In 2017-2018, the Polish Studies Center remained busy with a full calendar of attractive cultural and scholarly programming, working on exciting new developments, and participating in celebratory events to mark the close of our 40th Anniversary year. One cause for major celebration arose even before the semester began when the Polish Studies Center was notified that it had been chosen as a recipient of two noteworthy awards: the Joseph Jachimczyk Polonia Award from the National Advocates Society & National Medical and Dental Association, and the Honorable Mention for the Polonicum Award granted by the Center of Polish Language and Polish Culture for Foreigners, “Polonicum,” from the University of Warsaw. It is a great honor to have the Center’s 40-year commitment to promoting Polish culture, history, and language recognized by these institutions! As the Center now starts down the road to its 50th anniversary at IU, these two awards serve as inspiration to amplify the Center’s efforts in providing innovative programming as well as in strengthening collaborative initiatives both at home and abroad.

In September, we kicked off the academic year with our traditional potluck and concert event with a lively performance by Troika from Indianapolis who entertained us with folk-jazz music from Eastern Europe. Throughout the fall semester, the Center continued this trend and focused on cultural and musical events including Andrzejki, the first-ever Polish Trivia Night, screenings of Polish films, and a visit from Maestro Krzysztof Penderecki and his wife Elżbieta Penderecka in November. This week-long series of engaging events, headed by the School of Global and International Studies and the Jacobs School of Music, began with Krzysztof Penderecki receiving an honorary doctorate from IU and culminated in a performance of his St. Luke’s Passion performed by the Jacobs School of Music Oratorio Chorus and Philharmonic Orchestra to a sold out crowd. Following the breathtaking concert was a reception held in honor of the 40th anniversary of the Polish Studies Center at IU.

Between these two key events, the faculty of the Polish Studies Center organized a symposium, “Politics Meets Culture: The Political and Historical Significance of Penderecki’s ‘St. Luke Passion’ (1966),” which began with Bill Johnston, Professor of Comparative Literature at Indiana University, who read his translation of Zbigniew Herbert’s poem “Report From Paradise” and was followed by remarks from Lee Feinstein, Dean of the School of Global and International Studies, and Piotr Wilczek, the Polish Ambassador to the United States. After the panel, Halina Goldberg, Professor of Musicology at the Jacobs School of Music, conducted an engaging interview with the Maestro, and you can read a portion of the interview in this newsletter! As always, we concluded the semester with the annual Holiday
Party featuring our cooking contest, silent auction, and most importantly the opportunity to gather and connect as a community. This year’s party was especially cheerful thanks to the talented pianist Gregory Wang, a doctoral student at the Jacobs School, who created a wonderful atmosphere both with his playing of Chopin and his accompaniment as we sang treasured Polish Carols. These events were a wonderful way to close our 40th anniversary celebrations.

For our Spring 2018 Lecture Series, the Polish Studies Center hosted a series of scholars engaged in 20th and 21st century Polish culture and history who presented on such topics as contemporary political and social developments in Poland, the politics of history and its influence on current cultural formations, and a reassessment of the role of music and film as political tools during the Communist period. Although centered within the realm of Polish studies, each of the talks, in their own unique ways, addressed broader concerns and questions that interested a wide audience and led to many co-sponsorships from various IU departments as well as the College of Arts and Sciences and the Office of International Affairs. In this newsletter you can read interviews with two of this year’s guest speakers: Kyrill Kunakhovich, an Assistant Professor of History at the University of Virginia, who presented a talk entitled “Rock and Rule: Socialist Pop Music in Poland and East Germany,” and IU alumna Anna Muller, an Assistant Professor and the Frank and Mary Padziecki Endowed Professor in Polish/Polish American/Eastern European Studies at the University of Michigan-Dearborn, who presented a talk entitled “Poetics and Politics: The Second World War Museum in Gdańsk, Poland.”

The highlight of the spring semester was the 6th Annual Timothy Wiles Memorial Lecture in Polish Studies with esteemed historian and Professor at the University of Michigan Brian Porter-Szucs as our speaker who gave a talk entitled “The Return of National Communism.” In addition to our own organized lectures, the PSC also co-sponsored a number of events including a lecture by Fulbright scholar Kamil Wielicki (presented in partnership with the Russian Studies Workshop and REEI), as well as a fascinating talk by Marcos Silber, Associate Professor at the University of Haifa who presented a lecture entitled “Diaspora as a Model: On the Transfer of the Motif of ‘The Stateless Nation’ between Polish Nationalism and Zionism” (presented in partnership with the Borns Jewish Studies Program). In addition to continuing to work in collaboration with our longstanding partners on campus and in the city of Bloomington, the Polish Studies Center also fostered new relationships with institutions on campus and abroad. Most notable in this respect was the October 2017 pilot workshop organized by Joanna Niżyńska (IU) and Magdalena Marszałek (Potsdam University) which explored the potential for institutional collaboration and student exchanges between Indiana University, Potsdam University, and the University of Warsaw. Held at both the IU Europe Gateway in Berlin and at Potsdam University, the two-day workshop was attended by twelve doctoral students and seven faculty members in the field of Polish and Central-Eastern European studies from all three institutions. IU was represented by two faculty members (Joanna Niżyńska and Mark Roseman) and three doctoral students (Fielder Valone, Julia Riegel, and Sarah Taylor). Beginning in 1977, the Polish Studies Center has made international exchanges of ideas and scholars a priority in its mission, and we look forward to the exciting new opportunities that will develop from this pilot workshop!

As you read through this newsletter, I hope that you will gain a sense of some of the significant work that the Center has achieved this year through a variety of channels both at IU and abroad: from highlighting Polish contributions to the world of art and music to reassessing the events of the 20th century and the broader implications that these questions pose in the contemporary global landscape; from community outreach at campus events such as the SPEA Global Fest and the Holiday Party, to providing funding for undergraduate and graduate students to travel to Poland for language study and research through the Samuel and Alicja Fiszman Scholarship for Undergraduate Study in Poland and the Polish Century Club Exploratory Research Fellowship. It has been a great honor and a pleasure to design, organize, and oversee this year’s events and initiatives, and I am extremely grateful for the opportunity to have served as the Interim Director of the Polish Studies Center in 2017-2018. Many people have had a hand in making this year a success.
First, I would like to thank Lee Feinstein, Dean of the School of Global and International Studies, for his continued support and his active participation in our programming. Many thanks go to the Executive Committee of the Polish Studies Center, Joanna Niżyńska, Padraic Kenney, Bill Johnston, Łukasz Siciński, Halina Goldberg, Elizabeth Dunn, and Daniel Cole for their individual and collective dedication to the mission of the Polish Studies Center and for supporting my vision for the Center in 2017-2018. Łukasz Siciński deserves special recognition for his creative efforts and collaborative spirit in helping me run the Center. Next, I thank Austin Wilson, Graduate Assistant for the Polish Studies Center, for taking care of the important administrative duties of the Center this year. Finally, I would like to thank our diverse community of students, scholars, and supporters. Your continued support of the Polish Studies Center over the last 40 years, from your enthusiastic attendance at our events to your support of the Center as patrons and donors, have contributed greatly to the strength, the resilience, and the overall success of the Polish Studies Center. As this academic year comes to a close, I wish you all a wonderful summer and hope to see you again next September for a fresh calendar of programming which will include a series of events that will mark the 100th anniversary of Polish Independence!

2017-2018 Donors

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The Polish Studies Center greatly appreciates financial contributions for its scholarly, cultural, and social activities. Donations to the Center are crucial in allowing us to sustain and expand our programs. The Center arranges a wide variety of scholarly events including conferences, lectures, and symposia; cultural events such as concerts, theatrical performances, readings, and exhibitions; and community gatherings such as Andrzejki and our annual Holiday Party. Your help is vital in pursuing the Center’s mission to promote the study of Polish culture, history, and society at Indiana University and beyond.

To support the Polish Studies Center, please visit: http://www.indiana.edu/~polishst/support/ and click on “Donate Now.”

Alternatively, please feel free to mail donations to our office:
Polish Studies Center
Global and International Studies Building
355 N. Jordan Ave., Room 4046
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In the fall of 2017, the Polish Studies Center was honored to receive two distinguished awards from both sides of the Atlantic that recognized the Center’s outstanding achievements and contributions to promoting and enhancing Polish culture, literature, history, and language in the United States.

The first award was from the National Advocates Society & National Medical and Dental Association who selected the Polish Studies Center as one of the recipients of the 2017 Joseph Jachimczyk Polonia Award. The award was accepted by Łukasz Siściński at the National Advocates Society and the National Medical and Dental Association’s Annual Convention which was held in July in Bloomington. The second award was an Honorable Mention for the Polonicum Award granted by the Center of Polish Language and Polish Culture for Foreigners, “Polonicum,” of the University of Warsaw. The award was accepted by Joanna Niżyńska, Director of the Polish Studies Center (on-leave in Warsaw from 2017-2018).

The criteria used to evaluate nominees for the prestigious Polonicum award are extensive. According to the Centre of Polish Language and Culture for Foreigners: “Candidates for the Polonicum Award are selected from among those whose stance and accomplishments serve to raise Poland’s global profile by familiarizing the international community within the country. Their scholarly output should be outstanding and their enthusiasm unfailing. They should be talented teachers and organizers, but, above all, they should be fascinated with the Polish language and culture. Their enthusiasm for and success in popularizing knowledge about Poland should go above and beyond their professional duties.”

It is a particularly special honor for the Polish Studies Center to receive these awards while the Center celebrated its 40th Anniversary at Indiana University. Over the course of the last 40 years, the Polish Studies Center has been active in promoting, advancing, and supporting Polish studies at IU by spearheading interdisciplinary initiatives, sponsoring student and faculty exchanges, and presenting cultural and scholarly events. Because of this, the Center boasts a Curriculum Vitae of over 22 pages which features only a selected number of events, activities, and initiatives which include: many publications inspired by conferences and workshops organized by the Center, a number of awards and accolades presented both to the Center and to its dedicated group of individual Directors, a long list of international symposia and seminars, and an extensive record of distinguished speakers the likes of which include Adam Michnik, Jacek Kuroń, Jan Karski, and Norman Davies as well as a robust history of musical and theatrical events including Krzysztof Penderecki, the Warsaw Philharmonic Orchestra, and the Theatre of the Eighth Day (Teatr Ósmego Dnia). We of course cannot forget to mention some highlights from the Center’s history of literary events including visits by Tomasz Różycki, Julia Fiedorczuk, Andrzej Stasiuk, Adam Zagajewski, Stanisław Barańczak, and Czesław Miłosz as well as by noteworthy Polish filmmakers such as Krzysztof Zanussi and Jerzy Kawalerowicz who both made multiple visits to Indiana University and the Polish Studies Center.
From the very start, the Polish Studies Center has been at the forefront of advancing new approaches to studying Poland, supporting innovative scholarship in the arts and sciences, and fostering collaborative partnerships between Poland and the United States. As one of the oldest and most vibrant centers focused on the culture, history, and current affairs of Poland in North America, the Polish Studies Center remains committed to promoting Polish studies at Indiana University as well as serving as a beacon of Polish studies that extends well beyond the Sample Gates. We hope that our community of supporters will join us in celebrating these illustrious awards!

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L-to-R: Łukasz Siciński; David S. Tokarski, President of the National Advocates Society; Mr. John Pikarski, Jr.; and Mr. Christopher Nowotarski, Vice President of the Polish American Congress Charitable Foundation

PSC Director Joanna Niżyńska receives the Polonicum Award from Dr. Marcin Pałys, Rector of the University of Warsaw

Polonicum Award Ceremony at the University of Warsaw

L-to-R: Dr. Pałys, Rector of the University of Warsaw; Joanna Niżyńska, PSC Director; Dr. Tomaszewski; Dr. Kolbaia; Dr. Greń, Polish Studies Dean; and Dr. Leszczyński, Polonicum Director
In November 2017, the School of Global and International Studies and the Jacobs School of Music invited the world-renowned composer Krzysztof Penderecki and his wife Elżbieta Penderecka to Indiana University for a week-long series of events which began with President Michael McRobbie awarding Maestro Penderecki an Honorary Doctorate for his outstanding contributions to world music. The following events throughout the week allowed Jacobs music students as well as the public to learn a great deal about Penderecki’s celebrated works as well as their engagement with Polish history and politics by both specialists in the field of music and Polish studies and from the Maestro himself.

One such event was a symposium organized by faculty of the Polish Studies Center entitled “the Political and Historical Significance of Penderecki’s St. Luke Passion (1966).” Moderated by Joanna Niżyńska, Director of the Polish Studies Center and Associate Professor of Polish Literature and Culture in the Department of Slavic and East European Languages and Cultures, the panel featured presentations by Piotr Kosicki, Assistant Professor of History at the University of Maryland, and Lisa Cooper Vest, Assistant Professor of Musicology at the University of Southern California Thornton School of Music.

After the panel, Halina Goldberg, Professor of Musicology at the Jacobs School of Music, interviewed the Maestro about his musical influences, his current projects, and his creative process. You can read portions of this conversation below and you can watch the full interview here: http://music.indiana.edu/iumusiclive/streaming/. Of course, the highlight of Penderecki’s visit was a sold-out performance of his St. Luke’s Passion conducted by Maciej Tworek and performed by Indiana University’s Jacobs School of Music Oratorio Chorus, Children’s Choir, and Philharmonic Orchestra. You can view the performance here: http://music.indiana.edu/iumusiclive/streaming/

Conversation with Maestro Penderecki

**Halina Goldberg**: You find tending to trees as important as composing. Can you explain the significance your arboretum has for you?

**Krzysztof Penderecki**: I don’t know if I can explain, but since I can remember I have loved trees and always wanted a garden which I planted. Every time I go there, I feel this is my place. The trees I planted, I love them. What can I say more?

**HG**: This is your space and your safe space. You spend a lot of time not just planting but also planning, you think ahead of time.

**KP**: Of course. I made a plan of my park. My father wanted me to be an architect, because I can also draw very well, and I was not only interested in music.

**HG**: In your garden you have a labyrinth, and you are fascinated by labyrinths.

**KP**: I actually have two labyrinths. [Laughter] The first is small, but the second one is a big one and actually it is very hard for me to find my way out. But this was my idea. [Laughter] […]

**HG**: Do you see parallels between labyrinths and your creative path?
KP: Maybe not directly but my music is sometimes labyrinthine through writing big pieces whether one, two, or three hours long. And then I am more and more in a labyrinth and I don’t really know where to go, and to go back is too late.

HG: So you have to find your path in it. In your creative path, where does the St. Luke Passion belong?

KP: One of my first labyrinths was the Passion. Because I wanted to write my Passion, not a copy of Bach or Telemann, or some other. And I understand now that after Bach’s Passion, other composers were afraid to write.

HG: Did you have the same feeling?

KP: I think I did, but I thought I will also do a great Passion. Maybe it was chutzpah. But, I did. I did. I think this piece developed so easily because the form of the Passion is not very complicated really. It’s like a labyrinth. I am not writing from the beginning to the end; I know I have the concept but I am writing fragments, and the next day another fragment, and then another fragment. And I put them together.

HG: But you always have to have the map in your mind.

KP: I would say that I start to understand the work maybe in the middle. Not from the beginning.

HG: I feel that the Passion kind of came with a certain hand, that when the piece was complete, it was what you wanted it to be. Have you ever revised the Passion?

KP: No, it was not necessary.

HG: In 1987 you remarked in Ruch Muzykowy “I was lucky that I started my career at the time when there was still much to discover.” Of course most music students know your work through the Threnody [to the Victims of Hiroshima] and they see you as this person who was a rebel and was achieving new sonoristic effects, new ways of notating music, in the U.S. the Threnody is in every music anthology and that’s how people know it. But in your mind, how does the St. Luke Passion stand in relationship to these earlier works and the works that were written concurrently that were very edgy. Not to say that the St. Luke Passion isn’t edgy.

KP: Yes. For me, sorry to say, but it is a classic. It was a long time I prepared myself to write after Bach, of course, the Passion. And I did. But there is a second [Passion] which I have to write, of course. There isn’t just one Passion. From year to year it’s more difficult, actually.

HG: Which evangelist?

KP: John. It’s wonderful and dramatic. Even more dramatic than Lucas. Actually, Lucas is absolutely not dramatic. But John is also smarter.

HG: Why did you choose at the time Lucas over John?

KP: I was afraid to write Saint Mathew. […]

HG: As we were approaching the end of the twentieth century, you expressed concerns about the mass media, and the high culture crisis of creativity. You were worried that the language of art has been impoverished. So this was twenty years ago. Now, from the perspective of the twenty-first century how do you see?

KP: The same.

HG: So how do we deal with these pitfalls that we face? How can we defend high art? What is our mission as creators, as scholars, as administrators?

KP: This is a question I cannot answer because I don’t know what to do, how to do this.

HG: What do you do as a composer to deal with that?

KP: I’m writing important pieces and [adapting] important texts. I wouldn’t write a piece with, I don’t know, text which is not really great. […]

HG: And on that note, we should thank Professor Penderecki, I am so happy you agreed to speak with us.
2018 marked the Sixth Annual Timothy Wiles Memorial Lecture in Polish Studies, and this year the Polish Studies Center invited Brian Porter-Szűcs, an Arthur F. Thurnau Professor of History at the University of Michigan, as the Wiles speaker. In his talk, “The Return of National Communism,” Brian situated the origins of the current government in Poland within the context of Poland’s specific history of political culture. In examining a variety of practices and tenets of the Law and Justice Party (Prawo i Spowiedliwość or PiS), Brian traced today’s political landscape back to longstanding ideological clashes as well as cross-cutting divisions between liberal democrats, nationalists, socialist reformers, and the anticomunist opposition. With this reinterpretation, the current state of Polish politics can be addressed as a phenomenon that has been developing over the last six decades in Polish history rather than simply a local manifestation of the “populist” resurgence throughout the region.

Lee Feinstein, Dean of the School of Global and International Studies, gave opening remarks before Interim Director of the Polish Studies Center Natalie Misteravich-Carroll spoke about the history of the Wiles Lecture and introduced Brian Porter-Szűcs. As in the past, the Timothy Wiles Memorial Lecture included a residency component, and this year Brian presented a special lecture to Łukasz Siciński’s “Introduction to Polish Culture” course. This is an initiative that the Polish Studies Center hopes to expand into a week-long residency in the future because it will allow Indiana University students and the local community a variety of opportunities to engage with experts in the field of Polish studies and will strengthen our academic ties and partnerships with other Universities. This year such ties were highlighted by Roberta Pergher, an Assistant Professor of History at IU and a former teaching assistant to Brian Porter-Szűcs at the University of Michigan, who brought her undergraduate history class “Fascism Compared” to the Wiles Memorial Lecture. ■
"Transatlantic Explorations in Polish and East European Studies" was a two-day pilot workshop between Indiana University, Potsdam University, and the University of Warsaw. The workshop was organized by Joanna Niżyńska, Director of the Polish Studies Center and faculty member in the Slavic Department at IU, and Professor Magdalena Marszałek, a faculty member in the Slavic Department at Potsdam University. Marszałek and Niżyńska have worked together on conferences and publications before, but at this event they explored the potential for institutional collaborations and student exchanges by gathering a group of fifteen doctoral students and a number of faculty members in the field of Polish and Central-Eastern European studies from these three institutions. The relatively small size of the workshop provided time to delve deeply into each individual project, to discuss areas of intersection between the projects, and to brainstorm the best forms of long-term collaboration between students and faculty members at all three intuitions.

As a model for future annual events, the workshop forged new ties with Potsdam University while deepening IU’s existing cooperation with the University of Warsaw. Although IU and the University of Warsaw have just celebrated forty years of institutional partnership, the past decade has seen a decrease in collaboration. Faculty members and administrators of both universities agree that one way to reinvigorate the longstanding relationship is through shared interests in concrete research projects through events like the October pilot workshop. The workshop’s tripartite structure, with the participation of Potsdam University, which is interested in developing a long-term collaboration with IU, proved stimulating for this kind of exploratory gathering. The projects focused on 20th century Polish and Jewish culture and history within the realm of memory studies. The first day of the workshop took place at the IU Europe Gateway in Berlin and the second day on the Neues Palais campus of Potsdam University.

(Continued on Page 17)
2018 Spring Lecture Series

POLISH STUDIES CENTER
SCHOOL OF GLOBAL AND INTERNATIONAL STUDIES

"Rock and Rule: Socialist Pop Music in Poland and East Germany"
Kyrill Kunakhovich, Assistant Professor of History at the University of Virginia

Tentory, 1985

Rock music is most often associated with rebellion. But during the Cold War, communist states tried to use rock and roll to stabilize their rule. They taught rock in schools, organized music festivals, and held singing competitions on TV. However, things did not always go as planned. With a focus on Poland and East Germany in the 1960s, this talk considers what rock looked like on the other side of the Iron Curtain. Kyrill Kunakhovich is an Assistant Professor in the Hungarian Department of History at the University of Virginia. He is the co-editor of The Long 1989: Decades of Global Revolution (CEU Press, 2018). His current book project examines how art and culture helped to make, and then unravel, the Soviet Bloc.

January 25, 2018 at 5:30 p.m.
Global and International Studies Building, Room 1100
Co-Sponsored by the Department of Germanic Studies, the College’s Office of International Affairs, and the College’s Division of Social and Historical Sciences.

POLISH STUDIES CENTER
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"Poetics and Politics: The Second World War Museum in Gdansk, Poland"
Anna Miler, Assistant Professor and the Frank and Mary Padnos Endowed Professor in Polish/Polish American/Eastern European Studies at the University of Michigan-Dearborn

In 2000, then Prime Minister of Poland Donald Tusk called for the creation of a museum devoted to the Second World War in a city that had historically been a symbol of the opposing forces. After a successful succession to the European Union, Poland was becoming a place where the rift between western and eastern Europe could be bridged, and Polish society seemed ready for reflection and perhaps even a historical debate on the nature of past. The chosen location for the museum was Gdansk, the city where World War II began in September 1939. Symbolically, Gdansk opens the past and present and, with the opening of the museum, it created a space for dialogue about the history of European politics of history, history of memory, political memory, and a metaphor for successfully navigating between these differentials, that after major changes in the Polish government in 2015, the museum can move under the rule of the right-wing government, politicians, historians, and journalists who claimed that the politics of memory that the institution promoted designates Polish society.

February 8, 2018 at 5:30 p.m.
Global and International Studies Building, Room 1100
Co-Sponsored by the Department of History, the Institute for European Studies, and the Russian and East European Institute.

POLISH STUDIES CENTER
SCHOOL OF GLOBAL AND INTERNATIONAL STUDIES

6th Annual Timothy Wiles Memorial Lecture in Polish Studies

“The Return of National Communism”
Poland’s Law and Justice movement (Prawo i Sprawiedliwość, or PiS) is more than just the local iteration of a global “populist” trend. It is, instead, the culmination of a story that has been developing for at least six decades. The old battle lines between communists and anticommunists obscured important cross-cutting divisions in Polish political culture. There were many who disdained the post-WWII state because it was insufficiently democratic, but many others who felt that it was insufficiently national. A presentation of each critique could be found among reformers in the communist party and among the opposition. In this talk, 1989 should be understood not simply as the debut of the Polish United Workers Party by the Solidarity movement, but as the victory of liberal democrats over authoritarian nationalists. Social democracy is the reverse of that outcome.

Brian Porter Szczesny is an Arthur F. Thurnau Professor of History at the University of Michigan-Dearborn, where he has taught since 1994. He is the author of Poland and the Modern World, Beyond Nazism and Stalinism (Yale University Press, 2015). He is also Assistant Professor of Modern European History at the University of Oxford (2007), where he held a British Academy Postdoctoral Fellowship (2004–07). Together with Benjamin Berger, he edited Contested Continuities and Modernity in Central Europe (University of Toronto Press, 2016). In 2015, he won the 2015 European History Prize of the German Historical Society for his book The Western Question in Central Europe: Poland, Germany, and the Search for a European Order (Yale University Press, 2016). In 2017, he received the European History Prize of the German Historical Society for his book Poland and the West: From the Ancien Régime to the Present (Yale University Press, 2017).

March 8, 2018 5:30 p.m.
President’s Room at the Indiana Memorial Union
Reception to Follow

“Love, Laughter, and (Re-)Construction: Socialist RomComs in 1940s and ‘50s Poland”
Ewa Wampuszy, Assistant Professor of Polish at the University of North Carolina at Chapel Hill

Comedy or error? Chick-flick loving? Happy ending? This is not what we think of in connection with communist-era socialist realist cinema. This is, however, what we get in a handful of romantic comedies from Poland in the late 1940s and early 1950s, such as Leonard Buczkowski’s Adventure in Marienstatt (1953) and Jan Fethle’s Yena, Go Home! (1953). In this presentation, Ewa Wampuszy considers the genesis of these films at the height of Polish Stalinism and demonstrates how the Hollywood paradigm of a “RomCom” became a vehicle for “soft” propaganda on Warsaw’s reconstruction and women’s equality.

Ewa Wampuszy is an Assistant Professor of Polish at the University of North Carolina at Chapel Hill. Her book Mapping Warsaw: The Spatial Poetics of a Postwar City will be released in Fall 2018 by Northwestern University Press.

April 19, 2018 at 5:30 p.m.
Global and International Studies Building, Room 1122
Co-Sponsored by the Department of Slavic and East European Languages and Cultures, the Office of International Affairs, and the Division of Arts and Humanities in the College of Arts and Sciences.
Interview with Anna Muller

Anna Muller is an Assistant Professor and the Frank and Mary Padzieski Endowed Professor in Polish/Polish American/Eastern European Studies at the University of Michigan-Dearborn. Anna Muller presented her lecture “Poetics and Politics: The Second World War Museum in Gdańsk, Poland” in February, 2018. Her book If the Walls Could Speak: Inside a Women’s Prison in Communist Poland was published by Oxford University Press in December 2017. She received her PhD in History from Indiana University in 2010.

Polish Studies Center: You have worked as a curator at the Second World War Museum in Gdańsk, which has been subsumed into the controversial debate regarding Poland’s experiences in that war, and is reaching audiences internationally. Does increased popular attention to your research change or re-frame your output?

Anna Muller: My work as a curator was separate [from my research]. It gave me a sense of what kind of work you do, how to create big exhibitions, to work on huge projects. It gave me a lot of research opportunities, but this wasn’t really my research, I never really wrote about the museum or memory. This article [discussed below] was written before I started working in the museum. And in a sense this is a result of what I learned here at IU, and was long in the process of making. The museum was separate, and when we started working on the exhibit we never imagined this being something controversial, believe it or not, in 2010 or 2011. We knew there was discussion whether this is the form the museum should take, but our understanding was that the voices of contention were in the minority. There was this fear [in 2013] that this may not be going in the direction we want, but our assumption was that Polish society overcame certain problems of their history. The debate that Jan Gross started - that we openly talked about Jedwabne - we thought that this discussion was not over, but this is in a sense spilling over to society and we can start drawing consequences, to start talking about citizenship, for example; the nation doesn't have to be shamed, but Jedwabne wasn't affecting our work at all. We really misread Polish society in 2013. I'm not saying what the government is doing, but actually how society is responding. How suddenly we're seeing more violence, hate speech, anti-semitism in public. We were aware of this but we thought it was past.

PSC: Are current events affecting your future work?

AM: The museum in a sense affected my research because I started doing research on the Holocaust, and right now I'm writing a biography of a Jewish woman. Her story is related to the Holocaust, so in that sense my contemporary research is related to my book and to the knowledge on the Polish-Jewish past. No, I think what I see right now in
AM: Yes, I think so. I think the women I interviewed for my article and my book belong to a group of women that felt pushed into oblivion under the more centrist, liberal Polish government. They felt like their deeds are forget-ten, they were doing everything they could to elevate their status, creating a social, public status for themselves. Honestly, I haven't been in touch with them for the past two or three years. One reason is that most of them welcome the governmental change. I think the political changes in Poland, because they belong in a sense to the żołnierze wyklęci (cursed soldiers), this generation of the Home Army soldiers or even the Nationalist soldiers who fought for Polish independence after 1945. The current government is playing up this strand of Polish memory. It is not the Polish Underground, Polish Underground State and its civil structures, by all those people who continued military engagement through the 1950s. In my book I write about where the women talked to me, they didn't underline their deeds as heroic, and saw themselves as maintaining so-called postawa, the stance of a strong, proud woman who knows how to behave in every circumstance. I'm afraid this might be changing right now; they see their own deeds increasingly as heroic, that is what the government is projecting, and I didn't see much of that when I was doing interviews. I haven't talked with them since the interviews, but maybe it is something I should do, see how their self-perception is changing. It is emotionally very hard.

PSC: Your book, If the Walls Could Speak, was published in 2017. Would you mind giving us a brief summary and what is your next project?

AM: My book is based on oral interviews with women who were imprisoned, about daily life in a Stalinist prison. I start with an examination of interrogation practices, recovering strategies of the state to present my subjects in these protocols as criminals, who didn't do anything wrong against the Polish state. It is also about time, everyday activities, hygiene, motherhood, life in prison where one struggles with this strangely defined, arbitrary Foucauldian power, that's coming from many directions trying to mold you in a certain way and you have to respond to this. When I was earlier discussing postawa, they never said this was the worst time in their lives; this is the best or worst times in their lives, this is where they learned a lot about themselves. In a sense it was enriching and they tried to find as many positives in this struggle as possible. The book is about women in the Polish Resistance during and after the war trying to reconstruct their lives, connections, relationships, maintain their relations with families not in prison, in the conditions of Stalinist prisons. My current project is a short biography of Tonia Lechtman, who was one of the subjects in If The Walls Could Speak. It is grounded in the context of this period of 1920s Lwów, Jews travelling through Europe, and during the Second World War and its aftermath. She was a communist Jew and she actually moved from Lwów before the war to Palestine, and then to Spain during the Civil War, and afterwards travelled through Europe with her two children, is very Jewish-looking, and is able to survive the war in Switzerland. Then she returns to Poland and is arrested, leaving Poland in 1968 for Israel. Her life story is fascinating, but there are many interesting sources to her story; she kept writing letters to her family in Palestine, starting in the 1930s, through the 1950s. There is a lot of accessible, powerful material.
Interview with Kyrill Kunakhovich

Kyrill Kunakhovich, an Associate Professor of History at the University of Virginia, presented his lecture “Rock and Rule: Socialist Pop Music in Poland and East Germany” in January 2018. His current book project, *Culture for the People: Art and Politics in Communist Poland and East Germany*, considers how arts and culture helped to make, and then unmake, the Soviet Bloc.

Polish Studies Center: How did you arrive at cultural history as one of your specialties?

Kyrill Kunakhovich: I started on it as soon as I started with history. When I was an undergrad I decided to study Russian history because I spoke Russian, and wrote a thesis on the commemorations of Alexander Pushkin. I had an interest in culture and had a sense that it was a way to think about identity, battles over the meaning of Russianness, which for me was also a personal motivation. I grew up in Russia, I moved to England, then the United States, so this project, like many scholars’, was to re-hash my own identity. Through that project I grew to believe that culture was this great lens not just into contestations over identity but also politics, the immense significance that culture has in political life that we’re not always conscious of, because of their close connection to the notions of the nation and ideology, have been marshalled by states, especially in the 20th century, and I’m fascinated by how that process works, what culture can do and its role is in political life and what the implications are for cultural consumption and tastes, and what kind of politics that carry with it.

PSC: In your 2016 article “Reconstruction as Revolution: Cultural Life in Post-WWII Kraków and Leipzig” in *East European Politics and Societies*, you focus on these two cities, as they shared a history of de-Nazification and construction of socialist art scenes. How and where would you want to expand your comparisons of these two cities, if you broadened it to an area studies or global perspective?

KK: That part of my book manuscript is about art and politics in Kraków and Leipzig. I use these two cities to tell a story of the evolution of the socialist project in Eastern Europe, of how arts and culture helped make and unmake the Soviet Bloc. The way to broaden that is to think about the role of art and culture in politics as I suggested, but especially in international and transnational politics, and I think there’s a reason why communist officials and Soviet Bloc officials invested in art and culture to forge a shared identity, something that would move beyond particular or national cultures, and we see that today all the time, in the case of the European Union, which was originally an economic community. If you follow European Union policies, for the past thirty years, they have really placed an emphasis on culture and have seen it as the unifying feature of the European project, to the extent that we’re seeing the European Union struggle. It is not unrelated to this challenge of building a shared culture, this effect that programs like the Erasmus exchange have. So I would expand this to take art and culture seriously not just as diplomacy, but as international organizations and community building. For a future project I would like to investigate along these lines is the role that notions of culture play in the United Nations and UNESCO, and I am inter-
ested in this because it is not just a question of cooperation and goodwill, but for UNESCO, culture is a major driver of economic growth, it is a way of promoting indigenous cultures and societies. It really has an enormous political function, and I think we tend to dismiss culture as something wishy-washy and color and decoration, whereas I think it is essential for understanding how national and international communities are built.

PSC: From the same article you focus on two biographies, Boleslaw Drobner and Rudolf Hartig. Would you care to briefly recap who these people are, and if you picked them because they are exceptional or typical for the period?

KK: They’re both interesting characters. Both are in effect the main administrators in charge of cultural matters in Kraków and Leipzig after the war. They’re both figures with long experience in city government and social policy. Bolesław Drobner was a longtime member of the Polish Socialist Party, spent the war in the Soviet Union, came back after and had the largest impact on rebuilding cultural life in post-war Kraków. Rudolf Hartig is in some ways an analogous figure, a lifelong communist, in his case, someone who had worked in the Leipzig government in the Weimar Republic, was briefly imprisoned by the Third Reich, and after the war ended was the director of the culture department in charge of post-war rebuilding, reconstruction, and regeneration. In that sense both of them are exceptional and clearly have unusual power and commitments. In another sense they are exemplary of cultural reconstruction that happens in and across Eastern Europe. They are figures who are not newcomers at the scene, who are lifelong leftists committed to a vision of culture as an essential social mission. They’re really committed to the building of a new society, to working with the Soviet Union, working with dominant communist parties, not always happily, but certainly they are figures who bring that long tradition of East-Central European social democracy to the post-war era. I think that is a story that is really important to remember; we often think about 1945 as a zero-hour, communism in Eastern Europe as a total new beginning, but figures like this remind us that post-war communism is part of a longer trajectory, not a straight or smooth trajectory, but the Soviet Bloc didn’t come out of nowhere, and its these foundations that really inform where it is headed and how it works.

Film Series

This year the Polish Studies Center continued its collaboration with the Ryder Film Series to host a number of screenings of Powidoki (Afterimage), the final film of the late Andrzej Wajda. The 2016 film centers on famed avant-garde artist Władysław Strzemiński as he comes up against the social, political, and artistic constraints of Stalinism in Poland. The Polish Studies Center also hosted two additional film nights featuring Rewers (Borys Lankosz, 2009) and Three Colours: White (Krzysztof Kieślowski, 1994).
Troika from Indianapolis plays at the Fall Inaugural event

Łukasz Sicinski at SPEA Global Fest

Łukasz Sicinski, Halina Goldberg, Natalie Misteravich-Carroll, Padraic Kenney, and Bill Johnston at the Holiday Party

Natalie Misteravich-Carroll leads the PSC Community in singing Polish carols at the Holiday Party

Looking into the future at Andrzejki

“The Russian Invaders” win Polish Trivia Night

THE POLISH STUDIES CENTER
2017 INAUGURAL EVENT

Troika

Sunday, September 17th
1:30 - 4:30

H. GLOBAL BUILDING 1201

THE POLISH STUDIES CENTER
POLISH TRIVIA NIGHT

Join the Polish Studies Center for a fun night of trivia! Enjoy prizes and refreshments while you play. Prizes for the top three teams!

October 19, 2017 6:00 p.m.
Global and International Studies Building 1106

Andrzejki - St. Andrew's Eve

Global and International Studies Building 1060

November 28, 2017 6:00 p.m.

Experiences the traditions and customs associated with St. Andrew’s Eve in Poland. There will be games, vases painting, and the chance to “breathe” your future! Food and refreshments will be provided.

We hope you will join us for this family-friendly event!
This past spring I applied to the POLIN Museum for the History of Polish Jews and I was thereafter offered a position as an intern within the communications and research departments. As the first student from Indiana University to participate in this internship program I am honored to say that I was mentored at a cultural center that was awarded European Museum of the Year 2016.

POLIN is a modern cultural institution that opened in 2013 with a vision to keep the over 1000 year history of Polish Jews alive. The newly created internship program, run by Melanie Święcicki, invites young professionals, graduate students, and those with relevant experience in research or studies of Polish, Jewish, or Polish-Jewish studies to spend six to eight weeks in Warsaw. Although compensation is not available to current students, they are highly encouraged to seek funding from scholarship and grant programs at their university. In my case my acceptance of the position meant that I had very limited time to find financial support for housing, food, and travel expenses. Without the Samuel and Alicja Fiszman Scholarship I would not have been able to accept this incredible opportunity and for that I will forever be grateful.

Beyond the hands-on exhibits, stunning symbolic museum building structure, and the detailed displays, the far most enriching aspect of this internship was how interactive I was required to be behind the scenes of the organization. Each day I worked alongside experts in their field who welcomed my curiosity and shared their knowledge. Although I have had internships in the past, I feel strongly that being an intern at POLIN has surpassed any standard that I had before for a workplace environment.

My summer in Warsaw allowed me to grow academically, professionally, and personally. I originally was most interested in this opportunity because I wanted to work abroad and I felt strongly that working with this museum in particular would give me insight into topics related to my focus within international studies. As a senior at Indiana University studying issues of identity and conflict in Central and Eastern Europe the topics I was about to face and study were directly pertinent to my academic goals. Professionally I learned how to expand my skillset, adapt to an international workplace environment, and expand my reach of connections.

Where I grew the most was on a personal level. Not only did this world class museum teach me a great deal about cross cultural communications and the importance of history in understanding a modern culture, but it taught me how to have confidence in the work that I do. It taught me how to speak up when I did not understand a project task.

Fiszman Scholarship Awards

2018 marks the fifth year that the Polish Studies Center has awarded the Samuel and Alicja Fiszman Scholarship. The scholarship was initiated thanks to generous donations by Ania Fiszman O’Brien, the daughter of Samuel and Alicja Fiszman, and Theodosia Robertson, one of Samuel Fiszman’s PhD students and a retired Professor of Slavic Literature at the University of Michigan-Flint. The Samuel and Alicja Fiszman Scholarship has supported a number of Undergraduate students from Indiana University who have studied abroad in Kraków and Warsaw, and it has helped the Polish Studies Center continue its mission and legacy of building bridges between Indiana and Poland. In 2017, the scholarship was awarded to three students and below you can read statements from two of the scholarship recipients.

Alyssa Licquia, Senior
International Studies Major, CEUS Minor

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It taught me how to be brave. I left Indiana and flew halfway across the world by myself. I moved into an apartment I rented from a Polish girl that I found in a posting online. I entered a new culture without knowing the language or having any connection to the country I would be living in besides my academic interests. I went into the journey with no resources at my disposal or personal connections to Poland and I prepared myself to work with coworkers whose first language was not English.

Despite everything that I knew could go wrong, I took a leap of faith and in August I left with a love for the people, culture, and history of Poland that is hard to describe. I made lifelong friendships and mentors. I contributed to real work that was affecting the lives in this new community I had become a part of, and furthermore that will continue to affect the lives of the growing community of more than a million people who have already visited the museum’s core exhibit from 113 countries. As I progress and enter further into my professional career I see this internship being vital, both to my prospective employers and for myself. I am extraordinarily grateful to everyone who had a hand in making this opportunity possible.

Nick Watkins, Senior
Chemistry Major, Slavic and East European Languages and Cultures Minor

PSC in Potsdam and Berlin Continued

The two-day workshop was made possibly be generous contributions by the following institutions:
• The Präsidium der Universität Potsdam
• The International Relations Office, University of Warsaw
• The Office of the Vice President for International Affairs / IU Europe Gateway
• The Polish Studies Center
• The Office of International Affairs, College of Arts and Sciences
• The Department of Slavic and East European Languages and Cultures
• The Borns Jewish Studies Program

Because of the generous funding provided by the above units, the Indiana University Europe Gateway was willing to match the other institutional funding. The cooperation between these institutions has preserved and strengthened the academic relationship Indiana University has enjoyed with the University of Warsaw for forty years, and built a new bridge to the University of Potsdam.
SGIS was proud to partner with our Polish Studies colleagues in hosting Maestro Krzysztof Penderecki and Elżbieta Penderecka. Maestro Penderecki was awarded an Honorary Degree by President Michael McRobbie, and Mrs. Penderecka was awarded the Global Cultural Ambassador award by SGIS. The Polish Studies Center sponsored an interdisciplinary symposium on the historical significance of the Saint Luke Passion, which was performed by the Jacobs School of Music to a capacity crowd. Following the performance, we celebrated the 40th anniversary of the Polish Studies Center in the mezzanine of the Musical Arts Center. We hosted Ambassador Piotr Wilczek on campus in July 2017, who also returned to campus for the Penderecki symposium and concert. SGIS was also pleased to support the Fifth Annual Polish Jewish Studies Workshop, co-chaired by Professor Halina Goldberg. Student Alyssa Licquia was SGIS’s first student intern at the POLIN Museum in Summer 2017. A second SGIS student will intern at the museum in Summer 2018.


Joanna Niżyńska has been on sabbatical during academic year 2017/2018 doing research in Warsaw for which she received the New Frontiers in Research and Creativity Grant and CAHI Travel Grant. While in Poland she has been promoting a translation of her book Kingdom of Insignificance: Miron Białoszewski and the Quotidian, the Queer and the Traumatic (Northwestern UP, 2013) into Polish (Królestwo małoznaczności: Miron Białoszewski a trauma, codzienność i queer, Kraków: Universitas, 2018). She gave a public talk “Miron na marginesie, czyli: czy można squeerować Białoszewskiego,” for Cruising the 70s: Unearthing Pre-HIV/AIDS Queer Sexual Culture Project at University of Warsaw and guest taught a seminar on Białoszewski for the Interdisciplinary Program in the Humanities Erasmus Program at the Jagiellonian University. In October, with a colleague from Potsdam University, she organized a workshop for doctoral students on the “Transatlantic Explorations in Polish and East European Studies: Potsdam University—Indiana University—University of Warsaw” at the IU Europe Gateway in Berlin and in Potsdam. Together with Anna Barańczak, Jerzy Ilg, and Wojciech Wołyński she participated in a public interview during an international conference “Ameryka Barańczaka widziana stamtąd,” (Barańczak’s America from Within) in Poznań. While back for a week in Bloomington last November she moderated “Politics Meets Culture: The Political and Historical Significance of Krzysztof Penderecki’s St. Luke Passion,” a symposium to accompany Krzysztof Penderecki’s receipt of doctorate honoris causa from IU.
In 2017 much of Halina Goldberg’s research and writing went into the handsome volume she co-edited with Jonathan Bellman, Chopin and His World, published by Princeton University Press in August, just in time for the Bard Music Festival, where Goldberg and Bellman served as scholars-in-residence. Goldberg contributed a chapter on “Chopin’s Oneiric Soundscapes and the Role of Dreams in Romantic Culture,” wrote introductions and annotations to two other essays and co-authored the volume introduction, and of course contributed to the editing of the entire volume. She also wrote five informative essays for the beautifully produced Bard Festival program book, contributed to a Bard blog, and gave talks at the festival. In addition, last year Fryderyk Chopin Institute in Warsaw published Goldberg’s essay “Chopin and the Stammbuch Tradition: Conventions and Contexts.” At IU, Professor Goldberg organized and played a prominent role in the Krzysztof Penderecki symposium, which took place in November 2017 (co-sponsored by PSC, SGIS, and JSOM), and wrote the program notes for the concert. The symposium accompanied the historic performance of Penderecki’s St. Luke’s Passion at IU. Particularly impressive and memorable was her deftly handled and illuminating public conversation with the (reticent) composer. Goldberg is also the co-organizer of the international Fifth Polish Jewish Studies Workshop and the main organizer of the accompanying concert at Rutgers University (for which she also wrote extensive program notes) Professor Goldberg continues to expand her digital project on Jewish Life in Interwar Łódź.

Łukasz Siciński is currently working on revising his dissertation into a book manuscript. Based on the interdisciplinary approach investigating intersections of literature and philosophy, his project focuses on the philosophical potential inherent in Miron Białoszewski’s and Tadeusz Różewicz’s texts, and explores ways in which this potential holds relevance to contemporary discussions in epistemology. In June 2017, Siciński was invited to spend a week at Justus Liebig University in Giessen, Germany, to teach Polish language and culture. During his stay, he taught upper-level language classes and gave two seminars: one on Tadeusz Różewicz’s poetry, and the other on Polish animated film. In July, he gave a lecture at the Annual Convention of the National Advocates Society. The lecture, titled “Literature as a Form of Philosophical Inquiry,” was given on the occasion of the bestowal of the 2017 Joseph Jachimczyk Polonia Award to the Polish Studies Center, a distinction Siciński accepted at the convention on behalf of the Center.

In addition to his duties as a lecturer in the Department of Slavic and East European Languages and Cultures, where he teaches Polish language, culture, and film, Siciński is currently developing a curricular project on representations of violence in Western culture.

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The Ryder Film Series
Greetings from the IU Polish Studies Center!

Pozdrowienia z Ośrodka Badań Polskich na Uniwersytecie Indiana w Bloomington!

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