# TMU

TRUST FOR MUTUAL UNDERSTANDING

2009 ANNUAL REPORT

#### INTRODUCTION

Twenty-five years ago, in the midst of the Cold War, one visionary individual saw the possibility for trust and understanding between countries and people by bringing individuals together through shared concerns. During its first quarter century, TMU has supported thousands of exchanges between the United States, Russia, and Central and Eastern Europe in the arts and environment. The need for these connections remains as crucial now as ever.

In 2009, TMU shared its anniversary with other historic milestones. In November 1989, the Berlin Wall fell, and in April of that year, the *Exxon Valdez* ran aground. 1969 saw the first stirrings for the idea of Earth Day, and in 1959 the great theatrical pioneer Jerzy Grotowski established the Polish Laboratory Theatre. These occasions continue to be sources of fascination, because they still offer fresh perspectives and serve as catalysts for action. Our 2009 annual report highlights several key projects supported by TMU that expand and broaden the conversations started by these events.

We are also excited to have funded a number of groundbreaking "firsts" that were developed by emerging leaders in their fields. We believe that such projects demonstrate the ongoing importance of global collaboration and mutual understanding, and it is our hope that we shall celebrate their anniversaries for many years to come.

While we are honored for the opportunity to fund these programs, there is much more that could be accomplished with additional resources. Please join us in support of artists, activists, and visionary organizations that are building bridges between cultures and communities. If more of us come together, we can ensure that international cultural exchanges, like those mentioned in this report, continue to enrich the lives of future generations.

Jermfre P. Goodale

Jennifer P. Goodale EXECUTIVE DIRECTOR

## CULTURAL & ENVIRONMENTAL GRANTS

XIII

Lecture-demonstration with artists Paul Kaiser (standing) and Marc Downie (seated, at laptop) at the 2008/2009 *KINODANCE Festival* at ProArte Institute in St. Petersburg, Russia. Also pictured is filmmaker Alla Kovgan (seated, far right).

#### SAKHALIN ENVIRONMENT WATCH: APRIL 2009



Beach along the Turnagain Arm on Cook Inlet.

As we go to press, the damaged well in the Gulf of Mexico has spilled untold amounts of oil, threatening nesting birds, shrimp beds, sea turtles, spawning fish, and entire ecosystems, as well as the economy of the region. The Gulf spill makes it abundantly clear that such catastrophes are always a very real possibility, reminding us all that every effort should be made to prevent them and strong plans should be put in place to respond when they do happen. This is why Sakhalin Environment Watch's 2009 project, which marked the 20<sup>th</sup> anniversary of the *Exxon Valdez* oil spill, is suddenly, and tragically, all the more relevant.

In recognition that the 1989 spill in Alaska's Prince William Sound continues to provide valuable lessons, the Russian environmental advocacy organization Sakhalin Environment Watch, in collaboration with San Francisco-based Pacific Environment, received TMU support to host a Russian delegation for a 10-day conference in Alaska focused on spill impedance and response practices. In April 2009, Sakhalin Environment Watch brought a group of Russian environmental activists, journalists, and government officials to Alaska to meet with a diverse group of stakeholders, including the U.S. Coast Guard, the Alaska Inter-Tribal Council, and the Exxon Valdez Oil Trustee Council. The group discussed current spill prevention and emergency response procedures and heard personal accounts from witnesses who played a role in the clean-up of the spill 20 years ago.

As international economic and political interests converge on the Russian Far East's rich oil reserves, residents in the region are bracing themselves for a catastrophic oil spill. The conversations between conference participants gave rise to a better understanding of what it really takes to forge more effective prevention and cleanup methods: cooperation. After close collaboration with their colleagues, the Sakhalin Environment Watch's conference participants are poised to take the wisest possible actions regarding the future of the Russian Far East's precious waterways.

### PERFORMING REVOLUTION IN CENTRAL AND EASTERN EUROPE: NOVEMBER 2009-MARCH 2010





LEFT: LP front cover of Hungarian underground band Európa Kiadó's 1989 album *Szavazz rám* (Vote for Me!), design by Llászló Kiss.

RIGHT: Erika Latta performing in WaxFactory's *QUARTET v4.0* as part of the company's Year 11 Retrospective at the Abrons Arts Center and the *Performing Revolution* festival.

In the 1980s, when the chokehold of Communism in Central and Eastern Europe tightened on the region's performing artists, they revolted—in a big way. In the face of censorship and adversity, artists have been known to start revolutions. Dance, music, theater, performance, and installation artists all played a central role in the political rebellion that eventually crumbled the foundation of Communism in the region. To celebrate the spirit of these performing artists and to commemorate the 20<sup>th</sup> anniversary of the fall of the Berlin Wall, the New York Public Library for the Performing Arts curated the *Performing Revolution in Central and Eastern Europe* festival, a five-month, citywide series of exhibitions, performances, concerts, screenings, readings, and symposia.

The ambitious scope of the festival and the sheer quality of the artists involved had an enormous impact on audiences throughout New York, increasing awareness of alternative cultural movements in Central and Eastern Europe. From presenting the work of Theatre of the Eighth Day, a company whose work was banned in Communist Poland and whose members were constantly followed by the secret police, to organizing an evening of the most popular and dissident rock bands of the region and the era, the *Performing Revolution* festival invigorated audiences and reminded us that a generation and a movement can truly be defined by the artists who inspired it.

#### TMU SUPPORTED EACH OF THE FOLLOWING PROGRAMS IN THE FESTIVAL:

- Revolutionary Voices: Performing Arts in Central & Eastern Europe in the 1980s exhibition at the New York Public Library for the Performing Arts
- Performances of Theatre of the Eighth Day's Wormwood at the Abrons Arts Center
- Rebel Waltz: Underground Music from Behind the Iron Curtain, organized by the Hungarian Cultural Center and held at Greenwich Village's (Le) Poisson Rouge
- Hungarian Györi Ballet's performances of Petrushka and Rite of Spring at The Joyce Theater
- Performances of WaxFactory's multimedia science fiction adaptation of playwright Heiner Müller's *Quartet v4.0* at the Abrons Arts Center
- Czech participation in *Revolution!*, presented by the Czechoslovak-American Marionette Theatre at Theater for the New City
- Web-based project by Janeil Engelstad entitled *Voices from the Center*, which documented, through interviews, life during and after Communism
- Panel discussions and an exhibition at Dance New Amsterdam exploring Poland's dance revolution





LEFT: *Rebel Waltz: Underground Music from Behind the Iron Curtain*, a weekend-long music festival featuring Central and Eastern European bands active in the underground music scene of the region in the 1980s.

RIGHT: Production still from Theatre of the Eighth Day's *Wormwood.* Pictured (from left to right): Adam Borowski, Ewa Wojciak, and Tadeusz Janiszewski.

#### EARTH DAY NETWORK



EDN 2009 Eastern European Fellow, Raul Cazan, in Washington, D.C.

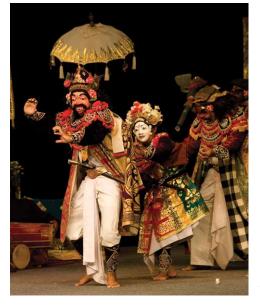
On April 22, 2010, more than one billion citizens and activists around the globe celebrated the 40<sup>th</sup> anniversary of Earth Day to call attention to the environmental problems that still plague the planet, despite the years of hard work and environmental victories since 1970. Considered the beginning of the modern environmental movement, the first Earth Day brought together disparate environmental efforts in a common cause to raise awareness of water and air pollution, habitat and species destruction, toxic waste, and over use of pesticides.

Since then, Earth Day Network (EDN), based in Washington, D.C., has been growing and diversifying the international environmental movement through a combination of education, public policy, and activist campaigns. TMU supports one of its signature programs, the *Eastern European Fellowship Exchange Program*, which offers promising environmental leaders from Central and Eastern Europe the opportunity to gain valuable experience by working on environmental campaigns in the United States. As past fellows return home and remain engaged in EDN's activities, the program has strengthened EDN's global partner network, providing important local insight on environmental issues in Central and Eastern Europe.

Raul Cazan, an environmental journalist and editor, received TMU support as EDN's 2009 Eastern European Fellow. Over the course of one year, Mr. Cazan worked on public relations efforts with partner NGOs in Central and Eastern Europe in connection with 40<sup>th</sup> anniversary Earth Day events. In addition to his important outreach work, he also helped to train a new generation of environmental activists at Green Schools Programs. Mr. Cazan's Washington, D.C. experience inspired him, and upon his return to Romania he founded 2Celsius, an NGO that deals with the "green collar" economy, as well as 2Celsius Network, a platform that synthesizes climate change-related information and knowledge.

"Probably the most important thing I learned while working for an environmental network in the U.S. was that things actually get done...striving for good and for a greener world is taken seriously at the grassroots level in America. I do hope I was 'contaminated' with this American sort of meta-determination and capacity to organize that I encountered over there. This mentality of, 'things can and must change,' I am applying in Eastern Europe right now." RAUL CAZAN, 2009 EASTERN EUROPEAN FELLOW

#### YEAR OF GROTOWSKI: 2009



Odin Teatret's production of *Ur-Hamlet* at *The World as a Place of Truth* international theater festival in Wroclaw, Poland.

There is no theatrical figure quite like Polish theater director Jerzy Grotowski. This is why UNESCO declared 2009 the *Year of Grotowski*, celebrating a series of anniversaries related to the evolution of his work and, ultimately, the anniversary of his death. In acknowledgment of and respect for Grotowski's contributions to the field of performing arts, TMU supported three projects that, as part of this global anniversary celebration, brought together scholars, students, artists, anthropologists, and Grotowski collaborators from all over the world to celebrate the work of this complicated pioneer and introduce him to a new generation of performing arts practitioners.

Jerzy Grotowski is perhaps one of the most revered theatrical figures of the 20<sup>th</sup> century. His impact on the world of contemporary experimental theater is beyond measure; 10 years after his death, his teachings and writings continue to influence the work of many global theatrical masters. A controversial and deeply private figure, Grotowski revolutionized the way we look at the boundaries of the performer's physical and psychological range, ritual as performance, and the very nature of what constitutes a theatrical act. He is seen by many as an artistic cult figure, and his teachings provoke an almost religious sense of devotion by those he inspires.

#### TMU SUPPORTED PROGRAMS:

- Tracing Grotowski's Path: The Year of Grotowski in New York DEPARTMENT OF PERFORMANCE STUDIES, NEW YORK UNIVERSITY, TISCH SCHOOL OF THE ARTS
- U.S. Artists Initiative of The World as a Place of Truth international theater festival, Wroclaw, Poland ARDEN2, COSTA MESA, CALIFORNIA
- Jonathan Hart Makwaia and Meredith Monks' participation in the *Giving Voice* festival, Wroclaw, Poland
  ARDEN2 ON BEHALF OF THE GROTOWSKI INSTITUTE, WROCLAW, POLAND

#### NEW MUSEUM TRIENNIAL: APRIL-JULY 2009

LEFT: Jakub Julian Ziółkowski, *U-Boot Wachoffizier*, 2007, Oil on canvas, 21 5/8 x 18 1/8 in. (55 x 46 cm.)

RIGHT: Anna Molska, *Tanagram*, 2006-07, Digital video, black and white, sound; 5:10 min.

The New Museum in New York City launched a signature triennial exhibition in 2009, featuring work by young artists from around the globe. Co-curated by Lauren Cornell, Massimiliano Gioni, and Laura Hoptman, the museum's inaugural triennial *The Generational: Younger Than Jesus* showcased works by 50 international artists all under the age of 33, and was quickly tagged as the year's must-see contemporary art event. There was a strong showing of works from Central and Eastern Europe, and TMU support brought artists Tigran Khachatryan from Armenia; Katerina Šedá from the Czech Republic; Ciprian Mureşan from Romania; and Wojciech Bąkowski, Jakub Julian Ziółkowski, and Anna Molska from Poland to New York in April 2009 to participate in the exhibition and related events. As part of the New Museum's public programs, these six artists participated in a symposium entitled *Communism Never Happened*, where they shared their memories of life in the former Communist bloc and discussed the sudden transition to a market economy, with all the social, political, and cultural transformations that such a change implies.

"The panel's audience was largely composed of expatriates from former Communist countries, which provided for a very interesting, and at times heated, debate. Both the artists and the audience distanced themselves from the influence of politics, but in different ways. The audience members—who were slightly older than the artists—stressed the importance of art as a freeing practice that played a crucial role in transforming politics. The artists proudly proclaimed their distance from any ideological and political agenda, which of course is an agenda in itself, and probably a clear sign that to this younger generation Communism might have not really happened."

MASSIMILIANO GIONI, DIRECTOR OF SPECIAL EXHIBITIONS, NEW MUSEUM

#### UNSOUND FESTIVAL: KRAKOW, OCTOBER 2009 NEW YORK, FEBRUARY 2010

LEFT: Sebastian Meissner performing with members of the Polish ensemble Kwartludium on the opening night of *Unsound New York* at the David Rubenstein Atrium at Lincoln Center.

RIGHT: Grouper, the one-woman experimental band project of Portland, Oregon-based musician Liz Harris, performs at Kino Uciecha, the oldest functioning cinema in Krakow, as a part of *Unsound Krakow*.

Established in Krakow by Mat Schulz in 2003, the *Unsound Festival* has garnered a reputation for breaking new ground with its program of experimental, independent, post-classical, and electronic music, by showcasing cutting-edge work from Krakow, Warsaw, Minsk, Kiev, and other cities throughout the region. Mr. Schulz, widely recognized for his innovative vision and collaborative approach, works with a diverse group of arts organizations and venues to develop a bold program of performances, workshops, screenings, panel discussions, and other public events. Mr. Schulz sought out partners in the United States for the first time and received TMU support to invite American musicians and music specialists to *Unsound Krakow* in fall 2009. This trip served as the basis for *Unsound*'s first North American edition which premiered in New York in February 2010. *Unsound New York*'s program received TMU support to present an exciting roster of artists from Belarus, Poland, Romania, and Ukraine, and the festival drew diverse crowds to an extensive list of participating venues throughout the city, including Lincoln Center, (Le) Poisson Rouge, Issue Project Room, and Public Assembly.

"Unsound New York captured attention not only because it linked a range of audiences and overground and underground venues across New York, but it questioned the idea of cultural centers. In a 21<sup>st</sup> century world, you never know where the next wave of innovative music will come from, and this is an idea we aim to expand upon in the second edition of Unsound New York, searching even further in the region east of Berlin to find innovative, risky acts that have been overlooked and putting them in a city and context where they will hopefully get the exposure they deserve. This exposure is one of the points of the festival, and hopefully it makes people think about the ways geography, economics, politics, and history affect how and from where we encounter music."

MAT SCHULZ, UNSOUND FESTIVAL DIRECTOR



2009

GRANTE

Head Ranger Anand at Ikh Nart Nature Reserve, one of Denver Zoological Foundation's partners in Mongolia, explains to two miners that it is illegal to mine in the protected area.

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#### 2009 CULTURAL GRANTEES

18th Street Arts Center, Santa Monica, California American Ballet Theatre, New York, New York American Dance Festival, Durham, North Carolina American Repertory Theater, Cambridge, Massachusetts Anti-Social Music, New York, New York Arden2, Costa Mesa, California Arts Council of Mongolia U.S., Seattle, Washington Aszure Barton & Artists, New York, New York Blessed Unrest Theatre, New York, New York BRIC Arts/Media/Bklyn, Brooklyn, New York Brooklyn Academy of Music, Brooklyn, New York California Institute of the Arts, Valencia, California Catholic University of America, Washington, D.C. CEC ArtsLink, New York, New York Center for International Theatre Development, Baltimore, Maryland Center for the Study of Ancient Territories, Austin, Texas Communikey, Boulder, Colorado CounterPULSE, San Francisco, California Creative Time, New York, New York Dance New Amsterdam, New York, New York Dance Theater Workshop, New York, New York Department of Cultural Affairs, City of Los Angeles, Los Angeles, California Dixon Place, New York, New York DNAWORKS, New York, New York Dominic Walsh Dance Theater, Houston, Texas Double Edge Theatre, Ashfield, Massachusetts Doug Varone and Dancers, New York, New York East European Folklife Center, Berkeley, California Electronic Music Foundation, New York, New York Eugene O'Neill Theater Center, Waterford, Connecticut The Flaherty International Film Seminars, New York, New York Fort Point Arts Community, Boston, Massachusetts FotoFest International, Houston, Texas Foundation for a Civil Society, New York, New York



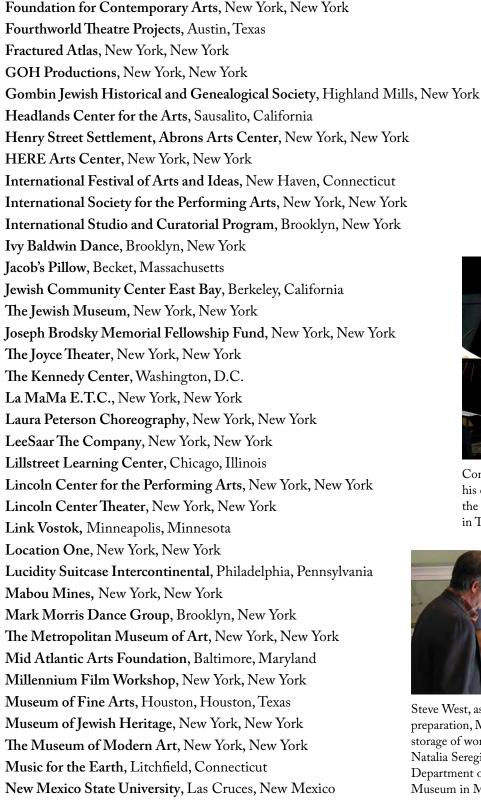
New York-based, 10-piece brass band, Slavic Soul Party! performs in Belgrade.



*Words We Have Learned Since 9–11* at the Wyspa Institute of Art in Gdansk, Poland.



Filmmaker Jeanne Liotta at Školská 28 Gallery in Prague in spring 2009.





Conductor Murry Sidlin performs his concert drama *Defiant Requiem* at the International Holocaust Conference in Terezín.



Steve West, assistant manager of art handling and preparation, MoMA, discusses conservation and storage of works on paper with Marina Frolova, Natalia Seregina, and Maria Tsymbal from the Department of Prints and Drawings at the Pushkin Museum in Moscow.





Audience members stream into the Polski Theatre for a performance of Krzysztof Warlikowski's *CLEANSED* as part of the *The World as a Place of Truth* international theater festival in Wroclaw, Poland.



Performance of 2009 ArtsLink Projects awardee C.L.U.E. (*color location ultimate experience*) at Société Général Expressbank in Sofia, Bulgaria.



Members of Pharoah's Daughter perform in Krakow, as part of the *Jewish Culture Festival*.

#### 2009 ENVIRONMENTAL GRANTEES

Altai Assistance Project, Wadhams, New York Bank Information Center, Washington, D.C. Crude Accountability, Alexandria, Virginia Denver Zoological Foundation, Denver, Colorado Earth Island Institute, Berkeley, California EarthCorps, Seattle, Washington ECOLOGIA, Middlebury, Vermont Environmental Law Alliance, Eugene, Oregon Evergreen State College, Olympia, Washington International Crane Foundation, Baraboo, Wisconsin The Mapleton Community Foundation, Deadwood, Oregon Missouri Botanical Garden, St. Louis, Missouri The Nature Conservancy, New York, New York The Northern Forum, Anchorage, Alaska Pacific Environment, San Francisco, California The Peregrine Fund, Boise, Idaho Project for Public Spaces, New York, New York Quebec-Labrador Foundation, Ipswich, Massachusetts Southwest Research and Information Center, Albuquerque, New Mexico Tahoe-Baikal Institute, South Lake Tahoe, California The Tributary Fund, Bozeman, Montana The University of Vermont, The Rubenstein School of Environment and Natural Resources, Burlington, Vermont The Wild Salmon Center, Portland, Oregon Wildlife Conservation Society, Bronx, New York

Woods Hole Research Center, Woods Hole, Massachusetts



Karen B. Song films mud bathers who seek the healing properties of Taman's natural mud baths, for Crude Accountability's documentary film on environmental protection efforts on the Taman Peninsula.



Fish and Wildlife Service staff meet with Russian participants to talk about the Small Wetlands Acquisition Program in Montana.



EarthCorps' Environmental Training Exchange participants (from left to right) Olga Romanova, Harvey Garcia, Moses Odihambo, and Nicole Grabowski help to pull 30 tons of creosotesoaked pilings and other wood debris off beaches on Camano Island as a part of a near-shore restoration project.

#### 2009 CULTURAL AND ENVIRONMENTAL GRANTS BY FIELD

#### CULTURAL GRANTS

THEATER	\$ 773,100
DANCE	619,600
VISUAL ARTS	385,000
MUSIC	324,000
MULTIDISCIPLINARY PERFORMING & VISUAL ARTS	155,000
EXHIBITIONS	119,700
MULTIDISCIPLINARY PERFORMING ARTS	81,000
MUSEOLOGY	73,250
ART CONSERVATION/HISTORIC PRESERVATION	67,000
ARTS MANAGEMENT	55,000
CURATORIAL RESEARCH	 45,000
CULTURAL HERITAGE	18,000
GENERAL CULTURE	008, ا
TOTAL CULTURAL GRANTS	\$ 2,717,450

тнеатег	DANCE	VISUAL ARTS	MUSIC	MULTIDISCIPLINARY PERFORMING & VISUAL ARTS EXHIBITIONS	MULTIDISCIPUINARY PERFORMING ARTS PERFORMING ARTS MUSERCILOGY HISTORIC RESERVATION ARTS MANAGEMENT CULATORIAL RESEARCH CULTURAL HERTAGE GENERAL CULTURE

#### ENVIRONMENTAL GRANTS

SUSTAINABLE DEVELOPMENT	\$ 332,	600
BIODIVERSITY CONSERVATION	162,	800
SPECIES/HABITAT PRESERVATION	I 37,	500
NGO DEVELOPMENT/MANAGEMENT	50,	000
ENERGY USE	45,	000
ENVIRONMENTAL SAFETY & HEALTH	40,	000
ENVIRONMENTAL LAW/PUBLIC POLICY	35,	000
TOTAL ENVIRONMENTAL GRANTS	\$ 802,	900

SUSTAINABLE	BIODIVERSITY CONSERVATION	SPECIES/ SPECIES/ HABITAT PRESERVATION	NGO DEVELOPMENT MANAGEMENT ENERGY USE	ENVIRONMENTAL SAFETY & HEALTH ENVIRONMENTAL PUBLIC POLICY

#### 2009 CULTURAL AND ENVIRONMENTAL GRANTS BY COUNTRY/REGION

COUNTRY/REGION	NUMBER OF GRANTS	Α	MOUNT
RUSSIA	50	\$	1,267,450
EASTERN AND CENTRAL EUROPE, REGIONAL	28		942,400
POLAND	22		421,500
MONGOLIA	7		153,000
FORMER SOVIET UNION, REGIONAL	5		152,800
CZECH REPUBLIC	10		140,000
CROATIA	8		65,300
SERBIA	4		65,000
UKRAINE	4		56,000
ROMANIA	4		54,900
FORMER YUGOSLAVIA, REGIONAL	2		45,000
HUNGARY	4		34,000
BULGARIA	2		33,000
BELARUS	I		25,000
GEORGIA	I		25,000
SLOVAK REPUBLIC	I		18,000
SLOVENIA	2		14,000
BOSNIA AND HERZEGOVINA	I		8,000
TOTAL GRANTS	156	\$	3,520,350

### CULTURAL AND ENVIRONMENTAL GRANTS BY GRANT AMOUNT

#### GRANT AMOUNT

#### NUMBER OF GRANTS

\$100,000 OR GREATER	3
\$75,000 TO \$99,999	2
\$50,000 TO \$74,999	5
\$40,000 TO \$49,999	12
\$30,000 TO \$39,999	24
\$20,000 TO \$29,999	34
\$10,000 TO \$19,999	41
LESS THAN \$10,000	35

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We wish to express our great appreciation and thanks to Wendy Newton, Anya Szykitka, and April Greene, who served TMU with such distinction for many years. Each has recently moved on to pursue other career opportunities, and they will be greatly missed.

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