

The Tenth Annual Between.Pomiędzy Festival of Literature and Theatre

“Sunless cloudless brightness. You slip away at break of day and climb to your hiding place on the hillside. A nook in the gorse. East beyond the sea the faint shape of high mountain. Seventy miles away according to your Longman. For the third or fourth time in your life.”
(Samuel Beckett, *Company*)

The tenth annual Between.Pomiędzy Festival of Literature and Theatre will take place between 13 and 19 May 2019 in Sopot and the other cities of the Tri-City area. We are proud that the Festival is also part of the celebrations of the Fiftieth Anniversary of the University of Gdańsk. This year’s festival theme is “Island.” The theme is meant literally since there is a focus on writers and artists from both Ireland and Britain, but the organizers have been open to less literal understandings of the word. How can it be understood today? As an island of dreams? A treasure island? As the unknown? As the unnameable? An island in Prospero’s brain? Perhaps the island lies inland – in Kashubia?

The Festival offers an opportunity for younger and more experienced artists from Poland and the world to meet. During the academic sessions for students and established scholars, guests from literary and theatre studies will consider a wide range of relevant topics. Meetings are scheduled with a theoretical physicist, Professor Marek Żukowski, and with a chemist, Professor Piotr Stepnowski. After all, the main aim of the festival is to open up a field for discussion between the world of art and the world of the university, to leave our offices and labs for the everyday space that surrounds us. It’s a chance to bring our work to the public in a practical and real way.

The idea of the laboratory – in its way, an island for creating knowledge – is important in the festival. It brings together artists, scholars, and, of course, representatives of the natural and experimental sciences. What can we learn from the experimental and practical experiences of the island/laboratory?

Highlights of the week-long festival are many. The Song of the Goat Theatre will perform its most recent piece, *Raport Kassandra* (Cassandra’s Report), directed by Grzegorz Bral. Alicja Bral will also give workshops on the company’s work. Teatr Wybrzeże will present its production of *Ruscy* (Ruskies) directed by Adam Orzechowski, and in Teatr BOTO in Sopot there will be a performance of Adam Nalepa’s production of *Podróż do Buenos Aires* (Journey to Buenos Aires).

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Festiwal Literatury i Teatru
between.pomiędzy
Sopot, Gdańsk, Gdynia, 13–19 maja 2019

BOTO is also the venue of an exhibition of Józef Czerniawski's paintings and of music by Maciej and Mateusz Rychly. Other concerts include the music of Julian Wolfreys, Mikołaj Trzaska and Ignacy Wiśniewski, and the songs of Jacques Brel performed by students of Studium Wokalno-Aktorskie im. Danuty Baduszkowej. There will be a screening of Fritz Lang's *Metropolis*, with live music by Irek Wojtczak and Kamil Piotrowicz.

Last year's cooperation with Czarne Publishing House continues in 2019. There will be public meetings with Monika Sznajderman, Magdalena Kicińska, and Andrzej Stasiuk; Magdalena Budzińska will conduct workshops. There will also be meetings with the poets Irena Klepfisz, Hilary Davies, and Łucja Dudzińska.

As every year, the work of Samuel Beckett takes a central role in the festival. This can be seen during the open meetings with Antoni Libera at the University of Gdańsk, and in the premiere of S.E. Gontarski's film *Beckett on the Baltic*. Professor Gontarski, the *doyen* of Beckett scholars, will take a leading role in the festival, as he has done each year from its beginning. There will also be meetings with Włodzimierz Staniewski of the *Gardzienice* theatre company, and workshops conducted by the actor and director Przemysław Wasilkowski. Public workshops on the Beckett-influenced play by Harold Pinter, *No Man's Land*, will be directed by London actor Jon McKenna. Martin Blaszk and students from the University's ZIA will mount a happening entitled *Wyspa/Island*.

Our cooperation with Trinity College Dublin (Beckett's *alma mater*) and the Embassy of Ireland bears fruit once more in meetings with Irish artists Suzanne Walsh, Nathan O'Donnell, and Julie Bates, and in a theatre laboratory run by Nicholas Johnson and Jonathan Heron. On the day of the opening of the Festival, there will also be an Irish Day/*Lá Bealtaine*, which we have helped to organize, at the University of Warsaw.

Most Festival events will take place in Sopot – at Teatr BOTO, Teatr na Plaży, Dworek Sierakowskich, and Teatr Wybrzeże. But there will also be events in Gdańsk and Gdynia. Many events – especially the academic ones, although not only those – will be in English. The festival opening will take place on the Baltic Campus of the University of Gdańsk. You can also browse through various publications connected with the past nine years of the Festival in the “Młody Byron” café in Dworek Sierakowskich and in the bookshop “Książka dla Ciebie” in the Krzywy Domek in Sopot.

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Join us for the following:

- theatrical performances: *Raport Kasandry* (Song of the Goat Theatre), *Ruscy* (Teatr Wybrzeże), *Podróż do Buenos Aires* (Teatr BOTO),
- open meetings with writers and translators: Monika Sznajderman, Andrzej Stasiuk, Magdalena Budzińska, Magdalena Kicińska, Mieczysław Abramowicz, Hilary Davies, Irena Klepfisz, Antoni Libera, Suzanne Walsh, Nathan O'Donnell, Julie Bates, Łucja Dudzińska, and Joanna Burgiełł,
- concerts: Mateusz and Maciej Rychły, Mikołaj Trzaska and Ignacy Wiśniewski, Julian Wolfreys, Irek Wojtczak and Kamil Piotrowicz, and Jacques Brel performed by students of SWA in Gdynia,
- meetings and open lectures: Marek Żukowski, Piotr Stepnowski, Artur Blaim, Zbigniew Benedyktowicz, and Żaneta Nalewajk-Turecka,
- workshops, laboratories, and theatre events: Włodzimierz Staniewski, Przemysław Wasilkowski, Grzegorz Bral, Alicja Bral, S.E. Gontarski, Jon McKenna, Simon Bennett, David Malcolm, Martin Blaszk, Nicholas Johnson, and Jonathan Heron,
- films: *Dreamland*, *Metropolis* (with live music), *Beckett on the Baltic*, *Czarne na festiwalu Between.Pomiędzy 2018*,
- happening: Martin Blaszk with students from ZIA,
- academic conferences (including a special conference for students),
- an exhibition of the paintings of Józef Czerniawski.

Our aim – as in previous years – is to offer a space for our guests and participants to engage in creative discussions and encounters. We hope artists, people in theatre and literary studies, and those interested in the contemporary arts in general, both from Poland and abroad, will find much to interest them in this year's programme.

Tomasz Wiśniewski, Katarzyna Kręglewska, David Malcolm, and Ewelina Stefańska

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Festiwal Literatury i Teatru
between.pomiędzy
Sopot.Gdańsk.Gdynia, 13–19 maja 2019

Organizers: Fundacja Between.Pomiędzy, Uniwersytet Gdański

In cooperation with: Teatr Wybrzeże, Teatr BOTO, Ambasada Irlandii w Polsce

Partners: Institute of English at the University of Warsaw, University of Goiás in Brasil, Wydawnictwo Czarne, Teatr na Plaży, Towarzystwo Przyjaciół Sopotu, Młody Byron, Teatr Gdynia Główna, Państwowe Policealne Studium Wokalno-Aktorskie im. Danuty Baduszkowej w Gdyni, Wydawnictwo UG, Fundacja Terytoria Książki, Wydawnictwo słowo/obraz terytoria, Center for Translation Studies UG, Beckett Research Group in Gdańsk, Studenckie Koło Naukowe Teatrológów Brikolaż, Księgarnia Książka dla Ciebie.

Media patrons: Trójmiasto.pl, "Tekstualia", "Konteksty", "Topos"

Festival organizers:

Tomasz Wiśniewski, Katarzyna Kręglewska, David Malcolm, Ewelina Stefańska

Between.Pomiędzy Foundation:

Tomasz Wiśniewski, David Malcom, Monika Szuba, Żaneta Nalewajk-Turecka

Concept of the Festival: Tomasz Wiśniewski

Team Between 2019:

Paulina Niedzielska, Paulina Tryba, Małgorzata Woźniak, Dominika Dzikowicz, Filip Cieślak, Ewa Marzjan-Jeleńska, Maryla Suchańska-Grunwald, Ewa Wiśniewska, Aleksandra Wachacz, Kaja Wiszniewska-Mazgiel, Kornel Ollek, Katarzyna Szymańska, Anna Gluszek, Aleksandra Józefiak, Monika Chybowska, Maria Kapuścińska, Dorota Sikora, Joanna Terebus, Marcin Stasiak, Agnieszka Leszczyńska, Julia Szwed, Klaudia Sitkowska, Sylwia Jurkowska and Binta M'Baye.

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between.pomiędzy
Sopot.Gdańsk.Gdynia, 13–19 maja 2019

Academic support 2019:

Prof. S.E. Gontarski (Florida State University, USA)
Prof. UG Jean Ward (UG)
Dr Monika Szuba (UG)
Dr Martin Blaszk (UG)
Prof. Małgorzata Grzegorzewska (University of Warsaw)
Dr hab. Klaudia Łączyńska (University of Warsaw)
Prof. Paul Allain (University of Kent, UK)
Prof. Robson Corrêa de Camargo (University of Goiás, Brazylia)
Dr Nicholas Johnson (Trinity College Dublin, Ireland)
Prof. IS PAN Zbigniew Benedyktowicz (Instytut Sztuki PAN)

and

Prof. Elisabetta Lazzaro (HKU University of the Arts Utrecht, Holandia)
Prof. Kenneth Pickering (University of Kent, UK)
Prof. Bogusław Żylko (UG)
Prof. Artur Blaim (UG)
Prof. Zbigniew Majchrowski (UG)
Prof. Mirosław Przyłipiak (UG)
Prof. UG Mirosława Modrzewska (UG)
Prof. UG Ludmiła Gruszewska-Blaim (UG)
Prof. Wojciech Owczarski (UG)
Prof. UG Małgorzata Jarmulowicz (UG)
Dr Anna Suwalska-Kolecka (PWSZ, Płock)
Dr Octavian Saiu (NUFT, University of Sibiu, Romania)
Dr Jonathan Heron (University of Warwick, UK)
Dr Katarzyna Ojrzyńska (University of Łódź)
Dr Izabela Curyłło-Kłag (Jagiellonian University)
Dr Bartosz Lutostański (UWM in Olsztyn)

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Between.Performance

**TEATR PIEŚŃ KOZŁA (SONG OF THE GOAT THEATRE),
CASSANDRA'S REPORT, directed by Grzegorz Bral**

Sunday, 19th May, 19.00 Teatr Wybrzeże, Scena Kameralna, Sopot



Song of the Goat Theatre has created a unique form of a concert which explores the ritual roots of theatre, where musicality is one of the factors that constitute theatricality. The mythological reality speaks to us with a polyphony of sounds.

The title *Cassandra's Report* is a symbolic reference to the stories of women who, through their sensitivity and ability to analyse, reach a more comprehensive idea of humanity. They cannot be heard in oppressive reality. The mythical characters' behaviour is incomprehensible to society. The solitary female spirituality guards remain isolated in their suffering.

Literature gives us examples of women, however life teaches us that men may find themselves in similar situations as well. Song of the Goat Theatre turns musicality into a protagonist and makes the problem universal this way. Over ten polyphonic songs sung by eight singers accompanied by cello create perfect energy. The composition is accompanied by European existential thought and mythology.

Authors:

Director – Grzegorz Bral

Music – Maciej Rychły

Dramaturgy – Alicja Bral

Arrangements

– Maciej Rychły, Przemysław Michalak

Costumes – Alicja Gruca

Sound – Waldemar Trzaska

Cello – Malwina Maławy

Actors:

Volodymyr Andrushchak

Mikołaj Bońkowski

Paweł Frasz

Piotr Galek

Anna Grycan

Aleksandra Michniewicz

Urszula Milewska

Natalia Voskoboinikov

Łukasz Wójcik

* The tickets are available to purchase in the event's venue.

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Sunday, 19th May – a meeting with the artists: after the performance of *Cassandra's Report*

GRZEGORZ BRAL



Theatre director, Acting Coordination Method teacher. President of Song of the Goat Association, co-founder and artistic director of Song of the Goat Theatre, artistic director of Brave Festival - Against Cultural Exile, Brave Kids and Brave Together; director of the project "Let's plant a forest"; president of the Bral Foundation. Since the 1990s, he has been working for the charity organization ROKPA International. In 2013, he established his own theatre school in London – Bral School of Acting. He studied literature, psychology and theatre studies. From 1987 to 1992 he cooperated with the Centre for Theatre Practices in Gardzienice. From 2010 to 2012, he was an artistic director of the Warsaw's Studio Theatre.

Song of the Goat Theatre was founded in 1996 and since then it has become one of the most interesting and prominent examples of the new Polish theatrical avant-garde in recent years. Grzegorz Bral received numerous awards for his outstanding artistic activities. His awards list includes the Honorary Order of the Minister of Culture and National Heritage, SCOTSMAN FRINGE FIRST 2004 and HERALD ANGEL 2004 (for the play entitled *Chronicles - a lamentation*). In 2009, his theatre team was nominated for the 12th European Theatre Prize in New Theatrical Realities category. During Fringe Festival 2012 in Edinburgh, the play *Songs of Lear* directed by Grzegorz Bral received Fringe First, the oldest and most prestigious award of the festival. The award is presented annually by The Scotsman daily paper to the most innovative projects of the festival. What is more, *Songs of Lear* won HERALD ARCHANGEL award and a special award within MUSICAL THEATRE MATTERS AWARDS during the same festival. *Songs of Lear* were classified in 1st place in the ranking of all theatre performances presented in Edinburgh, prepared by "The List". The play was also nominated for the Total Theatre Award.

Educational activity is another vital aspect of Grzegorz Bral's professional activity. Together with Song of the Goat Theatre team he created an unique way of acting training named Acting Coordination Method. Many artists have been inspired by this method, which he originated. His educational work and annual workshops attract actors and directors from around the world. In the UK, seven out of the fifteen existing theatre schools included the elements of this method in their curricula. Grzegorz Bral has organized a great number of workshops around the world. Till 2012 he had been teaching drama techniques as a part of MA in Acting programme led by Song of the Goat Theatre in cooperation with Manchester Metropolitan University. Since 2013, educational activities have been carried out in cooperation with the Bral School of Acting in London.

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MACIEJ RYCHŁY



Some of his publications:

- CD 2000 Altmaster *Gardzienice / Metamorfozy. Music of Ancient Greece*
- CD 2002 Orange World, *Kwartet Jorgi / Muzyka na trąbce, gitarę i flet*
- CD 2003 Homini, *Orkiestra Antyczna*
- CD 2004 Czas Kultury *Muzyka Warta Poznania*
- DVD 2013 Stowarzyszenie GPTM *Fryderyk Chopin – crossing borders*
- CD 2014 Wydawnictwo Buka *Mity greckie. Chimera*
- CD 2014 Magellan Foundation *Song of the Goat Theatre / Songs of Lear*
- CD 2017 NRA Service, Fundacja TO ART *Released Sounds / Uwolnione Dźwięki*

Maciej Rychły – musician, psychologist, co-creator of Jorgi Quartet for which he plays shepherd's instruments and composes music. From 1989 to 2004 he cooperated with the Centre for Theatre Practices Gardzienice. Co-creator of The Ancient Orchestra (2001) and Chorea (2004), which draws inspiration for its plays and concerts from Rychły's musical compositions. The artist cooperates with several theatres (Witkacy's Theatre in Zakopane, Royal Shakespeare Company in Stratford, National Theatre in London), as well as institutions of higher education (The Institute of Polish Culture of the University of Warsaw, Institute of Art of the Polish Academy of Sciences, The Radio Centre of Folk Art of the Polish Radio 2). He is an author of the soundtracks for movies and radio programmes. His recent cooperation with Song of the Goat Theatre gave birth to the extraordinary music for the plays *Songs of Lear*, *Portraits of the Cherry Orchard*, *Return to the Voice*, which was highly acclaimed by the audience of Edinburgh Fringe festival in 2014, *Hamlet a Commentary*, *Island*, *Anty - Gone Triptych* and the latest one *Cassandra's Report*.

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WOJEWÓDZTWO POMORSKIE



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ISLAND – A HAPPENING: Martin Blaszk

Friday, 17th May, 13.00, Molo in Sopot



Martin Blaszk is employed in the Institute of English and American Studies at the University of Gdańsk.

His research interests include happenings, alternatives and creativity in teaching.

Island – a happening

An island can be a haven or a place of isolation. It can be a magical place, a destination of choice and somewhere to experience adventures. It can also be a place of dread, a nightmare of forced isolation and a prison from which you cannot escape. In the middle of Sopot pier, through the use of words, images, sounds and objects, diverse themes are brought together in an attempt to explore the concept of island. The happening is the result of cooperation between Martin Blaszk and second year students studying Management of Artistic Institutions at the University of Gdańsk.

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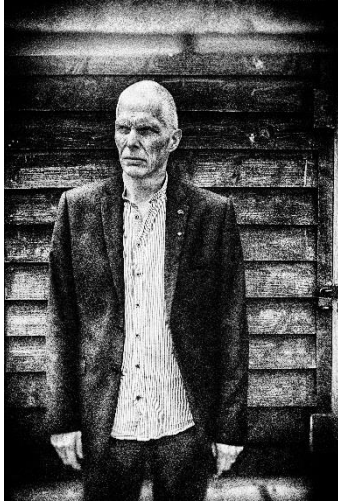
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JULIAN WOLFREYS, *SONGS FROM A SMALL ISLAND* – concert

Wednesday, 15th May 2019, 19.30, Dworek Sierakowskich, Sopot



Julian Wolfreys is the author and editor of numerous books on nineteenth-, twentieth-, and twenty-first century literature and literary theory. In addition, he is also a musician, novelist and poet. He is at present working on a book on the poetics of the fragment in Jacques Derrida and Virginia Woolf, and has just released an album of ambient guitar, titled *The Hundreds*.

Admission free.

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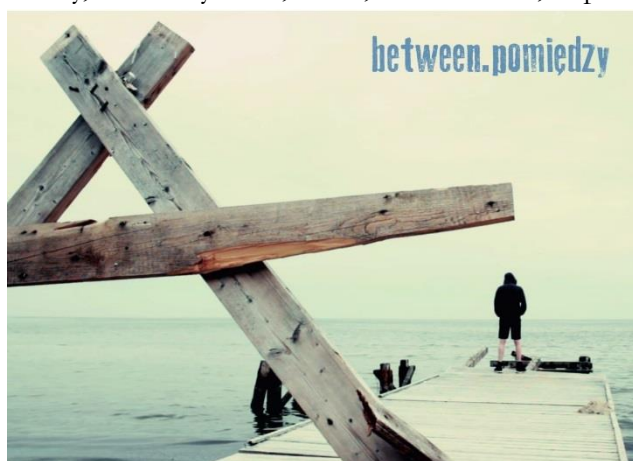


Between.Films

Threetween: Film and Performance Experiments – Beckett Laboratory Work, 2016-18, and The World Premiere of “Beckett on the Baltic”.

A meeting with professor S.E. Gontarski

Friday, 17th May 2019, 18.00, Teatr BOTO, Sopot



Fot. Artur Karwat

Beckett on the Baltic: Love's Labor's Lost,
conceived, selected and arranged by
S.E. Gontarski,

Directed by S.E. Gontarski
Starring: Jon McKenna

Cinematography:
Artur Karwat, Szymon Uliasz
Sound by Magdalena Gubała
Edited by Szymon Uliasz

Laboratory Work at the Between.Pomiędzy
Festival (May 2018)

Laboratory organizers:
Tomasz Wiśniewski, Katarzyna Kręglewska

S. E. Gontarski is Robert O. Lawton Distinguished Professor of English at Florida State University, where he edited the *Journal of Beckett Studies* from 1989-2008. His recent books are: (with C. J. Ackerley) *The Faber Companion to Samuel Beckett: A Reader's Guide to His Works, Life, and Thought* (2006) and (ed. with Anthony Uhlmann) *Beckett after Beckett* (2006). More recently, he has edited (with Paul Ardoin and Laci Mattison) *Understanding Bergson, Understanding Modernism* (Bloomsbury, 2013), which book has launched and served as a model for his book series with Bloomsbury called “Understanding Philosophy/Understanding Modernism”); his *Understanding Deleuze, Understanding Modernism* (also co-edited with Paul Ardoin and Laci Mattison) appeared as part of that series in 2014.



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His critical, bilingual edition of Tennessee Williams's *A Streetcar Named Desire* was published as *Un tram che si chiama desiderio / A Streetcar Named Desire* in the series *Canone teatrale europeo/Canon of European Drama* from Editioni ETS in Pisa, 2012, for which series he is currently completing (with Laura Peja) a bilingual, critical edition of *Endgame*; a second edition of his *On Beckett: Essays and Criticism* has been published by Anthem Press in 2013.

He has also edited *The Beckett Critical Reader: Archives, Theories, and Translations* (2012) and *The Edinburgh Companion to Samuel Beckett and the Arts* (2014), both from Edinburgh University Press; his monograph, *Creative Involution: Bergson Beckett, Deleuze* has appeared in 2015 to launch his book series "Other Becketts" with Edinburgh University Press, from which his *Beckett Matters: Essays on Beckett's Late Modernism* appeared in fall 2016.

His *Przedstawienie Becketta: Eseje o Beckettie* (edited by Tomasz Wiśniewski and Miłosz Wojtyna) appeared from the University of Gdańsk and Maski Press in 2016.

His most recent books are: *Beckett's "Happy Day": A Manuscript Study*, appeared from Ohio State University Press in 2017 and his *Revisioning Beckett: Samuel Beckett's Decadent Turn* appeared from Bloomsbury Academic in 2018.

* Admission free.

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Between.Exhibition

EXHIBITION OF PAINTINGS BY JÓZEF CZERNIAWSKI

Opening: Friday, 26th April 2019, 19.00, Teatr BOTO, Sopot



Photo. Jerzy Bartkowski

Józef Czerniawski – born in 1954 in Mysliborz, he studied on The Painting Department in the Academy of Fine Arts in Gdansk. He made the diploma in 1977 in Professor Kazimierz Śramkiewicz's studio. Currently he is working as a fellow at the founder and the president of Pomeranian Association for Integration of Arts and Culture "One World" in Sopot. He has participated in several dozen group exhibitions and carried out many solo exhibitions. His paintings may be found in many public collections in Poland, as well as in the private ones both nationwide and abroad. Józef Czerniawski lives and works in Sopot.

"There are endless ways, in which a landscape can be seen and painted. Józef Czerniawski has found his own, unique transcript of the landscape reality, oscillating between the recreation and creation of it anew" (Bogusław Deptuła).

"Between fastening striped ready-made textiles and rigorous stripy landscapes, a remarkable qualitative jump was achieved, changing the painterly status of these works. It is as to come from a toy, fribble, practice, to a serious, comprehensive, conceptual and painterly design. Somewhere here, probably somewhat involuntarily this qualitative transformation, transiting to a painterly design in its earnest, took place. It is for this significance and solemnity that Józef Czerniawski had been recognized at the I Triennale of Pomeranian Art in 2013, where he won in the painting category, and received the Grand Prix from the Marshal of Pomeranian Voivodeship" (Bogusław Deptuła).

Exhibition closing – 19 May 2019, 21.00, Teatr BOTO, Sopot

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Between.Conversations

***PUSTY LAS (EMPTY FORREST)* – a Meeting with Monika Sznajderman**

Sunday, 19th May 2019, 17.00, Teatr BOTO, Sopot



Photo. Michał Łepecki

Monika Sznajderman – cultural anthropologist; holds a Ph.D. from the Institute of Art at the Polish Academy of Sciences in Warsaw. Author of *Zaraza: Mitologia dżumy, cholery i AIDS*, *Współczesna Biblia Pauperum: Szkice o wideo i kulturze popularnej*, *Błazen: Maski i metafory*, *Falszerze pieprzu. Historia rodzinna*, and *Pusty las* (2019). Editor of several collections of essays, including *Nostalgia: Eseje o tęsknocie za komunizmem*, *Znikająca Europa* (with Katharina Raabe), and *Jako dowód i wyraz przyjaźni: Reportaże o Pałacu Kultury* (with Magdalena Budzińska). Since 1996, Director of the Czarne publishing house.

Her book *Falszerze pieprzu* has received the Maria and Łukasz Hirszowicz Prize, the Literature Prize of the City of Radom, and the Jerzy Turowicz Prize. The author has also been recognized by the Polcul Foundation for social and publishing activity and for promoting reading. She has also been nominated for the Ryszard Kapuściński Prize (2017), the Nike Prize for Literature, the Śląski Wawrzyn Literacki Prize, and the Angelus Central-European Literary Prize. She was born in Warsaw, lives in Beskid Niski.

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ISLANDS – a Meeting with Andrzej Stasiuk

Saturday, 18th May, 17.00, Teatr BOTO, Sopot

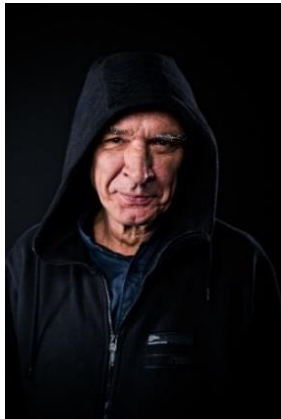


Photo. Cai Caslaviniieri

Andrzej Stasiuk was born in Warsaw in 1960. He lives in Beskid Niski. Writer of fiction and essays. Author of *Mury Hebronu*, *Dukla*, *Opowieści galicyjskie*, *Dziwięć*, *Jadąc do Babadag*, *Taksim*, *Dziennik pisany później*, *Grochów*, *Nie ma ekspresów przy żółtych drogach*, *Wschód*, *Osiółkiem*, and a few other books. He recently published *Kroniki beskidzkie i światowe* (Wołowiec 2018).

Among other distinctions, winner of the Samuel Bogumił Linde Prize 2002, the Adalbert Stifter Prize 2005, the Nike Prize for Literature 2005, the Vilenica International Literary Prize 2008, the Gdynia Literary Prize 2010, the Prize of the Economic Forum and the City of Kraków – the Stanisław Vincenz “Nowa Kultura Nowej Europy” Prize 2011, the Annual Award of the Polish Ministry of Culture and National Heritage in the field of literature 2011, the City of Warsaw Literary Prize 2015, the Austrian State Award in the field of European literature 2016, and the Nicolas Bouvier Prize 2018. His books have been translated into nearly all European languages and also into Korean.

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QUANTUM PHYSICS AT THE FESTIVAL

– a Meeting with prof. Marek Żukowski

Sunday, 19th May 2019, 16.00, Teatr BOTO, Sopot



Professor Marek Żukowski, director of International Centre for Theory of Quantum Technologies (University of Gdansk, Foundation for Polish Science), editor at *Physical Review A* (Am. Phys. Soc.) 160 papers, including 27 in *Physical Review Letters* and two in *Nature*. 6500 citations.

FNP Prize for research on multiphoton entangled states, which led to formulation of information causality principle (2013); Polish Academy of Science Marie Curie Prize in physics (2013). Visiting prof.: Innsbruck, Vienna, U. Tsinghua, USTC. Famous collaborators: Anton Zeilinger, Harald Weinfurter, Jian-Wei Pan. Papers on methods for observation of multiphoton interference (Einstein-Podolsky-Rosen correlations), and interpretation and structure of quantum theory. Hobbies: running (up to 42.2 km), windsurfing, other sciences, World economy, history, philosophy. Loves jazz, audiophile. Euro-enthusiast. Mom, Halszka Cebertowicz, fine artist, Dad, Jerzy, sea captain (both in resistance in WWII). Wife Małgorzata, speech-therapist (Schools No. 6, Gdynia); daughter Monika, PhD student U. Warsaw (psychology).

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MEETING WITH THE POET IRENA KLEPFISZ

Moderated by: **Olga Kubińska** and **Gabi von Selmann**

Thursday, 16th May 2019, 19.00, Teatr na Plaży, Sopot



Irena Klepfisz is a poet, Yiddish translator, and teacher of Jewish Women Studies. She was born in 1941 in the Warsaw Ghetto and eventually hidden in a Catholic orphanage. The Warsaw Ghetto Uprising claimed the life of her father, Michal Klepfisz, a resistance fighter and a Bund activist who was posthumously awarded the Virtuti Militari medal. After the Warsaw Uprising, she and her mother, Rosa Perczykow-Klepfisz, hid in a village until the liberation. They then moved to Lodz and, in 1946, emigrated to Sweden, and in 1949, to the United States.

Irena Klepfisz has been active in feminist, lesbian, Jewish secular and peace organizations. She began publishing her poetry in 1971 and soon focused her research on Yiddish women writers (e.g. Kadya Molodovsky and Fradl Shtok). She co-founded the feminist literary magazine *Conditions* and served as the Yiddish editor of the Jewish feminist magazine *Bridges*. She also co-edited *The Tribe of Dina: A Jewish Woman's Anthology*. She is the author of *A Few Words in the Mother Tongue* (Poetry) and *Dreams of an Insomniac* (Essays). While teaching Jewish Women's Studies at Barnard College, Klepfisz also taught for ten years at a maximum security women's prison. She received a National Endowment for the Arts Fellowship in poetry and was recently awarded the prestigious Adrienne Cooper Dreaming in Yiddish Award 2016.



Olga Kubińska, Associate Professor at the University of Gdańsk, Head of the Chair of Translation Studies, Institute of English and American Studies, researcher, lecturer and poet. In her research she focuses on English Renaissance writings, literature of the Holocaust, contemporary literature and translation studies.

She is the author of the monograph *Przybyłem tu, by umrzeć* [I have come here to die] (słowo/obraz terytoria, 2013), for which she received the annual award of the magazine “Literatura na świecie” [Literature in the world]. She is the editor *Retoryka umierania. Angielskie mowy pożegnalne doby Tudorów i Stuartów* [Rhetoric of dying. English dying speeches of the Tudor and Stuart times]

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(słowo/obraz terytoria, 2016), and coeditor of the Polish edition of *Margaret Cavendish Świat Blasku* [*The Blazing World* by Margaret Cavendish] (The University of Gdansk Press 2019).

She is the coeditor of two series of academic publications: *Przekładając nieprzekładalne* [Translating the Untranslatable] and *Bibliotheca Utopiana*. She translated essays by George Steiner (inter alia *Powieści Babel* [After Babel] aletheia 2018; *Eseje dla New Yorkera* [Essays for the New Yorker] słowo/obraz terytoria 2018) Seamus Heaney, Frank Kermode and Alexandre Koyré, as well as Anthony Burgess, Geoffrey Hill, George Szirtes, Anne Carson, Irena Klepfisz and Desmond Graham.

She published four volumes of poetry: *Biały kwadrat i inne obrazy* [White Square and other images], słowo/obraz terytoria, 1995, for which she received the Literary Award of the City of Gdańsk; *Zaduszki* [All Souls' Day], Biblioteka Toposu, 2011; *życie. wydanie drugie poprawione* [life. second edition, amended], słowo/obraz terytoria, 2014 i *body art*, słowo/obraz terytoria, 2016. She published in a number of literary magazines: "Poetry Wales" (UK), "Kresy", "Zeszyty Literackie", "Odra", "Topos", "Przegląd polityczny", "Tekstualia", "Migotania", "Autograf". Translated into English.

In cooperation with Centrum Translatoryczne UG

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IRISH WRITERS FOR BETWEEN.POMIĘDZY 2019:

Suzanne Walsh and Nathan O'Donnell in conversation with Julie Bates

Tuesday, 14th May 2019, 16.00, Teatr BOTO, Sopot

Suzanne Walsh is a writer and artist from Wexford currently in residence in Fire Station Artist Studios in Dublin. She uses performative lectures, audio/musical performances, recitations and text in various manifestations to query ideas around human/non-human relationships and consensus reality, often drawing on the scientific world as well as more esoteric sources. She is currently working on a longer poetic form piece of text drawing on her work in wildlife rescue, in particular with birds and the narratives that evolve from answering calls on the rescue help-line. In relation to this theme of birds she will be performing a vocal work in Rotterdam at a 'post-opera' event in June of this year called 'The Language of Birds'. Recent work uses appropriation of texts from various sources including diaries, Facebook groups, historical poetry, nature documentaries and scientific texts. She often collaborates with other musicians, filmmakers and artists as an actor/performer and vocalist, including Vivienne Dick and The Experimental Film Society, and moves between the literature, music and art world. Her work also includes editing work and she has published essays, reviews and poetry in publications such as *Critical Bastards Magazine*, *Circa Art magazine*, *Fallowmedia* and *gorse* journal. Recent exhibitions and performances have been at venues including Phoenix Institute Brighton, Sion Stables in Tyrone, IMMA, Galway Arts Centre, The Model Gallery Sligo, Mountains to Sea book festival, and The International Literature Festival. In 2015 she took part in an audio performative event in Warsaw called 'The Artists', curated by Stanislaw Welbel in association with Galeria Zachęta in Warsaw. For more information see: www.suzannevalsh.ie

Nathan O'Donnell is a writer whose work has been published in *The Dublin Review*, *gorse journal*, *The Manchester Review*, *3:AM*, *New Irish Writing*, *minor literature[s]*, *The Tangerine*, and *Southword*, amongst others. He is also one of the co-editors of an Irish journal of contemporary art criticism, *Paper Visual Art*. He writes fiction and non-fiction; he also has a developing interest in writing for performance and exhibition. He has received artist's commissions from South Dublin County Council, for a public art project (ongoing), and from the Irish Museum of Modern Art, for a collaborative text-based project. He teaches writing and contextual studies on the MA Art in the Contemporary World at the National College of Art and Design, Dublin, and he will have a first exhibition of text-based work next year at the Illuminations Gallery at Maynooth University. He is currently based at the Irish Museum of Modern Art, undertaking curatorial research on the work of Lucian Freud. His first book, on Wyndham Lewis's art criticism, is forthcoming from Liverpool University Press, and he is also editing the critical edition of the British avant-garde journal *BLAST* as part of the OUP Edition of Lewis's *Collected Works*. Other current projects include a non-fiction book about magazines as well as several shorter essayistic pieces, including

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a long experimental text about the island of Vis, off Croatia, drawing upon ideas of nationhood, propaganda, and utopian spaces in theatre.

Dr Julie Bates is an Assistant Professor in the School of English in Trinity College Dublin. Her first book, *Beckett's Art of Salvage*, was published by Cambridge University Press in 2017. Julie is currently co-editing with Léa Vuong a special issue of the journal „Word & Image” on Louise Bourgeois. Essays on Beckett are forthcoming in the „Oxford Handbook of Beckett Studies”, the „Journal of Beckett Studies”, and „Samuel Beckett Today/Aujourd'hui”. Other forthcoming essays include a study of radical family portraits in visual art for „Women: A Cultural Review”, and an examination of contemporary Irish non-fiction for „The New Irish Studies: Twenty-First Century Critical Revisions” (Cambridge University Press). Julie is currently writing a book about the relationship between place and practice in the work of the artist and writer Erica Van Horn.

Organized in cooperation with Irish Embassy in Poland.

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Meeting with the poet Hilary Davies – moderated by Jean Ward

Thursday, 16th May 2019, 17.30 Teatr na Plaży, Sopot



Hilary Davies is an English-Welsh poet, translator and literary critic, collaborating with the magazines *Agenda* and *Telemenos*, often invited to literary festivals and scientific conferences. Hilary has won an Eric Gregory award, been a Hawthornden Fellow and served as Chairman of the Poetry Society of Great Britain. She is currently a Royal Literary Fund Fellow at the British Library. She reviews regularly for the *Times Literary Supplement*, *PN Review* and *The Tablet*. For many years she was Head of Languages at St. Paul's Girls' School, London.

She is interested in the relationship between text and image in her own and others' poetry. Hilary Davies has published four collections of poetry from Enitharmon. She is the author of, among others, a poetic cycle devoted to the creators of cave paleolithic art in southern France (in the collection *In a Valley of This Restless Mind*). Her latest poetry volume is entitled *Exile and the Kingdom* (November 2016).



Jean Ward teaches British Literature at the Institute of English and American Studies of Gdańsk University. Her doctoral thesis in Polish (2001) concerned the reception and interpretation of T.S. Eliot's poetry by Polish poets, particularly Jarosław Marek Rymkiewicz and Tadeusz Różewicz. Other publications include *Christian Poetry in the Post-Christian Day: Geoffrey Hill, R.S. Thomas, Elizabeth Jennings* (Peter Lang 2009) and articles in collective monographs And leading Polish, British and American journals

such as "Literature and Theology", "Renaissance and Religion and Literature", on a variety of other poets (George Herbert, David Jones, Seamus Heaney, Anne Stevenson, Philip Larkin, Kevin Hart, Czesław Miłosz, Hilary Davies). She has also published translations of poetry, especially by Andrzej Szuba, and of critical and scholarly work, and has written on translation issues. She has contributed to and co-edited collections of essays both in English and in Polish, including *In Wonder, Love and Praise: Approaches to Poetry, Theology and Philosophy* (Peter Lang 2019) *Poetic Revelations* (Routledge 2017), *David Jones: A Christian Modernist?* (Brill 2018), *Striking the Chords of Spirit and Flesh in Polish Poetry* (Gdańsk 2016) and a book in Polish on incarnational aspects of Eliot's poetry (Gdańsk 2015). Recently, she has translated Malgorzata Czermińska's study of autobiographical writing, *The Autobiographical Triangle* (Peter Lang 2019). She is also the co-editor of a critical edition in Polish of Michael Edwards' *Towards a Christian Poetics*.

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Between. Workshops/Laboratories

***INVENTED ISLANDS*: creative writing workshops led by:**

Julie Bates, Suzanne Walsh i Patrick O'Donnell

Wednesday, 15th May 2019, 14.00–16.00, Uniwersytet Gdański, Budynek Neofilologii, sala 355

Suzanne Walsh and Nathan O'Donnell are writers with a keen interest in place. In 2017, they collaborated on a project at the Irish Museum of Modern Art: 'Inflammatory Speech' was a research programme and performative event at the intersections of contemporary art, poetry, and writing.

Suzanne Walsh will read from a piece called 'Who Will Silence Them At Last?' set in Portrane, referencing Lambay island and the seashore, and written in response to a Samuel Beckett story.

Nathan O'Donnell will read from a current project situated on the Croatian island of Vis, drawing upon ideas of nationhood, propaganda, and utopian spaces in theatre.

* Registration by 10th May 2019: between2019.island@gmail.com

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SAMUEL BECKETT LABORATORY: Nicholas Johnson i Jonathan Heron

Workshop showing: Friday, 17th May 2019, 16.00, Teatr na Plaży, Sopot

MAPPING BECKETT II

A workshop with the Samuel Beckett Laboratory

Facilitated by Nicholas E. Johnson & Jonathan Heron

The Samuel Beckett Laboratory, in partnership with the Centre for Beckett Studies at Trinity College Dublin, provides a space and occasion for fundamental research into Beckett's work in and through performance. In its second "satellite" session held at between.pomiedczy in 2019, the Samuel Beckett Laboratory will convene over three days to explore maps, borders, and boundaries in the work of Samuel Beckett, exploring these issues in and through performance. This will link to consideration of spaces, geographies, and environments that might be called "Beckettian."

Participants of any level or experience are welcome to attend, and having attended the first Mapping Beckett workshop in 2018 is NOT a requirement. If you have any interest in Beckett, in performance, in practice-as-research, or in theatre laboratory environments, you are welcome. No preparation is required for participants, but we encourage wearing comfortable clothing in which movement is not difficult.

ABOUT the LAB

At its annual meeting during the Beckett Summer School, the Lab occupies a black-box theatre to create an ensemble of students, scholars, performers, directors, designers, and technicians to explore the problems and practices of Beckett in performance. While the primary mode of engagement is a week of intensive practical experiments, the Lab also offers workshops and consultation in a range of international and interdisciplinary contexts. Recent examples have included events at the Dublin Science Gallery ('Fail Better', 2014), University of Reading ('Staging Beckett', 2015) and University of Antwerp ('Beckett and Modernism', 2016). Lab consultations take the form of sustained dialogues with research collaborators approaching Beckett in performance, for example, the 'Hearing the Voice' project at the Centre of the Medical Humanities, Durham University (2016). Research produced by the Lab has been disseminated in the *Journal of Beckett Studies* (23.1, 2014), *Research in Drama Education* (2017), and future publications are currently in development.

METHODS and FOCUS of our WORK

The Lab is founded on the simple principle that by approaching Beckett's texts through performance, deeper insight into the texts' function or meaning can be gained. This function of performance as a methodology is taken as a truism for playscripts, where it is widely agreed that

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the kinaesthetic or practical knowledge achieved by the performer, director, designer, or technician is a valuable aspect of attaining a deep understanding of the work. The Lab applies this principle across genre to include prose, poetry, radio, television, film, correspondence, and manuscript/draft material. The Lab exists to cultivate a safe and facilitated environment where, for the purpose of both research and pedagogy, scholars can engage in an inclusive manner with all of Beckett's writing as performance material.

With facilitators creating a working environment that elevates the non-hierarchical and exploratory embodiment of the "ensemble," the workshop participants are all invited to respond through performance, reflecting on possible elements of dramaturgy, design, acting, and directing of the selected fragments of Beckett. Over the course of extended engagement with the source texts and various performance practices, this approach is designed to generate a form of deep knowledge of the text's structure, cross-reference, and operation as a "living thought" that can be embodied or communicated in manifold ways to an audience.

For more details on Samuel Beckett Laboratory see: <http://www.beckettsummerschool.com/>

BIOGRAPHIES of the FACILITATORS



Nicholas E. Johnson is a scholar-artist based at Trinity College Dublin, where he is Assistant Professor of Drama and convenor of the Creative Arts Practice research theme. Recent credits include *Virtual Play* (direction); *The David Fragments* after Bertolt Brecht (translation/direction); *Beckett's First Play* with Dead Centre/National Theatre (dramaturgy); *Cascando* with Pan Pan (dramaturgy); and *No's Knife* at Lincoln Center (direction). He co-edited the *Journal of Beckett Studies* special issue on performance (23.1, 2014) and co-founded the Samuel Beckett Laboratory in 2013.

He has contributed to *The Plays of Samuel Beckett* and *Staging Beckett in Ireland and Northern Ireland* (both from Methuen) as well as many journals, including *Theatre Research International* with Cambridge. He is a founding co-director of the Beckett Summer School, the Trinity Centre for Beckett Studies, and was co-convenor of the Beckett Working Group for IFTR (2014–18). In 2016 he held a visiting research fellowship at Yale University.

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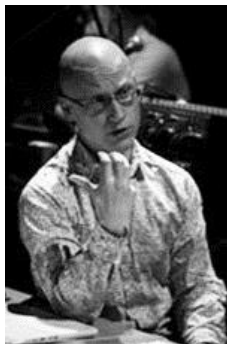
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Jonathan Heron is Director of the Institute for Advanced Teaching and Learning at the University of Warwick (UK). He was previously Research Associate for the CAPITAL Centre (with the Royal Shakespeare Company) and Artistic Director of Fail Better Productions. He was Associate Director on *Footfalls & Rockaby* (Den Nationale Scene, Bergen) performed by Rosemary Pountney, with whom he collaborated on several Beckett projects.

He co-founded the Samuel Beckett Laboratory and co-edited a special issue of the *Journal of Beckett Studies* (23.1, 2014). He has also published on early modern drama (Cambridge, 2012), medical humanities (BMJ, 2015; Springer, 2016), and performance-as-research (Cambridge, 2015; Routledge, 2018). He was co-convenor of the 'Performance-as-Research' IFTR Working Group and a core member of the interdisciplinary AHRC projects 'Beckett and Brain Science' and 'Modernism, Medicine and the Embodied Mind'. In 2016 he gave a keynote address at the Academy of Finland.

Workshops will take place in Teatr na Plaży in Sopocie on:

Wednesday, 15th May 2019, 10.00-15.00, Thursday, 16th May, 12.00-17.00,
and Friday, 17th May, 12.00-16.00.

* Registration by 10th May 2019: between2019.island@gmail.com
(Fee: 150 PLN)

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***Island of Song of the Goat Theatre* – workshop conducted by ALICJA BRAL
(Teatr Pieśń Kozła)**

Saturday, 18th May 2019, 13.30, Teatr Wybrzeże, Scena Kameralna, Sopot



Doctor of Humanities, specializing in theatre history studies (graduated in 2010, University of Gdansk). In 2018 she started PhD studies at Kent University. She works on PhD Drama: Practice as Research at the School of Arts, Faculty of Humanities with the supervision of Professor Paul Allain. Her practice is focused on dramaturgy inside the Song of The Goat Theatre. She wrote a text for four plays for this theatre: *Crazy God*, *Island*, *Hamlet-A Commentary*, and *Anty-gone* (premiere: 22nd November 2018).

She has been collaborating with Song of the Goat Theatre from 2014, first as a marketing and PR manager and later as a producer and tour manager. In 2013, together with Grzegorz Bral, she founded the private acting school in London (Bral School of Acting) and she is its executive director and has held classes since 2015 on the history of theatre, with a focus on the anthropology of acting and different training methods for actors.

At the time of her PhD Studies in Poland (2005-2010) she was a lecturer and organized theatrical conferences, she has also published several articles on performing arts. She has extensive experience in organizing cultural events as well as producing theatre plays. In 2005-2008, she cooperated with the Baltic Sea Cultural Centre in Gdańsk, where she was responsible for the contemporary dance stage. Then, in 2008-2013, she worked for the Gdańsk Shakespeare Theatre.

* Registration by 10th May 2019: between2019.island@gmail.com

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HAROLD PINTER:

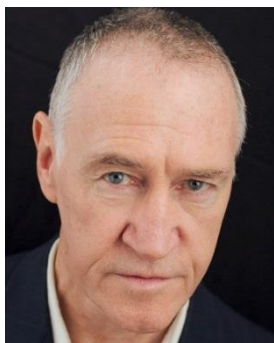
David Malcolm, Jon McKenna, Simon Bennett, Martin Blaszk

Workshop showing: Thursday, 16th May 2019, 16.00, Teatr BOTO, Sopot

Laboratory Theatre: *No Man's Land* By Harold Pinter

This is an investigation into the practicalities that get a play up on its legs. Scholars hopefully will enjoy a better understanding of the viscerality of a play in contrast to their more familiar academic/ literary understanding. The theme of the Between Festival 2019 is Islands. Our aim is to provide a ferry service between the Islands of Theory and Performance in a play where the characters are each an Island to themselves. It is common knowledge that as a writer Pinter was positively influenced by Samuel Beckett but as an actor he brought an additional working craftsman's vitality to the characters words and actions. Unlike the Grotowski Laboratory, where they have 18 months to work on a play, we have a week. But we have the advantage of Harold Pinter, David Malcolm, Martin Blaszk, Simon Bennett and Jon Mckenna. 'What can ail?' Do come and join us.

David Malcolm has worked with Between.Pomiędzy since 2010. A writer, translator, and amateur actor, he lives in Sopot.



Jon Mckenna has been an actor/deviser for over forty years with in depth performance experience in Mainstream theatre, street theatre, fringe theatre, Television and feature films. He has worked with Stan Gontarski at previous Between Festivals and First met with Tomasz Wisniewski and David Malcolm at the Calder Bookshop/Theatre in London when he and Stan were experimenting with the Beckett compilation *Breath Text Breath*.

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Simon Bennett is an actor and writer who also has worked regularly with Calder Bookshop/Theatre in London and has had two of his own plays performed there; *A Strange Kind of Passion* and *Five Days For The Queen*. He also runs Writing and Acting workshops in Prisons and Young Offender Units. Lately he has been working in prisons teaching English language to adult prisoners who are not from the UK.

Martin Blaszk is employed in the Institute of English and American Studies at the University of Gdańsk. His research interests include happenings, alternatives and creativity in teaching.



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The festival has been inspired by the following works:

- *Island* directed by Grzegorz Bral, Song of the Goat Theatre (2017)
- *Treasure Island* by Robert Louis Stevenson (1883)
- *Island* by Aldous Huxley (1962)
- *Sightlines* by Kathleen Jamie (2012)
- *Burnt Island* by Alice Thompson (2013)
- *Wyspa* by Róża Ostrowska (1960)
- *The Dancing Floor* by John Buchan (1926)
- *The Silver Darlings* by Neil M. Gunn (1941)
- *Інтернам (Internat)* by Serhij Żadan (2017)
- *The Childhood of Jesus* by J.M. Coetzee (2013)
- *Tam* by Natasza Goerke (2017)
- *The Beach* directed by Danny Boyle (2000)

Sopot, May 2019

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