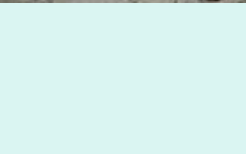
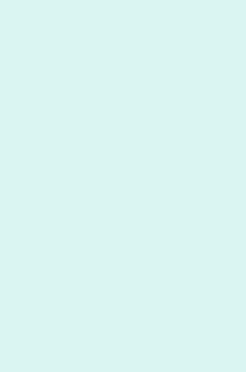


# NEWSLETTER 2022

# IBSC Vol. 2

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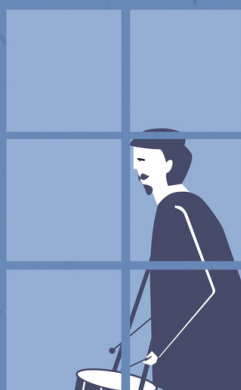
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# GDAŃSKIE GRASSOWANIA 2022



## 95. URODZINY GÜNTERA GRASSA



6-22 X

**6-9 X**  
*Günter Grass. Dialogi i konfrontacje interkulturowe / Interkulturelle Dialoge und Auseinandersetzungen / Intercultural Dialogues and Encounters*  
miedzynarodowa konferencja

6 X → UG, Sala Teatralna im. Jerzego Limona ul. Wita Stwosza 51  
7 X → IKM Długi Targ 39/40  
8 X → ECS pl. Solidarności 1  
9 X → objazd studyjny (dla uczestników konferencji)

**6 X**  
**19:00**  
*Obierając cebulę\**  
koncert  
Doroła Androsz  
Mikołaj Trzaska  
Olo Walicki

→ UG, Sala Teatralna im. Jerzego Limona ul. Wita Stwosza 51

**6 X**  
*Wędrowki z Günterem Grassem. Literacka kartografia Miasta*  
red. Miłoslawa Borzyszkowska-Szewczyk / Marta Turska  
premiera przewodnika literackiego

**8 X**  
**12:30**  
*Literatura ku demokracji*  
rozmowa  
Florian Höllerer / Basil Kerski / Dieter Stolz / Leszek Żyliński

→ ECS (biblioteka) pl. Solidarności 1

**11 X** **14 X**  
**13:00** **12:00**  
*Zaklęte w Jantarze\**  
komedia muzyczna  
reż. Irwin Appel  
scen. Carlos Morton  
muz. Luis Moreno  
studenci II roku PPSWA im. D. Baduszkowej

→ Sala Teatralna im. Jerzego Limona ul. Wita Stwosza 51



**6 X - 30 X**  
*Wielkie GRASSowanie*  
wystawa outdoorowa

→ Kampus Oliwa UG pl. im. prof. Andrzeja Ceynowy

**12 X**  
**12:00**  
*otwarcie / gra terenowa*

→ Kampus Oliwa UG pl. im. prof. Andrzeja Ceynowy



**15 X**  
**11:00**  
*Günter Grass w dialogu zabytkową architekturą Głównego\* i Starego Miasta\**  
spacer literacki  
Anna Kowalewska-Mróż

→ start: Zbrojownia od Targu Węglowego

**16 X - 22 X**  
*Grass idzie do kina\*\**  
przegląd

**16 X**  
**17:00**  
*Blaszany bębenek*  
reż. Volker Schlöndorff (1979)  
wprowadzenie Mirosław Przyłipiak  
rozmowa: Miłoslawa Borzyszkowska-Szewczyk / Christian Pletzing / Mirosław Przyłipiak

**17 X**  
**16:45**  
*Blaszany bębenek*  
reż. Adam Nalepa (2007)  
pokaz rejestracji spektaklu Teatru Wybrzeże  
wprowadzenie Małgorzata Jarmułowicz  
rozmowa Adam Nalepa / Justyna Bartoszewicz / Weronika Łucyk

**21 X**  
**17:00**  
*Günter Grass. Pisarz niewygodny*  
reż. Nadja Frenz / Sigrun Matthiesen (2007, film dokumentalny)  
rozmowa Ewa Graczyk / Jakub Knera / Barbara Piórkowska

→ Centrum Filmowe UG, Biblioteka Główna ul. Wita Stwosza 53

**22 X**  
**11:00**  
*Günter Grass w dialogu z żydowską przeszłością Miasta\**  
spacer literacki  
Miłoslawa Borzyszkowska-Szewczyk

→ start: Dworzec Główny PKP

\* obowiązują rejestracja / wejściówki  
\*\* impreza biletowana

**szczegóły**  
→ [grass-gdansk.org/grassowania](http://grass-gdansk.org/grassowania)

ORGANIZATORZY



PATRONI HONORARI



PATRONI MEDIALNI





# FOREWORD



The second year of IBSC's activities was marked by us finally getting out of the online pandemic-ordained routines only to be faced with the whole-scale military attack on Ukraine. Our energies went into volunteering activities coordinated by the UG and into direct assistance to the refugees. The IBSC organized educational lectures, invited refugee colleagues from Ukraine to join our programs, and co-sponsored publications with Ukrainian partners the results of which are to be out in 2023.

Our Fall 2022 program was dominated by a project resulting from a fusion of potential of a genuinely Transatlantic scale. In 2021, Carlos Morton met Miłostawa Borzyszkowska-Szewczyk as both were keynote speakers at a "Borderland" conference (IBSC was one of the organizers). Grzegorz Welizarowicz facilitated further contacts with Günter Grass being the common denominator for the inspirational dialog that ensued. The amazing results of the project "Trapped in Amber" are described in the pages that follow. Personally, I could not have imagined any better realization of our mission: a truly interdisciplinary, transnational project – engaging faculties, students, the general public – and with the focus adjusted to represent the history of Gdańsk.

With the pandemic finally giving us a break, many of the IBSC members took advantage of the lifted travel restrictions and attended multiple scientific events representing IBSC (see: Member Activities). We were also back in action with our conference plans. IBSC proudly joined the "Gdańskie GRASSowania\_2022" – a 16-day program celebrating the 95th birthday anniversary of Günter Grass. IBSC members also hosted a 2-day conference co-sponsored by the Melammu Project, that investigated the boundaries between sacred and profane. For upcoming projects please see the "What's News" section. Stay tuned.

**ANNA MAZURKIEWICZ**



Gdańskie GRASSowania\_2022

95. urodziny Günтера Grassa

# Zaklęte w Jantarze

Komedia **Carlosa Mortona**

Reżyseria: **Irwin Appel** Muzyka: **Luis Moreno**

Tłumaczenie (orig. *Trapped in Amber*): **Julia Skuza**

Producent wykonawczy: **Grzegorz Welizarowicz** (IBSC UG)



International Border Studies Center  
Uniwersytetu Gdańskiego,  
Państwowe Policealne  
Studium Wokalno-Aktorskie  
im. Danuty Baduszkowej w Gdyni,  
Stowarzyszenie Güntera Grassa  
zapraszają:

**11.10.2022 g.13.00**

**14.10.2022 g.12.00**

Sala teatralna UG im. Jerzego Limona,  
ul. Wita Stwosza 51,  
obowiązuje rejestracja:

[www.grass-gdansk.org/grassowania](http://www.grass-gdansk.org/grassowania)

**Występują Studenci II roku PPSWA  
im. Danuty Baduszkowej w Gdyni**

**Produkcja:** International Border Studies Center UG, Państwowe Policealne Studium Wokalno-Aktorskie w Gdyni

**Partnerzy:** Stowarzyszenie Güntera Grassa w Gdańsku



ORGANIZATORZY I PARTNERZY



PATRONAT HONOROWY



PATRONAT MEDIALNY





# TRAPPED IN AMBER/ ZAKŁĘTE W JANTARZE BY CARLOS MORTON

Active in theater since the 1970s and a former writer of The San Francisco Mime Troupe Carlos Morton is the leading Chicano/Latino playwright. IBSC has asked Morton to write a play about Gdansk as the borderlands.

Trapped in Amber is loosely based on Gunter Grass' The Tin Drum and on other myths and stories collected by Morton from the history of Gdansk. The imaginative retelling of this history is done in the style of the commedia del'arte and Chicano theater. It is a fast-paced history lesson to music, served with ham and wry, entertaining, moving and thought-provoking.

The first staged reading in English took place on June 11, 2022 at the Scena Kameralna of the Music Theater in Gdynia. It was performed by the first years students of the Państwowe Studium Wokalno-Aktorskie im. Danuty Baduszkowej in Gdynia (PPSWA). It was directed by Irwin Appel, chair of the Department of Theater and Dance at the University of California Santa Barbara. The staged reading was preceded by three days of intensive workshop. The response of the audience was encouraging and the enthusiasm of the acting team was palpable. The PPSWA's Director committed then to do a staged production in the fall during the Gunter Grass Festival.

The script was translated by Julia Skuza over the summer of 2022. In early October Appel and Morton came back. Some rewrites were made and Appel directed a slightly different group of actors in two staged workshop productions of the Polish original translation entitled Zakłęte w Jantarze which took place on October 11 and 14, 2022 at the Jerzy Limon Theater.

The first show was presented for high school students. The second staging was for the academic community and the general public. The response of the spectators was lively, enthusiastic. Audiences recognized many of the elements from the history of Gdańsk but they also appreciated Carlos Morton's fresh, condensed, unprejudiced perspective on our region's history. It is an explosive, not cruelty-free story, full of humor, passion and hope. The play's narrative compresses time mixing facts with myth and fiction, farce is next to lyricism and melodrama, it is close to docudrama as well as musical. It is a morality play about the fate of one community on the Baltic Sea. It is the story of the power of survival of ordinary and yet extraordinary folk in the face of winds of History and its great projects such as Counter-Reformation, wars, nationalisms, communism, and other -isms. Morton mixes reality with archetype and allegory.

The production – visually attractive, based on lively acting and group scenes and musically engaging, with live grand piano, a drum, and guitar providing rhythm and underscoring emotional intensity of the scenes – provoked long discussions as well as stirred some controversy. Irwin Appel is a world class director who uses metaphor, gesture, rhythm, stage movement to create pieces that breathe with energy and humility. Carlos Morton's wit and the young actors' energy became in his hands world-creating instruments. Music by Luis Moreno gave the piece a consistent style in the tradition of Teatro Chicano.





**PRODUCTION:**

INTERNATIONAL BORDER STUDIES CENTER UG

**IN COOPERATION WITH**

- PAŃSTWOWE STUDIUM WOKALNO AKTORSKIE IM. DANUTY BADUSZKOWEJ W GDYNI (PPSWA)
- STOWARZYSZENIE GÜNTERA GRASSA
- ZAKŁAD AMERYKANISTYKI UG

**SCRIPT BY** CARLOS MORTON

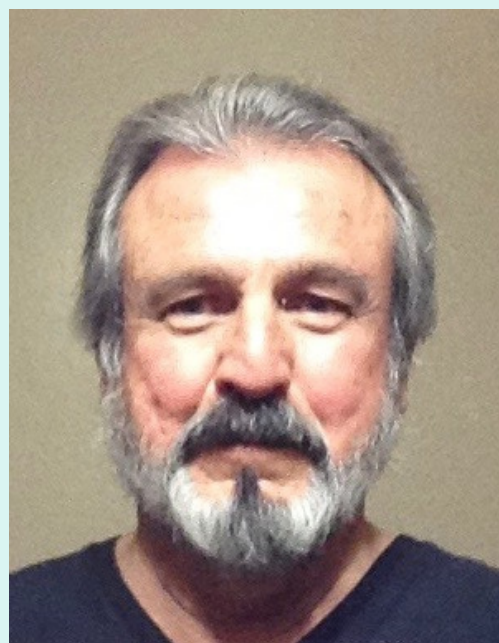
**DIRECTED BY** IRWIN APPEL  
(BOTH IN PHOTO ABOVE)

**MUSIC:** LUIS MORENO  
(PHOTO ON THE RIGHT)

**TRANSLATION:** (ORIG. TRAPPED IN AMBER): JULIA SKUZA

**CHOREOGRAPHY:**  
ALEKSANDRA SZULC

**EXECUTIVE PRODUCER:**  
GRZEGORZ WELIZAROWICZ







**ENSEMBLE: STUDENTS OF THE PPSWA:**

**SZYMON CZERSKI  
MIESZKO WIERCIŃSKI  
KAROLINA ZIĘTAK  
MATEUSZ GÓRECKI  
PAWEŁ KIEDROWSKI  
ŁUKASZ GŁADYSZ  
MARIA BACH  
ZUZANNA MIDURA  
ŁUKASZ SZERSZEŃ  
MIKOŁAJ PANCERZ  
WERONIKA RADNIECKA**



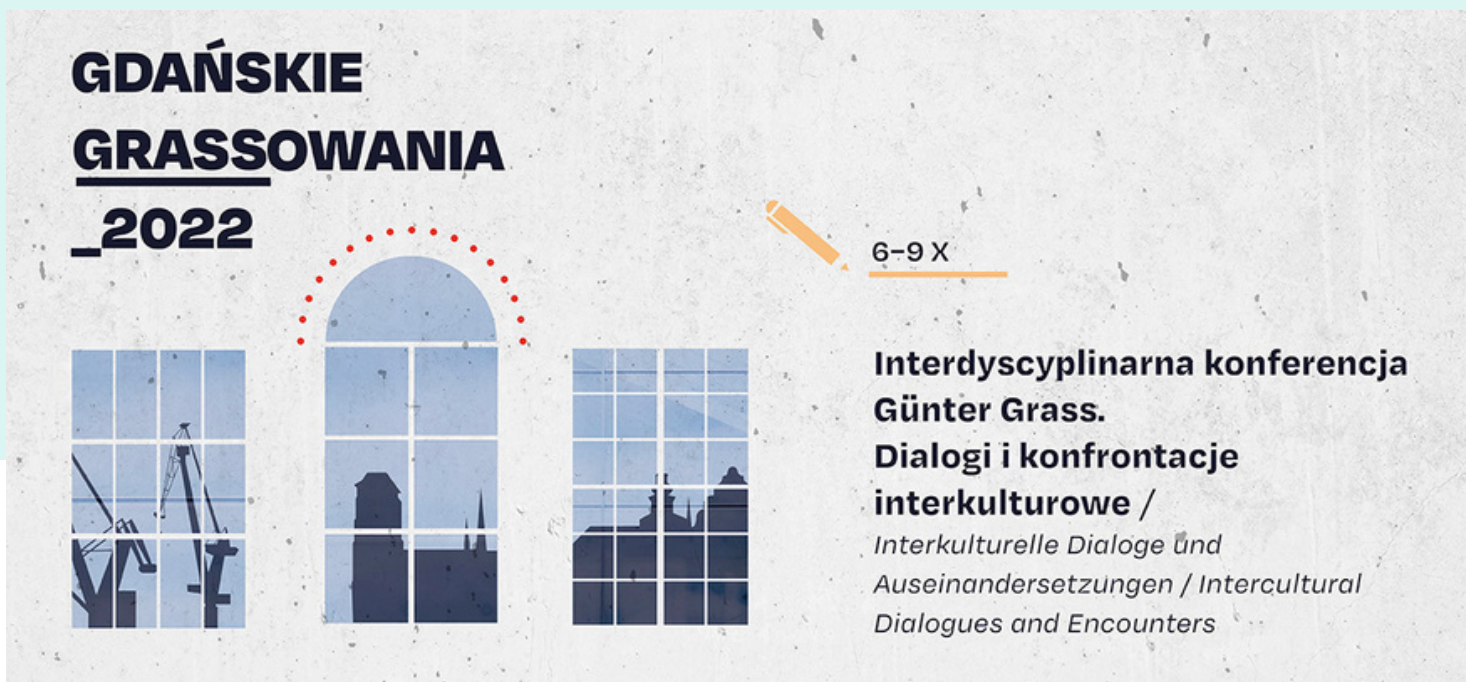
# WHAT'S NEWS

## MEMBER ACTIVITIES

### Gdańskie GRASSowania\_2022

IBSC was a proud partner of a conference: "Intercultural Dialogues and Encounters" – which constituted part of the large program celebrating the 95th birthday anniversary of Günter Grass – the Nobel Prize Laureate, the honorary citizen of Gdańsk, and doctor honoris causa of the University of Gdańsk. The program of GRASSowania was born in the Research Lab for Memory Narratives of Borderlands directed by Mirosława Borzyszkowska-Szewczyk, which continues to inspire an interdisciplinary reflection regarding Polish-German cultural borderland memory narratives, primary of the Pomerania region with its cultural centers, as well as on specific comparisons to the historical regions of East Prussia and Silesia (here: [http://www.narracjepogranicza.eu/?page\\_id=162](http://www.narracjepogranicza.eu/?page_id=162)). The conference proceedings (in Polish, German and English) were recorded and are available at the YT channel: Stowarzyszenie Günтера Grassa. Links:

Part I at UG: <https://www.youtube.com/watch?v=l1GNYVuWPqc>, part II at IKM Gdańsk: <https://www.youtube.com/watch?v=oy3k0IyolF8>, III: ECS: [youtube.com/watch?v=PR2YyuUG-zw](https://www.youtube.com/watch?v=PR2YyuUG-zw) and <https://www.youtube.com/watch?v=HQa0u21vQI4>.







# MEMBER ACTIVITIES



## ELŻBIETA CZAPKA reports on **ENIEC Annual Meeting in The Hague**

„In 2021, I became the chair of the European Network on Intercultural Elderly Care. ENIEC is a non-profit European network of professionals representing social care, nursing, management, policy and research, whose work is related to the elderly people with different ethnic background in Europe. ENIEC constitutes a platform to exchange ideas, experiences and practices. Our main aim is to secure that elderly migrant across Europe can live in an environment of tolerance, intercultural understanding and respect. It is important to mention that ENIEC membership is directed at individual professionals, not the institutions.

We decided to organize two Annual Meetings as a Diptych in 2022 and 2023. Diptych – two parts of Europe. In a way, those two parts are still apart and we need to build bridges. ENIEC can act a one of those bridges.

We have the evidence from many countries that relatively big numbers of migrants decide to age abroad. In The Hague we discussed on how we could prevent potential problems related to those migrants' ageing in foreign countries. We shared the lessons learned from care in earlier stages of migration. Gdańsk will host ENIEC in 2023. However, the annual meetings 2022 and 2023 are not particularly about The Hague and Gdańsk. Those two cities are only examples of western and eastern European cities and we hope to hear from other cities and regions in Europe.”



# MEMBER ACTIVITIES

## **The 31st World History Association Conference “Distance, Mobility, and Migration”** took place in Bilbao, Spain between 23 and 25 June 2022.

The World History Association (WHA), founded in 1982, gathers scholars, teachers, and students. Its aim is to promote world history by encouraging teaching, research, publications, and personal interactions. Since 1992, WHA has organized annual conferences. This year’s conference, co-sponsored by the University of the Basque Country (UPV/EHU), was the first one organized in person since the start of the Covid-19 pandemic.

The opening lecture by Joseba Agirreazkuenaga (UPV/EHU), “The World, a Bigger Bay of Biscay for the Last 500 Years (1522–2022)” put the site of the conference, Bilbao and the Basque Country, in the context of world history as a maritime hub for commerce and exploration. Over the course of the following two days, the participants, meeting in up to nine parallel sessions, had an opportunity to discuss the topics related to world history in its various facets, including questions of teaching world history at all levels. **The IBSC was represented by Marta Grzechnik**, who presented a paper “Modernisation through maritimity: Sea and overseas connections in interwar Poland’s attempts to achieve global status.” The conference also included an opportunity of cultural excursions and guided tours, including a guided tour of Bilbao’s most distinctive landmark, the Guggenheim Museum.

## **The 5th Nordic Challenges Conference “Nordic Neighbourhoods: Affinity and Distinction in the Baltic Sea Region and Beyond”** took place in Stockholm between 1 and 3 June 2022. It was organized by the ReNEW (Reimagining Norden in an Evolving World) network and hosted at Södertörn University.

Over the course of two and a half days, the participants had an opportunity to discuss topics related to the Nordic and Baltic regions. The presentations, panels and discussions were dominated by recent events: the global pandemic and the Russian invasion of Ukraine. In particular, the keynote lecture by Juhana Aunesluoma (University of Helsinki) “From Cold War to Post-Cold War Hysteresis. Security and Insecurity in the Baltic Sea Region from the 1990s to the Present” revolved around the questions about the post-Cold War period: its starting and ending points, and, most importantly, what does the Russian invasion of Ukraine on 24 February 2022 mean not only for the present and future of the region, but also our understanding of its recent, post-Cold War past. The conference also included a cultural programme: a screening of a film “Mans mīļākais karš/My Favorite War” (2020) followed by a Q&A with its director Ilze Burkovska-Jacobsen, and a meeting with a writer and playwright Marius Ivaškevičius. The conference gala dinner was accompanied by live music performance by, among others, musicians from Donetsk: Maria Zhylova and Ainura Safarova. **The IBSC was represented by Marta Grzechnik.**



MARTA GRZECHNIK AND ALEXANDER DROST OF IBSC ATTENDED KOREAN-GERMAN COMPARATIVE BORDER STUDIES FORUM IN SOUTH KOREA (25-28 OCTOBER 2022).







**ANNA MAZURKIEWICZ, ANNA SOBECKA  
AND ALEXANDER DROST OF IBSC  
ATTENDED THE BALTIC SYMPOSIUM ORGANIZED BY  
THE BALTIC GEOPOLITICS NETWORK  
AT THE UNIVERSITY OF CAMBRIDGE (MARCH 2022)**



# MEMBER ACTIVITIES

**XII Congreso Internacional de Literatura Chicana y Estudios Latinos: La etica de la hospitalidad y el compromiso con el Otro en la literatura chican y los estudios latinos.** (12th International Conference on Chicano Literature and Latino Studies: The Ethics of Hospitality and the Commitment to the Other in the Chicano Literature and Latino Studies). Universitat Pompeu Fabra – Barcelona, 20-22 de junio de 2022/June 20-22, 2022. The conference was organized by HispaUSA and Universitat Pompeu Fabra in Barcelona, in collaboration with Instituto Franklin-UAH and Institut Català de la Vinya y el Vi. The biannual conference returned after the pandemic hiatus. The conference was originally scheduled for 2020. The theme of the conference, “hospitality”, was proposed three years ago and naturally, some presenters have since changed their topics or were able to refine them. Some persons were sorely missed. The Texas fiction luminary Rolando Hinojosa, and scholar and editor Gary Keller, the usual presences at the Congreso have recently passed away. Apart from many interesting papers and lectures, the highlights of the conference were: Luis Leal prize for Norma Cantu and her lecture, a lecture by U.S. Poet Laureate Juan Felipe Herrera, Herrera’s Ukraine War-inspired staged reading, launch of a new critical collection on Alejandro Morales’ fiction, the performance of *The Canción Cannibal Cabaret* by Amalia L. Ortiz and her band. **The IBSC was represented by Grzegorz Welizarowicz** who presented the research paper “Rituals of Welcoming: Latinx Encounters in California Place”.

**International EuARe (European Academy of Religion) Conference: Religion and Diversity, Bologna (Italy), 20-23/06/2022, panel Magic in Ancient Near East and Middle East. Paper delivered on ‘Between Divinatory and Magical Practices in Ancient Mesopotamia’.**

In the oldest university in Europe, founded in 1088, **Krzysztof Ulanowski represented IBSC UG** at the EuARe conference. The main topic of this conference relates to diversity which characterizes internal dynamics and external relations of all religious faiths in their different dimensions. According to the organizers, religious diversity offers discussions about similarities, differences, and also borders of understanding religious practices.

Personally, with the contributors of my panel, we discussed the topic of magical thinking in the ancient world and the differences, borders, and dialogue between religion, magic, and wisdom. During four days, scholars from all around the world have presented the different issues related to diversity. As examples, I cite only three titles presented by the keynote speakers: “The multi-dimensional entanglement of restrictions on religious diversity: A Myanmar case study,” “The role of religion in coping with refugee trauma: agency and resilience,” “New social patterns: old educational structures? Comparative perspectives on how diversity challenges Religious Education in Europe”. The conference offers the wide variety of auxiliary events connected to the religious topics which allows the participants taking part in the official and non-official discussions.



# MEMBER ACTIVITIES

**Marta Grzechnik, Monika Mazurek and Michalina Petelska** participated in a workshop “Migration and Democracy: Confronting Illiberalism in the Baltic Sea Region” (MiDem) at the University of Gothenburg, on 7–8 December 2022. Marta Grzechnik is the leader of the MiDem project, founded by Svenska Institutet.

The project aims to establish an international research network that will develop cutting edge research about the linkage between democracy, illiberalism and migration in the Baltic Sea Region. While much research on migration in the region takes the perspective of host or home country or, more rarely, of both, this project aims at internationalizing the research on migration in the Baltic Sea Region, suggesting to take a regional perspective as a point of departure in studies of migration. The project is a response to the current challenge in the region, namely the rise and intensification of illiberal tendencies in all the countries across the Baltic Sea. The network established during the project will develop research on the role of interregional migration in the circulation of democratic and illiberal ideas, discourses and values.



# MEMBER ACTIVITIES

8th AIBR International Congress of Anthropology. 12-15 July 2022, Salamanca ("Creando legados"). Legacies were the main topic of the Congress which took place at one of the oldest universities in the world. During the four days were held thematic sessions, workshops, exhibitions and audiovisual shows. The inaugural lecture ("Reflections on the Passage from Ethnography to Comic") was delivered by Professor Joanne Rappaport and the closing plenary ("What will remain...? Some responses from autoethnography and fiction for young people") by Professor Ruth Behar. About 700 researchers participated in the Congress. **The IBSC was represented by Katarzyna Mirgos** who presented the lecture about language and immigration on the example of Polish immigrants in the Basque Autonomous Community.





**International Conference**

# Sacred Places. Sacredness – Open to Dialogue or Closed to Changes?



Keynote lectures:

**Prof. David Warburton,**  
*Sacred Places: Landscape  
and Architecture.*

**dr hab. Jerzy Kojkoł,**  
**prof. AMW, chairman:**  
Polish Society for the  
Study of Religions,  
*Sacred places -  
philosophical contexts*

**13 October 2022**

Gdańsk Town Hall

**14 October 2022**

The Faculty of Social Sciences UG



## „SACRED PLACES SACREDNESS – OPEN TO DIALOGUE OR CLOSED TO CHANGES?”

The conference was organized by The International Border Studies Center of the University of Gdańsk (<https://ibsc.ug.edu.pl/>), University of Gdańsk and The Melammu Project (<http://melammu-project.eu/home/homeproj.html>), a prestigious international organization dealing with the research and traditions of the ancient Near East and its influence on other European, African and Asian cultures. For this reason, the first day of the conference was also organized as the 17th Melammu Workshop, which was a prestigious distinction for the University of Gdańsk (previously only one was held in Poland, at the Jagiellonian University). Lectures and discussions during the first day of the conference took place at the Gdańsk Museum, as it corresponded to the historical nature of these presentations. The Gdańsk Museum was also a partner of our conference. The topics of the second day were of an anthropological and sociological nature, hence the place of the conference debate was the Faculty of Social Sciences of the University of Gdańsk.















As the organizers of the conference, we managed to invite many outstanding scientists. Sessions on particular days of the conference were conducted by professors David Warburton and Jerzy Kojkoł, the first of whom is an eminent and internationally recognized Egyptologist, while the second is a specialist in religion and the chairman of the Polish Society of Religious Studies.

On the first day, lectures were presented by prof. Piotr Michałowski, who was for many years affiliated with the University of Michigan (USA), and was a long-term chairman of The International Association for Assyriology. He is one of the most recognized Sumerologists and researchers of the ancient Near East. Another highly renowned figure was Prof. Menachem Klein associated with Bar Ilan University in Israel. He is the author of many award-winning books on Jewish-Arab relations, including *Lives in Common. Arab and Jews in Jerusalem, Jaffa and Hebron*. On that day, his lecture had one of the co-organizers of the conference, representing The Melammu Project and the University of Innsbruck, prof. Sebastian Fink, who brought with him a large group of PhD students and students from his university. On that day, the University of Gdańsk was represented by an outstanding philologist, expert in the language, and history of Greek religion, prof. Bogdan Burliga. On the second day, the lectures were presented mainly by a team of young and dynamic scientists, many of whom represented International Border Study Center UG, but also participants from the Naval Academy in Gdynia and our guests from Germany, Austria, and Pakistan. We have done everything to ensure that the representative of Ukraine (Taras Shevchenko National University in Kyiv), Dr. Kateryna Baulina, could participate in the conference because we wanted that the ongoing war will not prevent her from continuing her scientific career and that she would feel the constant support of the international community also in her scientific activities. Our efforts were crowned with success and her lecture was received with great applause. In addition, together with the participants, we visited the cities of Gdańsk and Sopot, visiting the former Schopenhauer House and the Center of St. Jana (St. John's Church) in Gdańsk. Students of the Faculties of History and Social Sciences (Institute of Sociology), members of the Association of the Religious Studies of the University of Gdańsk and members of Erasmus+ exchange students marked their help in organizing the conference.

On behalf of the organizers, Dr Krzysztof Ulanowski



# INTERVIEW WITH GRZEGORZ WELIZAROWICZ BY ANNA PODCIBORSKA

**Good morning, Dr Welizarowicz! You are an assistant professor at the Department of American Studies at the University of Gdańsk. May I ask, how did your interest in American Studies begin?**

Hello Anna! My interests go back to the times before I knew what American Studies as a field really was. First of all, I was very much into American music from an early age. Studying at the English Institute in the early 1990s I naturally gravitated toward American literature and especially the American theater. There was a course taught back then by a Fulbright visiting professor Cynthia Goatley. This may have been year four of the five-year MA Program (we only had MA program back then). Prof. Goatley really stirred my interest in the direction of multicultural American theater. We learnt then about Black, American Indian, queer and AIDS, Asian American theater. Reading dramas for her class I also got to know about Chicanos/as; that was through Luis Valdez's *The Shrunken Head of Pancho Villa* (1964). This course was eye-opening. Then I applied for the Doctoral program at UG pitching my project of studying Chicano/a theater. This got me my first Fulbright at UC San Diego, where I studied with the godfather of Chicano teatro studies, Dr. Jorge Huerta.

The rest is history as I persisted in my interests and eventually learnt more about the American Studies as a discipline. I began attending conferences and became a member of Polish Association for American Studies. Now I am also a member of the American Studies Association in the USA. Scholarship by authors like George Lipstiz, Houston A. Barker, LaVonne Borwn-Ruoff and many others was instrumental in the formation of my American Studies interests. Broadly speaking this is an interest in what Sacvan Berkovitch calls the American "dissensus" and what Chela Sandoval calls "the differential consciousness".

You might say I am a latecomer to American Studies. But this is the case with most of Polish American Studies scholars of my generation. Now you have American Studies programs at the BA level which is a major achievement. Working for American Studies at UG I have cultivated California and Southwestern connections. In 2022 we opened up a relationship with University of New Mexico Albuquerque. Also in 2022 I spent five months at Valdosta State University in Georgia as a Louie A. Brown Scholar which for me was a big privilege and an opportunity to get to know another part of the US.







**So was it your personal infatuation with music that prompted you to take an academic interest in American music and theater?**

Of course it was. Music is life and theater is music. Especially Chicano theater is very musical not only in that it uses songs but that it is rhythm based. And so is the hip-hop theater. So rhythm, as Ben Sidran says, is the great mood synchronizer, so rhythm creates the community, and theater is about community and so I guess I am interested in the communal experiences and you might say its ritualistic implications (after Victor Turner), that third, liminal space that these media are able to put us in. I am interested in the mechanics of that.

**How did your time abroad as Junior and Senior Fulbright Fellow influence your research and your perception of the U.S. and American Studies?**

These were transformative experiences. What I consider the most important is opening of personal connections with scholars and friends over there. For me, this can produce connections for a lifetime and eventually lead to many more exchanges.

Secondly, you get to know the country and the people in general. You immerse yourself in the environment and suck it in. This is also a period of self-reflection because you are on your own. So, it is a challenge which, if used right, can produce a better version of yourself.

Third, it is the research which you can do. Not only the resources are right there but, in my case, working on theater, it allowed me to see plays and talk to artists directly, even to participate in rehearsals. When I was on my junior grant, the next generation of El Teatro Campesino was taking over. I got to meet the Vadlez's sons who were roughly my age. This was fantastic for I got to play in one of their actos.

Fourth, you get to travel and when you cross the country you also learn how diverse it is, and how language differs and how people's ways differ. So you just shut up and observe and it's a learning experience and a humbling experience.

You also see a lot of poverty, you get to see astounding loneliness but also the most touching human closeness and openness and it's all there. Or you get to look into a cop's eyes. Or the landscapes and the vastness of the Southwest.







So, if you are asking me about influences on my research and my perceptions this is all connected. You do research because you are moved by something you perceive there. And I must say my post-doc project took a major detour for a while because of my experience with the American landscapes. In a way I feel a kinship with Czesław Miłosz who was contemplating California from his Berkeley home. You cannot remain unmoved once you scratch the surface in California, or America for that matter.

**What inspired you to choose Latinx, African American and American Indian cultures as your specialty?**

The major inspiration for me to look at minority cultures in the U.S. is because I am interested in the voice of the rebel, in the figure of the fool, of the subversive, in the strategies of coding and decoding, that is of signifyin(g), etc. I am interested in these cultures because they offer a counternarrative to the official version or mythology of the nation. Because the United States has never been a nation based on ethnicity but at the same time a country engaged in the articulation of the racist ideology and its implementation in the everyday its psychology is wrought with repression and evasion. I am interested how minority voices challenge and reveal these inconsistencies, what myths they offer, what strategies they use. These cultures are built on alternative epistemologies, one might say “decolonial” epistemologies. So America can be read as an arena of conflict of mythologies, epistemologies and once you learn about those other cultures you see America from multiple angles, as layers. As an American Studies scholar I feel obliged to be informed in this way. Recently, I have also expanded my interests to Polish American literature and contributions to American culture.

**You are the director and founding member of the Border Studies Group at the University of Gdańsk. How did your interest in Borderlands and collaboration with Santiago Vaquera-Vásquez and Carlos Morton come to be? What is the origin of the Border Seminar in Gdańsk?**



Doing Chicano theater and Chicano studies one of the first things you learn is that this is a culture of the border, of mestizaje or mixture. That the border can be an imaginary place but also it is a very physical structure that cuts across the ancestral lands of what is the Greater Mexico (Americo Paredes). In the 1990s performer Guillermo Gomez-Pena in a series of influential performances (like *Border Brujo*, *Poeyesis Genetica*, *The Mexterminator*, etc.) and publications (*The New World Border*, *Warrior for Gringostroika*, etc.) articulated the idea of the new border culture. Then the 9/11 came and the processes of (re)borderization were initiated while, in a counter move, Poland became part of the Schengen area and borders seemed to disappear while they appeared elsewhere.

In 2017, with the election of Donald Trump on the platform of scaremongering against Latinos/as and with a similar climate in many places in Europe I felt the times were becoming unacceptably confusing, that the concept of the “border” became ubiquitous but profoundly undertheorized. We needed models to make sense of what the border is, what the borderlands are. I felt we could learn a lot from the borderlands studies in the Southwest and was interested what could happen if we confronted these perspectives with those from other areas. So, the Border Seminar (BS) as a conference was founded in 2017 as a forum for dialog in and about the Border Studies. We were also aware of the fact that Border Studies Departments had been opening elsewhere for some time and we needed to fill the gap here. So two years later we officially launched the Border Studies Group (Pracownia badań i granicami; BSG) and among the founders was Santiago Vaquera-Vasquez, my colleague from UNM Albuquerque.

My earlier connections with Carlos Morton, Santiago and other Chicano/a scholars made it natural for us to include them. An aspect about the Border Seminar, as I envisioned it, is that I always would like to include an artistic or creative component with the involvement of the students. So, my association with theater naturally led to theatrical productions like the staged reading of Morton’s *Endless Border* in 2019. In 2021 Martin Blaszk directed students of the UG and Valdosta State in an online collaboration. We plan to continue these projects.



Santiago is a great expert in the Southwest and a great writer and educator, so he has done workshops for us to great success. I love the fact that he writes many of his works in Spanish first. I would like the conference to be multilingual. And that's another thing about the BS and the BSG. We are not a traditional Border Studies setup – which would include mostly geographers and political scientists – but a group of scholars from performance studies, American Studies, linguists and historians. So, at BSG we explore borders from such angles as imagination, research and pedagogy, language, as well as from more traditional perspectives.

When the IBSC was formed we met other scholars who work in super interesting areas and together with Martin Blaszk (co-founder of the BSG) we have prepared the first volume of scholarship by the IBSC members for *Miscellanea Antopologica et Sociologica*.

**You are the producer of the Chicano play “Trapped in Amber,” a music comedy about the history of Gdańsk as a borderland, written by Carlos Morton and directed by Irwin Appel. How did the Border Seminar collaborations and exchanges lead to the creation of the play? Could you talk a little bit about the origin and the whole process of producing such an exceptional play – Latino playwright, Jewish-American director, Polish producer.... How did it work out in practice? What were the challenges you faced?**

The history of my collaboration with Carlos Morton goes back to 2001. We met in San Diego and have kept in touch since. He has visited UG many times and we did his play "Endless Border" in 2019 with a group of talented students of the American Studies here. Carlos was in the audience. In 2021 Carlos was invited by the IBSC to give a keynote at the Polish Academy of Sciences' Committee on Migrations conference in Gdańsk. We had just formed the IBSC and we had created a program of artistic residencies. I asked Carlos if he would accept our commission to write a play about Gdansk as the borderlands. I knew his style, his approach to history and I knew how synthetically he thinks and he is up to take the challenge.

He accepted and we started collaborating on research. I sent him *The Tin Drum* suggesting that we could use the material from Grass' book. I sent books on the Solidarity Movement and on Gdansk's general history. Carlos took time to read and process it over the winter of 2021/2022. By February 2022 he was confident he would finish the first draft of the play by May. I started pitching the project to theater producers here. I wrote to Shakespeare Theater, but they have no actors. We eventually were able to get the interest of the Baduszkowa Music Theater Conservatory in Gdynia (PPSWA), thanks to Marek Kaczanowski, its Director.

Carlos from the beginning insisted that we should have a director who knows his work. We reached out to Irwin Appel, the chair of the University of California Santa Barbara's Dept. of Theater and Dance, who coincidentally was planning to be in Krakow in June 2022. Irwin agreed to come to Gdynia and directed the students of the Baduszkowa school in a staged reading of the play on June 11, 2022. The reactions were positive (mostly).

The staged workshop production of *Zaklęte w Jantarze* in the Polish translation by Julia Skuza took place in October 2022 during the festival *Gdanskie GRASSowanie 2022*. We were invited by prof. Miłosaława Borzyszkowska-Szewczyk to take part in the celebrations of Gunter Grass's 95th birthday. Carlos' play uses many elements from *The Tin Drum* and is a worthy dialog with the work of the Gdansk-born Noble Prize winner.

Irwin directed again. And the original group of actors remained (mostly) unchanged. We staged the show twice on October 11 and 14th to full house at the Jerzy Limon Theater Hall at the UG. There were overall maybe 700 people who saw the show. We had talkbacks after the shows, and we had great feedback. I think Julia's translation worked great and the actors helped a lot with making some songs or dialogs smoother.

One of the challenges we faced was caused by one scene that Carlos wrote. In the scene, he brings the Solidarity chaplain Henryk Jankowski on stage who accuses Grass of collaboration with the Nazis and his covering it up for the longest. In short, the priest demands that Grass rescinds his honorary citizenship in Gdansk. To Grass's defense comes Anna Walentynowicz who then accuses Jankowski of collaboration with the communist secret police, of antisemitism and of ... pedophilia.

Then Jankowski is turned into a statue in whose hands dangle children's shoes and underwear. In another scene Carlos wanted an actor to put on a Putin's mask.

This scene with Jankowski was too much for some of the faculty at the Conservatory. We then learnt that the scene was also disliked by the actors. I couldn't understand it, I sensed this was coming down on the actors from the top. From an enthusiasm in June, we were now facing a cancellation of the show altogether. I had a meeting with students and sensed a lot of confusion, anger, impatience. For a moment it felt like, the students, that is our actors, were now basically running the show or threatened a coup.

I really had to process it to figure it out. It felt like lobotomy. We were being forced into what for me was a false debate about the piece's relationship to the Catholic Church. The piece was never about that. Its theme as I read it is the power of the everyday people and about the lot of the innocent when faced with the grand forces of history or the power of the institutions. The toppling of the statue of Jankowski in the play was to stand in parallel to other changes in history like the toppling of the statues after the fall of communism. We were now caught up in this binary thinking, you are either with us or against us, or in the what-about-ism, of questions like, "if you are saying this, why don't you say that Walesa was a collaborator too" kind of questions. So, it felt like our project could not escape the idiocy of the political debates in this country.

We, I as the producer and our two American artists, had to deal with it. The debate raised important questions about the freedom of speech and artistic expression and about censorship and preventive censorship. This was one of the things Irwin pointed to, that we were facing the consequences of the "cancel culture," the idea that if you do something against the grain that you will be cancelled or, as one student expressed it, "lynched" by peers.

Faced with this crisis we knew we had to do something before we went into the first rehearsal in October. Carlos and Irwin arrived here on October 5, 2022. We talked about the situation, and strategized. That night, I think because he was jetlagged and in this liminal place, Carlos rewrote the whole scene. He removed any references to Jankowski. He brought now the Inquisitor who is in the first scene of the play back to accuse Grass of the Nazi past. Then Carlos had the brilliant idea of turning the spotlight at the audience. He speaks of priests' pedophilia not by mentioning it but by simply saying that this part is censored and that it is the audience who does not want to hear about it.

When I heard the first draft of the scene the following morning on our drive to the first rehearsal my jaw dropped. Carlos Morton came through with a force of intelligence so brilliant that the play now acquired another larger, transhistorical frame. I loved it. In the production this is a chilling moment. So, this was the challenge in terms of the content of the play we successfully overcame. Putin's mask was dropped by unanimous vote.

Other challenges we faced were mostly logistical. We had problems running the rehearsals due to the immense overload of the actors' schedules. We didn't have a musical director and eventually the actors played all instruments in the show. But we had original music composed by a Santa Barbara based mariachi Luis Moreno. Luis's music worked beautifully. And actors eventually did a really good job singing and acting.

Plus, Irwin is such a brilliant director and educator. He runs an actors' conservatory himself and he often knew what was going on even before we learnt it from faculty or students. Another challenge was that Irwin doesn't speak Polish and the play was staged in Polish. This required an assistance from translators and thanks to the cooperation with Julita Panasko we were able to pull it off. I want to thank all those who helped to make this show happen! It was a collective effort.



**What can we expect in the future? Is there a new play in the making? What are you currently working on?**

We are planning the Border Seminar 2023 for May next year. The theme will be "Migration Narratives, Border Aesthetics". I am very much interested now in the Polish American connection and the Polish American articulations of the state of migration. I would like to explore this more in the conference.

Another thing I am interested in is to bring a documentary filmmaker Jesse Lerner from California to speak about his work at the seminar and hopefully to do a workshop as well. We want to continue with the exchanges with the UNM and other areas through the Erasmus and Erasmus + programs. I hope to bring also more Chicano/a and Hispanic experts next year and in the future. There is so much to learn. I want also to engage some of my students in the preparations of the Border Seminar and in the artistic project we will prepare for this conference (maybe with Lerner).

I am also personally committed to finishing my long overdue project – a book on the Chicano theater Culture Clash. This should be finished next year.

The overall plan is to expand the activities of the BS, BSG and the IBSC. We want to place Gdansk firmly on the map of the Border Studies. I also would like the project of "Zaklęte w Jantarze" to continue. I would like to find funds to produce the show as a touring operation which could go to places in the Pomerania or even abroad. I think the show is an excellent work which in a brief 45 minutes tells a beautiful story about our region. It deserves to be seen by a lot more people.

**Your plans really sound incredible. I wish you all the best with all your upcoming projects. Thank you so much for this interview!**



# IBSC IN THE WORLD OF ART HISTORY

## DEHIO HANDBOOK OF ART MONUMENTS IN EAST-CENTRAL EUROPE

The long-term project for the „**Dehio-Handbuch der Kunstdenkmäler in Ostmitteleuropa**“ (Dehio Handbook of Art Monuments in East-Central Europe)

is currently dedicated to a selection of the most important architectural and art monuments in Poland and the Baltic States, which are described in a hybrid publication – analogue and digital – in several languages.

Founded by Georg Dehio in 1905, the „Dehio-Handbuch der Kunstdenkmäler“ is a reference work as well as a travel handbook that concisely conveys local and urban history and offers the most important facts and descriptions of a representative selection of buildings and their furnishings in specific regions. In addition, as an overview work, it contributes to increased attention and greater public awareness of the common European cultural heritage and its preservation.

The Dehio Handbook is fundamentally oriented towards historically evolved cultural landscapes in current national borders and administrative units.

### Digital Dehio Handbook

As a groundbreaking innovation, the current projects aim at a completely digitally developed hybrid publication: In addition to the traditional analogue product of the printed handbook (in each case in two language versions), an editorial system is being set up as a working platform, at the centre of which are the handbook texts, largely supported by an object database, which in many cases are enriched by the integration of norm data and thesauri as well as by linking with other electronic resources (e.g. image databases). This Digital Dehio Handbook will also serve as a freely accessible research environment (online version for research and research in open access) as well as for mobile use (while travelling, on site). It is being developed in cooperation with digiCULT-Verbund e.G. (memberships through HI and BMBS).

<https://www.herder-institut.de/en/projects/dehio-handbook-of-art-monuments/>





## **IBSC MEETING WITH MEMBERS OF THE MELAMMU PROJECT**

The main purpose of the Melammu Project is to investigate the continuity, transformation, and diffusion of Mesopotamian and Ancient Near Eastern culture from the third millennium BCE through the ancient world until Islamic times and after. Additionally, the Project studies the comparison of Mesopotamian and Ancient Near Eastern culture to cultural aspects found elsewhere, both in contemporary and different time periods. Finally, the Project is also interested in how Mesopotamian and Ancient Near Eastern culture lives on in and has influenced the modern world.

The Melammu Project has two main activities: to organize Melammu Symposia (multi-session meetings spanning multiple days) and Workshops (smaller meetings consisting of one or two sessions), and to provide resources relevant to the project on its website. Melammu Symposia are held regularly and serve to promote interdisciplinary research and cross-cultural studies by providing a forum in which cultural continuity, diffusion, and transformation in the ancient world can be assessed systematically on a long-term basis. The emphasis is on continued interchange of ideas between specialists in different disciplines, with the goal of gradually but steadily increasing the number of participants and thus breaking down the walls separating the individual disciplines. Although each Symposium can focus on a different theme, since the primary purpose of the Symposia is to encourage interdisciplinary cooperation per se, papers and posters not necessarily related to a specific theme but contributing to the overall scope of the project are generally welcome at every meeting



# EDUCATION

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Hani Hraish o doświadczeniu uchodźcy w  
perspektywie wojny w Ukrainie

przez **Dr Krzysztof Ulanowski**

Zapis spotkania audio





ORGANIZERS:



# GDAŃSK ID

First in a series on Gdańsk identity  
Zoom webinar

**Participants:**  
Jacek Kołtan | Grzegorz Kwiatkowski

**Moderator:**  
Magdalena Nowak

**DATE:** 15 January 2022, 11 am EST (17.00 Warsaw time) at ZOOM

Register in advance for this meeting: <https://umich.zoom.us/j/98636965001> | Meeting ID: 986 3696 5001



## Gdańsk Meetings of Historiographical Association Zoom webinar

**Presentation by: Prof. dr hab. Ricarda Vulpius,  
Westfälische Wilhelms-Universität Münster**

**„Orthodox Religion and Nationbuilding in Dnieper-Ukraine  
in the late tsarist empire“**

**Moderator: Magdalena Nowak**

**Date: Friday, 28th October, 2022, 16.00 (Warsaw time), 10.00 (EST) at Zoom**

**Please, register in advance for this meeting:**

**<https://forms.office.com/Pages/ResponsePage.aspx?id=7FC5suMenU2sXk3Z2l4L9DQo2st3L9Iqp-FvptwmP5UQUFZRTd0MlVHM0ZEQ0s1OTZaVlEyTDRMVy4u>**

**Meeting ID: 790 2768 0687**

## ANNA MAZURKIEWICZ TAUGHT AT THE University of Regensburg (Germany) with the focus on Cold War exiles

With a group of students attending her class on Cold War Exiles in the Global Cold War, Mazurkiewicz developed a project that aimed at creating a pilot glossary of political concepts developed in exile within a transnational framework of the Assembly of Captive European Nations. Students investigated annual runs of the exile journal: ACEN News and prepared preliminary entires. Preliminary results were published on the IBSC website, see: Cold War Communications.

Mazurkiewicz also took part in the Photos from the Research Colloquium: Cold War Instruments? Exiles from East Central Europe in U.S. Political Warfare. Organized by: Lehrstuhl Geschichte Südost- und Osteuropas an der Universität Regensburg Leibniz-Institut für Ost- und Südosteuropaforschung, Regensburg in Kooperation mit der Graduiertenschule für Ost- und Südosteuropastudien und dem Leibniz-WissenschaftsCampus "Europa und Amerika in der modernen Welt." (28 IV 2022).









## **DR WELIZAROWICZ VISITS UNIVERSITY OF NEW MEXICO ON OCTOBER 24-28, 2022 (TEACHING MOBILITY, ERASMUS+)**

I arrived on Saturday before the planned engagements. Albuquerque has a small airport built in the adobe style and designed in a Southwestern/Indo-Hispano/American Indian flavor. Located on a plateau between protrusions of scattered mountain ranges it is cut in half by the Rio Grande. The city has free public transportation as an experimental program. A commute to Santa Fe on a train called Rail Runner is \$1.25.

A Roadrunner, a southwestern running bird, welcomed me in the morning at my door steps. Landscape is desert and flat, the horizon immense, the houses mostly in adobe style are low, max. two stories tall. Vegetation is high desert, there are only a few frost resilient palm trees. University of New Mexico is built in an adobe style too. Many of the buildings are really beautiful, a lot of construction is going on.

I taught my first class at the Spanish and Portuguese Dept on Monday and saw the students again on classes on Wednesday and Friday where we continued our conversations on the topic of Chicano theater. The class was a diverse group of students, bilingual, most but not all of Hispanic background. On Wednesday I taught a seminar "Border Monsters: Spectrality in the Borderlands". The material presented contained my own research and it was a great opportunity to share it with a group of graduate researchers working with my host Dr. Santiago Vaquera-Vasquez (Chair of the Spanish and Portuguese Studies). The material provoked discussions which we continued well into the night after the class was over. We talked about extending this cooperation further and planned future exchanges.





As my visit coincided with the Hispanic Heritage Month thanks to my host, I participated in local community cultural events. On Tuesday, October 25, I attended a gala for Mexican American film director Hector Galán at the National Hispanic Cultural Center (NHCC) in Albuquerque. This was a cultural event of the highest caliber, and it gathered representatives of the city's cultural and academic elites. For example, I met Dr. Margie Huerta, the Executive Director of the NHCC, Anthony Fiorillo, the Director of the Museum of Natural History and Science in Albuquerque, Edward Lujan Chair Emeritus and the founding director of the NHCC. We visited the mural *Mundos de Mestizaje* painted on the concave walls of the NHCC's bell tower or Torreon. The following night we attended a screening of Galán's *Chicano! The Fight for Homeland* (1997) and were able to meet the director. I extended IBSC's invitation to Gdansk to maestro Galán. He kindly accepted saying that he has "always wanted to go to Warsaw!". On another occasion, we were invited by Chair Orlando Marquez to participate in the gala dinner for the Hispanic Heritage Committee and learned a lot about the unity of the Hispanic community which includes, as the residents of Albuquerque see it, all nations – UNIDOS – of Latin America.

On another occasion, we took a train to Santa Fe and attended the *Día de Los Muertos* celebrations on the main plaza of this oldest capital in the United States. In front of the Governor's palace, we saw young children running in Calavera makeup while *Coco* was playing on the big screens. Santa Fe is famous for its aura. It is also very pricey. But one can see there some spectacular Indian jewelry, Kachina dolls, and other Native art. Museum of Contemporary Native American Art is right there, in front of the Santa Fe cathedral.

New Mexico has a special aura. On the train to Santa Fe one passes many Indian pueblos which still live in the same way they lived hundreds of years ago. Rio Grande still flows in their backyards. One feels an ancient weight in Albuquerque, maybe it is the western winds coming down from the Rockies, maybe it is the elevation or the chiles drying in the air. In front of the building at which my classes were held, the Ortega Building, there is a curious monument, standing perhaps too close to the entrance to Ortega, as if inviting one to go inside. Arranged in the form of a cross it leads to the middle and lets one look into the sky. But when one looks below a sign reads "The Center of the Universe." I liked going in there. Something about New Mexico feels like the center of the universe.

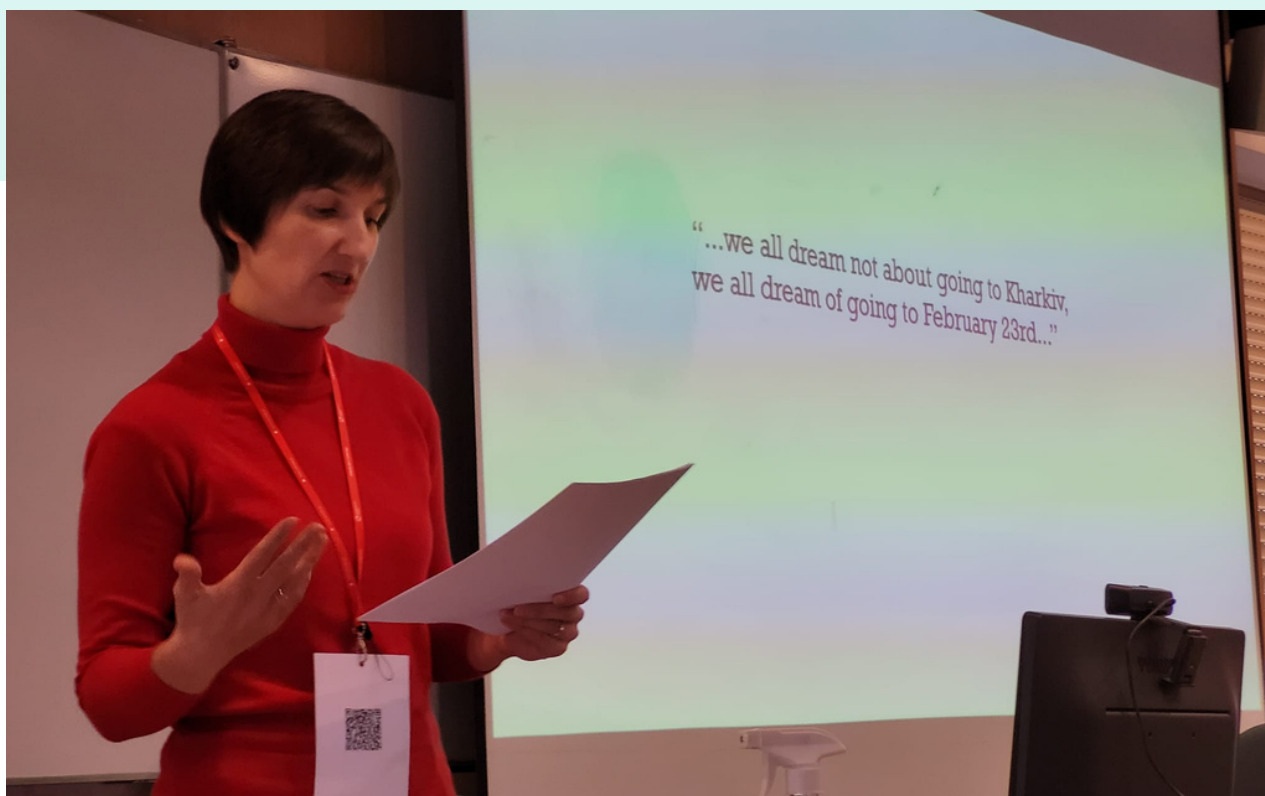
Special thanks to Dr. Santiago Vaquera-Vasquez (UNM Albuquerque, IBSC UG).



## **TESTIMONIAL FROM A VISITING GRADUATE STUDENT AT IBSC: PAUL GRAYSTONE**

My name is Paul Graystone and I am a PhD researcher in the department of Political Science and International Studies (POLSIS) at the University of Birmingham, UK. My research looks at the political geography of the Kaliningrad Oblast. I am specifically interested in the dynamics of cross-border cooperation, territoriality and everyday practises in borderland spaces. In order to better understand these issues, I spent twelve-weeks in the field conducting a series of semi-structured interviews with academics, politicians, journalists and local residents. For the majority of this time, I was based in Gdansk where I was hosted by the International Border Studies Centre (IBSC). The proximity of the city to the border meant that I could explore the physical space and take that knowledge into these interviews. Moreover, by participating in the activities of the IBSC, I came to discover the presence and influence of other borders (Kashubian, Prussian etc) in the region which has allowed me to better perspectivise on my own research. Along the way, I met many people who were generous with their time and provided me with much assistance navigating this unfamiliar physical and intellectual space—an exchange that I hope to continue in the future.





## IBSC LAUNCHING A NEW PROJECT!

### REFUGEE READER

WITH YOUNG ADULTS IN MIND, THE IBSC IS WORKING ON A NEW PROJECT FOCUSING ON REFUGEE EXPERIENCE IN A GLOBAL / UNIVERSAL SCOPE.

WE TRIED OUR IDEAS AMONG EXPERTS AT A CONFERENCE IN ŁÓDŹ ENTITLED: „**MIGRATION IN THE ERA OF SOCIAL CRISIS**”, ORGANIZED BY THE CENTER FOR MIGRATION RESEARCH OF THE UNIVERSITY OF ŁÓDŹ AND THE COMMITTEE OF MIGRATION RESEARCH AT THE POLISH ACADEMY OF SCIENCE.

THE IBSC WAS REPRESENTED BY **EWA ANTOSZEK, KATARZYNA MIRGOS AND ANNA MAZURKIEWICZ**, WITH A SPECIAL GUEST: **YULIA KISELYOVA**, ASSOCIATE PROFESSOR OF THE DEPARTMENT OF HISTORY, SOURCES AND ARCHAEOLOGY, KHARKIV (ХИУ ИМ. КАРАЗИНА).

In June the **PIASA 8th World Congress on Polish Studies** took place in Białystok. This year the discussions focused on Borderlands.

IBSC members took an active part in these deliberations both in person and online, as the conference took on a hybrid form. The complete program is available here: <https://events.piasa.org/.../8th-world-congress-on.../>

The 7th World Congress took place at the University of Gdansk in 2019. Each time the PIASA Congress is organized in Poland the theme is different. Obviously, the choice of Borderlands in the context of the current crisis on the Polish-Belarusian border made the academic discussions in Białystok ever more relevant



## **Workshop on Cultural and Literary Histories of the North** - report by Agnieszka Oleńska

On Friday, February 25th, 2022, I attended a workshop on Issues and challenges of writing cultural and literary histories of the North and the Arctic (Finland, Faroes Islands, Norway, Inuit World, Iceland), organized by cooperation with The International Laboratory For Research On Images Of The North, Winter And The Arctic At The Université Du Québec À Montréal. With support from the Centre d'études sociologiques et politiques Raymond Aron (EHESS), the Centre de recherche sur la littérature et la culture québécoises (UQAM) and the NICH-ARCTIC project (Belmont Forum).

Presentations held by speakers – such as Malan Marnersdóttir from the University of the Faroe Islands – presented the projects they are working on in literary and cultural history while raising the methodological and practical challenges they encounter. These presentations were followed by a period of questions and discussions, led by Yohann Aucante (EHESS), Sylvain Briens (Sorbonne- Université) and Harri Veivo (Université de Caen).

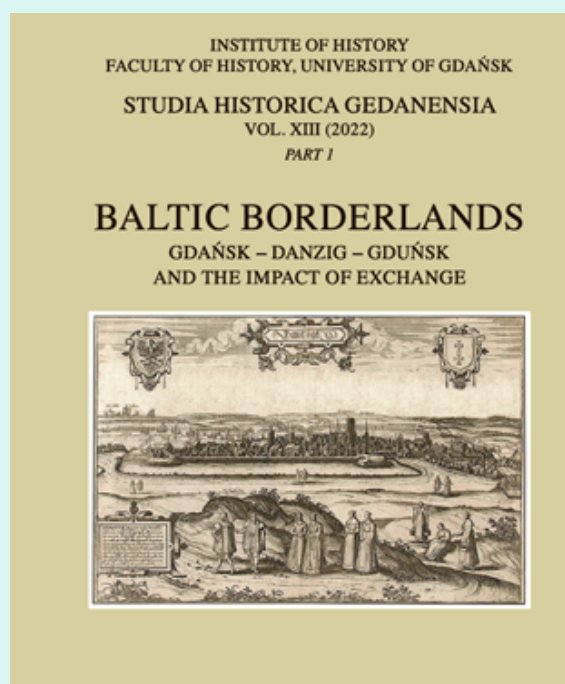
Academic supervisor of the visit: Tarzycjusz Buliński



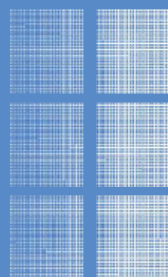
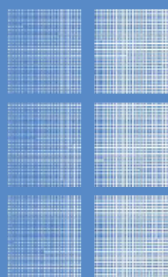
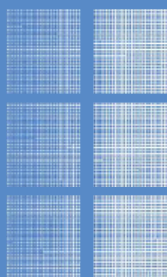
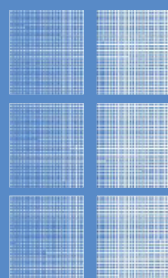
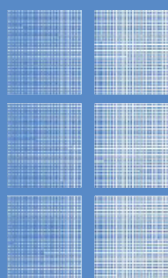
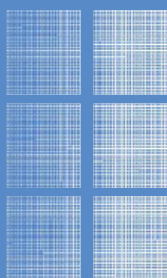
# FORTHCOMING PUBLICATIONS

2022: BORDER ISSUE of  
*Miscellanea Anthropologica  
et Sociologica*,  
edited by  
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# WALKING WITH GÜNTER GRASS



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A Literary  
Mapping  
of the City

GUIDE

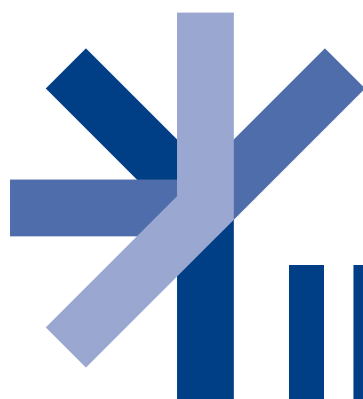






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