



Polish Journey

Newsletter of the Polish Cultural Council • Vol. 21 • Summer/Autumn 2024

Message from the President

It's hard to believe that almost a year has passed since our 2023 board elections. I am optimistic for the future of our organization with the additions that have enhanced our board. We have three new board members bringing fresh ideas and youthful enthusiasm, eager to roll up their sleeves and pitch in. We look forward to their contributions moving the PCC in the right direction with new concepts and social media trends.

I am proud of our accomplishments over the last year. The past twelve months were shaped with largely successful events and programs, included among these our popular *Ostatki*, Christmas Celebration, and *Karuzela* Christmas concert. Showcasing Polish films was our immensely successful signature Polish Film Festival drawing captivated audiences from far beyond our Polish community.

There were also unique program surprises such as the Tekla Klebetnica concert featuring Poland's beloved crossover folk musicians presenting a mixture of exciting inspirations with the highlander spirit, mystical Carpathian culture and the fire of Balkan melodies. We partnered with the University of Pittsburgh to present Dr. Brian Porter-Szűcs discussing new approaches

to Poland's endless struggle for independence and how they have changed our idea of Polish history.

With interest by individuals craving family history, we participated with the John Heinz History Center in an event, a presentation of Polish genealogy, bringing in new members with an interest in Polish culture. And we continue to cultivate this fervent interest with our Polish Language classes, a highly successful program presented since the birth of the Central Council of Polish Organizations, now the PCC, for over 90 years

All of our programs and events are highlighted in our compelling newsletter along with unique stories, news, and culinary delights. The ever popular *Polish Journey* is written, edited and published by volunteers and delivered to your door free of charge. Costs of printing and mailing are funded by the PCC with your help through donations.

The success of our events and programs depends largely on your support but also on the hard work of our volunteers. Their invaluable work behind the scenes is endless. Without their commitment and hard work, none of our successes would be possible. I am enormously grateful for their dedication. We are, after all, a



Your Polish language school welcomes you on SEP 7 in the Stephen Foster Community Center.

volunteer organization.

Your support is still critical if our organization is to thrive. Please continue to attend future events, contribute to the PCC, sign up for language classes and volunteer whenever possible.

I wish you all a safe and happy summer – stay cool and I hope to see you at future events.

– **Chester Wawrzonek**



Once again we will present the Polish Films Festival starting on October 25th at the Harris Theatre and continuing in November at the Row House Cinema. The exact line-up and screening dates and times will be announced in the Fall.

Two of the films that will be presented at the festival are *Doppelgänger* directed by Jan Holoubek and *Feast of Fire* directed by Kinga Dębska.

63 Tragic days in the History of Poland

Warsaw Uprising: August 1, 1944 – October 2, 1944

By Jan Napoleon Saykiewicz

August 1, 2024 marks the 80th Anniversary of a major World War II operation by the Polish underground resistance to liberate Warsaw from German occupation. The fight was not for freedom only. It was one of many attempts to save dignity and save the city from the Soviet Red Army's arrival on the Vistula River's east bank. Its failure helped to establish the Pro-Soviet administration of Poland for many, many more years to come.

The Warsaw Uprising was a fight not for freedom only. It was a desperate fight for dignity. At 5 p.m. on August 1, 1944, the units of the Polish Underground Army, *Armia Krajowa*, A.K., started a military uprising on the city of Warsaw. The reason for this action was both political and military. Additionally, the social tension triggered by Allied progress in France, and also the fast approach by the Soviets to the City of Warsaw, stimulated high hopes of fast liberation from the German occupation. Also on July 29th Moscow broadcasted a radio message from the Soviet Secretary of Foreign Affairs, Vyachslav Molotov, which



Soldiers and Civilians

was addressed to the population of Warsaw, calling for an uprising against the Germans. The decision was made in Warsaw by the Commander of the A.K., General Tadeusz Bor-Komorowski. The initial aims of the uprising were to clear the enemy from the city and to seize enough weapons to supply the soldiers who were grossly underequipped. Unfortunately, since the Germans quickly mobilized a special anti-insurrection force, it didn't work that way. The A.K. units failed to achieve several of their primary objectives. By August 6th, they had fought to a standstill; from then on they could only defend themselves. This they did for a total of 63 days until October 2nd, 1944. On that day, the act of capitulation to the Germans was signed.

The actions of the Warsaw Uprising were characterized by the extraordinary courage and ingenuity of the fight, struggle, and resistance. However, this was an extremely desperate action because of the conditions falsely and naively foreseen by the leadership of the Polish Underground Army, A.K. The civilian representatives of the Polish Government in London consulted their superiors there and got advice against rising. They were also informed that the Allies would be unable to support the Rising in any way. The Soviet-Russian war propaganda, however, encouraged the population of Warsaw to start the fight. Interestingly enough, a few days after the outbreak of the Rising,



The Warsaw Uprising

Moscow denounced it by radio as a conspiracy against the Soviet Union and informed that the Soviet military command had disassociated itself from the Rising.

The consequences of the Warsaw Uprising are painful to remember. About two hundred thousand of Warsaw's population, some military, but mainly civilians, lost their lives; unfortunately, many of them were the young people so needed in the post-war period. Also, about eighty percent of the city and its buildings were destroyed. But, the worst thing was that the most noble objectives of the Uprising - neither freedom nor dignity - were achieved. There was no power this time to respond to Polish social, political, human or economic aspirations. This sad anniversary and its related sacrifices should never be forgotten, as good lesson of the political history of the European Continent.

For a further discussion of the Warsaw Uprising, see Normal Davies' book *Rising '44: the Battle for Warsaw*.

Polish Journey is a publication of the Polish Cultural Council, a non-profit 501(c)(3) organization. Please address your correspondence to: Polish Cultural Council, P.O. Box 81054, Pittsburgh, PA 15217-0554 tel: 412.716.2348

"The opinions expressed by authors do not always reflect the views of the PCC."

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The Warsaw Uprising Monument

100 years of Polish Olympic participation

by Edward Wojciechowski III

In the autumn of 1919, eight Poles convened at Krakow's Hotel Francuski to establish the Committee for the Polish participation in the Olympic Games. This committee would become what is now known as the Polish Olympic Committee, or in Polish as Polski Komitet Olimpijski (PKOl). While the committee was established in 1919, Poland would not officially participate in the Olympics until 1924. Since then, Poland has participated in every Summer and Winter Olympic Games with one exception in 1984. That year's Olympic Games were celebrated in Los Angeles, and Poland, under the leadership of the time, participated in the Soviet-backed boycott of the games.

While 2019 marked 100 years of the Polish Olympic Committee's beginnings, 2024 celebrates 100 years of Polish participation in the Games, which coincides nicely with the Games this summer in Paris. Since 1924, Poland has garnered 321 total medals between summer and winter sports. This total breaks down to 79 gold, 96 silver, and 146 bronze medals. The breakdown between Summer and Winter games is 298 and 23 total medals, respectively.

Poland's best performance at the Games was during the 1976 Summer Games in Montreal, Canada. These same games happened to feature Poland's most successful Olympian to date, Irena Szewińska. During the Games in Montreal, Szewińska obtained her third and final gold medal with a time of 49.28 seconds in the 400 meter race. She set a new world record and solidified herself as the only athlete, regardless of gender, to hold the world records for the 100, 200, and 400 meter races.

Other noteworthy Polish Olympians include Franciszek Gąsienica Groń. In 1956, he secured Poland's first Winter Olympic medal during the Games in Cortina d'Ampezzo, Italy. Taking the bronze medal in the Nordic combined discipline, he had only started the sport two years before his win. More recently in 2010's Vancouver Games, Justyna Kowalczyk clinched a gold medal in

cross country skiing by the narrowest margin in the history of the women's 30 kilometer classical. Clocking in at 1 hour, 30 minutes, and 33.7 seconds, Kowalczyk beat out her Norwegian opponent by a mere 0.3 second.

No recap of Poland's 100 years of participation would be complete without Robert Korzeniowski, the Polish Olympian with the most gold medals to their name. Winning in both short and long distance racewalking, Korzeniowski secured four gold medals during the competitions in Atlanta, Sydney, and Athens. Back on the track but still in the realm of athletics, Polish pole vaulter Władysław Kozakiewicz's performance during the 1980 Moscow Summer Games certainly garnered significant attention both abroad and back home. Competing in front of a heckling Soviet audience, Kozakiewicz twice displayed the bras d'honneur gesture after two successful jumps, one of which broke the world record at the time. He returned to Poland with authorities there and in the Soviet Union more than irate as they demanded he be stripped of his gold medal; however, any charges were dropped.

As Poland marks its 100th year of Olympic participation, athletes, teams, and coaches are preparing for this summer's Games in Paris. Competing from July 26th to August 11th, the whole world will tune in to see who takes Olympic glory. Poland has many medal prospects across a wide range of sporting events. Previously in the *Polish Journey*, the Olympic potential of Poland's men's and women's volleyball teams were reported. Both teams have now qualified for the competition. The men's team is looking to secure their first Olympic medal in 48 years. The women's team's qualification is their first since the 2008 Beijing Olympics. On the field, Anita Włodarczyk and Paweł Fajdek will compete in the hammer throw, with Włodarczyk looking to defend her world record. Back on the track, Natalia Kaczmarek and Ewa Swoboda will be competing in the 400 meter race and sprints respectively. And race walker

Dawid Tomala will aim to defend his gold medal in the 50 kilometer event. Other events where Poland could shine include 3v3 men's basketball, team equestrian events, weightlifting, and wrestling. It's sure to be an exciting competition. Best of luck to Poland's athletes and here's to another 100 years!



Franciszek-Gąsienica-Groń



Robert Korzeniowski



Władysław Kozakiewicz

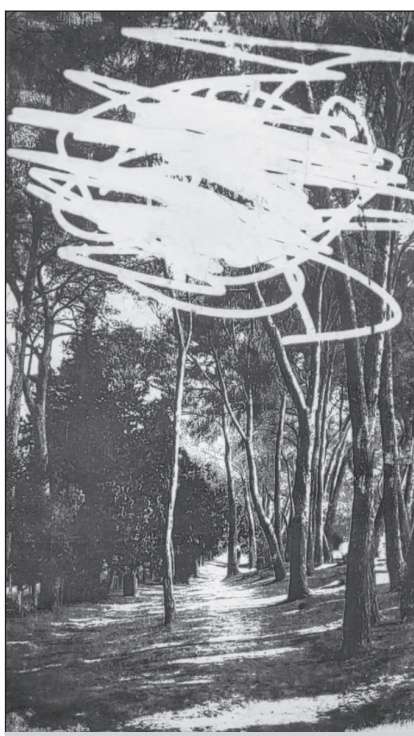
Martyna Matusiak, a visual artist from Poland, in conversation with Eva Tumiel-Kozak



Martyna Matusiak



Jump



Screenshot

As an editor of the *Polish Journey*, I'm always on the lookout for interesting Polish artists, be it musicians or visual ones. The announcement on Facebook about the exhibit of art by *Martyna Matusiak* caught my attention. The opening was planned for March 1 at the Unblurred Gallery on Penn Ave, at the studio of Los Sabrosos Dance Co. and open for a month. Unfortunately, the artist was not available at opening night, because she left for Poland to teach there. Marta Nutini represented her and was a quite knowledgeable guide for the exhibition. I finally caught up with busy Martyna later on.

ETK: *Welcome Martyna to the Polish Journey. I saw briefly a small exhibit of your work and was intrigued by its variety of styles and techniques. How did you discover you have talent? Were you inspired by someone or something specific?*

MM: Discovering my talent was a gradual process rather than a single moment of realization. Growing up, I always had a curiosity and a passion for learning new things, which led me to explore various interests and hobbies. I was particularly drawn to drawing, reading, and later on, fascinated by printmaking; I spent countless hours immersed in the printmaking studio. There wasn't one specific person or event that inspired me; instead, it was a combination of influences from different sources. Teachers who encouraged my creativity, authors whose works I admired, and even feedback from friends and family all nurtured my abilities. Additionally, the challenges and opportunities I encountered along the way helped me to hone my skills and gain confidence in my talents. Through consistent practice, self-reflection, and a willingness to learn from successes and failures, I discovered and developed my passion for printmaking. The journey is ongoing.

ETK: *In your own words, your works "explore the connection*

between culture, the self, and the studio practice; and how they are influenced by the stress, busyness, and endless demands of a fast-paced society". Could you elaborate on it?

MM: Absolutely. My works delve into the intricate relationships between culture, self-identity, and the act of creating art, examining how these elements are shaped and sometimes strained by the pressures of modern life.

Culture profoundly influences our perspectives, values, and behaviors. My work explores how cultural narratives and traditions shape our understanding of the world and ourselves. I investigate how cultural heritage and contemporary societal norms intersect and sometimes conflict, highlighting the tension between preserving traditions and adapting to modernity.

The concept of self is central to my artistic practice. I am interested in how individuals form their identities in response to internal and external factors. This includes the personal introspection required to understand one's desires, fears, and aspirations and the influence of societal expectations and cultural norms. My work often reflects on the journey of self-discovery and the ongoing negotiation between who we are and who we strive to be.

The studio is a sanctuary where ideas and emotions are transformed into tangible forms. It is a space of contemplation, experimentation, and creation. In my practice, the studio serves as a microcosm of the larger world, where the pressures and demands of everyday life are distilled into the creative process. I explore how the studio environment influences art production and how the act of making can be both a response to and a respite from the external world's chaos.

Today's fast-paced society is marked by constant stress, busyness, and endless demands on our time and

attention. This environment affects how we interact with culture, form our identities, and approach our creative practices. My work examines the impact of these pressures on the artistic process and the individual's sense of self. I explore themes such as the search for balance, the struggle to maintain authenticity, and how art can serve as both a reflection of and a resistance to the frenetic pace of modern life.

In summary, my work explores the dynamic interplay between cultural context, personal identity, and artistic creation, particularly in the face of contemporary societal pressures. Through my art, I seek to illuminate the complexities of these relationships and offer insights into how we navigate and make sense of our multifaceted lives.

ETK: *Tell us more about yourself: your beginnings, your background, your studies, your work, etc.*

MM: I was born and raised in Knurów, Poland. I obtained a Master's in Art Education from the University of Opole, Poland. I furthered my education in the USA at Indiana University of Pennsylvania, earning an MFA in Print Media and Drawing. In 2020, I completed my Ph.D. in Visual Art at Eugeniusz Geppert Academy of Fine Arts, Wrocław, Poland. Since 2012, I have been a professor of art at West Liberty University, WV, teaching printmaking, drawing, and mixed media.

ETK: *Your work represents different media. How do you approach your creative process? Is it methodically prepared or an inspiration of the moment? Or both?*

MM: My approach to the creative process is a blend of methodical preparation and spontaneous inspiration. Here's how I generally navigate it: I start by immersing myself in a broad range of sources related to the project—this could include reading books or simply observing the world around me. This phase is crucial for gathering ideas and understanding the context of my work. Based on the initial research, I brainstormed and sketched out

ideas. This step is methodical and open-ended, allowing for structured thinking while leaving room for creative sparks. I then create a rough plan. This helps organize the workflow and ensures that I stay on track, especially for larger installation projects. Printmaking is always full of surprises, so I remain flexible. This balance between structure and spontaneity often leads to unexpected and exciting results. After completing a piece, I reflect on the process and the outcome. I consider what worked well and what could be improved. This reflection often informs the next project, creating a continuous loop of learning and growth. By combining thorough preparation with the freedom to adapt and innovate, I can produce work that is both well-crafted and creatively vibrant.

ETK: *I understand that you're using your talent to teach the young generation not only here but also in Poland. Why do you believe that art is important in the life and the development of a young person? And why are you dividing yourself between the United States and Poland?*

MM: Art is crucial for young people's development. It allows them to express themselves creatively, enhances cognitive abilities, fosters cultural awareness, boosts confidence, and helps develop social skills. Splitting time between the United States and Poland allows for cultural exchange, diverse educational opportunities, personal growth, broader community impact, and expanded networks. This aims to enrich students' educational experiences and cultural perspectives in both countries.

ETK: *Your most significant achievements? Your challenges? Your next exhibits? Your dreams?*

MM: I would say my most significant achievement is having my work displayed in exhibition galleries in both the United States and Poland. These opportunities have allowed me to share my art with a broad audience and receive valuable feedback from diverse viewers. Establishing and nurturing successful art education

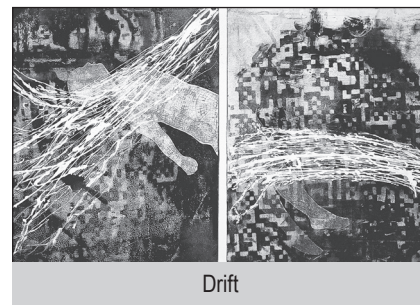
programs for young people in both countries is very satisfying as well. Seeing students grow in their artistic abilities and confidence is incredibly rewarding. Receiving awards and recognition for my art and educational contributions. These accolades affirm the impact of my work and motivate me to continue pushing boundaries.

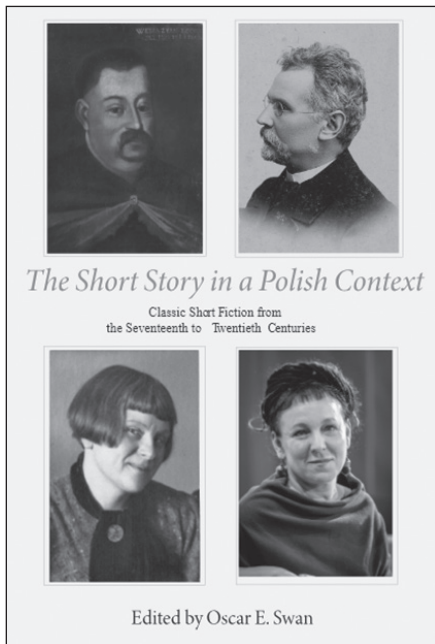
My challenges? Balancing time and energy - dividing my efforts between personal artistic practice, being a mom, and educational commitments can be demanding. Ensuring that both aspects receive the attention they deserve requires careful time management. Another challenge might be resource limitations and securing funding and resources for educational programs and exhibitions. Financial constraints can limit the scope and reach of my projects.

My dreams? Oh, so many. Specifically, artistically, though, I want to continuously evolve as an artist, exploring new mediums and themes and pushing my creative limits. I want to achieve a balance where my personal artistic pursuits and educational endeavors feed into and enrich each other.

ETK: *Thanks for sharing your artistic life with us. Wishing you lots of success and that inner satisfaction from whatever you do or achieve!*

MM: Thank you so much for your kind words and well wishes! Your support and encouragement mean a lot to me. I look forward to continuing this journey as an artist and an educator, and I hope to keep inspiring and being inspired by those around me. Wishing you all the best in your endeavors as well! Please feel free to check out my website at www.martynamatusiak.com.





The Short Story in a Polish Context

themes have been chosen. Several of the stories appear here in English for the first time in Oscar Swan's masterful translations; others have been translated by other well-known literary translators of Polish. Prof. Swan's commentaries on the stories give the reader historical context as well as providing insight into linguistic and cultural aspects that might otherwise elude the non-Polish-speaking reader. Appropriate for use as a text in a Polish literature-in-translation course, the book can also serve as a supplementary text for courses on Central European culture or simply as an introduction to Polish culture for the general reader.

Advance Praise for *The Short Story in a Polish Context*

"The selection of the short stories is wide-ranging historically and thematically. In this way, *The Short Story in a Polish Context* presents a personal, yet fairly exhaustive, account of the Polish short-story tradition through the centuries."

—Agnieszka Jezyk, University of Washington

"The editor has my congratulations for making an important element of Polish cultural production—the short tale and its various sub-genres—accessible to students of Polish literature and language and to general readers."

—George Gasyna, University of Illinois at Urbana-Champaign

About the Editor

Oscar E. Swan is professor of Slavic languages and literature at the University of Pittsburgh, where he has been teaching since 1974. He specializes in Polish language, literature, and culture as well as Polish cinema. He is the author of many textbooks and reference books for Polish-language learners, several translations from Polish, and scholarly monographs and articles about Slavic languages and literatures.

Published by PIASA Books, an imprint of the Polish Institute of Arts and Sciences of America

ISBN 978-0-940962-17-0

List price \$29.95

The Short Story in a Polish Context: Classic Short Fiction from the Seventeenth to Twentieth Centuries

Edited and with Commentary by Oscar E. Swan

An anthology that shows how the short-fiction genre evolved in Poland, *The Short Story in a Polish Context* contains selections belonging to the Polish short-story canon throughout the ages.

A variety of Poland's greatest and best-known authors and interesting

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and Barnes and Noble:

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Speaking Polish by Veronica Wojnaroski

Speaking Polish is taking a break for this issue, but will return in the Winter.

John Rudiak: Good-bye to a friend of the PCC

by Natalia Rudiak



John with his daughter, Natalia, and his wife, Helena

On April 25, 2024 the Polish Cultural Council sadly said good-bye to a well-known figure in Pittsburgh's Polish community, John J. Rudiak. He passed away just shy of his 74th birthday due to complications from open heart surgery. John was not only a member of the PCC, but also a father, a brother, an uncle, and a friend to many. He will be remembered by his jolly demeanor and enthusiasm for Polish language, culture, and history. He was a diligent student at his Polish classes, and was loved by his classmates for his humor (which made people groan and laugh, sometimes at the same time) and sharing of his love of Poland. He was the husband of the love of his life, the late Helena Rudiak, father of former Pittsburgh City Councilwoman Natalia Rudiak, brother to Michael Rudiak, Barbara Rudiak (Raymond Garries), and the late Margaret Rudiak, brother-in-law to Ryszard and Danusia Ziarniak, Grażyna and Andrzej Ziarniak, Henryk and Małgosia Kusiolek, and the late Alina and Leszek Szafran, and uncle to over a dozen nieces and nephews in Poland.

John was born as a second-generation Polish-American to a working-class family in the South Side of Pittsburgh; he was proud of his heritage of coal miners, steelworkers, and union organizers. He attended the Community College of Allegheny

County for an Associate's degree in Civil Engineering. He then began a 25+ year career as a traffic engineer at PennDOT, where he developed innovative designs to improve the systems that we deal with every day but rarely think about. He was an encouraging mentor who was celebrated by his younger colleagues who became successful professionals. In his last weeks, the emergency medical staff who knew of his profession thanked him for all the lives he saved. He was also a proud union member passionate about politics and local history. He was the co-founder of the Carrick-Overbrook Historical Society.

He met the young Helena Rudiak on a trip with his mother to the small village of Przyjma, Poland in 1972, while visiting family friends. It was love at first sight. They sent letters back and forth between the USA and Poland, with relatives translating between them. He began to take Polish lessons at the University of Pittsburgh, and in 1977 John and Helena married in Konin, Poland, with their daughter Natalia being born shortly afterwards. He was proud of his daughter's career in politics and advocacy, and volunteered for her campaigns, supporting her throughout her career.

The family kept ties with Poland, visiting during summers; eventually they built a house *na wsi*, across the

street from family, to retire to. John finally gained his Polish citizenship in 2021 and was so proud of finally living his dream. His Polish improved and he lived in Poland part-time, even after the passing of his beloved wife. It was also his dream to travel the world and in his retirement he traveled from Central Asia to the Balkans. He also had a love of Ukraine and Ukrainian culture, and traveled there many times. Every week he would attend St. Vladimir's Ukrainian Orthodox Church on the South Side to hand-make pierogi, keeping everyone entertained with jokes and joy.

John had many friends from the neighborhood, work, church, union, and Polish community. He was a fixture at many PCC events, from Polish classes to Ostatki to holiday parties and picnics. He was living proof of the connections that Polish-Americans can make with our homeland. We thank John Rudiak for all of his contributions to raising the profile of our Polish community, and for thankless service to all his causes. He will be missed by all. *Niech spoczywa w pokoju. Gone but never forgotten!*

Our thanks and appreciation for the generous donations in memory of John Rudiak.



Participating in the Harvest festivities in Poland



LETS COOK POLISH

For the Love of Bread (Chleb z gara)

by Marta Nutini

I was born and raised in Poland, and now having spent half my life there and half in the U.S., when asked what I miss the most about my homeland, my invariable answer has been “My bread!”. Ah, Polish bread! with its delightful aroma, crackling crust, and its rich, velvety soft dough, it holds a special place in my heart, being not just a simple dish, but a cherished family and cultural tradition, as well as a delightful personal weakness. I was raised with stories of my great-grandfather’s pre-World War II bakery, with our family mythology telling the story of a time when bread was a symbol of resilience and continuity, binding families together. Bread, in Poland is present at almost every meal, anchoring celebrations and connecting generations. It symbolizes well wishes of prosperity and eternal love when presented to newlyweds along with salt. But history and tradition mean nothing to the belly of a young schoolgirl. I vividly recall the day I finally succumbed to the sweetly irresistible scent wafting from the still shuttered bakery I passed each morning on my way to school. I knocked, sheepishly asking to buy some bread. With a kindly smile and a gentle “here you are, young one”, the elderly baker presented me with the first beautifully golden loaf of what would become our treasured, daily ritual. While the bakeries here offer their own delights, it’s impossible to match that taste, that essence, that feeling of Poland. So, I knead my dough and flour my counters, seeking to recreate some of that old power, that crust and crumb, that comforting indulgence, the kindness, family, tradition, and home. Let me share my efforts with you.

Ingredients:

- 500 g bread wheat flour (a little bit over 3 cups)
- 350 ml lukewarm water (1.5 cups)
- 8 g dried or 25 g fresh yeast (2 teaspoons)
- 4 g sugar (1 teaspoon)
- 10 g salt (2.5 teaspoons)



Preparation

- Sift the wheat flour into a large bowl and add the salt.
- Mix the yeast into 50 ml of water and sugar and set aside for 5 minutes.
- After this time, add the dissolved yeast and the remaining water.
- Mix the ingredients for the bread until a firm dough is formed.
- Let dough to rise for 2 hours.
- After rising, transfer the dough to a lightly floured kitchen surface.
- Knead the dough with moistened hands for a few minutes and form a ball.
- Put in a bowl and let it rise for 1 hour.
- 20 minutes before the end of the rising time, place the cast iron pot with the lid in the oven preheated to 240° C (465° F)
- After 20 minutes carefully take out the heated pot, then transfer the risen bread to the preheated pot.
- With a sharp knife, cut the bread lengthwise or in the shape of a cross.
- Sprinkle the bread with water, put in an ice cube and cover.
- Bake for 25 minutes, then lower the temperature to 220° Celsius (430° F), remove the lid and bake for an additional 15 minutes.
- At this stage, the bread will take on a browned color and a crispy crust.
- Put the bread on a metal wire rack and set aside to cool completely.

But in our house, this never happens, as my family inherited the same love for bread as I did, so any homemade, still hot bread disappears within 10 minutes.

REGISTRATION FOR POLISH LANGUAGE CLASSES

Did you speak Polish as a child? Do you have family documents in Polish? Are you planning a trip to Poland? Do you want to learn to speak Polish? If you can say "yes" to any of these questions, please consider the Polish language classes offered by the Polish Cultural Council.

POLISH LANGUAGE CLASSES WILL RESUME ON SEPT 7, 2024 AT 10 AM-NOON, AT THE STEPHEN FOSTER CENTER IN LAWRENCEVILLE, 286 MAIN STREET, PITTSBURGH, PA 15201 AND RUN UNTIL MAY 2025

Name

Address

City/State/Zip

Email

Class Choice:

Beginner Advanced

In the event of an emergency or change of schedule, list the telephone numbers where you should be contacted.

Day

Cell/Evening

Signature

Date

Class Fee: \$250

PCC Membership is required

Please make your check payable to Polish Cultural Council and Mail to:

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P.O. Box 81054
Pittsburgh, PA 15217-0554

or pay online: PolishCulturalCouncil.org

DID YOU REMEMBER TO RENEW?

Did you renew your membership for this year? If not-it's overdue! We miss you, we miss your support so crucial to our organization, to your own background. Please fill out the form below and take care of it - TODAY! Thank you!

Keeping Polish Culture Alive!

Name

Address

City/State/Zip

Phone

Email

Type of one year membership:

- NEW RENEWAL
- Student (\$10)
 - Individual (\$30)
 - Family (\$45)
 - Business (\$125)

Polish Speaking? YES NO

I would like to get involved in:

- Ostatki, Polish Mardi Gras
- Film Festival
- Performing & Visual Arts Events
- Newsletter
- Fundraising
- Polish Language Classes
- Christmas Celebration

Additionally, I would like to support PCC in the amount of \$_____

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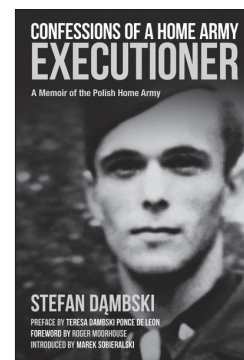
or pay online: PolishCulturalCouncil.org

Memoir of Polish WWII resistance fighter published in the UK

Confessions of an Executioner: A Memoir of the Polish Home Army, is a new publication from the UK's Greenhill Books that tells the story of Polish World War II resistance fighter Stefan Dąbski. Dąbski joined the Home Army, the anti-German resistance movement in occupied Poland at the age of 16, and soon volunteered to carry out death sentences on both Nazi enemies and colluding Polish compatriots. In the book, Dąbski struggles with questions of heroism, patriotism and war

itself. Historian Norman Davies says that the book “reveals not only what men can do in war but also what war can do to men.”

Spirited to the west after the war, Dąbski eventually settled in the US where he remained until his death in 1993. His memoirs came into the possession of his niece and nephew and eventually arrived at the Warsaw-based Karta Centre, an NGO that aims to document the recent history of Poland and Eastern Europe.



The Kölner Philharmonie (Cologne Philharmonic) has announced that Ewa Bogusz-Moore will become its new Artistic Director



She will take on her new role on August 1, 2025, and succeeds Louwrens Langevoort, who has been Artistic Director since 2005.

After various positions in the international cultural sector, Bogusz-Moore has been general director of the Polish Radio National Symphony Orchestra since 2018 and is the former deputy director of the Adam Mickiewicz Institute. In October 2022, she became the Co-CEO of the European Union Youth Orchestra.

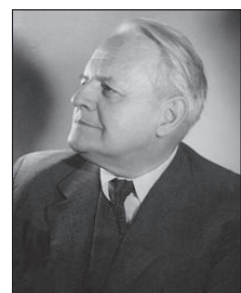
In a statement she said, “I am very happy to be given this great opportunity. The Cologne Philharmonic is a cultural lighthouse in Europe, and it will be a great privilege for me to become part of this team. The Kölner Philharmonie will be a pioneer, a place that inspires through creativity and the highest musical level. As a cultural manager who works in institutions in Poland and internationally, and as a member of ECHO, the European Concert Hall Organization, I have observed how much the music industry has changed in recent years and what new challenges we have to face.”

“The international world of arts will gain a strong Polish representative! Ewa Bogusz-Moore, the

NOSPR director, will become the new artistic director of the Kölner Philharmonic in 2025. Ewa, you have set the bar high for the future NOSPR director candidates”, wrote the Polish Minister of Culture and National Heritage, Hanna Wróblewska, posting this congratulatory note on her X profile. She also expressed her joy at this nomination in an interview with Polish Radio.

Polish History Museum among the most beautiful in the world

The building has been recognized by the jury of the Prix Versailles architectural award. The Museum of Polish History in Warsaw was among several others that can boast the title of Most Beautiful Museums in the World. The Warsaw building was designed by architects from the WXCA studio. The winners of the Versailles Prize (Prix Versailles) were announced on 13 June at a ceremony in Paris. The Polish History Museum was shortlisted for The World's Most Beautiful Museums 2024.



Polish Radio launches website about Monte Cassino

In a tribute to one of Poland's most revered war correspondents, Melchior Wańkowicz, and to mark the 80th anniversary of the Battle of Monte Cassino, Polish Radio has opened a special website. The new digital platform,

montecassino.polskieradio.pl, breathes life into Wańkowicz's historic broadcasts, originally aired over 50 years ago, providing global access to his vivid accounts in Polish of one of World War II's fiercest battles.

Warsaw's historic Palace of the Commonwealth opens to the public

For the first time in its storied history, the Palace of the Commonwealth in Warsaw has opened its doors to the public. Also known as the Krasiński Palace, this building was constructed between 1677 and 1695 for the Krasiński family. It is hailed as the finest example of Baroque architecture in Poland. Extensively damaged during

World War II, it was reconstructed in the early 1960s and has since housed the National Library's manuscripts and relics of Poland's historical heritage. Some 200 items, spanning 13 centuries of Polish history are on display. The Palace of the Commonwealth, located on Krasiński Square is open every day except Tuesday.



Polish women among filmmakers invited to join the American Academy of Motion Picture Arts and Sciences

The Academy has invited 487 filmmakers from around the globe to join its ranks, including Polish cinematographer Magdalena Górka and costume designer Małgorzata Karpiuk. A graduate of the esteemed Łódź Film School, she has primarily built her career abroad, with films such as *Doom Patrol*, *Paranormal Activity 3*, *Into the Night*, and other films. In Poland, she collaborated with Władisław Pasikowski on the series *Cop* and the films *Jack Strong* and *The Messenger*. Karpiuk earned recognition for her work on Jonathan Glazer's *Zone of Interest* and other films.

Young Polish guitarist worth watching!

Marcin **Patrzalek**, known simply as Marcin, is a Polish 23-year old acoustic **guitarist**, composer, and producer who started playing classical **guitar** at the age of 10. At age 13, Patrzalek started playing fingerstyle on an acoustic guitar. It quickly became his main instrument and after around a year of self-taught practice in 2015 he won the ninth edition of the Polish talent-show *Must Be The Music*. Around that time he started creating electronic music on his computer and combining it with guitar playing, which later resulted in the creation of his debut record *Hush*. In 2017, he graduated the Advanced Jazz Improvisation course at Berklee College of Music and released his EP *revAMP* one year later. After gaining more international recognition between his videos and talent show performances, Marcin toured multiple countries and continents in 2018 and 2019. His performances broadened his audience and led him to sign an exclusive contract with Sony Masterworks, a division of Sony Music. In March of 2022, Patrzalek was a special guest at a series of 7 concerts at the Royal Albert Hall in London, as part of the Classical Spectacular show. For more information, visit his website: <https://marcinofficial.com>



Congratulations to Dr. Deanna Witkowski

On April 26, 2024, jazz pianist Deanna Witkowski, interviewed last year in our publication, defended her dissertation, *Jazz in the Pews: 'Experiments in Sunday Worship' in the 1960s*. *Jazz in the Pews* explores the relationships between two Black Catholic composers, Mary Lou Williams and Eddie Bonnemère, and two parishes for which they composed liturgical jazz: St. Thomas the Apostle Church, a Black Catholic parish in Harlem, and Saint Peter's Church (Lutheran), a predominantly white Protestant congregation, in midtown Manhattan. By exploring a larger ecosystem that encompasses Vatican II liturgical

reform, ecumenism in New York, the civil rights and Black Power movements, and the beginnings of the Black Catholic Movement, *Jazz in the Pews* argues that the liturgical jazz works composed by Williams and Bonnemère could not have been created in a different moment in time or in another locale outside of New York. Always busy concertizing, Deanna recently announced moving from Pittsburgh to Chicago, the place where she spent four happy years, where she recorded her first two albums, and where she hopes for even more concert activity. *All the best, Deanna!*



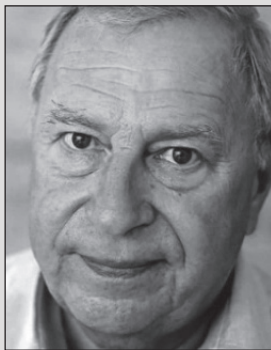
Polish Cultural Council
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www.PolishCulturalCouncil.org

IN MEMORIAM

Jerzy Oskar Stuhr - April 19, 1947 - July 9, 2024



Polish culture lost one of the most popular, influential and versatile film and theatre actors, Jerzy Oskar Stuhr. A screenwriter, film director and drama professor, he served as the Rector of the Ludwik Solski Academy for the Dramatic Arts in Kraków for two terms: from 1990 to 1996, and again from 2002 to 2008. Beloved in Poland and internationally recognized, his legacy impacted Polish cultural life and especially, the cinema. The recipient of many honors, among others the Commander's Cross of the Order of *Polonia Restituta*, Stuhr was appointed to the European Film Festival Film Award for his fourfold role in *Love Stories (Historie Milosne)* and for his direction of the film.

Diagnosed in 2011 with laryngeal cancer, he described it as “the most important role of my life”. Indeed, despite many operations and the seriousness of his illness, this great stage actor was performing in the theatre almost to the end (until June 10th, 2024) in the play *Genius (Geniusz)*, which he also directed.

PCC was privileged to host him twice: in the 2001 *Through Polish Eyes* Festival with the University of Pittsburgh and his film *Big Animal, (Wielkie Zwierzę, 2005)*, and later on in our own Film Festival in 2008. This year we plan to showcase a brief retrospective of his films in the 2024 Polish Film Festival.

Stuhr was the brother-in-law of our Vice President, Marysia Zioncheck. Our great sympathy goes to Marysia and her family.