

NEWS FROM BORDERLAND

December 2016

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Invisible Bridge Programme

INVISIBLE BRIDGE. PROGRAMME, EXHIBITION AND WORKSHOPS



Idea of Invisible Bridge

The "Invisible Bridge" programme was implemented throughout 2015 and included a constellation of artistic and educational workshops: Bridge Academy, the Village of Bridge Builders and the "The Invisible Bridge" installation.

"The Invisible Bridge" Workshops were a constellation of artistic and educational workshops whose task were to develop the material from which the bridge-installation was built and an accompanying story developed. The essence of the bridge building process lies in the fact that it is constructed from the local matter, memory of the place and creative imagination of its inhabitants.

[Find out more about Programme](#)

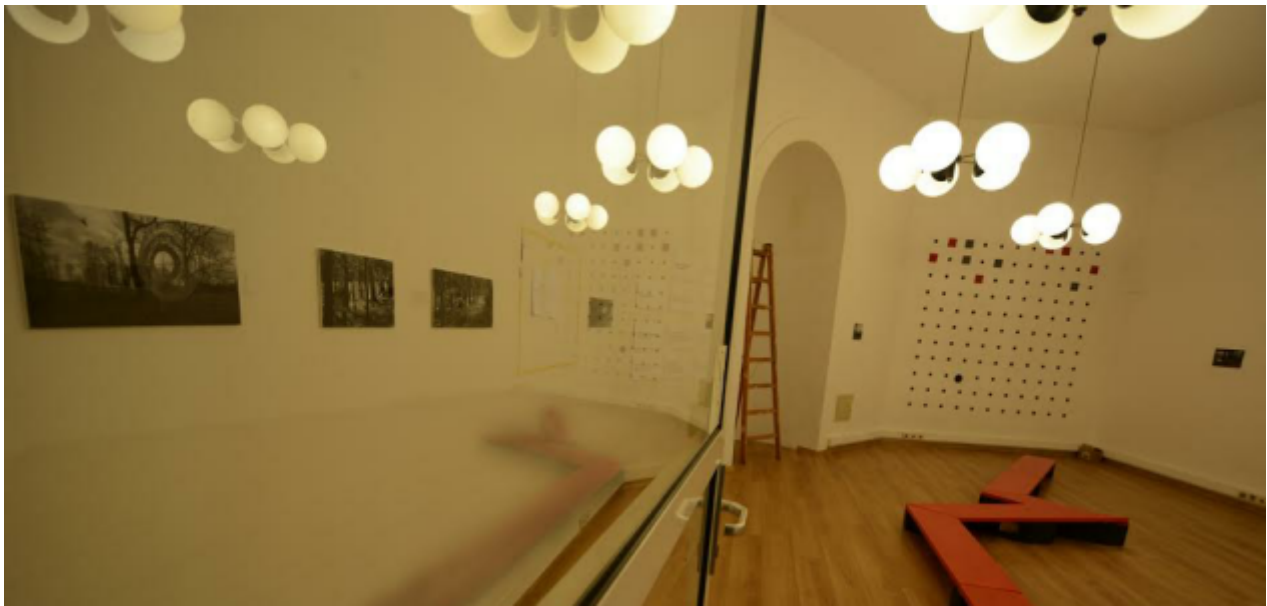
A LETTER TO THE COMMUNITY OF THE BRIDGE IN GALILEE

The Community of the Bridge is something that does not sound familiar today, essentially going against the tide of the modern mainstream. After all, in an era of growing insecurity, the crisis of the multi-culti, neighborly wars and climate change, and also caused by them new waves of migration, we care more about the community of our own family circle, our own home and our own river bank, where we need to defend our own identity and the continuity of our heritage. But, it is in your Galilee, as in other borderlands of the world, the most salient becomes the fact that such entrenchment on only one side of the river is not likely solve anything in the long run. It so happens in our life that half a sense of security, half of our own truth and half of our homeland, similarly to the pursuit of our goals stopped mid-way, is enough to fill us with joy because we have already managed so much, or gone so far. But, there comes a time when a pursuit turns out to be a halt, and the partial becomes an acute shortage. Then comes the time for reflection and action related to the art of bridge building.

Read all letter written by Krzysztof Czyżewski.

[Read all text](#)

Invisible Bridge Exhibition



The exhibition “Invisible Bridge” consists of several elements integrated in one polyphonic tale. It was created by artists from the “Borderland” team or closely related to them, who participated in different stages of the program.

Poetry: A text-manifesto on “Invisible Bridge” written in a form of poetry by Krzysztof Czyżewski.

Sculpture: A small maquette (macchietta) of the ‘invisible bridge’ created in clay, wood and stone by Bożena Szroeder and Wiesław Szumiński; presented in open space to make an observer walk around it.

Photography: A collection of 20 to 30 photographs created by Wiesław Szymiński.

Film: Two screens are needed, one for a film “Invisible Bridge” created by artist and film director Kuba Kossak, second for images presenting destruction of the bridge (archive materials from the collection owned by the Borderland).

Since 2015 team of Borderland has been invited to many places in Poland and Europe such as Trieste, Belgrad, Nottoden, Cracow or Poznań to present Exhibition or to run Workshops about idea of Invisible Bridge.

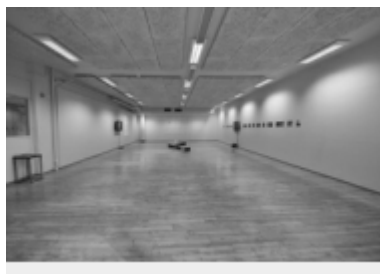
4-15.02.2016

Trieste, Italy



13-16.03.2016

Nottoden, Norway



2-25.06.2016

Belgrad, Serbia



Read review in magazine artSpace

Latest News

DONSKIS FAREWELL

On 21st September Leonidas Donskis died at the age of 54 in Vilnius. He was one of the leading European's thinkers, Lithuanian philosopher, political theorist, historian of ideas, social analyst and political commentator, professor of politics and head of "VDU Academia Cum Laude" at Vytautas Magnus University.

He was also one of the closest friends of Borderland. On 11th July he visited Krasnogruda's Literary Cafe "Songs of Porcelain" to discuss about his books and contemporary politics.



"I am pleading, there is no "you were"! The moment, entered into the calendar of fate under the date of September 21st, changes only one thing: that you are will no longer be determined by your sleepless nights, your unwritten books, your restless travels, but by us, your brothers and sisters of this and future generations through whom will flow the movement of your heart, we who will lay the next stones on the foundations of Kastalia, who will translate and publish your work, who will meet in dialogue and deed to continue your search for truth, goodness, and love".

Read all essay of Krzysztof Czyżewski.

[View debate with Donskis](#)[Read all text](#)

Academy

BUILDING COEXISTENCE. PART II. ESSAY OF KRZYSZTOF CZYŻEWSKI

The question of the art of living together unlike the question of individual truth or freedom targets the very core of the story of coexistence. Therefore, we should turn our attention now to what would happen next in the lives of the protagonists of our drama occurring on the borderline of the encounter with the Other man/Other woman, and explore the possibilities of overcoming divisions born as a result of the experience of the encounter.

Read all essay of Krzysztof Czyżewski.

[Read all text](#)

Experiencing Borderland

RECENT PUBLICATIONS ABOUT BORDERLANDS



The Experience of The Borderland in Sejny Poland Ian Watson about Meeting Borderland

Text by Dorota Sieroń-Galusek and Łukasz Galusek was published in "Globally Engaged" Pedagogy, Research, and Creative Practice.

Ian Watson "Reflected Borderlands Newark/Sejny. The Borderland Center, the Urban Civic Initiative, and the "My Story" Project at Rutgers University-Newark"

"The innovativeness and boldness of the Borderland Center's creators lay in the fact that in deciding to settle and work in Sejny, they did not approach the yeshiva and synagogue simply as attractive venues for their own rehearsals and theatrical experiments from which to travel with their productions around the world, from festival to festival. On the contrary, they resolved to transform the imagined world of art into a very real interpersonal space, and to use it as the subject matter, the raw material, of their work. In calling into being this Center of "cultural practices," they were tapping into a train of paradigms with a strong history of presence in Polish culture: the romantic and the positivist (that of organic work), and into the social paradigm so prominent in Polish art: to start making a real impact, and acting instead of merely posing questions".

"La Mama Theatre, New York City, 2008: a production of the play Sejny Chronicles. A large, unfinished, hand-built table, that speaks of farmers rather than craftsmen, sits center stage. Atop this foundation of rough hewn wood is a tiny magical-looking village of clay-fired buildings—houses large and small, streets that mark the pathways of those who might call this maquette home, several grander structures suggesting local government, a church at one end of the town, a synagogue at the other. A dim, soft darkness envelops this Lilliputian universe suggesting evening and residents long lost in the deep sleep of exhaustion in preparation for another dawn. But there are other, more restless stories hinted at in tiny dwellings sharing light with the world through neat little windows that challenge a narrative of rural harmony dictated by the natural cycles of night and day.

I was touched by the production, so when it ended, I sought out what appeared to be the leader of the troupe, a man who I was to get to know much better in years to come—the director of the Borderland Foundation, Krzysztof Czyżewski. He explained that he and his young charges were in New York for several weeks, presenting a number of events that displayed different aspects of the foundation's work".

[Read all text](#)

[Read all text](#)

STUDENTS ABOUT BORDERLAND

On September 11-13 a group, consisting of eight students of the University of Syracuse and two mentors: Prof. DSW dr.hab. Hana Cervinkova and Juliet Golden (graduate of the School of International and Public Affairs at Columbia University, an independent researcher and writer) visited Krasnogruda and Sejny where they got familiar with the work of the Border through meetings and participation in presentations and workshops.

The study visit to Krasnogruda and Sejny is a part of the wider cyclic program entitled "Culture and reconciliation policy" organized by Hana Cervinkova and Juliet Golden in behalf of the International Institute for the Study of Culture and Education University of Lower Silesia in Wrocław.

If there were any place I would choose to live in for the rest of my life, I would honestly and proudly answer "Krasnogruda." During our 4-day stay, I did more self-reflecting than I have done in 19 years.

.Ironically enough, a trip to a small Polish town gave me a relief from this outcast state. Krasnogruda made me feel as though I was home. It made me feel as though I was in Ecuador. Even though it looked nothing like the South American tropic I remember vaguely from childhood, I felt more at home in a small town in Poland than in the country I have lived in for 16 years.

Krasnogruda made me grasp the idea that culture can be generated through dialogue. The Borderlands Foundation and the International Center of Dialogue reminded me that a border, or in my case an ocean, doesn't separate culture or tradition.

[Read about student's visit](#)

[Read student's essay](#)

Book - "Miłosz - Dialogue - Borderland", PDF

Czesław Miłosz's life and thought are enclosed by the circle of return. It was apokatastasis, rendered in poetry and heading for existence. The exile shared the fate of fugitives, emigrants, and others deprived of their roots, those displaced by the winds of history, thrown into the outside world. The wanderer built his home in his mother tongue and remained true to it.

One of the places Czesław Miłosz returns to is Krasnogruda, the prewar estate of his mother's relatives situated near Sejny at the Polish-Lithuanian border. Here, in the Krasnogruda Manor, he used to spend his school and university holidays, experienced his first heartaches and crises of youth and wrote poetry. He felt strongly attached to this "place of many contradictory experiences," an attachment he also expressed in his later writings. No wonder he wished to return here and used the first opportunity that presented itself in 1989.

Here, he met the founders of the Borderland Foundation who had also arrived at that time in Sejny to found a centre of multicultural practice inspired to a large degree by the ideas they found in Miłosz's books. And they remained in close touch with each other. As long as he felt strong enough he made several journeys to Sejny and Krasnogruda at the invitation of the young Borderlanders.

Find book Miłosz-Dialogue-Krasnogruda attached.



[Download a file](#)

Academy

SECOND ANNUAL LESZEK KOŁAKOWSKI SYMPOSIUM WITH PARTICIPATION OF KRZYSZTOF CZYŻEWSKI

**Keynote Speech By Krzysztof
Czyżewski**

More About Symposium

What we can learn from Leszek Kołakowski about the bond between the Self and World if there is no logical passage?

- asks Krzysztof Czyżewski in Kaynote Speech.

Second annual Leszek Kołakowski Symposium.
Institut für die Wissenschaften vom Menschen,
Vienna, 5-7 October 2016, Paradieses Lost:
Entzauberung, Utopia, and their Afterlives.

[Read all text](#)

[Read more](#)

Debates of Borderland

GWEN BURNYEAT IN LITERARY CAFE "SONG OF PORCELAIN"



Gwen Burnyet is a social activist, writer and scholar, currently involved in political conflict mediation and researching the Peace Community of San José de Apartadó in Colombia, selling their organic chocolate, and co-directing a forthcoming documentary called "Peace Chocolate". On July she visited Krasnogruda's Literary Cafe "Song of Porcelain".

[View debate](#)

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