

New
Books
from
Poland

2025

POETRY



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Introduction

Reading the books selected for this year's poetry catalogue, I had the impression that what we are dealing with here is an unusually inspiring image of the reality in which we live and function. It is a unique image, often deliberately distorted and distanced, one that offers a slant perspective that allows us to discern in the familiar those traces of the hidden mechanisms determining how we feel, think, communicate and (co-) operate. In two very different books we come across references to Allen Ginsberg's 'Howl', but a critical eye toward what is happening today with people and entire societies appears in other volumes as well.

These authors move between a collectivity that at once appropriates and is appropriated, between the alienated individual and the one who is struggling for a space of dignified existence. Nothing in these books is obvious. The body that demands care turns out to be a trap for the consciousness made to depend on it. The emotional signals that allow us to figure out that something is assuming control over us can just as well lead us astray. The support of others – of the like-minded, those bound to the same place, those who have had similar experiences – is indispensable to our struggle for self, for both individual and societal change, but it can grow into an overpowering force that hinders autonomous operation or even makes it impossible. The trauma of losing loved ones turns out to be both a crisis and the start of a new life.

The books presented on the following pages are sensitive and engaged, experimental and cogent, topical and at the same time sceptical of the present, suspicious and affirming. Their diversity of language is staggering and will undoubtedly prove as challenging for translators as it will be inspiring to foreign readers.

I warmly encourage publishers and translators to make full use of the Polish Book Institute's grant programmes: the ©POLAND Translation Programme, for which we run two rounds of submissions each year (winter and summer), and the Sample Translations ©POLAND Programme, for which the submissions window is open all year long. You can find details of these and other programmes at the back of this publication.

Grzegorz Jankowicz
Director of the Book Institute

Translated by Benjamin Paloff

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Break: The Spine of Titania Wing

An act of spinal surgery opens up a poetic examination of the sociocultural forces that aim to reshape women

From the beginning, the work of Anna Adamowicz has centred on issues surrounding the medically understood human body. A close investigation of physiology often reveals, under her poetic microscope, both the internal visceral elements that align us with all living creatures and the external restrictions imposed by culture – especially on the female experience. In *Break: The Spine of Titania Wing*, the reader is invited into the operating room to bear witness to the realignment of Titania's spine. Of course, the correction of her lumbar scoliosis also serves as a metaphor for other ways women are 'straightened'.

Drawing on her own experience and invoking cultural figures who also suffered spinal limitations – such as Max Blecher, Frida Kahlo and Yennefer of Vengerberg from *The Witcher* – Adamowicz probes the incision where chronic pain, cultural correction, medical ritual, eroticism and transgression meet. The book itself becomes a site of suture, thanks to the stitch-like precision of the poems' lineation and a collaboration with artist Marta Ignerska, who provides embroidered illustrations of recombined body parts done in black and blood-red thread. *Break: The Spine of Titania Wing* is at once an account of imposed normalisation and an embrace of curvature that gives us a sensory-rich look inside the human organism.

Mira Rosenthal



Anna Adamowicz

Stłuc. Kręgosłup Tytanii Skrzydło (Break: The Spine of Titania Wing)

Publisher: Warstwy, 2024

ISBN: 978-83-67186-26-1

Number of pages: 54

Rights: Dawid Skrabek, Piotr Pflegel

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Book excerpt



© Rafal Komorowski

Anna Adamowicz (b. 1993) is a poet and medical lab diagnostician from Wrocław. Her work is characterised by a raw viscosity connected to the body, an elevation of lesbian intimacy, and an acute awareness of impending ecological devastation. Her volumes of poetry include *Wątpia* (*Innards*) (2016), *Nebula* (2020) and *Animalia* (2019), which won the Wisława Szymborska Award. She is also the author, under the pseudonym Laura Osińska, of the collections *zmysł [] zmysł (nonsense [] sense)* (2021) and *Jaw* (2025). Her honours include the Stanisław Barańczak Prize and nominations for the Gdynia Literary Prize, the Silesius Poetry Award, the Capital City of Warsaw Literary Award, and the international Václav Burian Prize. Her work has been translated into many languages, including Czech, English, Hungarian, Russian, Slovenian and Ukrainian.

machinations

**Experimenting with the opacity of various discourses,
Cyranowicz's conceptual poetry at once enacts and ne-
gates their mechanical hold on our lived experience**

In Maria Cyranowicz's most recent collection *machinations*, the poet's long-standing critique of the avant-garde and her commitment to formalist experimentation gain new momentum. Conceptually injecting cool surfaces of found language with a strikingly intimate, emotional register, *machinations* expands the poetic protocols of her previous acclaimed book *den.presja (depression)* (2009). Her poetry performs a vital inquiry into the machinations underlying discourse and poetic language itself, teasing the porous boundaries of the mechanical vs. non-mechanical as well as the expressive vs. non-expressive.

Cyranowicz's new poetry returns to her earlier intention to investigate the compulsive perseverance, rather than perseverance, of the avant-garde; its impulse long lost, its afterimage strangely resurfacing. It is also, much more ominously, a reminder that poetry is fully implicated in actively reproducing the ongoing machinations of the current cultural politics, amputating any possibility of unmediated experience or privacy in the public sphere. At the same time, her writing is also a corrosive that feeds on these machinations, tracing the cracks in their traumatic lining by turning each layer inside out, constantly shifting their apparently dead structures, inspecting what the different facets reveal, and pointing to those that are still alive and worth salvaging.

Małgorzata Myk



Maria Cyranowicz
machinacje (machinations)

Publisher: Stowarzyszenie
Wspólny Pokój, 2024
ISBN: 978-83-969050-0-0
Number of pages: 76

Rights: Maria Cyranowicz
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Book excerpt



© Anna Mach

Maria Cyranowicz is a poet, literary critic and performer. She has authored the poetry collections *machinacje (machinations)* (2024), *den.presja (depression)* (2009), *psychodelicje (psychedelics)* (2006), *piąty element to fikcja (the fifth element is fiction)* (2004), *i magii nacja (i magi nation)* (2001) and *neutralizacje (neutralisations)* (1997). She is the co-editor of the first anthology of Polish women's poetry, *Solistki (Soloists)* (2009) and *Gada! Zabić? Pa]n[tologia neolingwizmu (Talking! Kill? Pa]n[thology of neolinguism)* (2005). Since 2004, she has been publishing books with her own typographic design in collaboration with the visual artist Marek Sobczyk, gesturing to the early 20th-century avant-garde, concrete poetry and contemporary art. She has presented her work at the Poetic Manifestations festival and the Ujazdowski Castle Centre for Contemporary Art in Warsaw. In 2020, she was featured in Zbigniew Libera's large-scale staged photograph *Maria de Cyrano*.

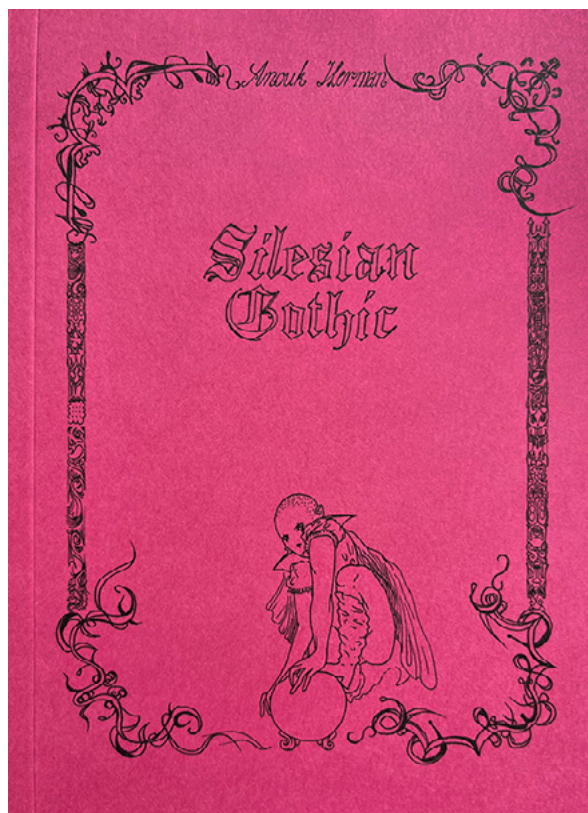
Silesian Gothic

An intimate journey through lost illusions of girlhood amid Poland's postindustrial landscape, marked with abandoned socialist landmarks – and brought back to life in these poems

Silesia is the postindustrial Rust Belt of Poland, where coal mining used to be king. In Anouk Herman's collection *Silesian Gothic*, it is haunted by the ghosts of socialist architecture, spectres of abandoned Catholic girlhood, and the disappearances of bad boyfriends. A mythology of youth lost and illusions shattered, exploring family, sex, longing and our lives online. They write 'the teenage girl inside me wants sour cream and blood', yet also play with adult identities, writing 'I'm...anouk edward gierek', in reference to the former Polish communist party leader. Herman asks: What does it mean to write the past back into life? To inhabit a more idealistic time when 'houses and cities have just been imagined anew'?

Roving the landscapes of their youth, Herman weaves together scenes from Katowice and the former Yugoslavia, and filters them through their unique voice, where queer sensibilities and nostalgic girlhood meet. Herman situates themselves in conversation with the queer poets Allen Ginsberg and Anne Sexton, referencing and riffing off their work, offering a familiar entry point for our dreamlike encounter with these verses. Illustrator Tyna Tokars's sketches – the scattered contents of a makeup bag, gravestones, and anime-inspired girls, loving and fighting – underscore the intimacy and intensity of Herman's poetry.

Monika Zaleska



Anouk Herman

Silesian Gothic

Publisher: Girls and Queers to the Front and Centrum Sztuki Współczesnej Zamek Ujazdowski, 2024
ISBN: 978-83-963563-6-9
Number of pages: 48

Rights: Girls and Queers to the Front
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Book excerpt



© the author's archive

Anouk Herman is an editor, teacher and writer. Their 2024 poetry collection, *Silesian Gothic*, published by Girls and Queers to the Front, won the 2025 Gdynia Literary Prize. Their 2022 debut collection, *right into pod tramwaj*, received the Wiesław Kazanecki Literary Award and was nominated for the Gdynia Literary Prize. Herman is also the author of the critically acclaimed queer YA novel, *Nigdy nie będziesz szło samo* (*You Will Never Walk Alone*) (2024).

OTIC KANJI RIP

Everyday perceptions deformed by, then transcribed into, more poetry...

What would the world look like if linguistic relativity – the often problematic notion that our experience is moulded and delimited by the words, rules and patterns available to us in language – applied not only to our everyday communication, but to the formal preoccupations of the lyric poet? What if poetry were construed not as the artful reshaping of language, but as a native language unto itself, so that the verbal economy, formal repetitions, broken lines and aural echoes that are the stuff of lyric were also how one experienced a meeting with friends, a stroll down the street or memories of dead relatives?

Piotr Janicki's extraordinary seventh collection, *OTIC KANJI RIP*, offers us a glimpse of just such an existence. This expansive, gorgeously conceived book takes us on a long walk through the poet's experience of familiar relationships and spaces, where the experience itself is hemmed in by poetic form. Words, along with the images and emotions they might otherwise express, break where the line demands. Ellipses mark silences imposed not by ignorance or fear, but by strict adherence to word counts. The result is a mesmerising, consistently moving tour of one man's everyday life simultaneously celebrated and mourned within and against the language available to him – limited and ephemeral, mundane yet mysterious, casual while wonderfully suggestive. As much as we might wish that we are universes unto ourselves, Janicki suggests that we are only ever successive combinations of the material available to us. Even the book's title is an anagram of the poet's own name. But, as Janicki convincingly demonstrates, there's a whole lot you can do with that.

Benjamin Paloff



Piotr Janicki
*TO JAK I NIC RIP (OTIC
 KANJI RIP)*

Publisher: Convivo, 2024
 ISBN: 978-83-973580-1-0
 Number of pages: 416

Rights: Anna Matysiak
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Book excerpt



© the author's archive

Piotr Janicki (b. 1974) is the author of six earlier volumes of poetry: *Nadal aksamit* (*Still Velvet*) (2006); *Wyrazy uznania* (*Discretion Expressions*) (2015), which received the Gdynia Literary Prize for Poetry; *13 sztuk* (*13 Pieces*) (2016), a finalist for the Silesius Poetry Award; *psia książka* (*Dog Book*) (2018), a finalist for the Wisława Szymborska Award; *Spis treści* (*Table of Contents*) (2020), written with Adam Kaczanowski; and *Ćwiczenia muzyczne albo Księga muz napisane przeze mnie na gruzach Cesarstwa Stanów Zjednoczonych Ameryki Płn.* (*Musical Exercises, or: The Book of Muses, Written by Me on the Ruins of the Empire of the United States of North America*) (2021). Born in Białystok, he has twice been honoured with that city's Wiesław Kazanecki Literary Award.

What a Thief Crying for Help Steals

When a thief is both an astronaut and an alien, the help he seeks can only be extraterrestrial, and whatever he has stolen is bound to be forgotten

Being an outsider while still part of society is a poetic trope as old as poetry itself, or at least since the 19th century. What makes Adam Kaczanowski's *What a Thief Crying for Help Steals* distinctive and appealing, however, is that the poetic subject experiences estrangement not just from society, but also from his own life choices. There is a fundamental scepticism not only about what the world has to offer, but how the self has come to terms with it. It is no surprise, then, that the thief also appears as '[a]n astronaut dressed as an alien / because something's not sitting right with him'. Leaving Earth behind, the astronaut returns 'dressed as an alien'. Alienation literally manifests in alien imagery, including 'designer alienwear' later in the poem.

Kaczanowski's poetic subject confronts estrangement in yet another way: through the death of Aaron Carter. The collection opens with a section titled: 'Aaron Carter Is Dead, / Meanwhile'. Aaron Carter – an American popstar who came to fame in the late 1990s and died in 2022 at the age of 34 while struggling with mental illness – becomes a symbol of a prematurely ended era. Carter's exit from the world mirrors the thief's own titular cry for help, a plea for extraterrestrial intervention, while haunted by the sense of having stolen something only to forget what it was and where it is hidden.

Lynn Suh



Adam Kaczanowski

Co kradnie złodziej wołający ratunku
(*What a Thief Crying for Help Steals*)

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ISBN: 978-83-67186-85-8
Number of pages: 48

Rights: Dawid Skrabek, Piotr Pffegel
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piotr.pffegel@literatura.wroclaw.pl

Book excerpt



© Rafał Komorowski

Adam Kaczanowski (b. 1973) is a poet, prose writer and performer. His style is marked by linguistic playfulness, irony and a keen eye for contemporary realities. He has published acclaimed poetry collections such as *Co jest nie tak z tymi ludźmi?* (*What's Wrong with These People?*) (2016), nominated for the Juliusz Upper Silesian Literary Award, *Cele* (*Targets*) (2018), winner of the Silesius Poetry Award and nominated for the Gdynia Literary Prize, and *Zabawne i zbawienne* (*Funny and Salvationa*) (2020), nominated for the Wisława Szymborska Award. With Piotr Janicki, he co-authored *Spis treści* (*Table of Contents*) (2020), which won the Wiesław Kazanecki Literary Award. An avid prose reader and writer, his most recent works include *Utrata* (*Loss*) (2021) and *Ze Słowackiego* (*From Słowacki Street*) (2023).

he knows his place

Using the allegorical figure of a dog, these poems interrogate work, leisure, and the language of belonging. What does it mean to have a ‘pack’? Is it too late for a common dream of resistance?

Kasper Pfeifer’s *he knows his place* takes up questions of individual dreams and collective identity. It shines a light on powerful cabals bent on gatekeeping as well as outsider efforts to storm the Bastilles of language and power. Central here are the allegorical figures of dog and master, which reviewer Anna Kałuża sees as locked in hierarchies that are ‘economic, class-based, racialised and species-oriented’. Pfeifer’s dog sometimes resists what has been designated as his ‘place’ – in one poem he tells us, ‘they say I lack manners when I bark’ – and sometimes gives into the arbitrary whims of the master. Kałuża writes that Pfeifer ‘creates his own topography’, his ‘lyrical metronome becoming a kind of buffer against the language of violence, the language of menace, the language of terror’. The poems seek to imagine a ‘pack’ (*sfōra*), a collective of potential camaraderie and resistance. Simultaneously, they themselves constitute a kind of pack, building meaning in conversation with each other, their words taking on additional resonances with each repetition.

Karen Kovacik



Kasper Pfeifer

zna swoje miejsce (he knows his place)

Publisher: Stowarzyszenie Pisarzy

Polskich Oddział w Łodzi, 2025

ISBN: 978-83-8379-019-0

Number of pages: 38

Rights: Rafał Gawin

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Book excerpt



© Paulina Pfeifer

Kasper Pfeifer (b. 1990) is the author of two collections, *Adblock* (2019), nominated for the 2020 Silesius Poetry Award, and *zna swoje miejsce (he knows his place)* (2025). His poems have appeared in journals such as *Odra* and *Kresy*. An assistant professor of Polish literature at the University of Silesia in Katowice, he works on the history and theories of the avant-garde, the politics of aesthetics, and class consciousness in the literature of the working classes. In 2021, he received a fellowship from the Ministry of Higher Education for outstanding younger scholars. He is also the author of the 2023 monograph *Polityka i estetyka. Bruno Jasieński, awangarda, socrealizm (Politics and Aesthetics: Bruno Jasieński, the Avant-Garde and Socialist Realism)*.

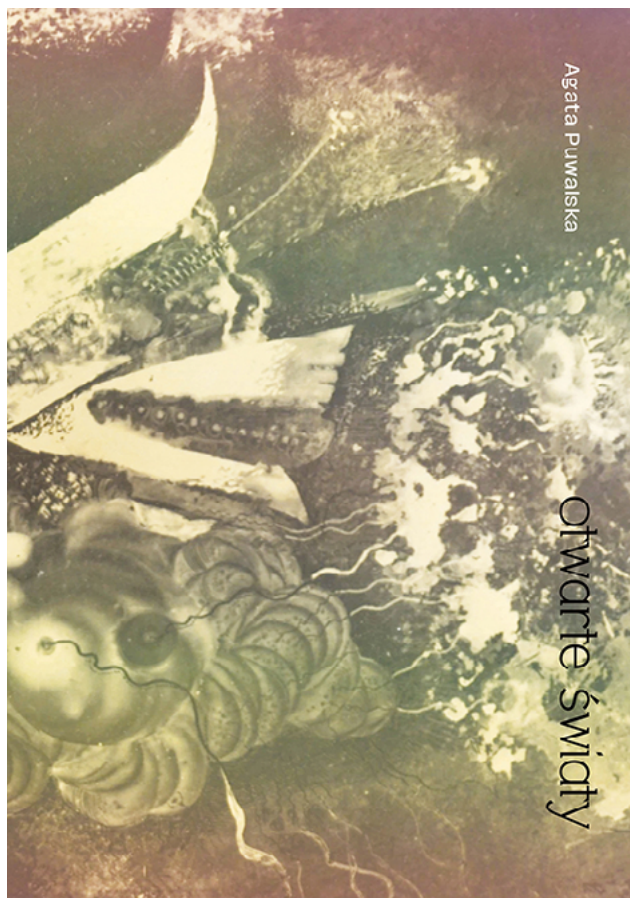
Open Worlds

These poems immerse us in the process of how to see instead of merely what to see, blurring boundaries between poet and reader, human and non-human, art and nature

Agata Puwalska's fourth collection opens with epigraphs on the complexities of seeing from three diverse thinkers: painter and critic Władysław Strzemiński, the Polish-born mathematician Benoit Mandelbrot who developed the field of 'fractal geometry', and American eco-poet Forrest Gander. In her poems, the built world of commerce and art collides with the unpredictability of nature as we can see from such titles as 'handlarz deszczu' ('the purveyor of rain'), 'muzeum powietrza' ('museum of air'), or 'latarnia z piorunów' ('lantern of lightning').

Critics note that Puwalska builds on earlier generations of Polish avant-garde poets, both the utopic, pre-World War II ones and their more sceptical and negating postwar counterparts. The effect is a decentring of the human, or as Puwalska says in one poem: 'the backdrop becomes the hero'. This method has an implicit ethics and politics, helping us move beyond the human gaze with its colonising impulse. Instead, the speakers in Puwalska's poems invite readers to immerse themselves in her fractalised syntax and to make meaning together. Phrases can branch in multiple directions, belong to more than one sentence. The poems work by imagistic association, by sound. Freeing us from the rigid logic of more conventional grammatical structures, they help us see – and live – freshly.

Karen Kovacik



Agata Puwalska

Otwarte światy (Open Worlds)

Publisher: Katalog Press, 2024

ISBN: 978-83-968130-9-1

Number of pages: 50

Rights: Jacek Żebrowski, Agata Puwalska

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Book excerpt



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Agata Puwalska (b. 1979) is the author of four collections of poetry, *Haka!* (2021), *Paranoia Bebop* (2022), *Funky Forest* (2024) and *Otwarte światy (Open Worlds)* (2024), the last of which was nominated for the 2025 Gdynia Literary Prize. She has twice been the recipient of the Kraków UNESCO City of Literature Prize and took first place in the all-Poland K. K. Baczyński Poetry Competition for her first book. Her work has been translated into Ukrainian, Spanish, Danish and Latvian, and she herself translates from Portuguese. An alumna of the Jagiellonian University, Puwalska lives and works in Kraków.

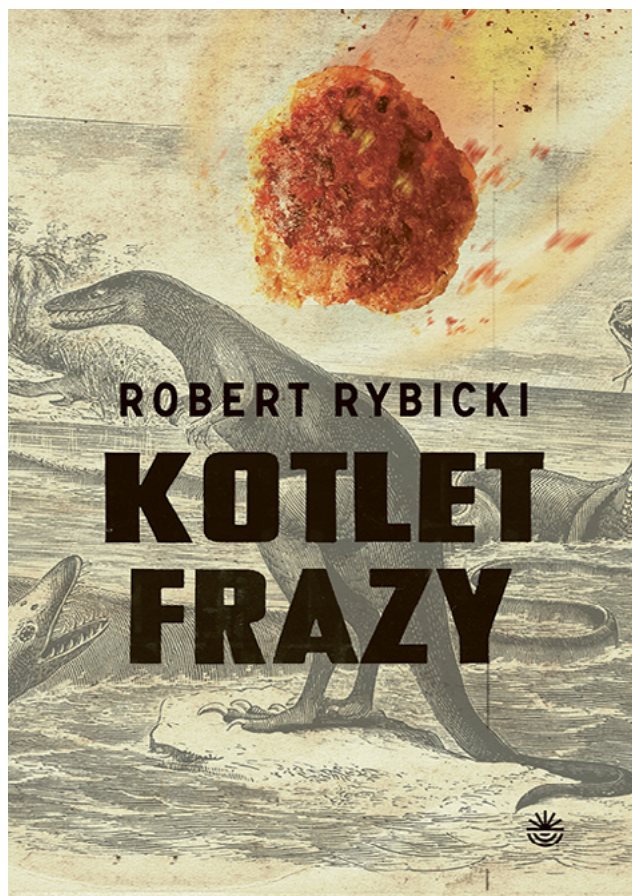
Minced Worlds

One of Poland's most dynamic and inventive poets minces language(s) from the Pleistocene to the Anthropocene to both interrogate and celebrate the gristle of existence

Over the past three decades, Robert 'Ryba' Rybicki has inhabited poetry as a state of being, giving voice to the often unseen, unhoused or unimagined. He offers radical and acrobatic shifts in style and register, on a macro- and micro-scale, while working at the intersection of performance and confrontation. His work provocatively puts figures as varied as the American post-punk band The Pixies, his contemporaries in Polish poetry, or even Charles Martel, Karl Marx and the Marx Brothers in conversation with Greek mythology, acts of conscience and implosive neologisms.

Rybicki can effortlessly slide between vocabularies and formal gestures that are neoclassical, romantic, realist, or works that are highly conceptualised and discomfiting. In *Minced Worlds*, the poet expands on some themes from his award-winning *The Squatters' Gift*, and the speakers direct and misdirect the reader through the frictions of language(s) and circumstance evolving from *Homo naledi* to the humans of late-stage capitalism. The point of view can pivot from 'the jazzy shadow / [of] a wiggly-worm jacuzzi in a deluge' to following a 'cameraman [who] runs excitedly among' an imagined wave of squatters storming the Polish parliament. Rybicki's poems migrate from the prehistoric to the post-historic, from 'a state of air' to a state of mind that performs psycho-social and linguistic somersaults. For Rybicki, 'Poetry is a dance of thoughts'.

Mark Tardi



Robert Rybicki

Kotlet frazy (Minced Worlds)

Publisher: Wydawnictwo
Wojewódzkiej Biblioteki Publicznej
i Centrum Animacji Kultury, 2024
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Rights: Dawid Borucki

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Book excerpt



© Marcin Ostrychacz

Robert 'Ryba' Rybicki (b. 1976) is a poet, editor, teacher, self-described happenner and 'Underwater Poet of Wrocław'. He is the author of a dozen books of poetry, including *Epifanie i katatonie* (*Epiphanies & Catatonics*), *Masakra kalaczakra* (*Kalachakra massacre*), and a collected volume, *Podręcznik naukowy dla onironautów, 1998–2018* (*A Scientific Handbook for Oneironauts*). His collection *Dar Meneli* was the winner of the Juliusz Upper Silesian Literary Award in 2018 and was published in English as *The Squatters' Gift* (Dalkey Archive, 2021), translated by Mark Tardi. Rybicki is a recipient of the František Kriegel Award (along with the Klinika squat in Prague), as well as the head of the Kraków School of Poetry, based in the city where he currently lives and organises literary events.

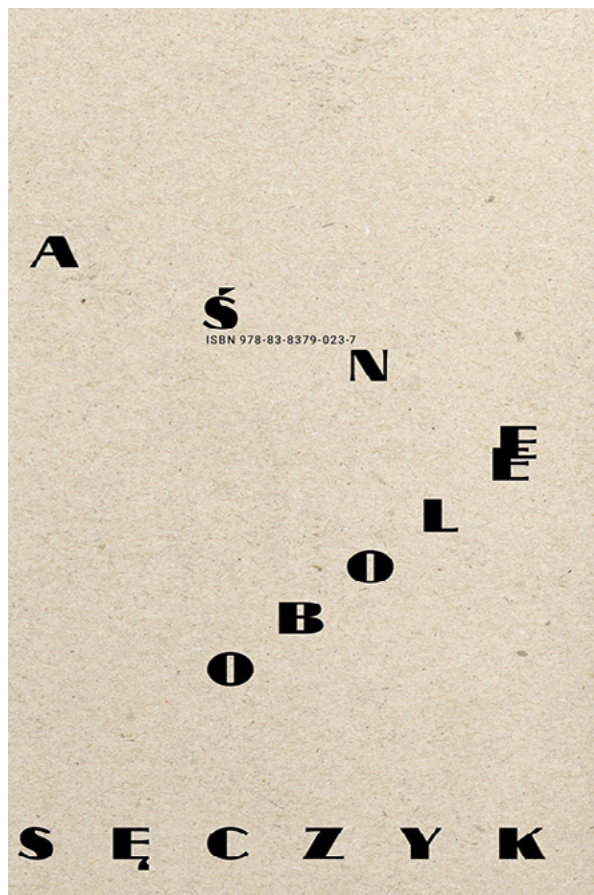
Sour Obols

Poetry is like any daily routine: repetition with sudden swerves, i.e., ‘miracles’

Jakub Sęczyk's poems are spare, laconic and at times strategically withholding. They call to mind the observational logic of the Objectivist poems of the mid-20th century, with their close attention to the natural appearance and sound of things, only with an essential, pronounced caveat: in the media-saturated environment of the early 21st century, with its deepfakes, robocalls and retail politics, the attentive mind has learned to distrust that anything is what it seems to be, or that there is any longer the possibility of seeing and hearing things as they really are, including one's own feelings and interior perceptions.

Sour Obols, Sęczyk's follow-up to his award-winning 2022 volume *Święta pracy* (*Work Holidays*), mines demotic language and the mounting anxieties of daily life in late capitalism to find museum-worthy artefacts of beauty and heartbreak: the shattering revelation that emerges from a slightly misheard cliché, the impression of light that breaks through – or crashes into – sleep and/or love. These are poems that, in their often radical concision, seem like they've ended before they've begun, and that therefore must be repeated, though it is the rereading itself that reveals how nothing can ever be truly repeated. Like the 'obols' referenced in the collection's title, what was once valuable enough to kill for or to bury with the dead will eventually become one with the dirt, only to be rediscovered later as treasure.

Benjamin Paloff



Jakub Sęczyk

Kwaśne obole (Sour Obols)

Publisher: Stowarzyszenie Pisarzy

Polskich Oddział w Łodzi, 2025

ISBN: 978-83-8379-023-7

Number of pages: 52

Rights: Rafał Gawin

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Book excerpt



© Kuba Ociepa

Jakub Sęczyk (b. 1993) is the author of two collections of poems, *Święta pracy (Work Holidays)* (2022) and *Kwaśne obole (Sour Obols)* (2025), and has published poetry and criticism in a wide range of journals. *Święta pracy* received the Kazimiera Iłakowiczówna Prize and the Browar Literary Prize, both designated for the year's best first book of poetry, and was also a finalist for the Wiesław Kazanecki Literary Prize and the *Gazeta Wyborcza* WARTO Prize. In 2024, he held the prestigious writer's residency in the Kraków apartment of the late Nobel laureate Wisława Szymborska, where he worked on *Porubstwo (Profligacy)*, an epic poem-assemblage drawing heavily on language from daily newspapers and political speeches. He lives in Wrocław.

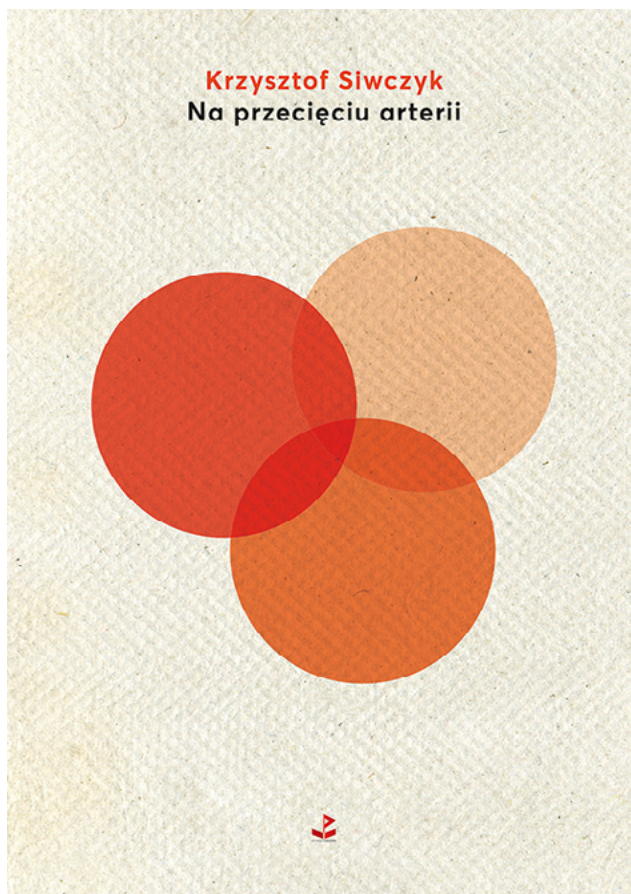
Bloodline Crossings

Poetry meets prose to make sense of the world

Krzysztof Siwczyk's latest book, *Bloodline Crossings*, can best be characterised as a hybrid work, of poetry and prose, in which the author employs language rich in metaphor, stock phrases and idioms to dismantle – to riff on something he said in a recent interview – life's many illusions. Siwczyk's own milestones, including a Silesian childhood (his as well as his parents'), marriage, relatives' passing and the birth of his daughter are both celebrated and scrutinised with surgical precision.

In some of his early poetry, Siwczyk made deft use of the long line, testing its load-bearing limits while piling on images and various, sometimes discordant, tonalities, and we see something similar at work here, but with one key difference: the language of these untitled pieces – prose poems? flash fiction? – seems more rhythmical and thus more engrossing. Instead of being kept at arm's length, we partake in the author's peregrinations across the spectrum of life and death. Given Siwczyk's thematic focus, the journey has no clear destination. Rather, its purpose lies in crossing, crisscrossing, doubling back and, yes, in getting lost along the way. Come to think of it, isn't that the purpose and reward of all great art?

Piotr Florczyk



Krzysztof Siwczyk
Na przecięciu arterii (Bloodline Crossings)

Publisher: Biuro Literackie, 2024
 ISBN: 978-83-67706-54-4
 Number of pages: 72

Rights: Jakub Jakubik
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Book excerpt



© Joanna Helander

Krzysztof Siwczyk is a poet, critic, essayist and editor. Among his many accolades are the Gdynia Literary Prize, the Kościelski Prize, and the Silesius Poetry Award. His work has been translated into numerous languages, with selected poetry volumes available in French, German and English. He works at the Rafał Wojaczek Instytut Mikołowski and serves as one of the judges for the Nike Literary Award. He lives with his family in Gliwice.

The Archer

**There is nothing more poetically surreal than the people
who enter our lives and shape our sense of self**

The Archer confirms Przemysław Suchanecki's ascent as one of Poland's most distinctive contemporary voices. Readers and critics have noted the avant-garde, surrealist quality of his works, and *The Archer* – Suchanecki's fourth collection – is no exception. His poetry, however, derives its originality from a deep sincerity, an earnest engagement with people who enter his life, even briefly. Whether writing about a lover, a fortune teller, or boys riding street cars, Suchanecki grounds his poems in the relational fabric of everyday life while allowing various thingly props of reality to feature prominently alongside human figures. He writes in 'Deep Chambers, Soft Beds': 'I colour this palace full of people, water, / and nominated fabrics.' In this way, his poems become ruminations in which human and thingly dimensions blend, blurring the conventional lines of reality.

Such poems provoke in us a sense of life's strangeness, its *mysterium*. They come from a poet who pays close attention to what stubbornly remains just beyond the neat categories of language, but becomes momentarily accessible through the alchemy of love or the simple act of observing others. In the poem '10 or 24', laughter tossed out from a street car 'lands [...] on the longest edge of a full stop'. A fleeting moment thus becomes deeply experiential, blending laughter with a punctuation mark whose 'longest edge' pulls us beyond the comfort zones of language and the conventional limits of the self.

Lynn Suh



Przemysław Suchanecki
Łucznik (The Archer)

Publisher: Kontent, 2024
ISBN: 978-83-971646-3-5
Number of pages: 60

Rights: Agata Puwalska
apuwalska@gmail.com

Book excerpt



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Przemysław Suchanecki (b. 1992) is a poet and translator from Szczecin. He is the author of four books of poetry including *Wtrącenie* (*Insertion*) (2019), *O* (2021), *Na rogu* (*At the Corner*) (2023) and most recently *Łucznik* (*The Archer*) (2024). In 2017, his poems were selected for the 12th edition of *Połów. Poetyckie debiuty*, a project that supports aspiring poets in publishing their first book of poetry. His debut collection, *Wtrącenie*, was nominated for the Wiesław Kazanecki Literary Award in 2020. His work is marked by studied indeterminacy and an openness to philosophical and associative tangents. His poems have been translated into Slovenian, Ukrainian and English. As a translator from English, he has published poems by John Ashbery and Ariana Reines.

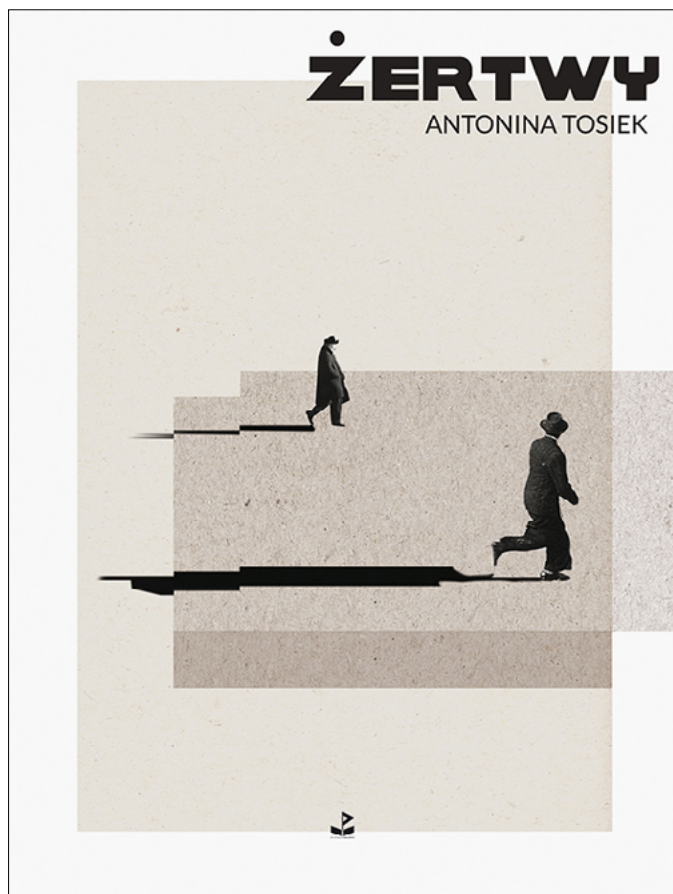
burnt offerings

Poetry of truth and care

In poem after poem in Antonina Tosiek's splendid second volume, *burnt offerings*, we witness what it takes to care for another human being – in this case the poet's ill relatives – with a plethora of thoughts, feelings and emotions, both identified and latent, taking centre stage. Employing archetypal and mythological characters, Tosiek also uncovers the role that caregivers play within the web of patriarchal and healthcare injustices at the heart of contemporary Poland.

This example of speaking truth to power is reflected in Tosiek's variegated tone and diction. In turn biting, sarcastic, even, but also loving and comforting, the language of these poems is often fragmented, suggesting that the poet aims not only to look beneath the surface of things, but to descend deep into the vortex of systemic violence in which she and her characters, including her relatives, are ensnared. What is ultimately most fascinating about this project is the balance it maintains between becoming a lament and an angry screech without succumbing to either of the two extremes. Politics, economics, sociology, gender roles – it's all here, but Tosiek's engagement with these subjects doesn't diminish her art, but rather strengthens it and, ultimately, expands its reach so that the public becomes private, and the private public.

Piotr Florczyk

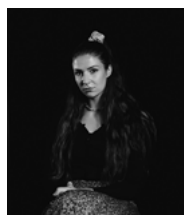


Antonina Tosiek
zertwy (burnt offerings)

Publisher: Biuro Literackie, 2024
ISBN: 978-83-68310-01-6
Number of pages: 40

Rights: Jakub Jakubik
jjakubik@biuroliterackie.pl

Book excerpt



© Martyna Niećko

Antonina Tosiek is a poet, critic and scholar. Her numerous accolades include the Wisława Szymborska Award, the City of Poznań Literary Award, and the Capital City of Warsaw Literary Award, all of which she won this year. Her first monograph, *Przepraszam za brzydkie pismo: pamiętniki wiejskich kobiet (Apologies for My Ugly Handwriting: Memoirs of Rural Women)*, was published this summer. She lives and works in Poznań.

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- the promotion of the best Polish books and their authors;
- the organisation of working visits and residencies for translators and foreign publishers;
- increasing the number of translations from Polish into foreign languages with the help of the ©POLAND Translation Programme and Sample Translations ©POLAND;
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Organised every four years since 2005, gathers around 250 translators from all over the world. Meetings are arranged with writers, critics and academics. The Congress provides an opportunity to find out more about Polish literature, to meet colleagues from other countries and to exchange information, ideas and opinions.

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New Books from Poland – Poetry
2025

Selected by: Anna Kałuża, Zuzanna Sala, Jakub Skurtys, Piotr Śliwiński

Texts by: Piotr Florczyk, Karen Kovacik, Małgorzata Myk, Benjamin Paloff,
Mira Rosenthal, Lynn Suh, Mark Tardi, Monika Zaleska

Translated by: Piotr Florczyk, Karen Kovacik, Małgorzata Myk, Benjamin Paloff,
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