



5 | **Monodrama** | **Professor Mariusz Dabrowski**
"Pola Negri" | **& His Students**
Nina Repetowska

When:

Saturday, November 14, 2009, 8PM

Where:

Polish Consulate in New York
 233 Madison Avenue (37 Street)
 New York, NY 10016

Admission: FREE

Reservations are required,
 e-mail: rsvp@polishconsulateny.org
 please call: (646)237-2112, (646)237-2114

Biography:

Nina Repetowska – actress from Poland will perform in Polish Language "Pola Negri - Krolowa Ekranu"

Nina Repetowska was born in Krakow and her whole being and work is tied to that city. She completed the State Higher School of Theatre (PWST) in Krakow and went on the work in the theater "Rozmaitosci".

Later she worked in the theaters "Ludowy" and "STU". She has played over one hundred roles on both classical and avant-garde stages. In the sixties she organized the student theater of song "He-fajstos" in the popular student club "Pod Jaszczurami". With "He-fajstos" she performed in numerous festivals in Poland as well as abroad. She presented her recitals of theatrical and cabaret songs on many Polish stages, also in Germany where she received rave reviews in the press. Finally in 1988, along with the Polish journalist and critic Zbigniew Bauer, she formed the theater "Faktu". Within its framework such plays were created as "Geniale Frau" (Gracious Wife, the case of Gabriela Zapolska). Melodramas with scripts by Zbigniew Bauer were presented in numerous Polish festivals and on the stages of the Polish Theater in London and in Wilm Germany.

In the spring of 1993 Repetowska obtained the position of artistic director of the theater "Bagatela" where she stayed for four seasons. After leaving "Bagatela" she reactivated her theater "Faktu" which found a home in the Mid-City Cultural Institute (Srodmijskim Osrodku Kultury).



Nina Repetowska



Prof. Mariusz Dąbrowski

Professor, Doctor Honoris Causa, Mariusz Dąbrowski

graduated with distinctions from the Warsaw Academy of Fine Arts, Poland where he studied painting with professor Stanislaw Wieczorek, professor Walter Karling, professor Tadeusz Dominik and professor Zbigniew Gostomski. In 2005 he received Ph.D from Leon Schiller Film Academy in Lodz, Poland. He is a Chair of Photography Institute, Graphics Department, Warsaw Academy of Fine Arts and an author of numerous exhibition and events, among others: Warsaw Biennale of Media Art, Warsaw Art Photography Festival, Spokojna Media Art Gallery at Warsaw Academy of Fine Arts; 2005-2007 Photo Open Air Workshop in Sousse, North Africa; Photo Workshop in Kazimierz Dolny, Poland and over a dozen of young artists exhibitions in Poland and abroad. He is an Editor-in-Chief of "Media Art/ Sztuka

POLISH AMERICAN PHOTO WORKSHOP EXHIBITION

Photography has come to shape our culture and the way we see the world. It is an established part of the visual environment, a source of the images we see all around us, and a mature and independent art form, which additionally provides an invaluable contribution to all other visual arts. Until recently it was inconceivable that the line separating disciplines such as painting and etching from photography could ever be crossed. Currently, though, visual artists resort to the medium as a means of recording their creative process and, in doing so, greatly expand its scope. The wealth of possibilities photography has to offer was explored by the participants of this year's Polish-American photography workshop in Monastir (Tunisia, January 8-15, 2009), run by Professor Mariusz Dąbrowski for students of creative photography at the Graphic Arts Department of the Warsaw Fine Arts Academy and Canisius College, Buffalo, NY. This meeting of young people from different backgrounds in a Muslim country in Africa created a context that was very interesting in artistic, and – owing to the cultural, religious and political barriers – psychological terms. The assignments involved making psychological portraits (of local residents) and contextual environments (the space in which the subject lives). Placing both types of photographs side by side produced remarkable images of local people in environments that students found typical. Whether individual or arranged in pairs, these powerful and fresh images testify to the photographers' personal sensibility and their attempts to relate with people from a





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different culture. They address their subject in two ways: through literal depiction of facial features with the trace of time and memory have left on them, and through a more generalised view of landscapes devoid of human presence which people have nonetheless made their mark – narratives complementing the life stories of a fisherman, a poor old man, or a small, dirty-faced boy. Portraits are as old as art itself. Between the wars August Sander made archetypal images of society in Weimar Germany. His photographs – the cook, the banker, and the blind man – are contextual portraits, virtual icons of professions and social classes placed in an environment that best indicates their status. The works done under professor Dąbrowski's supervision seem to bear a closer resemblance to the photographs of well-known European women shown at Photokina 2008 by Bettina Flitner. She produced a series of images consisting of the facial portrait of female artists, politicians, and actresses alongside a general representation of the person in a typical environment. Students at the workshop worked on psychological portraits and landscape separately, and then placed them together to form a diptych of sorts. As in Flitner's works, the two images complement each other perfectly despite their different nature and subject matter. By blending the individual with the general they enable a wide range of interpretations. When teaching creative photography, Professor Dąbrowski relies on traditional assignments and subjects, and attaches importance to all-around artistic education. He gets his students to carry out simple conventional assignments in unconventional places or circumstances. By working with the human figure, still-lives, and landscape young artists gain an understanding of artistic components shared by all the visual arts: composition, the arrangement of solids in space, colour, and light and stimulate creative intelligence. They also learn to appreciate and use the natural properties of the photographic medium, and seek ways of moving beyond the registering of reality and towards the purely creative. Workshop participants managed not only to make exceptionally moving and diverse documents of a social and psychological nature, but above all artistic visions demonstrating a sensitivity to other people encountered in their familiar environment.

Magdalena Durda-Dmitruk

Polish American Photo Workshop is organized by Prof. Mariusz Dąbrowski (Warsaw Academy of Fine Arts, Poland) and Prof. Przemysław Moskal (Canisius College in Buffalo, NY). The workshop brings together Polish and American students in the North African country of Tunisia where both groups, standing on foreign ground, engage in a series of creative projects inspired by their surroundings and local people. The presentation includes photographs by: Anna Łuczak, Christopher Cox, Dominik Kosik, Dominik Kosik, Jan Stefanski, John Minieri, Kristian Charnick, Krzysztof Cwiertniewski, Leszek Margasinski, Magdalena Grela, Magdalena Sykulska, Mariusz Dąbrowski, Matevs Cas, Natalia Mikolajczuk, Szymon Tomsia, Wojciech Kstrzewa. Curator: Magdalena Sykulska.



Jan Stefanski



Christopher Cox



John Minieri



Kristian Charnick

