

NEWS FROM BORDERLAND

February 2017

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Latest Events

EXHIBITION IN WHITE SYNAGOGUE



“KADDISH FOR...” - WIESŁAW SZUMIŃSKI’S

Two stories heard by Wiesław Szumiński during his trip to the Białystok region and western Belarus became an impulse to paint two cycles of paintings and a ceramic sculptural installation: "Kaddish for a Girl in a White Dress" and "There was a Library..." presented in the exhibition.

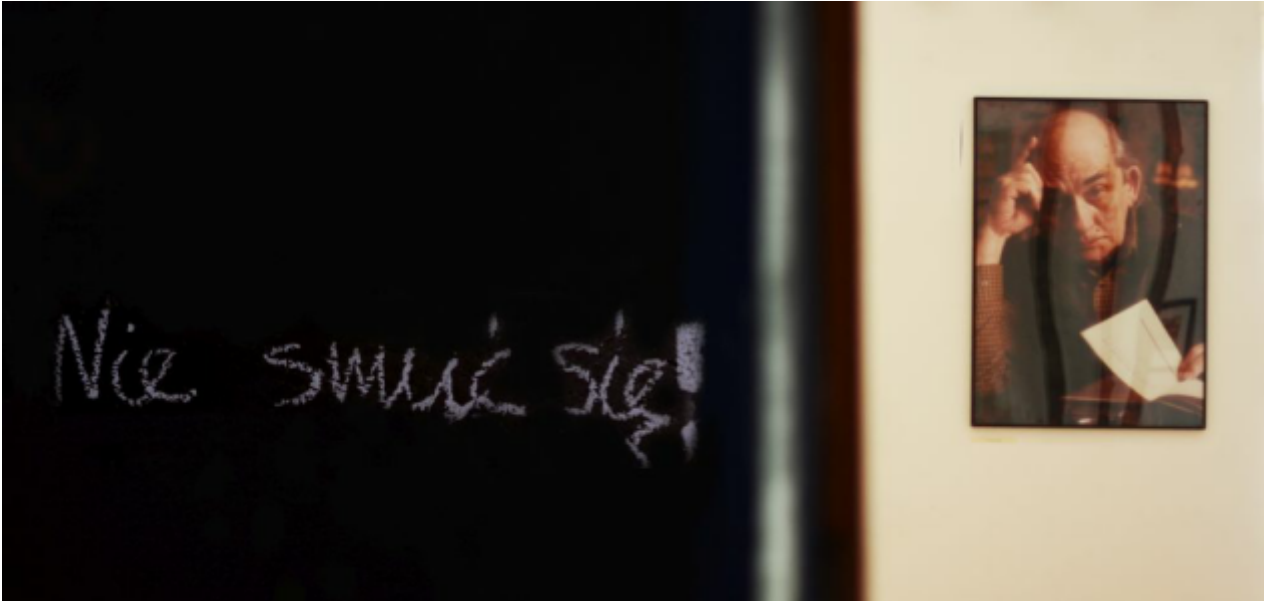
Opening of the exhibition took place on November 19th, during the Sejny All Souls' Day. The night meeting was accompanied also by remembering of those who died this past year: Piotr Szyryński, Piotr Dapkiewicz, Leonidas Donskis and Andrzej Wajda.

[Read more about Exhibition](#)





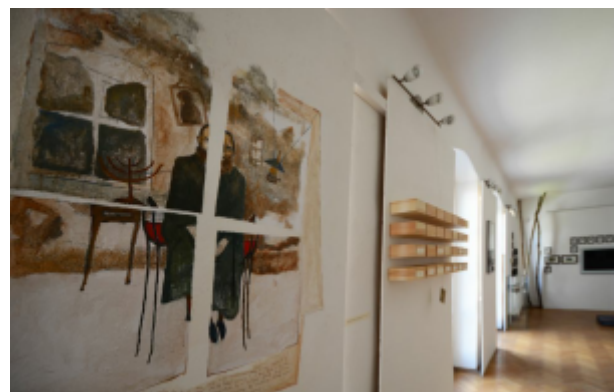
MYSTERIES OF CHILDHOOD - JERZY FICOWSKI EXHIBITION told by Bożena Szroeder

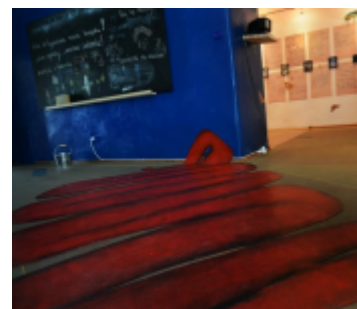
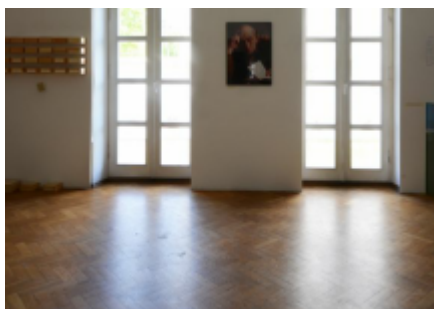
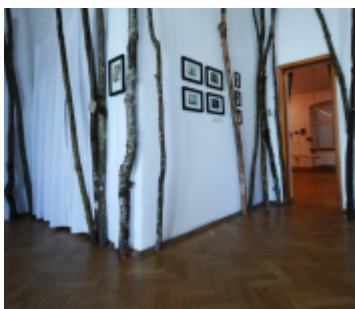


Jerzy Ficowski offers us a lesson in the deep understanding of otherness. Dealing with people of other nationalities or cultures, he still had to face the question whether he himself was a Gypsy or a Jew. He would answer that whenever they were hurt by others he did become a Gypsy or a Jew. Intercession for others was one of the most important values of his Decalogue.

We endeavour to show that through our explorations of the life and creativity of Jerzy Ficowski. We are setting on a journey to meet the small Juraś who from his early days intensively and with great sensitivity observed the world, the nature and people around. His childhood was brutally interrupted by the Second World War which forced him into adulthood making Jerzy Ficowski, in spite of his young age, join the Warsaw Uprising.

Read more about Exhibition





THE FAIRY TALE FILM COLLECTION



BOŻENA SZROEDER ABOUT THE FAIRY TALE FILM COLLECTION.

We always make our best to make the movies we work on to be both clever and beautiful, and that is why we invite outstanding artists from around the world to cooperate with us, building at the same time a local team of guides-animators who take care of the children.

[Read all text](#)

Experiencing Borderland

ESSAY IN THE ECONOMIST Between The Borders By Edward Carr

The idea of European unity is more complicated than its supporters or critics allow.



If you take a train from Warsaw through the pine forests and the lakes to Poland's frontier with Belarus, you come eventually to Krasnogruda. Once it was the family house of the poet Czeslaw Milosz. Today it is home to Fundacja Pogranicze, the Borderlands Institute, a place teetering on Europe's rim.

Krzysztof Czyzewski, the institute's director, explains that nationalism here has separated families. People have had to decide whether they are, say, Polish or Lithuanian, when they are often a bit of both. When such borderlands are troubled, people are easily persuaded to retreat into their identities, seeing all others through narrow windows of hostility—as when Yugoslavia tore itself apart in the 1990s.

Mr Czyzewski calls himself a bridge-builder. His work is to bring people back together. Not for him the ossified culture of nation-states and the doomed, top-down schemes to create Europeans that fit the remit of Brussels. Other Europes are possible. He believes that people need an Agora, a common space where differences can coexist—a place of peaceful borders peacefully crossed, be it central, like Colmar, or liminal, like Krasnogruda.

[Read all text](#)

SOLIDARITY ACADEMY IN KRASNOGRUDA 10-13 I 2017



The Solidarity Academy is bringing journalists from all around the world to discuss on several topics such as Eastern Partnership, European Affairs and Refugee Crisis.

Guests about The Borderland

Our visit to Centrum Pogranicze certainly made a long-lasting impression on me, as someone, who has a background in Jewish Studies and (critical) Nationalism Studies. So no doubt it was a stimulating and inspiring experience for me. However, the reflection I would like to make is a really simple one. I find it a truly respectful homage to the perished Jewish community of Sejny that the synagogue and the yeshiva next to it are used as a space to connect the several - in many ways - separated ethno-cultural groups of inhabitants of this borderland town: These painfully abandoned buildings could not possibly have a better function.

Ester Neuberger, graduate of Solidarity Academy 2016

I wonder if there is any other small city in Poland that knows so much about its own history as Sejny? Indeed, after having watching Kroniki sejneńskie we all got a chance to meet its fascinating history – like so many people before. There is a magical inspiration that exists in this tiny town in the far north-east of Poland. I am glad we had a chance to be a part of this magic and I know that it has impacted our work. Our experience in Sejny will not be forgotten and I feel that we not only left a part of ourselves there, but had a chance to bring a part of Sejny back with us.

Adam Reichardt, New Eastern Europe

[Read more about the visit](#)

Academy

KRZYSZTOF CZYŻEWSKI IN ORGANISING COMMITTEE OF THE 8TH INTERNATIONAL KORCZAK CONFERENCE

The conference provides a global platform featuring multimodal presentations from diverse disciplines and perspectives that will contribute to the conference discourse and cater to the broad audience comprised of scholars, educators, policymakers, students, young people and the worldwide membership of Korczak affiliated associations.



We are pleased to announce, The International Congress of Children Rights. The 8th International Korczak Conference. Commemorating 75 years of the last way of Korczak, Stefa, the staff and children

“The Open Window – A Sense of Freedom”
Janusz Korczak, (Szkoła Specjalna 1926/27)

The theme of the three day congress is: The Child- The Subject. The Agent. The Citizen. The Person.

There will be three pillars of Conference. Day 1: History and Remembrance Day 2: Philosophy, Pedagogy and Practice Day 3: The Rights of the Child

September 13 - 15, 2017 Warsaw, Poland

Polin - Museum of the History of Polish Jews European Museum of the Year 2016

[Find out more about Conference](#)

Latest News

ZYGMUNT BAUMAN – A FAREWELL 9 I 2017

Krzysztof Czyżewski on Zygmunt Bauman

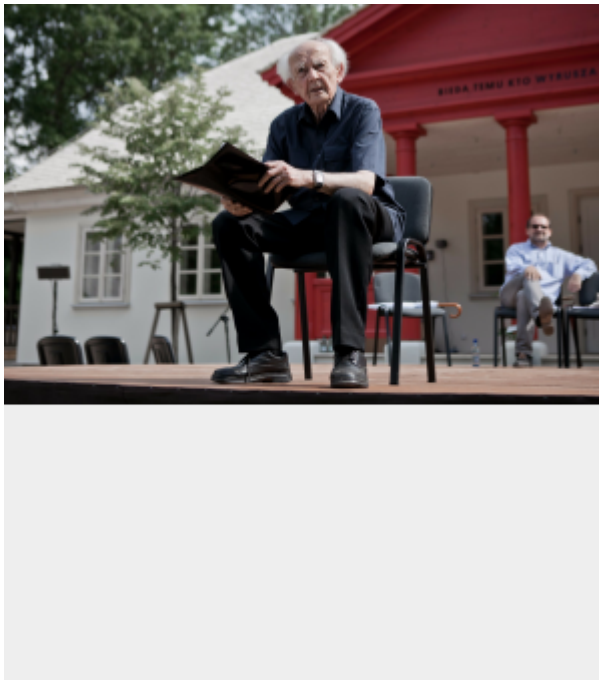


photo by M. Kmita

Zygmunt Bauman’s life and creativity is perceiving him as a borderlander, a man changing himself, one always on the road. I mean here crossing the borders running inside of him, caused by the way his life developed, through the dark pages of his own life story. He was able to draw conclusions from it, as if paying his debt back to people by giving away everything he had. His diligence stemmed from the continuous process of transformation of himself. From an officer of a communist regime, he turned a sage with a pipe, an empathetic man with an open heart, all the time on the lookout of how he could be of assistance to others.

[Read all text](#)

"Ejbike Mame" an evening with Yiddish songs hosted by Małgorzata Sporek-Czyżewska

"Ejbike Mame" - concert of songs from the pre-war Yiddish theatres and cabarets, performed by Małgorzata Sporek-Czyżewska and the Klezmer Orchestra.

On 29th of November 2016 concert Ejbike Mame in Andrzej Strumillo's Gallery in Maćkowa Ruda inaugurated celebration of Andrzej Strumillo's year.



Read about the concert

Publishing House

IRENA GRUDZIŃSKA-GROSS ABOUT TRANSLATION OF ZUZANNA GINCZANKA'S POEM

Zuzanna Ginczanka / * * * (*Non omnis moriar*)



Non omnis moriar — my proud estate,
of table linen fields and wardrobes staunch
like fortresses, with precious bedclothes, sheets, bright dresses
— all remain behind me now.
And as I did not leave here any heir
you, Chomin's wife, the snitch's daring wife, Volksdeutcher's
mother, swift informer, do
allow your hand to dig up Jewish things.
May they serve you and yours, and not some strangers.
"My dear ones" — it's no song, nor empty name.
I do remember you, and when the Schupo came,
you did remember me. Reminded them of me.
So let my friends all sit with goblets raised
to toast my memory and their own wealth,
their drapes and kilims, candlesticks and bowls.
And may they drink all night, till break of dawn,
and then begin to search for jewels and gold
in mattresses and sofas, quilts and rugs.
Oh, and what quick work they'll make of it!
Thick clumps of horsehair, sea grass stuffing, clouds
of cushions torn and puffs of eiderdown
will coat their hands and turn their arms to wings.
My blood will bind these fibers with fresh down,
and thus transform these wingèd ones to angels.

Translated by Irena Grudzińska-Gross, Aniela Pramik and
Geoffrey Cebula

Zuzanna Ginczanka "Collected Poems"
in Borderland Publishing House

From Irena Grudzińska-Gross's essay:

Ginczanka second time - a long awaited book available again!

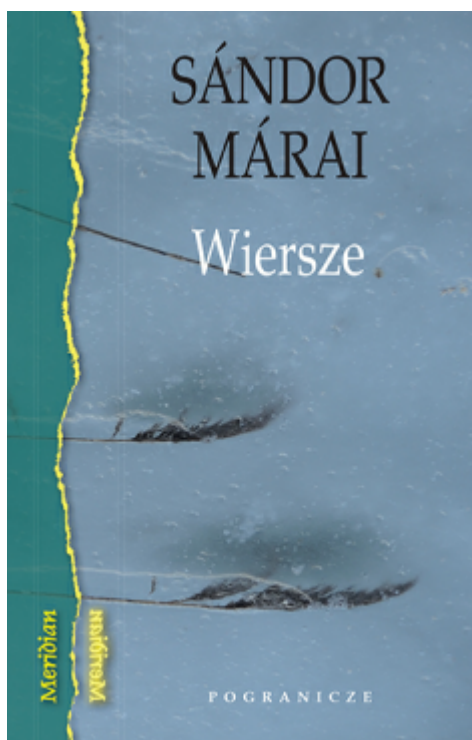
Ginczanka and her poetry are also legends of the milieus and worlds that have long ceased to exist: of the pre-war small town life, the last bohemians of Warsaw, and finally – of the victims of the inhuman crime of Holocaust. They prove how much we are determined by the times we are used to call “our own”, the place that seems to us the chosen one, and the Great History that feeds on our success, misfortune, triumphs and falls.

Ginczanka was a Polish-Jewish poet who did not survive World War II. Her poem was realistic enough to serve after the war as documentary evidence at a trial of a couple of her tormentors – quite an unusual role for a piece of literature. She included in it the last name of a blackmailer who exposed her to the Nazis, which, for a Jew, meant death. A strikingly beautiful woman with very Semitic-looking features – she had black hair, dark eyes, olive skin, thin face – Ginczanka had to stay in hiding and was hunted by blackmailers (who in World War II slang were called “szmalcownicy”). She managed to save herself from the episode she wrote that poem about. The next time she was not so lucky.

[Read all text](#)

[Read all text](#)

POEMS BY SÁNDOR MÁRAI FOR THE FIRST TIME IN POLAND



From Jerzy Snopek's Preface

Márai's poetry is more of a drama of moral dilemmas and intellectual diagnoses than a free play of imagination (his early works showed some attempts in the latter register). His poetry owes it generally to its rhetorical nature, always towering over "pictorial" imagery and only occasionally giving way to something that is commonly referred to as the simplicity of expression. We find in all of this the essential features of the author's personality, felt also in his prose. Because this is the way Márai is: sometimes repulsive, more often attractive. Fascinating.

[Read all text](#)

TIBOR FISCHER "INTRODUCING THE POEMS OF SÁNDOR MÁRAI" PUBLICATION IN HUNGARIAN REVIEW

“I am not a poet”, Márai insisted. That would seem to settle it, but it has to be remembered that Márai had exceptionally high standards and he was playing with prosody at a time of exceptional fecundity in Hungarian poetry. He was the contemporary of Attila József (considered by some as the greatest of all Hungarian poets), Sándor Weöres, Miklós Radnóti, János Pilinszky, poets who are the match of any of the better known names of the last century such as Auden, Eliot, Celan, Pound, Larkin.

Born in 1900 in the Austro-Hungarian town of Kassa (which was to change its name and nationality several times in the coming decades), Márai committed suicide in San Diego at the age of 88. He rode the twentieth century in a way few managed. His first story was published when he was fifteen, and while still a teenager experienced world war, epidemic, a revolution and exile. He was in Paris when it was the most exciting city to live in, and in Berlin when it was the place to avoid. He weathered the Second World War in Budapest, and when the Communists came to full power in 1948 chose exile, including a stint in the most powerful city in the world, New York.

Source: *Hungarian Review*, Volume IV, No 5.

Debates of Borderland

MERON BENVENISTI IN LITERARY CAFE "SONG OF PORCELAIN"

JERUSALEM: THE TORN CITY

Meron Benevenisti is a writer and political scientist, former deputy mayor of Jerusalem, author of many books about Jerusalem and Jewish-Arab borderland. He visited Krasnogruda in 2015 to talk about Jerusalem as the torn city.



[View debate](#)

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