

NEW

New Books from Poland

POETRY

BOOKS

2026



**Book
Institute**
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Introduction

The poetry books selected for this catalogue are highly original in both form and theme. Their relationship to language, the world, and experience is so unique in each case that finding a through-line would be a challenge.

Literature, and poetry in particular, is now developing in relation to new forms of communication, affected by rapidly changing technologies, first and foremost artificial intelligence. Our authors are conscious of the challenges and dangers arising from this, and their writing might be seen as alternatives to the uniform, standardised and algorithmic language we use on an everyday basis. On the one hand, they aim to bolster the idiomatic potential of the Polish language; on the other, to give rise to added linguistic effects to counteract how communication machines are appropriating living speech.

What does this poetry give us? Above all, critical distance from tribal, antagonistic, herd-like thinking. Furthermore, another way of understanding the phenomena and experiences we grapple with. Finally – the chance to restructure relations with yourself, with other creatures, and with the reality that surrounds us.

Among the long list of traits of these diverse poetry offerings I would like to mention three that strike me as particularly interesting. First of all, the social commitment of the poets in question. The climate crisis, economic inequality, cultural exclusion, the precarity of individuals and whole groups, political and military conflicts – these are problems with which people from around the world must now contend, and yet in the books featured here, a sensitivity to harm takes a form that fits people living in a definite place and time. Secondly, the remarkable openness to the legacy of the Polish and world avant-garde, which, in some cases, has led to startling formal experiments that are both intellectually and aesthetically inspiring. And thirdly – only seemingly in contrast to the previous point – some authors' affinity for minimalism, to cleanse language of whatever is unnecessary, to make poems in which potentially infinite interpretations arise from just a few words.

Each of these books is an ambitious task for the translator, and a wildly refreshing challenge for the reader.

Grzegorz Jankowicz

Director of the Book Institute

Translated by Soren Gauger

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Institute's website
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Polish poetry.

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LA

A dazzling ode to seeing as a way of understanding the world, freedom and mortality.

Denise Levertov wrote in her poem 'Looking, Walking, Being' that 'one becomes, sometimes, a pair of eyes walking'. The speaker of Tamara Bołdak-Janowska's latest book of poetry, *LA*, would certainly agree. In this extended monologue, we meet an old woman as she smokes cigarette after cigarette and wanders her home, looking into mirrors and out of windows. This ordinary premise lays the groundwork for an impassioned treatise on perception itself. Anchored by the recurring cry 'la!' – 'here!' in Belarusian – Bołdak-Janowska celebrates the act of pointing, of freely creating her world through attention, and of the pleasure this brings.

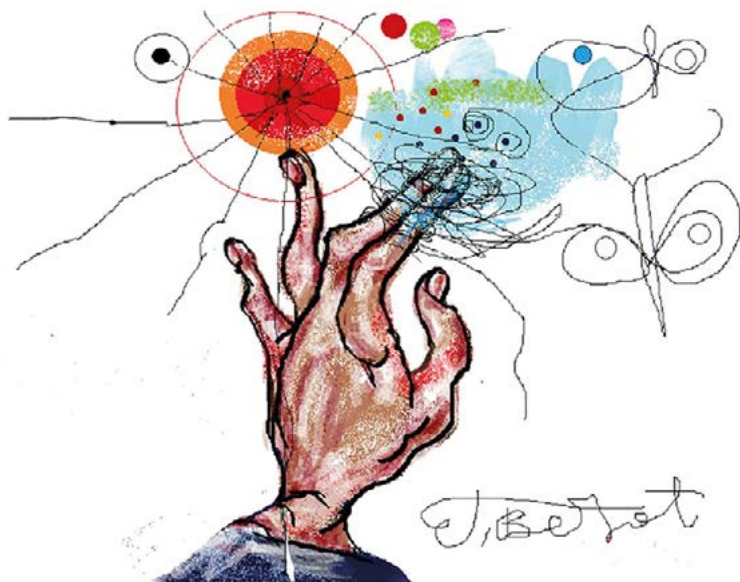
As the poem unfolds, her confrontation with mortality heaves into view. In *LA*, ageing sharpens rather than attenuates perception, and freedom acquires more complex meanings. Bołdak-Janowska moves from the liberty to look and create the world as one pleases to a fierce reckoning with pop culture, propaganda and historical atrocity. Reminiscent of Merleau-Ponty's philosophy of embodied perception, her poetics of looking present a world in which self and world continually bring each other into being. Meanwhile her language – just like her allusive imagery – is a protean stream weaving between forms, rich with imperfect echoes that reflect the instability of consciousness itself.

Text by Dawid Mobolaji

Tamara Bołdak-Janowska (b. 1946) is a Polish prose writer, poet, philosopher, essayist, journalist, playwright and occasionally a literary critic and satirical cartoonist. She is a member of the Warsaw branch of the Polish Writers Association and the Polish PEN (Poets, Essayist and Novelists) Club. In 2010, her novel *Rzeczy uprzyjemniające. Utopia* (Pleasant Things: Utopia) was long-listed for the prestigious Nike Literary Award. Her work has been translated into German, English, Belarussian, French, Hungarian, Lithuanian and other languages. Her recent poetry publications include *Szczęście* (Happiness) (2020), *Ridikjul. Elegie o stanie świata* (Ridikjul: Elegies on the State of the World) (2019) and *Bycie i lu!* (Being Let's Go!) (2017).

LA

Tamara Bołdak-Janowska



**Tamara
Bołdak-Janowska
LA**

Publisher: Wydawnictwo Biblioteki
Śląskiej, 2025
ISBN: 978-83-68453-10-2
Number of pages: 34
Rights: Jan Baron,
jan.baron@bs.katowice.pl

BOOK EXCERPT

Disco Inferno

A stream of memetic fever dreams channelled through an alert and finely tuned voice.

Marcin Czerkasow's poems read like fever dreams: they're imagistic, ambivalent and surreal, with great momentum and startling jumps between subjects, events and moods. Though each piece offers an awakening, the dreams tend to be addictive. *Disco Inferno* is generous in length, so we can stay at this infernal disco all night long.

What do we do when we finally wake up from a Czerkasow poem? The author provides plenty of fuel for both motivation and a hangover: the world must, yet cannot, be changed. Still, to paraphrase Ben Lerner, it's not like changing the world would change the world. Czerkasow is no less flippant a poet. He possesses a similar knack for showing the pleasures and pitfalls of modern life by stitching together seemingly incompatible registers and themes. Because they pass through his sensibility and finely-tuned ear, these disparate elements blend seamlessly into a whole.

Czerkasow addresses the cognitive overload produced by a relentless stream of information in the emotiveness and structural integrity of a lyric poem. With urgency, attitude and humour, *Disco Inferno* unveils a political, deeply intelligent consciousness invested not only in the nature of our time, but of reality itself, often via the virtual. The poems are 'online' by nature – alert, connected, welcoming, unhinged. They may be as compelling and perpetually baffling as a scroll through social media, but the rewards are far greater. This is post-internet poetry at its sharpest.

Text by Nasim Luczaj

Marcin Czerkasow (b. 1981) – author of the chapbook *Płonące ciasteczko* (The Burning Cookie, 2006) and the poetry collections *Fałszywe zaproszenia* (False Invitations, 2008), *Przed wszystkim zniszczenia* (Destruction Above All, 2014), *Mountain View* (2022), for which he was awarded the Gdynia Literary Prize (2023), and *Belgijskie rozwiązania* (Belgian Solutions, 2024), winner of the 2025 Silesius Poetry Award in the Book of the Year category. He is the founder of Disastra Publishing.

Marcin Czerkasow

DISCO INFERNO



Marcin Czerkasow
Disco Inferno

Publisher: Wydawnictwo Wojewódzkiej
Biblioteki Publicznej i Centrum Animacji
Kultury w Poznaniu, 2025
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BOOK EXCERPT

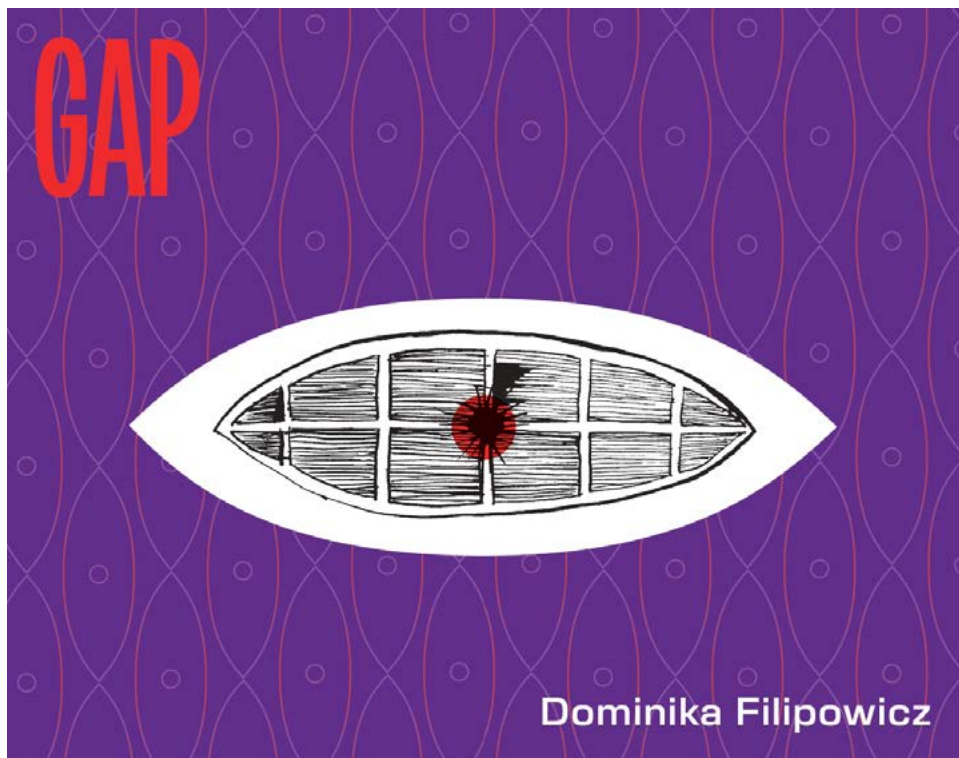
GAP

Striking poems about a world beyond normality, where pain and pleasure align and clash in showers of verbal sparks.

Dominika Filipowicz has crafted a debut volume of poems that explore how our bodies and languages function and malfunction, and the way the two interconnect – as well as the titular ‘gaps’ between who we are and what we say. She explores themes of ability and disability, pain and pleasure, acceptance and rebellion against non-normativeness and otherness. She uses a healthy dose of humour and linguistic flourishes to help readers enjoy exploring what our bodies and tongues can do and be when broken and bent. The word ‘*gap* / *gapić się*’ in Polish means ‘to stare’, and this richly illustrated volume invites us to explore each page the way some of us might stare at people with disabilities, wittingly or unwittingly. These verses strike and pierce and stab in order to open up our ability to empathise and explore the experiences of Others we see in our streets, schools and hospital wards. Medical treatments and dysfunctions emerge from the body to affect the mind and the identity of both narrator and audience. The verses are fragmented and fragmentary, the grammar disjointed, yet all the more arresting for it. References to insects echo experiences of psychosis in a Kafkaesque vision of the world, refracted in vivid poetic mirrors. This a debut collection which has been widely reviewed and enthusiastically received by literary critics all over Poland.

Text by Marek Kazmierski

Dominika Filipowicz (b. 1997) is a poet, editor of the *Trytytka* new literature journal, and member of the Wspólny Pokój Association. She was nominated for the 2024 edition of the Jacek Bierezin Poetry Competition and a finalist for the 2022 Połów Poetycki Competition. Her debut volume *Gap* was awarded the Wiesław Kazanecki Prize and shortlisted for the Wrocław Silesius Poetry Award. She is based in Warsaw, Poland.



Dominika Filipowicz
GAP

Publisher: Stowarzyszenie Wspólny Pokój, 2025
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Rights: Stowarzyszenie Wspólny Pokój,
wspokoj@gmail.com

BOOK EXCERPT

I'll Even Go to the Fair with You

Poems of Intimacy and Intellect

Darek Foks's latest award-nominated poetry volume is a scintillating read. In poems that are equally footloose and precise, earnest and insouciant, filmic and static, he takes us on a journey across cityscapes, love, and human wants and desires; what emerges from this marriage of intimacy and intellect is a multifaceted tapestry of tropes and motifs reminding us of the indeterminacy of the human experience. While channeling the works and ideas of various thinkers and writers, Foks's poems also signal that to be and to have are not two sides of the same coin. There are always others – lovers, schoolmates, idols – with whom we must engage, even if they remain slightly out of focus. Themes of precarity, urban decay and political protest stand as reminders of how fraught our position really is, especially when filtered through a personal lens. Indeed, the here-and-now of these poems can be traced to a particular time and place, both domestic and foreign, past and present, but like all fine poets, Darek Foks transcends the framework(s) of his viewpoints and designs, so that the micro becomes the macro, and vice versa. Which is to say: Foks is a Polish poet with a global outlook. How is it that he can both delight and instruct? He has written a book that is a portrait and also a mirror. A battleground and a movie set. His story might not be everyone's, but everyone has been invited to read these poems as if they were written – or spoken, or shouted – in their own words. Time to step into the fairgrounds and enjoy the ride.

Text by Piotr Florczyk

Darek Foks (b. 1966) is a prolific poet, prose writer and filmmaker. His many honours include the 2014 City of Wrocław Silesius Poetry Award in the lifetime achievement category. In 2025 he began serving as editor-in-chief of *Twórczość*, one of Poland's most important literary magazines. He has recently published a collection of poems, *Hegel i ty* (Hegel and You) and the novel *Wenus z Dessau* (Venus of Dessau). *Co robi łączniczka* (What Does a Messenger Do?), which he co-authored with Zbigniew Libera, has been translated into French and German. Other works by Darek Foks have been translated into over a dozen languages and published in journals and anthologies in the United States, Great Britain, the Netherlands, Germany, Slovakia, Slovenia, Czechia, Ukraine and Spain, among others. The present book was nominated for the 2026 Gdynia Literary Prize.



Darek Foks

Z tobą to nawet na festyn pójdę

Darek Foks
Z tobą to nawet na
festyn pójdę
(I'll Even Go to the
Fair with You)

Publisher: Wydawnictwo Wojewódzkiej
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BOOK EXCERPT

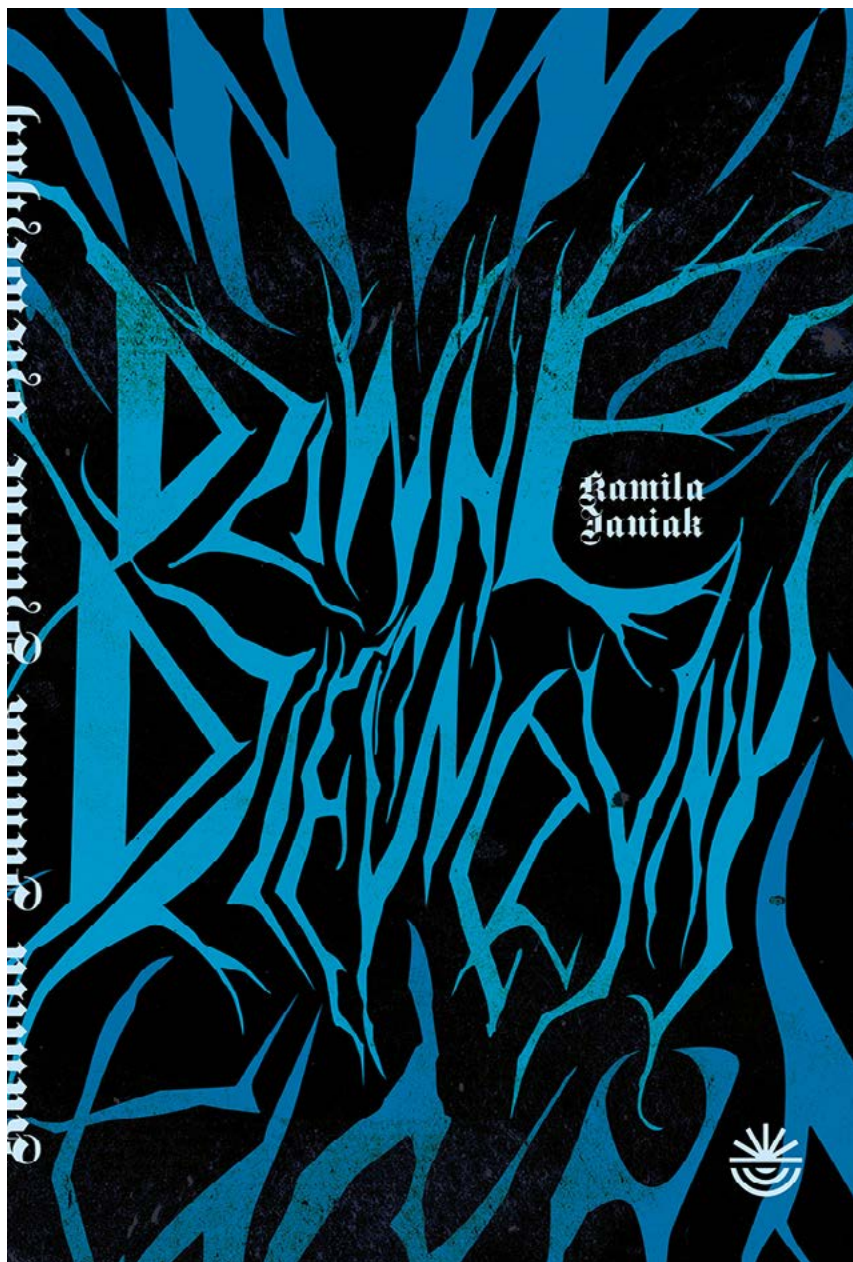
Weird girls

The poems' many speakers struggle in a post-capitalist economy stacked against them; they're preoccupied with how to survive everything the world throws at a woman's body.

Weird girls is a book-length poem with a polyphony of fierce voices. The speakers narrate, argue with and contradict each other. They are adolescents, students or new mothers, exhausted from childbirth. Another voice interrupts their stories – a nurse or therapist who offers clichéd advice and recommends writing as therapy. This poem roams Warsaw's shops and streets, its schools and hospital wards. Threaded through the poem is the word *jestem* ("I am"), though this identity proves slippery and contradictory. Agnieszka Waligóra has observed, 'The one constant in the story is the changeable "I," which manifests itself in various characters, cataloguing, rather than describing, their existence'. There's a cinema vérité quality here, with jump cuts from one layer of time to the next. The stories of past generations of women get passed down in a young mother's body. Agnieszka Budnik notes that motherhood is stripped of sentimentality, it is a visceral, arduous endeavour, epitomised by the speaker having to cook 'four days after childbirth', keeping two rags handy: one for the countertops, the other for the blood. In the end, Janiak urges us to consider what it means for women to turn 'weird'. One speaker says: 'I visit myself in the hospital / and hug myself when it's time to leave. / I'm so strong / I can't tell when I've become weird'. Walt Whitman famously said: 'I contain multitudes'. According to Waligóra, 'This long poem, more than anything, takes on the traumatic strangeness of existence – finding plurality in individuality, locating many girls in a single person.'

Text by Karen Kovacic

Kamila Janiak (b. 1984) is a poet and vocalist. She's the author of *frajerom śmierć i inne historie* (death to suckers and other stories, 2007), *kto zabił Bambi?* (who killed Bambi?, 2009), *zwęglona jantar* (charred amber, 2016), *wiersze przeciwko ludzkości* (poems against humanity, 2018), *zakaz rozmów z osobami nieobecnymi fizycznie* (ban on conversations with people not physically present, 2020), *miłość* (love, 2022), *córy* (daughters, 2024), and *dziwne dziewczyny* (weird girls, 2025). Her poems have appeared in a Danish anthology, *Polsk poesi*, translated by F. Larsen and P. Partyk (2022). She was awarded the Wrocław Sibelius Prize in 2021 and the Literary Award of the Capital City of Warsaw in 2023. She has twice been nominated for the Wisława Szymborska Poetry Award. *Dziwne dziewczyny* earned a nomination for the Literary Award of the Capital City of Warsaw in 2026.



Kamila Janiak
Dziwne dziewczyny
(Weird girls)

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BOOK EXCERPT

riddim for the neolib wake

Kopyt builds his poems on a rhythmic foundation charged with revolutionary verve...

Though he belongs to Poland's non-mainstream tradition of politically and socially engaged poetry (*poezja zaangażowana*), few poets in the country are as acclaimed as Szczepan Kopyt. His most recent collection, *riddim for the neoliberal wake*, only bolsters his standing as one of its leading voices. As the title suggests, the underlying pulse of this volume is 'riddim' – Jamaican patois for 'rhythm' – a term later adopted by the underground dubstep scene. Like the electronics musician he is, Kopyt builds his poems on a rhythmic foundation charged with revolutionary verve, as is evident in the titular poem, where he writes: 'we're still lying low in the shadows smoking weed / to make it through this party / buttoned into stiff-collared suits'. Later in the poem, he writes: "coltan coltan / a tiny flame still flickers."

In other words, the poet's voice is today's precarious citizen feeling they are no longer living in another iteration of neoliberalism, but at its dead end, at its wake. It is a world marred by severe inequality and conflict certainly not worth praising, as the poet declaims in 'don't try to praise the mutilated world'. Yet Kopyt's poetry is far from mere doom and gloom. It envisions 'roots that crack through concrete / [...] / a world that shakes off the dust and rubble of the old / and lifts every fist / above it all.'

Text by Lynn Suh

Szczepan Kopyt (b. 1983) is a major contemporary Polish poet and musician. Recognised as a leading voice in political poetry, his writing offers fierce critiques of late capitalism, corporate exploitation and systemic social inequalities. Driven by a distinct spoken-word urgency, his text merges radical social commentary with musical rhythms and slang. His debut, *[yass]* (2005), won the Bierezin Award. He has earned Gdynia Literary Prize nominations for *sale sale sale* (2010) and *kir* (dirge, 2014), as well as a Polityka Passport nomination for *buch* (boom, 2011). In 2018, he won the Poznań Literary Award for *z a b i c (k i l l)*, (2016). His later volumes include *na giełdach...* (at the stock exchanges..., 2019) and *riddim na stypie neoliberalu* (riddim for the neoliberal wake, 2025).

S Z C Z E
 P A N K O
 P Y T R I
 D D I M N
 A S T Y P
 I E N E O
 L I B U 

Szczepan Kopyt
riddim na stypie
neolibu
 (riddim for the
 neoliberal wake)

Publisher: Wydawnictwo Wojewódzkiej
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BOOK EXCERPT

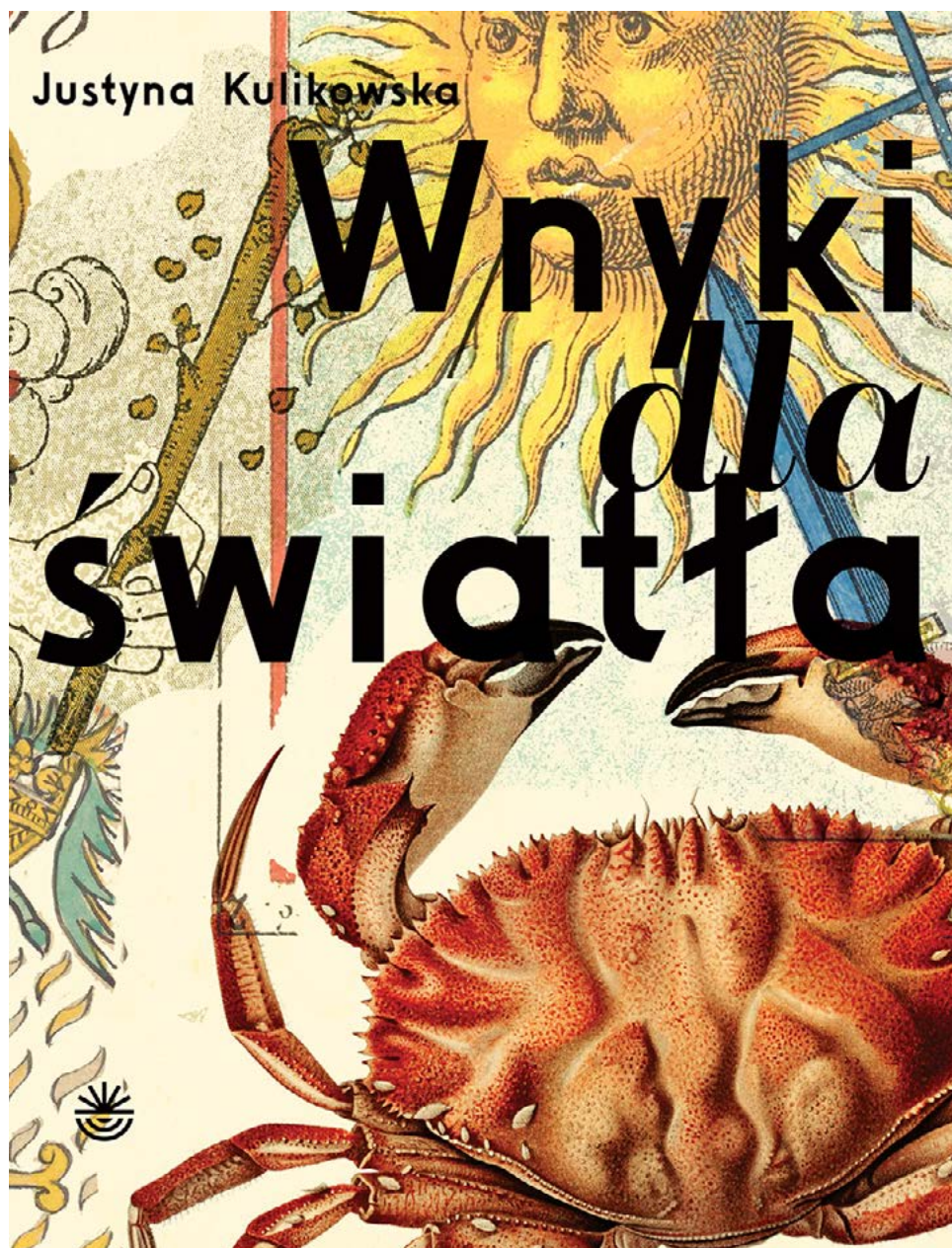
Snares for Light

An exploration of death and brokenness, but also – for the first time in Kulikowska's poetry – of hope and delight.

Snares for Light is Justyna Kulikowska's fifth collection of poetry, in which she investigates the nature of entanglement, betrayal and brokenness, but also marvels at the nature of joy (as in *kintsugi*, where the fractures and cracks become the main focus and source of beauty). In an interview, the poet in fact has explained that while her previous books were confrontational and practiced anger and despair, here she strove for enchantment and delight. And indeed, there is plenty of delight, beauty and hope in *Snares for Light*. The book literally shimmers with light and there is a surprising amount of optimism here, built in opposition to the speaker's pain and the evil of the surrounding world. It further expands Kulikowska's personal mythology, which she began constructing in her previous books, one that is particular and localised, rooted in the Podlasie region of Poland, yet universal. This book is the next instalment, perhaps, and should be read in the context of her previous collections, as if they were all parts of a long poem marked by an obsessive attention to the form, and to themes such as memory, guilt, shame, necessity, ethics and truth. Each book is different, has a different angle and tone; at the same time it feels as if the poet revisits the same ideas and images, as if wanting to write them anew. Her language, although highly personal, is very precise and streamlined. The poet again zooms in on the separation and distance between words and things. Certain phrases keep coming back, repeated, reconfigured into something new, their meanings often shifting slightly as a result.

Text by Anna Blasiak

Justyna Kulikowska (b. 1993) is a poet, the author of poetry collections: *Hejt i inne bangery* (Hate and Other Bangers, 2019), *Tab_s* (2020), *gift. z Podlasia* (gift. from Podlasie, 2021), *Obóz zabaw* (Play Camp, 2023) and *Wnyki dla światła* (Snares for Light, 2025). She has won the Kazimiera Iłakowiczówna Prize (2019), the Gdynia Literary Prize (2022), the Wiesław Kazanecki Literary Award of the Mayor of Białystok, the Literary Award the Capital City of Warsaw (2024, 2026) and the Stanisław Barańczak Award-Scholarship as part of the Poznań Literary Award (2026). She was three-times nominated to the Nike Literary Award (2021, 2022, 2026). Apart from the Nike, *Wnyki dla światła* was also nominated for the Silesius Poetry Award (2026) and the K. I. Gałczyński Orpheus Award (2026). Kulikowska's *Wiersze zebrane (2018-2025)* [Collected Poems (2018-25)] was published in 2025. She comes from the eastern Polish region of Podlasie.



Justyna Kulikowska
Wnyki dla światła
(Snares for Light)

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dawid.borucki@bw.poznan.pl

BOOK EXCERPT

Spoils II

One of the most unique poets of her generation dares to revise and remix an earlier collection to create new constellations.

Across half a dozen collections, Natalia Malek has joined fragmentary descriptions, narrative hinges, elisions, and architectural silence to striking effect, making the intimate epic with dramaturgical economy. Perhaps it is not surprising that the poet identifies her work as ‘probably closest to sculpture, with its thoughtful structure, shape, visibility’. Eva Hesse’s provocatively framed wall-sculpture *Hang Up* could serve as a helpful guidepost; much like Malek’s poems, it can chart an entire country or continent with the unsaid.

In *Szaber II* (Spoils II), the poet loots her original collection, and – like the Cloisters Museum in Upper Manhattan – relocates and rebuilds it into something new from a wildly different vantage point. The result is at once recognisable and disorienting, sort of like visiting a childhood home a couple of decades after it’s been sold and extensively renovated by somebody else. Poems have been sweepingly rearranged, stanzas restructured, and some previous lines or phrases sent to oblivion. The late Craig Watson once observed that ‘we make constellations by filling in the gaps’, and Natalia Malek inventively fills such poetic gaps with frozen spinach, forests spawning books, a chinchilla that looks like Isaac Jarnot escaping the suburbs, and at least three invented adjectives. *Szaber II* can be seen as a ‘prelude to an experiment’, so perhaps we’ll see a number of new constellations in future.

Text by Mark Tardi

Natalia Malek (b. 1988) is a poet, curator of literary events and exhibitions, and translator. Her publications include *Pracowite popołudnia* (Busy Afternoons) (2010), *Szaber* (Spoils) (2014), *Kord* (Chord) (2017), *Karapaks* (Carapace) (2020) and *Obręcze* (Hoops) (2022). She is the winner of the Gdynia Literary Prize (2021), the Albrecht Lempp Scholarship Award (2024) as well as the Adam Włodek Award (2018); she has also been nominated for the Nike Literary Award (2023), the Wisława Szymborska Award (2018) and the Wrocław Silesius Poetry Award (2021, 2023). She lectures on creative writing, and her poems have been translated into English, German, French, Spanish, Romanian, Greek, Danish, Hungarian, Czech, Slovak, Lithuanian, Slovenian and Ukrainian. Her works have been published in English, including in *Viscera: Eight Voices from Poland* (ed. and trans. Mark Tardi, 2024).

Natalia Malek



Szaber II



Natalia Malek
Szaber II
(Spoils II)

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 Rights: Natalia Malek,
 natalia.o.malek@gmail.com

BOOK EXCERPT

More Nothing

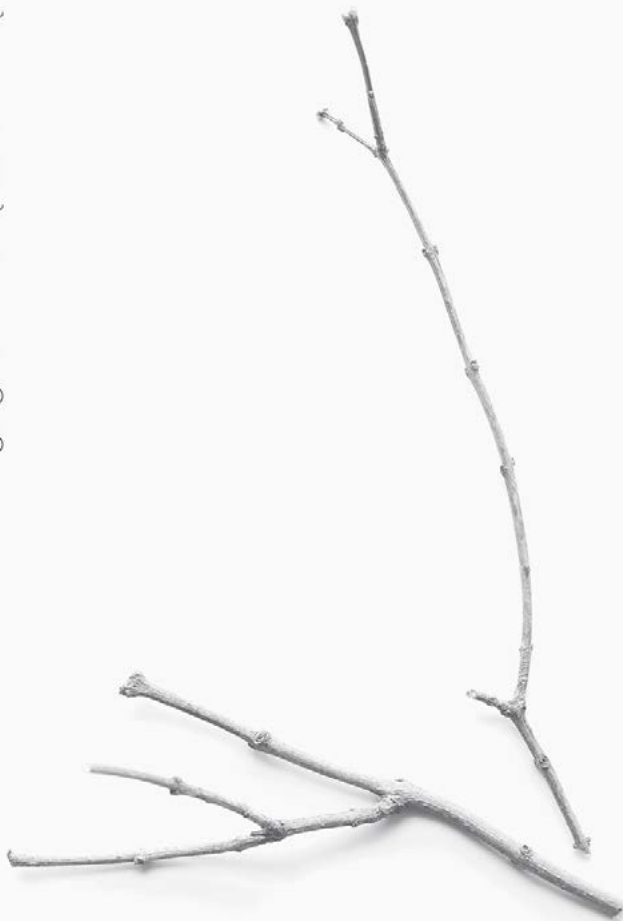
Thought-rich, silence-full, this poetry delicately hints at fragile and necessary presences.

With her usual quiet and generous attentiveness to our everyday being and to our language that always falls behind it, Krystyna Miłobędzka (1932–2025) invites us to consider the capaciousness of experience and thought communicated by the sparsest of means: white space and a few words. Nothing more, a phrase which, on closer inspection, when we keep these two words of her book's title in close company for long enough, implies more nothing, where 'nothing' is less a daunting absence than a vital presence. On the near-empty pages of *Więcej nic* (More Nothing, 2025), the book Miłobędzka planned to be her last, posthumous publication, 'my is' and 'my is not' are two inseparable aspects of our is-ness in this world. These 'jottings' (Miłobędzka's preferred term for her poems) contemplate the approaching end while appreciating the beginnings. 'start from here once again', encourages the first verse of this patient perusal of 'the nothing that speaks.' 'here i close myself to reach my self.' The self among others: family (husband, son, father) and strangers – the relational yous. Personal pronouns, prepositions, undercut syntax, cut sentences – Miłobędzka ruthlessly pares them down to the essentials ('why so many words?'). These condensed bits, picturelets, open up into full performances (she did make theatre for children), hinted at by legible gestures: feeding, pouring, running, weeping, dreaming, packing. These fragile shards ('oneself as a keepsake') may just about be assembled through careful noticing, reaching for the one necessary word, reading in-between juxtapositions (snow, and over it, a butterfly) – the threat of immortality?

Text by Elżbieta Wójcik-Leese

Krystyna Miłobędzka (b. 1932–2025) is a poet who also studied children's theatre and wrote plays for children. Her poetry books include: *Pokrewne* (Related, 1970), *Dom, pokarmy* (Home, Meals, 1975), *Wykaz treści* (Inventory of Contents, 1984), *Pamiętam (zapisy stanu wojennego)* (I Remember [Jottings under Martial Law], 1992), *Imiesłowy* (Participles, 2000), *wszystkowiersze* (allpoems, 2000), *Po krzyku* (After a Shout, 2004), *gubione* (one by one lost, 2008), *dwanaście wierszy w kolorze* (twelve poems in colour, 2012). In 2019, a three-chapbook edition, *Spis z natury* (Catalogued from Nature), collected her miscellaneous publications from 1960s literary journals, as well as her unpublished texts. *Jest/jestem* (is/am, 2020) testifies to the density of Miłobędzka's work. The multimodal *ciebie ode mnie* (you from me, 2022) is a meeting of two artists: Miłobędzka reads twenty-two poems and the composer Hania Rani plays piano. Her poems have been translated into English, German, Swedish and Romanian. Her poetry has received numerous awards, including the Barbara Sadowska Award (1992), Culture Foundation Award (1993), Silesus Poetry Award (2013), Adam Mickiewicz Literary Award (2020) and ZAiKS 100th Anniversary Award (2022).

krystyna miłobędzka więcej nic



Krystyna Miłobędzka
więcej nic
(More Nothing)

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wolno@wydawnictwowolno.pl

BOOK EXCERPT

Solarish

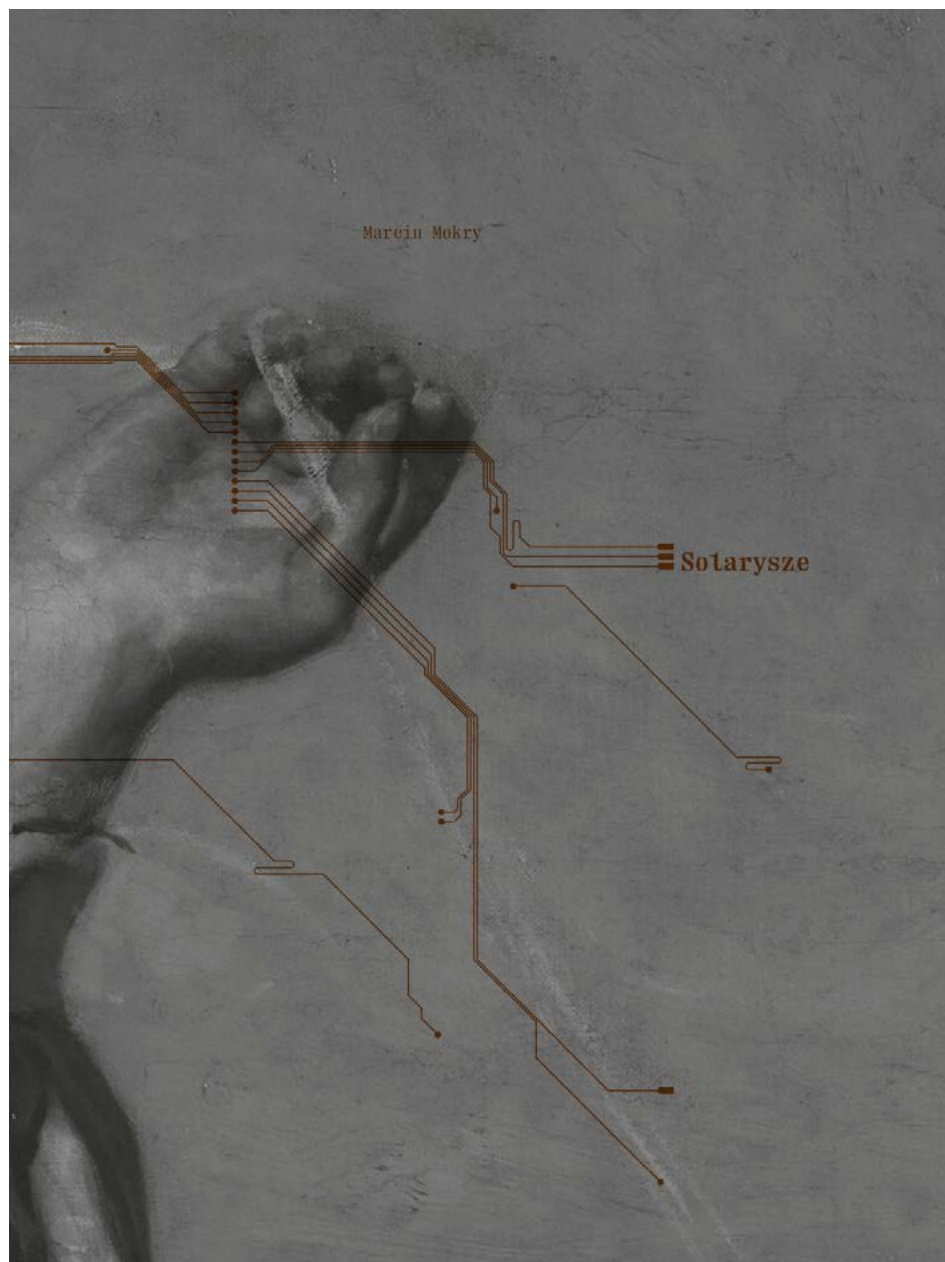
Marcin Mokry cultivates solarpunk-inflected poetry that emanates an optimal dystopia.

Renowned San Francisco Renaissance poet Robert Duncan once proclaimed, ‘Go write yourself a book and put therein what might define a world’. Over the last decade, Marcin Mokry has created an extraordinarily inventive body of poetic works that have done just that. In *Solarysze* (Solarish), Mokry constructs what Antek Wajda has called a ‘post-industrial solarpunk idyll – a hybrid of despair and desire, where the landscape is made up of scars and optical fibres, and hope pulsates in the breath of shared presence’.

The book begins with a long excerpt from Polish Formist Tytus Czyżewski’s *Powrót* (Re-turn), a posthumanist manifesto through an early-twentieth-century lens. Rather than functioning as a traditional epigraph, the excerpt works as a dialectical springboard. The effect of Mokry’s poetic response is a rhizomatic cartography of disorientation and recursion that interrogates the tropes of the Romantic landscape, energetically revolving outside a linear orbit. Mokry’s structures break new ground, in multiple senses: the prose poems are cleaved in two, splicing the reader’s temporal rhythms and the relationship between the top and bottom of the page, activating a vast open field amid the text. Mokry’s sonic shards hover above or linger below a generous void, ‘moving from the human to the ear-hatched’; Wajda sees the poet offering us ‘a recycling of ruins’ that serve ‘as a solar glimmer in the darkness’.

Text by Mark Tardi

Marcin Mokry (b. 1980) is a poet, designer and animator of literary life. His publications include *Pisma* (Writings, 2017), *Świergot* (Chirping, 2019), and *żywe linie nowe usta* (living lines new lips, 2021). He has been nominated for the Gdynia Literary Prize (2020) and has won the Wiesław Kazanecki Award (2022). He collaborates with the Avant-Garde Research Centre at the Jagiellonian University, and is a curator of the literary stage at the Slot Art Festival. In addition to writing, he designs and produces films. Since 2019, he and Karolina Wiśniewska have been developing Dings, a cultural and community initiative in which local residents collaborate on a *silva* – a subjective atlas of the place they call home. He lives in Rachelany, near Sejny. The present book has received nominations for the Literary Award of the Capital City of Warsaw and the Wrocław Silesius Poetry Award, and has received the Gdynia Literary Prize (all 2026).



Marcin Mokry
Solarysze
(Solarish)

Publisher: Fundacja na rzecz Kultury i Edukacji
im. Tymoteusza Karpowicza, 2025
ISBN: 978-83-971914-3-3
Number of pages: 76
Rights: Fundacja na rzecz Kultury i Edukacji
im. Tymoteusza Karpowicza,
biuro@fundacja-karpowicz.org

BOOK EXCERPT

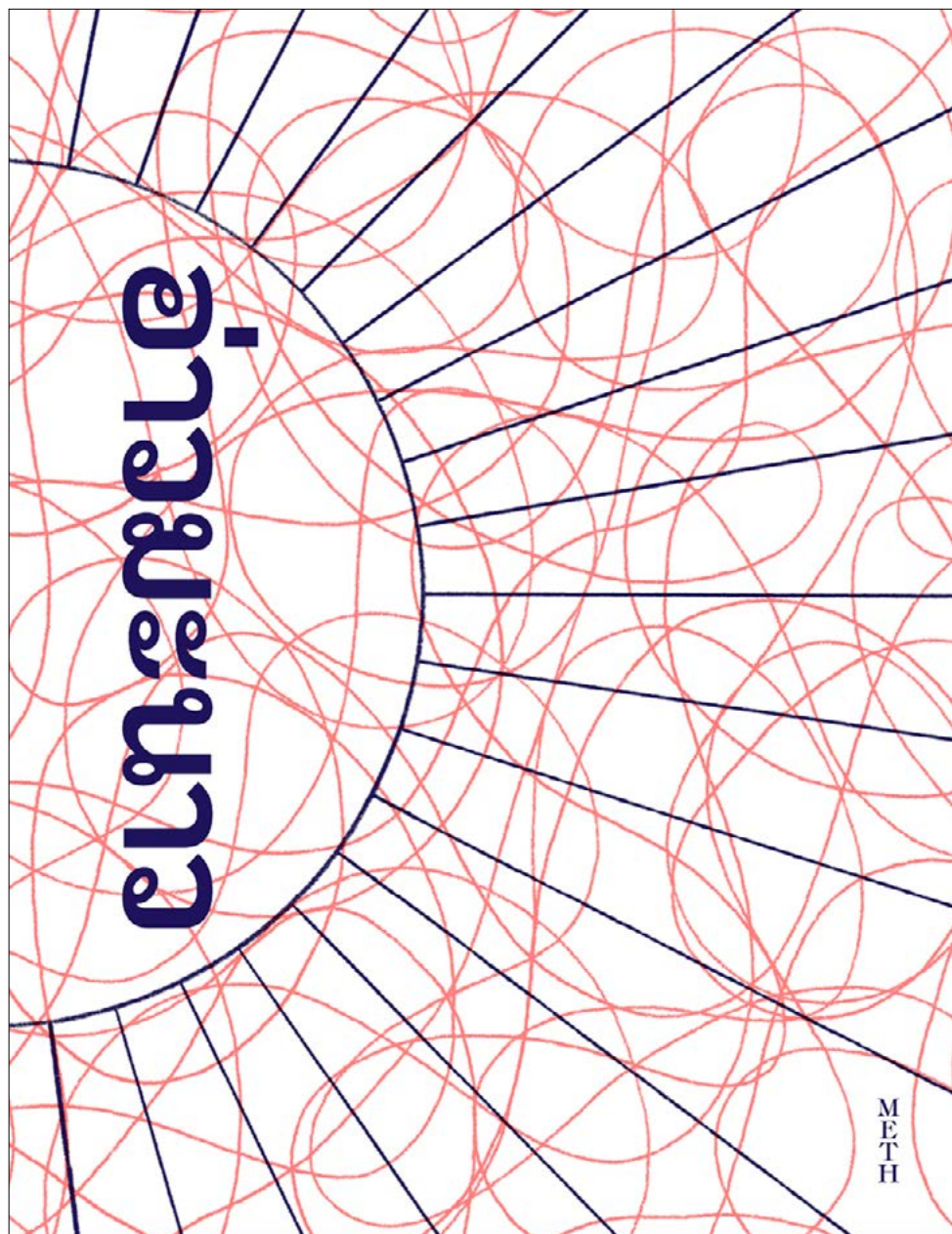
Ao Manao

Beautifully illustrated, these verses take us on rampaging journey through several continents and classic books.

Ao Manao by Krzysztof Pietrala, designed and illustrated by Honza Zamojski, has been published to commemorate the 110th anniversary of the release of *Cathay*, a collection of 'Chinese' poems by Ezra Pound. It is a journey through China and beyond, to the countries of Southeast Asia, through time, images, diaries, sketches and streams of consciousness. Who is the narrator – a Krakow barfly, an ordinary tourist or an ancient storytelling mariner? Pietrala looks through various lenses, taking us on a poetic journey across South-East Asia and Italy, as well as England and eventually Poland. Referencing Blaise Cendrars and Ezra Pound, this volume is crafted in visionary and slightly naughty tones respectful of literary traditions which are even more prevalent than in *Story Jones*, his debut volume of poetry. Pietrala's meandering narratives are enhanced by Honza Zamojski, one of Poland's most renowned visual artists. This book is a richly imagined and illustrated mixture of poetry and prose, demanding an attentive reader willing to follow the author on a rollicking adventure to all sorts of exotic locations, reflecting our fragmented and ever shifting 'liquid modernity' and leading us through a literary labyrinth towards discoveries and all sorts of new narrative horizons. It stands firmly on the shoulders of such Polish literary giants as Malinowski, Miłosz, Witkacy and Kapuściński, who rounded the globe and documented their adventures and discoveries in the nineteenth and twentieth centuries.

Text by Marek Kazmierski

Krzysztof Pietrala is a poet, the author of *Story Jones*, a volume of poetry published in 2021. He has been nominated for the Gdynia Literary Prize (Poetry & Prose categories) and the Conrad Prize, and has won the UNESCO Krakow City of Literature Prize. Both his books have been shortlisted for the Most Beautiful Polish Books competition organised by the Polish Book Publishers Association. His works have been translated into Ukrainian. He has crafted installations for the Ha!wargarda, Cracow Art Week KRAKERS and Synestezje Festivals. He lives in Krakow and Prague 1.



Krzysztof Pietrala
Ao Manao

Publisher: Wydawnictwo METH, 2025
ISBN: 978-83-963685-3-9
Number of pages: 72
Rights: Jakub Bąk,
krystal@meth.pl

BOOK EXCERPT

Words of Co-feeling

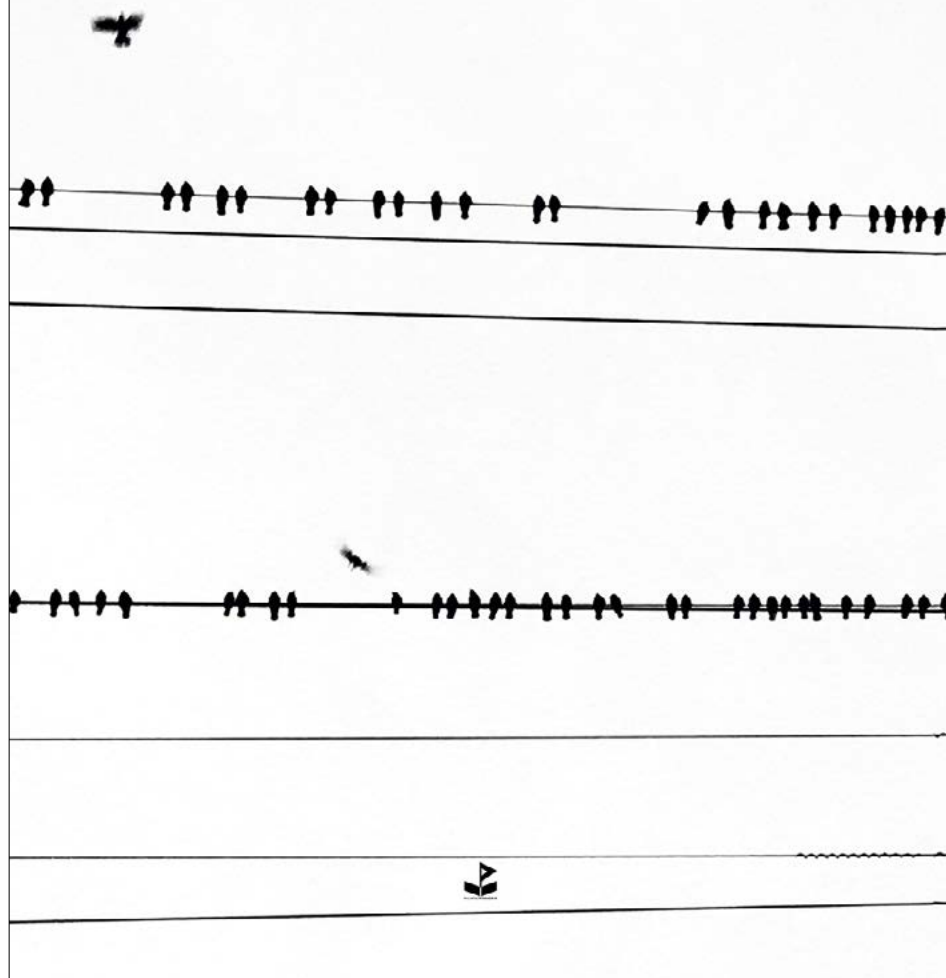
Compassion in companionship with the dark and the tender – poems that trickle out pain and promise.

Words of co-feeling, words of co-existence, words of painfully observed, pained existences, but also, vitally, words of brief joy. How to put these words together on a page so that they, too, do not become *natura mortis*? Condolences – at first glance, Julia Szychowiak's titular phrase, *Wyrazy współczucia* (Biuro Literackie, 2025), may suggest this expression to acknowledge shared grieving. But on second thoughts, on the third poem, on our fourth reading, this emotional and linguistic ready-made is dismantled and re-awakened, though not before we experience the dusk, the night, the darkness – in the forest and beyond. Dulled by the deaths, human and more-than-human, around us, we need to have their occurrences – and the words in which they occur – brought into the line of sight: our own, a pigeon's, an orphaned deer's, a wrecked lake's, a sewage river's. Under such circumstances, the question 'Has someone ever loved them?' becomes even more complicated. Yet, prone to miscommunication, irony and language are needed not only to point out the incredulous details of pollution, migration, war, climate crisis. The slow trickle of the words down Szychowiak's pages does not enact their and our fallibility alone; this trickle promises the sustenance of the dense body of water, somewhere, along its initially imperceptible course. Because, just maybe, 'we could become birds.' And like birds, perhaps, we could 'with tenderness bow to the earth.'

Text by Elżbieta Wójcik-Leese

Julia Szychowiak (b. 1986) is the author of the poetry chapbook *Poprawiny* (A Second Day of Celebration, 2006) and the full collection *Po sobie* (After the Self, 2007), which was awarded the Silesius Poetry Award for 'poetry debut of the year' (2008), The Polish Booksellers Association Prize (2008) and the Gazeta Wyborcza wARTo Award (2009). Her *Intro* was nominated for the Silesius in 'the Book of the Year' category in 2015. In 2019, Szychowiak was nominated for the K. I. Gałczyński Orpheus Award, and the Gdynia Literary Prize for *Dni powszednie* (Ordinary Days). Her poetry has been translated into English, Lithuanian and Slovenian.

Julia Szychowiak
Wyrazy współczucia



Julia Szychowiak
Wyrazy współczucia
(Words of Co-feeling)

Publisher: Biuro Literackie, 2025

ISBN: 978-83-68310-27-6

Number of pages: 36

Rights: Aleksandra Olszewska, Jakub Jakubik,

aolszewska@biuroliterackie.pl

jjakubik@biuroliterackie.pl

BOOK EXCERPT

The Last White Country

Each poem feels less like a thing to be read than a scene to enter – ‘an ordinary life in a moment of reflection’, as Witkowska writes...

Ilona Witkowska is interested in how life is shaped by everyday expressions exchanged on the street, in the marketplace, at home, between lovers, between friends, between strangers, and even between humans and non-humans. Her most recent collection, *Ostatni biały kraj* (The Last White Country), continues this exploration. Each poem feels less like a thing to be read than a scene to enter – ‘an ordinary life in a moment of reflection’, as Witkowska writes in ‘sing, anyone’. In these scenes, everyday phrases acquire a piquancy they could only possess outside their familiar contexts: ‘apartments come to me in dreams / so do means of transport’. Or they come under close scrutiny, as in the poem ‘the pitfalls of a fixed imagination’: ‘was this summer really so cold, as everyone says?’

A volume of poetry by Witkowska would not be complete without exploring those regions of experience that lie beyond human speech, creating a juxtaposition of human and non-human perspectives. The non-human also enters her most recent collection to assess human activity, as in the poem ‘elements of repetition turned into beliefs’: ‘I’ll take you for a walk now, dog / we’ll walk backwards, visit the perpetrator...’ The dog then speaks: ‘I’m the last puppy / not a twinge of remorse torments me’. Witkowska thus expands poetry’s range, allowing human and non-human voices to co-exist within her dialogic depiction of reality.

Text by Lynn Suh

Ilona Witkowska (b. 1987) is a prominent Polish poet and cultural studies graduate from the University of Wrocław. Recognised for her eco-poetic standpoint, her writing decenters the human to explore themes of alienation, trauma, social violence and radical empathy toward nature. Her debut collection, *Splendida realta* (2012), won the Silesius Poetry Award for Debut of the Year. Her second book, *Lucyfer zwycięża* (Lucifer Wins, 2017), was nominated for the Szymborska, Poznań and Silesius Awards. Her third collection, *gdzie są moje dzieci?* (where are my children?, 2021), earned a nomination for the Literary Award of the Capital City of Warsaw. In 2026, she released *Ostatni biały kraj* (The Last White Country). She has also co-authored an interdisciplinary project, *Nieswojość* (Uncanniness, 2019).



Ilona Witkowska
Ostatni biały kraj
(The Last White Country)

Publisher: Wydawnictwo Wojewódzkiej
Biblioteki Publicznej i Centrum Animacji Kultury
w Poznaniu, 2026
ISBN: 878-83-67433-56-3
Number of pages: 58
Rights: Dawid Borucki,
dawid.borucki@bw.poznan.pl

BOOK EXCERPT

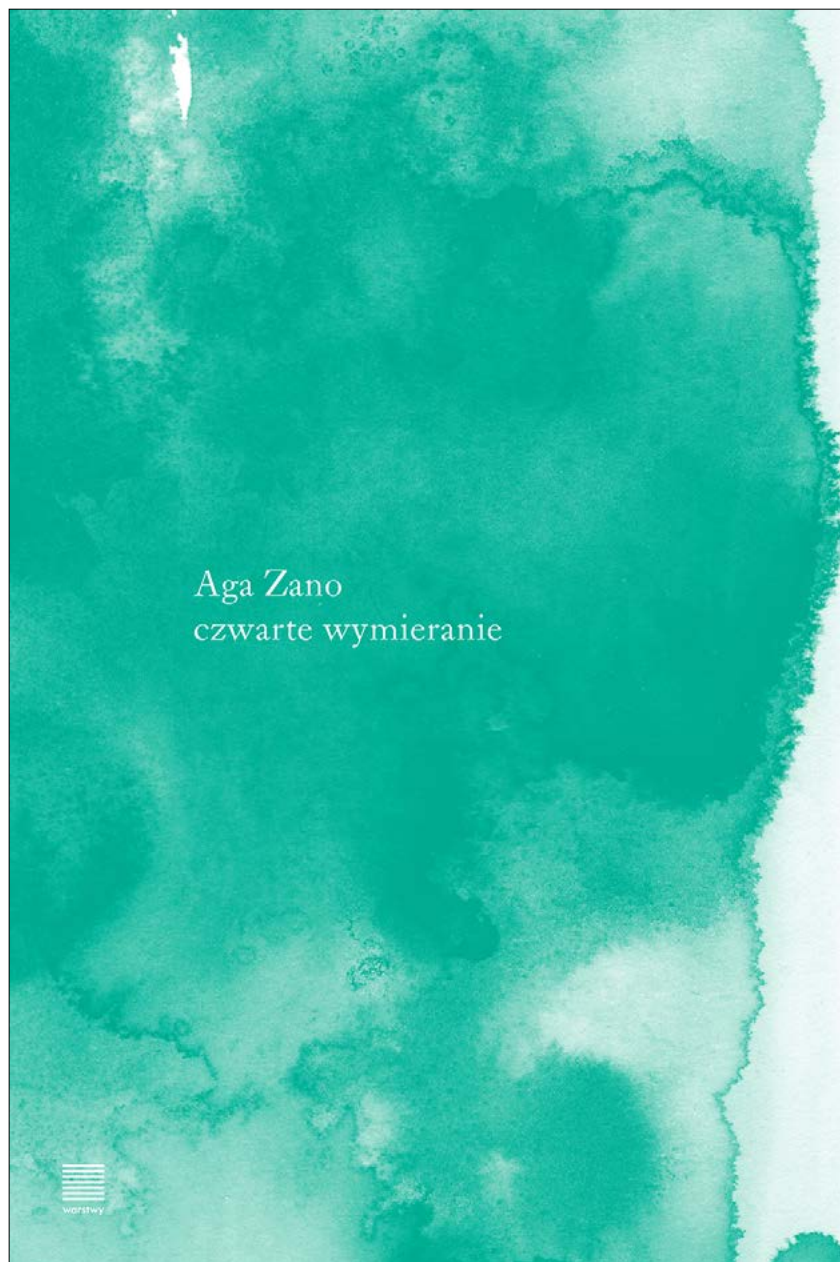
The Fourth Extinction

These poems set stories of human migration against a backdrop of natural history, and the loss of plant and animal species.

The title of Aga Zano's award-winning first collection alludes to our planet's ecological crisis – some say we are living through a sixth extinction event – yet her primary focus is on the fate of the Polish region of Pomorze, which was part of Germany before World War II. Poles were resettled there after the war and occupied the dwellings Germans left behind. The uncanniness of taking over someone else's home, of living among the possessions they were unable to take along, is the emotional center of Zano's book. *Czwarte wymieranie* (The Fourth Extinction) delves into the relics and the relative silence surrounding this mass evacuation and resettlement of peoples. As critic Anna Kałuża has observed, 'the migrations of people and of plants and animals are happening simultaneously, as are the extinction of species, ethnic groups, languages, and landscapes, and these environmental and climate changes have political consequences'. It's the blending of the human and non-human that is most captivating here. Critics have praised the meaning-rich lexicon of Zano's poems, her layering of industrial products – concrete, graph paper, wire and screws – with humble natural elements, such as weeds, insects and animals like the dodo. In Zano's poems, images of 'post-German' bricks, weeping jam jars, and an abandoned garden spade help us feel the lingering aftershocks of past events in the present.

Text by Karen Kovacic

Aga Zano (b. 1989) is a poet and translator of English-language literature. She has translated works by Sylvia Plath, Anna Burns, Bernadine Evaristo, J. M. Coetzee and Sebastian Barry. Zano has been awarded the Poznań Literary Prize and has been nominated for two other prominent translation awards. Her first collection, *czwarte wymieranie* (The Fourth Extinction), was awarded the prestigious Wrocław Sibelius Poetry Prize in the debut category. Zano is linked to the Tri-City area (Gdańsk/Gdynia/Sopot) in northwestern Poland.



Aga Zano
czwarte wymieranie
(The Fourth
Extinction)

Publisher: Wrocławski Dom Literatury |
Wydawnictwo Warstwy, 2025
ISBN: 878-83-67186-32-2
Number of pages: 40
Rights: Dawid Skrabek,
dawid.skrabek@literatura.wroclaw.pl

BOOK EXCERPT

The Polish Book Institute

The Polish Book Institute is a national institution established by the Polish Ministry of Culture. It has been open in Kraków since January 2004. The Book Institute's basic aims are to influence the reading public and to popularise books and reading within Poland, as well as to promote Polish literature worldwide. These goals are accomplished through:

- 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;
- making information on Polish books and the Polish publishing market accessible to foreign consumers.

The Book Institute promotes Polish books by organising literary programmes at international book fairs, appearances by Polish writers at literary festivals, and participating in many other programmes designed to promote Polish culture worldwide. Besides its annual catalogue, *New Books from Poland*, the Book Institute also publishes cultural journals dealing with literature and theatre (*Akcent*, *Dialog*, *Literatura na świecie*, *Nowe Książki*, *Odra*, *Teatr*, *Teatr Lalek*, *Twórczość* and *Topos*).

The Polish Book Institute

Zygmunta Wróblewskiego 6, 31-148 Kraków

T: 0048 12 61 71 900

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Selected Polish Book Institute Programmes:

THE ©POLAND TRANSLATION PROGRAMME

The Book Institute provides financial support for publishers aiming to publish works of Polish literature in foreign-language translations. Since 1999, the ©POLAND Translation Programme has provided over 3,500 grants for translations into 50 different languages published in 63 countries. The Book Institute can help cover the costs of publishing the following types of works:

- literature: prose, poetry and drama
- works in the humanities, broadly conceived, whether classical or contemporary (with particular regard for books devoted to the culture and literature of Poland)
- non-fiction (narrative non-fiction, biography, memoirs, essays)
- historical works (essays and popular history, barring specialist and academic works)
- literature for children and young people
- comics

The financial contribution of the Book Institute is designed to support the publication costs of translation, copyright licensing and printing.

For further information, please contact: copyrightpoland@bookinstitute.pl

SAMPLE TRANSLATIONS ©POLAND

The aim of this programme is to encourage translators to present Polish books to foreign publishers. Grants under the programme cover up to 20 pages of translation. The translator must have published a minimum of one translation in book form before submitting an application.

Full information on our programmes, including a list of grants awarded to date and a funding application form, can be found on the Book Institute's website, bookinstitute.pl.

For further information, please contact: sample@bookinstitute.pl

THE TRANSATLANTYK PRIZE

This prize has been awarded annually by the Book Institute since 2005 to outstanding ambassadors of Polish literature abroad. It provides a focal point for translators of Polish literature and its promoters (publishers, literary critics, academics and organisers of cultural events). The prize is worth € 10,000. Recent winners:

- 2026 Tapani Kärkkäinen
- 2025 Xavier Farré
- 2024 Vera Verdiani, Abel Murcia

THE FOUND IN TRANSLATION AWARD

This award is given to the translator(s) of the finest book-length translation of Polish literature into English published in the previous calendar year. The winner receives a prize of PLN 16,000 and a one-month residency in Kraków. The Book Institute has presented this award in partnership with the Polish Cultural Institutes in London and New York on an annual basis since 2008. Recent winners:

- 2026 Ursula Phillips, for *Ice* by Jacek Dukaj
- 2025 Mira Rosenthal, for *To the Letter* by Tomasz Różycki
- 2024 Alissa Valles, for *Firebird* by Zuzanna Ginczanka

THE TRANSLATORS' COLLEGIUM

This programme provides study visits for translators of Polish literature. During their residency, which takes places in Kraków or Warsaw, the translators are provided with suitable conditions for their work and assistance with their translations. The college has been active since 2006.

For further information, please contact: collegium@bookinstitute.pl

THE WORLD CONGRESS OF TRANSLATORS OF POLISH LITERATURE

Organised every four years since 2005, it 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.

SEMINARS FOR FOREIGN PUBLISHERS

Since 2006, the Book Institute has invited groups of publishers from various countries to Kraków to show them what Polish literature has to offer. During the study visit they attend meetings with writers, publishers and critics.

New Books from Poland – Poetry
2026

Selected by: Anna Kałuża, Dawid Kujawa,
Joanna Orska, Piotr Śliwiński

Texts by: Anna Blasiak, Piotr Florczyk,
Marek Kazmierski, Karen Kovacik, Nasim Luczaj,
Dawid Mobolaji, Lynn Suh, Mark Tardi, Elżbieta
Wójcik-Leese

Excerpts translated by: Anna Blasiak, Piotr
Florczyk, Marek Kazmierski, Karen Kovacik,
Nasim Luczaj, Dawid Mobolaji, Ewa & Lynn Suh,
Mark Tardi, Elżbieta Wójcik-Leese

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FROM

POOLS AND



Ministry of Culture and National Heritage
Republic of Poland
