



“BORDERLAND” FOUNDATION
OPERATIONAL AND FINANCIAL REPORT
FOR THE YEAR 2019

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Most programmes operated by the International Centre for Dialogue in Krasnogruda are delivered in partnership with the “Borderland – of Arts, Cultures and Nations” Centre in Sejny.



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COLLABORATION WITH UNIVERSITIES AND INTERNATIONAL EDUCATIONAL PROGRAMMES

Borderland engages in intensive and diverse collaboration with multiple academic institutions and communities: New School University in New York, Rutgers University, Yale University, Syracuse University, Chicago University (all in the US), University of Bologna (Italy), Institute of Polish Culture and Faculty of "Artes Liberales" of the University of Warsaw (Poland), Oranim Academic College in Israel, European University Viadronea Frankfurt (Oder) (Germany), Centre for the Humanities of the Ivan Franko University in Lviv (Ukraine), Vytautas Magnus University in Kaunas (Lithuania), and the Institute of Polish Philology and Club of Philosophy of the University of Białystok (Poland). The collaboration format includes summer schools, internships, workshops, guest lectures and presentations.

Some universities have also invited the *Borderland* Foundation to co-design their research and teaching curricula, and thus introduce semester-based classes based on *Borderland's* experience and knowledge and forming part of the general academic programme. The solution has been already introduced at the Department of Arts, Culture and Media of the Rutgers University, and the Department of Political and Social Sciences at the University of Bologna.

Krasnogruda has already been welcoming regular study visits and student internships, i.a. from the Oranim Academic College of Education (Israel) and Syracuse University (USA) – their innovative, interdisciplinary curriculum combines culture – and art-focused work practice with the process of developing new reflections in the field. As part of these programmes, students will be introduced to the daily practice of the *Borderland* Foundation, educational activities in particular. They are also invited to co-design art studios and participate in seminars and debates with a focus on modern-day community notions in multicultural borderland areas.



"READING THE OTHER" SYMPOSION

A contemporary philosopher who had never experienced the sense of being a charlatan is a mind so shallow that his works are, in all likelihood, not worth reading.

Leszek Kołakowski

"Reading the Other" symposions are organised annually at the International Centre for Dialogue in Krasnogruda, owing to the hospitality of the Miłosz Manor. Seminar-format classes explore contemporary interpretations of writings by eminent thinkers, forcefully resonating with challenges faced by people of the borderland. A different patron is selected for each symposion, a "leader of thought" whose attitude and oeuvre constitute the crucial "individual viewpoint reference" (Miłosz, *Treatise on Morals*). Patrons to date have included Tony Judt, Zygmunt Bauman, Leonidas Donskis and Leszek Kołakowski.

This year's fourth edition, titled "MIŁOSZ READING Fyodor Dostoevsky – Simone Weil – Lev Shestov", took place in Krasnogruda on August 5th-10th 2019.

Czesław Miłosz, Master of the Polish-Lithuanian borderland in Krasnogruda, was the chosen "leader of thought" for the 2019 "Reading the Other" edition. His guides on the meditative journey – in following the voice of the *daimonion* and along the return path – included i.a. Dostoevsky, Weil and Shestov. His lectures on reading *Demons* at the University of California, Berkeley, attracted huge crowds. His foreword to the English translation of *The Brothers Karamazov* is legendary, Miłosz having incorporated the work onto the map of potential pathways out of the territory where religious imagination is deracinated, eroded, and duly described in *The Land of Ulro*. Lev Shestov helped Miłosz comprehend Dostoevsky, the Polish writer holding the former's philosophy (*In Job's Balances*) in high regard, pioneering efforts to introduce his thought to post-war Polish and European culture, and making him the focal point of "*Shestov, or the Purity of Despair*", an essay translated into multiple languages. Miłosz engaged in similar forerunner efforts





when exploring the works of Simone Weil, having learnt of her life and oeuvre from his Parisian friends, Józef Czapski and Albert Camus. He edited and translated Weil's essays into the Polish language as *Selected Writings (Wybór pism)*, published by the Paris-based *Kultura* periodical as early as 1958. It was Weil that Miłosz inherited his belief that "distance is the soul of beauty" from. When speaking at a gala celebration of Leszek Kołakowski's seventy-fifth birthday in Cracow, Miłosz said:

To Dostoevsky's "Underground Man", the world's evil can be summed up in "twice two makes four". The Grand Inquisitor also sees the mathematical imperative and worldly determinism, preferring to come to terms therewith rather than place his trust in Christ, Himself helpless in facing the laws, and refusing to change stones into bread.

Something peculiar happened in the 20th century: people realised how extraordinary complex the boundary ostensibly separating man from other living beings is. This is a major theological issue: before, only man had been given the right to rule the world, alongside an immortal soul and dominion over all other creatures. Today, this boundary has been obscured. We have begun thinking in deterministic categories applicable to all living creatures, to the world of nature and man alike. I believe that if the Devil is as powerful as Leszek Kołakowski describes him, something truly devilish has transpired: the factor of will, of such tremendous significance to the concept of original sin, has been lessened in our awareness and treatment of the world. I obviously admit to having been influenced by some writers in what I am declaring herein – consider Lev Shestov, who claimed that philosophy in its entirety is putting on a brave face while advocating surrender to necessity, as any mutiny against "twice two makes four" is futile. Yet to Shestov, God was above all else, not subject to any such restriction. I have been also influenced by Simone Weil, who believed that everything in human and natural life was subject to determinism, the minuscule grain of mustard seed of grace the only exception letting man escape the imperative. To Weil, Auschwitz would have been the product of the rules of this world rather than a divine or diabolical whim.

Dialogues moderated by Krzysztof Czyżewski, Jarosław Hrycak, Marci Shore and Timothy Snyder. Participants of the symposium (held in the English and Polish languages) included "disturbers of the peace" from Ukraine, Lithuania, the United States and Poland.

DisTerrMem (DISPUTED TERRITORIES AND MEMORY)

A three-year international research programme, with the *Borderland* Foundation as a partner organisation. The University of Bath, United Kingdom, serves as project leader. Other partners include the University of Warsaw, National Academy of Sciences in Armenia, Forman Christian College, Pakistan, and Educational and Cultural Bridges Foundation, Armenia. The project is funded under the European *Horizon 2020* Programme.

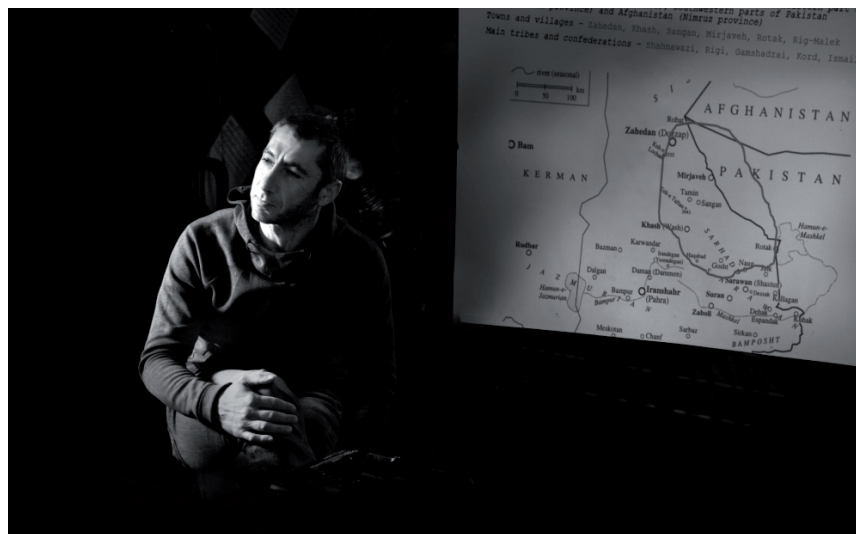
The purpose of the project is to create a co-operation and exchange forum for scientists, civic organisation employees and culture practitioners from Poland, Armenia, Pakistan and the United Kingdom, with a focus on reflection and practice in the field of memory of post-conflict territories and communities.



Operating in three key regions (Europe, South Asia, South Caucasus), the project is centred around four levels of analysis and interrelations between the same: the role of civic society groups and non-governmental organisations (NGOs), culture practitioners, national states and regional organisations in the process of managing contending memories with regard to disputed territories. Furthermore, the project targets the promotion of best practice samples tailor-made for decision-makers, civic society organisations, culture practitioners, and academic scholars in assorted contexts.

Academics from Armenia and Great Britain visit Krasnogruda as part of project activities. While developing their own research topics, they use Borderland Cultures Documentation Centre resources and learn about the *Borderland* Foundation's work. Weronika Czyżewska-Poncyłjusz attended a two-month research residency at the University of Bath over July and August 2019. The Foundation attends and co-organises conferences, summer schools and workshops for project participants. The project involves shared research projects; joint publications have been scheduled. A programme summary and wrap-up conference in Krasnogruda has been planned for 2021.

During the first year of project works, participants mainly engaged in analyses and insights regarding the current state of knowledge concerning the memory of borderland areas. Academics carried out comprehensive literature





queries (searches and assessments of published studies and comments) with regard to national states, regional organisations, civic society groups and culture practitioners in the process of handling memories concerning disputed territories. Query outcomes were evaluated at the first international team conference in November 2019 at the University of Bath (United Kingdom). They will be published on the project's website in January 2020. These initial findings are to become a foundation for project stage two: international research teams working to publish joint scientific articles.

Other events during the first project year included separate seminars, lectures and debates organised by individual project partners and attended by researchers in residency at partner institutions, and a conference and workshop addressing project participants and attendees by invitation at the University of Warsaw in October.

"Borderland Remembrance – a Comparative Viewpoint" Workshop

On October 14th and 15th, DisTerrMem scientists from six partner organisations met in Poland to discuss directions for project activities and plan research evolutions with civic society leaders from Poland, Lithuania and Germany. The event was interactively streamed online, allowing persons who could not come to Poland attend the event as well.

This was one of the two workshops planned for all project parties concerned (the other one to be held in Brussels in December 2020). The two events are designed to gather DisTerrMem researchers, practitioners and organisations focusing on the heritage and memory of territories under dispute, with intent to discuss project objectives and consult representatives of assorted communities with regard to developing the project as a whole in terms of accomplishments valuable to scientific, social and cultural efforts.

This year, the following experts were offered residencies at the International Centre for Dialogue:

- Vahe Boyajian, Ph.D., of the Institute of Archaeology and Ethnography in Yerevan (Armenia), anthropologist specialising in Central Asia and Caucasus;
- Professor David Clarke of the School of Modern Languages, Cardiff University, also visiting professor at the Department of Politics, Languages and International Studies at the University of Bath. Specialises in research of politics and culture of memory in Germany and Poland;
- Hranush Kharatyan of the Institute of Archaeology and Ethnography in Yerevan (Armenia). Armenian ethnographer specialising in research of the Caucasus, ethnic, language and social minorities, social culture of transition societies, and Armenian folk culture;
- Ruzanna Tsaturian of the Institute of Archaeology and Ethnography in Yerevan (Armenia). Specialises in research of cultural heritage, nationalism, gender studies and anthropology of food.

Project progress can be followed and researcher accounts of *Borderland* Foundation residencies read on the blog website www.disterrmem.eu.



INTERNATIONAL SYMPOSIUM WITH A FOCUS ON THE LIFE AND OEUVRE OF CZESŁAW MIŁOSZ ON THE FIFTEENTH ANNIVERSARY OF HIS DEATH, CRACOW (POLAND), OCTOBER 3rd–4th 2019

The *Borderland* Foundation was a partner organisation in an International Symposium project exploring the oeuvre of Czesław Miłosz. The conference was organised at the Czesław Miłosz Centre of the Faculty of Polish Studies of the Jagiellonian University, with the support of the Cracow Festival Office. The agenda included Krzysztof Czyżewski's lecture "*Familial Europe of the 21st Century*", a screening of the film "*The Issa Valley*" based on a theatrical performance staged in Krasnogruda by the theatre group of the "*Borderland of Arts, Cultures, Nations*" Centre with an introduction by Małgorzata Sporek-Czyżewska, and "*The Wormwood Star*". Krzysztof Czyżewski moderated the Symposium apogee debate on poetry, science and religious imagination, panellists including Ireneusz Kania, Krzysztof Meissner, Henryk Paprocki and Joanna Zach.

ACADEMIC TOUR FOR STUDENTS OF THE DEPARTMENT OF CENTRAL AND EAST EUROPEAN INTERCULTURAL STUDIES AT THE FACULTY OF APPLIED LINGUISTICS OF THE UNIVERSITY OF WARSAW

As part of a curriculum delivered in collaboration with the Department of Central and East European Intercultural Studies at the Faculty of Applied Linguistics of the University of Warsaw, the *Borderland* Foundation received students and lecturers of the Department from February 28th until March 3rd. In the course of a three-day study tour, students attended meetings, workshops and presentations in Sejny and the International Centre for Dialogue in Krasnogruda. The group studied the *Borderland* Foundation's knowhow and skills during artistic and educational practice presentations and seminar classes. The visit initiated a collaboration format both parties intend to continue and expand in the future.





PENN STATE UNIVERSITY STUDY VISIT

On March 6th and 7th, the *Borderland* Foundation was visited by a group of American students and professors of the Penn State University. Workshops and meetings with the *Borderland* team formed part of an academic tour co-organised by the Warsaw School of Economics and the Penn State University for students of the Jewish Studies curriculum. The presence of Yiddish culture in educational and artistic activities in modern-day Poland and Lithuania was the focal theme of the visit.



(RE)VIEWING EUROPEAN STORIES

An international educational programme designed to draft interactive materials for students and teachers exploring Europe's lesser-known history. Co-ordinated by the *EUScreen* Foundation, funded by the Evens Foundation and thematically supported by EuroClio, the project's focal theme involves changes to national borders and migration of groups and persons as a result of regional, national or international conflicts in Europe. The project aspires to design and deliver a number of engaging and interactive educational activities provoking critical thinking, involving the use of digital source materials, and developing media literacy. The first pilot version of the project centres around three European borderlands: Mostar, Catalonia, and the Polish-Lithuanian borderland. The *Borderland* Foundation contributes by developing textual and audiovisual materials exploring the latter.

A team of archival practitioners, historians, pedagogues and third-party experts gathered on October 30th and 31st at the National Film Archive – Audiovisual Institute/ FINA (Warsaw, Poland) with intent to launch the project and develop co-operation methods.

Early exercise beta versions will be tested in collaboration with European history teachers in April 2020, at the annual EuroClio conference in Serbia.



STUDY VISIT FOR ORGANISERS OF THE NIKOZI INTERNATIONAL ANIMATION FILM FESTIVAL



Over the period of April 16th-18th, Sejny and Krasnogruda received a group of organisers of the International Animation Film Festival in Nikozi (Georgia) for a study visit.

The group was headed by Bishop Isaiah, headmaster of the Saint Alexander Okropiridze Art School for children from Georgian villages, and activist working with communities on both sides of the new Georgian-Russian national border. The School uses art to provide support to children facing and processing wartime experiences. Assisted by his co-workers, the Bishop has also been organising the Nikozi International Animation Film Festival since the year 2011, audiences including inhabitants of the entire Gori municipality and international guests.

The purpose of the visit to the *Borderland* Foundation was to establish long-term co-operation between the two groups, and exchange operational experience. Educational practices and tools presented by the *Borderland* Foundation's team became a source of inspiration and support for the Festival's authors who intend to develop and expand the event to include a year-round educational and artistic offer targeting the local community they are part of.

Future plans include the *Borderland* Foundation's visit to Georgia during the Festival, the programme to include presentations of *Borderland* practices.





"PERSON OF BORDERLAND" – IRENA VEISAITE



For the past twenty years, the *Borderland* Foundation has been awarding “*Person of Borderland*” titles in recognition of and with intent to disseminate the work of modern-day “*bridge builders*”. To date, the title has been awarded to Jerzy Ficowski, Tomas Venclova, Arvo Pärt, Bohdan Osadchuk and Claudio Magris. In the jubilee year 2019, the “*Person of Borderland*” title was awarded to Irena Veisaitė – Lithuanian intellectual, researcher, theatre critic, and human rights defender.

It is with great joy that I have the honour of announcing that in our jubilee year 2019, the title of the Person of Borderland is awarded to Irena Veisaitė – our Maestra from Vilnius, whose path of practicing the borderland ethos, attitude toward life and oeuvre have become our inspiration, a source of support in times of misgivings, and focal point of reference.

Irena Veisaitė devoted her life to theatre critique, teaching students and educators alike, and building a civic society in independent Lithuania and Central and Eastern Europe. She emerged from 20th-century hell facing the future, with a wish to heal the world. She was head of the Open Society Foundation in Vilnius and Thomas Mann Cultural Centre in Nida of many years. Owing to her intellectual courage and involvement in public life, she became a true moral authority in Lithuania and across Europe.



The path of a Teacher approaching life itself as if it was art was the one she found most meaningful, and the goal of her work. With each of her small steps forward, duly multiplied and magnified by her students, her life motto is substantiated and takes on power: "It is the duty of the living to forgive and create the future". Irena Veisaitė, Person of Borderland!

On behalf of the *Borderland* Foundation and the "Borderland of Arts, Cultures, Nations" Centre – Krzysztof Czyżewski

The "Person of Borderland" title award ceremony was held at the White Synagogue in Sejny on May 30th and 31st 2019. The gala ceremony included laudations by Krzysztof Czyżewski and previous winners of the title: Bieta Ficowska (for her late husband Jerzy) and Tomas Venclova. The laureate was congratulated by special guests representing Poland and Lithuania: Lithuanian Minister of Culture Mindaugas Kvietkauskas, Ambassador of the Republic of Lithuania to Poland Eduardas Borisovas, Speaker of the Podlasie Voivodship Artur Kosicki, Podlasie Voivode Bohdan Paszkowski, and Consul of the Republic of Lithuania in Sejny Vac-lav Stankevič. The artistic programme included the concerto *Dveykus/Przylgnięcie/Adherence* performed by the Klezmer Orchestra of the Sejny Theatre, classical music concertos for piano performed by Onutė Gražinytė, a special music dedication – *The Small Star*, a song to lyrics by Moshe Kulbaka performed by Małgorzata Sporek-Czyżewska and Wojciech Szroeder, and literary focus groups around the book *For a Dignified Life. Irena Veisaitė in Conversation with Aurimas Švedas*.





FESTIVAL OF THE BRIDGE

"Mystery of the Bridge" – an open-air performance at the amphitheatre flanking the Miłosz Manor in Krasnogruda, shown for the first time on August 22nd 2015 to crown workshop-and-art efforts of the Village of Bridge Builders. August 22nd has become a fixture in the year-round calendar of life along the Polish-Lithuanian borderland, wherein people of assorted cultures, nationalities and generations gather, united as hosts of the *"Festival of the Bridge"*. It is a performative campaign actively joined by residents of Krasnogruda and the neighbourhood, with a focus on celebrating the idea of bridge-building, a feast acclaiming the community spirit in a location to which 20th-century history had brought genocide and displacement. The event is based upon the fundamental principle of a possibly vast group of Krasnogruda, Sejny and neighbouring town/village residents joining the creative process.



This year, the Festival of the Bridge programme included a gala premiere of a special composition by Paweł Szymański for Klezmer Orchestra of the Sejny Theatre instruments, and soloists and chorist vocals of the *"Kaimynai"* choir of Żegary. Paweł Szymański is one of the most distinguished contemporary Polish composers, his specific musical style recognisable worldwide. When visiting the Suwałki region, he used to take part in the *Summer in Borderland* shows in Sejny and Krasnogruda each year. In 2019, he offered to compose a bespoke concerto performed during the Festival of the Bridge at the Miłosz Manor amphitheatre in Krasnogruda. Works on the composition took several months, the composer actively present at rehearsals during weeks immediately preceding the premiere. The concert itself comprises an open-air spatial stage design and illumination installation.



"TALES OF THE BORDERLAND" FILM COLLECTION. "FAMILY TREASURES"

Another take on the Foundation's multigenerational art-and-educational programme, wherein young Film Animation Studio workshop members worked together with parents and grandparents to create animated films. This year, another eight films were made, this time with a Focus on family treasures.

Work began with identifying Families interested in making familial films. All attended a journalist workshop with a focus on interviewing techniques and methods of documenting and recording meetings. At this stage of work, the young assumed educator roles. Overseen by professionals (e.g. volunteers – experienced documentalists), they introduced adult participants to multimedia. Documenting and recording Family Meetings and conversations about the world of old objects helped forge tales which in turn became the film footage foundation. Film scripts were produced in the course of literary workshops delivered by Bożena Szroeder.

During visual art workshops delivered jointly by painters (Aleksandra Kotarska and Dominika Ludwig) and film directors (Daria Kopiec and Joanna Polak), artists and participants came to a joint decision regarding animation technique, graphic design form, and cinematographic components to be employed; scenography, backdrops and puppets were designed and produced as well. Film and visual art workshops were preceded with presentations on animated film techniques (pixilation, photo animation, sand and plasticine animation, cutouts, animation drawings on paper, carbon paper or so-called celluloids (cels), 3D animation) and





rules of animation. The art and film workshops were delivered in parallel: each visual component intended for use in the film was set in motion when working with directors.

The next stage involved narrator workshops and off camera recordings. Young people (workshop participants) are narrators/readers of our films. Soundtracks for all stories were created in the course of workshops delivered by sound engineer Patryk Masłowski.

The final activity component involved the creation of film miniature music composed by the Small Klezmer Orchestra (Wojciech Szroeder – accordion, Dominika Korzeniecka – drums, percussive instruments, Michał Moniuszko – double bass, Kacper Szroeder – trumpet, cymbalom, trombone). All sounds and film music were submitted to the film Families for approval.

All workshops were held on weekends, or in daily sessions in the summer holiday season (which is when most of the work was done).

Finished films were screened at befriended schools and day activity centres, the screenings preceded with grandparents, parents and grandchildren talking about the course of Collection-related works. Films were produced in 800 copies, distributed among participant households, schools and institutions of culture. A gala screening of films was organised to live music performed by the Klezmer Orchestra, project participant Families in the audience.



History of the Programme

The Film Animation Studio has been operating in Sejny since 2010. Supervised by eminent artists, children make animated films based on borderland stories, legends, fairy tales and songs they collect themselves as part of the programme. This is how a small film animation laboratory was established in Sejny, children representing assorted nationalities, cultures and religions considered the laboratory's key authors. Working with distinguished artists from Poland and Russia, children learn different animation forms and techniques: cartooning, puppetry and cutouts; photography and salt animation; working with digital and other computer techniques. Children and young people are inspired by and use material



collected during meetings with the oldest residents of Sejny, whom they ask for stories of olden days and childhood fairy tales, songs and legends. Search queries were carried out in libraries and private family archives. Four film collections and one animated film (*Gucio Enchanted*) were produced in succession over the years 2010-2014: a) *Borderland's Film Collection. Legends, Stories, Fairy Tales*; b) *Borderland's Film Collection. Songs of the Borderland; Tales of the Borderland*; c) *Fairy Tale Film Collection*; and d) *Krasnogruda Fairy Tale Collection*. The next phase of the programme included the *Childhood Mysteries Collection*, grandparents involved in artistic project works. Intergenerational encounters and partnership in creation became a deeply touching and amazingly beautiful adventure in active time shared by grandparents and grandchildren. Twelve animations were made, all based on grandparents' and grandchildren's childhood memories. The adventure continued with the *Tales of the Borderland Film Collection. Keepsakes*, wherein keepsakes preserved in participants' homes for generations (old photographs, documents, memoirs, objects treated with particular respect) became the foundation for drafting small family film stories. In 2018, six time-lapse animations were made, all telling stories of people important to Sejny and the region: artists, social activists, politicians.

"*Made in Sejny*" animations have been shown at numerous international screenings and festivals, earning multiple honourable mentions and awards. They have become a role model tool for many educational and artistic institutions working with children and young people in the field of art across Poland – an educational aid in teaching regional tradition, culture and history by confronting the old and contemporary world.



THE STUDIOS OF KRASNOGRUDA

The Krasnogruda Studios of Art and Education are a constellation of year-round artistic and educational workshops organised at the International Centre for Dialogue in Krasnogruda. Studio activities attended by young people and adults alike reference local matter, memories of places, and the local community's creativity. Residents of Sejny and villages surrounding Krasnogruda, including Poles, Lithuanians and Russians-Old Ritualists participate in workshops. Studios are run by culture animators from the *Borderland* team. Eminent artists, culture animators and pedagogues with many years of experience in working with multicultural communities in the field of art are invited to join Studio projects.

THE ART STUDIO

Headed by Wiesław Szumiński, the Studio delivers multiple programmes for assorted regular groups, as well as for persons interested in the *Borderland* Foundation's general educational offer. Regular weekly classes are held for children and young people. Classes for adult and senior attendants are scheduled four times a month. This year, the "*Baranauskas-Miłosz-Rosenfeld*" project was delivered as part of a curriculum for regular middle and secondary school student groups.





Baranauskas–Rosenfeld–Miłosz

The “*Baranauskas-Rosenfeld-Miłosz*” project delivered by the Art Studio of the International Centre for Dialogue centred around three poets whose lives and literary oeuvre are connected to the Land of Sejny – the region all attendees come from (secondary school in Sejny and middle school in Počkuny). Antanas Baranauskas, author of *The Forest of Anikščiai* (considered the Lithuanian literary counterpart to Adam Mickiewicz’s *Pan Tadeusz*), was the Bishop of Sejny, interred at the local basilica. Born in Boksze Stare near Sejny, Moris Rosenfeld was a pupil of the Sejny yeshiva. He would become the precursor of Yiddish poetry and author of revolutionary poems and songs. His poem “*Majn Jingle*” became the most well-known song of the English, Jewish and German proletariat. To Czesław Miłosz, Krasnogruda was one of the familial places he felt a forceful connection to. This is where he wrote some of his earliest poems.

The activity schedule involved a process of collecting materials and knowledge associated with the presence of the three poets in the cultural space of the Land of Sejny – a region whose cultural past is interwoven with diverse traditions and religions – studying their oeuvre associated with the region and places they lived in; delivering introductory lectures to the theme; publishing collected materials in an artbook; and displaying them in exhibition format.

Workshops for young participants were held once a week over a period of March until late December. As part of their workshop programme, attendees collected poetic texts by the three authors, adapting and interpreting them in assorted visual art techniques: drawing, graphic design, photography, book art design. Resulting works became illustrations for an art book and open-air exhibition the project culminated in. Two field trips were organised to locations where the three poets lived and worked: Boksze Stare in Poland, Anikščiai and Šeteniai in Lithuania. The purpose of these field trips was to take photographs and make drawings outdoors with intent to document the poets’ birthplaces. Field trip materials were incorporated into the exhibition and art book.

Project outcomes included the aforementioned art book, its contents comprising selected poems by the three protagonists, photographic documentation of locations associated with the poets’ presence in the Land of Sejny, visual treatment of selected texts (illustrations created during workshops and set to poems), and sketches and drawings produced during field trips to locations frequented by Baranauskas, Rosenfeld and Miłosz. A year-round open-air exhibition with





a focus on the life and oeuvre of the three poets was organised in the Park of Krasnogruda. Project activities contributed to an expansion of the secondary school curriculum to include region-specific information concerning writings by the three eminent poets of Sejny. Participants joined creative activities which helped develop their practical skills – assorted art techniques and open-air design. Project outcomes (book and exhibition) are used as teaching aids made available to middle and secondary school students and all visitors to Krasnogruda.

THE NATURE STUDIO

Over the period of January until June 2019, the Nature Studio under Ksenija Konopek held a series of Studio work presentation workshops addressing students of two primary schools in Poćkuny and Krasnowo. The workshops were designed to recruit new Studio members and open a new class rotation. After six years, the first group of children completed the Studio curriculum, occasional follow-up sessions organised for them. A nature workshop was held for a study group from Nikozi (Georgia) in April. Over July and August, as part of the *Summer in Borderland* programme, the Nature Studio held weekly open workshops for tourists visiting the International Centre for Dialogue in Krasnogruda. A curriculum addressing primary and secondary schools from across Poland/ study groups (University of Wrocław students, students of cultural studies at the University of Warsaw, Polish-Lithuanian student group organised as part of the joint “*National Minorities – Wealth of Europe*” programme) were held from September until December. In October and November, the Studio delivered workshops for three separate groups: Siedlce Centre for Social Economy Assistance; culture animators from Nuremberg; and *Rzecz Jasna* Association of Feasible Initiatives from Ostróda.





THE GUCIO ENCHANTED STUDIO

Headed by Joanna Rakucewicz and Dorota Jaczewska, the Studio holds regular artistic and educational classes every Saturday for kindergarten children (a group of around twenty, accompanied by parents and grandparents) from neighbouring rural areas. In March 2019, the group was made part of a long-term "Year Round in the Manor" project – a public activity financed in part from Podlasie Voivodship funds. A new group was formed in September – every Thursday, children from the school in Poćkuny were brought in to attend classes. Art workshop/fun and games themes referenced adventures of Gucio Enchanted, the main character of Czesław Miłosz's favourite childhood book.

Regular groups apart, the Studio holds workshops for school and tourist groups visiting Krasnogruda, as well as extracurricular winter and summer holiday classes. Over thirty such workshops were delivered this year.





"YEAR ROUND IN THE MANOR"

This year-round activity was attended by kindergarten and young primary school children from neighbouring rural areas, accompanied by parents and grandparents. The project was based on assorted art and workshop classes and outdoor activities referencing the changing seasons and ways of spending time at the Manor and in local villages decades ago and in present-day times. By delving deep into recollections of the most senior workshop participants, religious and secular traditions of olden days were brought back, as were daily village life, neighbourhood co-operation schemes and disappearing occupations and pastimes, such as turf cutting, driving horse-drawn carts, making traditional Christmas tree decorations, and others. Workshops were delivered in four cycles (spring, summer, autumn and winter); seasonal processes typical for local nature were closely observed in each cycle, the activity supported by guests invited to join the project – nature experts and researchers. Recurrent components involved reviews of typical farm and household chores by season, including comparisons of past and present routines, as well as activities involving rituals associated with seasonal holidays. Local folk artists, musicians specialising in traditional folk music and ethnographers were invited to join the project. Field trips were organised to open-air ethnographic museums and other facilities. All meetings included the component of artistic activities by young children expressing their emotions through assorted visual art techniques. Each cycle closed with a painting performance by children of the group who joined forces to create large-format seasonal paintings of the Krasnogruda Manor. All works were recorded on video. Four large paintings apart, the project closed with two exhibitions: of works created throughout the venture, and of photographs documenting year-round activities. Non-tangible project outcomes include intensified bonds between participants and the location of their activity, their increased awareness of and respect for our region's cultural heritage, and the wonderful time they shared with family and friends, engaging in creative work.

THE DEEP SONG STUDIO

The Studio has been joined by around forty adults – residents of Lithuanian and Polish villages surrounding Krasnogruda, and members of the *Borderland's* artistic studios. The Studio explores a repertoire of secular and religious songs,





and is usually referred to as the “*Neighbours*”/”*Kaimynai*” Choir of Żegary (Wojciech Szroeder is the choir’s conductor). On May 18th 2019, the 6th Festival of Church Choirs was held in Żegary, with 11 choirs in attendance. Organised by the Saint Casimir Lithuanian Society in Sejny, the convention was also attended by the “*Neighbours*” choir. Rehearsals in preparation for the Choir Festival were organised daily over a period of two months, the repertoire including i.a. the *Miserere* score arranged for the “*Kaimynai*” by world-renowned composer Paweł Szymański. The piece was performed during the Festival of the Bridge together with the Klezmer Orchestra of the Sejny Theatre in Krasnogruda in August 2019. Choir conductor Wojciech Szroeder prepared special arrangements of Christmas carols shared by local Polish and Lithuanian communities; they were sung as part of a solemn Midnight Mass performance at the Żegary church.

STUDIO OF WORDS AND STORYTELLING

The Studio follows an *auteur* curriculum of workshops, seminars and lectures delivered by Krzysztof Czyżewski. In the year 2019, meetings focused on family narratives of “*the life story of every participant*”. Each Studio session produces another “*Story*”. Stories told by participants are recorded on video, becoming a foundation for individual studies and quests for literary forms of recording personal life stories.



"SILVA RERUM"

History of Project Activities

The *Borderland* Foundation has been organising art and educational activities in Krasnogruda for many years, inviting inhabitants of local villages to join in. Before the International Centre for Dialogue had been established in 2011 around the destroyed and abandoned manor formerly owned by Czesław Miłosz's family, multiple actions were organised with intent to reinstate the mansion as part of the fabric of community life. Recollections of oldest local residents allowed manor interiors, park and utility buildings of the former estate to be restored in detail, young people associated with the Borderland's art Studios part of the effort. These times were the early days of developing *silva* chronicles for the manor and local villager families, however Housebook-unconscious or formless the process was.

"SILVA RERUM" CHRONICLERS

In 2017, having joined forces with inhabitants of the Centre's four neighbouring villages (Krasnogruda, Dusznica, Żegary, Ogrodniki), Małgorzata Sporek-Czyżewska began working on a Book of memoirs for these locations and their resident families. Krasnogruda's *Silva* chroniclers include senior inhabitants of villages close to the manor as well as their grandchildren. Krasnogruda's *Silva* is a tale of daily life, which includes individual notes, descriptions of major events, and memories of persons long departed. Krasnogruda's chroniclers worked to uncover old records testifying to the past and telling detailed stories of times long gone; and photographs showing family lives and revealing the region's history, patriotic events, wartime developments, the ever-shifting border, religious life, and fate shared by neighbourhoods of Poles, Lithuanians, and Russians-Old Ritualists. They collected cooking recipes, superstitions, anecdotes and past customs. They drew family trees, picking up on the tiniest of details of significance to residents of Krasnogruda hamlets – *Silva* co-authors. An exhibition was organised at the Miłosz Manor in Krasnogruda. Kuba Pietrzak directed a documentary showing the Centre's neighbours from Krasnogruda, Żegary, Dusznica and Ogrodniki.



"SILVA RERUM" EXHIBITION

The "Silva Rerum" exhibition forms part of the permanent display at the Krasnogruda manor. It is a spatial map of several villages nestling around the centreline connecting the Krasnogruda manor to the church in Żegary. The map comprises three elements: respective spaces of the story, of photography, and of film. Key exhibition components include an Open Book (sculpture), handmade by Ukrainian artists invited to join the project: Vasyl Savchenko and Anastasiya Lysyuk. The exhibition has been designed to instigate in all visitors a sense of entering the Book – the map. We can travel, contained by a map with lakes, roads and spatially arranged scale models of project participants' homes clearly marked. We are surrounded by white walls showing film stories, audio stories, printed stories, and photographs. A photo report following the course of the project and documentary footage can be viewed in the hall leading to the exhibition. All "written materials" exhibited – names of villages and lakes, names of local residents, stories displayed on walls – are bilingual, in Polish and Lithuanian. Residents of Krasnogruda villages are of Lithuanian origin, and speak Lithuanian at home and in church.

In 2019, Silva Studio activities continued as part of two projects: "The Housebook, or Family Chronicles", and "Household Storywriting".

The Housebook, or Family Chronicles

Inhabitants of three villages (Krasnogruda, Dusznica and Żegary) took part in this multigenerational project – a group of senior and junior citizens with familial ties to local hamlets. Offered an opportunity to focus on and take care of mutual heritage of their places of birth and residence, the two groups shared an artistic experience. Nine families were made part of the project. In conversations and during family meetings, young participants asked questions of senior attendees with intent to develop a community narrative with a focus on individual persons, events and traditions while consolidating family stories. Familial remembrance





was tapped, photographs were collected, records uncovered, genealogies developed and stories recorded. Letting local residents become authors was a major part of the project. Capacities of modern-day media (photography and film) were put to use.

TRAVEL

Field trips taken by participants to venues and institutions specialising in the archiving and dissemination of historical information and keepsakes were a major educational factor contributing to the process of building the *Silva* chronicler community. During a field trip to Warsaw, Krasnogruda's *Silva* chroniclers visited the Palace in Wilanów – residence of John III Sobieski, King of Poland and Duke of Lithuania. They met educators and guides, explored the history of the location, and attended educational workshops at the local smithy and printing shop. A visit to the Central Archives of Historical Records was tremendously important: project participants viewed original copies of housebooks preserved as essential evidence of 17th-century writings. The field trip programme included a concert at the Witold Lutosławski Studio of the Polish Radio. Another group of young project participants took a trip to Wrocław to visit the Ossolineum Institute, *Pan Tadeusz* Museum, Old Prints Department of the Wrocław University Library, and Four Denominations District. Historical landmarks apart, they visited the state-of-the-art concert hall at the National Music Forum, and enjoyed an evening at the "Capitol" Music Theatre (*Mock, Black Burlesque* – music performance telling the story of Wrocław).

HOUSEBOOK – ARTISTIC AND PRESENTATION FORMAT

The project timetable comprised the following:

- Nine wooden house models were produced to photograph-based designs, all made by family members overseen by an instructor. Models were presented to families during the project summary meeting.
- Nine Housebooks were produced; all unique with single copy circulation, they contain material authored by families, the old and the young working together in an intergenerational effort. Artist Karolina Kotowska designed the housebooks' visual format. Each housebook was made by hand and bound in bookcloth, imprint and pagination designs emphasising its originality. Textual content was overseen by the Housebook's substantive custodian Małgorzata Sporek-Czyżewska. All texts are bilingual (in Polish and Lithuanian).
- A Family Memories Archive was set up, comprising audio and video recordings of all conversations, and documentary records of project works. The Archive has greatly expanded the local knowledge of the Polish-Lithuanian borderland history.
- A gala meeting was held to close the project. Participants (nine families) were presented with their own "Housebooks" and models of their family homes. The meeting agenda included presentations of audio and video materials, photo reportages, portraits, and travel accounts.



- A bespoke exhibition was organised, with displays of photographs showing project works, archival photographs collected from family albums and old records and documents found in household desk drawers – final and only keepsakes of the past.
- Project presentation was combined with the aforementioned photo exhibition at the Krasnogruda Manor. The meeting was prepared in collaboration with the project Partner – “Borderland of Arts, Cultures, Nations” Centre in Sejny.

Household Storywriting

A group of seven young chroniclers was formed as part of the project, all originally from or with familial ties to and/or interested in the cultural past of three villages: Żegary, Krasnogruda, Dusznica. Classes were held with a focus on memory, archiving, source materials and regional publication reviewing, with intent to provide participants with basic knowledge of methods of consolidating, recording and preserving remembered history. Photography, film and journalism workshops were organised, indispensable to the process of securing and recording chronicle content. All workshops were delivered by experts in their respective fields, with proven accomplishments associated with recording, preserving and popularising regional history. Workshops delivered by Radosław Krupiński explored methods and techniques of landscape and portrait photography. Cinematographic workshops tutored by Kuba Kossak focused on basic digital camera skills, and taking advantage of mobile phone functionalities when documenting events, meetings and conversations. Skills of shooting short footage were discussed as well. Marcin Pawlukiewicz delivered a journalism workshop centred around the





art of film reportage and developing cinematographic portraits with one or more protagonists in the picture. Young chroniclers collected a total of twelve materials wherein the oldest residents of neighbouring villages told family and household stories or gave accounts of problematic historical events, such as displacement or war. Other conversations focused on community traditions typical for the daily life of the three villages.

A field trip to Białystok to visit two professional institutions specialising in collecting, recording and disseminating the history of the region was an essential project component. A meeting was organised at the Podlasie Museum, the programme including workshop classes delivered by director Andrzej Lechowski, historian and archivist. Key workshop themes included the collection, safe preservation and cataloguing of research material. An introduction to the Museum's state-of-the-art Collection Digitising Studio and its works was a particularly interesting item on the agenda. Chroniclers visited the Museum of Folk Culture in Białystok, and were received by a group of young culture animators – co-authors of the institution's educational programme. The chief purpose of the visit was to discuss methods of disseminating knowledge of the region, and engaging in educational work with children and young people.

Project outcomes include conversation material collected in the course of twelve meetings with the oldest inhabitants of three villages: Żegary, Krasno-gruda, Dusznica; a photographic records collection; audio and video recordings; archival records gathered; and the so-called Storywriting Archive set up during the project. The Archive became the source of materials to be selected as a basis for a joint Chronicle. Drafted in its entirety by young project participants, the Chronicle is a bilingual publication in the Polish and Lithuanian languages. Its subtitle – *"Booklet One"* – expresses the project participants' wish to continue working on the Archive and successive stories. The project closed with a *"History Remembered"* session, and a presentation of the publication before local audiences in the three villages. The final meeting included an exhibition of photographs documenting project works.



"PIOSENKA O PORCELANIE" (SONG OF PORCELAIN) LITERARY CAFE

The programme of meet-the-author evenings and debates at the "Song of Porcelain" literary café has been in operation for seven years. Meetings forming part of the programme are organised in Literary Café format, and include readings of excerpts from literature, film screenings, and music and multimedia presentations. Seventeen meetings were organised in the year 2019:

- January 15th – with Joanna Lisek, Ph.D. Hab., author of the book *Kol isze – głos kobiet w poezji jidysz* (*Kol Ishe – Female Voices in Yiddish Poetry*) published by the *Borderland* publishing house;



- February 4th – with Anna Cieplak, writer of the young generation,
- February 25th – with Ellen Mains, Buddhist and writer;
- May 17th – with Krzysztof Gedroyć, novelist, poet, art historian;
- July 6th – Agnieszka Morawińska, masterclass lecture: "The Union of Lublin, 300 Years Later";
- July 7th – Krzysztof Czyżewski in conversation with reporter Igor Nazaruk;
- July 10th – Borys Gudziak, masterclass lecture: "The Sense and Drama of Uniting: the Union then and now";
- July 17th – debate: Krzysztof Czyżewski / Leszek Kolankiewicz, "After Grotowski";



- July 28th – “*The Future of the Church*”: Krzysztof Czyżewski in conversation with Father Tomasz Dostatni OP, author of the book *Otwarta brama* (*The Open Gate*);
- July 31st – Simone Weil-focused retreat, celebrated by Father Tomasz Dostatni OP and Krzysztof Czyżewski;
- August 6th – Timothy Snyder, masterclass lecture on Tony Judt, delivered on the anniversary of the eminent historian’s death, with an introduction by Krzysztof Czyżewski;
- August 8th – “*Revolution as an Experience*”: Jarosław Hrycak in conversation with Marci Shore, author of *The Ukrainian Night: an Intimate History of Revolution*;



- August 10th – “*Discovering Abraham Sutzkever*”: Krzysztof Czyżewski in conversation with professor Jan Swarc. The programme included a screening of Uri Barbash’s *Black Honey. The Poetry and Life of Abraham Sutzkever*;
- August 17th – “*Road to the Future*”: Krzysztof Czyżewski in conversation with Timothy Snyder, author of *The Road to Unfreedom*;
- September 27th – “*New Brandys Interpretations*”: meeting with Maria and Kazimierz Brandys Residency Programme scholars. Marek Zagańczyk in conversation with Anna Foltyniak-Pękala and Jacek Hajduk;
- November 16th – “*An Evening with Yiddish Poetesses and Poetry*”: a meeting with Joanna Lisek, Ph.D. Hab., and “*Childhood Landscapes and the Land of Suwałki in the Oeuvre of Moris Rosenfeld born in Boksze near Sejny*”: lecture by Agata Ganczarska, Ph.D.;
- December 7th – Maja Komorowska, “*Gone in the Shadows – the Shoah in Letters and Poems*”: a poetry recital performance.



MARIA AND KAZIMIERZ BRANDYS RESIDENCY PROGRAMME

The Maria and Kazimierz Brandys Residency Programme is dedicated to the memory of the Programme's patrons and their entire generation. The purpose of the programme is to popularise writings by Kazimierz Brandys, seek new interpretations, and support writers, scientists and translators exploring issues of borderlands of cultures and nations and/or writing in or translating from Central and East European languages. The residency forms an integral part of activities engaged in by the International Centre for Dialogue in Krasnogruda.

Each residency programme comprises the following: a three-week stay at the Miłosz Manor in Krasnogruda in April or October, a meet-the-author session at the "Song of Porcelain" literary cafe, and an open debate with a focus on new interpretations or selected tropes from the oeuvre of Kazimierz Brandys, or attendance at a debate on the borderland of cultures and nations in Central Europe (Central European authors and main motifs of their work). More broadly and depending on residency beneficiary preferences, the Programme may include meet-the-author venues and/or debate venues other than Krasnogruda, as well as publications of texts, translations and books.

The following artists and experts form the Residency Council:

Marek Zagańczyk – Chairman, Irena Grosfeld-Smolar, Agnieszka Holland, Marzenna and Wojciech Duda, Małgorzata Sporek-Czyżewska, and Krzysztof Czyżewski. Agata Szkopińska is Residency Programme Secretary.

Eleven candidates from Poland and abroad filed applications as part of the first edition of the Maria and Kazimierz Brandys Residency Programme. In conformity to the Programme's Rules and Regulation, the Council selected two winners:

- Anna Foltyniak-Pękala – Ph.D. holder in humanities – graduate of the Faculty of Polish Studies (Polish philology) and Faculty of Philosophy (psychology) of the Jagiellonian University. Residency topic: "Analysing Writings by Kazimierz Brandys".
- Jacek Hajduk – writer, translator, classical philologist, Ph.D. holder in humanities specialising in literary studies. Residency topic: "Vincenz, Community, Liberty".

A meeting with Maria and Kazimierz Brandys Residency Programme scholars ("New Brandys Interpretations") was held at the "Song of Porcelain" Literary Café in Krasnogruda on September 27th 2019. A piece titled "A JOURNAL FROM LAKE HOŁNY. Jacek Hajduk, Homer in Krasnogruda" was published by the "Przegląd Polityczny" quarterly (No. 157/158 2019).



THE MIŁOSZ PROGRAMME

Days celebrating the work and life of Czesław Miłosz are organised annually at the International Centre for Dialogue in Krasnogruda. In June, the poet's month of birth, *MIŁOSZ IN JUNE* meetings are held. On August 14th, *REMEMBERING MIŁOSZ* meetings and artistic events are organised to commemorate the poet's death. Both cycles are associated with Czesław Miłosz's oeuvre, life, and circle of family and friends.

MIŁOSZ IN JUNE

This year, the *Miłosz in June* meeting was held on June 30th, on the poet's birthday. The programme consisted of two parts, opening with a masterclass lecture by Krzysztof Czyżewski: "*Miłosz's Book of Exodus. Epiphanic Poems.*" After the lecture, attendants moved to the Krasnogruda Park amphitheatre (Invisible Bridge space) for a group reading of poetry by Czesław Miłosz.





REMEMBERING MIŁOSZ

On August 14th, on the fifteenth anniversary of Czesław Miłosz's death, the annual *Remembering Miłosz* convention was held in Krasnogruda and Żegary. According to tradition, ceremonies opened with a Holy Mass for the Poet at the church in Żegary, with readings from the Bible in Polish and Lithuanian. A debate on "*Miłosz and the Polish Cause*" was held in the evening at the "*Song of Porcelain*" literary café. With Irena Grudzińska-Gross, Krzysztof Czyżewski and Adam Puchejda as panellists, the debate was combined with the promotion of the book *Czesław Miłosz – Jan Błoński, Listy 1958-1997* (*Czesław Miłosz – Jan Błoński, Letters 1958-1997, Terytoria Książki* Foundation Publishing, Mnemosyne Bibliothèque, ed. Piotr Kłoczowski). The debate was followed by a group reading of poetry by Czesław Miłosz at the Krasnogruda Park amphitheatre.

PATH, OF THE PATH, TO THE PATH... BETWEEN PATHS. VOLUNTEER WORK PROGRAMME FOR YOUNG PEOPLE. CRACOW – SEJNY 2019

Dedicated to Czesław Miłosz and his oeuvre, the project was initiated by the Cracow Festival Office, addressing Cracow's secondary school students. The curriculum comprised cultural education activities with a particular focus on readership skills improvement. Projected outcomes included stimuli to awaken free artistic expression and raise artistic and creative competency levels in the young community, with intent to make them culture prosumers rather than consumers.

Apart from volunteer work during the Miłosz Festival and "*Czesław Miłosz and the 21st Century*" conference attendance, essential programme components included the "*In the Land of the Poet*" field trip to Krasnogruda, the Miłosz Manor, Šeteniai, centuries-old Lithuanian oak trees, and People of the *Borderland* Foundation. Overseen by Agnieszka Foryś, a group of ten secondary school students from Cracow were invited to visit the Land of the Poet. Małgorzata and Krzysztof Czyżewski were their guides. The visit included an exploration of pathways walked by Miłosz in Krasnogruda, Sejny and Šeteniai. During classes, meetings and travel, students were introduced to the Poet's connection to the restored Manor in Krasnogruda, attended educational workshops (from the *Borderland* Foundation curriculum), explored the multicultural heritage of the Polish-Lithuanian borderland and visited Czesław Miłosz's familial locations: Šeteniai, Vandžiogala and Kėdainiai. The study tour programme included another crucial item: participation in the *Miłosz in June* meeting on the Poet's birthday (June 30th).



INTERNATIONAL CENTRE FOR DIALOGUE – THE EDUCATIONAL OFFER

The International Centre for Dialogue in Krasnogruda offers an extensive educational curriculum designed to fit organised groups as well as individual visitors. All classes and workshops are developed against the backdrop of Manor space exhibitions and art studios. Schools and adult study groups participate.

In 2019, the International Centre for Dialogue received 60 organised groups (1,941 persons), 6 study groups (74 persons) and 2,644 independent visitors to the exhibition *"Miłosz. In Search of a Homeland"*. Krasnogruda welcomed a total of 4,841 persons. Two literary workshops were organised: *"Miłosz's Connections to Krasnogruda"* and *"The Multicultural Landscape of Czesław Miłosz's Birthplace with 'The Valley of Issa' Performance as the Exemplar"*. Workshops with a focus on the familial memory of residents of villages surrounding the Miłosz Manor were delivered, based on the exhibition *"Silva Rerum – Housebook – Neighbours of the Krasnogruda Manor"*. The Art Studio held *"Memory of Places, People, Event"* visual art classes. The Nature Studio delivered *"A Postcard from Krasnogruda"* and *"Krasnogruda under the Microscope"* workshops. *"Childhood Flavours and Fragrances"* workshops were held at the Krasnogruda Pantry.

Children from two local primary schools (in Krasnowo and Poćkuny) attended regular workshop classes at Nature, Art, Krasnogruda Pantry, and *Gucio Enchanted Studios*.





On June 3rd 2019, a Children's Day Feast was organised for 120 pupils from the primary school in Poćkuny. Special-purpose Studios (Stone Collectors, Mandala Masters, Chemists, Herbalists and Orchestrators) and a Young Children's Cinema were set up for the day.

Three "*Silva Rerum – Housebook – Neighbours of the Krasnogruda Manor*" literary workshops based on the respectively titled exhibition, and two "*Family History in the Oeuvre of Czesław Miłosz*" literary workshops based on the exhibition "*Miłosz. In Search of a Homeland*" were held as part of the *Summer in Borderland* programme. The Art Studio delivered two workshops. The Nature Studio delivered five "*Birds of the Krasnogruda Park*" workshops. Six "*Flavour and Fragrance – Making Herbal Infusions*" workshops were held at the Krasnogruda Pantry. The *Gucio Enchanted Studio* organised four "*The World of Guccio Enchanted*" workshops. A total of 22 workshops for 182 attendants were held as part of the *Summer in Borderland* programme.

THE ART LIBRARY IN KRASNOGRUDA

An Art Library was established at the International Centre for Dialogue in Krasnogruda. Pursuant to a memorandum of understanding, approximately five thousand books and periodicals previously owned by the Aleksander Węgierko Drama Theatre in Białystok were transferred to the former Miłosz and Kunat Manor (the *Borderland* Foundation having purchased the entire book collection for a token sum). The collection consists of specialist publications in assorted fields of art: history of theatre, theatrical scripts and dramas, philosophical writings and works of fiction. The collection has been made permanently available to readers on site, free of charge.

The Art Library is part of a larger plan to form a Krasnogruda Manor Library, already including collections donated by poet Tomas Venclova (in 2005); translator Magdalena Petryńska and pedagogue and Polish studies specialist Marta Ługowska (in 2012); cultural attaché at the Embassy of the Republic of Lithuania in Poland Rasa Rimickaite (in 2014); Irena Baczyńska (in 2016); Dr. Oskar Schenker's unique bibliophile collection donated by his son Aleksander (in 2017); and artist Andrzej Strumiłło's collection.



PRESENTATIONS, LECTURES AND DEBATES WITH CONTRIBUTIONS BY THE "BORDERLAND"

STANISŁAW VINCENZ MULTICULTURAL CENTRE

Over the period of January 4th-11th 2019, Małgorzata Sporek-Czyżewska and Krzysztof Czyżewski attended a partnership meeting convened to discuss the concept of forming a Stanisław Vincenz Multicultural Centre in Kryvorivnia. Efforts to expand co-operation are a natural continuation of talks initiated with Ukrainian partners at the International Centre for Dialogue in Krasnogruda in the autumn of 2018. Experts from Eastern Europe have been invited to join the collaboration scheme to design the Centre's programme, the team headed by Paweł Kowal, Ph.D., of the Institute of Political Studies of the Polish Academy of Sciences. The Vincenz Centre is to become a forum for dialogue centred around humanist values and key challenges faced by Europe. The Centre has been charged with the task of promoting Hucul culture and popularising Stanisław Vincenz's oeuvre and concepts.

LIAISING WITH THE ARVO PÄRT CENTRE

March 29th and 30th: Małgorzata Sporek-Czyżewska visits Estonia (Arvo Pärt Centre in Laulasmaa). Collaboration is established between the *Borderland* Foundation and the Centre, i.a. for purposes of exchanging archival resources and records associated with Arvo Pärt having been awarded the "Person of Borderland" title in the year 2003. Visit to the **Tallinn School of Arts and Crafts** and discussions concerning a joint project of forming a Polish-Estonian Orchestra of the Young ("*Fratres*"). The project has been scheduled for the year 2020.

DEBATES:

- Krzysztof Czyżewski and Ulla Lachauer talked about the history and stories of the Borderland, and neighbourhood-related European challenges. Moderated by Małgorzata A. Quinkenstein. Berlin, *Buchbund* bookshop.
- Invited by the *RzeczJasna* Association of Feasible Initiatives from Ostróda, Krzysztof Czyżewski attended the opening meeting of the "*Pie(ce) of Dialogue*" cycle.



- Invited by the "Red House" Culture and Debate Centre and the Polish Institute in Sofia, Krzysztof Czyżewski took part in the "Europe's Drama of the Foreigner" discussion panel during the Sofia Festival of Ideas for the European Union's Future.
- Krzysztof Czyżewski attended the "Twenty Years Later" discussion panel during the Grotowski Fest accompanying the 39th Warsaw Theatre Meetings.
- Krzysztof Czyżewski attended the "Panevėžys Forum 2019" International Conference ("CultureIs – Personal Initiative" panel).
- Krzysztof Czyżewski was a guest speaker at a debate at the National Library, as part of the "Search for the Lithuanian Atlantis" cycle. Moderated by Aurimas Švedas.
- 5th Congress of Didactics in Polish Language Studies: "A Lesson in POLISH(ness)" in Poznań. Krzysztof Czyżewski took part in the "Otherness, not Alienness" panel.
- Krzysztof Czyżewski attended "The Art of Science and Trust" conference in Kyiv.
- Vilnius, Hotel "Narutis" conference room – presentation of the *Borderland* for Giedroyc Forum members; a conversation with Krzysztof Czyżewski. Moderated by professor Alvydas Nikzenajtis.

LECTURES:

- Lecture by Krzysztof Czyżewski: "Familial Europe of the 21st Century", opening the 27th semester of classes at the Open Generation University in Podkowa Leśna near Warsaw.
- Lecture by Krzysztof Czyżewski: "Czesław Miłosz's Ethos of the Borderland" during the 4th edition of the "Żywiec – City of Senses/Words" Festival.
- Scientific Literary Conference as part of the "Before and After" cycle in Zabrze; lecture by Krzysztof Czyżewski: "Familial Europe of the 21st Century".
- Masterclass lecture by Tomas Venclova and "Vita Activa'19" debate, Krzysztof Czyżewski as one of the panellists. Miłosz Festival, Cracow.





PUBLISHING PROGRAMME

FILIP DAVID, *HOUSE OF MEMORIES AND OBLIVION*

The reader enters the world of Filip David's prose as if a space ostensibly fantastical yet completely real, inhabited by characters living and dead. The *House of Memories and Oblivion* is a continuation of literary traditions alluding to Szymon An-ski and Israel Joshua Singer, a fascinating blend of European romanticism and Jewish mysticism.

Danuta Cirlić-Straszyńska

Translated into Polish by Danuta Cirlić-Straszyńska

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FERIDA DURAKOVIĆ, *HEART OF DARKNESS*

Heart of Darkness is the most recent collection of works by Sarajevo poetess Ferida Duraković, and the most voluminous of all her books published in Polish to date. Poems presented herein were originally published in three other volumes: *Heart of Darkness* (1994), *Locus Minoris – Inclined to Bosnia as to Melancholy* (2007) and *Like Rain in Japanese Movies* (2018). We are thus offered a review of her works of the past twenty-five years, allowing us to trace the diversity and evolution of the authoress' poetic expression. Duraković has openly admitted to having been inspired by Joseph Conrad's *Heart of Darkness* in selecting the title for her wartime poetry tome. She would come to grasp Conrad's metaphor acutely and forcefully during the Bosnian War. We are replicating the title in this new Polish edition – while a quarter of a century has passed since the wartime edition, the Conradian syntagma may well gain a novel Bosnian context of modern-day history through Ferida Duraković's poems.





Ferida Duraković is a meaningful character in the landscape of contemporary Bosnian-Herzegovinian literature, her poetic idiom distinctive and powerful. The Bosnian-Herzegovinian borderland of cultures, traditions and religions, so idiosyncratic to Sarajevo – Duraković’s place of residence – remains her intellectual equity and the source of wealth and inspiration for her oeuvre; yet (as shown by the Bosnian War of the 1990s) it can also morph into an intricate challenge, if not an outright deadly threat. We hope that this new volume of poems by Ferida Duraković will facilitate the encounter between Polish readers and the Bosnian authoress, her interpretations of the meanders of present-day history, and her thorough commentary on conflict, violence, plays on identity and the condition of a world affected by (recent?) madness of nationalism. Bilingualism is the added value of the publication, the Polish translation accompanied by the Bosnian original, the book designed at the *Borderland* Foundation as part of the already recognisable *Inicjał* series. All poems have been selected and translated by Magdalena Koch. She is also the author of the afterword.

Translated into Polish by Magdalena Koch

Series: Inicjał

Published to commemorate the 8th Miłosz Festival

ELIAS CANETTI, *THE BOOK AGAINST DEATH*

Elias Canetti never wrote a book against death. On February 15th 1942, he wrote, “*Today I decided I would be writing down my thoughts against death*”. Death had remained with him from the day he lost his father. He was seven years old. He began living against death early in life. Novalis and life interpreted as the beginning of death were the other extreme. He swam against the current of Heidegger’s being-towards-death. He followed Hyperion’s Hölderlin: “*and from the covenant of beings death disappears*”. He became deeply religious in the sense he himself had conferred upon the phrase: a sense of connection to the deceased. He believed that souls of the dead are ensconced within the living and need to be nourished. Perceiving the state of having become used to death as the ultimate threat, he spent his entire adult life preparing for the process of writing “*The Book*”, wherein he would engage in a final battle with death. Promises made to himself upon his mother’s demise, hundreds of pencils worn down to the stub, thousands of pages of notes, a third of which (just under two thousand) exploring the theme of death... until the end of his days, he found himself unable to pen the first sentence of “*The Book*”. He died, leaving a slim legacy of a file with a dozen or so pages titled “*The Book of the Dead*”, and notes – some published in books he prepared for print himself, others unpublished, handwritten day by day, over all the years of co-existing with death. Is that so little? Compacted thoughts, words used sparingly and polished for years as if by a crystal cutter. He valued Pascal’s *Pensées*, believing fragmentariness to be the proper form of thought against death, harnessing everything uniformed and enclosing it within a whole. And such is Elias Canetti’s “*The Book*”, consisting of selected notes from the years 1942–1994,





an absolutely unique and fascinating testimony of one writer having embarked on a quest for the one and only sentence capable of imposing death upon death.
Krzysztof Czyżewski

Translated into Polish by Maria Przybyłowska

Series: Meridian

Published with support of the Austrian Cultural Forum in Warsaw, Poland

Translation financed by Goethe-Institut

IRENA VEISAITĖ, FOR A DIGNIFIED LIFE

Designed in extended interview format, this book should be read by anyone interested in Lithuanian history of the past decades. Irena Veisaitė is one of the most enlightened people of our country, an embodiment of tolerance and common sense. Her main focus is on culture, the theatre in particular, of the Soviet period. Having made her choice, she remains extraordinarily prudent, avoiding the extreme and empty talk alike, while engaging in a thorough analysis of complex philosophical matters.

Tomas Venclova



In the course of her lectures on West European literatures, professor Irena Veisaitė gave us students a robust foundation for comprehending Western thought. She sees the theatre as high art rather than cheap entertainment, making every effort to bring critical and profound works to Lithuanian theatrical stages. Her tolerance, broad mindset and respect for human rights became a significant contributing factor to the process of turning the Lithuanian homo sovieticus into a homo europaeus.

Gintaras Varnas

A person of borderland in the most profound sense of the term, Irena Veisaitė has turned her life into a grand opus in the pedagogics of human co-existence. Her extended interview with Aurimas Švedas unveils the fascinating portrait of a Teacher – of life, remembrance, art, freedom and empathy. It is quite extraordinary – that she has taken the slogan “Never more!”, one coined in the wake of the cataclysm of war and the Holocaust, and has been making it a reality ever since, in encounters with people she had shared these experiences with, with her neighbours, in her Lithuanian homeland; that she has never turned her back on them, never abandoned her place of life, never joined one side of a conflict. Irena Veisaitė has been changing the world from within, rebuilding bridges wherever they were broken, also with those breaking them; always a follower of truth, uncompromising in contesting evil and in her solidarity with people, their suffering, and their will to change.

Krzysztof Czyżewski

Translated into Polish by Beata Kalęba

Series: People of Borderland (*Ludzie Pogranicza*)

Translated with support of the Lithuanian Culture Institute

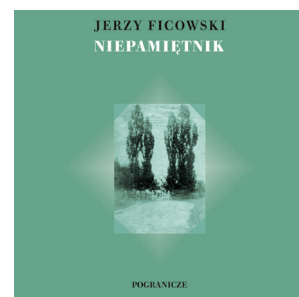


JERZY FICOWSKI, *NIEPAMIĘTNIK (UNMEMOIR)*

Disremembrance imposes on no-one, fond of nestling beneath the dust, falling silent in the whispers of voices inconceivable, floating down rivers in canoes of blood more ancient than our birthdates. Yet suffice to scuff against it, graze its matter ever so slightly, leave a dream unfinished – and something unlatches within, in semblance of a crack with nostalgia whistling through, of a time when an invitation to join a faraway journey is retrieved from the mailbox. Seldom is anyone as

ready for that journey as Jerzy Ficowski was, initiated to primnews, a regular in Anteculus, skilled in reading the ashes and blending the advanced with the belated, master of words true to the ineffable, with an imagination capable of accommodating all things unknown. The world was shown his journeys into the depths of Disremembrance of Bruno Schulz the Unsaved, slain Jews, and Gypsies shrouded in mystery. The world has not yet been shown the *Unmemoir*, Jerzy Ficowski's voyage deep into the interior of the Land of Holy Disremembrance. As is oft the case, we were privy to quite a few things from the life of the author of the *View from the Left Side*, and yet remained unaware of his Pre-Childhood.

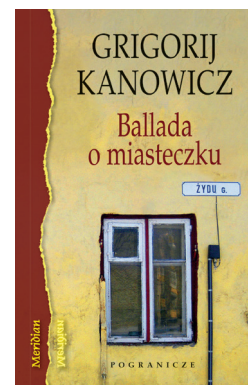
Krzysztof Czyżewski



GRIGORIJ KANOWICZ, *SHTETL LOVE SONG*

Grigory Kanovich is the last writer to describe the world of Jewish *shtetls* in Eastern Europe from memory, doing so with extraordinarily sensual malleability and making that world credible. This lets him carve human fate out of the rough matter of nature and social relations. The Jewish spiritual world is resurrected in all its glory and inimitability. Polish readers could have come across Kanovich's critical books: *A Baby Goat for Pennies*, *Fools' Tears and Prayers*, *Don't Turn Your Face from Death*, *Park of Jews*.

Shtetl Love Song is the ninety-year-old author's autobiographical novel, wherein the tropes of all his previous books are consolidated. Sources of the specifically Jewish wisdom of his prose remain blatantly visible, their dramatic spiritual ambience in peculiar harmony with destiny one must succumb to. Only true exposure to the *Shtetl Love Song* – first and foremost a portrait of the author's mother – will allow complete immersion in the world of his earlier books. In Grigory Kanovich's oeuvre, this book carries the significance of something akin to statutory groundwork.



Piotr Matywiecki

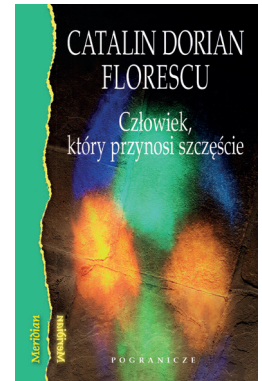
Translated into Polish by Andrzej Morski

Series: Meridian



CATALIN DORIAN FLORESCU, *THE MAN WHO BRINGS HAPPINESS*

A fascinating family saga by Catalin Dorian Florescu from the Romanian Banat, known to Polish readers for his much-acclaimed novel *Jacob Decides to Love*. The protagonist Ray tells the story of his grandfather's life in New York at the turn of the 19th and 20th century; this is also where he would much later meet the main female character Elena, who in turn tells the story of her family in the Danube Delta. The grandfather, nobody's child of many names, brought up in the streets, has spent his entire life since early childhood in the poor districts of Lower Manhattan. Elena's mother contracts leprosy as a young girl, and is duly placed in a leper colony. Fortunately, she manages to make friends with an older caring woman. Some time later, she falls in love with another patient – born of that union, Elena is taken away from her mother and placed in one foster family after another. Elena's mother hated her homeland, and dreamed of moving to New York. Her daughter would make that wish come true in a way as original as it is dramatic. Yet in this story, filled with suffering and human tragedy and keeping the reader on edge from beginning till end, fate does afford protagonists a chance of meeting a "man who brings happiness".



Maria Przybyłowska

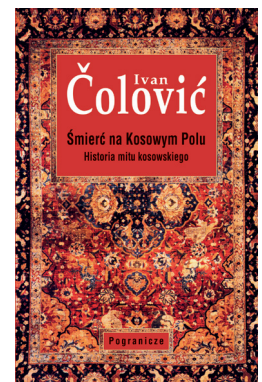
Translated into Polish by Maria Przybyłowska

Series: Meridian

Published with financial support of the Romanian Cultural Institute in Bucharest

IVAN ČOLOVIĆ, *DEATH ON KOSOVO PLAIN*

Released by a calamity incessantly striving for victory since the Middle Ages, the *agon* of history and eternity has become the focus of thorough exploration in this book by Ivan Čolović. Crowning his many years of struggle with the phantom of Kosovo, this book has been rather symptomatically titled *Death on Kosovo Plain. History of the Kosovo Myth*. We get to peer deep within the psyche of people, communities and nations branded with the myth of Kosovo, regardless whether they are believers or adversaries. The very fact of being exposed to the history of the myth undermines the inescapability of its persistence in recurrent and invariably fatalistic incarnations. From the day this book has been published, nothing in the life of the Kosovo myth is as it used to be. Čolović challenges the eternal persistence of a political myth which has been twisting the historical into a flow of temporal events along closed circles. Death is awarded her own history herein, Psyche staring into her own reflection, both goddesses of infinity confronted with earthly realities and distanced perception. Facts they have both dethroned and alien viewpoints take on new meaning and essence.





Narcissus finds out how others see him, realising that the pages he has torn out of the Book of Life have survived, and that his own version of the story has been subjected to critical analysis.

Death on Kosovo Plain has a special place in the oeuvre and civic attitude of researcher Ivan Čolović. We are hereby confronted with a book by an engaged intellectual, who with commendable academic determination has waged war on the "terror of culture" in the service of dictators and ideological demagogues – terror responsible for developing and disseminating destructive "mythopolitics".

Krzysztof Czyżewski

Translated into Polish by Zofia Dimitrijević, Agnieszka Łasek, Magdalena Petryńska and Małgorzata Wierzbicka

Translated with financial support of the Ministry of Culture and Information of the Republic of Serbia

Published with support of the Fund for Central and East European Book Projects, Amsterdam, the Netherlands

Series: Ornaments of History (*Ornamenty historii*)

ROMANTYZM W LITERATURZE I KULTURZE PO 1989 ROKU. MAPOWANIE RECEPCJI (POST-1989 ROMANTICISM IN LITERATURE AND CULTURE. MAPPING PERCEPTIONS)

EDITED BY DANUTA ZAWADZKA, KRZYSZTOF

ANDRUCZYK, MAGDALENA DUDZIŃSKA, MONIKA JUSTYNA ROMAN

Numerous book and periodicals of recent years have been efficient in confirming the conviction that romanticism is alive and well in contemporary culture – culture beyond literature, a fact I wish to clearly emphasise also from the vantage point of the publication under review. Studies and sketches collected in the volume illuminate such exact multifaceted, often as not imperceptible system of references and more or less blatant allusions to romanticism, as well as rephrasings of the ever-subsisting paradigm in the fields of assorted arts. This is the first conclusion I had reached, having read the inspiring publication in its entirety. The second one ties in with proposals of interpreting romanticism contemporarily with the use of contemporary research tools (inspirations based on post-colonial studies, geopoetics, gender studies), and/or an interdisciplinary approach suggested by some textual sources considerably expanding the perception of the phenomenon. This combination – pondering romanticism's new presence in our contemporaneity on the one hand, and the use of new research tools on the other – has yielded an interesting image of how romantic tradition is perceived, said image interpreted against a backdrop of multiple aspects to boot, while triggering successive impulses in continued studies of romantic presences in our modernness.



Excerpt from a review
by professor Arkadiusz Bagajewski, Ph.D. Hab.



The collection of studies and sketches edited by Danuta Zawadzka, Krzysztof Andruczyk, Magdalena Dudzińska and Monika Justyna Roman is a yet another attempt at diagnosing and interpreting references to romanticism in Polish literature and culture [...] Post-1989 dialogue with romanticism occurred in a new context entirely, yielding new and different diagnoses with regard to present times as well as those of Poland under partition. Similarly, the decision made by authors of *Post-1989 Romanticism in Literature and Culture* to focus on the aforementioned phenomenon in areas of literature, culture and broadly defined reception has brought valuable outcomes as well: rather than limiting the scope of deliberations to analyses of writings as such, it is conducive to showcasing a particular feature of romanticism's influence: its propensity for affecting a possibly broad band of human cultural and social activity.

*Excerpt from a review by Jerzy Borowczyk, Ph.D.,
professor of the Adam Mickiewicz University*

Published with the financial support of the Faculty of Philology of the University of Białystok, awarded as part of the "Studies by Young Scientists" project

AWARDS:

- Krzysztof Czyżewski was among the laureates of the 28th Wiesław Kazanecki Literary Awards of the President of the City of Białystok: a lifetime achievement award, the most recent collection of poetic miniatures (*Żegaryszki*) considered one of particular significance.
- 204 publications by Polish authors (illustrators, graphic designers, typographers) were sent in for the 59th "Most Beautiful Book of the Year 2018" Competition of the Polish Book Publishers' Society. Krzysztof Czyżewski's *Żegaryszki* received an honourable mention in the *Fiction* category. The Award Ceremony was held during the 10th Warsaw Book Fair on May 23rd 2019.
- Dragan Velikić received the "Vilenica" International Literary Prize. Velikić is the author of *Russian Window* and *Tracks*, published by the *Borderland* publishing house. "Vilenica" is a literary prize awarded annually by the Union of Slovenian Writers to Central European writers. The Award Ceremony is part of the September festival of literature held at the Vilenica Cave on the Karst Plateau. Dragan Velikić received the award on September 11th.
- Josef Skvorecky's *The Miracle Game* received the Award of the "Literatura na Świecie" Polish monthly magazine.
- Georgi Gospodinov – a writer whose books were published by the *Borderland* publishing house – received the "Angelus" Central European Literature Award for 2019.
- Joanna Lisek was the laureate of the 2019 Józef A. Gierowski and Chone Shmeruk Award for her book *Kol isze – głos kobiet w poezji jidysz (od XVI w. do 1939 r.)* (*Kol Ishe – Female Voices in Yiddish Poetry (from the 16th Century until 1939)*), published by the *Borderland* publishing house.
- Joanna Lisek was a finalist of the Professor Tadeusz Kotarbiński Award for her book *Kol isze – głos kobiet w poezji jidysz (od XVI w. do 1939 r.)* (*Kol Ishe – Female Voices in Yiddish Poetry (from the 16th Century until 1939)*), published by



the *Borderland* publishing house. The Award Ceremony was held on November 24th 2019 at the Łódź Philharmonic.

MEET-THE-AUTHOR EVENTS:

- February 12th 2019: meeting with Andrzej S. Jagodziński, translator of Josef Skvorecky's *The Miracle Game* into the Polish language, at *The Tender Barbarian* bookshop in Warsaw.
- March 4th 2019: meeting with nominees for the 28th Wiesław Kazanecki Literary Awards of the President of the City of Białystok for the Best Book of the Year 2018. Piotr Janicki, Iwona Menzel, Piotr Nesterowicz and Krzysztof Czyżewski took part. Event moderated by Miłka Malzahn of Radio Białystok.
- March 16th 2019: meeting with Krzysztof Czyżewski with a focus on his *Żegaryszki* haiku collection (Poznań).
- March 28th 2019: a "Meeting with Lithuanian Poetry. Books – Poets – Translators" was co-organised in Olsztyn by the Borussia Foundation and Lithuanian Cultural Institute. The meeting celebrated literary translation on the occasion of three new and voluminous collections of Lithuanian poetry having been published in Poland: Nijolė Miliauskaitė's *From the Forbidden Room* (translated by Alina Kuzborska and Agnieszka Rembiałkowska, 2017, *Borderland*), Eugenijus Ališanka's *I Receive the Right to Remain Silent* (translated by Paulina Ciucka, 2018, WBPiCAK), and Vladas Braziūnas' *The Table, Mount Altar* (translated by Agnieszka Rembiałkowska, 2018, *Borderland*). Lithuanian authors Eugenijus Ališanka and Vladas Braziūnas and translators Paulina Ciucka and Agnieszka Rembiałkowska took part in the meeting. Discussion moderated by literary studies expert and translator Alina Kuzborska, Ph.D.
- Meetings with Joanna Lisek centred around her book *Kol isze – głos kobiet w poezji jidysz* (*Kol Ishe – Female Voices in Yiddish Poetry*) were organised on January 31st at the Jewish Historical Institute, January 22nd at JCC Cracow, January 17th at the *Proza Club* in Wrocław, March 15th at the Marek Edelman Centre for Dialogue in Łódź, March 8th at the Pomeranian Library in Szczecin, and April 16th in Poznań.
- May 28th 2019: meeting with a focus on Elias Canetti's *The Book Against Death* at the Austrian Cultural Forum in Warsaw.
- July 6th 2019: a meeting with Catalin Dorian Florescu as part of the Meet-the-Author Month in Wrocław.
- The *Borderland* publishing house presented its books at the Book Fair in Białystok, and at the 8th International Book Fair/Literary Festival "On the Borderland of Cultures".



FINANCIAL STATEMENT

INTRODUCTION TO THE FINANCIAL STATEMENT

Data identifying the entity		
Name and address		
Name of entity		Borderland Foundation
Head	Voivodship	Podlaskie
	District	Sejny
	Municipality	Sejny
	City	Sejny
Address		
Address	Country code	PL
	Voivodship	Podlaskie
	District	Sejny
	Municipality	Sejny
	Street name	Piłsudskiego
	Street number	37
	Flat number	
	City	Sejny
	Postal code	16-500
	Post office	Sejny
Taxpayer ID No.		8441098831
National Court Register No. KRS		0000178248
Period covered by the Financial Statement	Opening date of the Financial Statement period	2019-01-01
	Closing date of the Financial Statement period	2019-12-31
	Date the Financial Statement was drafted	2020-03-31
Indication whether the Financial Statement was drafted under conditions of the entity operating as a going concern over the foreseeable future, and whether no circumstances exist suggesting a threat to the entity as a going concern:		
This Financial Statement was drafted under conditions of the Foundation operating as a going concern over the foreseeable future. No existing circumstances suggest a threat to the Foundation as a going concern.		



Specification of the accounting rules (policies) adopted to the extent that the Act gives the entity the right to choose, including methods of valuating assets and liabilities (including depreciation and amortisation), determining the financial result (performance), and form of preparing financial statements

The Foundation applies the following valuation methods:

- a) Intangible assets and legal assets are reported at purchase price less depreciation write-offs.
- b) Fixed assets are reported at purchase (acquisition) price, cost of production less depreciation write-offs. Fixed assets are depreciated according to the straight-line method. Fixed assets purchased as part of projects are reported as cost at time of purchase and undergo one-time depreciation in the month of purchase, irrespective of value.
- c) Books received as in-kind donations (fixed assets with expected useful economic life-cycle exceeding one year) are reported under the 'Library Collection' account. They constitute low-value fixed assets and undergo one-time depreciation. In-kind donations are valued at sales price of identical or similar items; should determining the net sales price for a given asset component not be possible, it is reported at fair value.
- d) Tangible current assets components are reported at cost not exceeding their net sales prices as at the balance sheet date. The inventory value has been adjusted to 50% of the book sales price, as the discount for sales to wholesalers amounts to 50% of the price.
- e) Receivables are valued at amounts due for payment.
- f) PLN-denominated cash and cash equivalents are reported at nominal value. Cash held in EUR and USD is valued at the average exchange rate of the National Bank of Poland (NBP) for the day preceding the valuation date.
- g) Own funds (equity) is reported in the books at nominal value, by types and principle defined by law and the Articles of Association.
- h) Liabilities are valued at amounts due for payment.
- i) Accruals and deferred income include in particular the value of grants received in respect of the portion falling due in future reporting periods.

Determination of financial result

The financial result (performance) is determined in consideration of separate types of activities as specified in the Public Benefit and Volunteer Work Act, pursuant to Annex No. 6 to the Accounting Law with regard to the method of drafting financial statements.

Determining how the financial statements are prepared

The Foundation shall draft Financial Statements required for non-governmental organisations, duly specified under Article 3 clause 2 of the Public Benefit and Volunteer Work Law, pursuant to Annex 6 to the Accounting Law.



BALANCE-SHEET

		current financial year	previous financial year
ASSETS TOTAL		5 967 779,43	5 863 795,05
A.	Fixed assets	5 461 806,11	5 275 701,59
I.	Intangible and legal assets	0	0
II.	Tangible fixed assets	5 461 806,11	5 275 701,59
III.	Long-term receivables	0	0
IV.	Long-term investments	0	0
V.	Long-term prepayments and deferred tax assets	0	0
B.	Current assets	505 973,32	588 093,46
I.	Inventory	345 495,23	353 114,23
II.	Short-term receivables	61 931,82	84 005,34
III.	Short-term investments	93 286,67	145 347,10
IV.	Short-term prepayments and deferred tax assets	5 259,60	5 626,79
C.	Outstanding payments to the Statutory Fund	0	0
LIABILITIES TOTAL		5 967 779,43	5 863 795,05
A.	Own fund (equity)	1 238 642,09	1 379 810,64
I.	Statutory fund	1 142 534,31	1 238 642,09
II.	Other funds	0	0
III.	Profit (loss) carried over from previous years	0	0
IV.	Net profit (loss)	96 107,78	141 168,55
B.	Payables and provisions for payables	4 729 137,34	4 483 984,41
I.	Provisions for payables	0	0
II.	Long-term payables	6 000,00	0
III.	Short-term payables	187 848,97	35 110,76
IV.	Deferred payments and charges	4 535 288,37	4 448 873,65



PROFIT AND LOSS ACCOUNT

		Amount for financial year	Amount for previous year
PROFIT AND LOSS ACCOUNT			
A.	Revenue from statutory operations	727 428,27	965 508,53
I.	Revenue from free-of-charge public benefit operations	488 006,00	699 771,35
II.	Revenue from paid public benefit operations	239 422,27	265 737,18
III.	Revenue from other statutory operations	0	0
B.	Cost of statutory operations	752 852,13	978 405,25
I.	Cost of free-of-charge public benefit operations	513 429,86	712 668,07
II.	Cost of paid public benefit operations	239 422,27	265 737,18
III.	Cost of other statutory operations	0	0
C.	Profit (loss) on statutory operations (A-B)	-25 423,86	-12 896,72
D.	Revenue from business operations	0	0
E.	Cost of business operations	0	0
F.	Profit (loss) on business operations (D-E)	0	0
G.	Overhead costs	14 885,86	18 764,39
H.	Profit (loss) on operational activities (C+F-G)	-40 309,72	-31 661,11
I.	Other operational revenue	157 579,94	175 686,43
J.	Other operational costs	6 165,90	4,59
K.	Financial revenue	194,10	1 427,32
L.	Financial costs	15 190,64	4 277,50
M.	Gross profit (loss) (before taxes) (H+I-J+K-L)	96 107,78	141 170,55
N.	Income tax	0	2,00
O.	Net profit (loss) (after taxes) (M-N)	96 107,78	141 168,55



ADDITIONAL INFORMATION AND CLARIFICATIONS

1)	Information concerning any financial liabilities, including financial debentures, guarantees and warranties, and/or conditional liabilities not reported in the Balance Sheet, including a specification of the nature and form of tangible collateral-secured claims;	
		The entity has no liabilities arising from financial debentures, guarantees or warranties, or conditional liabilities not reported in the Balance Sheet.
2)	Information concerning the amounts of advance payments and/or loans issued to members of the Entity's administrative, managing or supervising authorities, including information on the interest rates and basic terms and conditions applicable thereto, as well as any amounts paid, written off or waived, and/or liabilities pledged on behalf of aforementioned individuals pursuant to any guarantees and/or warranties, the amount total per category duly indicated;	
		The Foundation does not extend loans to members of its administrative, managing or supervising authorities, and holds no liabilities taken out in their names in connection with any guarantees or warranties.
3)	Supplementary Asset and Liability data;	
	Assets	5 863 795,05
	<u>Fixed assets:</u>	
	Buildings, premises and other civil engineering facilities	5 159 254,39
	Technical appliances and machinery	11 578,20
	Other fixed assets	104 869,00
	<u>Inventory:</u>	
	Production in progress (books)	17 741,73
	Finished products (value of books less valuation update write-off)	326 437,00
	Archival book warehouse	8 935,50
	<u>Short-term receivables:</u>	
	Receivables from other entities	83 230,02
	Tax receivables	775,32
	<u>Short-term investments:</u>	
	Cash in hand and on bank accounts	145 347,10
	Pre-payments and deferred tax assets and charges (property insurance)	5 626,79
	Liabilities	5 863 795,05
	<u>Own funds (equity):</u>	
	Statutory fund	1 238 642,09
	Financial result (performance) for the financial year	141 168,55
	<u>Payables and provisions for payables:</u>	
	Loan-related payables	0,00



Payables - supplies and deliveries	35 108,76	
Payables - social security and tax charges	0	
Unpaid specified work and commission contract fees	0	
Other payables	0	
Payables carried over and deferred taxes and charges	4 448 873,65	
4) Information concerning the structure of realised revenue, all sources duly specified, including in particular information with regard to revenue reported separately pursuant to provisions of the Public Benefit and volunteer Work Law of April 24th 2003, and information concerning revenue from membership fees and public funding grants;		
Revenue from free-of-charge statutory operations	699 771,35	72,48
<u>1% tax charge payments</u>	8 846,30	
<u>Donations</u>	58 155,28	
<u>Public fundraising</u>	10 212,62	
Ministry of Culture and National Heritage grants	106 000,00	
Regional Speaker's (Marshal's) Office grants	20 000,00	
Local Action Group grant	41 321,00	
Grant agreement No. 823803 - DisTerrMem - H2020-MSCA-RISE-2018	25 780,20	
Victor Pinchuk Foundation Office grant	188 610,00	
Institute for Human Sciences grant	64 207,74	
<u>Other revenue</u>	176 638,21	
Revenue from paid statutory operations	265 737,18	27,52
<u>Publishing:</u>	191 637,00	
Publication sales	107 127,80	
Ministry of Culture and National Heritage book grant	5 000,00	
Ministry of Culture and National Heritage grant deferred or carried over:	1 765,80	
book funding	39 497,79	
Other publishing house revenue	38 245,61	
<u>Exhibition admission tickets</u>	16 879,19	
<u>Borderland Workshops</u>	57 220,99	
Revenue on statutory operations total	965 508,53	100,00
Other financial revenue (mainly currency exchange rate gains)	1 427,32	
Other operational revenue – grants for previous periods deferred and carried over.	175 686,43	
Revenue total	1 142 622,28	



5)	Information concerning the structure of costs incurred;	
	Structure of costs incurred	
	<u>Cost of statutory operations:</u>	
	Cost of free-of-charge statutory operations	712 668,07 65,07%
	Cost of paid statutory operations	265 737,18 30,34%
	Overhead costs	18 764,39 1,89%
	Financial costs - mainly waived Social Security contribution premiums	4 277,50 1,93%
	Other operational costs	4,59 0,78%
	Costs total	1 001 451,73 100%
	<p>In 2019, general administration costs in recognition of cost percentages per type of activity were allocated and reported as follows:</p> <ul style="list-style-type: none"> - costs of paid operations: 61% (in proportion to the revenue from paid operations for the previous year), - costs of free-of-charge operations: 33% (in proportion to the revenue from free-of-charge operations for the previous year), - overhead costs: 6% (in proportion to the surface of office premises as a share of the surface of the entire facility - this percentage is a fixed value for each year). 	
6)	Data concerning sources of increasing and ways of spending Statutory Fund resources;	
	The Statutory Fund was increased as a follow-up to the positive net financial result (performance) by an amount of PLN 96,107.78 for a total of PLN 1,238,642.09. The Fund is used to finance the Foundation's statutory operations.	
7)	All entities with public benefit status shall be obliged to expand the Additional Information section to include data regarding revenue generated and costs incurred in connection with 1% personal income tax payments, and ways of spending 1% personal income tax payment funds;	
	<p>The Foundation is a public benefit organisation. 1% personal income tax payment revenue for 2019 reached PLN 8,846.30. The Foundation incurred no cost associated with generating aforementioned revenue. The Foundation spent 1% personal income tax payment funds to cover a part of its own contribution to the following free-of-charge public benefit project delivered:</p> <ul style="list-style-type: none"> - Printing and pressing CDs, and publishing promotional materials and other publications for the „Household Treasures. Film Collection” project. Agreement No. 05002/19/FPK/NCK: PLN 8,846.30. 	
8)	Other information than that listed under items 1-7, if causing major impact on the assessment of the entity's asset and/or financial standing and/or its financial result (performance), including additional information and clarification specified in Annex No. 1 to the Act of Law, if applicable to the entity.	
	<p>The Foundation received donations from private individuals, companies and institutions. All donations were allocated to educational and culture-related statutory activities. Information regarding donations has been made public as part of the entire Financial Statement. In the year 2011, the Foundation completed its investment scheme as part of the PL0346 project „International Centre for Dialogue in Krasnogruda” financed from Norwegian and EEA grants, Ministry of Culture and National Heritage promissory note, and own funds. In connection with the investment, the Foundation took out a short-term loan of PLN 600,000.00 in 2010 to cover a part of its own contribution. In 2011, the loan amount was increased to PLN 700,00.00, the loan itself converted to a long-term instrument. The loan was repaid in full in July 2019.</p>	

