Polish national dances underwent creative stylization, being treated as a modern expression of tradition", *Gazeta Wyborcza* daily's Jacek Hawryluk reported from London (<http://wyborcza.pl/7,113768,22763376,zespol-slask-tancy-w-londynskim-barbican-duchy-przeszlosci.html>).

photo Tom Ham



110th Anniversary of Roman Palester's Birth

📍 Warsaw
📅 30 January 2018

The publication of *Słuch absolutny. Niedokończona autobiografia i listy z lat wojny* [Absolute Pitch. An Unfinished Autobiography and Letters from the War Years], a book compiled by Professor Zofia Helman, and three records of Roman Palester's music celebrated the 110th anniversary of the composer's birth. To mark the occasion, a conference was held in Warsaw on 30 January, organized by the University of Warsaw Library (BUW) and the University of Warsaw Foundation, followed by a concert of Palester's music played by Jakub Tchorzewski.

Roman Palester was one of the greatest 20th-century Polish composers. At one time designated as Karol Szymanowski's successor, he later remained forgotten for many years. His creative journey was painfully marked by history. World War II, his emigration and collaboration with the Polish section of Radio Free Europe led to his music disappearing from official circulation for a long time.

The composer's legacy is housed in the University of Warsaw Library, which together with the University of Warsaw Foundation undertook to popularize the person and work of Roman Palester. The January conference celebrated the 110th anniversary of the composer's birth and the premiere of the monograph *Słuch absolutny. Niedokończona autobiografia i listy z lat wojny* [Absolute Pitch. An Unfinished Autobiography and Letters from the War Years] as well as three CD releases: *Piano Music I* performed by Jakub Tchorzewski, *Szymanowski/Palester: String Quartets* performed by the Apollon Musagete Quartet, and *Roman Palester: Vocal & Instrumental Music* performed by the Beethoven Academy Orchestra.



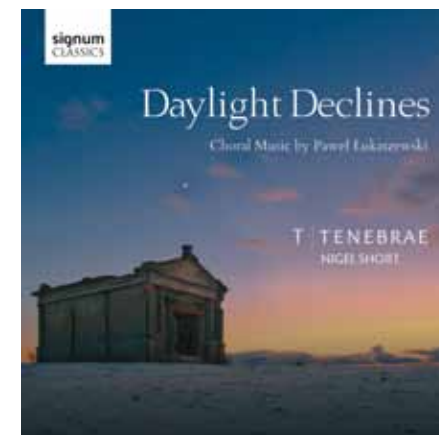
Tenebrae: Concerts of Music by Paweł Łukaszewski

📍 London
📅 28-30 March 2018

The evening liturgical segments that form an integral part of the Holy Week Festival in London included three concerts of Paweł Łukaszewski's music from the album *Daylight Declines* released with support from the Adam Mickiewicz Institute and recorded by the Tenebrae Choir, one of the world's finest vocal ensembles.

The Tenebrae Choir together with St. John's Smith Square are the organizers of the Holy Week Festival, a festival of liturgical music held in the very heart of London. This year the event drew in an audience of almost 4,000. Next to Paweł Łukaszewski, the programme included many leading British ensembles, such as the Aurora Orchestra, Polyphony and the Britten Sinfonia, Gabrielli Consort and Players, Ex Cathedra and The Tallis Scholars.

Tenebrae under the direction of Nigel Short is both a choir and a chamber group focused mainly on contemporary music. With the album recorded in 2016 and the invitation to take part in the Holy Week Festival, the ensemble added Paweł Łukaszewski to the list of contemporary composers with whom they have a regular collaboration.



"The intense spirituality of Łukaszewski's settings of the sacred texts is perfect for Tenebrae as it allows us to be expressive. This led to some truly moving performances that captured the essence of the Holy Week Festival", said Nigel Short, Tenebrae's artistic director.

The concerts of Paweł Łukaszewski's music, organized by the Polish Cultural Institute in London and the Adam Mickiewicz Institute (IAM) as part of the celebration of the centenary of Poland's regained independence, were also an opportunity to celebrate the composer's 50th birthday.



photo Ali Webb at Webb Street Studios

Poland's Stand at Classical:NEXT 2017&2018

📍 Rotterdam
📅 17-20 May 2017
📅 16-19 May 2018



Attending regularly held trade fairs is a permanent, organic element in the Adam Mickiewicz Institute's activity. In the realm of classical music, one important event and space for presenting what Poland has to offer in terms of music, music artists, production and exchange of experiences is the Classical:NEXT international classical music meeting in Rotterdam.

Classical:NEXT combines the formats of a trade fair and a conference. It offers participants opportunities for holding individual meetings with leading representatives of the international music community, networking, taking part in numerous dedicated conferences and following the latest trends in the sector.

An official Polish stand first appeared at Classical:NEXT in 2017 at the initiative of the IAM. A year later, a delegation representing the Polish music industry also went to Rotterdam. Those we invited to take part in the meeting included private and institutional organizers of musical life interested in promoting Polish artists internationally, seeking to expand their network of contacts and distribution, open to collaboration with international partners.

Our representatives also had the opportunity to run workshops, panels and roundtable mentoring meetings. In 2018 the people who were honoured in this way were Krzysztof Komendarek-Tymendorf and Jakub Fiebig; the year before, one of the panels was chaired by Natalia Klingbajl.

The event always ends with a grand gala at which Innovation Award statuettes are presented. In 2018 the nominees for this award included Orkiestra Muzyki Nowej (the New Music Orchestra).

Johannes de Lublin Tablature – Corina Marti

📅 Record premiere: 1 August 2018

Works from the Tablature of Jan of Lublin performed by Swiss harpsichordist Corina Marti: a new record with early Polish music.

The Adam Mickiewicz Institute in association with Dutch record company Brilliant Classics prepared the release of a record by Swiss harpsichordist Corina Marti playing works from the Tablature of Jan of Lublin. This was one of the events promoting early Polish music. The record was released internationally on 1 August 2018.

The manuscript of this tablature, written down ca. 1540, forms the largest collection of 16th-century keyboard compositions discovered in Europe. The collection contains more than 230 pieces and 250 short musical motifs as well as a treatise on composition techniques and a text on organ tuning. All of the music is written down in old German organ notation. The tablature comes from the Monastery of the Canons Regular in Kraśnik. One of the copyists there, and the owner of the manuscript, was probably the monk Jan of Lublin; his name is found in the tablature's title.

Corina Marti is a leading specialist on early harpsichord music, a professor of the prestigious Schola Cantorum Basiliensis in Switzerland. She plays works from the Tablature of Jan of Lublin on a harpsichord that is a copy of an anonymous instrument from the 1520s, probably originating from Naples (currently housed in the Museum of Fine Arts in Boston). Corina Marti has divided selected pieces from the tablature into five sections according to the different genres represented.



The recordings were made in September 2017 at the Beinwil Abbey in Switzerland.

The record with Corina Marti playing works from the Tablature of Jan of Lublin was released as part of a series presenting early Polish music. The series comprises phonographic projects prepared as collaborations between the Adam Mickiewicz Institute and international record companies and musicians specializing in historically informed performance. These projects are an important element in the institute's work to restore early music created in Polish territory and introduce it into international circulation by inspiring and supporting its performance by leading European ensembles and musicians, to mention The Sixteen, La Morra and Les Traversées Baroques.



The I, Culture Orchestra Plays for the Seventh Time Already

📍 Katowice, Warszawa, Montpellier, Amsterdam, Kopenhaga
📅 July 2018

Founded seven years ago by the Adam Mickiewicz Institute, the I, CULTURE Orchestra is an ensemble of extremely gifted young musicians from Poland and the Eastern Partnership countries. As part of the celebration of the centenary of Poland's independence, the orchestra was additionally joined by artists from Central European countries and Hungary.

Every year the participants of its current edition are selected during auditions, after which they hone their skills by working with the world's best musicians. During what was already the seventh edition of the programme, the I, Culture Orchestra's 115 young instrumentalists played at the most prestigious venues in Europe (including Opéra Berlioz in Montpellier, Concertgebouw in Amsterdam, Tivoli in Copenhagen) in the course of two concert tours.

The performance that launched the ICO's summer tour took place on 22 July at the Royal Castle in Warsaw, during the Music Gardens festival. The orchestra was conducted by its artistic director, Kirill Karabits, and the soloist of the summer concert tour was talented and charismatic Serbian violinist Nemanja Radulović, whose performance was enthusiastically received; the soloist of the autumn tour was German violinist Carolin Widmann.

The programme of the orchestra's performances this time around included Igor Stravinsky's *Le sacre du printemps*, Pyotr Tchaikovsky's Violin Concerto, the mazurka from Stanisław Moniuszko's opera *Halka*, Sergei Prokofiev's Violin Concerto in G Minor. As usual, the orchestra also played pieces by composers from Eastern Partnership countries; this time it was the *Spartacus* Ballet Suite Op. 82b No. 1 and the Adagio from Suite No. 2 by Armenian composer Aram Khachaturian as well as the *Seven Beauties* Ballet Suite by Azerbaijani composer Kara Karayev.

In the seven years of its existence the I, CULTURE Orchestra has played more than 41 concerts in over 25 cities; the project has involved more than 600 young musicians.

photo M. Komorowska-Manijak, Konrad Ćwik



Ovation in Salzburg for Penderecki's *Passion*

📍 Salzburg
📅 20 July 2018

© Salzburger Festspiele / Marco Borrelli



The collaboration between the Polska Music programme and the Salzburger Festspiele resulted in a very special event: a performance of Krzysztof Penderecki's *St Luke Passion* at a concert opening the 98th edition of one of the greatest summer music festivals in the world.

Every year the Salzburger Festspiele attracts renowned artists and thousands of music lovers. On 20 July 2018 Penderecki's monumental work, considered a masterpiece of contemporary religious art, was performed by the Montreal Symphony Orchestra conducted by Maestro Kent Nagano, accompanied by the Kraków Philharmonic Choir and the Warsaw Boys' Choir affiliated with the Fryderyk Chopin University of Music.

The decision to present the *Passion* for the opening of the Salzburg festival was made by the event's artistic director, Markus Hinterhäuser, in consultation with American conductor Kent Nagano and in association with the Adam Mickiewicz Institute. The concert also celebrated Krzysztof Penderecki's 85th birthday, which is this year. As Jacek Marczyński reporting from the Salzburg festival wrote, "Choosing the *St Luke*

Passion for the inauguration of this year's festival in Salzburg brings yet more proof that it enjoys special importance in the history of 20th-century music. The present performance was supported by the Adam Mickiewicz Institute, but the management of Europe's biggest music event had been preparing for several years to celebrate Krzysztof Penderecki's 85th birthday like this. ... It was an exceptional performance of a piece that has already seen more than 100 interpretations over the past half-century.

In Salzburg, Kent Nagano chose not to highlight the excessive drama and monumentality that other conductors find in the *Passion*. Attentiveness, naturalness and simplicity of narration dominated, which underlined the emotional honesty of this music. As one Austrian reviewer remarked, Kent Nagano was both conductor and director of the performance, creating what was virtually a theatrical thriller about the universal human character".

Penderecki's brilliant music and the unique performance of the *Passion* was rewarded with an enthusiastic 10-minute standing ovation.

Concerts in Kyiv

📍 Kyiv
📅 29 September 2018

In the year Poland celebrates the centenary of its regained independence, the Adam Mickiewicz Institute has underlined the historic Polish-Ukrainian partnership with a gala concert.

In a symbolic gesture of closeness and partnership between the two countries, the repertoire included Polish and Ukrainian works which the National Symphony Orchestra of Ukraine and the Dumka National Choir of Ukraine performed together with leading Polish musicians, with a special focus on Krzysztof Penderecki.

The concert, which inaugurated the international Kyiv Music Fest, included a performance of Krzysztof Penderecki's composition *Credo*. The event marked the launch of a series of concerts planned up to December 2018.





**CURRENT
MUSIC**

2017/2018

Polish Jazz across the Ocean

📍 New York, Washington (USA), Vancouver (Canada)
📅 21-29 June 2017

Despite its brief history of less than 15 years, Wrocław's Jazztopad festival is already one of Poland's leading jazz festivals. Thanks to a collaboration involving the National Forum of Music, the Polish Institute in New York and the Adam Mickiewicz Institute, a special edition of the festival was held in the United States and Canada for the third time.

It is no exaggeration to say that Jazztopad is the Polish jazz festival with the most international connections. It collaborates actively with partners from three continents and can boast presentations in the United States, Canada, Japan, Korea and Turkey. World-premiere concerts (commission projects) are a distinctive feature of the event; they are projects and compositions created specially for the festival by the greatest artists of contemporary improvisation.

Jazztopad Festival Presents: The Best of Polish Jazz was a special edition of the Wrocław festival. Leading Polish jazz artists and bands performed in the United States (in New York and Washington) and Canada (in Victoria and Vancouver). Audiences had the opportunity to hear the Wójcicki/Szmańda Quartet, the Stryjo group, Marcin Masecki, Jerzy Rogiewicz and the Lutosławski Quartet.

The concerts took place at the prestigious Jazz at Lincoln Centre, the eclectic Joe's Pub at The Public Theatre and the Millennium Stage at the Kennedy Centre, and also during the popular TD Vancouver International Jazz Festival and the TD Victoria International Jazz Festival.

photo Wojciech Kubik



Summer Jazz Academy

📍 Łódź
📅 18 July-31 August 2017

For 11 years now, the two summer holiday months have been a jazz music feast in Łódź. The Summer Jazz Academy fills the city's Wytwórnia club with jazz enthusiasts from all over the country and from abroad. The event includes group viewing of exhibitions, discussions about music, but above all listening to concerts played by the biggest names of the Polish and international jazz scene.

The Intl Jazz Platform is an integral part of the festival programme. It is a series of workshops for young musicians from different countries around Europe, who, with support from leading European jazz musicians, spend four days learning, exchanging experiences and creating and performing music together. The main purpose of the Intl Jazz Platform is to support young musicians in developing their artistic careers, finding their individual style of expression, expressing their emotions and realizing their creative ideas. It is an open and therefore effective format for training young jazz hopefuls, a unique space for creative instrumentalists, a proposal for anyone who has individual musical aspirations and is interested in an innovative approach to music. These workshops concluded with a final concert featuring all of the Intl Jazz Platform's participants.

photo Ula Tarasiewicz, Mikołaj Zacharow



Voicingers

📍 Żory
📅 12-20 August 2017

It was the ninth time that Żory hosted the Voicingers festival, or the Intercultural Gathering for Music, Creativity and Expression, packed with concerts and workshops. The International Jazz Contest for Singing Musicians is a regular element of the event.

Above all, Voicingers provides a space for presenting young musicians and creating new international musical constellations that are made possible by opportunities for collaborations with musicians from other countries on our market. The festival's main aim is to create original, auteur music projects overstepping the boundaries of conventional artistic activity and present them to the festival audience and a group of foreign promoters.

photo Bogdan Krężel

Previous editions saw some 80 vocalists from all the continents performing at the festival venues. Quite a few of them were foreign artists taking part in the singing competition, who perform at the festival together with Polish-international rhythm sections. Most Voicingers concerts have been organized like this since 2016, and are also recorded for future use in attractive promotional audio-video materials and concert recording releases.



Womex – The World Music Expo

📍 Katowice
📅 25-29 October 2017

The first time in Poland! In October, Katowice's culture zone - the International Congress Centre, the Spodek arena and the headquarters of the Polish Radio National Symphony Orchestra - was the scene of one of the biggest and most important music trade events: WOMEX.

WOMEX - The World Music Expo includes concerts, a conference and a market event, dedicated to specialists but also open to fans of traditional, ethnic and folk music, for example. The event, organized since 1994, each time in a different European city, brings together thousands of world music fans from all over the globe as well as hundreds of artists and representatives of creative music industries.

The 23rd edition of the expo, held in Katowice, was a record-breaking one in the event's history. It included 300 market stands represented by 700 exhibitors, 2,600 delegates linked to the music industry and audiences from more than 90 countries. The festival part was also impressive: seven stages presenting 60 concerts played by 303 artists. During the opening concert, a regular feature of every WOMEX, the expo public encountered Polish classical music in a joint concert of the Aukso Chamber Orchestra and the best folk bands: Wołosy, Kapela Maliszów and Lautari. On the festival's subsequent days, bands from Poland performed at venues including the Kato Connections regional stage dedicated to musicians from the organizer country and its closest neighbours.



This was where Maniucha and Ksawery, Hańba!, Woźniak/Wachowiak/Kinaszewska and the Marcin Wyrostek Band all appeared.

This was the fourth time that the IAM was the operator of the Polish stand at the WOMEX expo. The fact that this time the event was being held in Poland, something the IAM had also lobbied for, led to the concept of expanding the stand four times. It included a special zone for meetings of Polish delegates, whose number grew from about 30 to about 80. Similarly to previous years, in association with Czechia, Slovakia and Hungary, the Polish information stand was part of the Central European Corner.



photo Eric van Nieuwland, Yannis Psathas

Jazz Juniors

📍 Kraków
📅 3-6 December 2017

Organized for the past 40 years already, Kraków's Jazz Juniors festival and competition has always focused on young, gifted musicians. This was where the greatest Polish jazzmen took their first steps: Leszek Możdżer, Zbigniew Wegehaupt, Marek Bałata, the Niedziela brothers, the Pospieszalski brothers as well as bands like New Presentation, Walk Away and the top trendy Miłość.

The Jazz Juniors event's distinctive feature is the idea that the festival is meant to help young musicians become known through performances at professional venues in professional conditions. This is accomplished by having artists and promoters work closely together. The mission and resultant organizational concept of Jazz Juniors is based on two levels of activity.

The festival part of the event presents artists with the established position of international stars. It is a review of the most worthy and interesting projects that Poland can show off at international venues as well as international projects undertaken by world-class stars in collaboration with young Polish musicians. The other level of Jazz Juniors is a competition for young, creative, debuting jazz bands, serving as an effective platform for promoting their talent. To this aim, as of 2015 the idea to support young artists has been developed into the JAZZ JUNIORS – INTERNATIONAL EXCHANGE global promotion platform. The purpose of this project is to guarantee the competition's prize winners an opportunity to present their work at international venues and leading festivals.

Thanks to the recommendation and commitment of the international jury, Jazz Juniors winners get a chance not only to go on international tours, play on the grand stages of international festivals (including in Russia, China, Slovakia, Czechia, Lithuania, Hungary, Serbia, Spain), but also to launch collaborations with prestigious record labels. The intensive pursuit of this idea for Jazz Juniors has resulted in debut albums being recorded by prize winners for such prestigious record companies as Fresh Sound Records and Hevhetia, guaranteeing the young musicians not only an excellent start and international promotion, but also global distribution of their recordings.



photo Aleš Rosa

Don't Panic! We Are at MENT

📍 Ljubljana
📅 31 January–2 February 2018

Held in Ljubljana, Slovenia, MENT is a young but very rapidly developing showcase festival with an extensive conference segment presenting many attractive topics. It appeared on the map of music industry festivals three years ago, and from the very start has been a fantastically well organized event carefully worked out in every detail.

The festival's fourth edition gave 71 acts from 23 countries an opportunity to present themselves. The number of visitors at the three-day event totalled 4,500. MENT is the best and, next to Tallinn Music Week, the most important regular event for the music industry in the region stretching from the Baltic to the Balkans. Apart from meticulous organization, the festival is distinguished by its quite relaxed and non-commercial character enabling relations with the participants to gain greater depth and the artists to be properly showcased. Thanks to the *Don't Panic! We're from Poland* project, the fourth MENT was also attended by artists from Poland. For them, being at the festival meant a chance to become known on the music markets of nearby countries.

The showcase part of the event saw performances by three Polish bands: Niemoc, Maniucha & Ksawery, and Eric Shoves Them in His Pockets. Polish delegates for the conference part were chosen by the Adam Mickiewicz Institute in an open competition. The festival was also a unique opportunity to present the Polish music platform beehy.pe. Founded by Polish journalist Mariusz Herma, it is an innovative service with a truly global reach. This non-profit project involves almost 100 music journalists from 70 countries on six continents.

Polish Pavilion at the South by Southwest (SXSW) Festival

📍 Austin, Texas, USA

📅 11-14 March 2018

Poland: Gateway to Central and Eastern Europe was the motto under which Polish start-ups were showcased in the Polish pavilion at the South by Southwest (SXSW) festival – one of the world's oldest and largest events dedicated to the digital and creative sector.

SXSW in Texas is a unique review of the latest original and most promising trends in music, film, new technologies (especially VR and AR) and computer games. Every year thousands of people from all over the world meet in Austin to take part in workshops, lectures, presentations, film screenings and VR sessions, multidisciplinary discussion panels and concerts. This several-day event is a breeding ground for fresh music and film talent, but also a good springboard for the best start-ups, which very often go on to conquer international markets. It was precisely thanks to a presentation at SXSW that Twitter became so popular.

The Polish pavilion at the Trade Show on 11-14 March, the market part of the SXSW conference and festival in Austin, was set up through a collaboration between the Adam Mickiewicz Institute (IAM) and the Polish Investment and Trade Agency (PAIH). Nine Polish start-ups and businesses specializing in new technology applications linked to the arts in various ways were invited to the United States.

As the organizers of the Polish pavilion, the IAM and PAIH not only carefully selected the projects and the spaces in which they would be presented, but also made sure the participants would be able to use their presence at SXSW to the best possible advantage. The start-ups and companies took part in a series of preparatory meetings, including individual mentoring by Capital Factory's Dave Perry, an expert on this market. The Polish presence at SXSW was supplemented by additional events: the SXSW Music Festival included concerts featuring Polish performers such as the Trupa Trupa band, while the SXSW Film Festival included a screening of *The Field Guide to Evil*, a film in which Agnieszka Smoczyńska directed one of the parts. More than 500 start-ups and VR projects from 43 countries took part in this year's SXSW.

photo Michał Nowakowski, Piotr Wrona



Zagraj To! 2017/2018

- 📍 Warsaw
- 📅 June 2017
- 📅 March 2018

The idea for the *Zagraj To!* (Play It!) programme emerged from observing the growing needs of artists who do well on international markets. Thanks to the partner sponsorship of the Adam Mickiewicz Institute and grants, artists selected for the programme can carry out specific projects supporting their strategies for developing their activity in foreign markets. The programme's pilot edition took place in 2016. Two calls for applications in the project's second edition were organized in 2017.

The financial support programme covers two types of activity: smaller subsidies are available for managers to take part in music conferences and networking sessions, while larger grants are offered to artists and managers who already have a very specific and detailed plan for their operations in international markets. The programme involves a competition in which the winners are the most attractive and solid ideas, which are also judged by a group of industry specialists from other countries. The beneficiaries of the programme at the turn of 2017 and 2018 were the bands Hańba, Trupa Trupa, Nanook Of The North, Smolik/Kev Fox, Manoid, The Kurws, Ifi Ude, Buslav, the Wojtek Mazolewski Quintet, Sunnata, Agim, Grzegorz Karnas.

photo Desi Estévez

Polish Jazz Celebration in Bremen

- 📍 Bremen
- 📅 6-22 April 2018

The jazzhead! showcase festival in Bremen is the world's biggest meeting place for the international jazz community. Thanks to the efforts of the Adam Mickiewicz Institute, in 2018 Poland was the festival's partner country. A few dozen Polish artists performed in Bremen during almost 30 concerts. This was an unprecedented scale, confirming the special position and potential of Polish jazz.

Thanks to such partner status, the Polish jazz scene was very prominent at this year's jazzhead!. The Polish focus in Bremen was divided into two parts. Concerts and trade fair presentations were accompanied by an extensive two-week cultural programme for the city's residents.

The trade fair and showcase segment, i.e. the jazzhead! Partner Country Programme, included a performance by eight Polish artists (Marcin Wasilewski Trio, Atom String Quartet and Power of Horns, Kamil Piotrowicz, Kuba Więcek, High Definition Quartet, Monika Borzym and Joanna Duda) on the first night of the festival - Polish Night, and appearances during the Club Night (Łoskot, Wojtek Justyna Trio, Marcin Wasilewski Trio, Raphael Rogiński, Wojtek Mazolewski Quintet, Marita Alban Juarez Quartet, Felix Kubin and Hubert Zemler).



As expected, the Polish showcase on Thursday obviously raised the bar for this year's but also previous years' European showcases and partner country showcases. International delegates and the organizers of jazzhead! kept underlining their surprise at such a high standard of the programme proposed by Poland.

In the second part, the two-week city programme offered around Bremen in the weeks leading up to jazzhead! was an interdisciplinary cultural programme that included the opening concert (Opening Night featuring Kapela ze Wsi Warszawa, Masecki/Rogiewicz Ragtime and the Klancyk Theatre), a Gala Concert (featuring the Maciej Obara Quartet and Anna Maria Jopek's band with a guest performance by Leszek Możdżer) - the climax of the festival with an audience of almost 1,700, a two-day concert programme presenting compositions created at the Polish Radio Experimental Studio (featuring Tomasz Chofoniewski and Rafał Mazur, among others), performance art presentations (the shows Make Yourself by Marta Ziótek and Cezary Goes to War by Cezary Tomaszewski), architecture (the exhibition For Example: New Polish House) and visual arts (a presentation of Karolina Hałatek's light installation called Terminal and the exhibition Where Does Your Heart Belong?), as well as the film programme Jazz'n The Movies (screenings of films such as Andrzej Wajda's Innocent Sorcerers, Feliks Falk's And All That Jazz, short films by Roman Polański and animated films by Miroslaw Kijowicz).

The grand scale of the Polish stand itself and the lounge room is also worth underlining. The IAM decided to commission the space's design from a professional architectural studio. The result was an original and functional space attracting the attention of everyone at the event while promoting Polish design at the same time.

The Polish focus in Bremen was connected with the 100th anniversary of Poland's regained independence. It allowed an unusually extensive and comprehensive presentation of Polish culture to be offered in this part of Germany. The international delegates, who included 120 Polish emissaries, and the organizers of jazzhead! gave very high marks to the standard of our proposed programme and the virtuosity of the thirty artists who gave almost 40 concerts. This year's jazzhead! garnered huge media interest.

photo Karolina Halatek, Jan Rathke (Messe Bremen) Jens Schlenker (Messe Bremen)



Primavera Sound — Not To Be Missed

📍 Barcelona
📅 30 May-3 June 2018

Primavera Sound is an absolutely mandatory event in the programme to promote current Polish music. Its opinion-forming and trend-setting character makes it a not to be missed festival. The Polish presence in Barcelona intensifies with each year: we organize showcase events, concerts and networking sessions for the Polish delegates.

Primavera Sound is among the most important and powerfully opinion-forming music festivals in the world. Its impact on the format of many European festivals of alternative music (to mention Poland's OFF Festival) is undeniable. This year's event brought together 257 artists from 33 countries. Thanks to support from the Adam Mickiewicz Institute, Polish musicians were also present at the festival, for the seventh time. As usual, we presented extremely strong and diverse groups that use music language which is original and impossible to place within any specific genre framework.

In the latest festival's showcase segment – Primavera PRO – the Polish music scene was represented by experimental punk rock band The Kurws, the indie-rock Trupa Trupa and the Coals duo who elude any obvious classification. Like every year, the *Don't Panic! We're from Poland* showcase was held the day before the festival at the Apolo club. The next day all the artists appeared on the Night Pro festival stage.

Primavera Sound defines qualitative and quantitative standards. The organizers underlined that the Polish showcase proposals were of equal quality to the artists in the festival's main line-up. In fact it was the festival's artistic management and bookers who selected the Polish artists.

photo Desi Estévez



FILM

2017/2018

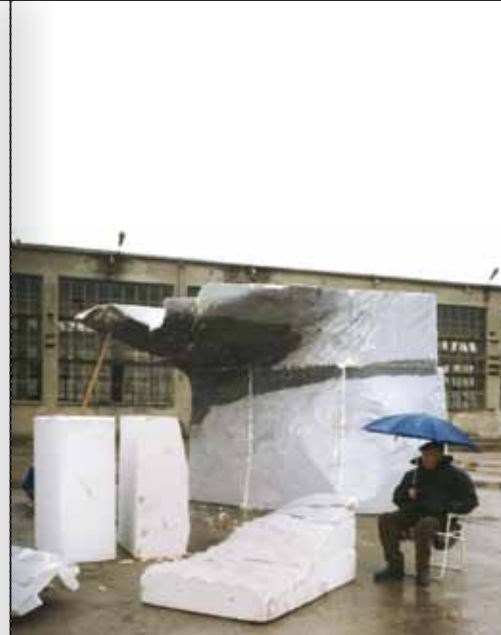
Polish Film Festival

📍 Gdynia
📅 18-23 September 2017

For several years now, the Adam Mickiewicz Institute (IAM) has been a partner of the Polish Film Festival in Gdynia – the most important event promoting the Polish film industry. One of the fringe events of the 42nd festival was the third edition of the Common Baltic competition prepared by the Institute and the Pomeranian Film Foundation.

The competition was open – we welcome professional as well as amateur makers of short films related to the Baltic Sea region, its culture, cultural identity, history, society, transformation. The third edition brought in 42 entries from all the Baltic countries – Lithuania, Latvia, Estonia, Finland, Sweden, Norway, Denmark, Germany and Poland. The jury rewarded three films: Venus by Juhan Lumme from Finland, Great Whales by Gilles Vuillard representing Lithuania, and the Polish film Na samym brzegu [Right on the Shore] by Wojciech Skrzypczyński. On behalf of the Adam Mickiewicz Institute the awards were presented by members of the jury: Michał Oleszczyk, a film critic, film studies expert, artistic director of the Polish Film Festival in Gdynia (2013-2016), and Grzegorz Skorupski, the IAM's film expert. The ceremony took place during the Young Gala of the 42nd Polish Film Festival in Gdynia.

photo Rafał Nowak



Jan Lenica Retrospective

📍 Cambridge, Massachusetts
📅 December 2017

Jan Lenica, the great graphic designer and maker of animated films, lectured on poster art at Harvard University in Cambridge, Massachusetts. The Harvard Film Archive has a number of his short animated films.

The Adam Mickiewicz Institute organized a retrospective of his films, the first at the archive and in the United States. It was also the first such extensive retrospective of Lenica's work in the world. The programme included 14 films, among them Adam 2 which was digitized for the project. The screenings drew a university audience as well as viewers from outside the university interested in experimental cinema.

The Harvard Film Archive is one of the most prestigious film archives in the world. It has an enormous collection and extensive knowledge, and is an active centre for research on film. The archive is housed in a building designed by Le Corbusier that also includes screening rooms and a gallery.

Polish Icons

📍 Warsaw
📅 November 2017–November 2018

Paderewski, Witkacy, Pola Negri, Tamara Łempicka and the mathematicians from Lwów (Lwów School of Mathematics) are the focus of a unique film project prepared by the Adam Mickiewicz Institute as part of the programme of celebrations for the centenary of Poland's regained independence.

Icons of the Interwar Period, presented under the English title *Polish Icons*, is a series of short animated films made using different animation techniques and presenting the life and work of selected notable representatives of Polish culture from the period between the two world wars.

The project is targeted primarily at young audiences, and distribution has been planned accordingly – it will be done mainly online. The purpose of the project is not only to popularize eminent people from the Polish world of arts and science among international and Polish audiences, but also to present the role they played in global culture. The project will also showcase the diversity of Polish animation art, which for years has been of a very high standard. The series was produced in association with the Polish Animation Producers' Association (SPPA), and the premiere is planned for November 2018.



DOC LAB POLAND 2018

📅 15 December 2017–30 September 2018

The gala closing the 58th Kraków Film Festival included the announcement of the winners of DOC LAB POLAND 2018 – a programme of workshops for documentary filmmakers seeking co-producers, possibilities of attending film festivals and markets to sell their projects.

This year's edition attracted 45 projects, from which those which best fitted the purpose of the programme were chosen. DOC LAB POLAND promotes worthy, creative documentary projects, giving them a chance for development and appreciation even before a given film is finished. The second session of DOC LAB POLAND was organized during the 58th Kraków Film Festival – KFF Industry. It included workshops and consultations, two documentary project pitching sessions as well as an international co-production market. All the events in this stage of DOC LAB POLAND involved almost 800 individual industry meetings.

DOC LAB POLAND is Poland's largest and most multifaceted programme supporting original, creative documentary filmmaking, its focus being

a producer-oriented approach. It is targeted mainly at professional documentary filmmakers with completed films to their credit. The organizer of DOC LAB POLAND is the Władysław Ślesicki Film Foundation, while the main partner and co-organizer of the Kraków session was the Kraków Film Festival. The Adam Mickiewicz Institute supports the project for its potential to get international film industry representatives interested in Polish documentaries, a direct effect of this being documentary co-productions and the presentation of Polish documentaries by foreign TV channels, cinemas as well as festivals. Projects from the earlier DOC LAB POLAND worth mentioning include Elwira Niewiera and Piotr Rosołowski's film *The Prince and the Dybbuk*, which won the award for best documentary on cinema at the 74th Venice Film Festival, and *Miss Holocaust* directed by Michalina Musielak, which premiered at the 67th Berlin International Film Festival. In 2017 as many as five Polish films at the IDFA, Europe's most important documentary film festival, were projects that had taken part in DOC LAB POLAND.



WATCH Out! Polish Filmmakers

WATCH Out! Polish Filmmakers is one of the programmes in the OPEN POLAND project continuing and developing, as of 2018, the Adam Mickiewicz Institute's activities previously pursued as part of the Eastern Partnership.

Building lasting and long-term relations between the artistic and academic communities as well as the public opinion leaders of Poland, Ukraine, Belarus and Georgia, but also Moldova, Armenia and Azerbaijan, takes place in the Open Poland project through the implementation of long-term dedicated programmes in theatre, film, visual arts, music, new media and culture management.

WATCH Out! Polish Filmmakers motivates and brings together film industry circles. It combines activities aimed at showcasing the best Polish films with a platform for film industry professionals offering educational and workshop activities that Polish filmmakers organize in the aforementioned countries.

The programme's first part took place in Georgia at the CineDoc-Tbilisi International Documentary Film Festival (5-8 May 2018), where the latest Polish documentaries were screened and *Over the Limit*, a film directed by Marta Prus, was in the main competition. One new element at this year's CineDoc-Tbilisi was the VR Corner set up by Jacek Nagłowski, a Polish film director and producer, director of the *Czasoprzestrzenie* reviews of films and virtual reality art, promoting VR as an artistic discipline. In addition, Polish VR specialists showed their latest projects, including the Chernobyl VR Project, to Georgian film industry representatives.

From Tbilisi, *WATCH Out! Polish Filmmakers* travelled to the Odessa International Film Festival, where Jagoda Szalc's film *Tower*. A Bright Day was shown in the international competition. The festival's Film Industry Office section included a Polish-Ukrainian co-production meeting jointly organized by the Polish Film Institute and the Adam Mickiewicz Institute.



filmPOLSKA Festival

📍 Berlin
📅 25 April-2 May 2018

This was already the thirteenth time that we presented the achievements of the Polish film industry in Germany – the most interesting new productions as well as pictures counted among Polish cinema classics. As part of the filmPolska 2018 Festival, cinemas and clubs in Berlin screened over a hundred feature, short, documentary, experimental, animated, school and archival films. The screenings were accompanied by meetings with filmmakers, concerts and an exhibition of Polish posters. The festival programme drew an audience of over 3,500 in the course of the week.

This year's screenings were presented in several sessions and segments: New Polish Cinema, NIEPODLEGŁA – Polish Silent Cinema in the German Historical Museum, Niepodległa – Polish Cinema Classics, Masters of the Camera – the art of cinematography, Documentaries.

The festival opened with Elwira Niewiera and Piotr Rosołowski's documentary *The Prince and the Dybbuk*, an award-winner of the Venice Film Festival. In the following days audiences in Berlin saw Małgorzata Szumowska's *Mug*, Anna Zamecka's *Communion*, Dorota Kobiela and Hugh Welchman's *Loving Vincent* and Andrzej Wajda's *Afterimage*, among other films.

This year's festival programme also reflected the celebration of the centenary of Poland's regained independence. Audiences were able to see Polish cinema classics with a connection to Poland's independence, including Wajda's films *Ashes and Diamonds* and *Man of Marble* and Jerzy Antczak's *Nights and Days*. In the NIEPODLEGŁA – Polish Silent Cinema in the German Historical Museum segment we organized special screenings of Polish silent films with live music. The films shown to the audiences in Berlin were Aleksander Hertz's *People with No Tomorrow*, Henryk Szaro's *The Call of the Sea* and *A Strong Man*, and Ryszard Ordyński's films *Pan Tadeusz* and *Janko the Musician*. The screenings were preceded by an introduction from Grzegorz Skorupski, a film expert from the Adam Mickiewicz Institute.



In the festival's competition section, the award for best young generation film went to Jagoda Szelc for her debut film *Tower. A Bright Day*.

Capturing Freedom

📍 Łódź
📅 5 March - 20 July 2018

A personal cinematic statement about freedom, independence and communicating its message: this was the task young filmmakers were given for the centenary of Poland's regained independence by the Adam Mickiewicz Institute and the Transatlantyk Festival – the organizers of the second *Capturing Freedom – Creating the Future* international and open short film competition.

Film school students and graduates from 62 countries entered as many as 282 films in the competition. These were artistically very diverse reflections on freedom. The filmmakers took inspiration from the history of their own countries and local communities, personal experience, but also stories known from hearsay, obtained from other people. Their projects spoke of freedom as seen from community, societal and national standpoints, but also in a very personal way, as the right to communicate one's own culture and beliefs to others.

The competition jury awarded three equal prizes. They went to: Eleanor Cho (USA) for the film *Joseon's Bride*, Gian Suhner (Germany) for *Reality*, and Nadia Szymańska (Poland) for *Nielat* [Flightless]. Seven films took part in an online contest via the Culture.pl website; the public choice award went to *Joseon's Bride* directed by Eleanor Cho. The prizes were presented during the international Transatlantyk Festival in Łódź, where the prize-winners presented their films and took part in workshops taught by competition jury members Jacek Wasilewski (screenwriter and director) and Wojciech Staroń (director and cinematographer).

photo Karolina Grabowska, Transatlantyk Festival



Cinema in Mokotowska Street

📍 Warsaw
📅 13-14 July 2018

For two days in July, the courtyard of the Sugar Palace housing the Adam Mickiewicz Institute turned into an outdoor summer cinema thanks to the Lampa.doc festival.

The festival, which has been touring Ukraine for three years to popularize contemporary Polish and Ukrainian documentaries, came to Poland for the first time. Besides Warsaw, this year's edition included events in nine Ukrainian cities, where film screenings as well as workshops, meetings with filmmakers and Q&A sessions were held.

"From the very beginning, the festival programme has been composed of Polish and Ukrainian documentaries. We screen our neighbours' films in Ukraine because we consider them to be among the best in the world. They enable us to understand what contemporary Poland is like, what topics its inhabitants consider relevant.

Documentaries open up new horizons for dialogue about things we all have in common, they build a path to communication", said Natalia Krasilnikova, the festival's director.

Audiences in Warsaw saw Polish documentaries as well as the latest Ukrainian productions that have won recognition at international festivals; they also got the opportunity to meet with and talk to Grzegorz Brzozowski who directed *A Stranger on My Couch*, a documentary screened at the festival.

The Adam Mickiewicz Institute has been supporting the organization of the Lampa.doc festival in Ukraine for two years already. The collaboration began as part of the Culture for Local Development project targeted at culture managers from Eastern Partnership countries and Poland.

photo Anna Sajewicz and Nikolay Bazanov



Baku Romanticism

Study visits for reporters working on documentary programmes about Polish culture are an integral and very important element of the OPEN POLAND programme.

In May 2017 Poland welcomed a group representing an Azeri television station that had commissioned a documentary on Polish architects of the 19th and 20th centuries with a connection to architecture in Azerbaijan and Poland. Polish architects working in Baku at the turn of the century developed a distinctive and coherent style that specialists have dubbed "Baku romanticism". The Azeri reporters looked at Warsaw architecture from the turn of the century as a source of inspiration for monumental buildings in Baku. This local reconnaissance resulted in a four-episode documentary series that was broadcast on HEZAR television in autumn 2017.

THEATRE

2017/2018

Paderewski Musical

📍 New York, Los Angeles

📅 November 2017

The life and work of Ignacy Jan Paderewski as a musical? Absolutely! It's a real thing. And it is already happening. As part of the celebration of the centenary of Poland's regained independence, the Adam Mickiewicz Institute in association with partner theatres in the United States has launched a process to produce a musical about the brilliant Polish pianist and iconic figure of Polish independence.

In January 2017 the Institute announced a worldwide competition for the concept of a musical inspired by Paderewski's life and legacy. From the entries submitted, a jury comprising Mark Russell, artistic director of the Under the Radar Festival in New York, Jim O'Quinn, editor-in-chief of *American Theatre* magazine, and Joanna Klass, the Adam Mickiewicz Institute's theatre programme expert and initiator of the Paderewski Musical project, chose nine finalists.

In the next stage, each of them had to prepare a professional fragment of their production lasting ten or so minutes, to enable a team of experts to evaluate the show's artistic worth and production potential. The live presentations, called the Paderewski Cycle, were organized in New York and Los Angeles. They were open to the public.

The New York projects represented a high artistic standard and professionalism of performance. The five productions involved more than 60 artists – actors, singers, musicians, and video projection and lighting specialists. Every performance was enthusiastically received. The projects, diverse in terms of concept and style, were: *Paderewski! Paderewski! Paderewski!* (Rachel Jendrzejewski), *Blacksmith* (James Fluhr, Ellie Hayman and Zoe Sarnak), *Paddymania!* (Emily Zemba and Lauren Dubowski), *13th Point* (Jeremy Kamps) and *Virtuoso* (Matthew Hardy).



Four productions came to Los Angeles: *Golden* (Paula Cizmar), *Three Paderewskis* (Oliver Jai'Sen Mayer), *Paderewski in America* (Katharine Noon) and *These Hands* (Mark Hein). Whereas Broadway was obviously the inspiration in New York, in Los Angeles the emphasis was on an approach that was formally innovative and more metaphorical in terms of the content.

The two Paderewski Cycle presentations involved more than 100 artists and an audience of some 650 people, who applauded the shows heartily. Seven projects will get to present act one of their musical during special shows in December 2018; two US institutions – The Public Theater and La Jolla Playhouse – are interested in developing the project further in 2019.

Rychcik Stages Genet

📍 Sao José do Rio Preto, São Paulo

📅 7 July–13 August 2017

The presentation and subsequent enthusiastic reception of Radosław Rychcik's famous production of *In the Solitude of Cotton Fields* during the Tempo_Festival in Rio de Janeiro and the Polish Theatre Week at Sesc São Paulo in 2016 resulted in a continued collaboration with the Polish director. Rychcik was invited by Sesc São Paulo and the Nexus Produções Artísticas production company to stage *The Maids* by Jean Genet.

The play was produced as part of a programme presenting Polish culture in Brazil organized by the Adam Mickiewicz Institute. The project involved a creative residency for Polish artists during which rehearsals were held and the sets, costumes, music and multimedia setting were created.

The people Rychcik invited to work with him on the project were stage and costume designer and video author Hanna Maciąg and his regular associates Michał and Piotr Lis, who were responsible for the music and promotional films and photographs.

The production starred three famous Brazilian actresses: Denise Assunção as Madame (nominated for the Prêmio Aplauso award for best supporting role), Bete Coelho as Claire and Magali Biff as Solange. The lighting designer was Caetano Vilela, one of Brazil's most sought-after designers who usually works mainly in opera.

The show premiered on 7 July at the International Theatre Festival in Sao José do Rio Preto, after which it was presented in São Paulo at the Sesc Santana theatre. A total of 4,118 people saw the play.



Lupa in Canada and Chile

- 📍 Montreal, Santiago
- 📅 28 May–3 June 2017
- 📅 17–19 January 2018

Since its premiere at the Polski Theatre in 2014, the brilliant staging of Thomas Bernhard's *Woodcutters* directed by Krystian Lupa has become a spectacular export commodity of the Wrocław-based theatre. It has been shown in China, Japan and Korea, it has opened the Avignon festival and been presented at the Odeon in Paris. Audiences at the prestigious Festival TransAmeriques were given the opportunity to see *Woodcutters* in 2017, and in January 2018 the show was performed at the Santiago a Mil International Theatre Festival.

In his production, Lupa asks questions about the boundaries of freedom, about artists and their role in today's world. The plot of *Woodcutters* unfolds during a dinner attended by old friends from an informal artistic group. The meeting turns into a wake following the death of one of the female characters. The director uses this as an excuse to look deeper under the surface of social forms and cultural conventions, to uncover the tensions, attitudes and poses of the community he portrays.

We presented Lupa's multiple award-winning production during two very special world theatre events. Canada's Festival TransAmeriques in Montreal is a review of local progressive theatre and the most interesting theatre events from around the world. The festival run by the Teatro a Mil International Festival Foundation in Santiago is the most important and biggest theatre festival in Latin America. It is held every year in January and presents large-format theatre, which is why it is sometimes compared to the Paris Autumn Festival or the Golden Mask Festival in Moscow. This was Lupa's second appearance in Santiago. He was a guest of the festival for the first time in 2011, when an event called Focus a Polonia took place with the involvement of the IAM, presenting three Polish productions: Krystian Lupa's *Persona. Marilyn*, Krzysztof Warlikowski's *Cleansed* and Radosław Rychcik's *In the Solitude of Cotton Fields*.



Meditative *Margarete*

- 📍 New York
- 📅 January 2018

A sentimental journey through time. A fascination with images recorded on old film. Thoughts on recording memories. Playing at reproducing and processing. A private investigation and an attempt to extract a stranger's identity from fragments of celluloid tape. That is as little and as much as can be said about Jan Turkowski's hypnotizing production *Margarete* presented at New York's Under the Radar Festival.

"The Public Theatre's Under the Radar festival is leaning heavily into one-person shows this year. ... The loveliest of these is the meditative *Margarete* ... *Margarete* exudes an almost monkish air of quiet contemplation", wrote reviewer Helen Shaw (January theater festival reviews 2018, Part I, Time Out New York).

And it's true: Turkowski's production is a simple and intimate show that was inspired by his accidental purchase of films on celluloid that belonged to a stranger – Margarete Ruhbe. The artist reconstructs her life on the basis of a few dozen rolls of 8 mm film.

The Under the Radar Festival to which *Margarete* was invited is the showpiece event of the New York theatre season and one of the most important festivals in the United States, presenting the most interesting trends in alternative theatre from all over the world. Turkowski's show was a great success in New York. The artist was invited to the United States for more performances of *Margarete* and for talks with the Public Theatre on the possibility of having the show produced there.

Life Is a Dream

📍 London

📅 5 May 2018

This was an unprecedented event. The premiere of the dance show *Life Is a Dream* based on the famous play by Pedro Calderón de la Barca, set to Witold Lutosławski's symphony music played live, took place at London's Sadler's Wells Theatre, one of Europe's leading theatre venues.

In a collaboration with the Adam Mickiewicz Institute, the production was prepared by the famous Rambert Dance Company, the UK's oldest ballet company. The choreography was created by Kim Brandstrup while the stage design was by the famous Brothers Quay.

The composer refused for a long time to permit theatre works to be based on his music. Any prospects for Lutosławski's stage "debut" were marred by his passing away in 1993. The coproduction of the Rambert Dance Company and the IAM takes up the challenge, giving audiences the opportunity to experience the Polish composer's music in a completely new context and medium. *Life Is a Dream* is definitely a ground-breaking event in the promotion of Witold Lutosławski's music.

In an enthusiastic review for *Culture Whisper*, Teresa Guerreiro gave the show 5 stars out of 5, remarking that it was "visually dazzling, intellectually stimulating, and emotionally gripping. ... Rambert's 20 dancers are on top form and offer a committed and totally convincing reading of this multi-layered and exhilarating ballet. In *Life Is a Dream* Brandstrup has created a work that speaks to all of Rambert's many qualities, and one which, in its complexity, will go on unveiling new layers of meaning on second, third and fourth viewing".

The audience's great response to the show, a standing ovation and high marks in media reviews confirm that this original project was an excellent way of popularizing the music of one of the greatest 20th-century composers.



Sharia Johnson, Juan Gil - dancers Rambert, photo Johan Persson

Teatroteka on Tour

 Sfantu Gheorghe

 7-11 May 2018

At the 4th Reflex International Theatre Festival, one of Central and Eastern Europe's leading theatre events, the Adam Mickiewicz Institute presented screen versions of renowned and award-winning stage productions by young playwrights as part of the Teatroteka on Tour project.

The festival's audiences saw five productions: *Suitcase* based on a text by Małgorzata Sikorska-Miszczuk and directed by Wawrzyniec Kostrzewski, *R&D Facility Solidarity* based on a text by Szymon Bogacz and directed by Adam Sajnuik, *Above* based on a text by Mariusz Bieliński and directed by the author, *A Jew* based on a text by Artur Pałyga and directed by Aneta Groszyńska-Liweń, and *The Coronation* based on a text by Marek Modzelewski and directed by Sebastian Chondrokostas.

All of the screenings were part of the Teatroteka on Tour project – a review of the best texts by young playwrights in film adaptations produced by the Documentary and Feature Film Studios (WFDiF) and the Zbigniew Raszewski Theatre Institute. The Teatroteka adaptations, which straddle the line between cinema and theatre, are presented and win awards at international and Polish festivals.



photo Dorota Szczepanek

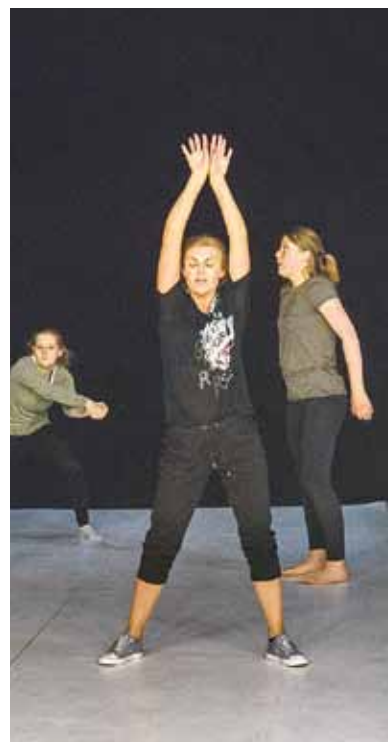


photo Algirdas Kubaitis

Polish Theatre in Klaipeda

 Klaipeda

 15-24 June 2018

The Drama Theatre in Klaipeda is the main theatre venue and a very important centre of culture in Lithuania. The TheATRIUM Theatre Festival is a young but extremely ambitious initiative that already has a solid reputation. During the second festival, the Polish theatre and music scene had an exceptionally powerful presence.

The Polish Theatre Days segment, of which the Adam Mickiewicz Institute is an organizer and which will be a regular part of the TheATRIUM programme, featured the latest and most interesting trends, themes and people of contemporary Polish theatre. Festival audiences were presented with performances by the Nowy Theatre from Poznań (*You'll Be Pleased, Madam, or the Very Last Wedding* in Kamyk Village directed by Agata Duda-Gracz), the Juliusz Słowacki Theatre from Kraków (*House of Sound* directed by Wojtek Blecharz) and the Nowy Theatre from Warsaw (*The Call of Cthulhu* directed by Michał Borczuch and *The Trial* directed by Krystian Lupa).

As part of the programme of the Polish Theatre Days, the Chorea Theatre from Łódź taught five-day master class workshops based on Jerzy Grotowski's work method: Body/Movement/Voice – Multidimensional Actor. The workshops ended with a presentation of the work that featured actors from the Drama Theatre in Klaipeda, the National Theatre in Vilnius and theatres from Kaunas.



CalArts Festival at the Studio Theatre

📍 Warsaw
📅 22-24 June 2018

For three days in June, the Studio Theatre Gallery and the adjacent Defilad Square became a stage on which Polish and American artists presented their experimental performance shows.

The mini CalArts STUDIO Festival in Warsaw was a project carried out by the STUDIO Theatre Gallery and California's CalArts Centre for New Performance from the legendary avant-garde school founded by Walt Disney: the California Institute of the Arts (CalArts). This collaboration by the two organizations was the culmination of the Adam Mickiewicz Institute's two-year involvement in organizing art residencies at CalArts.

The joint artistic activity of the university and the STUDIO Theatre Gallery was initiated by Travis Preston, dean of the CalArts School of Theatre, who became interested in the idea of the avant-garde tradition revival initiated at STUDIO by its new artistic director, Natalia Korczakowska. The first stage of the collaboration was Korczakowska's residency at CalArts, in October and November 2017, followed by a residency of American artists in Poland this June. Warsaw became the meeting place of actors and artists involved in performance art, video projections, multidisciplinary compositions and intercultural collaboration in a broad sense. The CalArts STUDIO Festival included Peter Mark's performance show *HA-M-LET* - a multimedia, innovative portrayal of Hamlet that blurred the boundaries between performance art, theatre art and lecture, and the *Way of Wolf* project by Marissa Chibas and Daniel Passer, a performer, writer and director who for the past 12 years has been the lead clown and comedy conceper for Cirque du Soleil and Dragone Entertainment.

"CalArts and the STUDIO Theatre Gallery, two institutions of culture that share avant-garde traditions, decided to carry out an experimental project featuring Polish and American artists. It needs adding that the Adam Mickiewicz Institute is an initiator and partner of the project, helping finance the whole operation, and kudos to them for that! Without complexes and prejudice, the artists are conquering Warsaw in true performance-art and new-wave style. Literally anything could happen here". *Magazyn F5* - "Najlepsi amerykańscy performerzy podbijają Warszawę!" ["The Best American Performers Take Warsaw!"]



photo Magdalena Kreft - Jazzy Shots



DESIGN



2017/2018

Identity of Design

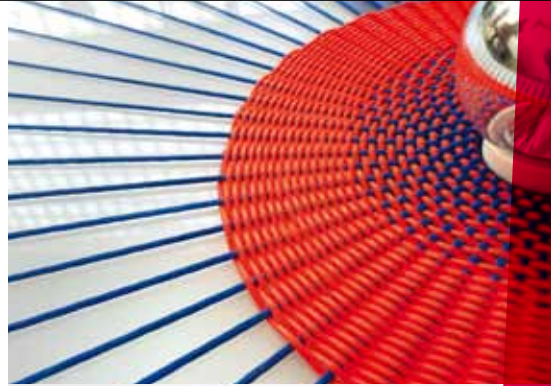
📍 Berlin
📅 13 July-17 September 2017

Can we speak of national identity in the context of applied art? Does "Polish design" exist and what actually is it? The LET'S POLISH! exhibition organized by the Polish Institute in Berlin in the second half of 2017 tried to answer these questions through a dialogue on seeking out and studying what we call "Polishness".

The project's concept was based on an idea for a special creative dialogue. The organizations invited to this collaboration were three design studios whose histories have been affected both by their Polish roots and by external influences. Each studio was asked to bring in an additional design studio of their choice. Chmara.rosinke chose Kosmos Project, Maria Jeglińska proposed Krzysztof Pyda, and Marta Bakowski invited Jan Hendzel.

"This exhibition did not just grow from the question of what Polish design really is. The exposition can equally be interpreted as a perverse attempt at defining 'Polishness' with respect to the artists themselves: the curator deliberately also invited designers who were not necessarily born or had ever lived in Poland, but who had Polish roots. In their case, the ties to Poland are less perceptible, but nevertheless are still an element of their complex identity structure", said Małgorzata Jędrzejczyk, who is responsible for design and visual arts at the Polish Institute in Berlin (<http://news.o.pl/2017/07/13/l ets-polish-design-z-londynu-paryza-wiednia-berlina-i-warszawy-instytut-polski-berlin/#/>).

Looking at the works of the six designers, you could see if and how they deal with the issue of their own identity, whether their roots are reflected in the visual language they use, whether there are any common elements in the projects on display.



Polish Fashion in Paris

📍 Paris
📅 7-10 September 2017

Ars Gratia Artis, or Art for Art's Sake - Michał Szulc's original collection for the spring/summer 2018 season, was shown at the Who's Next fashion trade show in Paris. Szulc makes brilliant use of colour, texture and omnipresent contrast as well as presenting his designs to the public in his own special way.

The presentation of Michał Szulc's collection was part of the fourth edition of the Let's Exhibit! programme enabling Polish designers to attend international trade events and festivals.

Michał Szulc was one of 17 designers selected by external experts and members of the Polska Design Programme team. Michał Szulc debuted in 2005. His collections blend functionality with interesting construction and less than obvious texture combinations.

The designer's achievements include a nomination for the Elle Style Awards 2015 in the Designer of the Year category. His original style has found recognition in the Polish and international press, including *Vogue Portugal*, *Collezioni Milano*, *Harper's Bazaar*, *Elle*, *Glamour*, *In Style*, *Zwierciadło*.

This is what *Harper's Bazaar* had to say about the collection shown at Who's Next in Paris:

"Although entitled *Ars Gratia Artis*, the collection is very practical. It is dominated by Szulc's characteristic forms and subdued colours (black, white, navy blue and grey). Oversized coats, dresses, minimalistic jackets - a total of 50 elements that can be freely mixed and matched. Interestingly, all the fabrics used in the collection come from Poland, linen fabrics being very prominent - of different thicknesses and textures, put through special refining processes, e.g. softening. Next to them, natural leather also appears. We'd love to have all the models from the collection already in our wardrobes, and we suspect the French (and not just they) will think the same. Because one thing is certain: the collection makes an impression".



Exhibition: *Textura. A Polish Touch*

📍 London
📅 21-24 September 2017

The London Design Festival in 2017 was the third time the Adam Mickiewicz Institute presented contemporary Polish design. After the successful survey exhibitions of Polish graphic art (2015) and ceramics (2016), the latest exhibition – *Textura. A Polish Touch* – invoked the rich tradition of Polish fabric design and manufacturing as well as showing the relationship between objects and the texture of materials.

The main theme of *Textura. A Polish Touch* was considering the structure of materials around us, and the presentation's innovative concept assumed opening up to fashion on the one hand, and combining two areas of applied art on the other. The exhibition showed a diverse and extensive collection of objects concentrated on the potential of materials and textures, different manufacturing techniques and possible applications. On display were 34 works by 25 Polish designers, including vases by Malwina Konopacka, a chair by Oskar Zieta in the company of acoustic fabrics by Aleksandra Gaca, and Acephala clothing designs. The objects were interspersed with fabrics, resulting in an original blend of artistically diverse matter that gave the exhibition an original, varied texture.

The London design market taking place during the London Design Festival is a four-day event that each year brings together some 500 exhibitors from a few dozen countries. It is attended both by independent designers and by renowned global brands. It is a unique opportunity for distributors, architects, interior designers and journalists to see the latest in furniture, lighting, textiles and many other products presented by people representing the sector from all over the world.

The Polish exhibition was presented next to the American and Portuguese pavilions, and its original format and content stood out powerfully from the other presentations. It was also one of the few curated exhibitions at the festival, with a clear and coherent concept that increased its attractiveness, thanks to which it aroused substantial interest from the public.

photo Eddy Wenting



Creative Observatory

📍 Eindhoven
📅 21-29 October 2017

The first step for a designer to understand people's needs is observation. *Observatory* is a survey exhibition crowning three editions of international workshops initiated by the Adam Mickiewicz Institute and conducted in 2015-2017 by Agata Kulik-Pomorska and Paweł Pomorski from the Malafor Studio for students of design from Ukraine, Moldova and Belarus.

The workshop participants worked at the Malafor Studio in Mierzeszyn in the Kashubia region, far from cities and close to nature. The location was not random – nature was the main inspiration and catalyst of the projects, with participants designing utilitarian objects dedicated to the surroundings in which they were working. The designs reflected their search for a balance between tradition and advanced manufacturing technologies, and touched upon the themes of environmental protection, globalization and the artist's social responsibility. The works created during the workshops became a kind of guide to regional tradition and to the influence of origins, nature and natural resources on the creative process.

This original design project concluded with an exhibition at Dutch Design Week, considered an opinion-forming European trade event for design. The concept and themes of the *Observatory* exhibition corresponded perfectly with the character of this festival which is especially open to designs for social impact, solving contemporary problems and offering a critical commentary on reality.

For the students from Eastern European countries taking part in the project, attending Dutch Design Week and having the opportunity to present their works to an international, critical audience was an added form of recognition and an important professional experience.

photo Grzegorz Karkoszka, Ovidiu Micsik



Exhibition: *The ABCs of Polish Design*

📍 Budapest, Berlin
📅 September–October 2017

📍 Bucharest
📅 18–27 May 2018

Furniture, glass and porcelain next to children's toys, an Osa scooter, a neon, a glider and a rubber ring for playing a sports game called ringo – an original set of objects that in more and less obvious ways are widely associated with design, and also illustrations related to each object, together made up an original presentation of a hundred years of history of Polish design.

The ABC's of Polish Design is an exhibition summing up 100 years of Polish design through 100 objects representing that design. They include works that are classics today, like Bogusław Wendorf's Kula tableware set as well as works by contemporary designers – the Oyster armchair by Krystian Kowalski or T-shirts from Pan Tu Nie Stał. The exposition of articles, objects and logos is supplemented with graphic works that interpret them in diverse styles, created by 25 Polish graphic artists, including Edgar Bąk, Iwona Chmielewska, Tymek Jezierski, Piotr Młodożeniec and Ola Niepsuj. The presentation of these objects in chronological order shows how certain themes, forms and materials returned in Polish design over the years, each time gaining a new aspect.

The graphic interpretations of the designers' works made for the exhibition gave it a richer artistic perspective, at the same time creating a kind of ABC, a mini-guide to Polish graphic art. This came in the form of a publication accompanying the foreign editions of the exhibition. Besides illustrations of the objects on display, it also contains 100 extraordinary stories about designers, needs, dreams, possibilities and limitations. The texts were written by Agnieszka Kowalska, Ewa Solarz, the exhibition's curator, and Agata Szydłowska. The authors discuss specific objects presented in the illustrations and the exhibition, but they also explain what the design process involves, how ideas assume actual shapes and how strongly design is present in our closest, everyday surroundings. The publication was produced in a collaboration between the Adam Mickiewicz Institute and the Wytwórnia publishing house.



Activated City Workshops

📍 Kielce
📅 February 2018

A 40-person team of students and teachers from the Academy of Fine Arts in Warsaw and the Högskolan för design och konstantverk (HDK) in Gothenburg met for workshops at the Institute of Design in Kielce to work on a project adapting the local public space to the needs of the youngest residents.

The three aforementioned organizations were invited to a workshop project called Activated City, prepared by the Adam Mickiewicz Institute as part of a programme promoting Polish design internationally. The HDK from Gothenburg, the project's partner, is the world's only university offering a course in Child Culture Design.

The workshop participants met in Gothenburg first and then spent five workshop days in Kielce. At the Institute of Design there, the group comprising representatives of 16 countries was divided into five design teams. Under the guidance of designers and university teachers, the students created projects aimed at activating the public space in Kielce and developing the area around the Castle Hill with the youngest residents in mind.



Design Dialogue: Poland-Brazil

📍 São Paulo
📅 September 2017

📍 Curitiba
📅 12 April-22 July 2018



Design Dialogue: Poland - Brazil is a dialogue of Polish and Brazilian artists, a juxtaposition of graphic art projects and design, the classical and the contemporary. The exhibition was produced by the Adam Mickiewicz Institute as part of a series of events promoting Polish culture in Brazil. After enthusiastically received presentations in Rio de Janeiro, Brasília and São Paulo, the exhibition in Curitiba was the fourth stage in the project.

The starting point in building the exhibition programme was provided by invoking shared Polish-Brazilian heritage based on relations between outstanding representatives of the two cultures. Polish artists who have made a lasting impact on Brazilian culture include those working in Brazil, like Zbigniew Ziemiński, Yanka Rudzka, Lucjan Korngold and Jorge Zalszupin, but also Jerzy Grotowski, Tadeusz Kantor and Krzysztof Kieślowski, to name a few.

The exhibition's international team of curators – Magdalena Kochanowska, Ewa Solarz and Gabriel Patrocínio – built the concept of the exposition around icons of design from both countries in five segments: furniture, glass, porcelain, folk design, and innovations. The exhibition presented designs and graphic art projects, historical designs (the achievements of the Polish school of poster art, which is valued and well-known in Brazil) as well as contemporary works by designers and graphic artists from Poland and Brazil invited to join the project, whose posters created specially for this exhibition promoted both countries and established a dialogue with historical predecessors.

Back to Front

📍 Milan
📅 17-22 April 2018

For the annual Salone del Mobile trade fair in Milan in 2018, the Adam Mickiewicz Institute prepared a display of unique Polish exhibition projects; the title of this exposition was *Back to Front. Polish Exhibitions on Show*.

Participation in Europe's most prestigious event for design, and the largest in terms of exhibitor and visitor numbers, is a key element in the programme for promoting Polish industrial design around the world. This was the sixth time the Adam Mickiewicz Institute brought a presentation to Milan Design Week. This year's event was especially important for us because it was the first time that a Polish exhibition was shown at La Triennale di Milano museum. This is a venue of great renown – a must-see part of the programme for many Design Week participants. In addition, which is worth underlining, it is a good space for narrative exhibitions connected less with a product and more with the history of designers' ideas and visions, and consequently requiring more concentration and reflection from the viewer.

Back to Front. Polish Exhibitions on Show is a historical presentation, one of the first events staged abroad in connection with the centenary of Poland's regained independence. The essence of the Polish exhibition in Milan this time was not

a focus on objects, but on the unique phenomenon of designing expositions representing Poland at world exhibitions in the 1940s, 1950s and 1960s. *Back to Front* is a story about building a national identity of design on the example of the history of Polish national pavilions.

According to Katarzyna Jeżowska, the exhibition's curator, "*Back to Front* is an exhibition about exhibitions – designs that disappear as soon as they are finished. Their purpose is to provide a backdrop for displayed objects around which an exhibition's narrative and the interest of visitors is focused. I want to reverse this order and draw attention to the things that are often ignored or considered of secondary importance, to bring back to front".

The exhibition included unique photographic and film material never before shown to international audiences as well as sketches and reconstructed architectural models. They showed the phenomenon of Polish exhibition pavilions, whose designs – created with the use of attractive graphics, rescaled photographs and fanciful three-dimensional elements – not only highlighted the objects on display, not only served as a backdrop for them, but themselves became carriers of narrative.

Back to Front was a unique presentation of a small fragment of Polish exhibition art history. At the same time, it was more than that: it asked an important question about the role that exhibition art plays in communicating ideas and telling stories today.



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Art Food Exhibition

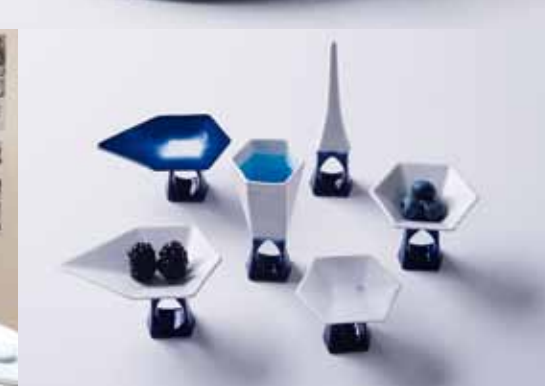
📍 New York
📅 25 June-8 September 2018

Forty-eight collections of porcelain tableware designed by an international group of art school students made up an exhibition presented at the Pratt Manhattan Gallery in New York to sum up the four-year Art Food project.

Art Food is an international project that offered opportunities for encounters between such different areas as the world of design and the ceramic industry, education and professional reality, different work methods and the experiences of many cultures.

The series of workshops that began in 2013 welcomed participants from Poznań's School of Form, Wrocław's Eugeniusz Geppert Academy of Fine Arts, Gdańsk's Academy of Fine Arts, Kraków's Academy of Fine Arts, London's Royal College of Art and Central Saint Martins College, and also New York's Pratt Institute. Under the guidance of Marek Cecuła, project leader, artist, designer and teacher, they experimented with form and function, creating unique collections of porcelain tableware. The young designers met during Ćmielów Design Studio workshops at the Ćmielów and Chodzież Polish Porcelain Factories. The project also involved chefs and sociologists, who shared their knowledge with the students, inspiring them to seek bold solutions.

Being the crowning moment of this flagship workshop project of the Adam Mickiewicz Institute, the exhibition at the Pratt Manhattan Gallery created an image of Poland as a centre of inspiration for international artists, one that takes advantage of the potential of its strong native industrial design traditions and manufacturing capacity.



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Exhibition: *Bookworms: Insects in Polish Illustration for Children*

📍 Abu Dhabi
📅 25 April-1 May 2018

The Abu Dhabi International Book Fair is the biggest book fair in the Middle East countries. During the 27th edition in 2017, the event attracted more than 1,320 publishers from 65 countries, and Poland was the fair's guest of honour. In Abu Dhabi, the Adam Mickiewicz Institute presented the exhibition *Bookworms: Insects in Polish Illustration for Children* devoted to the rich tradition of Polish book illustration.

Polish book illustration has a history spanning almost two hundred years. A new boom on the children's book market has been very noticeable for the past decade. Many small publishing houses releasing innovative, creative and artistically inventive books for younger readers sprang up in this time and still continue to emerge. The avant-garde forms of these books have won international recognition. *Bookworms: Insects in Polish Illustration for Children* showcased books that have amused and delighted children for generations as well as a selection of more recent publications appreciated by young readers in Poland and beyond.

The presentation prepared by the Adam Mickiewicz Institute familiarized visitors with the history of children's books in Poland, which have been richly illustrated by artists including Jan Marcin Szancer, Olga Siemaszko, Jan Młodożeniec, Janusz Stanny, Jan Bajtlik, Katarzyna Bogucka and Marianna Oklejak. The exhibition was accompanied by multimedia animations and workshops for children. The education zone for the youngest visitors was a distinctive item in the programme of the Polish presence in the United Arab Emirates. The project prepared by the IAM supplemented the activities of the Book Institute, the Polish Embassy and the National Library, and garnered enormous interest from visitors. The fair was visited by 320,000 people, of whom a quarter were the youngest readers.





VISUAL ARTS

2017/2018

Exhibition: *People from the Porcelain Factory. The Human Trace Tableware*

📍 Prague, Pilsen
📅 October–November 2017

📍 Ljubljana
📅 May–September 2018

People from the Porcelain Factory is an exhibition that vividly and evocatively shows Polish curators and experts' creative approach to design. A great success when it was presented in 2017 at design festivals in Reykjavik, Prague and Pilsen, it had its next showcase in 2018 in Ljubljana, Slovenia, where we presented it as part of the 4th International Ceramics Triennial UNICUM 2018.

It was the intention of the exhibition's authors – Ewa Klekot, an anthropologist from the University of Warsaw, and Arkadiusz Szwed, a ceramic artist and lecturer at the School of Form in Poznań – to highlight the role that people play in the process of making porcelain goods. Visitors are shown a unique set of tableware called *Human Trace* that was made in Ćmielów by ceramicists whose fingers were dipped in cobalt salts. The trace of their hands in protective gloves is almost invisible until the moment of firing, when the cobalt stains the porcelain a deep dark blue colour. The result is a product of unique beauty and emotion with a trace of human labour preserved in the process of industrial manufacturing.

The exhibition, which straddles the line between cultural anthropology and design, proposes an unusual approach to design: shifting the emphasis from the designer to the manufacturer, without whose know-how, experience and daily labour no objects of beauty could come into being. Thus, the exhibition is also a very special, personal encounter with specific people, makers of this tableware from Ćmielów.



photo A. Szwed



The Travellers in Estonia

📍 Tallinn
📅 24 August 2017-28 January 2018

The Port of Tallinn, the KUMU Museum. It was here that *The Travellers* dropped anchor for a few months as part of the North-South Project carried out by the Institute. The exhibition, composed of 24 contributions from artists representing 15 countries in Central and Eastern Europe, is a mosaic story about the experience of travel in the region - from the perspective of events that opened borders in the second half of the 20th century and globalization trends of the early 21st century.

The Travellers: Voyage and Migration in New Art from Central and Eastern Europe is a collage exhibition. Made up of mini-exhibitions of different artists, it presents a dualistic image of travelling. Here, a journey is a synonym of freedom and an enriching experience on the one hand, but on the other - of travel burdened by exclusion that becomes an escape, the result of the political situation determining it. One of the Polish elements of the exhibition is a work by Joanna Malinowska and C.T. Jasper - film documentation of an outdoor staging of Stanisław Moniuszko's opera *Halka* in Cazale, Haiti. The

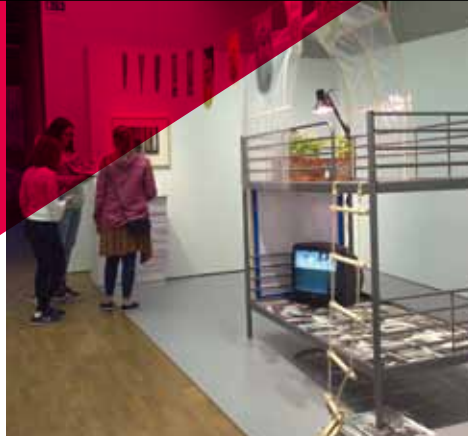


photo S. Stepaszk

exhibition also includes works by Wojciech Gilewicz, C.T. Jasper & Joanna Malinowska, Janek Simon, Radek Szlaga & Honza Zamojski.

The project was the effect of a study visit organized for KUMU curators in 2016 as part of the Baltic programme and a presentation of the *Halka/Haiti* exhibition at the Contemporary Art Centre in Vilnius in the same year. The curator of the exhibition, which was produced in association with the Zachęta National Gallery of Art, was Magdalena Moskalewicz.

Born in Independent Poland. The Children of Isfahan Back in Iran After 75 Years

📍 Isfahan, Teheran
📅 October-November 2017

The exhibition *Born in Independent Poland. Lahestaniha. The Children of Isfahan Back in Iran After 75 Years* presented an extraordinary example of Polish heritage. The exhibition comprised a unique collection of negatives from the studio of Abolqasem Jala discovered half a century after World War II ended. The exhibition, prepared by the Adam Mickiewicz Institute, featured photographs, never presented or published before, documenting the stay of Polish refugees in Iran during World War II. They are part of a huge collection of negatives discovered by Parisa Damandan in the photographic studio of Abolqasem Jala in Isfahan. The exhibition was shown at the Museum of Contemporary Art in Isfahan (10 October - 23 November 2017) and at the Sa'd Abaad Palace in Tehran (6 - 31 October 2017) to mark the 75th anniversary of the arrival in Iran of 120,000 Polish people together with General Władysław Anders.

The exhibition was prepared with support from PGNiG S.A. - the sponsor of Polish cultural projects carried out by the Adam Mickiewicz Institute in the Islamic Republic of Iran, and was part of a cultural programme presented in Iran. The programme included three segments: the exhibition of photographs, a play written by one of the greatest Iranian playwrights, Mohammad Charmshir, in which he gave an artistic interpretation of the imagined stories of the pictured Polish people, and a multimedia artistic platform called *Café Polonia*.

The exhibition was a great success - 5,800 tickets were sold, 10 performances of the play took place, seen by an audience of 1,500, while the *Café Polonia* artistic platform was viewed by 500 people.

Information about the Adam Mickiewicz Institute's programme was disseminated through more than 200 press news items, while Iranian television ran a 14-minute TV programme.



Legacy of the Polish Radio Experimental Studio

📍 Karlsruhe
📅 14 July 2018-6 January 2019

The Polish Radio Experimental Studio, a unique centre of electronic creativity on the scale of the former Eastern Bloc, was established in 1957 and for several decades offered creative people a space of artistic autonomy and creative freedom. The history and achievements of this unique place are showcased in the exhibition *Through the Soundproof Curtain. The Polish Radio Experimental Studio*.

The first such extensive presentation of the Polish Radio Experimental Studio's legacy has been shown at ZKM | Centre for Art and Media Karlsruhe – one of the most innovative art institutions in the world, dubbed “an electronic or digital Bauhaus”. The Adam Mickiewicz Institute was the initiator and an organizer of the exposition as part of an international programme to celebrate the centenary of Poland's regained independence. The exhibition was produced with the help of curators Michał Mandyk (IAM) and Daniel Muzyczuk (Museum of Art in Łódź – partner).

The studio, in existence until 2004, had the most advanced technology of the time at its disposal, becoming an artistic laboratory of audiovisual experiments looking to the future, a place where autonomous works of electronic music as well as utility music were produced, including countless soundtracks for film, radio and television. In fact illustrative music and pioneering achievements in sound design were officially the main purpose of the studio. Next to the Warsaw Autumn International Festival of Contemporary Music, it was also the only institution allowing such broad international artistic exchanges in those days, welcoming guests from the United States, Western Europe and Scandinavia.

The exhibition showcases a wide spectrum of the Polish Radio Experimental Studio's activities thanks to almost 200 exhibits displayed on 700 square metres. Visitors can listen to many different pieces of music and see scores, fragments of film footage, photographs and works by artists such as Władysław Hasior, Józef Robakowski and Krzysztof Wodiczko. Also on display are tools – archaic from a current perspective but pioneering in their time – used in the daily work of the studio's engineers. The exposition has been supplemented with an architectural section: the design of the studio's interior, i.e. the “black room” created by architects Oskar and Zofia Hansen.

The opening of the exhibition at the ZKM featured a concert by Krzysztof Knittel – one of the Experimental Studio's most brilliant composers – and contemporary artists who draw inspiration from sounds produced in the “black room”: Norwegian composer and vocalist Maja Ratkje and Italian composer of electronic music Valerio Tricoli. At the invitation of the Adam Mickiewicz Institute, the opening was attended by people who had been affiliated with the Warsaw headquarters of Polish Radio for many years: Krzysztof Krauze, Barbara Okoń-Makowska, Wojciech Makowski, and also Bolesław Błaszczyk, a researcher of the studio's achievements. In the first two weeks the exhibition at the ZKM was visited by more than 1,600 people.



ZKM | Zentrum für Kunst und Medien Karlsruhe, photo Felix Grünschloss

The Wire: „the cultural promoters at Adam Mickiewicz Institute have gone to heroic lengths to unlock its [PRES's] vaults in order to publicize the legacy of this bastion of experimental freedom in the Communist Eastern Europe”.

Biba Kopf, *The Wire*, October 2018, Issue 416

Polish Female Artists at the 7th Biennale in Moscow

📍 Moscow
📅 19 September 2017-18 January 2018

Works by Natalia Bażowska and Marta Górnicka provided a Polish element for the 7th International Biennale of Contemporary Art at Moscow's New Tretyakov Art Gallery which lasted a whole four months.

Clouds ⇌ Forests was the motto of the Russian biennale. The main section was divided into two parts: „Cloud Tribes” and „Forest Tribes”, illustrating the split between civilization and culture, between those born in the times of advanced technologies and those who still nurture their natural origins and their culture in a real dimension. The biennale's main programme featured 52 artists, and its artistic director was Japanese curator Yuko Hasegawa – one of the greatest personalities in the Japanese world of contemporary art, long-time chief curator of the Museum of Contemporary Art Tokyo (MOT), artistic director of such events as the 7th Istanbul Biennale, 11th Sharjah Biennale, 29th São Paulo Biennale as well as being the manager of the Japanese pavilion at the 50th Venice Biennale. The choice of the Polish artists for the seventh biennale in Moscow was the effect of Yuko Hasegawa's study visit to Poland organized by the Adam Mickiewicz Institute in May 2017.

In Moscow, Natalia Bażowska presented her video installation called *Luna* as well as sculptures and paintings, while Marta Górnicka presented videos documenting her music projects, including *Constitution for a Chorus of Poles*. Both artists also took part in discussion panels accompanying the biennale.



Hansen. Open Form in Vilnius

📍 Vilnius
📅 28 December 2017-25 February 2018

Oskar Hansen: Open Form – a retrospective exhibition dedicated to the life and work of the great Polish architect, artist, painter, art theorist and teacher – was shown in Lithuania for the first time.

Hansen proposed the Open Form concept based on the principles of flexibility, variability and participation – the co-creation of a work by its users. This was the foundation of his architectural, artistic and educational work. The exhibition organized at the National Gallery of Art in Vilnius showcased different aspects of Hansen's artistic theory and practice. It included designs of exhibitions, temporary pavilions, monuments, housing estates – illustrating the diversity of styles, areas and scales of architectural activity involving open form.

The exhibition was part of the NIEPODLEGŁA Multi-Annual Programme for the years 2017–2021 being coordinated by the Adam Mickiewicz Institute. The National Gallery of Art in Vilnius was the co-organizer and host of the event.

“This is ... a project in which we restore Lithuanian remembrance of people with a connection to these lands. One such person is Oskar Hansen, who spent his youth in Vilnius”, Marcin Łapczyński, director of the Polish Institute in Vilnius which was another organizer of the event, told the Polish Press Agency (PAP) in an interview.



100 Years of Polish Sculpture

📍 Riga
📅 26 January-15 April 2018

The Adam Mickiewicz Institute presented a panorama of Polish sculpture – from the early 20th century to the present day – at Latvia's Riga Bourse Art Museum. The exhibition featured works from the extensive collection of the Centre of Polish Sculpture in Orońsko as well as the Tatra Museum in Zakopane and the Polish History Museum.

On display in Riga were a few dozen sculptures, objects and installations representing different trends, artistic strategies and different generations of contemporary artists. The exhibition opened with the 1922 sculpture *The Couple* by August Zamoyski and closed with the latest addition to the Orońsko collection – a video from the *Shtamah* cycle (from 2017) by Ewa Axelrad, a Polish artist living in London. The other exhibits included works by Magdalena Abakanowicz, Paweł Althamer, Mirosław Bałka, Michalina Bigaj,

Wojciech Fangor, Miłosz Flis, Władysław Hasior, Katarzyna Kobro, Bartosz Kokosiński, Natalia Lach-Lachowicz, Karol Szostak, Martyna Szwinta, Barbara Zbrożyna as well as teachers and students of the State School of Wood Industry.

The presentation from Orońsko was complemented by a film about the Centre of Polish Sculpture, made by Róża Fabjanowska and Sławomir Malcharek and telling the story of this unusual institution housed on the 19th-century estate of Józef Brandt. The exhibition was accompanied by an extensive educational programme targeted at Latvian youngsters and adults, comprising meetings, workshops and museum lessons as well as a scientific seminar on Polish modernist and contemporary sculpture. The project was made possible by a collaboration between the Adam Mickiewicz Institute and the Latvian National Museum of Art that was launched in 2017 in connection with the *Roundabout Baltic* exhibition.



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Zbigniew Dłubak, héritier des avant- gardes

(Zbigniew Dłubak, Heir of the Avant-Garde)

📍 Paris
📅 17 January-29 April 2018

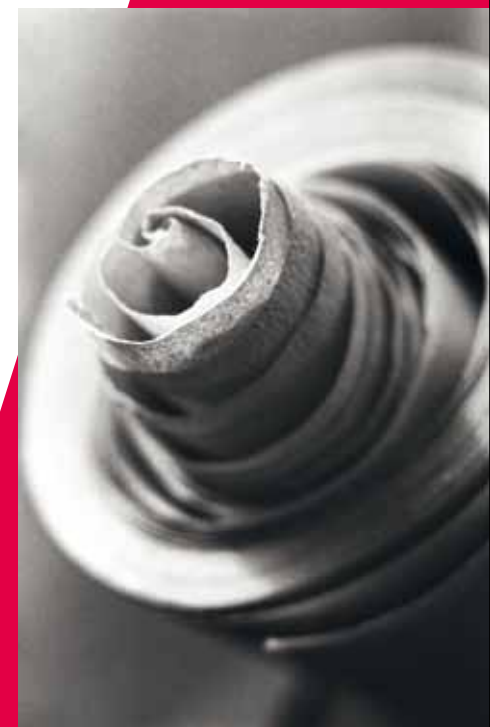
The headquarters of Fondation Henri Cartier-Bresson, a prestigious Parisian institution founded by the legendary French photographer, was the venue for France's first monographic exhibition of more than 120 works by Zbigniew Dłubak. The event was co-organized by the Archaeology of Photography Foundation and the Adam Mickiewicz Institute.

Zbigniew Dłubak (1921-2005), photographer, painter, theoretician of art, long-time editor of *Fotografia* magazine, was one of the leading figures of the Polish photography community after 1945. He debuted as a photographer in 1947 with some experimental works invoking the experience of the inter-war avant-garde. He played an invaluable role in incorporating photography into the visual arts. The theme of these two areas' merging in Dłubak's creative output was highlighted in a special way in the Paris exhibition, which presented the artist's photographic works as well as his paintings.


Karolina Ziębińska-Lewandowska (Pompidou Centre in Paris) curated the exhibition and was the editor of the accompanying extensive publication.



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Polish Abstract Painting in Czechia

 Olomouc
 20 April - 19 August 2018

The Olomouc Museum of Art is one of the most important venues on Czechia's cultural map. It presents the post-war history of Central European culture and art and - next to the National Gallery in Prague - is the only Czech museum that has works by Polish artists in its collection.

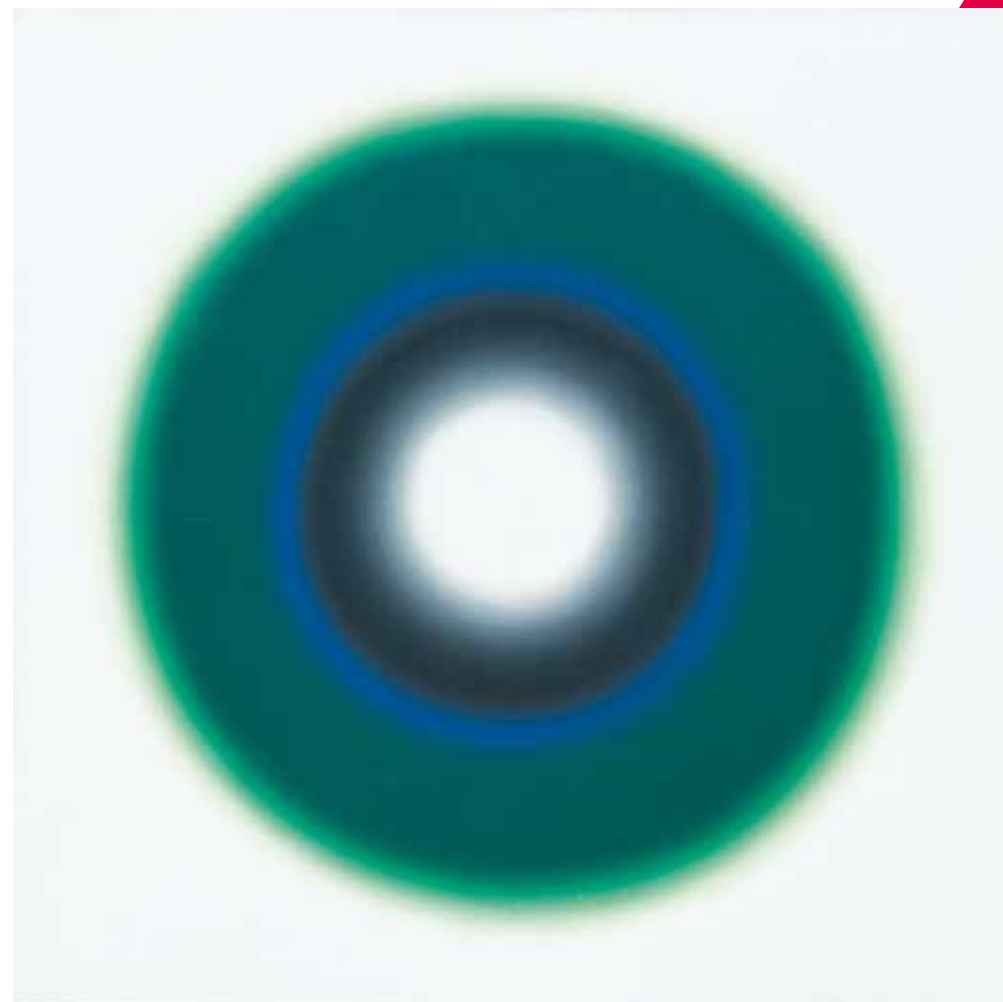
It was here that the Adam Mickiewicz Institute organized the first such extensive Czech presentation of Polish abstract painting from the second half of the 20th century and the first decades of the 21st century - from works by Władysław Strzemiński to Piotr Lutyński's paintings produced in 2017.

The *Abstrakce.pl* exhibition comprised 160 works of art reflecting the two main trends in abstract art: emotional and geometric. Visitors could admire tachist paintings, painting of matter, *informel*, structural paintings. The exhibition's value was augmented by works from private collections that are usually not accessible to the public and which formed the core of the exhibition. They included pieces by the most famous post-war artists, such as Tadeusz Kantor, Maria Jarema, Kajetan Sosnowski, Jan Pamuła and Leon Tarasewicz.

The National Museum in Warsaw, the Zachęta gallery and the Museum of Art in Łódź provided paintings by Roman Opałka, Władysław Strzemiński, Stefan Gierowski, Jerzy Rosołowicz, Tadeusz Brzozowski, Wojciech Fangor, Jan Lebenstein, Jonasz Stern. The exhibition was accompanied by a richly illustrated publication produced in three languages by an international team of experts.



photo Zdeněk Sodoma



Polish Photography in London

Family Values: Polish Photography Now

📍 London
📅 25 May-22 July 2018

Family Values: Polish Photography Now at London's Calvert 22 was the first such large exhibition of Polish photography in the United Kingdom. The works on display shared the theme of identity and family in the context of social and political change, shown in artistically diverse approaches.

The exhibition was organized by the Calvert 22 Foundation which promotes the contemporary culture and artists of Eastern Europe, the Balkans, Russia and Central Asia, in association with the Adam Mickiewicz Institute, the Zofia Rydet Foundation and the Museum of Modern Art in Warsaw. The exhibition was curated by Kate Bush, a leading British expert on contemporary photography and art.

The exhibits included photographs and filmed footage from the end of the communist period in Poland as well as works by young artists for whom the space for artistic quests is the family home as a starting point for questions about the boundaries of one's identity and individual freedom.

The core of the exhibition was a display of works by Zofia Rydet, author of a monumental series called *Sociological Record*, the idea behind it being to portray Polish people in their own homes. Twenty thousand pictures were taken in the course of this almost 20-year photographic journey. Rydet was fascinated by how choices and decisions related to interior decoration reflected a person's mental state and creativity as well as their religion or political beliefs. Zofia Rydet's photos at the exhibition were presented next to works by contemporary Polish artists who explore similar themes in their projects: Józef Robakowski, Aneta Grzeszykowska, Weronika Gęsicka, Aneta Bartos and Adam Palenta.



Kobro&Strzemiński.

New Art in Turbulent Times

📍 Malmö
📅 10 March-2 September 2018

Works by two brilliant avant-garde artists, Katarzyna Kobro and Władysław Strzemiński, were presented at Moderna Museet Malmö in an exhibition entitled *Kobro&Strzemiński. New Art in Turbulent Times*, Sweden's first such comprehensive presentation of art by the precursors of Polish modernism.

The purpose of the exhibition, which was organized by Moderna Museet Malmö in association with the Museum of Art in Łódź, the Adam Mickiewicz Institute and the Polish Institute in Stockholm, was not just to present the achievements of the Polish artist couple, who until then had been familiar only to a narrow group of specialists, but also to expand horizons and allow for a more in-depth understanding of the European avant-garde. This is why, besides more than 60 works by Kobro and Strzemiński, the exhibition featured art from the International Collection of Modern Art: works by Sophie Taeuber-Arp, Theo van Doesburg, Henryk Stażewski and Jean Hélion - members of the a.r. group, and also the most important pieces in the Moderna Museet collection, from the Russian avant-garde to works by Piet Mondrian and Georges Vantongerloo - central personalities of the De Stijl movement with whom Kobro and Strzemiński had an intensive exchange of artistic concepts. The exhibition was curated by Iris Müller-Westermann, Jarosław Suchan and Ory Dessau.

During the exhibition, Moderna Museet organized curator-guided tours as well as lectures and seminars expanding the public's knowledge of Polish modernist artists. The exhibition was accompanied by a richly illustrated catalogue.



Roman Cieślewicz.

La fabrique des images

📍 Paris
📅 3 May-23 September 2018

More than 700 works by Roman Cieślewicz, a key figure of graphic design in the second half of the 20th century, an outstanding representative of the Polish school of poster art, were shown at Musée des Arts Décoratifs in Paris (MAD). The Adam Mickiewicz Institute was an organizer of this largest-ever monographic exhibition dedicated to the artist.

Cieślewicz's projects at Musée des Arts Décoratifs were arranged by theme but also chronologically. They illustrated the extraordinarily rich oeuvre of one of the greatest artists in history, whose works influence contemporary graphic design to this day.

As Karol Sienkiewicz wrote for *Gazeta Wyborcza* daily, "Legends abounded regarding this archive, and now it has been presented in an exhibition for the first time. Cieślewicz was a compulsive reader of newspapers. He cut out photos and illustrations from newspapers and magazines, and then catalogued them meticulously. ... In the graphic designer's studio, photos cut out of the press turned into strong symbols, powerful juxtapositions, eye-catching posters". Visitors to the exhibition could appreciate Cieślewicz's works and also see the artist's archives kept at IMEC (Institut Memoires de l'edition contemporaine), which were presented to the public for the first time.

Cieślewicz's oeuvre is eclectic in terms of genre. He collaborated with famous magazines like Paris' *Vogue*, *Elle* and *Opus International*, prestigious cultural institutions, including Musée Picasso and Centre Pompidou, he maintained creative contacts with other artists, to mention le mouvement Panique – a rebellious formation founded by Fernando Arrabal, Roland Topor, Alejandro Jodorowski and Olivier O. Olivier. The Cieślewicz retrospective at Musée des Arts Décoratifs in Paris shows him as a prominent figure in Polish and French culture, and his works as "super-relevant comments, or ones of ahead of their time" (Anna Theiss, *Vogue Polska*).

The exhibition at Musée des Arts Décoratifs – an institution that has one of the largest and oldest graphic art collections in France – was accompanied by a richly illustrated publication with texts written by people who knew Roman Cieślewicz personally. The exhibition was put together by Amélie Gastaut, curator of the advertising and graphic design collection at Musée des Arts Décoratifs. In the first three months, the exhibition *La fabrique des images* was seen by almost 60,000 people.



MAD, Les Arts Décoratifs, photo Luc Boegly



Micro Installations – Macro Effects for Urban Space in Vilnius

📍 Vilnius
📅 31 August 2017

Micro installations by Magdalena Sz wajcowska and Michał Majewski, architects from the NO Studio, are minor interventions in urban space that restore forgotten locations and facilities to the city. These designers gave a new life to a forgotten square in Justiniškės district in Vilnius. A fountain long out of order and a concrete amphitheatre once more became places for the local community to meet and relax.

Implementation of these micro installations was preceded by a study visit, talks with city officials and residents. It was their needs that were the starting point for selecting two sites along the district's main traffic route: a concrete amphitheatre and a non-working fountain, which then underwent a metamorphosis. The architects proposed that the fountain be turned into a place for relaxing and that new seats be installed on the amphitheatre steps. The new facilities were given an open, simple form offering users many options to take advantage of them, encouraging people to go out and engage in local integration.

The project was carried out by the Adam Mickiewicz Institute and the Vilnius City Municipality, with support from the Polish Institute in Vilnius. It was made special by the fact that it was Poland's gift to Lithuania for the centenary of both countries' regained independence, celebrated in 2018.

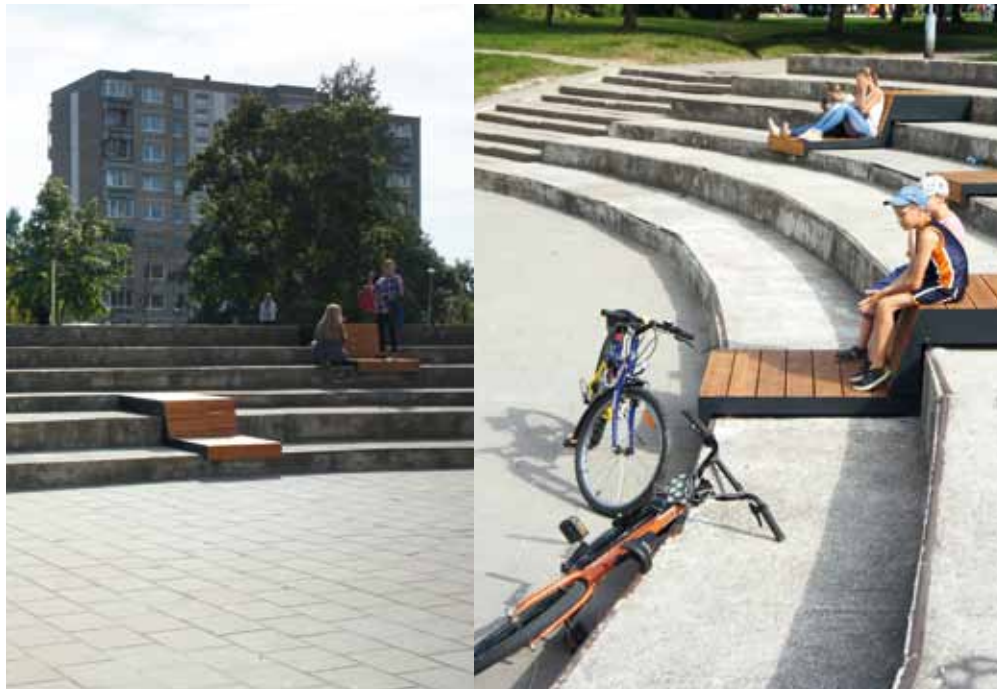


photo NO Studio





**PERFORMING
ARTS**

2017/2018

East European Performing Arts Platform (EEPAP)

📌 Main Activities in 2017/2018

The East European Performing Arts Platform (EEPAP) is an organization working for the development of the performing arts – theatre and dance. At present it includes 18 countries from Central and Eastern Europe (Armenia, Azerbaijan, Belarus, Bosnia and Herzegovina, Bulgaria, Croatia, Czechia, Georgia, Hungary, Kosovo, Macedonia, Moldova, Poland, Romania, Serbia, Slovakia, Slovenia, Ukraine) and undertakes activities in projects between countries of the region as well as between the region and other parts of the world.

EEPAP operates as the first institution of the Eastern Partnership. It was founded in 2011 by the Adam Mickiewicz Institute. Since 2012 the institute has been running the platform in association with the Lublin City Office. EEPAP initiates and supports collaborations of artists and specialists connected with the performing arts, carrying out artistic projects, educational activity and residencies.

The platform's operations are founded on two main pillars: the Knowledge Centre Think Tank and the Collaboration Platform.

The **KNOWLEDGE CENTRE THINK TANK (THINK TANK/CENTRUM WIEDZY)** gathers and distributes knowledge with the help of tools such as a website, social media, publications. It takes advantage of the experience of an expert team, with which it develops the Performative Centre project. The centre is an international laboratory that combines research and education as well as artistic activities targeted at practitioners and theorists of theatre and dance, cultural studies scholars, sociologists as well as graduate and PhD students of these and related areas of the humanities. It provides them with a space to hold dialogues and exchange experiences, expand knowledge and develop practical skills in the performing arts.

The following projects were carried out within the Knowledge Centre in the 2017/2018 season:

- Seminar: *Politicality of Contemporary Chorographic Practices* (7-9 March 2017, Lublin) for young practitioners and researchers of contemporary performing arts.
- Project: *Nobody's Business / Nobody's Dance* (20-23 June 2017, Poznań), an open-source platform dedicated to the distribution and development of practical dance skills; during the four-day session, choreographers and dancers from Poland and the other EEPAP countries shared tools, knowledge and best practices.
- Seminar: *What if That Was Your Very Last Festival Edition?* (11-15 October, Lublin), on the role and importance of contemporary arts festivals and their social responsibility.

The **COLLABORATION PLATFORM (PLATFORMA WSPÓŁPRACY)** initiates and supports meetings to facilitate networking of professionals from the performing arts, creates a space for joint projects and mutual exchanges of experience and knowledge.

The following projects were carried out by the Collaboration Platform in the 2017/2018 season:

- Collaboration with the International Network for Contemporary Performing Arts (IETM), a network of more than 600 organizations from 59 countries, active in the performing arts; in 2017, as part of its collaboration with the IETM, EEPAP carried out a programme of travel grants for young performing arts professionals from the Partnership countries. This included Plenary Meetings in Bucharest (April 2017) and Brussels (November 2017), a study visit in the Caravan Meeting format in Tbilisi and Yerevan (September/October 2017), a Plenary Meeting in Porto (April 2018) and a Satellite Meeting in Kiev (June 2018) – the IETM's first-ever activity in Ukraine.
- Collaborations with the largest and most prestigious institutions and networks from Western Europe (including ONDA, the British Council, IETM, Kunstenpunt, MitOst, On the Move) with the aim of developing the performing arts in the region.
- Attending all major conferences, festivals and events related to the performing arts in Europe and the world.
- Consulting – building a framework for projects initiated by partners from the EEPAP countries (advice on finding the right partners, support in establishing contacts and seeking funding, advising partners from outside the EEPAP region on who to work with, how to work etc.; presenting recommendations to the European Union).
- Grants – obtaining external funding for projects that organizations from the EEPAP region are invited to join as partners and beneficiaries. In the 2017/2018 season the platform obtained grants from the Institute of Music and Dance (for a publication on contemporary choreographic practices, with the Art Stations Foundation as the leader), Allianz Kulturstiftung (for activities planned for 2019, with EEPAP as the leader), Creative Europe (for two projects, the leader of one being the Office National de Diffusion Artistique (ONDA) from France, and of the other – the British Council from the United Kingdom).



G.E.N VR – Extended Reality

📅 10-18 February 2018

Polish theatre artists have been getting bolder in their experiments with virtual reality (VR) and new technologies. *G.E.N VR* is Poland's first VR theatre production, a pioneering work created as a 360 recording of Grzegorz Jarzyna's latest premiere staged at TR Warszawa (*G.E.N*, premiere in February 2017), which thanks to its innovative form and the director's well thought-out original narrative, works very well as a separate project: a feature-length, 90-minute VR film, an archive as well as an independent experiencing of the performance.

The pioneering nature of the material stems from its nature. The project is the world's first ever documentary recording of a stage performance before an audience to which special effects were added in postproduction to augment the narrative and help viewers move around the story, which becomes deeper thanks to new vantage points. The closeness of the actors, the immersive narrative, the intensive, personal form of presentation invite viewers to discover new levels of interpretation of what has been a ground-breaking work for the director.

The virtual version of *G.E.N VR* was a co-production of the Adam Mickiewicz Institute and TR Warszawa, the executive producer was Mimo.ooo, and the project premiered at TPAM 2018 (Tokyo Performing Arts Meeting) in Yokohama – Asia's top event for the performing arts.

TR Warszawa was the only non-Asian theatre showcased at TPAM 2018, and interest in the screenings exceeded the number of tickets available. Extra screenings were held in Osaka for the technology sector and in Kyoto for the academic community. As a measure of the project's innovativeness: it was immediately invited to the Segal Center Film Festival on Theatre and Performance in New York in March 2018. Parallel to that, the project was presented at the Theatre Institute's *New Technologies in Theatre conference*.



Polish Culture at Hong Kong Festivals

📍 Hong Kong
📅 March 2018

Two major cultural events were held in Hong Kong in March 2018: the Hong Kong Arts Festival and the Hong Kong International Film Festival. Poland took part in both, giving festival audiences a unique opportunity to experience Polish literature, jazz and classical music, and animation.

The 46th Hong Kong Arts Festival featured jazz trumpeter Maciej Fortuna (in a double programme: *Fortuna Plays Szymborska* and the Fortuna Special Quartet), as well as the Kroke group and Anna Maria Jopek in a special programme merging the achievements of the vocalist and the Kraków-based trio (their performances in Hong Kong were preceded by a Chinese concert tour, and they later went on to tour Japan).

The Hong Kong International Film Festival welcomed Mariusz Wilczyński, a respected artistic animation designer. The artist gave a live animation display to accompany a concert of Polish symphony music performed by the Hong Kong Philharmonic Orchestra. The programme included music by Krzysztof Penderecki, Andrzej Panufnik and Henryk Mikołaj Górecki. This event was part of the celebration of 70 years of Polish animation. It was also a continuation of the IAM's drive to promote Polish animated films in Asia (following screenings in Hong Kong in 2014 and the presentation of the Contemporary Polish Short Animation programme at the Shanghai International Film Festival in 2017).

The project was part of the POLSKA 100 international cultural programme being coordinated by the Adam Mickiewicz Institute, part of the NIEPODLEGŁA Multi-Annual Programme for the years 2017–2021.



Apparatum: Installation by the panGenerator Group

📍 Karlsruhe
📅 August 2018

APPARATUM is a unique installation enabling anyone to become a composer of electroacoustic music. Inspired by the work of Bogusław Schaeffer and the Polish Radio Experimental Studio (SEPR), it was commissioned by the Adam Mickiewicz Institute and created by the panGenerator group as part of the Niepodległa programme.

The structure of *Apparatum* invokes the distinctive minimalistic aesthetics of the “Black Room” –SEPR’s headquarters – designed by Oskar Hansen. In its functional and sound aspects, the installation draws upon the work of Bogusław Schaeffer, one of the composers affiliated with SEPR, mainly his *Symphony – Electronic Music*. In it Schaeffer used an original graphic notation in which every symbol was assigned an individual sound with suggestions for the sound engineer. PanGenerator used the composer’s original idea and translated it into an interactive format enabling anyone to compose their own electroacoustic piece using an intuitive touch-activated interface. The composition is then saved on a server as an mp3 file, while the graphic score is provided on a printout that looks similar to a receipt. The technological solutions applied in *Apparatum*, making use of the key medium used at the Studio – magnetic tape – enable analogue sound to be produced with the help of moving optical elements. Thanks to the combination of a digital interface and analogue sound-generating devices, it was possible to present the SEPR atmosphere and ideas to a wide audience in an innovative and also accessible way.

The project’s international premiere took place in August 2018 at ZKM Karlsruhe.

photo Andrzej Zborski



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ADAM
MICKIEWICZ
INSTITUTE

Culture.pl Gets a Facelift

Culture.pl, the Adam Mickiewicz Institute's flagship online service dedicated to Polish culture, gained a new look in April 2018. Among other things, major changes have been made to the posting schedule. Every Tuesday the service posts the latest news from the world of culture, and a new topic focus appears every second Tuesday.

The service discusses and analyses the most important trends and tendencies in Polish culture as well as posting information about selected interesting events involving Polish artists at home but above all abroad.

The new image of the Culture.pl web portal reflects the newest trends in online service design. Using the latest technologies and taking advantage of Polish designers' creativity has enabled the content to be presented in more attractive form; the functionality has also been improved.

Culture.pl is available in Polish, English and Russian. In 2017, 6 million unique users generated more than 13 million page views.



Stories from the Eastern West

Where did a stroll around Warsaw that inspired one of David Bowie's most important pieces actually lead? How did Wojtek the bear end up in Anders' Army? What was the Rolling Stones' sensational concert behind the Iron Curtain like? Answers to these and many other equally intriguing questions can be found in *Stories from the Eastern West* – an English-language podcast produced by Culture.pl.

The first series of this original podcast, marking the Culture.pl web portal's launch in the audio world, was released in August 2017. The next one is in production. Where did the idea for a podcast come from? And what is a podcast anyway?

Podcasts are simply digital radio shows, available to any Internet user at any time. They have enjoyed record-high popularity in the United States for several years, and they are gaining in popularity in Europe with every year as well, drawing in a large and committed audience.

Culture.pl decided to use this influential tool in promoting Polish culture internationally, and produced an English-language series called *Stories from the Eastern West*. They tell international audiences about what Poland as well as Central and Eastern Europe are like, about their character, their identity and their people.

The *Stories from the Eastern West* episodes are being produced with meticulous attention to detail, aspiring to the quality of the podcast premier league: narrative podcasts. They build a land called the Eastern West in listeners' imaginations – a diverse region with an extraordinary although stormy history, from where many original individuals come.

"We wanted the stories to be interesting regardless of whether the potential listener knew anything about Poland or Central and Eastern Europe", said Wojciech Oleksiak, the podcasts' main producer. "All the topics we chose are related to important matters and touch upon themes relevant to us all, wherever we live".

The topics covered in the first season's episodes included the Rolling Stones' only concert behind the Iron Curtain and the communist authorities' cultural policy; the bear that fought in the Polish army and Poland's history after World War II; David Bowie's song *Warszawa* and how the artist used music to express his perception of our region and a city where he spent just a few hours but which became the focus of one of his greatest works.

The success of the first series of podcasts confirmed the sense of developing a new audio section within Culture.pl in 2018. It continues building the recognizability of Polish culture and Culture.pl as a brand on the podcast market, reaching and winning those who consume content via headphones.

Stories From The Eastern West By Culture.pl

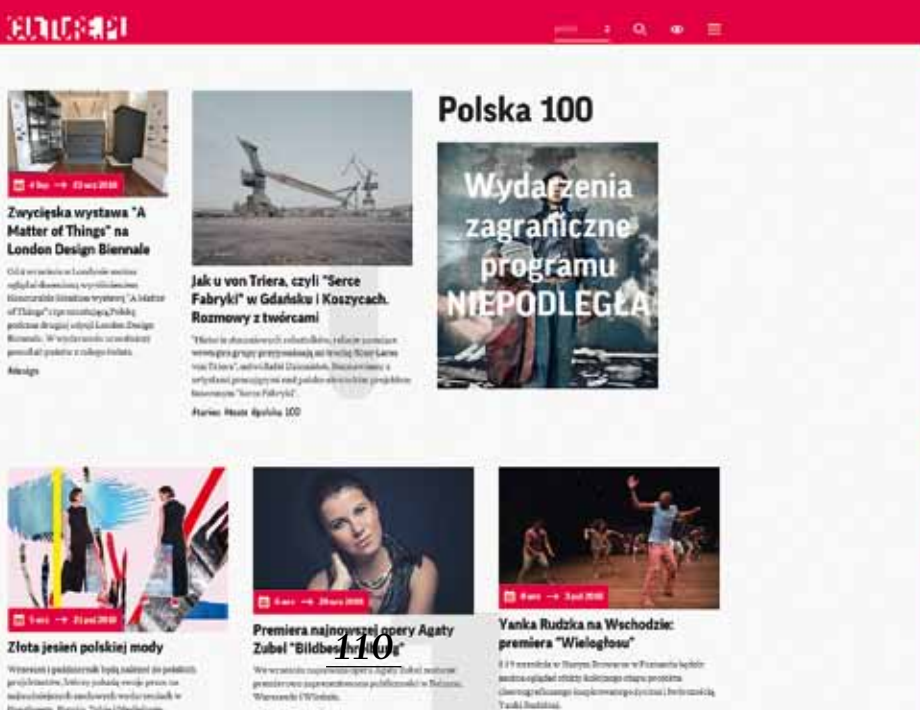
To listen to an audio podcast, access over the radio and click Play. Open iTunes to download and subscribe to podcast.



Description

A podcast telling little-known stories from Central & Eastern Europe that changed the world... Rolling Stones played for the Communist Party? The bear who fought in WWII? Or the man who single-handedly saved the Iron Curtain? Each episode of our narrative podcast tells an exciting story that all can appreciate. The Eastern West. #STEW

Item	Description	Released	Price	View
1. CLIP	Discover the meaning...	11/01/2017	Free	View
2. BEHIND THE CURTAIN	Learn how the Rolling Stones...	11/01/2017	Free	View
3. COMMUNIST POL	Discover the Iron Curtain...	11/01/2017	Free	View
4. BEAR	Get to know the bear...	11/01/2017	Free	View
5. CITY	Learn about the city...	11/01/2017	Free	View
6. BOWIE	Discover how the artist...	11/01/2017	Free	View
7. WILCO	Learn how the band...	11/01/2017	Free	View
8. PALACE	Learn from a strange...	11/01/2017	Free	View
9. PALACE	The mystery of Berlin...	11/01/2017	Free	View
10. ZOO	From the history of...	11/01/2017	Free	View
11. FISH	From the history of...	11/01/2017	Free	View
12. BOWIE	The meaning and the...	11/01/2017	Free	View
13. SUBCULTURE	From a dark history...	11/01/2017	Free	View
14. BOWIE	What a great time to...	11/01/2017	Free	View
15. FISH	What happened when...	11/01/2017	Free	View
16. COMPETITION	What a great time to...	11/01/2017	Free	View





**INTERDISCIPLINARY
ARTS**

2017/2018

Coproduction of the *Awesome Travel Backpackers* Programme

📅 July–August 2017

Attractions around Poland were presented in a Korean travel programme.

MBC is one of Korea's biggest broadcasters. Among the different television formats presented by MBC, a travel series called *Awesome Travel Backpackers* is very popular among viewers. Individual episodes present two people's spontaneous travels in countries that are exotic to Koreans. In December 2017, thanks to a collaboration between MBC and the Adam Mickiewicz Institute, *Awesome Travel Backpackers* presented material shot in Poland in July and August of that year.

The project involved providing support in the form of information and funding for the production of four episodes of the popular travel programme, shot in different regions of Poland. Each episode was 45 minutes long. The programme was produced in two language versions: Korean and English. The project's aim was to present different regions of Poland as attractive tourist destinations, promote Poland's cultural heritage and show the image of a country harmoniously combining tradition with modernity.

The footage was shot between 16 July and 4 August 2017. Among other sites, filming took place in the historical parts of Warsaw, Kraków and Wrocław, in the Białowieża nature reserve, the Pieniny National Park and the historical salt mine in Wieliczka.

The programme proposed by the IAM included workshops teaching traditional Polish dances and how to make traditional Polish products. The material highlighted Poland's geographic and cultural diversity, invoked the most important facts from the country's history and promoted the most interesting tourist attractions.

photo Playoncast



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Polish Games in Shanghai

📍 Shanghai
📅 July 2017

The China Digital Entertainment Expo and Conference (ChinaJoy) is one of the biggest events for the gaming sector in China and all of Asia. The event is held annually in Shanghai in late July. Among other things, ChinaJoy features network and console games as well as digital entertainment equipment.

This was the first such broad presentation of the Polish computer game sector behind the Great Wall. The project was carried out by the Adam Mickiewicz Institute in association with the Indie Games Polska Foundation which has long been promoting Polish productions at home and abroad. The Polish presentation at ChinaJoy was accompanied by additional events and initiatives. The Polish consulate in Shanghai was the venue for a meeting entitled *Polish Games – Creative Poland. Poland Meets China* organized by the Polish Institute in Beijing, the Consulate General of the Republic of Poland in Shanghai, the Indie Games Polska Foundation and the China Indie Games Alliance. An agreement on cooperation between the Indie Games Polska Foundation and the China Indie Games Alliance was signed as well. It provides for the exchange of knowledge and experiences as well as mutual support in promoting games on the Polish and Chinese markets.

photo Joanna Maj



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Digital Cultures Conference

📍 Warsaw
📅 25-27 September 2017

Digital technology is something we see all the time in theatres and cinemas. It aids reporters and documentarians in their daily work, enables complex stories to be told at museums, transfers the most interesting tales to the world of computer games. Its presence in Polish culture and Polish cultural and scientific institutions was the focus of the Digital Cultures international conference organized by the Adam Mickiewicz Institute at the Copernicus Science Centre in September 2017.

It was Poland's first event dedicated so comprehensively to Polish digital culture of recent years. The conference's interdisciplinary programme included panel discussions, workshops, dedicated expert tables as well as artistic events and film screenings. They covered a very diverse range of topics – from computer games, narrative museums, to interactive storytelling and issues of digitization. Discussions centred on digital re-use, the role of new media in theatre, opportunities and challenges of interactive journalism, archiving the Internet. The topics under discussion also included the use of artificial intelligence in museums, and a critical discussion on the role of technology in cultural institutions took place as well.

The key purpose of the conference was to consolidate the global presence of Polish digital culture (selected projects, initiatives and productions as well as cultural creators and institutions). The meeting also served to create an international platform for establishing contacts, exchanging experiences and networking.

Those invited to the conference were an eminent group of experts from Europe, the United States and Asia. They included directors of major festivals and museums, people representing key organizations connected to technology, culture managers, artists and game designers. In all, the conference featured 84 speakers from 14 countries and had more than 1,100 participants.



Polish Presentations at Cross Video Days

📍 Paris
📅 2-4 October 2017

Cross Video Days is a trade event enabling participants to present their latest digital productions and establish production collaborations with key partners and distributors from Europe and the United States.

The eighth Cross Video Days event was dedicated, among other topics, to financing of digital projects at the development stage and productions involving AR/VR. Participants took part in one-on-one meetings with representatives of international TV stations, online broadcasters and film funds as well as lectures, pitching sessions, workshops and exhibitions. There was no shortage of creative Poles at the event. The Adam Mickiewicz Institute in association with Cross Video Days held an open call for proposals to choose the companies that had their presentations in Paris during the pitching session. Those companies were Prego Media (the film *Brave Bunch*), The Farm 51 and StoryCode Warsaw. During Cross Video Days the Adam Mickiewicz Institute also presented its strategy related to digital film and culture.





Forecast Festival in Berlin

 Berlin
 20-21 October 2017

The Forecast Festival in Berlin is an international interdisciplinary platform for artists working on the borderline of visual arts, music, literature, science, new media and technology. It enables young talents from all over the world, selected by mentors in an open call for proposals, to implement their original, unusual and often crazy ideas.

The second Forecast Festival included a representative of Poland: Lilianna Piskorska, chosen from among more than 450 international artists. The Adam Mickiewicz Institute supported the artist's project which she prepared in association with her mentor – German-Norwegian video artist Bjoern Melhus. It is worth pointing out that the underlying idea of the Forecast Festival is that the process of working on a project in close collaboration with a mentor is just as important as the end result presented to the public.

Piskorska's project called *Public Displays of Affection* gives the viewer a new insight into what happens when that which is private meets that which is public (or: when the private sphere meets the public sphere). In a presentation involving photography and film and showing a physical clash between protesters and police, the artist touched upon a topic relevant not only in Poland, namely public assemblies and the appropriation or other exploitation of public space. This is also a story about how the private sphere today is more and more often violated by the actions of a group.

Culture for Local Development

Workshops, a summer school and a competition to choose the best cultural-social project are the components of the Culture for Local Development educational programme for culture managers from Eastern Partnership countries and Poland.

This international and comprehensive cultural-social programme initiated in 2016 by the Adam Mickiewicz Institute and the European Solidarity Centre is currently pursued within the framework of the OPEN POLAND umbrella programme for representatives of different nongovernmental organizations and cultural institutions, freelance curators and artists from Ukraine, Belarus, Georgia, Moldova, Armenia, Azerbaijan and Poland. The project's participants take advantage of the exchange of experiences, collaborate with Polish institutions and artists, thus becoming ambassadors, partners and sometimes also producers of IAM projects in Eastern Partnership countries.

The project's main components are:

- An open call for proposals addressed to culture managers from EP countries and Poland with experience in carrying out cultural projects. In 2017 the project attracted more than 260 candidates, of whom 35 qualified for the first stage of recruitment.
- A series of workshops and a summer school for the most active participants.
- A competition for the best cultural-social project, entries being submitted by alumni of a given edition of the programme.
- A programme for alumni, offering specialist and financial support for their initiatives involving Polish partners, study visits as well as traineeships and residencies at Polish institutions of culture.

July 2018 saw the implementation of the first part of a project by four prize-winners of the competition for the best cultural-social project from the 2017 edition – *MATCH Media & Art to Cultural History*. These were intensive 10-day workshops for creative young Belarusians, leading up to creative projects that will be available online, produced on the basis of materials from the Polish digital library Polona.



Kantor through the Eyes of Tale of Tales

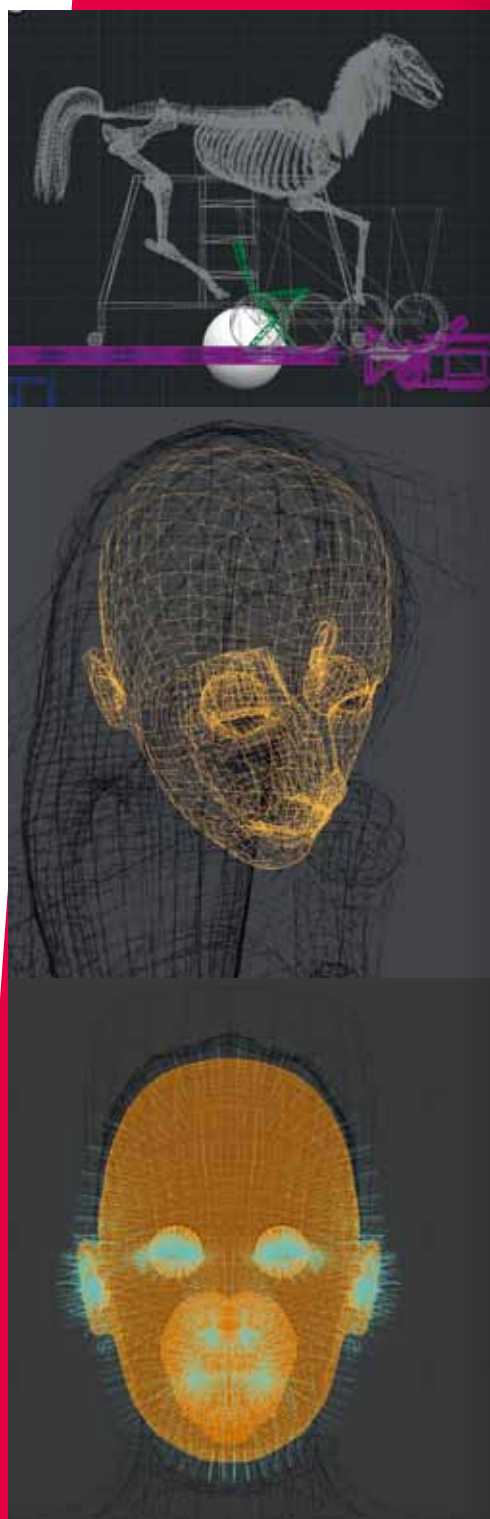
The world of advanced digital technologies is increasingly spreading into the world of culture and the arts. Is it any surprise, then, that Tadeusz Kantor, the legend of Polish theatre and visual arts, served as inspiration for creating a virtual reality experience in which practically any one of us can play the role of the director?

The idea to place Kantor's person and output in a digital culture setting came to a duo of artists who design computer games and electronic art: Auriea Harvey and Michaël Samyn, who are known as Tale of Tales. Producing a game about the Polish theatre director was the effect of their visit to Poland in 2016. Fascinated with Kantor's oeuvre, Harvey and Samyn decided to treat it as the starting point for creating a virtual reality (VR) project dedicated to the artist.

The Adam Mickiewicz Institute and the Tadeusz Kantor Foundation invited Tale of Tales to a creative residency at Kantor's house in Hucisko during which they worked on their game. Users will be able to enter a virtual reality inspired by the world of Kantor the theatre director. Players enter the digital space of a theatre containing characters and objects created by the author of the Cricot 2 theatre. They can set them in motion, make them perform certain actions and also influence the course of events, evoking Kantor's presence and activity on stage during the productions he directed. There is no predefined script, which means every part of the game is unique. The game concentrates on showing the creative process, enabling players to go deep into the director's work method; it is not a summary of the artist's life, nor a monumental tribute to his oeuvre.

After its premiere the game will be available for the Oculus and Vive systems. Presentations of the application at exhibitions and festivals are also planned.

photo Jerzy Borowski



Knowledge Store

The Knowledge Store is an initiative in the OPEN POLAND programme focusing on activities aimed at obtaining, gathering and disseminating knowledge on Poland and countries of the Eastern Partnership region.

The main source of information and knowledge about such activities is reports covering individual arts – theatre, film, culture management, the media market as well as individual geographic regions. These studies, produced by specialists from a given country, outline the general context of the issue in question and give detailed descriptions of the activities, projects and actions undertaken in a given area of culture, together with contact information for people, organizations and institutions relevant for the report's subject matter.

In the 2017/2018 season, 21 reports were produced in the Knowledge Store project. Their subjects included media dealing with culture in Ukraine and Georgia, culture management and manager training experiences in Georgia, Poland and Ukraine, Belarusian theatre and centres of development of Belarusian drama, Georgian theatre and the development of contemporary Georgian drama, the classical music market in Belarus and possible demand for Polish music scores there, young cinema in Ukraine.

All of the reports commissioned by OPEN POLAND are translated into Polish and made available to Polish institutions, curators and managers interested in collaborating with Eastern Partnership countries.

Sharing Contacts, Sharing Knowledge

As part of the OPEN POLAND activities, spring 2017 saw the launch of the *Sharing Contacts, Sharing Knowledge* project, an exchange programme targeted at professional staff of cultural institutions from Poland and Ukraine, implemented jointly with the Ukrainian Cultural Foundation – the Ukrainian counterpart of the Adam Mickiewicz Institute.

Enabling professional employees – directors, managers, curators, programmers of cultural institutions and organizations in Poland and Ukraine – to get to know one another, and share knowledge, experiences and best practice, is the main idea of the *Sharing Contacts, Sharing Knowledge* programme path. Before it was launched, a questionnaire survey was conducted among almost fifty institutions in Poland and Ukraine to check how interested they were in collaboration and what expectations and needs they had in this respect. The institutions taking part in the survey included the Museum of the History of Ukraine, the Dovzhenko Centre, the Kharkiv School of Architecture, the National Museum in Warsaw, the POLIN Museum of the History of Polish Jews, the National Film Archive – Audiovisual Institute, the National Institute of Architecture and Urban Planning.

The project's Ukrainian operator is the Ukrainian Cultural Foundation, which was responsible for carrying out the survey and selecting the institutions. Autumn 2018 will see the start of study visits for representatives of the chosen institutions. These will be continued in the following years. The Adam Mickiewicz Institute plans to launch a similar programme in the other countries that OPEN POLAND works with.

OPEN POLAND Laboratory

The OPEN POLAND Laboratory is a platform for developing and implementing new projects initiated by Polish as well as international artists and curators.

These are mainly small-scale, grassroots projects submitted by external partners to supplement activities pursued within the programme.

The initiators of such projects are usually nongovernmental organizations, while specialist and organizational support is provided by the Open Poland operators and the Adam Mickiewicz Institute's domain experts. This enables new artists and producers to be included in collaborations as well as expanding the network of contacts, which is extremely important for the programme's development. It is also an excellent opportunity to test new, experimental collaboration formats that could lead to worthwhile new projects.

Between April and July 2018, the OPEN POLAND Laboratory saw the completion of four projects: jazz concerts as part of the Jazz n'Chisinau festival in Moldova, a curator residency in Uzhhorod as part of the No Vacancies residency programme, a Polish presentation on the experimental stage of the Construction Festival in Dnipro, and a Polish-Belarusian media project on shared history.

Polish Cuisine Takes Korea by Storm

📍 Jeju Island, Republic of Korea
📅 May 2018

Once again we had the opportunity to present Polish culinary art at the annual Jeju Food and Wine Festival held on an island across from the southern end of the Korean Peninsula. This time, secrets of Polish royal cuisine were presented to Koreans by Maciej Nowicki, head chef at the Wilanów Palace Museum, who is an expert on Old Polish cuisine and a historian specializing in culinary reconstruction.

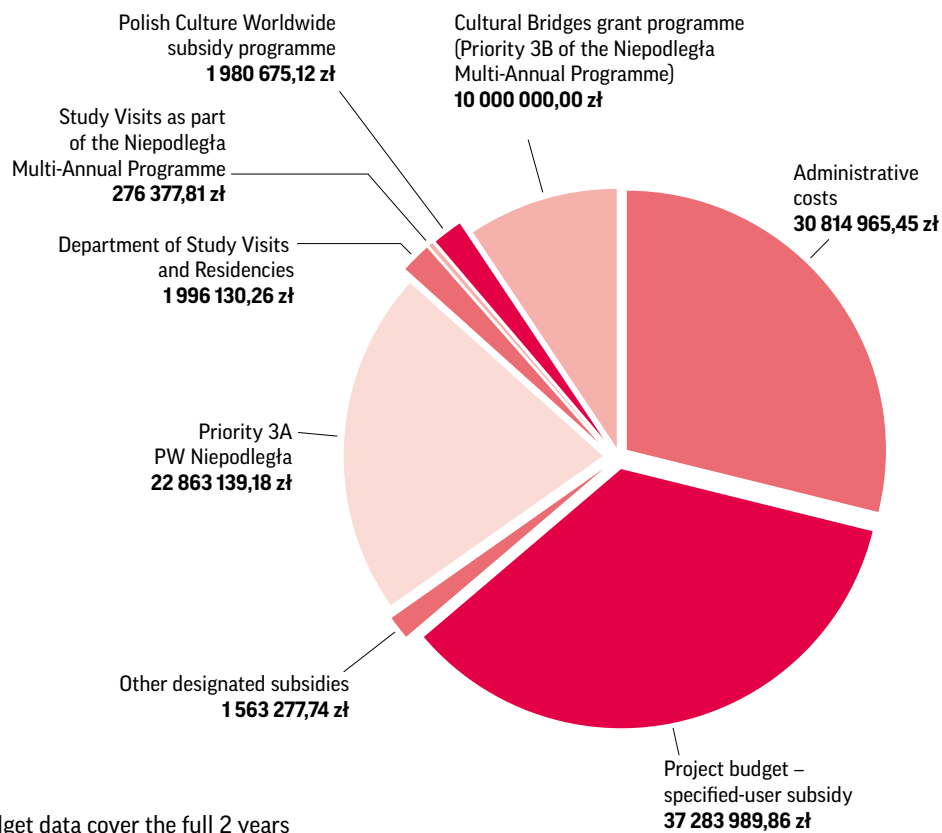
The festival is a tasty encounter with superb cuisine from all over the world, attended by famous head chefs from South Korea and other countries. Poland's representative Maciej Nowicki showcased Old Polish culinary art, the emphasis being on the traditions of Polish royal cuisine. The Polish head chef took part in a live cooking show during which he proposed a fusion dish made from local ingredients according to traditional Polish recipes. Maciej Nowicki also had a number of culinary displays and served garden party guests a menu based on Old Polish cuisine traditions. The final event in which the Polish chef took part was a walk across the culinary map of Seoul in search of new flavours as well as Polish elements in Korea.





IAM
PROJECT STATISTICS
for the
2017-2018 season

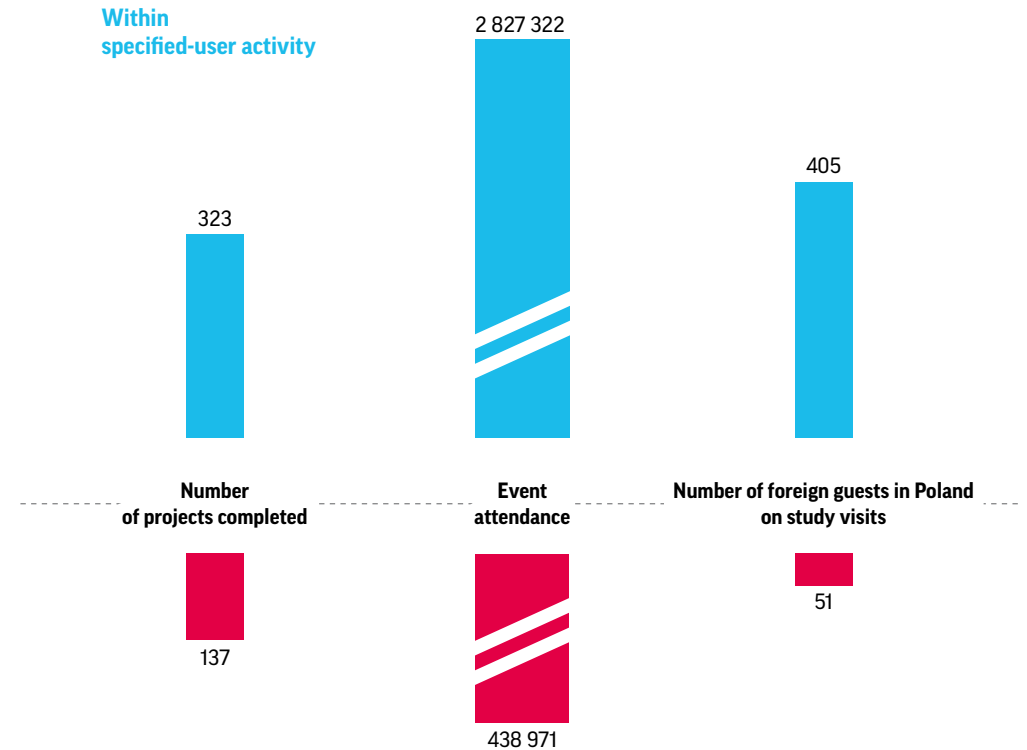
IAM budget structure in 2017-2018*



* Budget data cover the full 2 years

Project statistics for the 2017-2018 season

Within specified-user activity

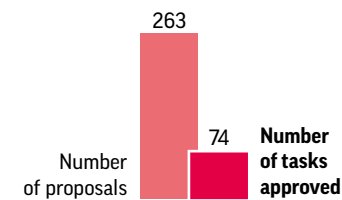


As part of the Niepodległa Multi-Annual Programme

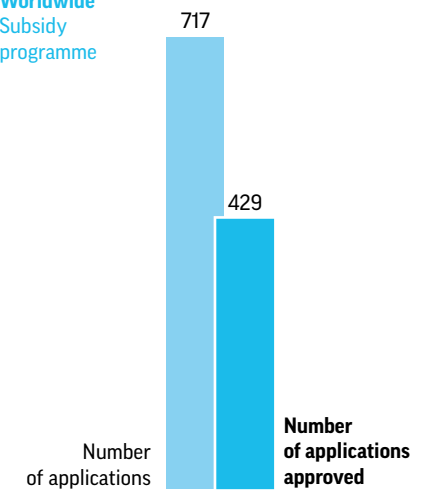
niepodległa | POLSKA STULECIE ODZYSKANIA NIEPODLEGŁOŚCI

Cultural Bridges
Subsidy programme as part of the Priority 3A Niepodległa Multi-Annual Programme

niepodległa | POLSKA STULECIE ODZYSKANIA NIEPODLEGŁOŚCI



Polish Culture Worldwide
Subsidy programme



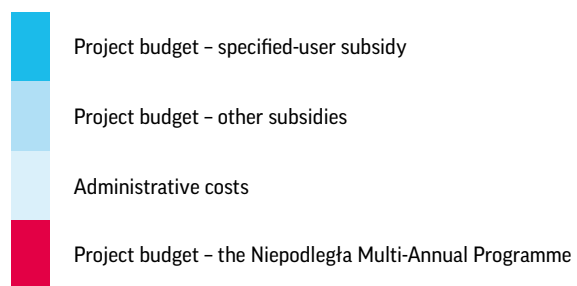
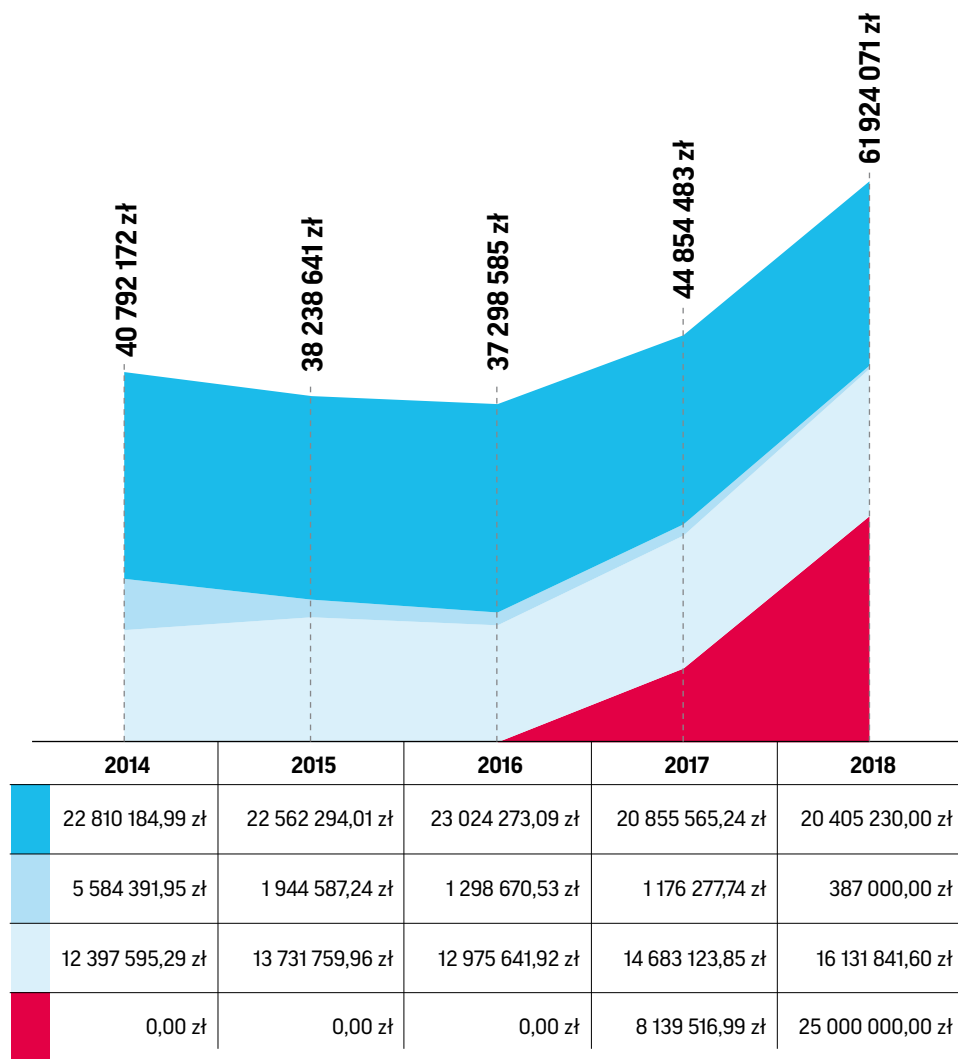


**IAM PROJECT
STATISTICS**

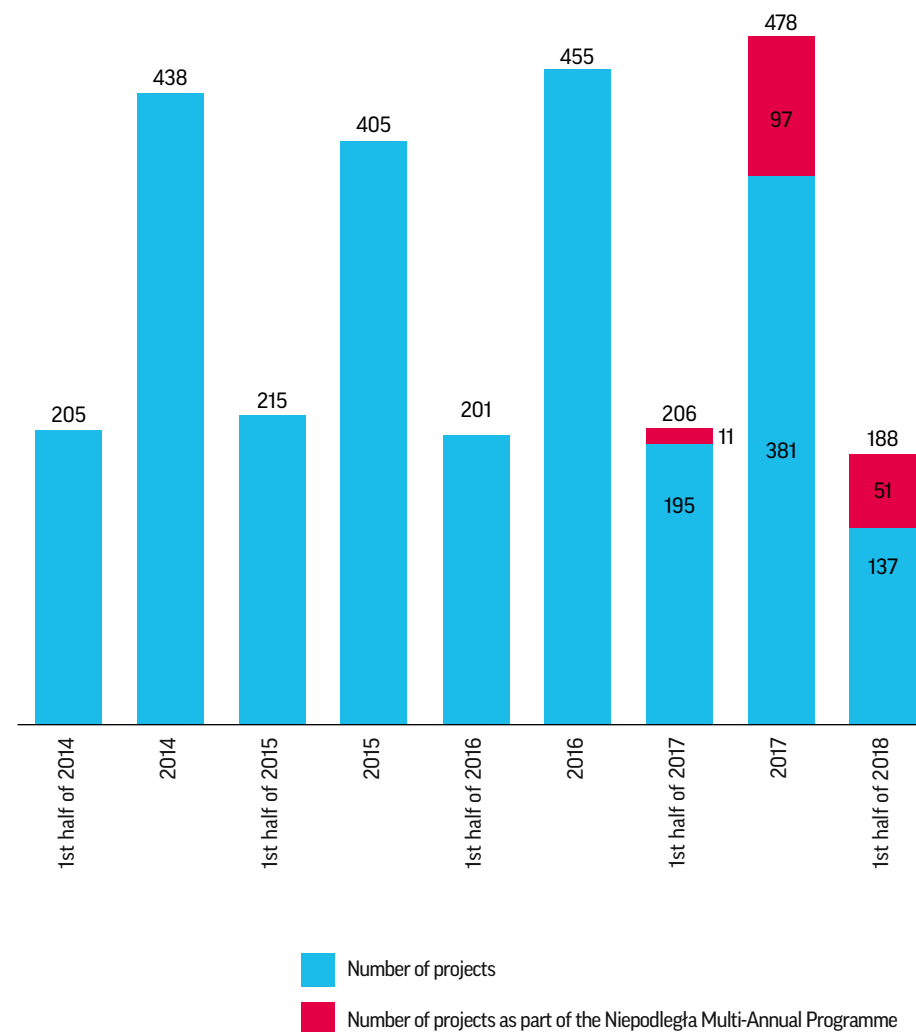
2014–2018

**Comparative
data**

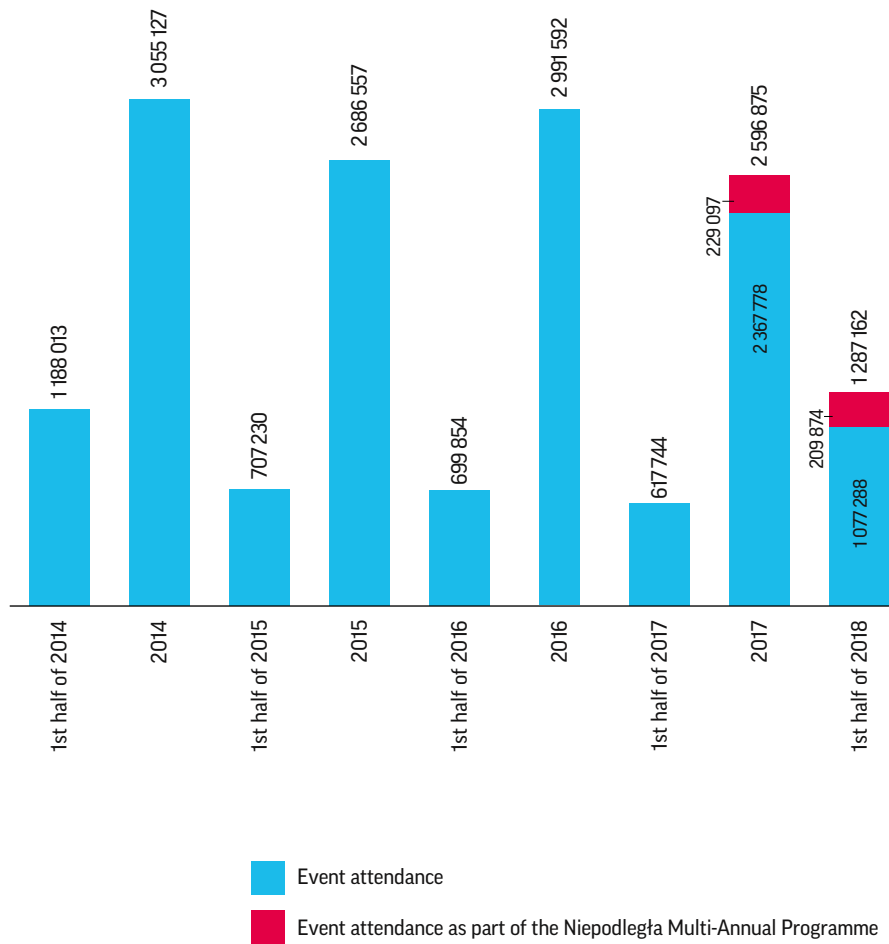
IAM budget



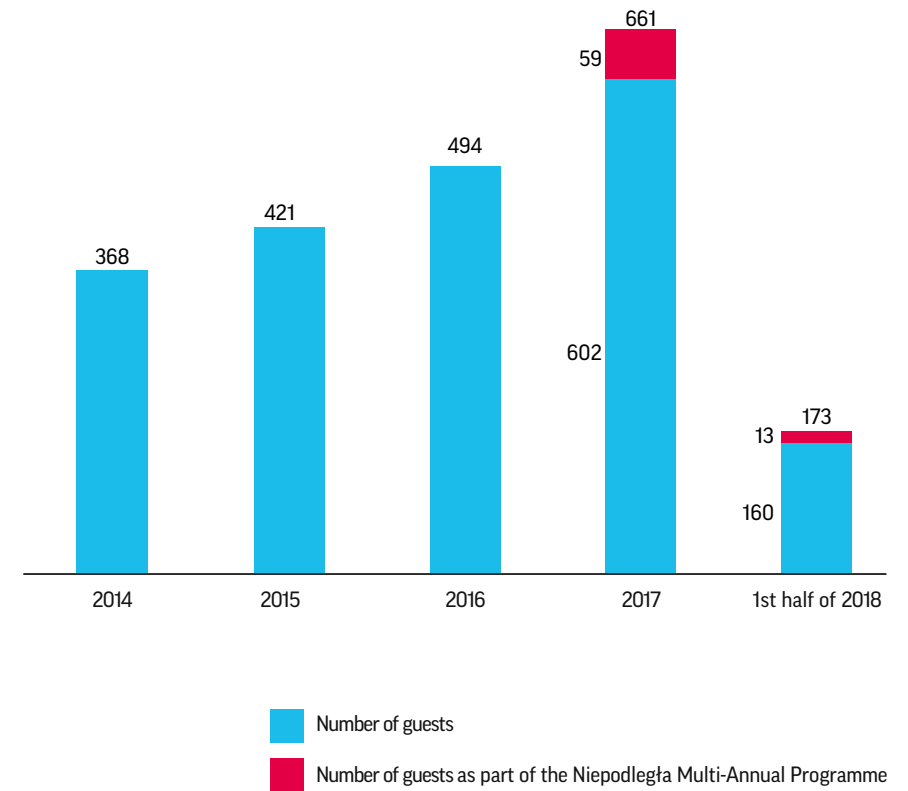
Number of projects completed



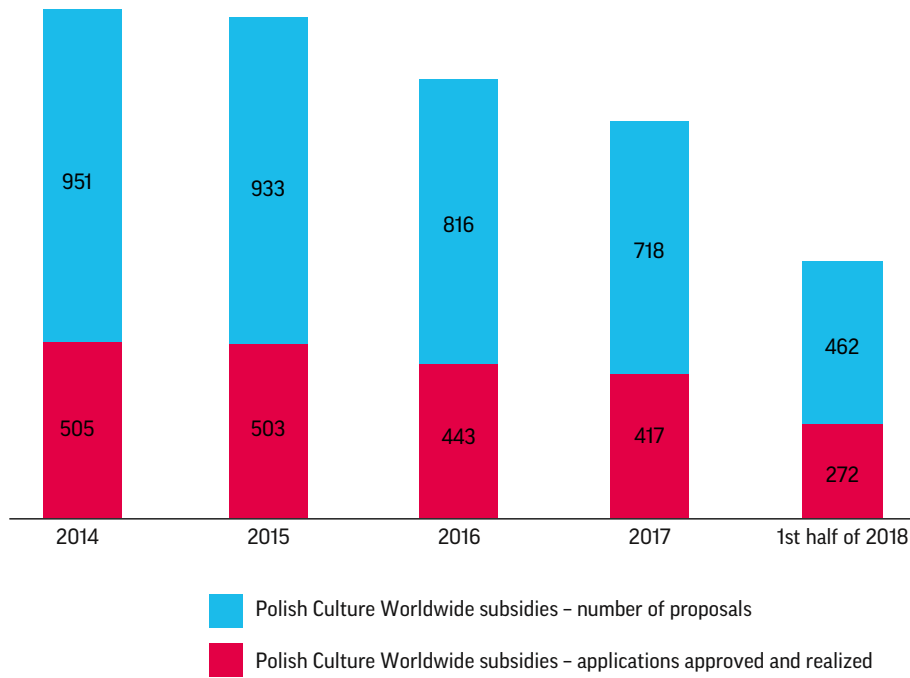
Event attendance



Number of foreign guests in Poland on study visits

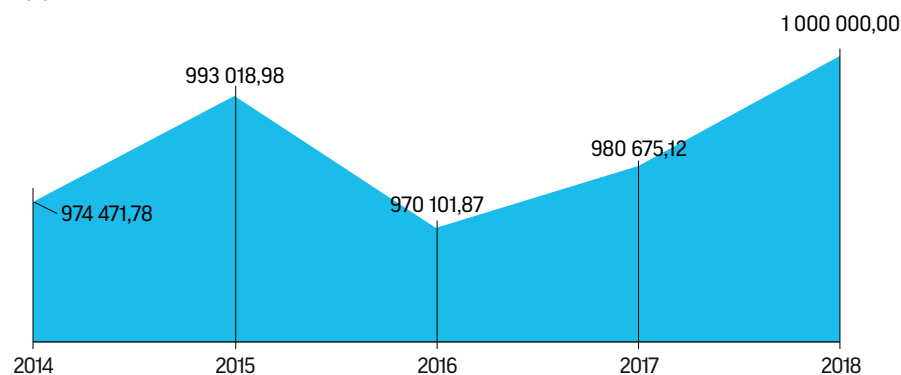


Statistics of the Polish Culture Worldwide subsidy programme



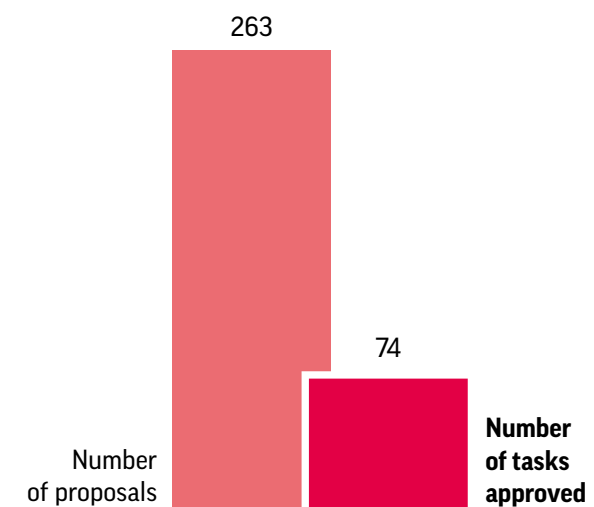
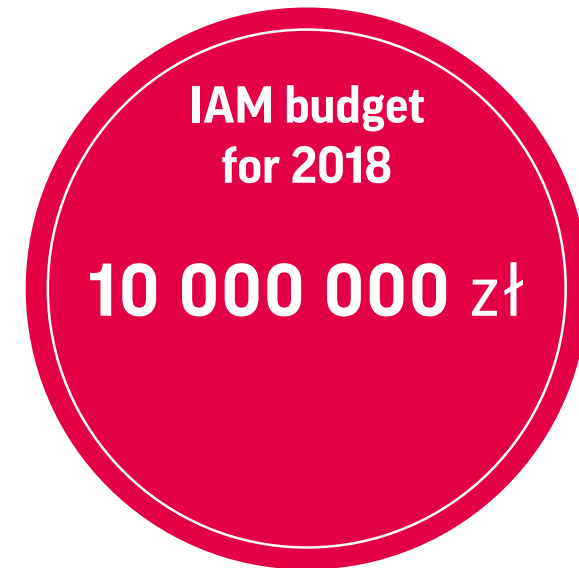
Programme budget

Polish Culture Worldwide budget included in the specified-user budget (zł)

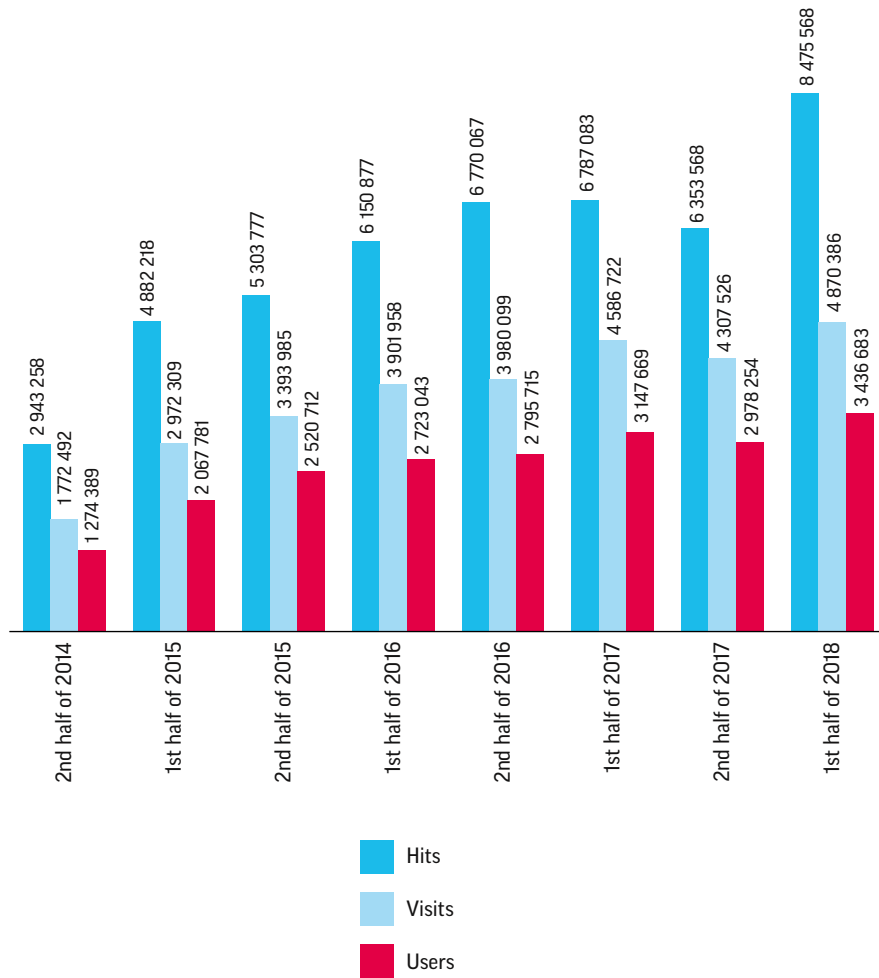


Cultural Bridges subsidy programme as part of the Priority 3B Niepodległa Multi-Annual Programme

niepodległa | POLSKA STULECIE ODZYSKANIA NIEPODLEGŁOŚCI



Traffic on the culture.pl website (in six-month increments)



Traffic on the culture.pl website (from 2017.09.01 to 2017.09.30)

