

4:15– 5:45 PM | Concurrent Panels

7. Helping, Hindering, Documenting

Philbrick Room

Marek Paryż, *University of Warsaw*, chair; **Andrzej Cylwik**, *Pomeranian Teacher Education Center, Gdańsk*, The American Relief Administration in the years 1919-1922 in the Republic of Poland and Gdańsk [v]; **Kamila Budrowska**, *University of Białystok*, Communist Censorship towards the Wartime Emigration of Polish Scholars; **Karina Garsztecka**, *Universität Bremen*, The „Solidarność”-Period Emigration and Its Organizations in the Federal Republic of Germany and the Documentation of their Work

8. Literary Figures and Identities

1849 Room

Dorota Kołodziejczyk, *University of Wrocław*, chair; **Bianca Sadowska**, *University of Gdańsk*, From Moscow to California: Waclaw Lednicki's Experience as a Migrant [v]; **Diana Sacilowski**, *The Ohio State University*, An Undecidable Text, An Undecidable Self: Hanna Krall's Articulations of Self in Sublokatorka; **Małgorzata Malinowska**, *University of Warsaw*, The Anthropologists of Liquid Modernity: Discussions of Polishness at the Film Lectures “Polish Blockbusters: The Subjective Guide” and the Film Cycle “Polish Films for Foreigners at the Nowe Kino Wisła in Warsaw” [v]

9. Comparative Encounters: Witkacy and ...

Carleton Room

Mark Rudnicki, *George Mason University*, chair; **Weronika Kobylińska-Bunsch**, *Łódź Film School*, Framing the Self: Mission Impossible? Photographic Self-Portraits by Witkacy, Claude Cahun and Marcel Duchamp; **Gertrude Gibbons**, *Independent Scholar*, In this Mirror: Poetic Space and the Poet's Body in Witkacy, Jean Cocteau and Guillaume Apollinaire; **Elżbieta Grzyb**, *Warsaw University*, Translations of Witkacy's Drama as a Multiple Portrait of the Source Text: Comparative Analysis of Two Renditions of *Bezimienne dzieło*; **Kevin Hayes**, *Independent Scholar*, Witkacy and Theatrical Alchemy: An English Actor and Director's Perspective

[v] = virtual participation