



W&K-Forum

28. Nov. 2018 19:30h Stadtgalerie Lehen Salzburg

Admission free

CONTEMPORARY

# Musik und Macht: Polen

Panel Discussion with Music

Hanna Kulenty, Agata Pyzik, Jan Sowa, Karol Tymiński,  
NAMES – New Art and Music Ensemble Salzburg

EINE KOOPERATION VON



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Admission free

28. Nov. 2018 | 19:30h

Stadtgalerie Lehen, Tanzstudio,  
Inge-Morath-Platz 31, 5020 Salzburg

#### Panel Discussion with

Hanna Kulenty, Composer (Warsaw, PL/Arnhem, NL)

Agata Pyzik, Culture Journalist (Warsaw, PL/London, UK)

Jan Sowa, Social Theorist (Warsaw, PL)

Karol Tymiński, Performer and Choreographer (Berlin, D/  
Warsaw, PL)

Moderation: Simone Heilgendorff, Head of ConTempOhr

#### Programm

Hanna Kulenty Siesta (2016) for Violin, Cello and Trumpet  
Cadenza (1992) for Solo Violin with Delay  
Sinequan (rev. 1993) for Solo Cello with Delay

NAMES – New Art and Music Ensemble Salzburg

#### Registration

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#### More Information

w-k.sbg.ac.at/vermittlung-zeitgenoessischer-musik  
facebook.com/contempohrsalzburg

## Musik und Macht: Polen

### Panel Discussion with Music

In times in which democracies are visibly and purposefully affronted and undermined in cultural-political matters, also activities in contemporary music are increasingly under threat. In certain countries, the threat scenarios are particularly aggressive. In our series "Musik und Macht", we already conducted discussions accompanied by live music in 2016 and 2017 on two countries/regions – Russia and the Middle East.

Now the relatively young democracy Poland, whose political climate has intensified considerably since the last elections, is also moving increasingly to the fore. Politically critical leaders of representative cultural organisations have been and continue to be replaced by the new administration, while independent creative artists appear to be able to find niches so far or already live outside the country.

What does this mean for the "new music" scene in Poland and for Polish musicians? How do matters stand with the complicated relationship between music and power or music and political structures? Are there artistic interventions against political power tactics, and if so, how do they sound? To what extent can music and art be politically functionalised? How are creative artists who do not fit in with the cultural politics or who do not bow down to state guidelines disadvantaged? In what ways do the state and the opposition use artistic means as an avenue for political communication?

Internationally reknown personalities from the cultural and scholarly sphere will discuss these issues.

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