



Chapter VIII

POLISH MODERN CULTURE

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Get to know about Poland – Training Materials for Trainers and Teachers

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Cover photo: Museum of Contemporary Art in Krakow/ Mariusz Cieszewski / Ministry of Foreign Affairs of the Republic of Poland / Source: Flickr.com

1. WORKSHOP SCENARIO



AIMS

- To acquaint the participants with elements of Polish contemporary culture: film, music, literature, theatre, painting, and festivals.
- To discuss the role of museums in creating and presenting culture.
- To develop skills of creative thinking and spatial planning.



DURATION: 180 minutes.



PARTICIPANTS: 20 people.



TEACHING METHODS

- Demonstration methods – film.
- Practical methods – productive exercises.
- Expository methods – talk.
- Expository methods – presentation.



TEACHING MATERIALS, AIDS AND WORK

- Computer and projector to display video.
- Stationery to prepare a museum room: large flipchart sheets, slips of paper of different colours and sizes, coloured blotting paper, glue, scissors, markers, paints, cardboard, string, etc.
- For each group: an instruction on how to complete the task, educational materials, printed photos and graphics.
- 6 separate rooms equipped with tables and chairs, where thematic museum rooms will be designed (if there is no such possibility, 6 areas may be separated with a string in one workshop room).
- Additionally, a printer and Internet connection as well as a computer to search for information – the participants may use their own equipment (mobile phones, tablets, or computers) during the workshop.

1. WORKSHOP SCENARIO

Plan of the workshop



1. INTRODUCTION

The participants are asked to define culture, identify and then characterise the different types (e.g. high, national, audiovisual), after which they are asked what contemporary culture means to them. How the role of museums has changed over the centuries should be discussed (e.g. formerly it was a place for protecting and displaying works of art, whereas today it is a place of history and culture). The participants may be asked to point to the largest and most state-of-the-art museums in the world. Afterwards, they are acquainted with selected Polish museum websites (from the section *The Proposed Literature and Films*).

Large pieces of papers with the following words in the middle: film, music, literature, theatre, painting, festivals should be hung in various places around the room. The participants are asked to add or draw all associations and information concerning these categories that come to their minds. A discussion should be initiated and afterwards the film *Get to know about Poland: Modern Culture (Auxiliary material no. 1)* should be presented.



2. EXPLAINING AND CONDUCTING AN EXERCISE

The task of the participants will be to design a state-of-the-art museum in Europe, where 6 rooms will be devoted to contemporary Polish culture according to the 6 thematic categories (*Auxiliary material no. 2*). The participants work in groups – each group will be responsible for one room, and its task will be to organise the space in such a way that it would be interesting for different age groups, to create an original and unusual museum installation, to place props and their descriptions, to come up with an advertising slogan for a given room and how to promote it in the media. The participants receive instructions on how to complete the task (*Auxiliary material no. 3*), texts, pictures and multimedia (*Educational materials no. 1–6*), chairs, tables, strings, cardboard, paper, crayons, markers, paints, etc. at their disposal (all depending on the conditions and the creativity of the leader). They have 60 minutes to complete the task.

After completing the task, the museum will be officially opened and the tourists who seek more information about Polish culture will be guided around. Each group will have 10 minutes to present its thematic room and the strategies for its promotion. During the presentation, Internet resources (e.g. fragments of films, music videos, documentaries, graphics, and music) may be used by the groups.

1. WORKSHOP SCENARIO



3. SUMMARY AND DISCUSSION

The participants are asked how they liked working in their groups under time pressure, having the opportunity to create their own vision of the museum room, what made their task easier and what obstacles they encountered. The last 15-20 minutes of the workshop should be devoted to supplementing the participants' knowledge about contemporary culture, for example by showing web portals, presenting music that they like, or fragments of music videos.



4. THE TIME FRAME OF THE WORKSHOP

Introduction to the topic and the presentation of films: 35 minutes.

Conducting the exercise: 120 minutes, including:

- Time for creating the museum room: 60 minutes.
- Time for presenting the museum rooms: 60 minutes.

Discussing the exercise and summarising the workshop: 25 minutes.

2. AUXILIARY MATERIALS

Auxiliary material no. 1

**Educational film**

The film is available on You Tube at:

- *Get to know about Poland: Modern Culture*
(EN): <https://www.youtube.com/watch?v=KivKCwM1a-0>
(RU): <https://www.youtube.com/watch?v=j61GWdjgzgQ>

Auxiliary material no. 2

Thematic categories

1) Film	4) Theatre
2) Music	5) Painting
3) Literature	6) Festivals

Auxiliary material no. 3

**Instruction on how to complete the task**

The task of all the participants will be to design the most state-of-the-art museum in Europe, where 6 rooms will be devoted to contemporary Polish culture according to the following thematic categories: film, music, literature, theatre, visual arts, others.

Each group will be responsible for one room – they should consider how to organise the space so that it will be interesting for different age groups (e.g. teenagers, adults and seniors), what information should be contained therein and how it should be presented.

Then the project should be carried out. Original, unusual and multimedia museum installations should be developed, using different furniture (e.g. tables and chairs), objects (e.g. cardboard boxes, mobile phones and tablets) and stationery (e.g. string, pieces of paper, blotting paper). Props should also be created along with their descriptions – the educational materials, printed photos, posters and graphics which were prepared for each group may be used. They may also refer to Internet resources (e.g. portals dedicated to Polish culture, social media) and computer equipment may be used. Additionally, the room should be named and the advertising slogan should be devised along with some idea of how to promote it in the media. Be creative!

The task should be completed within 60 minutes. Afterwards, the museum will be officially opened and the tourists who are thirsty for knowledge about Polish culture will be guided around the rooms. Each group will have 10 minutes to present their thematic room, so it should be decided how the results of the participants' work will be presented and the speakers should be chosen from among each group.

3. EDUCATIONAL MATERIALS

Educational material no. 1



Film

The film *Pruska Kultura* from 1908 is considered to be the first Polish feature film. The Polish film industry expanded after Poland had regained independence and unified the three partitioned areas in 1918. In Poland of the 1920s and 1930s the themes popular with filmmakers were mainly patriotism and love, although comedy productions also appeared at that time. After the war, the film industry was rebuilt, but rigid rules of social-realism were imposed on the film industry. A turning point in postwar Polish cinema was the emergence of the so-called Polish Film School that helped to come to terms artistically with the painful problems of the Second World War. In the Polish cinema of the 1960s and 1970s, numerous film adaptations of literary works were immensely popular. Opposition to the restrictions imposed by the authorities led to the creation of a separate artistic trend, which has been called the Cinema of Moral Anxiety. In the 1980s, Polish cinematography turned towards commercial cinema. After the collapse of the communist system in Poland and after the political transformation, there was a crisis in the film industry, with Polish cinematography gradually adapting to the capitalist reality. The many commercial productions also included some outstanding works on history, tolerance and the problems of contemporary Poland.

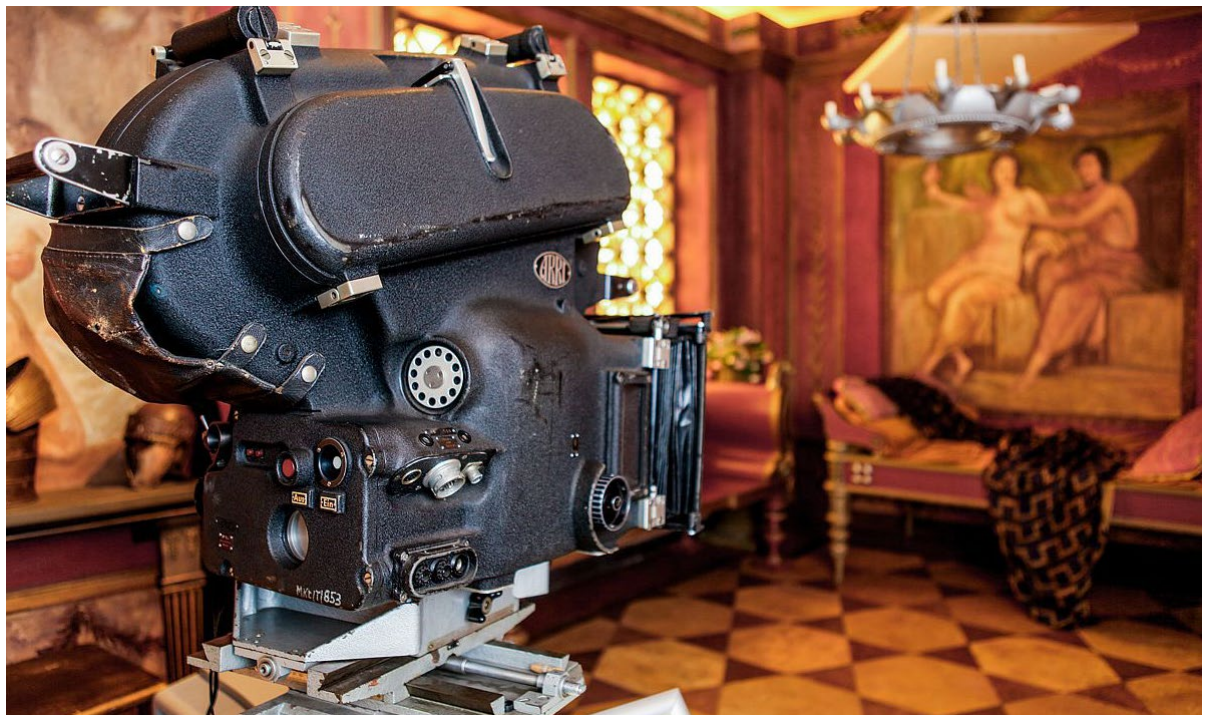


Photo: The Film Museum in Lodz / Mariusz Cieszewski / Source: Ministry of Foreign Affairs of the Republic of Poland - Flickr.com

3. EDUCATIONAL MATERIALS

Andrzej Wajda (born in 1926) – a Polish film and theatre director. The creator of the so-called Polish Film School. He co-founded the Cinema of Moral Anxiety within which films on social issues, denouncing the pathologies of the communist system in Poland were made. Wajda has received many awards for his contributions to the development of cinematography – for example, he won the 2000 Academy (Oscar) Lifetime Achievement Award. His films include: *Ashes and Diamonds* (1958), *The Promised Land* (1974), *Man of Marble* (1976), *Man of Iron* (1981), *Katyń* (2007).

More at: <http://culture.pl/en/artist/andrzej-wajda>

Krzysztof Zanussi (born in 1939) – he is considered one of the greatest directors of Polish cinema. The director deals with moral and psychological issues, revealing the inner drama of his characters. Krzysztof Zanussi is also a theatre director, sometimes a screenwriter, an artistic director, and a producer. His films include: *The Illumination* (1972), *Camouflage* (1976), *At Full Gallop* (1995), *Life as a Fatal Sexually Transmitted Disease* (2000), *Foreign Body* (2014).

More at: <http://culture.pl/en/artist/krzysztof-zanussi>

Krzysztof Kieślowski (1941-1996) – a Polish film director and screenwriter. He began his career as a director specialising in documentaries, and later he became involved in the production of feature films. Sometimes, he was engaged in theatrical activity. His early feature films, identified with the Cinema of Moral Anxiety, constituted paradocumentary films that showed the reality of contemporary Poland. Then he turned towards metaphysical themes, making psychological films on moral and existential issues. He was repeatedly awarded – for example, he won the European Film Award “Felix” and the Golden Lion in Venice. His films include: *A Short Film About Killing* (1987), *A Short Film About Love* (1988), the film series *The Decalogue* (1988), *The Double Life of Véronique* (1991), the *Three Colours* trilogy (1993-1994).

More at: <http://culture.pl/en/artist/krzysztof-kieslowski>



Photo: *Ashes and diamonds* by Andrzej Wajda / Source: eastendimages – Flickr.com

3. EDUCATIONAL MATERIALS

Agnieszka Holland (born in 1948) – a Polish film and theatre director of Jewish origin. In the years 1972-1981 she was a member of Zespół Filmowy "X". She was involved in theatre directing. Agnieszka Holland translated many works from Czech (for example, she translated *The Unbearable Lightness of Being* by M. Kundera into the Polish language). She collaborated with famous Polish directors such as Zanussi, Wajda and Kieślowski. Her films have been repeatedly nominated for an Oscar. Her works include: *Angry Harvest* (1985), *Europa Europa* (1990), *The Secret Garden* (1993), *Washington Square* (1997), *Janosik*, *True Story* (2009), *In Darkness* (2011) and the TV series *House of Cards* (2013), and *Burning Bush* (2013).

More at: <http://culture.pl/en/artist/agnieszka-holland>

Paweł Pawlikowski (born in 1957) – a Polish-British director and screenwriter, the author of *Ida*, the first Polish film to win an Academy Award for Best Foreign Language Film in 2015. As a director, he started his work from making documentaries, for example, *From Moscow to Pietushki* with Benny Yerofeyev (1990) *Tripping with Zhirinovskiy* (1995). He made his first feature film *Last Resort* (2000) at the age of 43, for which he won the BAFTA Award for "the most promising filmmaker". His films include: *The Stringer* (1998), *My Summer of Love* (2005), *The Woman in the Fifth* (2011), *Ida* (2013).

More at: <http://culture.pl/en/artist/pawel-pawlikowski>

Development of texts: Agnieszka Słomian, Tomasz Mazurek



Photo: Agnieszka Holland / Mariusz Cieszewski / Source: Ministry of Foreign Affairs of the Republic of Poland - Flickr.com

3. EDUCATIONAL MATERIALS

Educational material no. 2



Music

Polish music of the 20th century may boast many outstanding artists of various musical genres, from classical to contemporary jazz and pop. In the early 20th century, Polish classical music developed dynamically, following the latest global trends and creatively adapting them. This was connected, for example, with the opening of the Warsaw Philharmonic in 1901, which was a big success during the period of Partition of Poland and a chance for the development for Polish composers and musicians. From the 1920s to the 1940s, Polish tangos and songs marked not only the era of the Second Polish Republic, but also the grim years of war. The postwar period and communist control over cultural life, including music, on the one hand resulted in new social-realistic strands in Polish music, and on the other hand in creative attempts to “smuggle” western trends into musical life. Apart from festivals being a propaganda mouthpiece of the authorities, such as the Soldiers’ Song Festival in Kołobrzeg or Soviet Song Festival in Zielona Góra, there were also music festivals in Opole and Sopot, which introduced western trends to the Polish pop culture, and promoted many outstanding stage performers. In the 90s, Polish music experienced a dynamic growth, reflecting democratic changes in the country.



Photo: Krzysztof Penderecki with Johny Greenwood on European Culture Congress / M. Oliva Soto / Source: Narodowy Instytut Audiowizualny – Flickr.com

3. EDUCATIONAL MATERIALS

Karol Szymanowski (1882-1937) – a Polish composer, pianist, educator and writer. He belonged to the group of composers of the modernist movement known as Young Poland. Next to Frederic Chopin, he is considered one of the greatest Polish composers and creators of classical music. On the occasion of the 125th anniversary of his birth and the 70th anniversary of his death, the Sejm of the Republic of Poland declared 2007 to be the year of Karol Szymanowski. His works include: *The Love Songs of Hafiz*, *Three Paganini Caprices*, an opera *King Roger*, and a ballet *Harnasie*.

More at: <http://culture.pl/en/artist/karol-szymanowski>

Władysław Szpilman, pseudonym Al Legro (1911-2000) – a Polish composer, pianist and arranger of Jewish origin. On 23rd September 1939 he played a recital of works by Chopin in one final live broadcast. A moment later, German bombs fell on the Warsaw power station and Polskie Radio fell silent. In 1942, he lost his entire family while he himself, thanks to the help of a Jewish policeman, avoided deportation to the Treblinka death camp. On the basis of his book, Roman Polański directed the film *The Pianist* in 2002. His works include: *Old-Time Waltz*, *The Negro Song*, *Ballet Scene*, *Minor Piano Pieces*.

More at: <http://culture.pl/en/artist/wladyslaw-szpilman>

Krzysztof Eugeniusz Penderecki (born in 1933) – a contemporary Polish composer, conductor and a music tutor, a representative of the so-called Polish School of Composers. A Professor at the Academy of Music in Krakow. The author of the book *Labyrinth of Time. Five Addressees for the End of the Millennium*. His best-known works include the operas *The Devils of Loudun*, *Paradise Lost*, *Ubu Rex*, a symphony *Seven Gates of Jerusalem* and music for these films: *The Exorcist* directed by William Friedkin, and *The Shining* directed by Stanley Kubrick.

More at: <http://culture.pl/en/artist/krzysztof-penderecki>



Photo: Władysław Szpilman / Source: music2020 – Flickr.com, <https://www.flickr.com/photos/music2020>

3. EDUCATIONAL MATERIALS

Agnieszka Osiecka (1936-1997) – a Polish poet, novelist, theatre and television director, journalist, author of lyrics for more than two thousand songs, author of sketches and stage performances. She was a member of the Polish Writers' Association. For 7 years she ran Radio Song Studio in the Polskie Radio, which broadcast more than 500 songs and helped to promote stars of the Polish music scene. In the years 1994-1996 she collaborated with the Atelier Theatre in Sopot. Her works include: *Okularnicy*, *Nim Wstanie Dzień*, *Zielono Mi*, *Małgośka*, *Diabeł i Raj*, *Nie Spoczniemy*, *Polska Madonna*, *Niech Żyje Bal*, *Białe Zeszyty*, *Grajmy Panu*.

More at: <http://culture.pl/en/artist/agnieszka-osiecka>

Ewa Demarczyk (born in 1941) – a Polish folk singer, in the years 1962-1972 she cooperated with the Krakow cabaret "Piwnica pod Baranami". She is regarded as one of the most talented and charismatic personalities of the Polish music scene. She is highly appreciated for her expression, incredible stage personality, and outstanding vocal abilities. She was a guest on such prestigious stages as Olympia in Paris and Carnegie Hall in New York. She won first prizes at the most prestigious Polish and international music festivals, for example, in Opole and Sopot as well as at the festival Mondial du Theatre in Nancy. Her works include: *Karuzela z madonnami*, *Czarne anioły*, *Grande Valse Brillante*, *Tomaszów*.

More at: <http://culture.pl/en/artist/ewa-demarczyk>

Tomasz Stańko (born in 1942) – a Polish jazz trumpeter, composer, one of the world's most important representatives of free jazz. In the 1960s, Stańko became a pillar of Krzysztof Komeda's quintet, with whom he recorded a masterpiece of European jazz, the album "Astigmatic". He has recorded about forty albums and composed music for dozens of films, including *Pożegnanie z Marią*, *Damage*, *Eraser*. His records include: *Music from The Taj Mahal*, *Balladyna*, *Wolność w Sierpniu*, *Dark Eyes*, *Wisława*.

More at: <http://culture.pl/en/artist/tomasz-stanko>

Development of texts: Agnieszka Słomian, Tomasz Mazurek



Photo: Tomasz Stańko / Tomek Broszkiewicz / Source: Wikipedia

3. EDUCATIONAL MATERIALS



Educational material no. 3

Literature

In the 20th century, 4 Polish artists won the Nobel Prize in Literature. Two of them were writers of historical novels and the novels of manners (Henryk Sienkiewicz, Władysław Reymont), and two were poets (Czesław Miłosz, Wisława Szymborska). These trends left their mark on Polish literature of the 20th century. Historical literature and social engagement were requirements of the times when, at the beginning of the century, the Polish nation did not have its own statehood. This does not mean, however, that other trends were absent in literary works. After Poland had regained independence, new currents such as symbolism, formalism or poetic prose appeared in literature. After the Second World War, Polish science fiction, features, and journals gained worldwide recognition. At the end of the 20th century, the literature of manners, fantasy, and crime fiction gained considerable popularity in Poland.

Władysław Reymont (1867-1925) – a Polish prose writer and novelist, one of the main representatives of realism with elements of naturalism in Young Poland fiction. A small part of his legacy includes his poems. Nobel Laureate in Literature for the four-volume epic *Chłopi*. His works include: *Komediantka*, *the Promised Land*, *Rok 1794*.

More at: <http://culture.pl/en/artist/wladyslaw-stanislaw-reymont>

Stanisław Wyspiański (1869-1907) – a Polish playwright, poet, painter, graphic designer, architect, furniture designer. As a writer he was affiliated with symbolic drama. He created his works in times of the Young Poland. He was one of the founders of the Society of Polish Artists “Sztuka”. Sometimes he is referred to as the fourth Polish bard. His works have lived to see film adaptations and some of them include: *Warszawianka*, *Klątwa*, *Wesele*, *Wyzwolenie*, *Noc Listopadowa*.

More at: <http://culture.pl/en/artist/stanislaw-wyspianski>

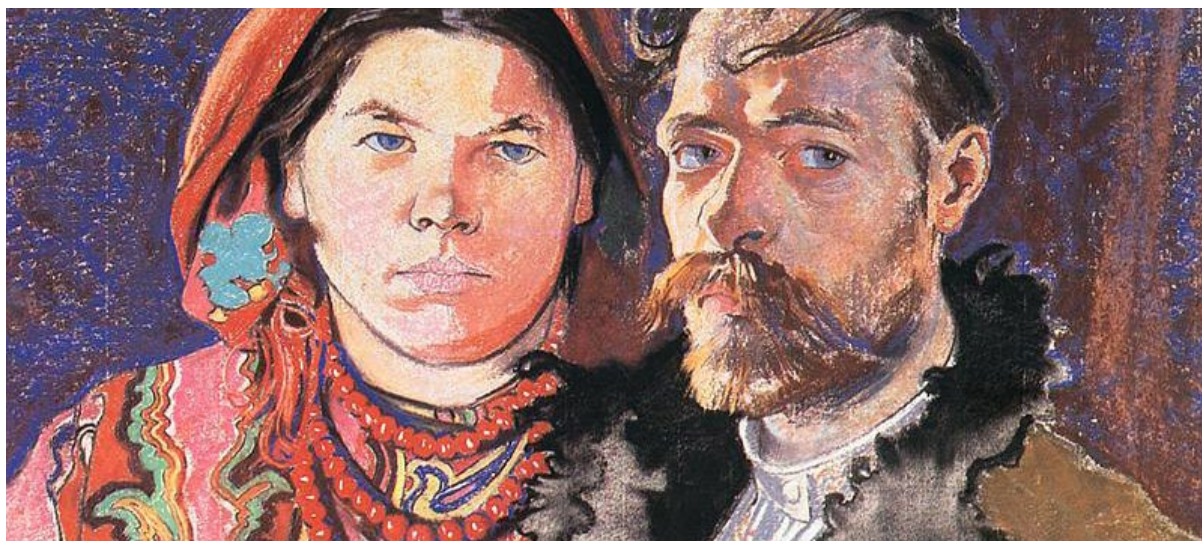


Photo: Stanisław Wyspiański, *Self-portrait with wife* / Source: Wikimedia Commons

3. EDUCATIONAL MATERIALS

Stanisław Lem (1921-2006) – a Polish science fiction writer, philosopher and futurologist, a trained physician. Lem's works contain references to the state of the contemporary society, scientific and philosophical reflections concerning his own person, as well as criticism of the socialist system. No other Polish writer has been translated as much as Lem — he had a great impact on the world's science fiction literature. The first Polish scientific satellite was named after him. Lem's works include: *Solaris*, *Return from the Stars*, *Eden*, *Tales of Pirx the Pilot*, *Fables for Robots*, *Fiasco*, *Hospital of the Transfiguration*.

More at: <http://culture.pl/en/artist/stanislaw-lem>

Wisława Szymborska (1923-2012) – a Polish poet, essayist, literary critic, translator, columnist. A member of the Polish Academy of Learning, the founder of the Polish Writers' Association, she was awarded the Order of the White Eagle. In 1996 she was awarded the Nobel Prize in Literature. Since 2001, she was an honorary member of the American Academy of Arts and Letters. Her collections of poems include: *Dlatego Żyjemy*, *Pytania Zadawane Sobie*, *Wołanie do Yeti*, *Sól*, *Sto Pocięch*, *Wszelki Wypadek*, *Wielka Liczba*, *Ludzie na Moście*, *Koniec i Początek*.

More at: <http://culture.pl/en/artist/wislawa-szymborska>

Andrzej Sapkowski (born in 1948) – a Polish fantasy writer, a trained economist. The author of *The Witcher*. Based on the Witcher series, a very popular RPG computer game was created and Andrzej Sapkowski acted as a consultant. His works include: short story collections with the Witcher: *The Last Wish*, *Sword of Destiny*, the Witcher Saga: *Blood of Elves*, *Time of Contempt*, *Baptism of Fire*, *The Swallow's Tower*, *Lady of The Lake*, the Hussite Trilogy: *Narrenturm*, *Warriors of God*, *Lux Perpetua*.

More at: <http://culture.pl/en/artist/andrzej-sapkowski>

Development of texts: Agnieszka Słomian, Tomasz Mazurek

3. EDUCATIONAL MATERIALS



Photo: Wisława Szymborska / Source: Wikimedia Commons

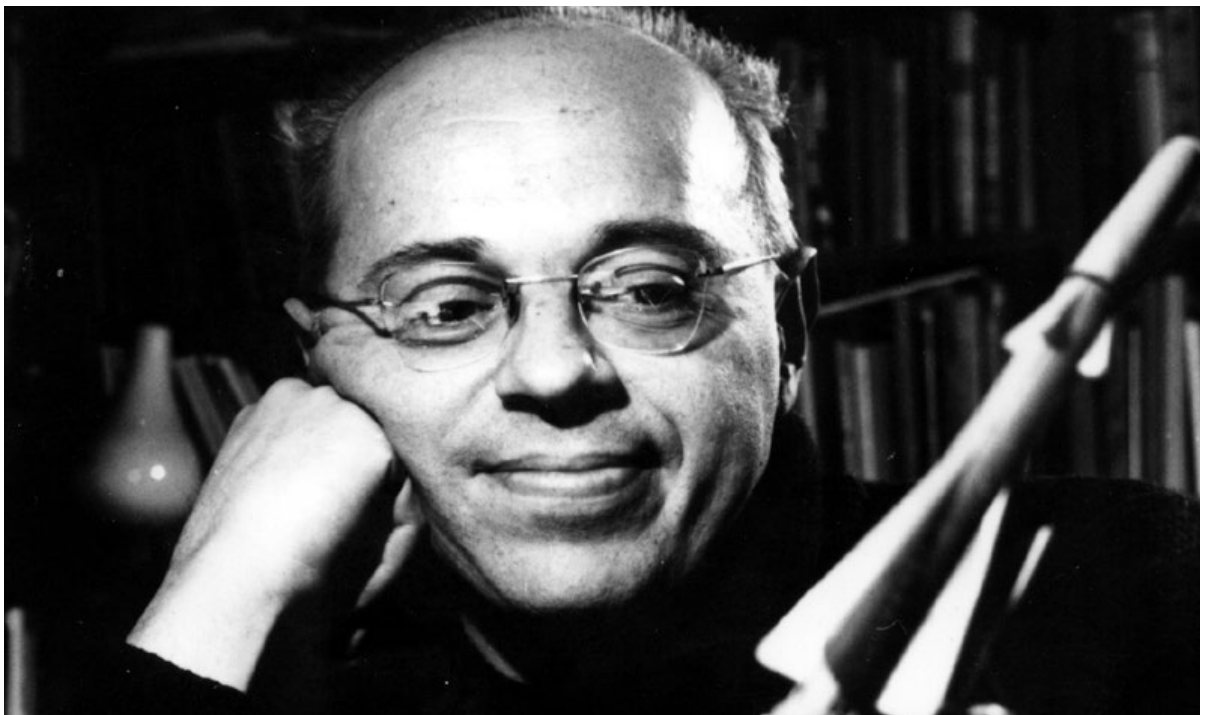


Photo: Stanisław Lem / Source: Wikimedia Commons

3. EDUCATIONAL MATERIALS

Educational material no. 4



Theatre

In the early 20th century, censorship was frequently imposed on Polish theatre by various invaders. The greatest political freedom reigned in Galicia, where performances inspired by national issues were put on, often linked to the symbolism of Young Poland – an artistic movement pervading all spheres of Polish art at the turn of the 19th and 20th century. After Poland's regaining of independence, theatres in Poland experienced a spontaneous development, presenting mainly a patriotic and classical repertoire. During the Second World War, the theatres were closed or tightly controlled by the occupying authorities – German and Soviet. In the first decade after the war, Polish theatre was a tool used by the communist authorities for building a new model of society. Classical repertoire and social-realist plays were the most popular. However, since the 1960s, Polish theatre has begun to experiment and provoke. The desire to get out from under the rigid government control and censorship resulted in interesting productions, both in terms of repertoire and new theatrical forms. After the fall of communism, Polish theatre had to adapt to commercial realities, but emerged from this trial victoriously. Currently, Polish theatres present a very interesting and varied repertoire, attracting large audiences. Additionally, street theatre presentations and festivals held in many Polish cities are gaining immense popularity.



Photo: Cricoteka, the Centre for the Documentation of the Art of Tadeusz Kantor / Mariusz Cieszewski / Source: Ministry of Foreign Affairs of the Republic of Poland - Flickr.com

3. EDUCATIONAL MATERIALS

Jerzy Grotowski (1933-1999) – a Polish theatre director and theatre theorist, educator and a developer of acting technique. One of the greatest theatre reformers of the 20th century. The creator of experimental theatres, such as Theatre of Productions, Paratheatre, Theatre of Sources, Objective Drama, Ritual Plays. His theatrical performances include: *Dziady*, *Apocalypsis Cum Figuris*, *Księżę Niezłomny*, *Akropolis*.

More at: <http://culture.pl/en/artist/jerzy-grotowski>

Tadeusz Kantor (1915-1990) – a Polish film director, painter, stage designer, graphic designer, author of artistic manifestos, animator of cultural life, the founder of the theatre Cricot 2 in Krakow. He went down in history as the creator of Polish happening. During the war he was involved in the underground experimental theatre. His theatrical performances include: *The Dead Class*, *Wielopole*, *Rembrandt's Anatomy Lesson*, *I Shall Never Return*.

More at: <http://culture.pl/en/artist/tadeusz-kantor>

Jan Klata (born in 1973) – a theatre director, playwright. One of the most famous Polish theatre artists in recent years. He put on more than 30 performances on the stages of renowned Polish and foreign theatres. During his performances he very often alludes to contemporary social and political situation in Poland and in the world. The symbolism and form of his performances are often controversial, but at the same time critics agree that he is one of the most prominent Polish theatre artists. His theatrical performances include: *Rewizor*, *H. wg Hamleta*, *Transfer!*, *Trylogia*, *Do Damaszku*, *Termopile Polskie*.

More at: <http://culture.pl/en/artist/jan-klata>

Centre for Theatre Practices "Gardzienice" – a theatre group founded in 1977 on the initiative of Włodzimierz Staniewski. The group gained international fame and is considered an experimental anthropological theatre. The Centre conducts regular teaching activity at home and abroad. In 1997, the association established the Academy for Theatre Practices, which carries out numerous projects: research, arts, music, and culture-building. Their theatrical performances include: *Gusła*, *Spektakl Wieczorny*, *Żywot Protopopa Awwakuma*, *CarminaBurana*, *Metamorfozy*, *Elektra*, *Oratorium Pytyjskie*.

More at: <http://gardzienice.org/en/home.html>

Polish cabarets – the first Polish cabaret Zielony Balonik came into being in Krakow in 1905 in the famous "Jama Michalika". In subsequent years, cabarets such as Wagabunda, Piwnica Pod Baranami, Zielona Gęś, TEY or Kabaret Starszych Panów were set up. Due to censorship, they often applied understatement and pastiche. Cabarets created after 1990, often use political satire, parody and vulgarisms. Today, the most popular cabaret groups include: Kabaret Moralnego Niepokoju, Ani MruMru, Łowcy.B, Grupa MoCarta or Limo.

More at: <http://polskie-kabarety.pl>

Development of texts: Agnieszka Słomian, Tomasz Mazurek

3. EDUCATIONAL MATERIALS

Educational material no. 5



Painting

In the early 20th century, Polish painting was strongly influenced by Impressionism and Art Nouveau, which were distinguishable in the Young Poland period. During the First World War, a historical and patriotic current was visible in Polish painting, which was already completely anachronistic compared with contemporary art movements in the West. In the interwar period (1918-1939) in a free Poland, painting, liberated from patriotic and historical themes, gradually took on an international character, referring to Cubism, Abstractionism, Futurism, Expressionism. The post-war years, especially 1949-1956, reflected the period of social-realism imposed by the Communist Party, which revealed a number of official works showing great buildings, labour leaders and the leaders of Marxism-Leninism. In the 1960s, painting again turned to Western European painting patterns. Contemporary Polish painting presents various artistic activities (e.g. installations, photographic and computer techniques, video art), and still remains at a high level, somewhere between the imitation of foreign models, mostly American, and local Polish references.

Jacek Malczewski (1854-1929) – a Polish painter, one of the main representatives of the symbolism of the late 19th and early 20th century. Malczewski drew artistic inspiration mainly from Polish art, tradition and folklore, adding to them originally interpreted mythological and biblical motifs. His works include: *Autoportret w Białym Stroju*, *Bachantka*, *Melancholia*, *Śmierć*, *Thanatos*, *Wigilia na Syberii*, *Zatruta Studnia*.

More at: <http://culture.pl/en/artist/jacek-malczewski>



Photo: Retrospective exhibition of Olga Boznańska / Source: Ministry of Foreign Affairs of the Republic of Poland – Flickr.com

3. EDUCATIONAL MATERIALS

Olga Boznańska (1865-1940) – a Polish painter, portraitist, a representative of modernism. A member of the Munich School, Society of Polish Artists “Sztuka” and Société Nationale des Beaux-Arts. The play of tones and semitones that give her paintings a specific vagueness and mystery dominated her works. She focused on the psychological portrait that reflects the inner truth of the character portrayed. Her works include: *Self-Portrait with Japanese Umbrella*, *Girl with Chrysanthemums*, *Florists*, *Portrait of Painter Paweł Nauen*, *Still Life with a Vase*.

More at: <http://culture.pl/en/artist/olga-boznanska>

Józef Mehoffer (1869-1946) – a Polish painter, graphic designer, designer of stained glass and utility equipment. He designed, for example, the beautiful stained glass *Vita somnium breve*, Latin for *Life is a short dream*, which is exposed in the Gallery of Polish Art of the 20th century in the Main Building of the National Museum in Krakow. His works include: *Self-Portrait*, *Strange Garden*, *Portrait of The Artist's Wife*, *Meduza*, *Red Umbrella*.

More at: <http://culture.pl/en/artist/jozef-mehoffer>

Stanisław Witkiewicz, pseudonym “Witkacy” (1885-1939) – a Polish writer, painter, philosopher, playwright and photographer. A representative of the “Formists”, the creator of the Theory of Pure Form, which determined his later artistic and theatre work. On 18th September 1939, hearing that the Soviet Army had invaded Poland, Witkacy committed suicide. His works include: *Portrait of Michael Choromański*, *Portrait of Julian Tuwim*, *Portrait of Stefania Tuwimowa*, *Portrait of Nena Stachurska*.

More at: <http://culture.pl/en/artist/stanislaw-witkiewicz>

Jerzy Nowosielski (1923-2011) – a Polish painter, illustrator, scenographer, philosopher and Orthodox theologian. He is considered one of the greatest contemporary painters of icons. He created icons mainly in metaphysical compositions and landscapes; flat painted forms were outlined with contours. He is the author of some monumental wall decorations in churches. His works include: *The Last Supper*, *the Way of the Cross in the church in Warszawa-Wesoła*, *Black Semi-Nude*, *Plaża Wewnętrzna*, *Girls on the Ship*.

More at: <http://culture.pl/en/artist/jerzy-nowosielski>

Development of texts: Agnieszka Słomian, Tomasz Mazurek

3. EDUCATIONAL MATERIALS



Photo: Stanisław Witkiewicz, *Green eye* / Source: Piotr Wojcicki – Flicr.com



Photo: Jerzy Nowosielski, *Icons* / Jim Forest / Source: Flicr.com

3. EDUCATIONAL MATERIALS

Educational material no. 6



Festivals

Artistic output, which is difficult to classify, existed in Polish Art in the 20th century. Until the outbreak of the Second World War, the interweaving areas of different kinds of art can be observed mainly in architecture and its related elements. After the war, artists who presented more or less abstract artistic installations began to acquire fame and popularity. In the last two decades of the 20th century, cultural events outside of the impressive museums and galleries, such as happenings, painting murals, festivals, street theatres, and outdoor events enjoyed growing popularity.

Murals Festivals in Poland – in the summer, there are art festivals organised in public spaces. The most famous street art festivals include: Monumental Art in Gdańsk, Street Art Doping in Warsaw, Outer Spaces in Poznań, or the Traffic Design in Gdynia. An interesting example of a street art mural is *Mural Silva Rerum* showing the history of Krakow from the earliest times to the present day, painted in May 2007 to celebrate the 750th anniversary of granting city rights to Krakow. It is probably the world's largest historical mural (5 m high and 90 m long).

More at: https://pl.wikipedia.org/wiki/Mural_Silva_Rerum



Photo: Mural in Gdansk / Mariusz Cieszewski / Source: Source: Wikimedia Commons

3. EDUCATIONAL MATERIALS

National Festival of Polish Songs in Opole – a Polish music festival has been organised in Opole every year since 1963. During the festival there is a review of the achievements of the passing season, presentation of new works, stage debuts competition, as well as an overview of cabarets. It is the most important festival of Polish songs – here, most of the best-known bands and entertainers, including Maryla Rodowicz, Czesław Niemen, Krzysztof Krawczyk, Skaldowie, Czerwone Gitary, Bajm, Justyna Steczkowska, IRA, Zbigniew Wodecki, Mieczysław Szczęśniak started their career.

More at: https://en.wikipedia.org/wiki/National_Festival_of_Polish_Song_in_Opole

Fotofestiwal: International Festival of Photography in Łódź – this festival was founded in 2001 as one of the first photographic events in Poland. Its primary aim is to create a space for the presentation of different forms of photography and a forum for discussion on art and society. The Fotofestiwal always starts in May and every year attracts over 20,000 visitors from all over the world. The audience, artists, curators and tutors meet during the workshops, portfolio review, lectures, discussions and evening slide shows.

More at: <http://www.fotofestiwal.com>

Slot Art Festival – is one of the biggest festivals of alternative culture in Poland, which is organised in the buildings of Baroque post-cisterian monastery in Lubiąż in Lower Silesia. For five days workshops, concerts, events, film screenings and lectures take place. Every year, a large number of young people from different parts of the world, mainly from Poland, the Netherlands, the USA, Germany, Great Britain, Denmark, Czech Republic and Ukraine come to the event. The festival is strongly inspired by Christian ethics.

More at: <http://slot.art.pl>

Woodstock Festival – a music festival organised by the Foundation of the Great Orchestra of Christmas Charity. It is entirely free for spectators. The Festival attracts many foreigners, mostly from Germany, and groups from around the world are invited. This event is an expression of gratitude to volunteers and their work during the Great Orchestra of Christmas Charity when throughout one day they collect money for a good cause (e.g. the purchase of medical equipment, hearing tests etc.).

More at: <http://woodstockfestival.pl/>

Development of texts: Agnieszka Słomian, Tomasz Mazurek

3. EDUCATIONAL MATERIALS



Photo: Festiwal in Opole / Source: <http://festiwalopole.com>



Photo: Woodstock Festival / Ralf Lotys / Source: Wikimedia Commons

4. THE PROPOSED LITERATURE AND FILMS

Websites:

- Copernicus Science Center (PL, EN): <http://www.kopernik.org.pl/>
- Culture.pl (PL, EN, RU): <http://culture.pl/>
- Fryderyk Chopin Museum (PL, EN): <http://chopin.museum/>
- Krakow Rynek Underground (PL, EN): <http://www.podziemiarynku.com/>
- Ministry of Culture and National Heritage (PL, EN): <http://www.mkidn.gov.pl/>
- Museum of Contemporary Art in Krakow – MOCAK (PL, EN): <https://www.mocak.pl/>
- Museum of Modern Art in Warsaw (PL, EN): <http://artmuseum.pl/>
- Museum of the History of Polish Jews – POLIN (PL, EN): <http://www.polin.pl/>
- National Museum (PL, EN): <http://www.mnw.art.pl>
- National World War II Museum (PL, EN): <http://www.nationalww2museum.org/>
- Platforma Kultury (PL): <http://www.platformakultury.pl/>
- Polish Film Institute (PL, EN): <https://www.pisf.pl/>
- Polish Music Information Centre (PL, EN): <http://www.polmic.pl>
- Polish Army Museum (PL, EN): <http://www.muzeumwp.pl/>
- Warsaw Uprising Museum (PL, EN): <http://www.1944.pl/>

Books:

- Allen Greg, *Poland – Culture Smart!: The Essential Guide to Customs & Culture*, Bravo Limited, London 2015.
- Bartelik Marek, *Early Polish Modern Art: Unity in Multiplicity*, Manchester University Press, Manchester 2005.
- Haltof Marek, *Polish National Cinema*, Berghahn Books, Oxford 2002.
- *Polish Culture and Heritage: A Study Guide for Teachers and Students*, Orchard Lake Center for Polish Studies and Culture, Michigan 2008.
- Phillips Ursula, *Polish Literature in Transformation*, LIT Verlag Münster, 2013.
- Whittaker Andrew, *Speak the Culture: Poland*, Thorogood Publishing, London, 2012.
- You can download: *Polish: Documentaries 2006-2015* and *New Polish Films 2006-2015* from Polish Film Institute webpage: <http://en.pisf.pl/about-polish-film-institute/download>

Films:

- Adam Mickiewicz Institute You Tube Channel: <https://www.youtube.com/user/InstytutAM>
- National Cultural Centre You Tube Channel: <https://www.youtube.com/user/NCKultury/featured>
- International Cultural Centre You Tube Channel: <https://www.youtube.com/user/MCKkrk>
- Polish Film Institute You Tube Channel: <https://www.youtube.com/user/PolishFilmInstitute>