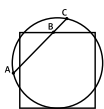


YEARLY
OF THE INTERNATIONAL
CULTURAL CENTRE

—
2022 (no. 31)



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THE INTERNATIONAL CULTURAL CENTRE IN 2022

On behalf of the icc team and myself, I am pleased to present you with our report on the work of the International Cultural Centre in 2022. I would like to thank all those working at the icc or cooperating with us who contributed to making our programme and the work we do so attractive and interesting to the public.

The early part of the year was strongly affected by the pandemic, which now, in the context of events in the interim, seems to have receded into the past. On photographs taken in January and February we are still wearing face masks. On 24 February, the apparently peaceful map of Central Europe suffered a violent shock. The full-scale Russian aggression against Ukraine not only provoked terror and protest at the brutality and bestiality of the invaders but also awoke compassion and triggered significant aid for the refugees, while in the institutional context it generated the need to support Ukrainian culture in the context of the icc's programme and activities. In mid-January we had closed our exhibition *Ukraine: A Different Angle on Neighbourhood*, which we had worked on with the National Museum of Art in Kyiv. Paradoxically, this project helped us to reorient our plans and objectives for the months ahead. The exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945* that opened on 5 March took on an unintended currency. In place of the Niko Pirosmiani exhibition (which could not take place owing to the war), we succeeded in mounting two shows in record time: *Homing: Włodzimierz Puchalski* and *In Ukraine: Justyna Mielnikiewicz*. With the support of the Ministry of Culture and National Heritage an additional line of aid was launched, in the form of a dedicated Thesaurus Poloniae fellowship programme for scholars from Ukraine. We also created many educational projects and city walks, recorded podcasts, and propagated the culture and history of the country of our eastern neighbours in a range of forms.

In 2022 we also tackled a culture that is still perceived through a heavily stereotyped filter. The work of the Polish-Romani artist Małgorzata Mirga-Tas opened us up to entirely new sensations and experiences. In a sense, though on an ostensibly different theme, this exhibition, too, corresponded with the reality of war beyond our eastern border. *Travelling Images: Małgorzata Mirga-Tas* showed how traumas can be overcome and strength derived from a sense of community despite experiences of sometimes extremely difficult situations.

The hybrid formula of the icc's work enables us to connect our research projects with our exhibitions, cultural education, publications, conferences, and specialist heritage education. At long last, after the hiatus forced by the pandemic, the V4 Heritage Academy summer school returned to our programme, this time focusing on Spišská Kapitula and the UNESCO World Heritage Site there. We were also able once again to organise in-person conferences and create conditions for free, informal exchanges of opinion. We came together as a group of eminent specialists, members of the ICOMOS International Monument

Protection Council to discuss the importance of the 1972 UNESCO Convention, which was celebrating its thirtieth anniversary.

2022 also marked the end of my five-year term of office as director of the International Cultural Centre. I would like to thank wholeheartedly the ICC's public, guests, and readers, our project partners from all over Central Europe, and my wonderful team, thanks to whom I can be sure that whatever we plan and undertake will be excellently executed.

Agata Wąsowska-Pawlik

DIRECTOR, INTERNATIONAL CULTURAL CENTRE

THE YEAR IN A NUTSHELL

In 2022 as many as six new shows opened at the icc Gallery itself, half of them more or less directly connected with the war in Ukraine. In parallel with its main theme, the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945* also outlined a sinister analogy to the situation beyond our eastern border. *Homing* looked at the life of Włodzimierz Puchalski, who was born in the village of Mosty Wielkie, today in Ukraine. Aside from the insights it gave into Puchalski himself, one of Poland's most famous naturalists, and a photographer, artist, and educator, it also resonated as a metaphor for Ukrainians desperately longing to return to their homes. *In Ukraine: Justyna Mielnikiewicz* told the story of Ukrainian soldiers, their families, and ordinary civilians dealing with the consequences of the Russian aggression.

In view of the outbreak of the war in Ukraine and the context of deliberate destruction of heritage there, a dedicated session was incorporated into the conference organised to mark the fiftieth anniversary of the adoption of the *Convention Concerning the Protection of the World Cultural and Natural Heritage*, examining the achievements of the convention and its influence on cultural heritage protection systems in European countries.



We were visited by —

48,672 participants in events at the icc and online

32,957 followers on Facebook

4,326 school students for online *Use Your Heritage!* lessons

13,009 attendees of events at external venues

40 international scholars on fellowships and study trips

360,000 views of our website, including 271,000 unique visitors



We were honoured to host —

HE Dr Nargiz Gurbanova, Ambassador of the Republic of Azerbaijan to Poland (28 January)



HE Nargiz Gurbanova, Ambassador of Azerbaijan, writes in the ICC visitor book

Daniel Lawton, Deputy Chief of Mission at the us Embassy in Poland, and Erin Nickerson, Consul General of the United States of America in Kraków (15 November)



Erin Nickerson, Consul General of the United States of America in Kraków; Daniel Lawton, Deputy Chief of Mission at the us Embassy in Poland; and icc Director Agata Wąsowska-Pawlik

We are proud to have received the following distinctions —

Prof. Piotr Gliński, deputy prime minister and minister of culture and national heritage, handed Agata Wąsowska-Pawlik her nomination for a second five-year term as director of the icc (12 December).



Prof. Piotr Gliński, deputy prime minister and minister of culture and national heritage, and Agata Wąsowska-Pawlik, icc director

Agata Wąsowska-Pawlik was also elected a new member of the Europa Nostra Council (26 September) and the board of the RИHA Journal (14 October).

In recognition of his extensive achievements and consistent active work for the city, Prof. Jacek Purchla, the founder of the ICC and its director for many years, was honoured with the Bronze Medal Cracoviae Merenti (5 October).



Prof. Jacek Majchrowski, Mayor of Kraków; Prof. Jacek Purchla; and Rafał Komarewicz, President of Kraków City Council

The album accompanying the exhibition *Homing: Włodzimirz Puchalski* was awarded the Pióro Fredry Editorial Prize for the best book of the year, for its 'skilful employment of classic design in a photographic album, superbly prepared archival photographs, and discerning and sensitive use of colour'.



The International Cultural Centre was named a Superbrand by Radio Kraków for our diverse, cohesive, and consistent year-round programme.



We were also awarded the Radio Kraków Brand for the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*.



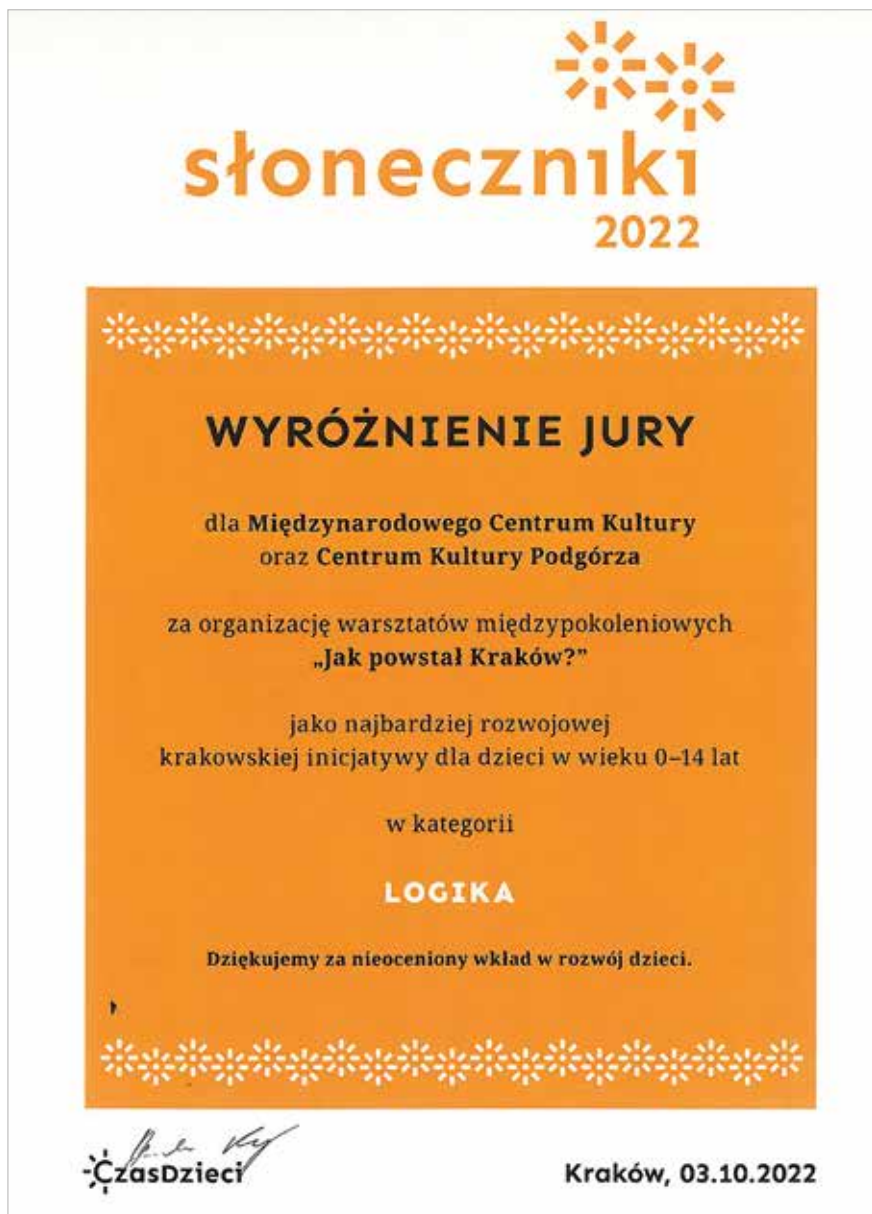
The international research project *Heritage Opportunities / Threats within Mega-Events in Europe* (HOMEE), in which the International Cultural Centre is a partner, was among the winners of the prestigious European Heritage Prize / Europa Nostra Prize, in the category *Research*.



At the opening ceremony of the Kraków International Book Fair, the ICC was awarded the Diploma of the Century by the Polish Society of Book Publishers as an institution distinguished in its services to the Polish publishing sector.



The ICC was awarded a distinction in the plebiscite Sunflowers 2022, in the category *Logic*, for its intergenerational workshops *How Kraków Was Built*.



THE INTERNATIONAL CULTURAL CENTRE FOR UKRAINE

As an institution specialising in the cultural heritage of Central Europe, the International Cultural Centre has been talking about Ukraine – both the contemporary and the historical Ukraine – for many years. The ICC Gallery has shown the exhibitions *Presence: Photographs of Lviv by Ihor Krut* (2010–2011), *Ukraine: Waiting for a Hero – Kostyrko, Ravski* (2016), *The Armenian Cathedral in Lviv and Its Creators* (2015–2016), *Lviv, 24 June 1937: City, Architecture, Modernism* (2017–2018), and *The Myth of Galicia* (2014–2015), and the ICC Publishing House has released volumes on Ukraine including *Lwów. O odczytywaniu miasta na nowo* [Lviv: On Rereading the City] by Katarzyna Kotyńska, and *Idea Galicji. Historia i fantazja w kulturze politycznej Habsburgów* [The Idea of Galicia: History and Fantasy in the Political Culture of the Habsburgs] by Larry Wolff. The most recent highlight in this series of studies was the exhibition *Ukraine: A Different Angle on Neighbourhood*, which closed just a few weeks before the outbreak of the war.

In the face of the Russian act of aggression on 24 February 2022, the ICC put together a range of workshops, walks, and guided tours aimed at the city's Ukrainian-speaking residents. One particularly strong expression of our solidarity with Ukraine was to display a huge blue and yellow flag on the façade of the Ravens House.

Some of the ICC's educational activities – the *Use Your Heritage!* gallery lessons for school groups – had already been accessible for many years in Ukrainian. In 2022, a special cycle of workshops and meetings was added to our programmes *Jak się masz?* (How Are You Doing?, until the end of June), and thereafter *Ukraina i Polska. Blisko siebie* (Ukraine and Poland: Close Together, from July). The ICC also hosted integration art groups for children aged 6–12, *Słówka i pędzle. Uczymy się od siebie* (Words and Paintbrushes: Let's Learn from Each Other). For our youngest patrons of culture, we organised workshops with elements of art therapy and stress management training, under the title *Chwila przyjemności* (A Moment of Pleasure). There were also walks for Ukrainian-speaking people, on four different themes: Ukrainian Echoes in Kraków, A Kraków Legend Trail, Kraków's Galician Ring, and The Art and Symbolism of Kraków's Kazimierz District. The ICC also staged meetings with Anastasiia Podorozhnia, one of the educators working with our institution, at which participants could ask about life in the capital of the Małopolska region. In all, 1,043 people took advantage of our meetings, workshops, and walking tours.

The ICC's exhibitions were likewise made accessible to people from Ukraine. A total of 14 guided tours of our exhibitions were offered in Ukrainian. Two of the exhibitions were particularly relevant to Ukraine: *Ukraine: A Different Angle on Neighbourhood* (2021–2022) and *In Ukraine: Justyna Mielnikiewicz* (2022).

Mindful of the needs of Ukrainian intellectuals and scholars, in March the ICC, in agreement with the Ministry of Culture and National Heritage,

organised its first Thesaurus Poloniae for Ukraine fellowship programme. The aim of this initiative is to provide people from Ukraine working in the academic and culture sectors with conditions for carrying on their work. Among those who received this assistance were people who had been awarded Thesaurus Poloniae fellowships in previous years. This programme will be continued in the coming years.

In 2022 the culture and heritage of Ukraine were central themes in the ICC's events programme. Four talks were held on aspects of Ukrainian history, identity, art, and literature: *Babi Yar — from the Holocaust to the Present* (4 January), *Reading ALOUD — from Andrukhovych to Zabuzhko* (13 May, as part of the Museum Night), *Hryhoriy Chubai: Let Them Go Away Empty-handed — Ukrainian Freedom Poetry* (8 October, as part of the Kraków Poetry Nights), and *Ukraine and War: Images of Experience* (20 October). On 21 November, the ICC hosted Oksana Zabuzhko, a Ukrainian writer, poet, and essayist, in connection with her reception of the Kraków City Council's Stanisław Vincenz Prize for outstanding achievements in popularising East-Central European culture.

BRONZE MEDAL CRACOVIAE MERENTI FOR PROF. JACEK PURCHLA

Laudation delivered by Prof. Jacek Majchrowski, Mayor of Kraków

Professor Jacek Purchla has for decades been one of Kraków's most eminent ambassadors. His impressive scientific oeuvre, pioneering research, and outstanding publications on subjects including the development of cities, the history of art, and cultural heritage are widely known, quoted, and discussed, not only in Poland. Though over the course of his highly productive career he has held numerous positions and earned many and varied – always distinguished – titles, for the sake of order I shall mention just a few of the professor's most important areas of activity. He is the founder of the International Cultural Centre, and was its director in the years 1991–2017; indeed, he remains the head of its Institute of European Heritage. From 2015 until 2020 he was the chair of the Polish UNESCO Committee. Also in this period, between 2016 and 2017, he was concurrently the chair of the UNESCO World Heritage Committee. Since 1976 he has been an employee of the Cracow Academy (now University) of Economics, and between 1991 and 2018 also of the Jagiellonian University. Moreover, he is an active member of the Polish Academy of Arts and Sciences and the Art Sciences Committee at the Polish Academy of Sciences, and since 1989 he has been editor-in-chief of the yearly *Rocznik Krakowski*. In amongst all these fields of activity, Prof. Purchla also found time to try his hand in the structures of the newly revived local government, being appointed deputy mayor of Kraków in 1990.

Professor Purchla's work is interdisciplinary in every respect, but there is one common denominator that runs through all his areas of involvement: the city. Regardless of his role – as academic, director of a cultural institution, or activist – he is always exploring the workings of urban development. This is a subject that fascinates him as a scholar not only from the angle of urban planning, but also in respect of nineteenth- and twentieth-century social history and in relation to heritage protection. A humanist to the core, he views the city as a complex living organism that is the product of economic, social, political, architectural, and cultural processes. His multidisciplinary research into the theory of managing historic cities dates back almost thirty years, and from the very beginning of his career it is Kraków, with its unique fabric, that has been his most important field of study and laboratory. There are few people who can look as he can at the streets that lie below Wawel Hill and perceive their full potential. We will shortly see further evidence of this when work on the Encyclopaedia of Kraków, under his direction, is complete.

The International Cultural Centre, which he helped to found, and whose work he directed for almost three decades, is a world-renowned research centre that successfully brings together the academic and cultural elites of Europe. It is an institution worthy of Kraków's metropolitan ambitions: modern, open, and welcoming, beloved by the city's residents and acclaimed by its guests.

Under Prof. Purchla's direction it was a cultural ambassador for the whole of Central Europe, a venue for dialogue and cooperation, and a centre for debate on the core values for our region of the world.

It is in considerable measure thanks to Professor Purchla that Kraków is today a respected hub for setting new standards and charting new horizons in approaches to cultural heritage. Jacek Purchla is one of those to whom we owe gratitude for making Kraków such an important point on the scientific and cultural map of Europe.

Professor Purchla is (for obvious reasons) the owner of an impressive collection of prestigious distinctions awarded by both Poland and other states. These include the Order of Polonia Restituta, Knight's Cross, Officer's Cross, and Commander's Cross; and crosses and orders of merit from Austria, Hungary, Belgium, Germany, and Norway. Nonetheless, the medal he is being awarded today, *Cracoviae Merenti*, is a marvellous addition to this collection, emphasising as it does his remarkable achievements for our city.

I congratulate Professor Purchla with all my heart on his impressive achievements, and thank him for his incontrovertible contribution to the development of Kraków and his invaluable cooperation with its local government. Today's ceremony is evidence that we are all aware of Professor Purchla's immense contribution to the present identity of our city.

The ICC in the Press —

The exhibition *Ukraine: A Different Angle on Neighbourhood* [...] offers us a rare opportunity to explore some of the myths and notions shaping the country's identity today.

Portal Onet.pl, 31 January

How to write a history of a sea? Is a reconstruction of the vicissitudes of a sea – one that does not merely join the dots of the histories of the countries on its shores – even possible? Egidio Ivetic proves that it is. This, the next in the magnificent Library of Central Europe series edited by Prof. Jacek Purchla, is the first contemporary monograph of the Adriatic.

Polityka, 27 April

Few people realise what a considerable architectural legacy was left in Kraków by the occupation. For the most part (excepting the ghetto and the camp in Płaszów), this is accepted, established heritage, but it is also passed over in silence. The memory of it, and also of the unrealised plans to expand and alter the '*alte deutsche Stadt Krakau*', is recalled by *Unwanted Capital* – a well-executed and much-needed exhibition at Kraków's International Cultural Centre.

Architektura@Biznes, May

Now somewhat forgotten, at one time, his photographs, books, and films educated entire generations. This Polish photographer, naturalist, and explorer is the subject of the exhibition *Homing: Włodzimierz Puchalski* at the International Cultural Centre in Kraków.

National Geographic.pl, 6 October

From the 86 titles nominated for the Pióro Fredry prize, the jury selected the trilingual publication *Włodzimierz Puchalski. Domowroty. Poviernienia. Homing* by the International Cultural Centre, edited by Paulina Orłowska-Bańdo and designed by Kuba Sowiński. In its statement, the committee cited the 'skilful use of classic design in a photographic album, superbly prepared archival photographs, and sensitive and discerning use of colour'.

Polska Agencja Prasowa, 1 December

Let the Małgorzata Mirga-Tas exhibition at the International Cultural Centre testify to how colourful winter can be. This remarkable artist, who has already risen to international fame with her prestigious presence in Venice and Kassel, seeks her inspiration in the Romani culture that is her background, yet weaves a story all her own – about contemporary art, her family home, women...

Polityka, 2 December

Following the success of the exhibition of Małgorzata Mirga-Tas's works at the Venice Biennale of Art this year, it is time for an exhibition of her unique fabrics at the International Cultural Centre in Kraków. These works are different than those shown in Italy, but equally beautiful and spectacular. Like contemporary royal tapestries.

Gazeta Wyborcza, 2 December


 Międzynarodowe
Centrum
Kultury
INTERNATIONAL
CULTURAL
CENTRE

wystawa •
 exhibition

BIEGUNY NIEDOSTĘPNOŚCI

DOBIESŁAW GAŁA

OD 25 / 02 / 2022
DO 27 / 03 / 2022

Międzynarodowe
Centrum Kultury
International Cultural
Centre

POLES OF INACCESSIBILITY

Organizator / Organizer: 

Partner / Partner:  Akademia Sztuk Pięknych
im. Jana Matejki w Krakowie
2022

Wytwórca / The exhibition
is financed by:  Międzynarodowe
Centrum
Kultury
i Organizacja
Kulturalna

Sponsor / Sponsor:  TVP3
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Kultury

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www.herito.pl

**niechciana
stołeczność**

Architektura i urbanistyka Krakowa w czasie
okupacji niemieckiej 1939–1945

Unwanted Capital: Architecture and Urban Planning in Kraków
during the German Occupation of 1939–1945

wystawa / exhibition 5.03–5.06.2022

Galeria Międzynarodowego Centrum Kultury / International Cultural Centre Gallery • Rynek Główny 20, Kraków
www.mck.krakow.pl



22.07—6.11.2022



Domowroty

Włodzimierz Puchalski › wystawa
 Galeria Międzynarodowego Centrum
 Kultury, Rynek Główny 25, Kraków
Homing. Włodzimierz Puchalski ›
 exhibition, International Cultural
 Centre Gallery, Main Square 25
 Kraków // www.mck.krakow.pl



22.07—6.11.2022



Повернення

Влодзімеж Пухальскі › виставка
 Галерея Міжнародного Центру
 Культури, Голівний Ринок 25, Краків
Homing. Włodzimierz Puchalski ›
 exhibition, International Cultural
 Centre Gallery, Main square 25
 Kraków // www.mck.krakow.pl



Kino na dachu Naturalnie

czwartki · 21.00

Cały filmowy program artystyczny w ramach
Domowroty, Włodzimierz Puchalski
 Wstęp wolny, obowiązującej wstępujciek







**SZTUKA W
MUZEAUM**

Krakowski Oddział
Grobów Wojennych
1915–1918

7.10–4.12.2022

Wystawa
Wstęp wolny
Exhibition
Admission free

Sredniowieczne
piwnice
The medieval cellars
Rynek Główny 25
Kraków

**ART IN
UNIFORM**

The War Graves
Department in Kraków
1915–1918

www.mck.krakow.pl

Logo of the International Centre for Cultural Heritage (ICCH) is located in the top left corner.

At the bottom of the poster, there is a row of logos for various sponsors and partners, including the Ministry of Culture and National Heritage, the Krakow Museum, and various international organizations.



50 50 Years of the
UNESCO World Heritage
Convention

International conference
Kraków, 8–10 June 2023

Achievements and
Challenges in Europe

www50.mck.krakow.pl

At the bottom of the poster, there are logos for UNESCO, the Krakow Museum, and other partners.

W UKRAINIE

Justyna Mielnikiewicz

In Ukraine. Justyna Mielnikiewicz

Wystawa | Exhibition
2.09–6.11.2022

Międzynarodowe Centrum Kultury
 Patio | Rynek Główny 25, Kraków

International Cultural Centre
 Atrium | Rynek Główny 25, Kraków

www.mck.krakow.pl

MIĘDZYKRAJOWE
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Logos of sponsors and partners: UNICEF, European Union, Ministry of Culture and National Heritage, ICC, etc.

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Wędrujące obrazy

Travelling Images

Małgorzata Mirga-Tas

**2.12.2022–
5.03.2023**

Wystawa | Exhibition
 Galeria Międzynarodowe
 Centrum Kultury
 International Cultural
 Centre Gallery
 Rynek Główny 25, Kraków
www.mck.krakow.pl

Logos of sponsors and partners: UNICEF, European Union, Ministry of Culture and National Heritage, ICC, etc.

Wędrujące obrazy

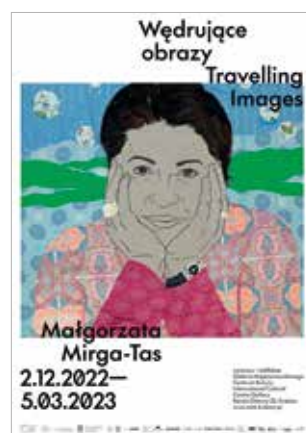
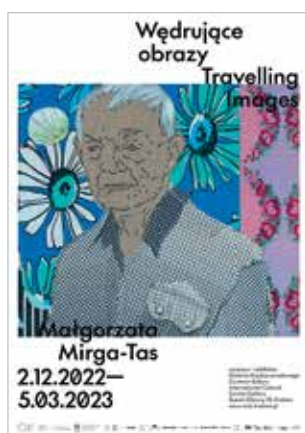
Travelling Images



**Małgorzata
Mirga-Tas**

**ostatnie dni wystawy
final days of the exhibition
21.02—05.03.2023**

Galeria Międzynarodowego
Centrum Kultury
International Cultural
Centre Gallery
Rynek Główny 25, Kraków
www.mck.krakow.pl



NIECHCIANA STOŁĘCZNOŚĆ KRAKOWA 1939-1945

PROF. ANDRZEJ CHWAŁBA, ROBERT KOSTRO,
PROF. JACEK PURCHLA, ŁUKASZ GALUSEK

DEBATA TOWARZYSZY WYSTAWIE
„NIECHCIANA STOŁĘCZNOŚĆ. ARCHITECTURA I URBANISTYKA KRAKOWA W CZASIE OKUPACJI NIEMIECKIEJ 1939-1945”

10 MARCA 2022 (czwartek)

18.00

KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY

DEBATA WYKŁADOWA NA POLECIENIE ZEPHYRUSZ



MIĘDZYNARODOWE
CENTRUM
KULTURY

WWW.MCK.KRAKOW.PL

HITLEROWSKIE PLANY KRAKOWA

WYKŁAD
PROF. JACEK PURCHLA

DEBATA TOWARZYSZY WYSTAWIE
„NIECHCIANA STOŁĘCZNOŚĆ. ARCHITECTURA I URBANISTYKA KRAKOWA
W CZASIE OKUPACJI NIEMIECKIEJ 1939-1945”

18 marca 2022 / czwartek
18.00

KRAKÓW, RYNEK GŁÓWNY 25
WSTĘP WOLNY

DEBATA WYKŁADOWA NA POLECIENIE ZEPHYRUSZ

WWW.MCK.KRAKOW.PL

NIEMIECKA PRAGA?

WYKŁAD
PIOTRA M. MAJEWSKIEGO

DEBATA TOWARZYSZY WYSTAWIE
„NIECHCIANA STOŁĘCZNOŚĆ. ARCHITECTURA I URBANISTYKA KRAKOWA
W CZASIE OKUPACJI NIEMIECKIEJ 1939-1945”

7 kwietnia 2022 / piątek
18.00

KRAKÓW, RYNEK GŁÓWNY 25
WSTĘP WOLNY

DEBATA WYKŁADOWA NA POLECIENIE ZEPHYRUSZ

WWW.MCK.KRAKOW.PL

ЧИТАЄМО ВГОЛОС

Від
Андруховича
до Забужко

Запрошуємо до МЦК
на спільне читання і розмови
про українську літературу.
Якщо маєш свої улюблені книжки,
візьми їх із собою.
Зустріч вестиме Катажина Котинська,
за спеціальної участі Вікторії Амеліної
(21:30 год.)

13 травня 2022
20:00–0:00 год.

вхід вільний

Міжнародний центр культури
Головний Ринок, 25
синхронний переклад українською мовою

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KL PLASZOW
ODZYSKIWANIE
PAMIĘCI

DEBATA Z UDZIAŁEM
MONIKI BODNAREK
DR. EDDY GAWRON
DR. MICHAŁA NIEZABITOWSKIEGO
MAGDALENY RIGAMONTI

20 kwietnia 2022 / 18.00
KRAKÓW, RYNEK GŁÓWNY 25
WSTĘP WOLNY

Współorganizatorzy:
Museum of Jewish History
Kraków

www.klplaszow.pl

WARSZAWA
RYSUJE
SKOPJE

SPOTKANIE Z KINGĄ NETTMANN-MULTANOWSKĄ
PROWADZI AGATA WĄSOWSKA-POWLIK

17 MAJA 2022 (sobota)
18.00
KRAKÓW, RYNEK GŁÓWNY 25
WSTĘP WOLNY

Współorganizatorzy:
Museum of Jewish History
Kraków

www.klplaszow.pl

WAWEL W CIENIU SWASTYKI

DEBATA Z UDZIAŁEM
PROF. JACKA PURCHLI
PROF. ANDRZEJA BETLEJA
DR. MICHAŁA WIŚNIEWSKIEGO
PROWADZI DR MONIKA RYDIGER

DEBATA TOWARZYSZY WYSTAWIE: NIECHCIANA STOLECZNOŚĆ. ARCHITECTURA I URBANISTYKA KRAKOWA
W CZASIE OKUPACJI NIEMIECKIEJ 1939-1945

24 maja 2022 / *piątek*

18.30



KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY

transmisja online

debata tłumaczona na Polski Język Migowy

• WWW.MCK.KRAKOW.PL

CAFE ADRIA

O MORZU I EUROPIE ŚRODKOWEJ

ROBERT MAKŁOWICZ
ŁUKASZ GALUSEK
PROWADZI BARTOSZ WILCZYŃSKI

SPOTKANIE WOKÓŁ KSIĄŻKI EGIDIO IVETICA „ADRIATYK. MORZE I JEGO CYWILIZACJA”

31 maja 2022 / *czwartek*

18.00

KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY

transmisja online

debata tłumaczona na Polski Język Migowy

• WWW.MCK.KRAKOW.PL




DUSZA GRUZI

LECH KORBICZAK
MAGDALENA BOJAROWSKA
KRYSTYNA GALUSEK

27 czerwca 2022 / *czwartek*

18.00

KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY

transmisja online

debata tłumaczona na Polski Język Migowy

• WWW.MCK.KRAKOW.PL




ADRIATYK -MORZE OPOWIADANE

PROF. MACIEJ CZERWIŃSKI
ŁUKASZ GALUSEK
PROF. JOANNA UGNIIEWSKA
PROWADZI BARTOSZ PANEK

SPOTKANIE WOKÓŁ KSIĄŻKI EGIDIO IVETICA „ADRIATYK. MORZE I JEGO CYWILIZACJA”

21 czerwca 2022 / *piątek*

18.00



KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY

transmisja online

debata tłumaczona na Polski Język Migowy

• WWW.MCK.KRAKOW.PL

ANTROPOCEN I KRES BIORÓŻNORODNOŚCI

MALGORZATA LEBGA
ANDRZEJ MARTEC
ADAM BOBICKI
PAULINA MAROCHLER

SPOTKANIE WOKÓŁ WYSTAWY: BIODYWERSOŚĆ WŁADZYŚŁAWA PUCHAŁSKI

9 września 2022 / *czwartek*

18.00

KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY

transmisja online

debata tłumaczona na Polski Język Migowy

• WWW.MCK.KRAKOW.PL




CO Z FENIKSEM?
DYLEMATY
KONSERWATORSKIE
I DZIEDZICTWO KŁOPOTLIWE
DEBATA

GOSCI:
DR ANETA BROWNA, CRISTINE PIATEA, ANNA SYSKA,
PABLO ANDRÉS LIZZARAL, DR MICHAŁ WISNIEWSKI

PROWADZI:
MAGDALENA KAPKA, MICHAŁ ULCZYŃSKI

2 czerwca 2022 / 18.30

MIĘDZYNARODOWE CENTRUM KULTURY

WSTĘP WOLNY

MIĘDZYNARODOWE CENTRUM KULTURY

**ODMIENIŃCY
I MASKI**

INTERPRETACJE
KULTUROWYCH WYBORÓW
MIESZKAŃCÓW EUROPY
ŚRODKOWO-WSCHODNIEJ
W CZASACH
POLITYK HISTORYCZNYCH
I INTERNETU

HIERONIM GRAŁA
MACIEJ JANOWSKI
KATARZYNA KOTYŃSKA
MINDAUGAS KVIETKAUSKAS
ŁUKASZ GALUSEK
BEATA NYKIEL

SPOTKANIE DOBYWA SIĘ W RAMACH IV KONGRESU ZAGRANICZNYCH BADACZY DZIEJÓW POLSKI

19 października 2022 / 18.00

KRAKÓW, RYNEK GŁÓWNY 25

WSTĘP WOLNY

MIĘDZYNARODOWE CENTRUM KULTURY

MIĘDZYNARODOWE CENTRUM KULTURY

**CEMENTARNE
DZIEDZICTWO
AUSTRO-WĘGIER**

GOSCI:
SUSAN FLORENZINZ-KARBERGERITZ
DR BEATA WYDŁ
DR BARBARA KATZBERG

3 listopada 2022 / 18.00

MIĘDZYNARODOWE CENTRUM KULTURY

WSTĘP WOLNY

MIĘDZYNARODOWE CENTRUM KULTURY

**PRZESZŁOŚĆ
I PRZYSZŁOŚĆ
MIAST**

GOSCI:
ARTUR CELIŃSKI,
PROF. IRMA KOZINA,
FILIP SPRINGER,
PIOTR BUJAS

5 grudnia 2022 / 18.00

MIĘDZYNARODOWE CENTRUM KULTURY

WSTĘP WOLNY

MIĘDZYNARODOWE CENTRUM KULTURY

**UKRAINA
I WOJNA
OBRAZY
DOŚWIADCZENIA**

GOSCI:
ANITA KALICZ,
JUSTYNA MIŁOBODOWICZ,
DANIEL PIKULIŃSKI,
SARAJKA WILCZEK

21 października 2022 / 18.00

MIĘDZYNARODOWE CENTRUM KULTURY

WSTĘP WOLNY

MIĘDZYNARODOWE CENTRUM KULTURY

**SPOTKANIE Z
OKSANA
ZABUŹKO**

PROWADZI:
KATARZYNA KOTYŃSKA
I URSULA SŁABIK

7 listopada 2022 / 18.00

MIĘDZYNARODOWE CENTRUM KULTURY

WSTĘP WOLNY

MIĘDZYNARODOWE CENTRUM KULTURY

**KULTURA
ROMÓW
W EUROPIE
ŚRODKOWEJ**

GOSCI:
ADAM BARTOSZ,
JOYTA JASKÓWIAK,
BARTOSZ SAOULSKI

8 grudnia 2022 / 18.00

MIĘDZYNARODOWE CENTRUM KULTURY

WSTĘP WOLNY

MIĘDZYNARODOWE CENTRUM KULTURY

**LATA
DZIEWIĘCZDZIESIĄTE
ARCHITEKTURA
POCZĄTKÓW
TRANSFORMACJI**

ENA P. POMERKA
ANNA SYSKA
MICHAŁ WISNIEWSKI

27 października 2022 / 18.00

MIĘDZYNARODOWE CENTRUM KULTURY

WSTĘP WOLNY

MIĘDZYNARODOWE CENTRUM KULTURY

NA TROPIE DZIEDZICTWA

SPACERY EDUKACYJNE DLA GRUP ZORGANIZOWANYCH

 Międzynarodowe
CENTRUM
KULTURY

 Ministerstwo
Kultury
i Dziedzictwa
Narodowego

ZAREZERWUJ TERMIN:
WARSTATY@MCK.KRAKOW.PL



Więcej informacji: **12 42 42 860**

NA TROPIE DZIEDZICTWA

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Narodowego

Więcej informacji:
12 42 42 860



CALENDAR

JANUARY

- 4/01** Babi Yar: From the Holocaust to the Present – meeting with Adam Balcer, Dr Edyta Gawron, and Dr Anna Wylegała as part of the programme of events accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*; moderation: Dr Paulina Małochleb



From left: Dr Paulina Małochleb, Dr Edyta Gawron, Adam Balcer, and Dr Anna Wylegała



At the microphone: Dr Anna Wylegała

- 9/01** Accessible Sunday at the ICC – guided tour of the exhibition *Ukraine: A Different Angle on Neighbourhood* with audio-description, for people with sight impairments





12/01

Session of the ICC's Programme Council



From left: Prof. Andrzej Chwalba, ICC director Agata Wąsowska-Pawlik, deputy director Łukasz Galusek



Urszula Ślęzak



Dr Antoni Bartosz



The council session was held in a hybrid format

14/01

'Community Imaginations: Personifications of Polonia and Ukraine in Art' – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *Ukraine: A Different Angle on Neighbourhood*

- 15/01** Ukrainian Echoes in Kraków – themed walk in the cycle 12 Walks for 12 Months, led by Joanna Majewska-Grabowska



Joanna Majewska-Grabowska with the participants of her walk

- 16/01** Closing day of the exhibition *Ukraine: A Different Angle on Neighbourhood*



- 20/01** 'The Oeuvre of Edmund Goldzamt' – online lecture delivered by Aliaksandr Shuba, Thesaurus Poloniae fellow



28/01

HE Dr Nargiz Gurbanova, Ambassador of the Republic of Azerbaijan to Poland, with Sadig Babazev, first counsellor at the embassy, visit the ICC and meet with deputy director Łukasz Galusek



HE Dr Nargiz Gurbanova, Ambassador of the Republic of Azerbaijan to Poland



From left: deputy director Łukasz Galusek, HE Dr Nargiz Gurbanova, Sadig Babayev

31/01

‘Defying the World: The First Female Explorers and More’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the ICC’s 30th Anniversary Lectures with Art

FEBRUARY

- 2/02** Participation of deputy director Łukasz Galusek and Dr Michał Wiśniewski (remotely) in the webinar Cultural Significance of Studies on Ancient Cities in Poland and India: Emerging Perspectives, at which they outlined key issues in urban studies and interpretation of the heritage of Katowice and Kraków. Mr Galusek delivered a paper entitled 'Katowice and Upper Silesia: The Modern Adventure', and Dr Wiśniewski one entitled 'Kraków Cultural Heritage'. The organisers of the event were the Honorary Consulate of the Republic of Poland in Kolkata, the Asiatic Society in Kolkata, and the ICC



- 3/02** (Remote) press conference for national and local media setting out the ICC's plans and objectives for 2022



ICC director Agata Wąsowska-Pawlik and deputy director Łukasz Galusek

- 9/02** Participation of ICC director Agata Wąsowska-Pawlik (remotely) in a session of the Permanent Conference of Directors of Kraków Museums

- 11/02** 'In the Neighbourhood: The Contemporary Art Scene in Kraków' – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens, ahead of the Dobiesław Gała exhibition *Poles of Inaccessibility*

12/02 The Secrets of the Ravens House – themed walk in the cycle 12 Walks for 12 Months, led by Dr Michał Wiśniewski

24/02 Opening of the exhibition *Poles of Inaccessibility: Dobiesław Gała*



icc director Agata Wąsowska-Pawlik



Left: deputy director Łukasz Galusek, centre: Dobiesław Gała



Dobiesław Gała



- 28/02** 'Chroniclars of Life: The Photographic Agencies Ostkreuz and Magnum' – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the ICC's 30th Anniversary Lectures with Art

MARCH

- 3/03** (Remote) meeting of the V4 Working Group of Cultural Heritage Experts
- 4/03** Opening of the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*



ICC director Agata Wąsowska-Pawlik



The curators: Prof. Jacek Purchla, Dr Monika Rydiger, and Dr Żanna Komar



Prof. Purchla leads a guided tour of the exhibition



8/03

(Remote) participation of ICC director Agata Wąsowska-Pawlik in the meeting #Women4Heritage in Intergenerational Dialogue, organised by Europa Nostra

10/03

Unwanted Capital – debate with Prof. Jacek Purchla and Robert Kostro as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*, moderated by deputy director Łukasz Galusek



From left: Prof. Jacek Purchla, Robert Kostro, and deputy director Łukasz Galusek

11/03

‘Polish-German Neighbourhood’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*

14/03

Cultural studies seminar for members of the Open Eyes Economy Summit Programme Council, led by Prof. Jacek Purchla



Prof. Jacek Purchla with the seminar participants in the icc Gallery

14–16/03

Participants in the Erasmus+ programme Burden or Treasure from Madrid visiting the icc; they heard a lecture about Nowa Huta delivered by Dr Michał Wiśniewski and took part in a workshop, Nowa Huta’s Difficult Heritage

16/03

Warsaw, De Republica Institute. Deputy director Łukasz Galusek and Dr Łukasz Moll of the University of Wrocław led the seminar Poland: Autonomous Form or Imitation of the West? as part of the cycle Dreamers and Craftspeople: A House for Social Innovation, accompanying the Joseph Conrad Fellowship programme



From left: Michał Strachowski, Dr Łukasz Moll, and icc deputy director Łukasz Galusek

19/03

Occupied Wawel: Its New Architecture and Function – city walk led by Robert Adamczak as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*





22/03 On the Trail of Kraków's Legends – city walk for the participants in the Erasmus+ programme *Burden or Treasure from Madrid*

24/03 'The Nazis' Plans for Kraków' – lecture delivered by Prof. Jacek Purchla as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*



Prof. Jacek Purchla



26/03 The Non-Existent District – city walk led by Dr Grzegorz Jeżowski as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*

27/03 Accessible Sunday at the ICC – guided tour with audio-description of the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945* for people with sight impairments



28/03 ‘Entartete Kunst: When Art Becomes Politics’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the icc’s 30th Anniversary Lectures with Art

29/03 War in the Kitchen – meeting with Olga Stawińska and Dr Michał Wiśniewski promoting issue no. 45 of the *Herito* quarterly; moderation: Bartosz Wilczyński



From left: Bartosz Wilczyński, Olga Stawińska, and Dr Michał Wiśniewski

Katowice. ‘Education in the Cultural Institution as Part of the Integration Process.’ Speech by Angelika Madura, coordinator of the icc’s educational programme at the conference Modern Cultural Education: Ukraine – Language, Culture, Integration, organised by the wom Regional Teacher Professional Training Centre in Katowice

APRIL

4/04 Ukrainian Echoes in Kraków – city walk in the cycle How Are You Doing?, in Ukrainian, led by Joanna Majewska-Grabowska



Joanna Majewska-Grabowska with participants

6/04 Ask Nastia: Kraków Know How – meeting with Anastasiia Podorozhnia in the cycle How Are You Doing?, in Ukrainian

7/04 ‘The German Prague?’ – lecture delivered by Prof. Piotr M. Majewski as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*



Prof. Piotr M. Majewski



8/04 ‘Recovered: Polish War Losses and Revindication’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*

9/04 The Former Kraków Ghetto: History, Sites, People – city walk led by Dr Ewa Węgrzyn as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*

Ukrainian Echoes in Kraków – city walk in the cycle How Are You Doing?, in Ukrainian

20/04

KŁ Plaszow: Recovering Memory – meeting with Monika Bednarek, Dr Edyta Gawron, and Dr Michał Niezabitowski as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*; moderation: Magdalena Rigamonti



From left: Magdalena Rigamonti, Dr Edyta Gawron, Dr Michał Niezabitowski, and Monika Bednarek



Magdalena Rigamonti and Dr Edyta Gawron

22/04

Session of the Executive Board of the ICC Foundation



Prof. Jacek Purchla, curator of the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*, gives members of the foundation a guided tour of the display



icc director Agata Wąsowska-Pawlik with guests in the icc Gallery

23/04 Architectural Changes in Kraków City Centre during the German Occupation – city walk led by Dr Żanna Komar as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*

24/04 Accessible Sunday at the icc – inclusive walk around the Main Market Square and guided tour with audiodescription of the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945* for people with sight impairments





25/04 'A Country to Build: Jewish Architects in Poland in 1918–1939' – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the icc's 30th Anniversary Lectures with Art

Ukrainian Echoes in Kraków – city walk in the cycle How Are You Doing?, in Ukrainian

MAY

2/05 Ukrainian Echoes in Kraków – city walk in the cycle How Are You Doing?, in Ukrainian

4/05 Ask Nastia: Kraków Know How – meeting with Anastasiia Podorozhnia in the cycle How Are You Doing?, in Ukrainian

8–10/05 Session of the Council of Europa Nostra, with the participation of Prof. Hermann Parzinger, executive president of Europa Nostra, and Sneška Quaedvlieg-Mihailović, its secretary general, on the key projects pursued by EN in 2022



Prof. Hermann Parzinger, executive president of Europa Nostra, in the Ravens Hall



At the microphone Sneška Quaedvlieg-Mihailović, secretary general of Europa Nostra

9/05

Germany, Leipzig. The Polish Institute in Leipzig. Opening of the exhibition *Kraków Treasures*, prepared by the icc



Burkhard Jung, Mayor of Leipzig, at the opening of the exhibition

Ukrainian Echoes in Kraków – city walk in the cycle *How Are You Doing?*, in Ukrainian

13/05

Museum Night at the icc. As part of this event there was a guided tour by the curators of the exhibition *Unwanted*

Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945; an open reading session and discussion about Ukrainian literature with a special guest, Viktoriya Amelina [a year later, in July 2023, Amelina died of injuries sustained during a missile attack on Kramatorsk – ed. note], moderated by Prof. Katarzyna Kotyńska; and integration activities for Polish and Ukrainian children



Dr Monika Rydiger during the guided tour by the curators in the ICC Gallery



Dr Żanna Komar, co-curator of the exhibition, leading a guided tour



Prof. Katarzyna Kotyńska and Dr Paulina Małochleb



Left: Prof. Katarzyna Kotyńska, centre: Viktoria Amelina



During the Museum Night event, donations were collected as part of the sos Ukraine initiative, with the charity Polish Humanitarian Action

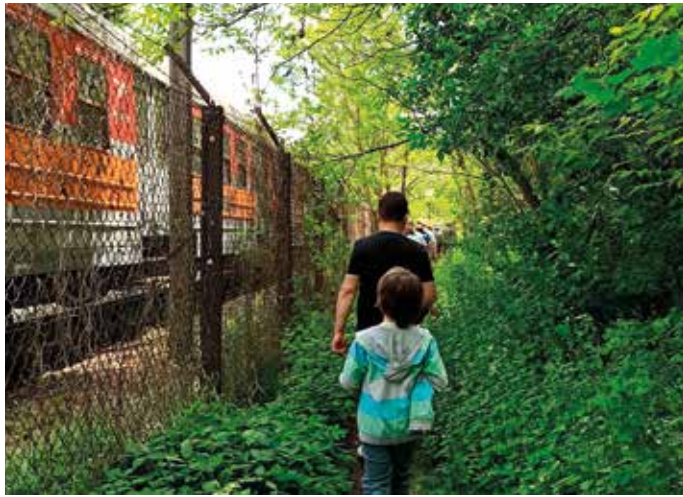
‘Adolf Szyszko-Bohusz: Groundbreaking Architect’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*

14/05

The Railway Heritage of the Third Reich, or How the Ostbahn Modernised Kraków’s Rail Hub – city walk led by Dr Dominik Lulewicz as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*



Dr Dominik Lulewicz tells participants about the history of Płaszów station



16/05 Ukrainian Echoes in Kraków – city walk in the cycle *How Are You Doing?*, in Ukrainian

17/05 Skopje: City of Solidarity – meeting with Kinga Nettmann-Multanowska, author of the book *Warszawa rysuje Skopje* [Warsaw draws Skopje], moderated by ICC director Agata Wąsowska-Pawlik



From left: ICC director Agata Wąsowska-Pawlik, deputy director Łukasz Galusek, and Kinga Nettmann-Multanowska



ICC director Agata Wąsowska-Pawlik and Kinga Nettman-Multanowska



Zakopane. Participation of Prof. Jacek Purchla in the seminar Małopolska – Development Challenges: Looking Beyond the Horizon, under the honorary patronage of the marshal of the Małopolska province, Witold Kozłowski



From left: Sławomir Mokrzycki; Vyacheslav Voynarovskiy, Consul General of Ukraine in Kraków; Jan Piekło, president of the Villa Decius Association; Prof. Jacek Purchla; and Dr Stanisław Mazur, rector of Cracow University of Economics

18/05

Radio Kraków. icc director Agata Wąsowska-Pawlik was presented with the Marka Radia Kraków prize for the exhibition *Ukraine: A Different Angle on Neighbourhood* displayed at the ICC in 2021 and 2022, and took part in the debate *Culture in Crises: Have the Good Times Gone for Ever?*



19/05

Imitation or Creation? Models of Polish Modernisations – debate with Dr Paulina Małochleb, Prof. Rafał Matyja, Dr Joanna Orlik, and Prof. Kacper Pobłocki; moderation: Edwin Bendyk. Co-organised by the Batory Foundation



From left: ICC director Agata Wąsowska-Pawlik, Edwin Bendyk, Dr Joanna Orlik, Prof. Kacper Pobłocki, Dr Paulina Małochleb, and Prof. Rafał Matyja



From left: Edwin Bendyk, Dr Joanna Orlik, and Prof. Kacper Pobłocki

20/05

Prof. Hanna Grzeszczuk-Brendel visits the ICC and meets with ICC director Agata Wąsowska-Pawlik

21/05

Przegorzały: In the Shadow of the Castle – city walk led by Dr Michał Wiśniewski as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*





23/05 Ukrainian Echoes in Kraków – city walk in the cycle *How Are You Doing?*, in Ukrainian

24/05 Wawel in the Shadow of the Swastika – debate with Prof. Andrzej Betlej, Prof. Jacek Purchla, and Dr Michał Wiśniewski as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*; moderation: Dr Monika Rydiger



From left: Dr Monika Rydiger, Prof. Andrzej Betlej, Prof. Jacek Purchla, and Dr Michał Wiśniewski



Prof. Jacek Purchla



On the Trail of Kraków Legends – city walk in the cycle How Are You Doing?, in Ukrainian

28/05

Occupied Wawel: Its New Architecture and Function – city walk led by Robert Adamczak as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*

29/05

Accessible Sunday at the icc – inclusive walk around the Main Market Square and guided tour with audiodescription of the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945* for people with sight impairments



Educational walk around the Main Market Square with Dr Michał Wiśniewski



Children's Day and Mother's Day at the icc



Kraków Family Festival at the icc





Workshops run by icc educators in Henryk Jordan Park

30/05

‘Land Art: The Art of Place’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the icc’s 30th Anniversary Lectures with Art

Ukrainian Echoes in Kraków – city walk in the cycle How Are You Doing?, in Ukrainian

31/05

Café ADRIA: The Sea and Central Europe – meeting with Robert Makłowicz and deputy director Łukasz Galusek to promote the book *Adriatyk* [The Adriatic] by Egidio Ivetic; moderation: Bartosz Wilczyński



From left: Bartosz Wilczyński, Robert Makłowicz, and deputy director Łukasz Galusek





JUNE

- 1-3/06** Ireland, Dublin. Participation of icc director Agata Wąsowska-Pawlik in the 10th European Remembrance Symposium Reconciliation: A Long and Winding Path. The event organisers were the Institute of European Network Remembrance and Solidarity, the Glenree Centre for Peace and Reconciliation, and Fáilte Ireland – the National Tourism Development Authority of the Republic of Ireland



From left: Prof. Valérie Rosoux (Katholieke Universiteit Leuven), Dr Juraj Marušiak (Slovak Academy of Sciences), Dr Sinéad McCooile (Department of Tourism, Culture, Arts, Gaeltacht, Sport, and Media, Ireland), and icc director Agata Wąsowska-Pawlik



icc director Agata Wąsowska-Pawlik

2/06 What of Feniks? Conservatorial Dilemmas and Dissonant Heritage – debate with Dr Aneta Borowik, Grzegorz Piątek, Anna Syska, Prof. Andrzej Szczerski, director of the National Museum in Kraków, and Dr Michał Wiśniewski, as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*; moderation: Michał Olszewski



From left: Michał Olszewski, Anna Syska, Dr Michał Wiśniewski, Dr Aneta Borowik, and Grzegorz Piątek



From left: Michał Olszewski, Prof. Andrzej Szczerski, Anna Syska

On the Trail of Kraków Legends – city walk in the cycle *How Are You Doing?*, in Ukrainian

3/06 ICE Congress Centre, World Congress of Translators of Polish Literature. Participation of ICC director Agata Wąsowska-Pawlik, deputy director Łukasz Galusek, and Prof. Jacek Purchla in the Transatlantyk Prize presentation gala, awarded by the Polish Book Institute to Prof. Tokimasa Sekiguchi. The laudation in honour of the winner was delivered by Prof. Purchla



Prof. Tokimasa Sekiguchi



Prof. Jacek Purchla and Prof. Tokimasa Sekiguchi

4/06 Azerbaijan, Baku. Opening of the outdoor exhibition *Treasures of Kraków* prepared by the ICC, which thanks to the efforts of the Polish Embassy in Baku was sited in the courtyard of the Maiden Tower in Baku's Old Town



City – Camp – City: KL Plaszow Site of Memory – city walk led by Kamil Karski as part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*

4-5/06

Closing day of the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*



6/06 Ukrainian Echoes in Kraków – city walk in the cycle How Are You Doing?, in Ukrainian

8-10/06 International conference 50 Years of the UNESCO World Heritage Convention: Achievements and Challenges in Europe. The proceedings were inaugurated by Prof. Teresa Patrício, president of the International ICOMOS Committee; Prof. Bogusław Szmygin, president of the Polish National ICOMOS Committee; Agata Wąsowska-Pawlik, director of the ICC; and Bogusław Kośmider, deputy mayor of the City of Kraków. Prof. Piotr Gliński, deputy prime minister and minister of culture and national heritage, sent a special message to the delegates. The organisers of the event were the ICC, the Polish National ICOMOS Committee, and the Municipality of Kraków



Prof. Teresa Patrício, president of the International ICOMOS Committee, and ICC director Agata Wąsowska-Pawlik



Speech by the deputy prime minister Prof. Piotr Gliński, minister of culture and national heritage



Prof. Bogusław Szmygin, president of the Polish National ICOMOS Committee

9/06 On the Trail of Kraków Legends – city walk in the cycle How Are You Doing?, in Ukrainian

10/06 ‘Spatial Politics: The Architectural Heritage of the Third Reich in Poland’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*

13/06 The Art and Symbolism of Kraków’s Kazimierz District – city walk in the cycle How Are You Doing?, in Ukrainian

14/06 Warsaw, Belvedere. Participation of deputy director Łukasz Galusek in the 7th session of the Presidential Council for Foreign Affairs, given over to the current international situation in connection with the war in Ukraine and the NATO summit in Madrid

20/06 Ukrainian Echoes in Kraków – city walk in the cycle How Are You Doing?, in Ukrainian

21/06 The Adriatic: Telling the Sea – meeting with Prof. Joanna Ugniewska, Prof. Maciej Czerwiński, and deputy director Łukasz Galusek; moderation: Bartosz Panek



From left: deputy director Łukasz Galusek, Prof. Maciej Czerwiński, Prof. Joanna Ugniewska, and Bartosz Panek



Deputy director Łukasz Galusek



Prof. Joanna Ugniewska

27/06

The Soul of Georgia – meeting with Lech Kończak, author of the book *Tbilisi. O Gruzji, ludziach i dziełach* [Tbilisi: Georgia, its people and their works], and Magdalena Nowakowska, conducted by deputy director Łukasz Galusek, promoting issue no. 46–47 of the *Herito* quarterly



From left: Lech Kończak, Magdalena Nowakowska, and deputy director Łukasz Galusek



Lech Kończak



‘Thinking in Nature: Scandinavian Architecture of the 20th and 21st Centuries’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the icc’s 30th Anniversary Lectures with Art

The Art and Symbolism of Kraków’s Kazimierz District – city walk in the cycle How Are You Doing?, in Ukrainian

28/06

Katowice. Participation of icc director Agata Wąsowska-Pawlik and Dr Michał Wiśniewski in the 11th World Urban Forum. The icc, together with the National Heritage Institute, organised the panel discussion Heritage Is Valuable for Cities! Why Is Cultural Heritage Important For the Sustainable Development of Cities? Polish Experiences and Challenges, with the participation of Prof. Monika Bogdanowska (NID), Dr Monika Murzyn-Kupisz (UJ), Dr Joanna Sanetra-Szeliga (CUK), Prof. Piotr Gerber (Wrocław University of Science), and Michał Krasucki (chief conservator of monuments); moderated by Dr Michał Wiśniewski



From left: Dr Michał Wiśniewski, Dr Joanna Sanetra-Szeliga, Michał Krasucki, Prof. Monika Murzyn-Kupisz, Prof. Piotr Gerber, Prof. Monika Bogdanowska

29/06

Katowice. Participation of Prof. Jacek Purchla in the 11th World Urban Forum

JULY

1-04/07

Field workshops for the Academy of Heritage on management of cultural heritage sites in the Kłodzko region



Prof. Piotr Krasny with students from the Academy of Heritage in the Church of St John the Evangelist in Paczków



Students from the Academy of Heritage with Bishop Waldemar Pytel outside the Peace Church in Świdnica



Students from the Academy of Heritage, Prof. Krasny, and Fr Robert Jerzy Mól, sj, outside the Collegiate Church of the Assumption of the Blessed Virgin Mary in Kłodzko

4/07 Ukrainian Echoes in Kraków – city walk in the series Ukraine and Poland: Close Together, in Ukrainian

5/07 Session of the ICC's Programme Council



From left: Dr Antoni Bartosz, Prof. Jacek Purchla, Prof. Andrzej Chwalba, ICC director Agata Wąsowska-Pawlik, and deputy director Łukasz Galusek



- 6/07** Warsaw, Embassy of the Republic of Lithuania in Poland. Participation of ICC director Agata Wąsowska-Pawlik and deputy director Łukasz Galusek in the celebrations of the Day of Lithuanian Statehood and Anniversary of the Coronation of King Mendog on 6 July 1253
- 8/07** ‘Pictorialists, Chroniclers, Conceptualists: Polish Landscape Photography’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *Homing: Włodzimierz Puchalski*
- 11/07** On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian
- 11-17/07** Kraków – Spišská Kapitula. V4 Heritage Academy. Management of UNESCO World Heritage Cultural Sites in Visegrad Countries



Participants in the V4 Heritage Academy in the courtyard of Wawel Castle



Marek Lemiesz delivers his lecture



In Spišská Kapitula

14/07 On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

18/07 Ukrainian Echoes in Kraków – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

21/07 Opening of the exhibition *Homing: Włodzimierz Puchalski*



icc director Agata Wąsowska-Pawlik



Andrij Bojarov, exhibition curator



From left: Prof. Mindaugas Kvietkauskas, former minister of culture of the Republic of Lithuania, Maciej Zdziarski, and Prof. Jacek Purchla



From left: Ziyad Raouf, plenipotentiary of the Regional Government of Kurdistan in Poland and president of the executive board of the ICC Foundation; Andrzej Tombiński, member of the executive board of the ICC Foundation; Maria Jaglarz, director of the Niepołomice Museum; and Stanisław Kracik



On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

25/07

‘From Thonet Chairs to Tiffany Lamps: The Everyday Dimension of Fin-de-Siècle Art’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the ICC’s 30th Anniversary Lectures with Art

The Art and Symbolism of Kraków's Kazimierz District – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

28/07 Cinema on the ICC Roof: Naturally – screening of the film *Breaking Boundaries: The Science of Our Planet* (2021, dir. Jon Clay) as part of the programme of events accompanying the exhibition *Homing: Włodzimierz Puchalski*

AUGUST

1/08 Ukrainian Echoes in Kraków – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

4/08 Cinema on the ICC Roof: Naturally – screening of the film *Kingdom of Giants* (2015, dir. J. Perrin, J. Cluzaud) as part of the programme of events accompanying the exhibition *Homing: Włodzimierz Puchalski*

On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

6/08 Discovering Woodlands in Photography, nature walk led by Krzysztof Morańda as part of the programme of events accompanying the exhibition *Homing: Włodzimierz Puchalski*

8/08 The Art and Symbolism of Kraków's Kazimierz District – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

11/08 Cinema on the ICC Roof: Naturally – screening of the film *Salt of the Earth* (2015, dir. J.R. Salgado, Wim Wenders) as part of the programme accompanying the exhibition *Homing: Włodzimierz Puchalski*

On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

12/08 'Photographic Circles in Early 20th-Century Lwów' – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *Homing: Włodzimierz Puchalski*

18/08 Cinema on the ICC Roof: Naturally – screening of the film *Gunda* (2020, dir. W. Kossakowski) as part of the programme accompanying the exhibition *Homing: Włodzimierz Puchalski*

On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

21-24/08 Czech Republic. Prague. Participation of ICC director Agata Wąsowska-Pawlik and deputy director Łukasz Galusek in the 26th General Congress of ICOM

22/08 The Art and Symbolism of Kraków's Kazimierz District – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

25/08 Cinema on the ICC Roof: Naturally – screening of the first films by Włodzimierz Puchalski: *Jeziro Łabędzie* (Swan lake, 1957), *Wśród gór i dolin Arktyki* (Amid the mountains and valleys of the Arctic, 1958), *Puszcza Białowieska* (The Białowieża Forest, 1964), *Wśród łąk i wód* (Amid meadows and waters, 1974), and *Lato na wyspie Króla Jerzego* (Summer on King George Island, 1979) as part of the programme of events accompanying the exhibition *Homing: Włodzimierz Puchalski*

On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

26-30/08 Wielkopolska. ICC Programme Council seminar The Cultural Space of Central Europe



The seminar participants in Szamotuły with representatives of the Museum of the Górka Dynasty, director Michał Kruszona and Monika Romanowska-Pietrzak



The council members outside the Church of St Marcelin and the Raczyński Mausoleum in Rogalin



The council members during the display of the Moravian Brethren papers in the Kórnik Library of the Polish Academy of Sciences

27/08

The Habits of City Birds, nature walk led by Andrzej Barcia of the Ptakofonia association, as part of the programme of events accompanying the exhibition *Homing: Włodzimierz Puchalski*

29/08

‘The Image of Otherness in 19th-Century Photography’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the icc’s 30th Anniversary Lectures with Art

29/08–03/09

A Kraków Architectural Plein-Air – drawing workshop and lectures on architecture for young people and adults, led by Sonia and Bartłomiej Pochopnia

Kraków’s Galician Ring – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

31/08–19/09

Germany, Berlin. Display of the exhibition *Distant Tolerable Murder* on billboards. Conceived and organised by the Adam Mickiewicz Institute, and created in cooperation with Polish cultural institutions and art galleries (including the icc) and with the support of the Polish Ministry of Culture and National Heritage





SEPTEMBER

1/09 Opening of the exhibition *In Ukraine: Justyna Mielnikiewicz*



From left: deputy director Łukasz Galusek; icc director Agata Wąsowska-Pawlik; Justyna Mielnikiewicz; Vyacheslav Voynarovskiy, consul general of Ukraine in Kraków; and Iryna Yaremchuk, vice-consul of Ukraine in Kraków



Justyna Mielnikiewicz



From left: Iryna Yaremchuk, vice-consul of Ukraine in Kraków; Vyacheslav Voynarovskiy, consul general of Ukraine in Kraków; Robert Piaskowski, plenipotentiary of the Mayor of the City of Kraków for Culture; and deputy director Łukasz Galusek



icc director Agata Wąsowska-Pawlik and Dr Monika Rydiger



On the Trail of Kraków Legends – city walk in the cycle
Ukraine and Poland: Close Together, in Ukrainian

3/09

In the Beech Heart of Wolski Forest – nature walk led by Dawid Masło of the Symbioza Centre for Ecological Education as part of the programme of events accompanying the exhibition *Homing: Włodzimierz Puchalski*

- 5/09** Ukrainian Echoes in Kraków – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian
- 6/09** Świdnica, Holy Trinity Peace Church. Participation of ICC director Agata Wąsowska-Pawlik, deputy director Łukasz Galusek, and Prof. Jacek Purchla in the celebrations of the church's 370th anniversary
- 8/09** The Anthropocene and the End of Biodiversity – meeting with Małgorzata Lebda, Andrzej Marzec, and Adam Robiński as part of the programme of events accompanying the exhibition *Homing: Włodzimierz Puchalski*; moderation: Dr Paulina Małochleb



From left: Adam Robiński, Małgorzata Lebda, and Andrzej Marzec



Right: Andrzej Marzec



On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

9/09 ‘From Documentary to Experiment: The Film Studio Wytwórnia Filmów Oświatowych and Its Founders’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *Homing: Włodzimierz Puchalski*

12/09 The Art and Symbolism of Kraków’s Kazimierz District – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

15-17/09 Czech Republic, Olomouc. Participation of deputy director Łukasz Galusek and Natalia Żak in the conference Central European Institutions: New Worlds and Old Mythologies organised by the Museum of Art. Mr Galusek delivered the lecture ‘Un centre kidnappé? Old Mythologies in a Brand New World’

On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

16-18/09 The ICC at the Gdańsk Book Fair



19/09 ICC director Agata Wąsowska-Pawlik meets with members of a session of the Northern Dimension Partnership on Culture (NDPC) devoted to the situation in the region following Russia’s attack on Ukraine, and NDPC organisational and statutory issues



Lāsma Krastiņa-Sidorenko, Latvian Ministry of Culture; Sverre Miøen, Norwegian Ministry of Culture; Dace Resele, director of the NDPĀ Secretariat; Andrzej Misztal, Ministry of Foreign Affairs of the Republic of Poland; Anu-Maaja Pallok, Estonian Ministry of Culture; ICC director Agata Wąsowska-Pawlik; Zuzanna Przykowska, Ministry of Culture and National Heritage of the Republic of Poland; Robert Nilsson, Swedish Ministry of Culture; Ewa Dębska, Ministry of Foreign Affairs of the Republic of Poland; Maija Lummepero, Finnish Ministry of Culture; Urszula Ślęzak, director, Ministry of Culture and National Heritage of the Republic of Poland

Ukrainian Echoes in Kraków – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

22/09

On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

23/09

Dr Akira Ide, Associate Prof., Institute of Liberal Arts and Science Kanazawa University, visits the ICC and meets with Prof. Jacek Purchla. Prof. Akiko Kasuya of Kyoto City University of Arts, a Thesaurus Poloniae fellow, joined their meeting remotely



Dr Akira Ide and Prof. Jacek Purchla

Poznań. Speech by Dr Michał Wiśniewski 'Heritage – How To Teach It?' during the panel Cultural Heritage as Inspiration for the Creative Sector, organised as part of the Poznań Design Festival



Dr Michał Wiśniewski

24/09 Why Should We Protect Our Meadows? – nature walk led by Dr Joanna Kajzer-Bonk as part of the programme of events accompanying the exhibition *Homing: Włodzimierz Puchalski*

25/09 Accessible Sunday at the ICC – guided tour of the exhibitions *Homing: Włodzimierz Puchalski* and *In Ukraine: Justyna Mielnikiewicz* with live audiodescription, for people with sight and hearing impairments



25-27/09

Czech Republic, Prague. Participation of ICC director Agata Wąsowska-Pawlik and Prof. Jacek Purchla in the European Cultural Heritage Summit organised by Europa Nostra – the European Voice of Civil Society Committed to Cultural Heritage, Europa Nostra Czech Republic, in cooperation with the European Commission and the Czech Ministry of Culture as part of the Czech presidency of the European Union Council. During the event, ICC director Agata Wąsowska-Pawlik was elected a new member of the Europa Nostra Council

The international research project HOME. Heritage Opportunities / Threats within Mega-Events in Europe, in which the ICC is a partner, was awarded the prestigious European Heritage Prize / Europa Nostra Prize in the category 'Research'



26/09

'Design and Responsibility' – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the ICC's 30th Anniversary Lectures with Art

The Art and Symbolism of Kraków's Kazimierz District – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

28/09

Participants in the Erasmus+ programme Burden or Treasure from Madrid visit the ICC, listen to a lecture delivered by Dr Michał Wiśniewski on Nowa Huta, and take part in a workshop, Nowa Huta's Dissonant Heritage



30/09 Participation of Dr Michał Wiśniewski in the webinar Bridging the Cultural Boundaries, devoted to analysis of topics relating to Poland and India. The event, under the patronage of the Ambassador of the Republic of Poland to India, Prof. Adam Burakowski, was organised jointly by the ICC and the Honorary Consulate of the Republic of Poland in Kolkata

Workshop for the participants in the Erasmus+ programme Burden or Treasure from Madrid

30/09-1/10 Germany, Berlin. Participation of Dr Michał Wiśniewski in the panel Cities and Networks of Modernism in Central Europe at the Triennale der Moderne

OCTOBER

1/10 On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

3/10 Warsaw, National Library. Participation of ICC director Agata Wąsowska-Pawlik in the conference European Funds in Culture: Summary and Outlook taking stock of the implementation of the 8th priority axis Cultural Heritage Protection and Development of Cultural Assets within the Infrastructure and Environment Programme and the FENIKS Programme for 2021–2027 in the culture sector, currently in the inauguration phase. Ms Wąsowska-Pawlik delivered a presentation under the title ‘A Summary of the implementation of structural funds in culture in the years 2014–2020 in light of Polish experiences since its accession to the EU’



ICC director Agata Wąsowska-Pawlik

3/10 Ukrainian Echoes in Kraków – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

- 5/10** Session Hall of Kraków City Council. Ceremonial session of Kraków City Council, at which Prof. Jacek Purchła and Prof. Andrzej Białas were presented with the Cracoviae Merenti Bronze Medal. Deputy director Łukasz Galusek participated in the ceremony



From left: Prof. Jacek Majchrowski, Mayor of the City of Kraków; Prof. Jacek Purchła; Rafał Komarewicz, president of Kraków City Council; and Artur Buszek, vice-president of Kraków City Council

Slovenia, Ljubljana. Participation of Dr Monika Rydiger in the symposium *Posvet o Vojeslavu Moletu on the oeuvre of Prof. Wojsław Molè*, organised by the Slovenska Matica in cooperation with the Polish Embassy in Ljubljana

- 6/10** Opening of the exhibition *Art in Uniform: The Kraków War Graves Department 1915–1918*



Deputy director Łukasz Galusek



Dr Beata Nykiel, co-curator of the exhibition



From left: Łukasz Kmita, Voivode of the Małopolska Province; Dr Beata Nykiel; and deputy director Łukasz Galusek



Centre: Dr Agnieszka Partridge, co-curator of the exhibition

8/10

Deputy director Łukasz Galusek inaugurated the 17th Academy of Heritage postgraduate course. Prof. Stanisław Waltoś delivered the first lecture, 'Restitution of Cultural Assets'



Deputy director Łukasz Galusek welcomes the participants



Prof. Stanisław Waltoś

8/10

Homing in Kraków – nature walk led by Dr Kasper Jakubowski as part of the programme of events accompanying the exhibition *Homing: Włodzimierz Puchalski*





Poetry Night at the ICC. Two events were held: Antonych and Graban: Lemko Poetry about Longing for Freedom, with Władysław Graban and Katarzyna Szweda, moderated by Jan Burnatowski; and Hryhorii Chabay – Let Them Go Away Empty-handed: Ukrainian Freedom Poetry with Maciej Piotrowski, conducted by Żanna Słoniowska. The poems were read by Radosław Krzyżowski. The organiser was the College of New Europe



From left: Katarzyna Szweda, Dr Jan Burnatowski, and Władysław Graban



On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

10/10

The Art and Symbolism of Kraków's Kazimierz District – city walk in the cycle *Ukraine and Poland: Close Together, in Ukrainian*

11-13/10

Orońsko, Polish Sculpture Centre. Lecture by Monika Rydiger, 'Dialogue Designed: Art in the Urban Public Space and the Viewer', during the Sculpture Everywhere? Congress of Polish Sculpture



Second from right: Dr Monika Rydiger

13/10

Broadening the Field of Vision: the Artistic Photography of Włodzimierz Puchalski – meeting with Wojciech Nowicki and Wojciech Plewiński as part of the programme of events accompanying the exhibition *Homing: Włodzimierz Puchalski*, moderated by Monika Kozień



From left: Wojciech Nowicki, Monika Kozień, and Wojciech Plewiński



From left: Wojciech Nowicki, Monika Kozień, and Wojciech Plewiński



13-15/10

Vienna. Participation of ICC director Agata Wąsowska-Pawlik and Dr Magdalena Łanuszka in the annual session of the RIHA network, at which Ms Wąsowska-Pawlik was elected a member of the RIHA Journal executive board

14/10

‘Polish Documentalists and the Image of the New Europe’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *In Ukraine: Justyna Mielnikiewicz*

15/10

Photographing (In)visible objects – city walk led by Wojciech Wilczyk as part of the programme of events accompanying the exhibition *In Ukraine: Justyna Mielnikiewicz*

On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

Orońsko, Polish Sculpture Centre. Dr Monika Rydiger delivered a paper, ‘Dialogue Designed: Art in the Urban Public Space and the Viewer’, at the congress Sculpture Everywhere, one element of the Polish Sculpture Centre’s internal programme Sculpture in the Public Space for Niepodległa

18/10

First meeting of the Central European Book Club, under the leitmotif ‘War is not just a man’s thing’. The discussion centred on the novel *Daughter* Tamara Duda, and the project *What Is the Messenger Girl Doing?* by the duet Darek Foks and Zbigniew Libera



Dr Jan Burnatowski (centre) with the discussion participants

19/10

Panel discussion *Misfits and Masks – Interpretations of the Cultural Choices of Residents of Central and Eastern Europe in Times of Historical Politics and the Internet*, as part of the 4th Congress of Foreign Researchers of Polish History. The panellists were Prof. Hieronim Grala (Liberal Arts Faculty, University of Warsaw [uw]), Prof. Maciej Janowski (Institute of History, Polish Academy of Sciences [PAN]), Prof. Mindaugas Kvietkauskas (University of Vilnius), and Prof. Katarzyna Kotyńska (Institute of Slavic Studies, PAN), and the moderators were deputy director Łukasz Galusek and Dr Beata Nykiel



From left: deputy director Łukasz Galusek, Prof. Katarzyna Kotyńska (uj), Prof. Mindaugas Kvietkauskas – former minister of culture in the Republic of Lithuania (University of Vilnius), Prof. Hieronim Grala (uw), Prof. Maciej Janowski (uw) and Dr Beata Nykiel (icc)

Jagiellonian University, Auditorium Maximum. Participation of icc director Agata Wąsowska-Pawlik and deputy director Łukasz Galusek in the ceremonial opening of the 4th Congress of Foreign Researchers of Polish History, under the theme 'Cultural Encounters'. During the plenary session, Prof. Jacek Purchla introduced the inaugural lecture by Prof. Timothy Garton Ash, 'From Post-War Europe to Post-Wall Europe – and Back', and moderated the discussion between Garton Ash and the winners of the Pro Historia Polonorum prize, Prof. Richard Batterwick-Pawlikowski (main prize) and Prof. Patrice Dabrowski (prize of honour), a former Thesaurus Poloniae fellow



From left: Prof. Timothy Garton Ash, Prof. Jacek Purchla, and Prof. Patrice Dabrowski

20/10

Jagiellonian University. Participation of ICC director Agata Wasowskiej-Pawlik in the session Institutions Supporting, Promoting, and Disseminating Research into Poland's History and Cultural Heritage, part of the 4th Congress of Foreign Researchers of Polish History

Ukraine and War: Images of Experience – meeting with Adam Balcer, Ludwika Włodek, and Paweł Pieniążek as part of the programme of events accompanying the exhibition *In Ukraine: Justyna Mielnikiewicz*; moderation: Ludwika Włodek



From left: Adam Balcer, Paweł Pieniążek, and Ludwika Włodek

22/10

On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

24/10

The Art and Symbolism of Kraków's Kazimierz District – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

27/10

The Nineties: the Architecture of the Early Transformation Years – meeting with Ewa P. Porębska, Anna Syska, and Dr Michał Wiśniewski, organised by the ICC and the monthly *Architektura Murator*, under the patronage of the Association of Polish Architects, Kraków Branch



From left: Dr Michał Wiśniewski, Anna Syska, and Ewa P. Porębska



Ewa P. Porębska

27-30/10

The ICC at the Kraków International Book Fair. Awarded the 'Diploma of the Century' by the Polish Society of Book Publishers in recognition of its outstanding contribution to the development and significance of Polish books

27/10-9/11

Germany, Berlin. Display of the exhibition *City, Architecture, Modernism: Public Buildings of the Interwar Period in Lviv* at the Triennale der Moderne. The display comprised several dozen photographs from the holdings of the ICC and the Polish National Archives. Those from the ICC's collections included photographs by Paweł Mazur, taken for the exhibition *Lwów, 24 June 1937: City, Architecture, Modernism*, shown at the ICC in 2017 and 2018



29/10 On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

30/10 Accessible Sunday at the ICC, guided tour of the exhibitions *Homing: Włodzimierz Puchalski* and *In Ukraine: Justyna Mielnikiewicz* with live audiodescription, for people with sight and hearing impairments

31/10 ‘Paris Spleen: Artistic Paris in the Second Half of the 20th Century’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the ICC’s 30th Anniversary Lectures with Art

Kraków’s Galician Ring – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

NOVEMBER

3/11 The Heritage of Austria-Hungary’s Cemeteries: Alien? Shared? Ours? – meeting with Joanna Florkiewicz-Kamieniarczyk, Dr Agnieszka Partridge, and Dr Beata Nykiel as part of the programme of events accompanying the exhibition *Art in Uniform: The Kraków War Graves Department 1915–1918*, moderated by ICC director Agata Wąsowska-Pawlik



From left: ICC director Agata Wąsowska-Pawlik, Dr Agnieszka Partridge, Dr Beata Nykiel, and Joanna Florkiewicz-Kamieniarczyk



At the microphone: Dr Beata Nykiel



4/11 'Artists on Frontlines: Art and the Experience of World War I' – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *Art in Uniform: The Kraków War Graves Department 1915–1918*

5/11 On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

6/11 Closing day of the exhibitions *Homing: Włodzimierz Puchalski* and *In Ukraine: Justyna Mielnikiewicz*

7/11 Ukrainian Echoes in Kraków – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

9–12/11 Spain, Barcelona. Participation of Dr Michał Wiśniewski in the conference City History Museum and Research Network, organised by the Barcelona History Museum (MUHBA)

10/11 ICC director Agata Wąsowska-Pawlik and Dr Joanna Orlik, director of the Małopolska Institute of Culture (MIK), planted a ginkgo biloba in Dąbie Park; this was a gift to the ICC from the MIK many years ago



icc director Agata Wąsowska-Pawlik and Dr Joanna Orlik

- 12/11** On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian
- 12-13/11** The ICC at the Nówka Sztuka Artists' and Designers' Fair in Kraków
- 14/11** The Art and Symbolism of Kraków's Kazimierz District – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian
- 15/11** Daniel Lawton, deputy chief of mission at the US Embassy in Poland; Erin Nickerson, consul general of the United States of America in Kraków; and Elżbieta Konarska from the US Consulate in Kraków visit the ICC and meet with director Agata Wąsowska-Pawlik



From left: Erin Nickerson, Daniel Lawton, and ICC director Agata Wąsowska-Pawlik

Central Europe Reaches for Independence – meeting of the Central European Book Club. The discussion centred on Weronika Gogola's *Ufo nad Bratysławą* [A UFO over Bratislava], Milan Kundera's *A Kidnapped West: The Tragedy of Central Europe*, Bartosz Sadulski's *Rzeszot*, and Larry Wolff's *The Idea of Galicia*



Dr Jan Burnatowski at the Book Club

19/11 On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

20/11 Kraków Museums Open Day at the icc



21/11 On the Side of Memory – meeting with Oksana Zabużko, winner of the Kraków City Council Stanisław Vincenz Memorial Prize, interviewed by Prof. Katarzyna Kotyńska and icc deputy director Łukasz Galusek



From left: deputy director Łukasz Galusek, Oksana Zabużko, and Prof. Katarzyna Kotyńska

Ukrainian Echoes in Kraków – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

22/11 ICC Congress Centre, Open Eyes Economy Summit. The ICC was the expert partner for the route CULTURE BRAND: Design Thinking in Transformation towards the Unknown. This included an inspiration session, From Audience to People: Audience Centred Experience Design as an Instrument of Change in Public Institutions of Culture, opened by icc director Agata Wąsowska-Pawlik. The discussion panellists, invited by the B8 Group, were: Martina Beria (Fitzcarraldo Foundation, Turin), Ilídio Louro (Mapa das Ideias, Oeiras), Niels Righolt (Center for Kunst & Interkultur, Copenhagen), Anne

Torreggiani (The Audience Agency, London), and Dr Olga Wysocka (Warsawskie Obserwatorium Kultury). The introduction to the debate, 'How Can Design Thinking Help Cultural Institutions' Programmes Become Audience Focused?' was delivered by Niels Righolt, and the debate itself moderated by Beata Dubiel-Stawska (Grupa B8). The ICC's session was concluded with a head-to-head debate, Does the ACED Model Shape the Audience or the Organisation?, between Martina Beria and Mette Wolf (Nørrebro Theatre, Copenhagen)



ICC director Agata Wąsowska-Pawlik



From left: Anne Torreggiani, Niels Righolt, Dr Olga Wysocka, Martina Beria, Ilídio Louro, and Beata Dubiel-Stawska



Niels Righolt



Martina Beria and Mette Wolf

ICE Congress Centre, Open Eyes Economy Summit. Deputy director Łukasz Galusek delivered the laudation for Oksana Zabuzko in recognition of the award to her of the Kraków City Council Stanisław Vincenz Memorial Prize for outstanding achievements in the popularisation of the culture of Central and Eastern Europe



24/11

Problems in Cultural Heritage: Historical Monuments, International Dialogue, Contemporary Threats – academic seminar for the Thesaurus Poloniae (for Ukraine) fellows, with Dr Oleg Rishniak, Olha Denysiuk, Dr Olena Kozakevych, Dr Bohdan Tykholoz, and Dr Iryna Horban





icc director Agata Wąsowska-Pawlik and deputy director Łukasz Galusek



From left: Dr Olha Denysiuk, Dr Oleg Rishniak, Dr Olena Kozakevych

24-27/11

Warsaw. icc at the History Book Fair



25/11

Participation of deputy director Łukasz Galusek in a session of the Slavic Culture Committee at the Polish Academy of Arts and Sciences

26/11

On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

27/11 Manggha Museum of Japanese Art and Technology. Participation of ICC director Agata Wąsowska-Pawlik and deputy director Łukasz Galusek in the anniversary proceedings celebrating 28 years of the Manggha Museum

28/11 Session of the Scientific Council of the ICC Library



From left: deputy director Łukasz Galusek; members of the Scientific Council: Dr Agnieszka Fluda-Krokos, director of the Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences, Dr Karolina Grodziska, Prof. Krzysztof Zamorski, and Prof. Zdzisław Pietrzyk (chair); and ICC director Agata Wąsowska-Pawlik, Dr Beata Nykiel, and Magdalena Spyrka from the IDE

‘Not Only the Ringstrasse: An Architectural Map of Vienna at the Turn of the Century’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the ICC’s 30th Anniversary Lectures with Art

The Art and Symbolism of Kraków’s Kazimierz District – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

30/11 Modernist Lviv – meeting with Prof. Jakub Lewicki and Dr Karol Guttmejer conducted by Dr Michał Wiśniewski and organised by the POLONIKA National Institute for Polish Cultural Heritage Abroad



From left: Dr Michał Wiśniewski, Prof. Jakub Lewicki, and Dr Karol Guttmejer

DECEMBER

1/12 Opening of the exhibition *Travelling Images: Małgorzata Mirga-Tas*



Małgorzata Mirga-Tas and ICC director Agata Wąsowska-Pawlik

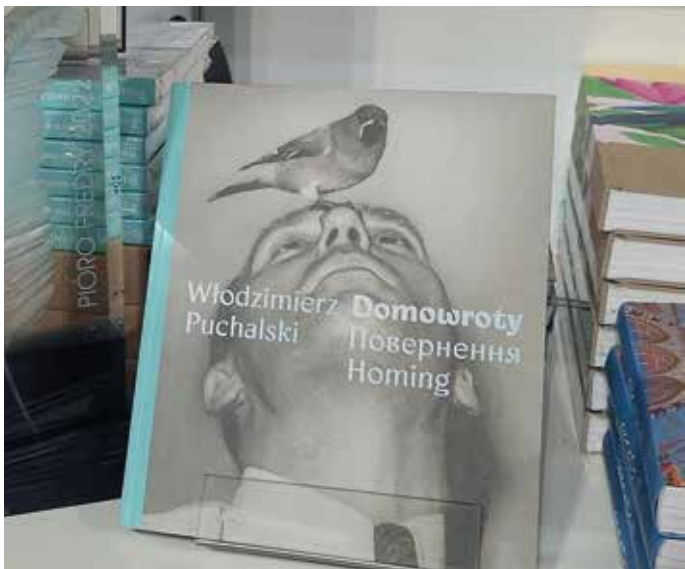


From left: Magdalena Paleczna, Dorota Kosiec, Małgorzata Mirga-Tas, Natalia Żak and Dr Wojciech Szymański (curators)





- 1-4/12** The ICC at the Good Book Fair in Wrocław. The album on the exhibition *Homing: Włodzimierz Puchalski* was awarded the Pióro Fredry Editors' Prize, one of the most important distinctions in Poland awarded to publishers of the books with the best graphic, typographic, and artistic design qualities



- 2/12** (Remote) meeting of the V4 Working Group of Cultural Heritage Experts
- 3/12** On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian
- 4/12** St Nicholas's Toy Factory – St Nicholas Day celebrations at the ICC



5/12 The Past and Future of Cities – meeting with Artur Celiński, Prof. Irma Kozina, and Filip Springer; moderated by Piotr Bujas



From left: Piotr Bujas, Artur Celiński, Prof. Irma Kozina, and Filip Springer



Artur Celiński and Prof. Irma Kozina

Ukrainian Echoes in Kraków – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

- 6/12** The Society of Friends of Kraków History and Heritage (ТМНЗК). The ICC signed a cooperation agreement with the ТМНЗК. The two institutions declared their intent to work together in the Europa Nostra Heritage Hub to promote, disseminate, educate about and research the cultural history of Central and Eastern Europe



icc director Agata Wąsowska-Pawlik and Prof. Jacek Purchla

- 8/12** Romani Culture in Central Europe – meeting with Adam Bartosz, Edyta Jaškowiak, and Monika Szewczyk promoting issue no. 48 of the *Herito* quarterly, moderated by Bartosz Sadulski



From left: Bartosz Sadulski, Edyta Jaškowiak, Adam Bartosz, and Monika Szewczyk

- 9/12** ‘Art as Protest’ – lecture delivered by Małgorzata Jędrzejczyk in the cycle Mature for Art: Meetings for Senior Citizens as part of the educational programme accompanying the exhibition *Travelling Images: Małgorzata Mirga-Tas*

- 10/12** On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

12/12 The Art and Symbolism of Kraków's Kazimierz District – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

Warsaw, Ministry of Culture and National Heritage. ICC director Agata Wąsowska-Pawlik met with the deputy prime minister, minister of culture and national heritage, Prof. Piotr Gliński, and was reappointed director of the ICC



Deputy prime minister Prof. Piotr Gliński presents Agata Wąsowska-Pawlik with her appointment for a second term as director of the ICC

13/12 Romani Stories in Polish Literature – meeting of the Central European Book Club. The discussion centred on *Watercolours* by Lidia Ostałowska

14/12 Volodymyr Sheiko, director general of the Ukrainian Institute, and Dr Joanna Orlik, director of the Małopolska Institute of Culture, visit the ICC and met with director Agata Wąsowska-Pawlik, deputy director Łukasz Galusek, and Dr Żanna Komar

15/12 Center for the Documentation of the Art of Tadeusz Kantor CRICOTEKA. Participation of ICC director Agata Wąsowska-Pawlik in the conference *Solidarity in Culture*, organised by the Małopolska Institute of Culture. Ms Wąsowska-Pawlik took part in the panel discussion *A New Cultural Landscape – Challenges, Opportunities, Risk*, looking at opening up the cultural space to the new reality and creating favourable conditions for building mutual understanding and good cooperation between Polish and Ukrainian cultural environments, with Prof. Janusz Mucha of the AGH University of Science and Technology and the University in Białystok; Nadia Moroz-Olshanska, president of Fundacja Widowisk Masowych; Dominika Kawalerowicz, director of the Wrocław Institute of Culture; and Ivan Kysloshchuk, editor-in-chief of the website uain.krakow.pl. The event was moderated by

Dr Joanna Orlik, director of the Małopolska Institute of Culture in Kraków



16/12 People's Republic of China, Hong Kong. Opening of the exhibition *Treasures of Kraków*, prepared by the ICC, which thanks to the efforts of the Consulate General of the Republic of Poland in Hong Kong was displayed in the PMQ Gallery



17/12 On the Trail of Kraków Legends – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

Germany, Berlin. Participation of Dr Michał Wiśniewski and photographer Paweł Mazur in the closing meeting of the international festival of modernist architecture Triennale der Moderne, at which photographs by Paweł Mazur from the ICC's collections were displayed in the exhibition *City, Architecture, Modernism: Public Buildings of the Inter-war Period in Lviv*

19/12 'The Memory of Art' – lecture delivered by Małgorzata Jędrzejczyk in the cycle Decades with Art: the ICC's 30th Anniversary Lectures with Art

Ukrainian Echoes in Kraków – city walk in the cycle Ukraine and Poland: Close Together, in Ukrainian

EXHIBITIONS



UKRAINE

A DIFFERENT ANGLE ON NEIGHBOURHOOD

16 SEPTEMBER 2021 – 16 JANUARY 2022

This was the first time that Poland and Ukraine had the chance to examine each other through art. The exhibition, touching upon a plethora of contexts and historical threads both in Ukraine and in Poland, was intended as an artistic representation of Ukrainian identity set against Polish cultural contexts and identity narratives. The exhibition attempted to answer the question of how Ukrainian identity is perceived in Ukraine through the lens of art, and how it may be seen from the Polish perspective. What topics are currently being explored by Ukrainian artists? How different are they from Polish contemporary art? The main idea behind the exhibition was to arrange a multi-layered game based on juxtaposing views, meanings, and modes of artistic expressions in order to map the current cultural context of the Polish–Ukrainian relationship. This was the first such representative selection of Ukrainian art ever presented in Poland. While the majority of works came from the most important collection of the National Art Museum of Ukraine (NAMU) in Kiev, they were accompanied by pieces from other collections, such as the National Reserve Kiev-Pechersk Lavra, the Theatre, Music and Cinema Museum in Kiev, and Kiev Art Gallery National Museum, as well as the Polish museums and collections the National Museums in Kraków, Warsaw and Wrocław, Arsenal Gallery in Białystok, and the Jagiellonian Library, and Polish and Ukrainian private collections.

The exhibition was divided into eight sections dedicated to the (re)vision of myths and ideas concerning Ukraine. Some of these were centred around certain iconic symbols or stereotypes linked with Ukraine, such as the Cossack, the steppe, and the Ukrainian [peasant] hut. Others concerned important contemporary topics, especially the Russian military aggression against Ukraine, which started in 2014. The present war was shown in its historical context, since Ukraine – as a borderland between the settled Europeans and nomadic peoples of Eurasia – has been constantly invaded.

The endless political turbulences and the fluctuating faith in a better future remain the crucial topics explored in contemporary Ukrainian art, represented in the exhibition by the works of, among others, Vlada Ralko, Nikita Kadan, and Oleh Tistol. The exhibition spans over three centuries and juxtaposes contemporary works with older art. Different sections of the exhibition explore various dimensions of Polish and Ukrainian shared cultural roots, which served as the base for the emergence of crucial – but so very different – historical myths that helped shape Polish and Ukrainian corresponding national consciousnesses. The main goal of the exhibition was not a retrospective analysis of myths but rather a representation of the most current artistic and social pursuits in the rapidly evolving Ukrainian society.

Apart from building and strengthening mutual understanding and fondness between Ukrainians and Poles, and harmonising potential future approaches,













the exhibition had a lot to offer Kraków as a city with important historical links to Ukrainian history. Among the inhabitants of Kraków there are many Ukrainian students and economic migrants, as well as war refugees from Eastern Ukraine. Settling in Poland, Ukrainians are gradually becoming part of local communities. This current situation stimulates mutual curiosity and readiness for a more profound mutual understanding, rooted in re-evaluating our dominant narratives and stereotypes, as well as visions of the past and present.

The exhibition was organised in cooperation with the National Art Museum of Ukraine (NAMU) in Kiev.

Dr Żanna Komar

EXHIBITION DEPARTMENT

AUTHORS OF THE EXHIBITION CONCEPT AND CURATORS

Oksana Barshynova (NAMU), Żanna Komar (ICC)

CONSULTANTS *Yaroslav Hrytsak, Serhii Plokhyy, Mykola Riabchuk*

CURATORIAL COOPERATION *Anna Łazar*

EXHIBITION DESIGN *Rafał Bartkowicz*

COORDINATION *Olesya Denisyuk (NAMU), Karolina Wójcik (ICC)*

GRAPHIC DESIGN OF THE CATALOGUE AND PRINTED MATERIALS

Weird Gentlemen (Łukasz Podolak)



POLES OF INACCESSIBILITY

DOBIEŚŁAW GAŁA

25 FEBRUARY – 27 MARCH

The exhibition *Poles of Inaccessibility*, in the medieval cellars of the International Cultural Centre, was a reflection of the constancy of exploration in the work of Dobieśław Gała. This body of almost 30 works was not so much a summing-up as a continuum of the artist's path. Gała's work is founded on abstraction, combinations of structures and techniques, and ontological exploration based on axioms specially selected to explain to the viewer the segments of reality chosen by the artist.

He uses structure and ideas to confront time, presence, and destruction. In almost phenomenological fashion he draws on geophysical places termed 'poles of inaccessibility', each of which testifies to an event that took place on the exterior of the earth's crust. He adopts a bird's-eye angle on this area. His intentional departure from the horizon forces the observer to focus on a small section of space that is treated almost two-dimensionally – 'almost', because the structure of the images itself adds the third dimension. This dualistic combination of the observable and the unobservable leads to questions about existence and its impact on space. Gała's manoeuvring between the metaphysical and the literal is fluid: the changes taking place in matter are translated metaphorically into the language of intellectual transformations, inner experiences, and individual turning-points. Through the category of point, he draws on concepts to which he takes an *a priori* relative approach. He rubs ideas up against matter, and creates a platonic world in which it is the viewer who decides what interpretation is invited by the experience of observation. What is important to the artist is a coexistence on the plane connecting the work and the viewer, which stresses consciousness and value. At the same time, these notions are





subjectified by the selective choice of the observer. Thus physical poles of inaccessibility may take the form of a rhetorical figure, a metaphor for the schisms that can affect the human psyche.

This atmosphere of change and transformation is intensified by the artist's colour palette, which takes the familiar oppositions further. Monochromatism is contrasted with clarion, even lurid colour beaming out from the interior of the structure. Expressive incisions stress the dynamic, offer evidence of changes, and add an aura of mystery and unease. Through the abstract form, the artist constructs intimations and suggests freedom of interpretation. With his simple symbolics he creates an unreal world with a reflection in a concrete reality. He bases his exploration not only on ideas, but also on form. His experimental, individual technique gives him a gamut of possibilities that he is constantly expanding by adding new elements to his cycles. Dobiesław Gała is an artist who never stops at what is familiar to him: he is constantly seeking out the new and exploring the unknown to generate individual confrontation.



He then transposes the effects of these confrontations into the language of art, but without appropriating them, permitting them instead to impact on the viewer unimpeded.

The exhibition was staged in partnership with the Academy of Fine Arts in Kraków.

Karolina Wójcik

EXHIBITION DEPARTMENT

CURATOR *Barbara Woźniak*

EXHIBITION DESIGN *Magdalena Paleczna*

COORDINATION AND ORGANISATION *Karolina Wójcik*



UNWANTED CAPITAL ARCHITECTURE AND URBAN PLANNING IN KRAKÓW DURING THE GERMAN OCCUPATION OF 1939–1945

5 MARCH – 12 JUNE

Given the nature of its mission, the International Cultural Centre has never shied away from difficult topics, and this holds no less true for the broad subject of dissonant heritage. One such topic, particularly in Poland, is the architecture of the Third Reich. During the Polish People's Republic, this was a field ignored by scholars, and banned by the censors. Today, however, the time has come when we are no longer willing to accept blank pages in Poland's history.

The exhibition *Unwanted Capital* at the ICC Gallery marked one more stage in the many years of research that we have conducted into the heritage of the Third Reich in Poland, not only in Kraków, but also in archives and other collections in Berlin, Munich, Warsaw, Vienna, and Wrocław. The purpose of the exhibition was not only to catalogue and showcase German visions for Kraków as the 'Nuremberg of the East', most of which went no further than the planning stage. It is vital to remember that in the 1,961 days of its forced capital status, the city was subjected to a brutal regime of terror, and its venerable walls fell victim to an unprecedented attempt at disinheritance. The few buildings and structures that date from this period today represent above all a broad spectrum of conflicts of memory and oblivion. In the former capital of the General Government, this remains a presence across an area stretching from the site of the Nazi concentration camp KL Plaszow to the offices of Hans Frank at Wawel Castle.

The documentation of plans and architectural projects from that time of crimes should, we believe, prompt multidimensional reflection on the place of this unwanted Third Reich heritage in our collective memory and in Kraków's contemporary cultural landscape. For the heritage that constitutes our memory is the outcome of our day-to-day choices, and a constituent element of our collective identity. This is equally true of the heritage of unwanted capital status left by the Third Reich in our city.

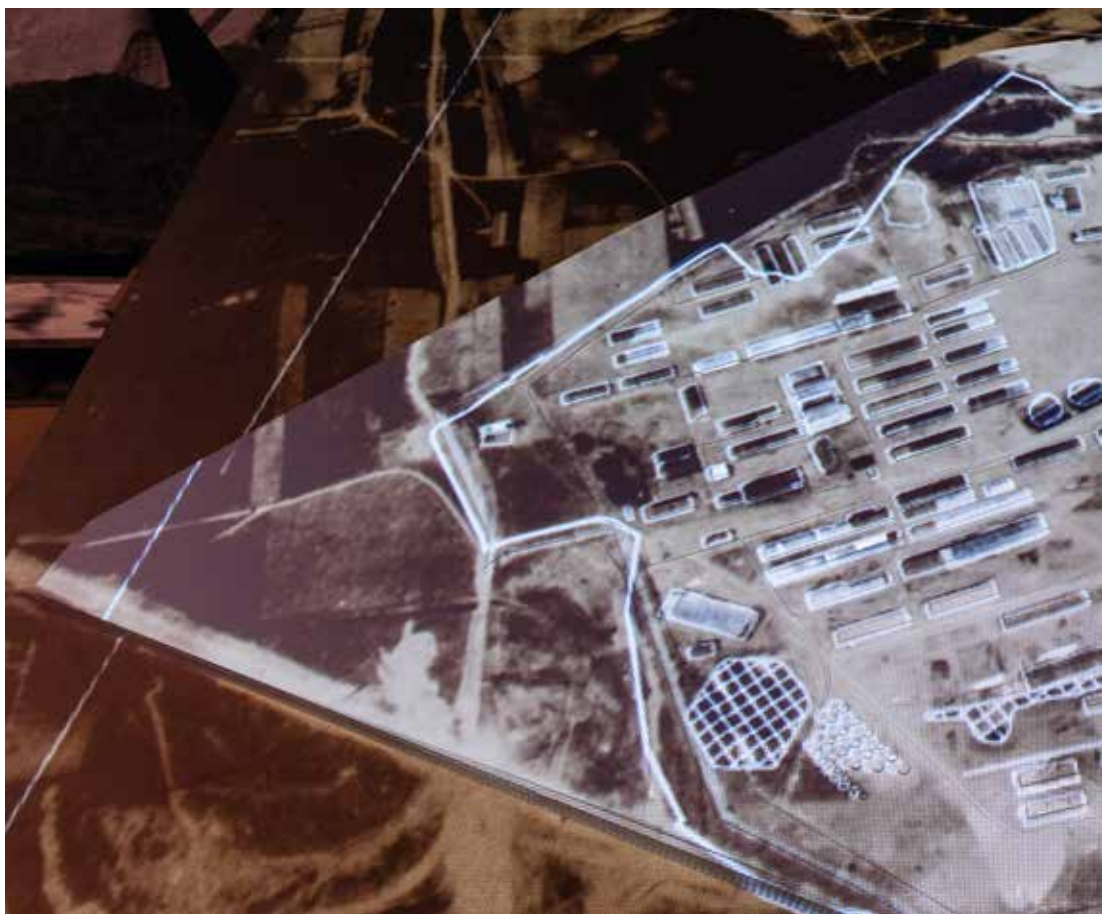
Unwanted Capital is a tragic chapter in Kraków's millennial history. The period of German occupation between 1939 and 1945 is synonymous in Poland with the Nazis' genocidal policies. Kraków was fated to become part of those heinous plans. At the same time, the former Polish capital was sorely tried. Designated by Hitler the capital of the General Government, the spiritual capital of the Polish nation was intended to be 'rebranded' within a short time as a model German city in the East – *die uralte deutsche Stadt Krakau*. In the case of Kraków, this was to entail not only the transplantation onto Polish soil of the Nazi model of altering cities to echo the spirit of the Third Reich: here,











the architecture was also to be leveraged as a tool to amplify the depolonisation of Kraków.

Our exhibition showcased not only the legacy of the Third Reich in Kraków but also, and above all, what threatened Kraków as the capital of the General Government. The price of this unwanted capital status was to have been the very highest, and Hitler's choice of city was no coincidence; it was part of his strategy to eliminate the Polish identity.

The illusion and euphoria surrounding this grand urban creation that were to be ignited in Kraków after the defeat of France were linked to Hitler's arrival at the pinnacle of his power and with the Third Reich's successes on the fronts of World War II. Already in the summer of 1940, Kraków was on the list of the *Gauhauptstädte* – those cities in the Reich that were to receive a grand new overhaul as a means of *Eindeutschung*. The extent to which the visions and plans of the general governor were realised was a function of both events on the war fronts and the changing concepts for the General Government itself.

Today, Kraków is an exceptionally legible example of a city that was a victim of this ideology but nonetheless managed to protect its identity. It never became the Nuremberg of the East; neither did it share the fate of Nuremberg itself. Within just a few years, Kraków was subjected to an experience that was to leave deep marks. The matrix of Poland, the Polish Acropolis, the cradle of Polish independence in 1918 was in 1939–1945 put to a test as tragic as it was absurd. The uniqueness of this test was without precedence in the complicated history of Central Europe.

The exhibition that we staged on Kraków's Main Market Square in 2022 was not only the outcome of many years' research into the city's history. It was also the expression of our desire to provoke reflection on an ideology for which



architecture was exploited as a weapon. To accompany the exhibition, we produced an extensive, over 350-page album that constitutes a compendium of the current state of knowledge on the heritage of the Third Reich in Kraków.

I strongly believe that our exhibition and the lively public and media response it elicited proved an important test of society's response to dissonant heritage since the war's end, as recently described by Prof. Piotr Korduba. Prof. Korduba rightly stresses that this 'applies above all to places that, unlike ghettos or extermination camps, are not "heritage of cruelty", but have remained an everyday element of the life and cultural landscape of our country. This thus covers perception of buildings [...] which cannot be erased from the spatial and cultural panorama, but have been able to take on new meanings and have become vehicles for values above and beyond those of the collective memory and experiences of war.'

The exhibition was staged in cooperation with the National Archives in Kraków, the National Digital Archives, the KL Plaszow Museum, and Duke University (USA).

Prof. Jacek Purchla

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

AUTHORS OF THE EXHIBITION CONCEPT AND CURATORS

Prof. Jacek Purchla, Dr Żanna Komar, Dr Monika Rydiger

EXHIBITION DESIGN *Rafał Bartkiewicz*

COORDINATION *Dorota Kosiec, Anna Śliwa*

GRAPHIC DESIGN OF THE ALBUM AND ACCOMPANYING PRINTED MATERIALS

Krzysztof Radoszek



HOMING

WŁODZIMIERZ PUCHALSKI

22 JULY – 6 NOVEMBER

This exhibition commemorated one of Poland's most famous naturalists: the photographer, artist, and educator Włodzimierz Puchalski. Puchalski was a pioneer of nature films, a director, traveller, polar explorer, and populariser of knowledge on domestic animal life. At a photography competition in Cairo in 1949, the press dubbed him 'Colosse' – the giant. And not without reason. His works – dozens of photography albums and books, and scores of documentaries, radio broadcasts, and television programmes – were formative to the Polish national concept of communing with nature during the Polish People's Republic.

Puchalski rose to almost immediate popularity and fame from the outset of his career as a photographer and later filmmaker at the Lwów Polytechnic in the 1930s. The most important aspect of his work, which brought him repeated accolades both at home and abroad, was generally recognised to be his photographs of animals in their natural habitats, usually taken from hides or camouflaged positions, unposed. His technically brilliant shots were of great scientific and didactic value, but at the same time endowed with an absolutely artistic dimension.

The exhibition at the icc Gallery included nearly 250 works, most of them from the vast collection held at Niepołomice Museum. Thoughtfully and subtly arranged into four sections, they offered a new interpretation of the extensive oeuvre of Puchalski's work as one of the most famous Polish naturalists. Among them was a selection of masterful portraits of animals both domestic and wild, at once intimate but respectful of their autonomy. Black-and-white shots capturing details of places not normally accessible to the public permitted profound, intimate insights into the beauty of nature. Another seminal quality of the show was its broader look at Puchalski – in the context of the pre-war avant-garde Lwów photographic community that grew up around Henryk Mikolasch and his student Witold Romer, and as a member of the Artes group, which experimented with photomontage. It was during his Lwów period that Puchalski made many of his best-known photographs and shot his first film – *Bezkrwawe łowy* (Bloodless Hunts, 1934). Another major international success was his gold medal in 1937 at the International Hunting Exhibition in Berlin, awarded for his photograph *Wild Boar in Winter*. At the icc, this theme was rounded out by works by Mikolasch and Romer, and by the unique 1938 film *Water*, also by Romer.

The title of the exhibition refers to the ability of animals to find their way home even from beyond their normal territory. The theme of homing was represented here by the storks from the village of Butyny, where in 1937 Włodzimierz Puchalski took part in a study of this fascinating phenomenon. Today, Butyny and the nearby village where Puchalski himself grew up, Mosty Wielkie, are in Ukraine. This lent the title an additional dimension, as a metaphor for









Ukrainians and the animals under their care, desperate to respond to their instinct to return to their homes, despite the continuing Russian aggression.

The exhibition was staged in cooperation with Niepołomice Museum.

Dorota Korohoda, Dr Monika Rydiger

EXHIBITION DEPARTMENT

AUTHOR OF THE EXHIBITION CONCEPT AND CURATOR *Andrij Bojarov*

CURATORIAL COOPERATION *Monika Rydiger (ICC),*

Aneta Słowikowska (Niepołomice Museum)

EXHIBITION DESIGN *Anna Wisz*

EXHIBITION PRODUCTION *Karolina Wójcik*

COOPERATION ON THE EDUCATIONAL PROGRAMME

Symbioza Centre for Ecological Education

GRAPHIC DESIGN OF THE ALBUM AND ACCOMPANYING PRINTED MATERIALS

Kuba Sowiński



IN UKRAINE

JUSTYNA MIELNIKIEWICZ

2 SEPTEMBER – 6 NOVEMBER

Justyna Mielnikiewicz has been observing and documenting life in the republics that once made up the Soviet Union for many years. Resident since 2003 in Georgia, she spent several years observing the political and social transformations in the Caucasus region, and published an album documenting her findings: *A Woman with a Monkey: Caucasus in Short Notes and Photographs*. In 2004 she was in Kyiv photographing the protesters during the Orange Revolution. In 2008 she decided to take a broader look at Ukraine, with a series on the pro-Russian Cossacks and the pro-Ukrainian Tatars in the Crimea. The events of the Euromaidan in November 2013 prompted her to look deeper and record the complex situation in the country. This project culminated with the publication in 2019 of a photographic album, *Ukraine Runs Through It*. This, its author stresses, was intended to persuade people playing down and ignoring the problem that the war in Ukraine in fact began not on 24 February 2022, but far earlier.

The photographs by Justyna Mielnikiewicz showed at the exhibition *In Ukraine* referenced the long periods of tension and increasing conflicts between Russia and Ukraine, and showed snapshots of dramatic situations that befell the civilian population in the first weeks of the war. The exhibition was intended as a lesson in empathy. After a few months of emotional tension, fear, and apprehension surrounding the escalation of the armed conflict in Ukraine, worrying signs were emerging that society was becoming immune and indifferent to the situation, and even beginning to deny it. These photographs, showing real stories, individuals, and their dramatic fate, were thus intended as a way of bringing viewers almost 'face to face' with the traumatic experiences of the Ukrainians, above all defenceless civilians. Of raising awareness that the individual lives of these people had been unexpectedly, often against their will, caught up in world politics and the rapacious strategy of their giant neighbour; of challenging viewers to ask themselves about their own reaction to real war.

Another criterion in the selection of the photographs and the construction of the spatial narrative of the exhibition was the desire to bring out all the positive accents in these photographic documents, in all awareness of the dramatic situation facing Ukraine and the vastness of the suffering borne by its civilian population. It is for this reason that the cycle *The Kiss* was shown as the culminating point of the exhibition. The people on these photographs are a couple who managed to flee Mariupol with their children and animals, and, after several drastic situations, reach the refugee collection and registration point in Zaporizhzhia. Mielnikiewicz captured the couple, still traumatised, exhausted, and tearful, embracing and kissing out of the simple joy of knowing that, though they had had to leave everything they owned behind, most importantly they were together, and safe.

The selection and layout of the photographs formed a chronological narrative centred around places and dates that have become part of the history of this



Запороже Запроіжжя



47°50'N 35°10'E

Zaporizhzhia







war. Images from Kyiv, Dnipro, Cherkasy, Donetsk, Kharkiv, Chernobyl, Lviv, Bucha, and Petrivka are accompanied by the moving personal stories of people Mielnikiewicz met. This lent the exhibition a particularly emotional character, which was borne out in the evident reactions of viewers.

These works by Mielnikiewicz, though they are above all documentary records of war, also incorporate the remarkable quality referred to by Roland Barthes as *punctum* – an attention-grabbing element. The exhibition layout, designed by Patrycja Ochman-Tarka and Paulina Ochman, was conceived in such a way as to present this aspect of the photographs to viewers. Some of the works were deliberately sized up, or parts were printed onto translucent fabrics stretched onto freestanding frames. They were accompanied by schematic maps and the geographic coordinates of Ukraine in order to help visualise the topography of the events. All these elements combined to give visitors the impression of sharing the space with the people featured in the photographs, and engage them more fully in the stories.

Dr Monika Rydiger

EXHIBITION DEPARTMENT

CURATOR *Dr Monika Rydiger*

EXHIBITION DESIGN *Patrycja Ochman-Tarka, Paulina Ochman*

EXHIBITION PRODUCTION *Karolina Wójcik*

FACTUAL AND LINGUISTIC CONSULTATION *Dr Żanna Komar*



ART IN UNIFORM

THE WAR GRAVES DEPARTMENT IN KRAKÓW 1915–1918

7 OCTOBER – 4 DECEMBER

This bilingual, Polish-English exhibition comprising information boards and historical objects displayed in the medieval cellars of the International Cultural Centre was created in cooperation with the Małopolska Provincial Office in Kraków, which in the period 2014–2020 carried out the renovation of 41 of the 400 military cemeteries constructed during World War I in the former Western Galicia.

The information boards supplied the broader context of Austro-Hungarian war-graves policy and Galicia itself as the background to a description of the history, working methods, and personnel of the War Graves Department (KGA), which operated at Wawel in the years 1915–1918. Its scope of duties was clearing battlefields and constructing cemeteries across northern Moravia, Cieszyn Silesia, and above all Western Galicia. The middle section of the exhibition focused on the organisation and artistic profile of the ten Western Galician cemetery districts, and the cemeteries of Fortress Krakau. The final part looked at the postwar fate of the entire cemetery group from 1918 until the present, taking in the interwar period, the years following World War II, and the process of rediscovery, gradual renovation, and reinterpretation of the heritage of these World War I cemeteries.

In the illustrative layer, the display comprised a large selection of materials, from topographical maps, sketches and plans of individual cemeteries, monuments, headstones, other design features and vegetation, numerous archival and contemporary photographs, some of them never previously published, and artworks from private and public collections, above all the National Archives in Kraków, as well as the Slovak National Archives in Bratislava, the Gallery of Alfons Karpiński's Paintings in Stalowa Wola, the National Museum in Kraków, the Museum of Kraków, the Jewish Historical Institute in Warsaw, the Stanisław Fischer Memorial Museum in Bochnia, the Regional Museum in Rzeszów, and the Gorlice Regional Museum PTTK.

The historical objects, most of them taken from private collections, were a range of virtually unknown pieces by artists working for the KGA. This department brought together a unique group of over 40 architects, painters, sculptors, graphic designers, and photographers representing the art academies of Vienna, Brno, Budapest, Teplice, Kraków, Liberec, and Prague, as well as Berlin, Dresden, Düsseldorf, Munich, Nuremberg, and even New York. Oscillating between Art Nouveau (Sezession) and modernism, they not only reproduced Austrian and Prussian artistic and cultural models, but also developed national styles and their own individual aesthetic tastes. Alongside better-known artists such as Dušan Jurkovič, Henryk Uziembło, and Alfons Karpiński, this body also included others already known before World War I, such as Hans Mayr,









Gustaw Ludwig, and Heinrich Scholz, whose oeuvre has only been rediscovered in the last decade.

The exhibition showcases both military and ‘civilian’ works by them: not only records of battlefields and temporary and permanent burial sites, but also Galician landscapes and landmarks, genre scenes, portraits, and caricatures. As well as paintings and sketches, there are also publications, including the first edition of the monumental work by the founding fathers of the KGA, Rudolf Broch and Hans Hauptmann, *Die Westgalizischen Heldengräber aus den Jahren des Weltkrieges 1914–1915*, along with ephemera, postcards, medals, and other artefacts.

The curators of the exhibition were Dr Beata Nykiel for the ICC and Dr Agnieszka Partridge, a journalist and art historian who has for many years been researching the work of artists connected with the War Graves Department in Kraków (*Oddział Grobów Wojennych, Kriegsgräberabteilung Krakau, KGA*).

The exhibition was accompanied by a bilingual album discussing the aspects outlined above, with essays by Dr Beata Nykiel, Dr Agnieszka Partridge, and Dr Kamil Ruszała, supplemented by brief biographical information on the founders of the KGA, and a selection of specialist literature.

Dr Beata Nykiel

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

EXHIBITION CONCEPT *Dr Agnieszka Partridge*

CURATORS *Dr Beata Nykiel, Dr Agnieszka Partridge*

EXHIBITION DESIGN *Łukasz Sarnat*

EXHIBITION PRODUCTION *Anna Śliwa*

GRAPHIC DESIGN OF THE ALBUM AND ACCOMPANYING PRINTED MATERIALS

Piotr Chuchla



TRAVELLING IMAGES

MAŁGORZATA MIRGA-TAS

2 DECEMBER 2022 – 19 MARCH 2023

Małgorzata Mirga-Tas is a Polish Roma artist and social activist. The central theme running through her work is her autobiographical experience of being a Roma, from the perspective of an individual woman. In her works, she explores anti-Roma stereotypes and tackles decolonisation of violent cultural practices within the museum as institution and the medium of photography. Her most recognisable pieces are her large-scale, monumental fabrics, screens, and pictures made from second-hand materials and clothing items.

The exhibition *Travelling Images* was Mirga-Tas's first show following her resounding success at the 59th Biennale in Venice. At the ICC Gallery, Mirga-Tas showed both works made in recent years and completely new projects. These were supplemented with further objects illustrating Roma representative conventions that have developed over centuries. The majority of these were displayed in the first exhibition room. This group was described as an *atlas*, and referenced, in both its title and its layout, Aby Warburg's *Bilderatlas Mnemosyne* and his famous display boards. The works on show here came from a range of collections and were made using a variety of techniques. They were all, however, elements of a single body of work, on the theme of the history of the petrification and 'costume stereotyping' of the Roma.

In parallel to these images, Mirga-Tas has created a story of her own. This critical commentary and attempt to regain control of her own appearance nonetheless remain at once highly personal, and suffused with private stories. Among the works on display in the section of the exhibition entitled *O Fotografis* (the Roma word for photographer) there are pieces based on photographs from the Mirga family archives. These black-and-white photographs of Roma settlements in Małopolska at the turn of the 1970s and '80s were taken by the artist's uncle, the first Roma ethnographer, Andrzej Mirga. Mirga-Tas has not only given these pictures a 'second life' by conducting something of an intergenerational dialogue. The uniqueness of these photographs lies in their capaciousness to be read as a bid to appropriate a medium that had previously served ethnography to produce images of the Other. Here, a member of the Roma community has reclaimed the right to their own image and to self-determination. The next sequence in the exhibition, *Newo Rom – newo drom* (New person / new Rom – new path) and the film *Tradaw*, inspired by Władysław Ślesicki's *Jedzie tabor* [The Gypsy Camp], that forms one part of it, is a form of critical revision of the past, this time connected with official iconography. In this *étude*, created jointly by Mirga-Tas and director Krzysztof Skonieczny, she plays the leading role, that of the young Rom lad Jasza, who has come to Kraków to start a new life. In this way, the character objectified and denied a voice in Ślesicki's work symbolically regains his autonomy in Mirga-Tas's film, and speaks with the artist's voice. The story also represented something of a homecoming to Kraków, the city where Mirga-Tas studied, and which has remained close to her heart to this day.









Another piece connected with the local context was the monumental installation *Siukar Manusia*, a site-specific work created especially for the ICC Gallery. It comprises over a dozen portraits of Roma, members of the first generation of the Nowa Huta Roma community, a generation directly affected by the Holocaust. These figures and their fates thus represent an attempt to rewrite history and preserve their memory. Mirga-Tas elected to show these portraits as a site-specific installation in the room with the Renaissance stone column, which lent logic and structure to the entire piece. The patio was selected as the backdrop to *Herstories*, a series of large-scale works depicting Roma woman artists and activists, never previously shown in Poland. The presentation was brought to a symbolic end with one of Mirga-Tas's best-known cycles, *Out of Egypt*. The counterpoint for its creation was the seventeenth-century series of prints by Jacques Callot *Les Bohémiens / La vie des Egyptiens*. In referencing this historical material, she was performing the act of 'reclaiming' these portraits of her own ancestors made four hundred years ago by a non-Rom, thus, in her own words, restoring to the sitters their lost dignity.

The *travelling images* of the title form an intimate dialogue conducted by Małgorzata Mirga-Tas with the history of often injurious European images of members of both historical and contemporary Roma communities. In doing so, she did not confine herself to a critical revision of this art and of Western visuality. She performed a reclamation of selected pieces of historical art, ignoring others, and in also drawing on Roma photographic counter-narratives, she recovered this history and allowed the past to take a new course.





The exhibition was staged in partnership with the Scientific Library of the Academy of Arts and Sciences and the Academy of Sciences in Kraków.

Dr Wojciech Szymański, Natalia Żak

CURATORS *Dr Wojciech Szymański, Natalia Żak*

EXHIBITION DESIGN *Magdalena Paleczna*

EXHIBITION PRODUCTION *Dorota Kosiec*

COOPERATION ON PRODUCTION OF THE WORKS

Halina Bednarz, Małgorzata Brońska, Stanisława Mirga

COOPERATION FOR THE SCIENTIFIC LIBRARY OF THE ACADEMY OF ARTS

AND SCIENCES AND THE ACADEMY OF SCIENCES IN KRAKÓW *Teresa Bobek*

GRAPHIC DESIGN OF THE ALBUM AND ACCOMPANYING PRINTED MATERIALS

Kuba Sowiński

SKARBY KRAKOWA

Kraków – siedziba polskich królów, dawna stolica kraju, świadek jego ponadtysiącletniej historii. Skarbiec dzieł sztuki i narodowych pamiątek wpisany w unikatowy zespół architektoniczny. Jeden z najstarszych europejskich ośrodków uniwersyteckich, miasto poetów, pisarzy i artystów, w średniowieczu należał do najważniejszych metropolii Europy Środkowej. Od wieków kosmopolityczny, wielokulturowy, otwarty na inspiracje płynące z zewnątrz, pozostał najbardziej polskim z polskich miast. W 1978 roku jako pierwszy europejski zespół miejski został wpisany na *Listę światowego dziedzictwa kulturalnego i przyrodniczego UNESCO*.



THE TREASURES OF KRAKÓW

FROM JUNE 2019

Hong Kong, Baku, Leipzig

Kraków's history stretches back over a thousand years and this exhibition presents the city in all its glory – seat of Polish kings, former capital of the country, home to one of Europe's oldest universities, city of poets, writers and artists, one of the most important metropolises in Central Europe during the Medieval era. For centuries, Kraków was cosmopolitan, multicultural and open and it remains the most Polish of Polish cities. In 1978, it became the first European urban ensemble to be inscribed on the UNESCO list of world cultural and natural heritage. Thus, one can look at this extraordinary city as a work of art in the universal sense. However, Kraków is more than just a collection of outstanding architectural monuments from various epochs, it is also a treasury in which artefacts and assorted historical mementoes have been gathered over many centuries.

The exhibition comprises twenty panels, presenting ninety of the titular 'treasures' – works of art, architecture and objects pertaining to intangible heritage, all inextricably linked with the city, and important from the perspective of their culturally significant role. Many of them rank as masterpieces. Furnished with captions, they present a coherent and evocative narrative about the history of Kraków. Thanks to the division into chronological sections: Origins (pre-989), Duke and Bishop (989–1257), City (1257–1493), Golden Age (1493–1655), Decline (1655–1794), Spiritual Capital (1794–1918), A Short Century (1918–1989) and Epilogue (post-1989), one can trace the history of the city, from ancient times, through the consolidation of its capital status during the reign of Casimir III the Great, to its heyday during the Renaissance, when the city became increasingly prosperous and beautiful, with trade flourishing and artistic patronage thriving in both aristocratic and mercantile circles. In the mid-17th century, the era of peace that Kraków had enjoyed for several centuries came to an end. The Swedish occupation, and the fact that various foreign armies passed through the city, accelerated its decline. Kraków had to endure stormy weather during the partition era, which began in the late 18th century: it was initially subsumed by Austria, then briefly incorporated into Bonaparte's Duchy of Warsaw, yet following the defeat of Napoleon it received the status of a free city with no insignificant degree of political liberty. The arts flourished during the period of autonomy. As the city which bore the most important national artefacts and traces of the greatness of the former Commonwealth of Poland and Lithuania, Kraków became a symbol of Polishness and the spiritual capital of the non-existent country. The 20th century opened with a distinctive era – Young Poland – when art had its golden moment. The works of art that were created at that time have continued to move and delight viewers until the present day. Kraków had an extraordinarily high concentration of intellectual and creative figures, and following World War I, they were used to create bureaucratic, academic and political cadres for the nascent state. The dynamic development in the sphere of architecture and urban planning was broken off by



Azerbejdžan, Baku

the World War II. Kraków, which was designated as the capital of the General Government, survived the war without any serious material destruction. During the Stalinist era, a vast metallurgical plant was built in the vicinity of Kraków, part of Nowa Huta, Poland's first 'socialist city'. However, these novelties did not wreck Kraków's intellectual character. Indeed, following the 'Thaw' of 1956, cultural and artistic life flourished, and the city drew in outstanding personalities from the worlds of literature, theatre and art. Following the political transformation of 1989, the city experienced a period of spectacular development, creatively using its rich heritage to meet the challenges of the modern world.

The exhibition *The Treasures of Kraków* was prepared in electronic format in several languages: Polish, English, German, Arabic, Azerbaijani, Bulgarian, Czech and Romanian. Cultural institutes abroad, including Polish ones, were notified about the flexibility of the exhibition, given that the material can be printed off from readymade files, and then exhibited in all kinds of spaces. The first English-language exhibition took place in 2019 during the 15th World Congress of the Organisation of World Heritage Cities (OWHC), which Kraków was the first city in Central Europe to host, and the show featured as part of the programme of artistic events aimed at acquainting visitors with the city and the surrounding region. In December 2019, Director Agata Wąsowska-Pawlik and Professor Jacek Purchla opened the exhibition in the Arab Regional Centre for World Heritage (ARC-WH) in Manama, Bahrain, following a special invitation from Sheikha Mai bint Mohammed Al Khalifa, president of the Bahrain Authority for Culture and Antiquities. In 2020, the inhabitants of Sofia, Leipzig, Berlin, Ostrava, and Bucharest were also given the opportunity to savour *The Treasures of Kraków*, and in 2022 the exhibition travelled to Hong Kong, Baku and again to Leipzig.

The exhibition was created with the Kraków City Council. It was created as part of a project bearing the same name, co-financed by the aforementioned council, and it was a supplement to the books *Kraków in a Thousand Treasures: History and Art* (2018) and *Kraków: History and Art* (2019). The academic editors of these two publications were Professor Jacek Purchla and Dr Joanna Ziętkiewicz-Kotz.

Paulina Orłowska-Bańdo

ICC PUBLISHING HOUSE

AUTHOR OF THE TEXTS AND SELECTION OF OBJECTS *Dr Joanna Ziętkiewicz-Kotz*

ORGANISATION *Paulina Orłowska-Bańdo*

EXHIBITION DESIGN *Krzysztof Radoszek*



DISTANT TOLERABLE MURDER

31 AUGUST – 19 SEPTEMBER

Berlin

The impulse for this show, staged on the cusp of summer and autumn, was the desire to express solidarity with Ukraine during the Russian aggression and to support Ukrainian artists. Ten Polish cultural institutions, among them the International Cultural Centre in Kraków, joined forces to carry out a project drawing attention to the situation in Ukraine in the urban space of Berlin. This joint Polish-Ukrainian project produced a cycle of twenty artworks that were displayed on billboards at bus and tram stops, alongside pavements, and in pedestrian underpasses, attracting the attention of passers-by with their bold manifestation.

The idea came from the Adam Mickiewicz Institute, which won the support of the Polish Ministry for Culture and National Heritage to engage several Polish cultural institutions and art galleries in cooperation: Muzeum Sztuki in Łódź, the Arsenał Gallery in Białystok, the Arsenał Municipal Gallery in Poznań, the Labirynt Gallery in Lublin, Gdańsk City Gallery, the bwa Gallery in Zielona Góra, the State Gallery of Art in Sopot, and the International Cultural Centre. Each of these institutions took patronage of individual works created by pairs of Ukrainian and Polish artists. The ICC 'adopted' four artists and their two works: Alina Yakubenko (UA) and Bogdan Babenko (PL), and Yana Bachynska (UA/PL) and Piotr Pauk (PL).

The idea of the project was to showcase the experience of the Ukrainian artists facing the Russian military invasion and to stress the closeness between people from Poland and Ukraine, reflected in the profound solidarity with the victims of this aggression. The works created as a result of dialogue between the Ukrainian and Polish artists are diverse, and document the artists' reactions to phenomena such as violence, danger, being a refugee, the arms trade, the will to fight for freedom, ecology, and resource management. They are also an expression of the autonomy of the language of art, and of reflection on formal aspects of the message in the public space. The creation process largely took place online. The project curators and Polish artists were aware that their Ukrainian counterparts were – and remain – in constant mortal danger. As such, the exhibition was not only an artistic statement, but also a document of a particular time in the twenty-first century history of Europe, a time that has been blighted by Russian genocidal aggression.

Dr Żanna Komar

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE



CITY, ARCHITECTURE, MODERNISM

PUBLIC BUILDINGS OF THE INTERWAR PERIOD IN LVIV

27 OCTOBER – 9 NOVEMBER

Berlin

The Triennale der Moderne is a cyclical festival devoted to modernist architecture, staged for several years now in Germany by the NGO Zukunftsgeraeusche GbR in cooperation with a group of institutions engaged in documenting and popularising the history of modernism, among them the Berlin Chamber of Architects, the Bauhaus Archiv museum, and the Bauhaus Dessau Foundation.

As part of the third triennale, the festival organisers planned a cycle of exhibitions on modernist architecture in Ukraine. One of these was photographic exhibition shown in October and November, which included a body of several dozen photographs from the holdings of the International Cultural Centre and the National Archives. From the ICC, these were photographs by Paweł Mazur, taken in connection with the exhibition *Lviv, 24 June 1937: City, Architecture, Modernism* shown at the ICC Gallery at the turn of 2017 and 2018, curated by Prof. Andrzej Szczerski and Dr Żanna Komar. Two scale models from the collections of the Museum of Architecture in Wrocław were also among the exhibits.

The exhibition was held in the building of ВНРОХ Bauhaus Reuse, designed, built, and managed by Zukunftsgeraeusche GbR. This glass pavilion on Ernst-Reuter-Platz in Berlin, erected over a decade ago, was built from windows that illuminated the Bauhaus building in Dessau. Today, it is a venue for debate on modern architecture, and the central logistical hub for the events of the Triennale der Moderne. Information on the exhibition was published in issue no. 67 (2022/2) of *Docomomo Journal. Multiple Modernities in Ukraine* (<https://docomomojournal.com/index.php/journal/issue/view/dj-67>), a special edition of the prestigious scientific journal devoted entirely to modern architecture in Ukraine.

During the opening conference of the Triennale der Moderne, held at the Embassy of the Czech Republic in Berlin and TU Berlin between 30 September and 10 October 2022, Dr Michał Wiśniewski delivered a presentation on the modernist architecture of Kraków. He also participated in the meeting that summed up the programme of the triennale on 17 December in Berlin, along with Paweł Mazur, the author of photographs on display in the exhibition. Contributing this display and participating in the events accompanying the triennale created the opportunity to showcase to the Berlin public the state of the Polish research into the architecture of the Second Polish Republic.

Dr Michał Wiśniewski

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE



CONFERENCES SEMINARS

MEETING OF THE EUROPA NOSTRA COUNCIL

8-10 MAY

Europa Nostra is a pan-European federation of NGOs active in the field of cultural heritage. It has a presence in over 40 countries in Europe, and functions as the voice of the civil society for the protection and promotion of European cultural and natural heritage. The International Cultural Centre has been an associate member of the organisation almost since its inception. As long ago as in May 1995, the ICC hosted the first Europa Nostra congress to be held in the CEE region. Prof. Jacek Purchla, the ICC's founder and long-serving director, is the vice-president of Europa Nostra, which remains an important partner for our centre. A milestone in our cooperation was the project Cultural Heritage Counts for Europe, implemented over the years 2013–2015 and culminating in the publication of a report summarising the role and influence of cultural heritage on socio-economic development, culture, and the environment. This document was undoubtedly a factor in the European Commission's decision to declare 2018 European Cultural Heritage Year.

In May 2022, the ICC again hosted the Europa Nostra Council. The first part of this Kraków gathering was a closed session of the European Heritage Awards and Europa Nostra Awards jury. This was followed by a general session of the Europa Nostra Council with the participation of Executive President Prof. Hermann Parzinger and Secretary General Sneška Quaedvlieg-Mihailović, devoted to Europa Nostra's flagship projects in 2022.

One of the main points on the programme of this event was the signing, on 9 May, Europe Day, of a letter of intent to establish in Kraków the Europa Nostra Heritage Hub. The signatories to this document were the Mayor of



Session of the Europa Nostra Council in the Ravens Hall



From right: neška Quaedvlieg-Mihailović, Prof. Hermann Parzinger, Guy Clausee



At the microphone: icc Director Agata Wąsowska-Pawlik



Signing the letter of intent: Prof. Hermann Parzinger, Executive President, Europa Nostra; and Prof. Jacek Majchrowski, Mayor of Kraków



Outside the seat of the Society of Friends of Kraków History and Heritage (ТМНІЗК), from left: Guy Clause, Vice-President, EN; Agata Wąsowska-Pawlik, Director, ICC; Dr Natalia Moussienko, member, EN Council; Sneška Quaedvlieg-Mihailović, Secretary General, EN; Prof. Hermann Parzinger, Executive President, EN; Prof. Jacek Purchla, Chairman, ТМНІЗК



Session of the Europa Nostra Awards jury in the ICC's Panorama Room

Kraków, Prof. Jacek Majchrowski, and Prof. Parzinger. The role of the Heritage Hub is to develop and reinforce the federation's operations in this region of the continent, to engage community organisations and NGOs in the protection of European heritage, and to underpin Kraków's role as a significant European centre for creating and enacting best practices in heritage protection, by means such as the implementation of the UNESCO Convention.

The winner of the open tender for the establishment and management of the Europa Nostra Heritage Hub for Central Europe in Kraków, announced by the Department of Culture and National Heritage at the Municipality of Kraków, was the Society of Friends of Kraków History and Heritage. Europa Nostra also has an analogous centre for the Balkans in Athens.

Anna Kępińska

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

50 YEARS OF THE UNESCO WORLD HERITAGE CONVENTION ACHIEVEMENTS AND CHALLENGES IN EUROPE

8-10 JUNE

The 1972 Paris Convention concerning the Protection of World Cultural and Natural Heritage paved the way for a modern understanding of heritage. The countries of Europe were among the first to ratify it, and of the 12 inscriptions that initiated the UNESCO World Heritage List in 1978, three were from Europe; one of those was Kraków.

The objectives of the academic conference organised jointly by the International Cultural Centre and the Polish National ICOMOS Committee, with the support of the Municipality of Kraków, were not only to celebrate the anniversary of the convention, but also, and above all, to sum up the substance of Europe's experiences, to assess the current situation, and to formulate prognoses for the future.

The proceedings were inaugurated by the president of the International ICOMOS Committee, Prof. Teresa Patrício, with Prof. Bogusław Szmygin, the president of the Polish National ICOMOS Committee; Agata Wąsowska-Pawlik, the director of the ICC; and Bogusław Kośmider, deputy mayor of Kraków. Deputy prime minister and minister of culture and national heritage Prof. Piotr Gliński sent a special message to the delegates from Warsaw. An especially strong message was delivered by Ukrainian deputy ministry of culture and information policy Kateryna Chuyeva in her speech, which preceded the special session on the endangered cultural heritage of Ukraine. The speakers here were Prof. Katarzyna Zalasińska, director of the National Heritage Institute; Prof. Mykola Bezv of Lviv Polytechnic National University; Michał Krasucki, chief heritage conservation officer in Warsaw; and Dr Natalia Moussienko of the National Academy of Arts of Ukraine.

During the conference, presentations were given on the experiences of European cities inscribed on the UNESCO World Heritage List, from Italy, Great Britain, Greece, Germany, Lithuania, Slovakia, Spain, Israel, Belgium, Hungary, Estonia, and Norway. The sum of these experiences shows that heritage, whether in the form of entire areas or individual sites, is perceived to be not only a source of pride but also a significant economic factor. The sites on the list are visited by millions of tourists, but also – often through the efforts of institutions and individuals alike – bring communities together, and this means that heritage protection should be included as a matter of course in the operating strategies of both central and local authorities.

The proceedings closed with a session entitled Cooperation with the Visegrad Group as an Example of Concern for World Heritage Sites in the Region, which



icc Director Agata Wąsowska-Pawlik welcomes the conference delegates gathered in the Ravens Hall



Prof. Jacek Purchla chairs the session Achievements and Experiences of the World Heritage Convention in Europe



From left: Paolo Del Bianco, director of the Compagnia Alberghiera Italiana SpA – Firenze; Prof. Mykola Bevez, head of the Department of Architecture and Conservation, Institute of Architecture, Lviv Polytechnic National University; Michał Krasucki, chief heritage conservation officer for Warsaw



Giorgio Ravasio, director of the UNESCO Visitor Centre Crespi d'Adda



Speech by Chris Blandford, president of World Heritage United Kingdom



Session on cooperation in the V4 Group, from left: Prof. Jacek Purchla, Dr Tamás Fejérdy, Lubica Pinčíková, Martin Horáček, Dr Michał Wiśniewski



Urszula Ślązak, director of the Department for International Cooperation at the Ministry of Culture and National Heritage (MKiDN), talks to Prof. Jacek Purchla. Teresa Mikulska of the same department listens in



From left: Prof. Bogusław Szmygin, Dr Tamás Fejérdy, icc director Agata Wąsowska-Pawlik, deputy director Łukasz Galusek

included a discussion on the *Report on Management and Protection of Cultural Heritage in the V4 Countries*, published by the icc under the auspices of the Working Group of Cultural Heritage Experts from the Visegrad Group Countries. Representatives of all the V4 member states took the floor: Prof. Jacek Purchla (Poland), Ľubica Pinčíková (Slovakia), Dr Tamás Fejérdy (Hungary), and Martin Horáček (Czechia).

The conference was held simultaneously in Kraków and online via the platform unesco50.mck.krakow.pl.

Anna Kępińska

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

THE CULTURAL SPACE OF CENTRAL EUROPE WIELKOPOLSKA

26-30 AUGUST

Every year, the ICC organises an academic seminar for its Programme Council, under the title The Cultural Space of Central Europe. In 2022 the seminar route took its members around the Wielkopolskie voivodship.

The seminar began with a visit to Leszno, where the seminar participants met deputy mayor Dr Piotr Jóźwik and the director of the District Museum in Leszno, Dr Kamila Szymańska. A guided tour of the town ended with a lecture delivered by Dr Marcin Błaszowski MD, on Leszno's Protestant literary heritage. The heritage of the Reformation was also the subject of the next meeting, in Wschowa. Here, Marta Małkus showed the Council members around the local Tombstone Sculpture Collection and the historic town centre. The final point in the day's programme was a visit to Puszczyków, profiled for the group by Prof. Waldemar Łazuga, who as the only son of the Wielkopolska region in the ICC's Programme Council acted as chief tour guide for the duration of the seminar.

The second day of the tour began in Poznań, where the Council members, accompanied by Agnieszka Duczmal-Jaroszewska, the director of the Polish Radio Chamber Orchestra Amadeus, visited sites including the parish church (with the assistance of Jan Mazurczak, the president of the Poznań Tourist Organisation, also the church loft, not normally open to the public) and the Museum of Musical Instruments. That afternoon, in Kórnik, the members of the Programme Council toured the castle with its deputy director, Katarzyna Woźniak, and listened to a bespoke presentation about the library of the Moravian Brethren inscribed on the Memory of the World Register. In Rogalin the sights took in the Raczyński family palace and mausoleum and, to end the day, Winna Góra and the grave of Gen. Jan Henryk Dąbrowski.

On the Sunday, the third day of the seminar, the Programme Council's programme began with a visit to Zamek Culture Centre in Poznań, and a meeting with its deputy director Zofia Starikiewicz and Prof. Hanna Grzeszczuk-Brendel. Next, the seminar participants were taken around the recently opened Enigma Cipher Centre by its manager, Piotr Bojarski. Later, they went on to St Adalbert's Hill and the mausoleum of those distinguished in the service of Wielkopolska. The last stop on their itinerary that day was Fort VII in Poznań, the Museum of Wielkopolska Martyrology, where the group was shown around by the manager, Jacek Kaczmarek. They spent the evening in Szamotuły, at the castle of the Górka family, where they were received by museum director Michał Kruszona and a graduate of the ICC's own Academy of Heritage, Monika Romanowska-Pietrzak.

Day four saw the seminar participants head down to the south-east of the voivodship. Their first stop was the former Cistercian abbey in Łąd, currently under renovation. From there, they went on to Pyzdry, close to the partition-era border, and the palace in Śmiełów, where they were given a presentation



At the Museum of Musical Instruments in Poznań, with Agnieszka Duczmal-Jaroszewska



The display of the Moravian Brethren archives in the Kórnik Library of the Polish Academy of Sciences



The Enigma Cipher Centre in Poznań



The Council members outside the Adam Mickiewicz Museum in Śmietów



The Council members in the Górká Family Museum in Szamotuły



Visiting the Kalisz Society of Sciences and Letters – presentation by its chairman, Prof. Krzysztof Walczak



The Council members at the Józef Mehoffer Turek Municipal Museum

by the manager of this branch of the National Museum in Poznań, Dr Emilian Prałat. The next point on their programme was the hunting palace in Antonin. In the early evening, they reached Kalisz, where they took a long walk around the historic part of the city with Dr Makary Górczyński, who remained with them as their guide throughout the following day.

The final day of the seminar tour began with a visit to the seat of the Kalisz Society of Sciences and Letters, represented at the meeting by its chairman, Prof. Krzysztof Walczak. The seminar participants listened to a lecture delivered by Dr Górczyński on the urban expansion of Kalisz in the interbellum. After leaving Kalisz, the seminar party moved on to Turek to see the Church of the Sacred Heart and the Józef Mehoffer Turek Municipal Museum. The tour culminated with a visit to Kościelec, where the group toured first the Romanesque Church of St Andrew the Apostle and then the newly restored State High School for the Visual Arts, where they were received by headmaster Krzysztof Pawlak.

This five-day study tour, which alongside Poznań also took in numerous little-known and relatively rarely visited localities and sites, offered the opportunity for a better, fuller experience of Wielkopolska. It also provided a platform to meet people with responsibility for the cultural heritage of the region,



The Council members at the Museum of Wielkopolska Martyrology – Fort VII in Poznań



The Council members at the von Kreutz family palace in Kościelec, the seat of the State High School for the Visual Arts in Kościelec

which will in turn lay the foundations for fruitful cooperation between them and the ICC in the future.

Marek Świdrak

THE TRAINING CENTRE – THE ACADEMY OF HERITAGE

THE 4TH CONGRESS OF FOREIGN RESEARCHERS OF POLISH HISTORY

19–21 OCTOBER

The Congress of Foreign Researchers of Polish History is an event of great import for the international historian community, and at the same time a significant contributor to Polish cultural diplomacy. It has been held since 2007 by the Polish Historical Society and the Jagiellonian and Pedagogical Universities (UJ, UP) in Kraków, and since its inception the ICC has been one of its organisers. The theme of the fourth congress was Cultural Encounters.

On 19 October, Prof. Jacek Purchla introduced the inaugural lecture, by Prof. Timothy Garton Ash, *From Post-War Europe to Post-Wall Europe – and Back*, and moderated a discussion with the participation of Prof. Garton Ash and the winners of the Pro Historia Polonorum competition for the best history books released by foreign publishers on the history of Poland and the Poles or the CEE region. These latter were the winner of the main prize, Prof. Richard Batterwick-Pawlikowski, and the winner of the prize of honour, Prof. Patrice M. Dabrowski, a former Thesaurus Poloniae fellow.

That same day, a panel discussion was held, moderated by director Łukasz Galusek and Dr Beata Nykiel: *Misfits and Masks: Interpretations of cultural choices made by the inhabitants of Central and Eastern Europe in the times of historical politics and the Internet*. The panellists were Prof. Hieronim Grala (Liberal Arts Faculty, University of Warsaw), Prof. Maciej Janowski (Institute of History, Polish Academy of Sciences [PAN]), Prof. Mindaugas Kvietkauskas (University of Vilnius), and Prof. Katarzyna Kotyńska (Institute of Slavic Studies, PAN). The introduction to the debate was given by Dr Beata Nykiel.

The inhabitants of Central and Eastern Europe are the spiritual continuators of the Republic of the Two Nations, and the Habsburg, Romanov, Ottoman, and German Empires. The heirs to those powers are wont to sketch out national myths and identities in isolation from the common roots that shaped them. The reality formed at the turn of the nineteenth and twentieth centuries, and entrenched by the two world wars in the form of restituted or newly created nation states, seems to be imposing ever more rigid nationalist categories onto this broad historical canvas, pressing the foundations of Central Europe's culture and civil life into ever smaller frames of mutually exclusive historical policies. Politics and the mass media prefer simple, unequivocal images. History and culture are becoming parallel narratives, and our uniquely complex Central and East European narratives are starting to look like hostages to a message construed along these lines. In their discussion of these issues, the panellists used specific examples and collective stances, and referenced the current context of the war in Ukraine.

On 20 October, director Agata Wąsowska-Pawlik gave a guest presentation at the session Institutions supporting, Promoting, and Disseminating Research into Poland's History and Cultural Heritage, outlining the ICC's programme,



Formal opening of the 4th Congress of Foreign Researchers of Polish History. Speech by the organisers, Prof. Agnieszka Chłosta-Sikorska (uP) and Dr Marcin Jarząbek (uJ)



Pro Historia Polonorum awards ceremony – presentation of the main prize to Prof. Richard Butterwick-Pawlikowski (second from left) and the prize of honour to Prof. Patrice M. Dabrowski by the Marshal of the Polish Senate, Prof. Tomasz Grodzki (right), and the dean of the uJ's Department of History, Prof. Stanisław Sroka (left)



Inaugural panel of the 4th Congress of Foreign Researchers of Polish History. The speakers are Prof. Timothy Garton Ash and Prof. Jacek Purchla



Panellists in the debate *Misfits and Masks* at the ICC. From left: director Łukasz Galusek, Prof. Katarzyna Kotyńska, Prof. Mindaugas Kvietkauskas, Prof. Hieronim Grała, Prof. Maciej Janowski, and Dr Beata Nykiel



From left the historians Prof. Hieronim Grała, Prof. Maciej Janowski, and Dr Beata Nykiel

above all the *Thesaurus Poloniae* fellowship. Other institutions profiled in this session were *Acta Poloniae Historica*, *Network Remembrance and Solidarity*, the *Foundation for Polish Science*, the *GFPs-Polska Scientific and Cultural Association in Central and Eastern Europe*, the *Herder Institute for Historical Research on East Central Europe*, the *Institute of the Leibniz Association in Marburg*, the *Józef Piłsudski Institute of America*, and the *German Historical Institute in Warsaw*.

dr Beata Nykiel

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

POLISH-INDIAN WEBINARS

The International Cultural Centre launched its cooperation with partners in India in 2007. In recent years, several seminars and exchanges with representatives of INTACH (the Indian National Trust for Art and Cultural Heritage) have been organised. Since 2021, the ICC has also been working with the Embassy of the Republic of Poland in New Delhi and the Honorary Consulate of the Republic of Poland in Kolkata to organise and take part in webinars and online conferences.

In 2022, two events were staged with the patronage of Prof. Adam Burakowski, Polish Ambassador to India. On 2 February, a webinar was held under the title *The Cultural Significance of Studies on Ancient Cities in Poland and India: Emerging Perspectives*. The main organisers were the prestigious Asiatic Society in Kolkata and the Honorary Consulate of the Republic of Poland in Kolkata. Its aim was exchange research experiences in the field of historic cities and their heritage in the two countries. The opening speeches were given by Joydeep Roy, for the Honorary Consulate of the Republic of Poland in Kolkata, and Prof. Swapan Kumar Pramanick, chairman of the Asiatic Society. The ICC was represented by Łukasz Galusek, its deputy director, and Dr Michał Wiśniewski, the head of the Educational Department – the Academy of Heritage, who outlined the key issues in urban studies and interpretation of the heritage of Katowice and Kraków. The Indian scholars Prof. Mohan Gupta of Maharishi Panini Sanskrit and Vedic University and Prof. Binda Paranjape of Banaras Hindu University looked at the same issues in respect of Ujjain and Varanasi. The question-and-answer session was moderated by Dr Satyabrata Chakrabarti, secretary general of the Asiatic Society.

The second of the webinars was held on 30 September, and explored themes common to the work of scholars from Poland and India. The event was opened by Mohan Goenka, Honorary Consul of the Republic of Poland in Kolkata. Dr Michał Wiśniewski outlined the history of the Polish Embassy building in New Delhi, a prime example of Polish postwar modernism, and touched on the history of diplomatic relations between the two countries. Prof. Shantanu Chakrabarti of the University of Kolkata looked at the history of Polish-Indian relations in the twentieth century; Prof. Halina Marlewicz of the Jagiellonian University discussed the reception of the work of Rabindranath Tagore in Poland; and Prof. Asha Mukherjee of Visva-Bharati University examined the work of this Indian artist, philosopher, poet, prose writer, and Nobel laureate, and delivered a paper on the philosophical understanding of the idea of cultural fusion and building cooperation. The webinar was led and summarised by Joydeep Roy of the Honorary Polish Consulate in Kolkata.

Dr Michał Wiśniewski

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE

DEBATES

In 2022 the International Cultural Centre co-organised two debates. On 26–30 June the 11th World Urban Forum (WUF) was held in Katowice. This is a major cyclical global urban development conference organised by UN-Habitat, a United Nations body. For the Polish side, the partners were the Ministry of Funds and Regional Policy, and the City of Katowice. As part of the Polish forum programme, on 28 June, the ICC and the National Heritage Institute (NID) organised a panel debate under the title *Heritage is Valuable for Cities! Why is Cultural Heritage Important for the Sustainable Development of Cities? Polish Experiences and Challenges*. The panellists were Prof. Monika Bogdanowska (NID), Dr Monika Murzyn-Kupisz, Dr Joanna Sanetra-Szeliga (Cracow University of Economics), Prof. Piotr Gerber (Wrocław University of Science), and Michał Krasucki (Monument Conservator of the Capital City of Warsaw), and the discussion was moderated by Dr Michał Wiśniewski (ICC). During the debate, Polish experiences in leveraging cultural heritage for the sustainable development of cities were outlined.

The panellists drew attention to the fact that, living as we do in an urbanised world, in Europe and Poland we will increasingly see projects implemented that involve transformation of and alterations to urban fabric. This is leading to fundamental changes in approach to project work, with more and more emphasis being placed on preserving and bringing out existing aesthetic, historical, and social values. This adds a new dimension to work in the field of architecture and engenders an entirely new definition of this profession, which particularly in the last century has chiefly been engaged in *ab initio* projects that have transformed their environments.

On 22 November, during the 7th Open Eyes Economy Summit, held in Kraków, the ICC delivered an inspiration-oriented session entitled *From Audiences to People: Audience-Centred Experience Design (ACED) as an Instrument for Change in Public Institutions of Culture*. This formed part of one of the thematic blocks at the conference, *Brand and Culture: Design Thinking in Transformation toward the Unknown*. The objective of the session was to offer inspiration to seek new ways of attaining closeness with target audiences, particularly for public institutions of culture in Poland. Those invited to take part in the discussion were the members of the team that created a document on audience development for the international project *Adeste+*. ACED is a model of work designed to support cultural institutions in implementing innovations to improve audience experience, based on Lewin's Change Model and Design Thinking.

The discussion participants were Martina Beria (Fitzcarraldo Foundation, Turin), Ilídio Louro (Mapa das Ideias, Oeiras), Niels Righolt (Center for Kunst & Interkultur, Copenhagen), Anne Torreggiani (The Audience Agency, London), and Dr Olga Wysocka (Warszawskie Obserwatorium Kultury, Warsaw). The introduction to the debate, 'How Can Design Thinking Help Cultural Institutions' Programmes Become Audience Focused?' was delivered by Niels Righolt, and the debate itself was moderated by Beata Dubiel-Stawska (Grupa B8). The invited guests shared their own experiences, and talked about how Design Thinking can help institutions of culture to design an offer promoting broader and deeper

participation and engagement of society at large in the work of the cultural institution. The ICC's session ended with a head-to-head debate between Martina Beria and Mette Wolf (Nørrebro Theatre, Copenhagen) on the topic Does the ACED Model Shape the Audience or the Organisation?

Dr Michał Wiśniewski

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE

Joanna Biegacz

COMMUNICATION DEPARTMENT

**LECTURES
MEETINGS
CULTURAL EDUCATION**

ACCOMPANYING EVENTS

The programme of events accompanying our exhibitions in 2022 included lectures, discussions, guided tours, meetings, and film screenings. In the first weeks of the year, our exhibition *Ukraine: A Different Angle on Neighbourhood* was still on show, accompanied by guided tours in Ukrainian and the cycle *A Quarter-Hour with Ukraine*. In the final part of this series, Karolina Wójcik outlined the story of the painting *Cossack Kharko Greets Everyone* by Roman Mlnin. The final point on the events programme accompanying this exhibition was a meeting with Adam Balcer, Dr Edyta Gawron, and Anna Wylegała, *Babi Yar: From the Holocaust to the Present*, hosted by Dr Paulina Małochleb.

At the turn of February and March, a display of works by Dobiesław Gała was shown in the ICC's medieval cellars under the title *Poles of Inaccessibility*. This series of relief compositions born out of the artist's metaphysical intuitions on ways of experiencing time and attempts at illustrating the ephemeral character of memory was discussed in more detail by its curator, Barbara Woźniak, during her guided tours. The artist himself was present at the closing of the exhibition.

In the second and third quarters of the year, the emphasis in our programme was on events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*. The first in the series of accompanying meetings with experts was a debate with the participation of its curator, Prof. Jacek Purchla, ICC director Łukasz Galusek, and Robert Kostra. Over the ensuing months of the exhibition, Prof. Purchla delivered a lecture entitled 'The Nazis' Plans for Kraków' focusing on the Nazis' plans to de-Polonise the city; Magdalena Rigamonti chaired a meeting under the title *KL Plaszow – Recovering Memory*, at which Monika Bednarek, Dr Edyta Gawron, and Dr Michał Niezabitowski discussed the architecture of those crimes and the conflict of the city's (non-)memory of this site of the extermination of Kraków's Jews; and Dr Monika Rydiger, the joint curator of the exhibition, met with Prof. Andrzej Betlej, Prof. Purchla, and Dr Michał Wiśniewski in a debate about the ideological architectural alterations made to and planned for the *Krakauer Burg – Wawel: Wawel in the Shadow of the Swastika*. This series of meetings accompanying the exhibition ended with the debate *What of Feniks? Conservatorial Dilemmas and Dissonant Heritage*. The participants, Dr Aneta Borowik, Grzegorz Piątek, Anna Syska, Prof. Andrzej Szczerski, and Dr Wiśniewski, under the moderation of Michał Olszewski, analysed the issue of difficult, multilayered heritage using the example of the Feniks Insurance Association House.

Further, two guided tours of the exhibition were organised, led by curators Dr Żanna Komar and Dr Rydiger, as well as eight walking tours of the city. The last of these, *City – Camp – City: Site of Memory KL Plaszow*, took place on the eve of the closure of the exhibition. A seven-episode series of podcasts on the central theme of the project was also recorded, and a lecture was delivered by Prof. Piotr Maciej Majewski entitled 'The German Prague?'

The summer months and the autumn were taken up with the project *Homing: Włodzimierz Puchalski*, which not only recalled the famous Polish naturalist, photographer, and educator, but also addressed current issues in global ecology.



The debate *Wawel in the Shadow of the Swastika*, part of the programme of events accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*



Dr Michał Wiśniewski takes a guided tour around Przegorzały on one of the urban walks accompanying the exhibition *Unwanted Capital*

This cycle of meetings began with a debate, *The Anthropocene and the End of Biodiversity*, led by Dr Małochleb. Dr Małgorzata Lebda, Dr Andrzej Marzec, and Adam Robiński discussed possible ways of preventing an ecological disaster, and the impact of the demise of biodiversity on thinking about animals. During the meeting *Broadening the Field of Vision: the Artistic Photography of Włodzimierz Puchalski*, Monika Kozień talked to Wojciech Nowicki and Wojciech Plewiński about the artistic qualities of Puchalski's photography. She examined his technique with reference to the experiences of Plewiński, who worked with Puchalski in the 1950s at the Jagiellonian University's Institute of Animal Husbandry in the Kraków suburb of Balice. Other events accompanying



A guided tour of the exhibition *Homing: Włodzimierz Puchalski*



A guided tour as part of the programme of events accompanying the exhibition *In Ukraine: Justyna Mielnikiewicz*

the main exhibition included guided tours and a series of nature walks, as well as a podcast in five episodes, 'Nature on the Waves'.

Our series of summer holiday film screenings, Cinema on the ICC Roof – Naturally, went ahead in accordance with ICC tradition, this year under the leit-motif 'nature'. Four films were shown: *Breaking Boundaries: The Science of Our Planet* (2021, dir. Jon Clay), *The Kingdom of Giants* (2015, dir. Jacques Perrin), *The Salt of the Earth* (2015, dir. Juliano Ribeiro Salgado / Wim Wenders), and *Gunda* (2020, dir. Wiktor Kossakowski). Each of these screenings was sold out.

The exhibition *In Ukraine: Justyna Mielnikiewicz* was conceived as a complement to *Ukraine: A Different Angle on Neighbourhood*. Where the latter analysed stereotypes in Polish-Ukrainian relations and took on 'Ukrainian myths', the show of photographs by Justyna Mielnikiewicz foregrounded human emotions and looked at the war raging in Ukraine from the angle of individual



The meeting *The Heritage of Austria-Hungary's Cemeteries: Alien? Shared? Ours?* with Joanna Florkiewicz-Kamieniarczyk and the curators Dr Beata Nykiel and Dr Agnieszka Partridge, moderated by ICC director Agata Wąsowska-Pawlik



Paweł Pieniążek during the meeting *'Ukraine and War: Images of Experience'*, part of the programme of events accompanying the exhibition *In Ukraine: Justyna Mielnikiewicz*



Museum Night



A guided tour of the exhibition *Travelling Images: Małgorzata Mirga-Tas*

stories. The exhibition was the springboard for a debate, *Ukraine and War: Images of Experience*, during which Balcer, Mielnikiewicz, Paweł Pieniążek, and Dr Ludwika Włodek examined the philosophical implications of photography and outlined the most important aspects of their own photographic work. There were also guided tours of the exhibition (including an expert tour with Mielnikiewicz herself), and a cycle of podcasts was recorded, *War in the Photographer's Eyes*, in which Mielnikiewicz, Wojciech Wilczyk, and Michał Zieliński talked about the work of a photographer in the theatre of war, and posed questions about the value of photography documenting armed conflicts.

In October, the ICC took part in the Kraków Poetry Night. In the two meetings, which were organised jointly with the College of Eastern Europe, Władysław Graban and Katarzyna Szweda gave a presentation of works by Lemko poets (moderated by Dr Jan Burnatowski), and Maciej Piotrowski and Żanna Słoniowska talked about the oeuvre of Hryhoriy Chubay (read by Radosław Krzyżowski).

November saw the opening of the exhibition *Art in Uniform: The Kraków War Graves Department 1915–1918*. This was supplemented with a series of guided tours and a talk from curators Dr Beata Nykiel and Dr Agnieszka Partridge, with Joanna Florkiewicz-Kamieniarczyk, 'The Heritage of Austria-Hungary's Cemeteries', about the work of the artists who formed the Kraków War Graves Department and restoration of the 1915–1918 cemeteries. This was led by ICC director Agata Wąsowska-Pawlik.

The 2022 events programme was rounded off with a series of events related to the exhibition *Travelling Images: Małgorzata Mirga-Tas*. During the talk 'Roma Culture in Central Europe', Adam Bartosz, Edyta Jaśkowiak, and Monika Szewczyk outlined key aspects of Roma culture, as well as tenets of educating Roma in Kraków.

The ICC also took part in the Museum Night, with a themed guided tour of the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*, and inaugurated a new initiative connected with the literature of Central Europe: The Central European Book Club (see p. 203).

Dr Jan Burnatowski

COMMUNICATION DEPARTMENT

EDUCATIONAL PROGRAMMES ACCOMPANYING THE EXHIBITIONS

Much of our educational work is organised in regular cycles. For children aged four to eight there are the MINI Encounters with Art – art workshops based on an idea inspired by a current exhibition at the ICC Gallery or the world around us. These creative classes encourage children to seek a range of meanings in a single idea. An additional session was organised in December for St Nicholas's Day. Every weekend for the duration of the exhibitions, there were guided tours in Polish, English, or Ukrainian, which were always well frequented. For each one, a programme of gallery lessons and active tours was compiled under the collective title Exhibitions with Class! for primary and secondary school pupils. There were twelve sessions of the education project for senior citizens, Mature for Art – a cycle of monthly lectures on art history, culture, and architecture. These took place in hybrid form: in person at our seat on the Main Market Square, and online via Zoom. All the lectures were delivered by Dr Małgorzata Jędrzejczyk.

The educational programme accompanying the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945* included four guided tours by experts: *Kraków's Unwanted Capital Status* (Prof. Jacek Purchla), *Kraków: A Sinister Setting* (Dr Monika Rydiger), *The Nazi Policy on Jews in Kraków* (Dr Agnieszka Zajączkowska-Drożdż), and *The Architectural Vision of Kraków in 1939–1945 in the Collections of the National Archives in Kraków* (Dr Barbara Zbroja). The exhibition was also supplemented with a programme of walks through the city touching on issues related to the dissonant heritage of the Third Reich in Kraków. Eight of these tours were conducted, on the following themes: *Occupied Wawel – Its New Architecture and Function* (Robert Adamczak), *The Non-existent Municipal District* (Grzegorz Jeżowski), *The Former Kraków Ghetto – Its History, Sites, and People* (Dr Ewa Węgrzyn), *Architectural Changes in the Kraków Śródmieście District during the German Occupation* (Dr Żanna Komar), *The Railway Heritage of the Third Reich, Or: How the Ostbahn Modernised the Kraków Rail Hub* (Dr Dominik Lulewicz), *Przegorzały – in the Shadow of the Castle* (Dr Michał Wiśniewski), *City – Camp – City. The KL Plaszow Site of Memory* (Kamil Karski), and *The New Architecture and Function of Wawel* (Robert Adamczak).

The educational programme accompanying the exhibition *Homing: Włodzimierz Puchalski* included six nature walks: *Discovering the Forest in Photographs* (led by Krzysztof Morańda), *In the Beech Heart of Wolski Forest* (Dawid Masło), *The Habits of City Birds* (Andrzej Barć), *Is It Worth Protecting Meadows?* (Dr Joanna Kajzer-Bonk), *Photographing (In)visible Objects* (Wojciech Wilczyk), and *Homing in Kraków* (Dr Kasper Jakubowski). We also offered a programme of guided tours of the display by experts: photographer Paweł Wrona, nature educator Dawid Masło, and a team from the Ptakofonia association.









Tours of the exhibition *In Ukraine: Justyna Mielnikiewicz* were given by the author of the photographs, Justyna Mielnikiewicz, and the curator, Dr Monika Rydiger.

For the exhibitions *Homing: Włodzimierz Puchalski* and *Travelling Images: Małgorzata Mirga-Tas*, educational activity packs for children aged 5–10 were created by Agata Klejzerowicz and Angelika Radoń, with illustrations by Paulina Radoń. These were designed to offer children autonomy in viewing the exhibitions, and to support family relations in the space of the cultural institution.

The icc's educational work was once again recognised by Poland's most influential education portal, *CzasDzieci.pl*, and the most important jury – parents. Three initiatives were nominated for the 2022 Sunflowers award for most educational activity for children: our regular workshops *MINI Encounters with Art and Words and Paintbrushes: Learning from Each Other*, and the intergenerational workshops *How Kraków Was Built*, organised jointly with the Podgórze Cultural Centre as part of the Kraków Archipelago of Culture. The latter initiative was awarded a distinction in the category 'Logic'.

Agata Klejzerowicz, Angelika Radoń

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE

EDUCATION FOR HERITAGE

Our range of lessons on cultural heritage includes workshops, online classes, in-person sessions, and guided walks for primary and secondary school pupils. The purpose of these lessons is to develop in a broader public a conscious approach to heritage and a sense of responsibility for it. During the sessions, an explanation of the concept of heritage is given, as well as an overview of its diversity and significance for us as individuals, and of the connections between the concepts of tangible and intangible heritage. We aim to teach how practical, active use can be made of our heritage resources, and to develop civil awareness.

We have ten themes in our series of online lessons: *Use Your Heritage! Heritage Foundation, My Small Homeland – Local Heritage, Heritage on the Net, Multicultural Kraków, Kraków City of Kings, Heritage in the Woods, The City As Heritage, Intangible Heritage, Fun&folk – Customs and Traditions, and Ukrainian Heritage*. During these meetings we look at issues related to heritage, ways of protecting it, and potential threats to it; we explain the meaning of the concept of ‘small homelands’ as places of unique character; we teach how to use online materials; and give an overview of websites which offer such materials. During our lessons on Kraków, we outline the historical events that have contributed to the city’s multicultural character over the ages, and explain the benefits, threats, and challenges inherent in contemporary multiculturalism. The meetings dedicated to natural heritage look at aspects of caring for our natural environment, while sessions on the city use examples of Polish urban centres to explore the history of the city as a source of heritage. In lessons on intangible heritage and customs and traditions, we explain to participants the benefits to be had from preserving folklore and cultivating values passed down from generation to generation. The *Ukrainian Heritage* lesson offers an introduction to the culture and tradition of our eastern neighbours. Our online cultural heritage classes have been accessed not only by schools from all over Poland – in Kraków, Warsaw, Białystok, Wrocław, Biała Podlaska, Zabrze, and Katowice – but also by the Polish schools in Grenoble and Strasbourg, as well as by students from universities in Tallinn and Vilnius. Indeed, our sessions on the millennial history of Kraków and the rudiments of cultural heritage are also available in Ukrainian, allowing them to be used also by Ukrainian-speaking young people living in Poland.

Our cultural education programme also includes themed guided heritage walks around Kraków. This project incorporates eleven unique routes around several Kraków districts: Podgórze – Longed-for City, The Charms of Zwierzyniec, After the Great Fire of 1850, The Jewish District before World War II, The Art and Symbolism of Kazimierz in Kraków, Following the Course of the Old Vistula River, Allegories Concealed in Modernist Architecture, The Kraków Ghetto, On the Trail of Kraków Legends, Kraków’s Galician Ring, and Ukrainian Traces in Kraków. These walks can be led in Polish, English, or Ukrainian. Experiencing at first hand the cultural richness that Kraków has to offer is a superb way of learning about the history, culture, and art of the city’s various districts, while also exploring questions related to tangible and intangible heritage and multiculturalism.

We also have heritage education opportunities open to adults: a cycle of lectures, *Decades with Art*, which address a selection of themes connected with

the ICC's past exhibitions. Each one takes an updated, expanded, and supplemented look back at a different exhibition. These lectures take place online, on Zoom. In 2022 twelve meetings were held, hosted by Dr Małgorzata Jędrzejczyk.

For the last few years some elements of the ICC's programme have also been accessible to Kraków's Ukrainian- and Russian-speaking residents. In connection with the outbreak of the war in Ukraine, a special programme of workshops and meetings was developed for refugees from Ukraine staying in Kraków, entitled *How Are You Doing?*. This included art workshops under the title *Words and Paintbrushes: Let's Learn from Each Other*. One of the most valuable aspects of these events is their integrative character – during the workshops, participants had the opportunity to learn Polish and Ukrainian, as Polish-speaking children also took part in them. In addition, there were weekly classes called *A Moment of Pleasure*, for children aged 4–10. These incorporated elements of art therapy and stress management training, as well as making art together. The programme for Ukrainian speakers also included a range of walks: *Ukrainian Echoes in Kraków*, *A Kraków Legend Trail*, *Kraków's Galician Ring*, and *The Art and Symbolism of Kraków's Kazimierz District*. Further, we hosted three meetings with Anastasiia Podorozhnia, one of the educators working with the ICC, at which participants could ask about life in the capital of the Małopolska region: *Ask Nastya: Kraków Know-how*. From July, the children's workshops and the walks were brought together into a single umbrella programme, *Ukraine and Poland: Close Together*.

Our programme of cultural education for heritage encompassed several other activities. We were commissioned by one Kraków high school with pupils from several European countries to put together and carry out a workshop on multiculturalism. We also designed and carried out two bespoke workshops on intangible heritage with a particular focus on Kraków legends. As part of our cooperation with the King Jan Sobieski High School No. 2 in Kraków, a project which has been in place since 2021, a group of participants in the Erasmus+ programme *Behind the Walls*, this time from Madrid, visited the ICC. They listened to a lecture on *Nowa Huta* delivered by Dr Michał Wiśniewski and took part in a workshop entitled *Nowa Huta's Dissonant Heritage*. The ICC also took part in the Kraków Family Festival, which included a family gathering in Henryk Jordan Park. At the ICC's stand there were open, integrative activities for Polish and Ukrainian children based on our *Words and Paintbrushes* workshops.

Agata, Klejzerowicz, Angelika Radoń

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE

THE CENTRAL EUROPEAN BOOK CLUB

In the last quarter of 2022, a new cycle of literary gatherings was launched at the International Cultural Centre: the Central European Book Club. The overarching idea behind this venture is to think about Central Europe, its identity, and the issues that concern it.

The club met three times, led by Dr Jan Burnatowski and Dr Paulina Małochleb. During the first meeting, which was opened by ICC director Agata Wąsowska-Pawlik, the participants talked about books that deconstruct the stereotype of the woman as participant in armed conflicts. The novel *Daughter*, by the Ukrainian writer Tamara Duda, and the mixed textual and visual project by the duet Darek Foks&Zbigniew Libera were also used as a jumping-off point for a discussion on how cultural memory is formed.

The club met for the second time in November. This time, the reading matter and discussions centred on the idea 'Central Europe Reaches for Independence', which raised questions surrounded the definition of the European core and the dimensions of the experience of history among the residents of this region of the continent. The point of departure for the discussion was a selection of four books representing a range of perspectives and narratives about the character of the region: Weronika Gogola's *Ufo nad Bratysławą* [A UFO over Bratislava], Milan Kundera's *A Kidnapped West: The Tragedy of Central Europe*, Bartosz Sadulski's *Rzeszot*, and Larry Wolff's *The Idea of Galicia: History and Fantasy in Habsburg Political Culture*. This meeting was also attended by Dr Lenka Pifková, Consul General of the Republic of Slovakia in Kraków.

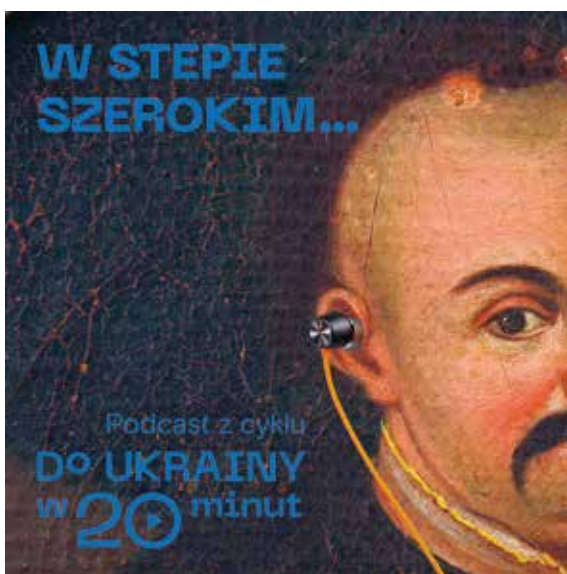
The topic for Dr Małochleb's discussion with the book club members in December was Lidia Ostałowska's *Watercolours*, a fact-based work on the Roma Holocaust and the Roma's struggle for remembrance, and one of the best, yet grossly under-recognised pieces of contemporary journalism.

Dr Jan Burnatowski

THE COMMUNICATION DEPARTMENT

PODCASTS BY THE INTERNATIONAL CULTURAL CENTRE

Since 2020 the International Cultural Centre has had a popular podcast channel on the culture and heritage of Central Europe, popularising our exhibitions and other projects based at our venue at 25 Rynek Główny in Kraków. In 2022, we made four series, totalling 17 podcasts in all. The recordings, made by Free Range Productions sp. z o.o., are available on all popular podcast platforms. Our 2022 series are as follows:



TO UKRAINE IN 20 MINUTES

Following the Russian invasion of Ukraine, the series of podcasts accompanying the 2021 exhibition *Ukraine: A Different Angle on Neighbourhood* was supplemented with three episodes of commentary on the current situation, looking in particular at Kharkiv, Kyiv, and multiculturalism in Ukraine. The content was recorded by Dr Tomasz Hodana, Prof. Katarzyna Kotyńska, and Joanna Majewska.

ARCHITECTURE AND CRIME: KRAKÓW 1939–1945

This series of seven podcasts on Kraków during World War II was one element of the educational programme supplementing the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*. In each episode, experts related how the German occupiers took Kraków over and tried to transform it into an ‘ancient German city’, as symbolised by the swastikas hoisted over Wawel. They looked at racial segregation, the terror employed against its Polish residents, and the extermination



policy wielded against the Jews – KL Plaszow was the only concentration camp in the world sited in the centre of a city. Separate episodes were given over to daily life in occupied Kraków, and the Nazis' plans for urban planning and development changes. The recordings were made by Monika Bednarek, Prof. Kazimierz Butelski (Arch. Eng.), Dr Edyta Gawron, Prof. Andrzej Chwalba, Kamil Karski, Prof. Jacek Purchla, Dr Monika Rydiger, Dr Michał Wiśniewski, and Dr Agnieszka Zajączkowska-Drożdż.

NATURE ON THE WAVES

A series of five podcasts accompanying the exhibition *Homing: Włodzimierz Puchalski*, in which Aneta Słowikowska talks about the biography of Włodzimierz Puchalski; Urszula Zajączkowska talks to Adam Robiński about the potential ethical quandaries of photographing nature; Monika Koziń and Paweł Wrona think about the evolution of nature photography in the past decades; Kasper Jakubowski describes the new ecosystem that has grown up in Kraków's disused





Libana quarry; and ornithologist Jacek Karczewski talks about the life of birds in the city.

WAR THROUGH THE PHOTOGRAPHER'S LENS

Two podcasts accompanying the exhibition *In Ukraine: Justyna Mielnikiewicz*. Our invited guests, Justyna Mielnikiewicz, Wojciech Wilczyk, and Michał Zieliński, talk about the photographer's work in a war, but above all about the value of photography documenting armed conflicts.

Angelika Radoń, Dr Michał Wiśniewski

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE

THE ACCESSIBLE INTERNATIONAL CULTURAL CENTRE

The ICC's accessibility team works to implement its plan of action to improve the accessibility of the ICC to people with a range of needs. The team members take part in study visits, themed meetings, and training sessions to improve their qualifications. In organising events for people with disabilities, they cooperate with and seek the input of NGOs, foundations, and experts on accessibility, including Regina Mynarska of the Pełni Kultury Foundation, the author of the audiodescriptions and guided tours with audiodescriptions for exhibitions at the ICC Gallery, and Jakub Studziński, a Deaf interpreter of Polish Sign Language (PJM) from the Między Uszami Foundation and coordinator of the Małopolska Kultura Wrażliwa project.

The ICC is accessible for people with disabilities, but because it is a historic building, it can sometimes be difficult to navigate. Visitors can count on the support of our colleagues at the ground-floor reception point in the foyer. People with sight impairments can use the tactile floor navigation system that begins outside the main front door. The ICC is fitted with a new navigation and information system called *TOTUPOINT* to support spatial orientation and improve the safety of sight-impaired people. This is a set of markers situated throughout the building that emit audio signals to inform users about their position.

Assistance dogs and guide dogs may be brought into the building and all the spaces within it open to the public. The building has two wheelchair-accessible lifts offering access to areas including the ICC Gallery and the Library. The medieval cellars may be reached via a ramp. The ICC also has toilets tailored to the needs of people with various physical disabilities.

Since 2022, the ICC has been working on a grant project, *Usłysz MCK. Dostosowanie siedziby i oferty instytucji do potrzeb osób z niepełnosprawnością słuchu* [Hear the ICC: Adapting the building and our offer to the needs of people with hearing impairments], part of the project *Culture without Barriers*, implemented under Priority Axis IV, *Social Innovation and Transnational Cooperation*, Action 4.3 *Transnational Cooperation on the Operational Programme Knowledge Education Development for the years 2014–2020*. The grant application was submitted in late April, and in July the programme operator (PFRON) informed us that it had been approved. The main aim of this grant is to facilitate the full participation of people with impaired hearing in events organised at the ICC. For d/Deaf and hard-of-hearing people, three induction loops have been installed in the building: at the reception on the ground floor, at the visitor services point in the Gallery, and in the library. The ICC also offers the services of a remote PJM interpreter free of charge, available both on site (at reception and in the Gallery) and online via our website. Deaf visitors can enlist the assistance of the remote PJM interpreter to communicate with ICC employees in order to obtain the information they need. The majority of events organised in The Ravens Room have simultaneous interpretation into PJM. A PJM guide to our exhibitions is also available on a tablet.





The temporary exhibitions on display at the ICC Gallery are designed with individuals with a range of needs in mind. Visitors with disabilities can use the services of an assistant, who can offer support in reaching the building, during their visit, and during other events. The entire exhibition space is free of architectural barriers to visitors in wheelchairs. For people with sight impairments there is always an audiodescription of selected exhibits. The Gallery also offers ‘quiet hours’ for visitors including those on the autism spectrum; at these times, screens and other sound-emitting devices are switched off, and no classes, guided tours, or other events are scheduled. All meetings organised by the ICC for the public are recorded and available online, with subtitles, on our YouTube channel.

One of the most important events accompanying our exhibitions are our ‘Accessible Sundays’ (the last Sunday in the month), when we offer a range of workshops, city walks, guided tours, and educational events accessible to people with a range of needs. These are inclusive events open to all. In 2022 we held six such events: one for the exhibition *Ukraine: A Different Angle on Neighbourhood* (9 January); three during the exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945* (27 March, 24 April, and 29 May), and one for each of the exhibitions *Homing: Włodzimierz Puchalski* and *In Ukraine: Justyna Mielnikiewicz* (25 September and 30 October). On each of these occasions we offered workshops with live audiodescription, tactile aids, and audio routes for people with sight impairments; guided tours of the exhibition in PJM for d/Deaf visitors; guided tours in Polish; and guided tours in Polish for visitors aged 60+. We also offered walks around the Main Market Square and the castle in Przegorzały with simultaneous interpretation into PJM.

In 2022 we also launched a range of educational activities for schools attended by pupils with disabilities. Four workshops were held: three for Special School Group No. 14 in Nowa Huta and one for the Centre for the Blind and Partially Sighted School and Institution Group in Kraków. Each of these took the form of museum lessons with a practical art element. They were attended by both children in Years 4–6 and high school and vocational school students.



We also staged a local promotional campaign targeting individuals with disabilities, encouraging participation in our tailored workshops. The main objectives of this campaign were to reach as wide a target audience as possible with our information, and to present the ICC as an accessible and open institution sensitive to the needs of a range of groups of people, in order to build a regular audience with an interest in what we have to offer. The campaign was published on Facebook, where information was provided on each of the events in our special workshop cycle. In all, we published six events and fourteen posts, as well as many entries on both Instagram and Facebook.

Daniel Krawczyk

ICC ACCESSIBILITY COORDINATOR

SCIENTIFIC ACTIVITIES SPECIALISED EDUCATION PROGRAMMES

THE ACADEMY OF HERITAGE

The Academy of Heritage is a postgraduate study course in cultural heritage management offered since 2001 by the International Cultural Centre in collaboration with the Małopolska School of Public Administration at the Cracow University of Economics. In the first half of 2022, classes were held in the 16th edition of the programme, culminating in a seminar on management of cultural heritage sites in Lower Silesia. In October 2022, the 17th edition was inaugurated, with 23 students matriculating. Owing to the COVID-19 pandemic, this course was taught in a hybrid mode, partly at the ICC and partly on Zoom.

The study course is aimed at employees of cultural institutions, museums, and conservation and local government authorities. For individuals with a background in the humanities, it offers the opportunity to learn more about legal and administrative questions. For those with more technical or economic experience, the Academy of Heritage is a way of broadening their knowledge on culture and heritage. After more than two decades, the Academy of Heritage has developed a unique programme taught by an outstanding group of lecturers representing Poland's most elite universities (including Cracow University of Economics, the Jagiellonian University, Adam Mickiewicz University in Poznań, and the Academy of Fine Arts in Kraków), leading cultural institutions (e.g. the Museum of King Jan III's Palace at Wilanów, the Ethnographic Museum in Kraków, and the Museum of Kraków). Among its regular faculty members are Prof. Wojciech Bałus, Dr Piotr Dobosz, Prof. Jerzy Hausner, Paweł Jaskanis, Alicja Knast, Prof. Piotr Krasny, Prof. Jacek Purchla, Prof. Bogusław Szmygin, and Prof. Stanisław Waltoś.

The Academy of Heritage also has a lively alumnus community in the Association of Graduates of the Academy of Heritage, which organises seminars on heritage management, and works on conservation projects of Polish cultural heritage abroad. Its major successes in this field include the conservation of wall paintings by Jan Henryk Rosen and mosaics by Józef Mehoffer in the Armenian cathedral in Lviv, completed in 2019.

Dr Michał Wiśniewski

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE



**AKADEMIA
DZIEDZICTWA
REKRUTACJA
22/23**



UCZYMY TEGO, CO WAŻNE



**AKADEMIA
DZIEDZICTWA
REKRUTACJA
22/23**



**SPOTKANIA Z WYBITNYMI
SPECJALISTAMI**

WYKŁADY



**AKADEMIA
DZIEDZICTWA
REKRUTACJA
22/23**



**STUDIUM W KRAKOWIE
I ZWIEDZAJ MIASTO!**



**AKADEMIA
DZIEDZICTWA**



**REKRUTACJA
22/23**

CZAS STARTU

**STUDIA
PODYPŁO-
MOWE**



**AKADEMIA
DZIEDZICTWA
REKRUTACJA
22/23**



**STUDENCI AKADEMII DZIEDZICTWA
ZAGLĄDAJĄ TAM, GDZIE INNI NIE MOGĄ**

V4 HERITAGE ACADEMY

MANAGEMENT OF UNESCO WORLD HERITAGE CULTURAL SITES IN VISEGRAD COUNTRIES

11–17 JULY

Since 2009 the International Cultural Centre has organised a regular summer course, the V4 Heritage Academy: Management of UNESCO World Heritage Cultural Sites in Visegrad Countries. This project was a secondary outcome of the foundation by the V4 ministers of culture in 2006 of the permanent V4 Working Group of Cultural Heritage Experts, whose activities are overseen by the ICC. The regular meetings of these representatives of cultural institutions from Czechia, Poland, Slovakia, and Hungary have over the last decade and a half produced a plentiful body of work in the form of several scientific conferences and an educational programme aimed at employees of conservation authorities and others active in cultural heritage protection projects.

In 2022, after two years' hiatus caused by the pandemic, the course was restarted. The input was delivered in Poland and Slovakia, with the main theme being management of the world heritage site that includes the towns of Levoča and Spišské Podhradie, Spišský hrad castle and the church in Žehra, and the cathedral and bishops' palace in Spišská Kapitula. The course was attended by four participants from each of the four Visegrad countries and Ukraine. Over the first two days, they heard a series of lectures on the theoretical issues connected with this year's theme. They also visited the historic city centre of Kraków, and Wawel Royal Castle, where they attended a workshop on security in museums and at world heritage sites.

On the third day, they travelled to Niedzica, where they toured the castle and learned about the issues arising in management of this site. The main part of the project was delivered in Slovakia, primarily in Spišská Kapitula. The participants spent the remainder of the programme there, using it as a base for visiting the other parts of this UNESCO World Heritage site. On the final day, they took part in a workshop during which they drew up their own recommendations for the display, presentation, and promotion of this site. The course was delivered with the active input of the Monument Protection Council of the Slovak Republic.

Dr Michał Wiśniewski

THE EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE



The participants of the summer school during the workshop run by employees of Wawel Royal Castle State Art Collections



The summer school participants in the royal chambers at Wawel

THESAURUS POLONIAE AND THESAURUS POLONIAE FOR UKRAINE

In 2009, the Ministry of Culture and National Heritage (MKiDN) charged the ICC with organising a fellowship programme for foreign scholars researching Polish history and culture within the humanities or comparative studies, and also in the broader context of Central Europe.

To date, the programme has been run 26 times, enabling almost 150 people from over 30 countries and 5 continents to come to Kraków. The participants, who represent a range of cultural circles, then pass on their knowledge about Poland and Central Europe in often far distant places, essentially acting as unofficial ambassadors for our country.

The Thesaurus Poloniae fellowships are awarded in two categories. The first, the Senior Programme, is addressed to professors and senior lecturers. The Junior Programme, in turn, was created for doctoral students and young researchers. The ICC runs the recruitment process and the programme on behalf of the Polish Ministry of Culture and National Heritage, providing participants with a stipend and covering the costs of their three-month stay in Kraków. The participants also have access to the ICC's research resources and are offered help in establishing cooperation with archives, libraries, and other educational and research resources in selected scientific and cultural institutions.

In the first half of 2022, the Thesaurus Poloniae fellows working in Kraków were Andrij Bojarov, an independent scholar and curator from Estonia; Dr Ketevan Kintsurashvili of the University of Georgia in Tbilisi; Dr Mindaugas Kvietkauskas of the University of Vilnius; Jekaterina Merkulejeva, an independent scholar from Lithuania; Natalia Voytseshchuk, head of the Ancient Dźwinogród reserve in Lviv; and Magdaléna Vášáryová of Via Cultura, Institute for Culture Policies in Bratislava.

In the autumn of 2022, the following fellows took up residence in Kraków: Dr Ihor Lylo from the Ivan Franko National University in Lviv; Dr Lidija Rezoničnik of the University of Ljubljana; Prof. Nana Sharikadze from the State Conservatoire in Tbilisi; and Dr Bohdan Tykholoz, director of the National Museum of the Literature and Memory of Ivan Franko in Lviv.

Following Russia's attack on Ukraine, in March the ICC obtained the agreement of the MKiDN to set up a special Thesaurus Poloniae fellowship programme for Ukraine, with the aim of providing scholars and cultural sector workers from Ukraine forced to leave their country with conditions for pursuing their research and cultural work. After the hostilities began on 24 February, the ICC reached out to Ukrainian former Thesaurus Poloniae fellows with the offer of assistance, and applications were also submitted by other intellectuals and academic and cultural sector works from Ukraine. Those who accepted fellowships in 2022 were Dr Olga Denysiuk from the National Academy of Fine Arts and Architecture in Kyiv; Dr Iryna Horban from the Museum of Ethnography and the Art Industry in Lviv; Dr Olena Kozakevych from the Institute of Ethnology at the Ukrainian National Academy of Sciences



From left: Dr Michał Wiśniewski, icc deputy director Łukasz Galusek, Dr Natalia Moussienko, Jekaterina Merkulejeva, Dr Ketevan Kintsurashvili, Natalia Voytseshchuk, and icc director Agata Wąsowska-Pawlik



From left: Dr Bohdan Tykholoz, Dr Iryna Horban, Dr hab. Ihor Lylo, Dr Olga Denysiuk, Dr Lidija Rezončnik, Dr Oleg Rishnyak, Prof. Nana Sharikadze, Dr Olena Kozakevych, Magdaléna Vášáryová with the icc team: Dr Žanna Komar, Dr. Michał Wiśniewski and Zofia Rokitka

in Lviv; Uliana Lavruk, a journalist and scholar working with the periodical *Hutsuli i Hutsulshchizna*, from Ivano-Frankivsk; Dr Natalia Moussienko of the National Academy of Art in Kyiv; Anita Nemet, director of the Mykhail Dzyndra Museum of Modern Sculpture in Lviv, a branch of the Lviv Gallery of Paintings; Valentyna Merzhievska, a curator, museum educator, and journalist from Kyiv; Dr Tetiana Pavlinchuk, a translator and literature scholar from Zhytomyr; Dr Oleg Rishniak of the Ukrainian Regional Specialist Academic and Conservation Institute in Lviv; Artur Rudzicki, an employee of the organisation АЕJ-Ukraine; Natalia Voytseshchuk, head of the Ancient Dźwinogród reserve in Lviv (a Thesaurus Poloniae fellow in spring 2022).

The Thesaurus Poloniae for Ukraine fellowship programme will be continued in 2023. Information on the conditions for applying for a fellowship under both programmes are displayed on the website www.mck.krakow.pl.

Dr Michał Wiśniewski

ILUCIDARE

INTERNATIONAL NETWORK FOR LEVERAGING SUCCESSFUL CULTURAL HERITAGE-LED INNOVATIONS AND DIPLOMACY THROUGH CAPACITY BUILDING AND AWARENESS RAISING

The international research project ILUCIDARE was a three-year initiative (December 2018 – April 2022) coordinated by Katholieke Universiteit Leuven with the participation of the International Cultural Centre, Europa Nostra ΚΕΑ European Affairs, the World Monuments Fund Espana, the Kosovo Foundation for Cultural Heritage without Borders, IMEC, and Universidad de Cuenca. Team members for the ICC were Prof. Jacek Purchla, Dr Joanna Sanetra-Szeliga, Prof. Robert Kusek, Jan Strycharz, and Maria Drabczyk. The aim of the project was to analyse, and subsequently promote and educate about the relationship between cultural heritage and innovation, and cultural heritage-based diplomacy. The ILUCIDARE project received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 821394.

Substantive work on the project was brought to an end in the first half of 2022. The aim of the task coordinated by the ICC in this period, with the cooperation and participation of all its partners, was to work up the tool devised by the consortium members using the experience they gained over the course of the ILUCIDARE project: an introduction to the theme of heritage-based innovation and international relations, and a source of inspiration for leveraging heritage in these contexts. The outcome of this work is the interactive online publication *ILUCIDARE Inspiration Kit*, available on the ICC's website, in a limited number of hard copies, and in PDF form (<https://mck.krakow.pl/ilucidare-inspiration-kit>). This is a supplement to another publication to come out of the ILUCIDARE project, *Innovation Handbook*, which set out to inspire readers to make creative use of heritage resources in problem-solving at both local and international levels, and to challenge the still widespread conviction that culture and heritage have little socio-economic potential.

The *ILUCIDARE Inspiration Kit* is organised around nine questions or challenges connected with using heritage. Each one is illustrated with example projects that have found a way to solve a given problem. In order to show a range of perspectives, the stories featured were sourced from four different groups: 1) projects financed by the EU, included those presented in the Community of Innovators in Cultural Heritage, 2) winners of European Heritage Prizes / Europa Nostra Prizes, including the ILUCIDARE Special Prizes, 3) initiatives created by ILUCIDARE summer school participants, and 4) an in-depth review of the literature over the course of the project. The project presentations comprised brief descriptions of the projects, comments and opinions from their creators and users, films, podcasts, and a list of resources offering further information on the initiatives. The *Inspiration Kit* draws directly on the *Innovation Handbook* and includes a summary of the theoretical framework developed by the ILUCIDARE project. By showcasing a broad gamut of innovative projects, the publication convincingly demonstrates the influence that cultural heritage can have on both local communities and international relations, and encourages

readers to seek heritage-based solutions to their own challenges. The publication is aimed at heritage-sector organisations with a potential interest in decision-makers, scholars, and educators, and at the business sector.

The official finale of the ILUCIDARE project was scheduled for spring 2022. The last meeting of the project consortium, summing up the work carried out over the three years, was held on 21 April in Brussels. The following day, the final conference took place, ILUCIDARE Playground: Turning a New Page for Heritage, at which Dr Joanna Sanetra-Szeliga of the ICC moderated a panel on heritage-based international relations, Positioning Heritage and Communities in the Vast Pool of Knowledge and Experiences on International Relations. The conference also included a presentation of the ILUCIDARE project outcomes and publications, among them *ILUCIDARE Inspiration Kit*.

The substantive and financial report on the project was compiled by its partners and submitted by its coordinator to the European Commission for approval.

For more on the project, see: <https://ilucidare.eu/>.

Dr Joanna Sanetra-Szeliga

RESEARCH INSTITUTE FOR EUROPEAN HERITAGE

POLISH ST PETERSBURG INTERNET ENCYCLOPEDIA

In 2022 work continued on the internet encyclopaedia Polski Petersburg [Polish St Petersburg] on a reduced scale. The fundamental objective of the project, which was rolled out in Polish in April (www.polskipetersburg.pl) and in Russian in September 2016 (www.polskipetersburg.ru), has always been to offer more information to Polish and Russian readers about the vicissitudes and work of Poles with a connection to the former capital of the Russian Empire. Until recently, the publication was developed in two non-identical language versions: Polish and Russian. The publishers and administrators of this popular scientific educational encyclopaedia are the ICC for the Polish side (still) and, until recently, the Likhachev Foundation for the Russian side. For some considerable time, the two editorial teams had been working separately, however, developing their own sites independently of each other; furthermore, the Russian side had not updated or added to its version since 2021.

The idea that inspired the initiators of the encyclopaedia project was to showcase the polyphonic, and nowadays often forgotten role played by Poles in the city's social, cultural, scientific, artistic, economic, and political life (and in the broader perspective also across Russia within its historical borders) from the end of the 18th century up to the present. In the context of the multiethnic and multicultural metropolis on the banks of the Neva, the idea was to restore the memory of the Polish community within the numerous national diasporas that existed there.

On the side coordinated by the ICC, over 50 authors representing almost all Poland's academic centres (Warsaw, Kraków, Gdańsk, Poznań, Lublin, Wrocław, Opole, Białystok, and Toruń) have now written texts for the encyclopaedia. In its present form, the work consists of nearly 3,000 pages of text in the form of headwords, divided into personal and thematic entries, as well as some 280 pages of entries on the map of 'Polish' addresses in Petersburg, and a specialist bibliography (27 pages listing Polish-, Russian-, and English-language publications for the years 1945–2018). Up to the end of 2022, a total of 300 key entries were added, relating to both people (231) and themes (69), as well as the map of 'Polish' addresses (254).

Information is included on all constitutive aspects of Polish life in St Petersburg: alongside associations and charities, mutual aid organisations and educational establishments, these also included language and books, and the Roman Catholic religion. The encyclopaedic narrative is supplemented by an interactive map showing selected places and addresses connected in various ways with the life of the Polish diaspora on the banks of the Neva, and a library with a range of auxiliary materials. The majority of the original texts in the encyclopaedia, both those in Polish and those in Russian, are based on open-access materials, though others were written following many years of research.

Another integral element of the Polish version of the encyclopaedia is the illustrated work *Petersburg i Polska. Zbiór esejów* [Petersburg and Poland: A collection of essays]. This peer-reviewed collective publication was written under the scientific editorship of Dr Dariusz Konstantynow, and comprises

17 texts by Polish and Russian authors (490 pp). It fills a significant gap caused by a lack of systematic research into the Polish diaspora in Petersburg.

Polski Petersburg is being quoted with increasing frequency in academic publications in both Poland and Russia. It has also been plagiarised. In 2022, the ICC signed a court settlement with Mariusz Świder, the author of the books *Jak stwarzaliśmy Rosję. Polskie korzenie rosyjskiego imperializmu. Gawęda historyczna* (How we made Russia: the Polish roots of Russian imperialism – a historical story. Warsaw: Fronda, 2020) and *Jak budowaliśmy Rosję. Polskie korzenie imperium. Uzupełnione i poprawione wydanie książki „Jak stwarzaliśmy Rosję”* (How we built Russia: the Polish roots of the empire: a supplemented and improved edition of the book ‘How we made Russia’. Warsaw: Fronda, 2021), who made unauthorised use of dozens of entries from our publication.

We are pleased and grateful to all our readers for their suggestions and offers of cooperation. In addition to citing figures whose work is relatively well documented, it is also our mission to cast light on less well known and often entirely forgotten members of the Polish colony in Petersburg.

Dr Beata Nykiel

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

RIHA JOURNAL

WWW.RIHA-JOURNAL.ORG

The article by Marek Świdrak 'Niepublikowany projekt kościoła luterańskiego autorstwa Valentina von Saebisch' (in Polish: <https://doi.org/10.11588/riha.2022.1.89822>; English version: 'An Unpublished Lutheran Church Design by Valentin von Saebisch,' <https://doi.org/10.11588/riha.2022.1.88798>) has been published. Work continued on an English-language text submitted to the Polish editorial board in 2021 that received two critical reviews. Its authors ultimately decided to withdraw the article from the *RIHA Journal*. A further two articles submitted to the editors (one in Polish and one in English) were passed on to reviewers after preliminary editing to conform to the *RIHA* style guide.

On 13 October the annual meeting of local *RIHA Journal* editors was held at the Institute of Habsburg and Balkan Studies at the Austrian Academy of Sciences in Vienna, alongside the General Assembly of International Association of Research Institutes in the History of Art. During this session, Agata Wąsowska-Pawlik, the director of the International Cultural Centre, was admitted to the board of *RIHA*. Both events were attended by the Polish editor of the *RIHA Journal*, Dr Magdalena Łanuszka. During the meeting of local editors, the editor-in-chief, Dr Andrea Lermer, delivered a summary of the previous year and outlined the editorial board's plans for the months ahead. Attention was also drawn to the significant issue of the differing classifications of the *RIHA Journal* in rankings of scientific periodicals in different countries. In Poland it was awarded only 20 points on the ministerial list, while in Italy, for instance, it is in the highest category (*Fascia A*). Another matter that was discussed was the lack of funds for proofreading and translation of articles, and the difficulties finding reviewers.

Significantly, the Kraków editorial board receives funds from the ICC budget for the professional translation of five articles a year, as well as for reviewers, which puts it in an unusually good situation. A comparison of the statistics surrounding the work of the various editorial boards reveals that Kraków is among the most active *RIHA Journal* teams, alongside the Portuguese team in Lisbon and the central editorial board in Munich.

Dr Magdalena Łanuszka

EDITOR OF THE *RIHA JOURNAL* AT THE ICC

**PUBLICATIONS
LIBRARY
READING ROOM**



Herito, no. 45

Europe on a Plate

bilingual, Polish-English version, 160 pp., format 23,5 × 29 cm, softback with flap, ISSN 2082-310X, design and graphics Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

Joseph Roth, once describing the day he checked out of a hotel, complained not only about the austerity of the interior, where there was ‘not a single thing to which the eye could cling with pain’, but also about the absence of ‘the smell of roast beef from the kitchen’, as if it was this very smell that made the place cosy and familiar. Roth, a master of description and detail, paid great attention to smells and went so far as to admit that homeland and the smell of dough were one and the same. The smell of Vienna’s cafes and Galician inns, where Jewish innkeepers would bustle around the counters, can be reconstructed on the basis of his texts, but do we know what smell is wafting over Central Europe?

In the interview that opens the issue, Robert Makłowicz says: ‘If to Slavic rural or shepherds’ cuisine we add a Hungarian twist, and top it off with Medita Terra and a touch of Ottoman sweetness, our plate, perhaps a thousand kilometres in diameter, will contain an entire, marvellous world!’ Here, we have prepped a history of beef, beetroot, and potato, laid on a tasting of the wines of Europe, and embark on an exploration of the flavours and aromas of the Balkans, accompanied by a sip of Budapest milk. Join us for a sumptuous buffet at the Central European table!



Herito, no. 46–47
Spirit of Georgia

bilingual, Polish-English version, 176 pp., format 23.5 × 29 cm,
 softback with flap, ISSN 2082-310X, design and graphics Kuba Sowiński,
 Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

The Georgian issue of *Herito* was meant to accompany an exhibition of Niko Pirosmani, a great Georgian primitivist unappreciated in his own lifetime, planned by the International Cultural Centre for summer 2022. The Russian invasion of Ukraine necessitated a change of plans, but as the Georgian saying goes, ‘the tree does not fall from a single strike’. The publication intended to lay the foundation for a deeper understanding of Pirosmani’s art is still just as needed. And not only in consideration of the Polish-Georgian relations, which were historically very close, or such important figures in the Georgian culture as Henryk Hryniewski, the co-creator of the Georgian national style, or architect Aleksander Szymkiewicz, but above all in the light of the mutual fondness shared by the inhabitants of our two countries, witnessed by anyone who has ever travelled the beaches of Batumi or the Signagi vineyards.

The issue of *Herito* aims to introduce the readers to the soul of Georgia and examine its cultural and historical components, as well as reveal meaningful Polish-Georgian connections and encourage explorations of the rich cultural heritage of the Caucasus. Brendan Jackson, Emzar Jgerenaia, Giorgi Sabanadze discover a common Polish-Georgian history. Jacek Hamburg looks for traces of the capital of Colchis. Diana Zadura, Lech Kończak, Magdalena Nowakowska, Ketewan S. Kintsurashvili, Nana Sharikadze look deep into the Georgian soul. Mounir Bouchenaki and Jacek Purchla talk about 50 years of the Convention on the Protection of the World Cultural and Natural Heritage.



Herito, no. 48
Romani Culture in Central Europe

bilingual, Polish-English version, 144 pp., format 23,5×29 cm,
 softback with flap, ISSN 2082-310X, design and graphics Kuba Sowiński,
 Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

The Roma are an ethnic minority uniquely burdened with stereotypes, which can be seen, for example, in ingrained Polish sayings and phrases. Their perception is no different in other Central European countries, where they appeared in the 14th century, almost immediately encountering various forms of racism and exclusion. Some of these oppressions, e.g. in Slovakia, assumed radical forms separating the Roma from the rest of society – much time has yet to pass before they can be deconstructed. But although the Roma are not a homogeneous group, as they are not united by language, common statehood or culture, a Roma awakening is underway. Artists and scholars of Roma origin are becoming more and more visible, and the effects of their work are being noticed and appreciated, as evidenced, for example, by the success of Małgorzata Mirga-Tas. None of this would have been possible without the enduring efforts of those who blazed trails for the presence of the Roma in the collective consciousness and dispelled harmful clichés.

In this *Herito*, we look not only at the history of the Roma, but above all at their present, and especially at how ‘Romaniness’ in its broadest sense manifests itself in the architecture, culture and art of our region of the world. Anna Mirga-Kruszelnicka, Vera Lacková, Joanna Talewicz, Magda Vášáryová, and Aleksandra Wojtaszek talk about contemporary Roma culture and the challenges it faces in our part of Europe. Bruno Andresoiu and Michał Wiśniewski visit Roma residences in Romania and Poland. Natalia Gancarz invites you to the only exhibition on Roma history and culture in Poland. Teri Szűcs introduces Central European Roma artists.



Jacek Purchla, Żanna Komar, Monika Rydiger (sci. ed.)

Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945

bilingual, Polish-English version, 368 pp., format 24 × 28 cm, hardback, ISBN 978-83-66419-36-0, design and graphics Krzysztof Radoszek

This remarkable album, containing over 300 illustrations, is a compendium of the current state of research into the heritage of the Third Reich in Kraków. It illuminates a little-known chapter of the city's history that has long been shrouded in silence. Many of the photographs in it depict some of Kraków's most familiar landmarks, but burdened with Nazi ideological staffage – flags of the Third Reich flying over Wawel Royal Castle, the Mickiewicz monument toppled, the Main Market Square renamed Adolf-Hitler-Platz and almost obliterated by flags bearing the swastika. The courtyard of Wawel Castle on Hitler's birthday, the National Museum requisitioned as a German centre and casino, Collegium Maius renamed the Institut für Deutsche Ostarbeit.

In addition to the photographic material, the album also includes reproductions of the architectural and urban plans that were to transform Kraków into a model city of the Third Reich, tailored to the needs of its German residents and administration. These blueprints and architectural drawings showing work that was never carried out are today not only a document of German colonial thought, but in equal measure a wartime memento evidencing the chilling plans for destruction and high-intensity remodelling at the cost of the lives of camp prisoners.

The illustrative material is accompanied by essays written by Prof. Andrzej Chwalba, Dr Żanna Komar, Dr Monika Rydiger, and Prof. Jacek Purchla, discussing the Germans' activities in the urban space, and daily life in occupied Kraków.



Homing: Włodzimierz Puchalski

trilingual, Polish-English-Ukrainian version, 192 pp., format 24 × 28 cm, hardback, ISBN 978-83-66419-45-2, design and graphics Kuba Sowiński

This album is a unique portrait of one of Poland's most famous naturalists: photographer and educator Włodzimierz Puchalski. It describes his life and work, the working methods he used, and his exceptional sensitivity to the beauty of nature.

Our aim is to profile to our readers the man whose work shaped Polish ideas of communing with nature during the People's Republic of Poland period. Puchalski had scores of photograph albums and books published, and made dozens of documentaries, radio broadcasts, and television programmes. He used all the channels at his disposal to popularise knowledge about Poland's domestic fauna.

The album contains over 100 of Puchalski's photographs, along with texts about his life, his connections with the Lwów school of photography, his painstaking photographic compositions, the background to his photographs, and the phenomenon of homing.

The photographs reproduced in the album are divided into thematic sections. The part entitled 'Selfie' contains self-portraits and portraits of Puchalski made over the period 1930–1970. In the group entitled 'The Lwów School of Photography' we gathered photographs from the exhibition held in 1938 in the Lwów Industrial Museum that brought Puchalski his popularity and professional acclaim. The section 'Animals' largely comprises shots of his beloved birds. The final section, entitled 'Homing', is made up of photographs documenting his research into homing.

The album is a memento of Puchalski and all that he stood for to those who grew up with his photographs and films. We also hope that this record of his nature observation and documentation methods will inspire younger generations.



Beata Nykiel, Agnieszka Partridge (sci. ed.)

Art in Uniform: The Kraków War Graves Department 1915–1918

bilingual, Polish-English version, 222 pp., format 24 × 28 cm, hardback,
ISBN 978-83-66419-42-1, design and graphics Piotr Chuchła

This publication offers an extensive overview of the work of the Kraków branch of the War Graves Department (KGA). It places the department's activities in the broader context of the First World War history of Galicia, and above all profiles the artists who formed the KGA.

The department functioned in the years 1915–1918, clearing battlefields and constructing cemeteries across Western Galicia. It engaged over 40 artists – architects, painters, sculptors, graphic designers, and photographers from several countries of the Austro-Hungarian Monarchy.

The introduction to this story about the KGA is a text by Dr Kamil Ruszała outlining the fate of Galicia during the war. The second essay, by Dr Beata Nykiel, describes in detail the structure of the KGA, the way it worked, and how the Kraków branch came into being. It profiles those who ran it, in particular Rudolf Broch and Hans Hauptmann. Nykiel sets the history of the creation of the Galician war cemeteries against the broad backdrop of Austro-Hungarian propaganda and historical policy. In the last text, Agnieszka Partridge gives biographies of the artists who worked with the KGA. She describes the achievements of the better-known artists, such as Dušan Jurkovič, Henryk Uziembło, Jan Szczepkowski, and Alfons Karpiński, but also restores the memory of more forgotten figures, whose wartime work has to some extent been rediscovered and described over the past decade. Among those are Hans Mayr, Gustav Ludwig, Heinrich Scholz, Adolf Kašpar, Robert Pochop, and Franz Poledne.

The texts are supplemented with illustrations: reproductions of sketches, watercolours, and gouaches, and photographs of selected pieces by medallists. The themes addressed by these works are life in barracks, battlefields, temporary graves, and genre scenes and views of Kraków.



Travelling Images: Małgorzata Mirga-Tas

Polish version and English version, 240 pp., format 24 × 28 cm, hardback, ISBN 978-83-66419-46-9 (Polish), ISBN 978-83-66419-47-6 (English), design and graphics Kuba Sowiński

Album accompanying the exhibition of works by Polish-Roma artist and social activist Małgorzata Mirga-Tas, who specialises in creating monumental installations, pictures, and collages from fabrics and clothing.

The book contains an overview of Mirga-Tas's works, which focus on issues relating to the transnational identity of contemporary Roma, but also look back over their history in Poland.

Another important thread that runs throughout both the album and the exhibition itself is the processing of anti-Roma stereotypes and prejudices – Mirga-Tas has made this one of the flywheels of her work. For this reason, the book also includes texts by contemporary scholars, as well as reproductions of works by artists from previous eras, who painted Roma either as characters from the criminal underworld, or as sexualised or exoticised. Mirga-Tas takes a stand against these images by telling a different story, and showing a private, family life that is entirely unknown to Others.

In their introductory texts, scholars and critics of art look at the fate of the Roma during the Holocaust, their life after the war, and how they came to settle in Nowa Huta. Consistently in the foreground, however, are strands connected with the work of Mirga-Tas herself, which place them in their artistic, political, and social context, superimposing a post-colonial, feminist, ecological filter.

This is the first time that the work of this Romani artist, winner of the prestigious Paszport *Polityki* prize and Poland's representative at the 59th Venice Biennale, has been so extensively analysed.

This richly illustrated publication contains 50 reproductions of works by Małgorzata Mirga-Tas, as well as reproductions of works by other artists, and photographs from the exhibition.



Lech Kończak

Tbilisi. O Gruzji, ludziach i dziełach

[Tbilisi: Georgia, its people, and their works]

Polish-language version, 312 pp., format 17.5 × 21 cm, hardback,
ISBN 978-83-66419-48-3, design and graphics Kuba Sowiński
and Wojciech Kubiena (Biuro Szeryfy)

This book was conceived as a kind of guide to the city and at once an essay on the Georgian identity, in which the symbolic topography of the capital tells the story of the country, its heritage, and its present. Nine selected sites, including Tatar Square, the Sioni cathedral, the opera house, and the national pantheon in Mtatsminda, are used as jumping-off points for outlining key moments in history and their significance, or artists, and works of canonical significance for Georgian culture.

Lech Kończak, one of Poland's foremost experts on Georgia, tells a story about Tbilisi and its architecture, but also about all of Georgia – and in particular its last two centuries, whose heritage continues to shape both the country and its inhabitants to this day.

Tbilisi is a city with two faces, one turned towards Asia and the other towards Europe. Caucasian metropolis, cradle of Georgian identity, for centuries the largest urban population of Armenians – in a word, the most important city south of the Caucasian range and between the Caspian and Black Seas.

The ups and downs of Georgia's history have naturally left their mark on Tbilisi. This is a city of tensions and contrasts. A bastion of Georgia, but at once a space where its national sanctities are constantly subject to revision. A chessboard on which a game is constantly underway, where following the moves leads deeper into the fascinating processes of confrontation, regulation, and coming to terms with oneself and the past – one's own and that of others...

The twentieth volume in the Library of Central Europe series, edited by Jacek Purchla.



Joseph Rykwert

Pokusa miejsca. Przeszłość i przyszłość miast

[The Seduction of Place: The History and Future of Cities]

translated from the English by Tomasz Bieroń

2nd edition, Polish-language version, 405 pp., format 17.5 × 21 cm, hardback, ISBN 978-83-66419-43-8, design and graphics Kuba Sowiński and Wojciech Kubiena (Biuro Szeryfy)

The contemporary city is a place of contradictions; inhabited by multiple ethnic groups, representatives of diverse cultures and social strata, and adherents of many religions. It is full of contrasts and frictions, and has many faces, for one is not enough. Importantly, cities are constantly changing, their shape influenced by factors including the evolution of IT, social changes, and even the decisions of their individual users. To understand the city and be able to work in and on it, we need to see it as a product of the outcomes of human actions and desires.

Joseph Rykwert, an eminent historian and architectural critic, a doyen of global 'urbanology', attempts to answer the question of what a city is – not only in its material realm, as a conglomeration of buildings and streets, but as a living organism, a work of art, a product of complex social processes, the fruit of a palimpsest of cultures, ideas, and values.

The author is professor emeritus of architecture at the University of Pennsylvania. He was born in Warsaw in 1926 but emigrated to England in 1939. He has lectured and taught at most of the world's most prestigious architectural schools, and his students include Daniel Libeskind and Alberto Pérez-Gómez. His books have been translated into many languages.

This is the second edition of the second volume in the Heritology series, edited by Jacek Purchla and Agata Wąsowska-Pawlik.



Heritage Management and Protection in V4 Countries. Report

English-language version, 110 pp., format 21×29.7 cm, electronic publication, ISBN 978-83-66419-39-1, design and graphics Wojtek Janikowski

The year 2021 was the thirtieth anniversary of the founding of the Visegrad Group. To mark the occasion, a report, *Heritage Management and Protection in V4 Countries*, was compiled. This was initiated by the ICC and edited by Dr Michał Wiśniewski and Marek Świdrak of the Training Centre – the Academy of Heritage. The ICC's partners in its work in this area, the V4 Cultural Heritage Experts' Working Group and representatives of the Loránd Eötvös University in Budapest, were invited to collaborate on the project. The authors of the publication included Monika Eretová, Zuzana Jandlová, and Dr Jiří Vajčner for the part concerning the Czech Republic; Marek Świdrak for the part on Poland; Ľubica Pinčíková (Arch. Eng.) and Anna Tuhárska for the part on Slovakia; and Dr Péter Erdősi, Dr Eszter György, Gábor Oláh, Prof. Dr Gábor Sonkoly, and Dániel Veress for the part concerning Hungary.

The report is a pioneering undertaking that showcases a range of models of working with heritage, and will facilitate the establishment of common planes for developing further cooperation on cultural heritage protection and promotion between institutions and authorities in the various countries.

The publication is available free of charge online at: <https://mck.krakow.pl/events/528>.



THE ICC LIBRARY

The year 2022 was a turning-point in the ICC Library's twenty-year history: in November, the state-of-the-art Alma library system was rolled out, which runs on the Primo search engine. These tools, used by the world's leading libraries, mean that our readers now have rapid access to information on both the holdings of the ICC Library itself and the connected catalogues of the National Library.

Work on the implementation of the new-generation system, which superseded the previous Virtua system and Chamo search engine, had been in progress since the beginning of the year, overseen by a team from the National Library, and with the support of representatives of Aleph Polska (the distributor of Ex Libris products) and the ICC Library staff.

Alongside the implementation work and the numerous training sessions and certification workshops necessary, the ICC Library continued to pursue its regular work of gathering and processing its holdings, exchanging new publications, and regulating multiple copies. As far as possible, the library collections were kept accessible to ICC employees and Thesaurus Poloniae and Thesaurus Poloniae for Ukraine fellows.

The library exchanged ICC publications that had enjoyed attracted particular interest and praise from readers with partner institutions both in Poland and abroad, among others the National Academy of Visual Arts and Architecture in Kyiv, the National Museum for the Literature and Memory of Ivan Franko in Lviv, and the Centre for Polish Sculpture in Orońsko. Many duplicate copies were also donated to other libraries and institutions.

As a member of the JSTOR organisation, the ICC Library was awarded a further round of financing from the Ministry of Education and Science for the purchase of selected JSTOR collections (Art & Sciences II, Art & Science III, Art & Science VII) for 2022, and, under its domestic licence, access to the full-text databases Wiley, Science, Infona, Elsevier, Springer, Scopus, Web of Knowledge, and Nature. The electronic sources accessible via the ICC Library's website – specialist databases, online periodicals, digital libraries and repositories, and its virtual reading room – were updated on a regular basis.

In November, the ICC Library's Scientific Council held its AGM, at which the operating report for the period 1 October 2021 – 30 September 2022 was approved, and the library's ongoing work and plans for 2023 were presented.

Magdalena Szyrka

THE ICC LIBRARY

THE ICC'S DIGITAL RESOURCES

The International Cultural Centre was one of the first research institutions to release its publications on *POŁONA*, Poland's biggest, most up-to-date digital library. Through its cooperation with the National Library in 2022, the ICC's virtual library, a specialist collection devoted to the heritage of Central Europe, gained a number of new publications, bringing the number of its publications available on *POŁONA* to 191 (for a full list, see: mck.krakow.pl/publikacje-online).

Among the publications now available to a broad audience are the complete set of the International Cultural Centre Yearlies (in Polish and in English), documenting our activities; more than a dozen books authored or edited by the ICC's founder and long-term director Prof. Jacek Purchla (including *Jak powstał nowoczesny Kraków* [The Making of Modern Kraków], *Międzynarodowe Centrum Kultury. Początek* [The International Cultural Centre: The Beginnings], and a monograph on the building of the Juliusz Słowacki Theatre in Kraków); materials from academic events held by the ICC (*Nations and Stereotypes, Wokół Matejki* [Around Matejko], *Sztuka około 1900 w Europie Środkowej* [Art around 1900 in Central Europe]); catalogues compiled by our exhibitions institution (including *Rembrandt, Rubens and Others* and *Kraków i Lwów w cywilizacji europejskiej* [Kraków and Lviv in the European Civilisation]); and catalogues of the exhibitions of works by the winners of the International Print Triennale staged in the ICC Gallery.

In collaboration with the Jagiellonian Library in Kraków, over 230 articles by Prof. Purchla were selected for digitization and publication on the website of the Jagiellonian University Repository: bitly.pl/YONGH.

With funds from a grant awarded by the Lanckoroński Foundation, an 18-month project, Digital Art History, was launched with the aim of digitizing the achievements of Polish art history, with particular attention to publications referencing the Lanckoroński family collections. To date, among the items that have been made accessible online are the series 'Rozprawy Muzeum Narodowego w Krakowie' (Papers of the National Museum in Kraków, 1952–2019), 'Studia do Dziejów Wawelu' (Studies on the History of Wawel, 1955–1991), and 'Studia Waweliana' (1992–2018).

Jacek Maj

COORDINATOR OF DIGITALIZATION AT THE ICC IN KRAKOW

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PROMOTION AND RELATIONS WITH THE MEDIA AND PARTNERS OF THE ICC

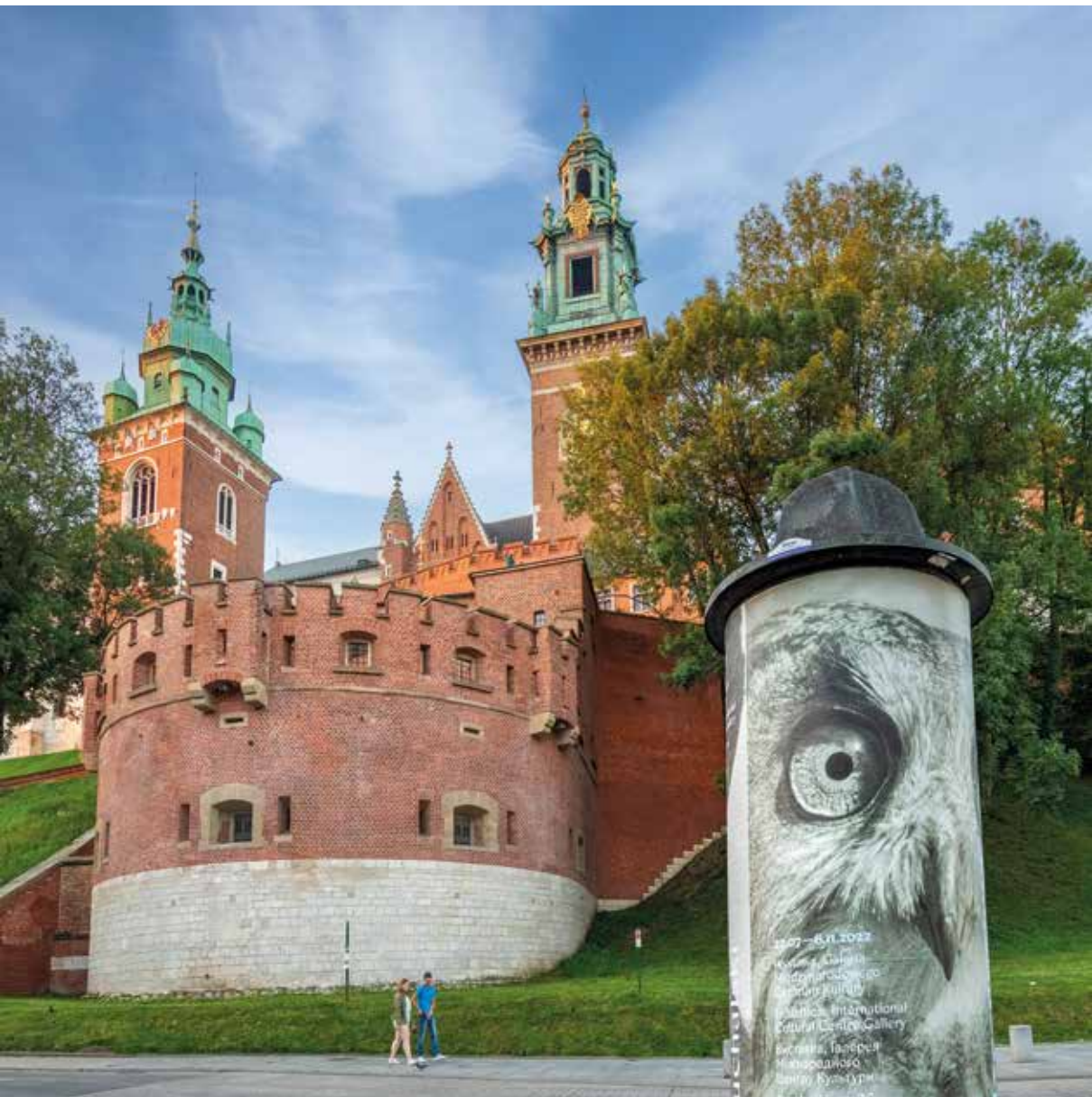
The International Cultural Centre's Communications Department coordinates the centre's integrated promotion and communications strategy across a range of channels, combining elements of its public relations strategy with marketing content. The purpose of this work is to forge and reinforce relations with representatives of the media, create effective and planned communication, and in consequence build a positive, trustworthy image of the ICC. The department's employees follow closely developments on the media market and trends in journalism, forge contacts with bloggers and podcasters, and are also familiar with the market of cooperating with influencers. The effect of their work has been the ICC's frequent media presence. A summary of the year's media mentions shows almost 4,500 pieces in traditional and internet media, all of them positive.

The high-intensity social media communication (32,957 fans on Facebook, 7,370 observers on Instagram, and 4,880 subscribers on YouTube) is supported by our regularly updated internet service.

The cohesive style of our communication and promotion on all levels, from the themes and contexts of our exhibitions, through the design of promotional materials and the reinforcement of media campaigns by targeted action aimed at facilitating interaction of specific groups, to cooperation with important media players, has helped to raise awareness of the ICC among both media outlets and consumers of culture. Evidence of our positive media image includes awards from journalists. Radio Kraków frequently nominates ICC exhibitions for its plebiscite *Marka Radia Kraków*, a prestigious league table ranking the best cultural events of the month. In April this distinction went to our exhibition *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*. We have also been rewarded with its *Supermarka Radia Kraków* for our diverse, cohesive, and consistent message. The ICC's year-round educational programme was also nominated for the 2022 Sunflower prize awarded by the internet portal *CzasDzieci.pl* for the most creative and educational initiatives for children, and we received a distinction in the category *Logic* for our intergenerational workshops *How Kraków Was Built*.

In 2022, the Communication Centre organised six press conferences. The first, on 3 February, was online, and gave an overview of the ICC's plans and objectives for the year. The five others were held ahead of its major exhibitions: *Unwanted Capital: Architecture and Urban Planning in Kraków during the German Occupation of 1939–1945*; *Homing: Włodzimierz Puchalski; In Ukraine: Justyna Mielnikiewicz*; *Art in Uniform: the Kraków Branch of the War Graves Department 1915–1918*; and *Travelling Images: Małgorzata Mirga-Tas*. All of them attracted large numbers of journalists. Information on the ICC's work was publicised in the local and national press, on the radio, horizontal portals (Onet.pl, Interia.pl, Polityka, Gazeta Wyborcza), and more niche websites devoted to areas of life such as culture, urban life, history, and education.







Małgorzata Mirga-Tas with journalists during the press conference at the opening of the exhibition *Travelling Images: Małgorzata Mirga-Tas*





Our regular press releases cover not only our exhibitions, but also our international projects, such as the conference marking the fiftieth anniversary of the UNESCO World Heritage Convention and the session of the Europa Nostra Council. The most interesting film footage documenting ICC events was uploaded to YouTube. Information on exhibitions was shown on local television and was also regularly aired on national channels, including TVP Kultura and TVP Info, and even abroad. Events were likewise publicised by the ICC on flyers, posters, and outdoor media such as backlit panels, flags on the Main Market Square, and advertising pillars.

Particular thanks must go to the ICC's media patrons, who in 2022 included: *Architektura&Biznes*, *Ciekawostki Historyczne.pl*, *Co Jest Grane24.pl*, *Do Rzeczy*, *LoveKrakow.pl*, *Lynx Magazine*, *New Eastern Europe*, *Nieźła Sztuka.pl*, *Presto*, *Przyroda Polska*, *Ptaki Polski*, *Romano Atmo*, *Spotkania z Zabytkami*, TVP Kultura, UAINKraków, *Wysokie Obcasy*, *Zwierciadło*, as well as its permanent patrons: TVP3 Kraków, Radio Kraków, Radio Kraków Kultura, *Kraków Culture Karnet*, and *Herito*.

We are also especially grateful to the Ministry of Culture and National Heritage, the Małopolskie Provincial Office in Kraków, the Municipality of Kraków, and the restaurant chain Sphinx for supporting our exhibition projects in 2022. The ICC also implemented an innovation, 'Hear the ICC. Improvements to the institution's building and activities to better meet the needs of people with hearing impairments', funded by a grant from the State Fund for Rehabilitation of the Disabled (PFRON) project 'Kultura bez barier'.

Dorota Korohoda

COMMUNICATION DEPARTMENT

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JANUARY–DECEMBER 2022

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Lanckoroński Foundation

Małopolska Region – Regional Authority

Małopolska School of Public Administration at the Cracow University of Economics

Między Uszami – The Marek Mazurek Foundation for the Development of the Education of the Deaf

Migowe Laboratorium Magdalena Sipowicz (Magdalena Sipowicz Sign Language Laboratory)

Ministry of Culture and National Heritage of the Republic of Poland

Municipality of Kraków

Museum of Architecture in Vienna

Museum of Architecture in Wrocław

Museum of King Jan III's Palace at Wilanów

Museum of Krakow

Museum of Photography in Kraków

Museum of the History of Architecture in Munich

Muzeum Sztuki in Łódź

National Academy of Visual Arts and Architecture in Kyiv

National Archives in Kraków

National Centre for Land Surveying and Cartographic Documentation

National Digital Archives

National Heritage Institute

National Museum in Kraków

National Museum in Wrocław

National Museum of the Literature and Memory of Ivan Franko in Lviv

National Museum of Ukrainian Art in Kyiv

National Universal Catalogue NUKAT

Neapolis University Pafos

New Eastern Europe
Niepołomice Museum
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Open Eyes Economy
Pedagogical University in Kraków
Podgórze Cultural Centre
Polish Aviation Museum in Kraków
Polish Historical Society
Polish National ICOMOS Committee
POLONIKA National Institute of Polish Cultural Heritage Abroad
Princes Czartoryski Museum
Prof. Stanisław Fischer Memorial Museum in Bochnia
Ptakofonia Society
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ANNEX

PROGRAMME COUNCIL OF THE INTERNATIONAL CULTURAL CENTRE

2020-2022



Andrzej Chwalba – Chairperson

Antoni Bartosz

Sabra Daici

Paweł Jaskanis

Csaba G. Kiss

Waldemar Łazuga

Maria Poprzęcka

Piotr Przybyłowski

Mykola Riabchuk

Rasa Rimickaitė

Andrzej Rottermund

Janusz Sepioł

Urszula Ślęzak

Robert Traba

Magdaléna Vášáryová

STRATEGIC PLANS OF THE INTERNATIONAL CULTURAL CENTRE

2018–2022 (EXCERPT)

The International Culture Centre in Kraków is a national culture institution specialising in issues concerning the culture and heritage of Central Europe. The Centre was created on the initiative of Tadeusz Mazowiecki's government in 1991. The founder and longtime director of the ICC is Prof. Jacek Purchla. The institution which he created, since its very beginning, has been concentrating its research interests on broadly understood cultural heritage and active dialogue between Poland and the world.

VISION, MISSION AND STRATEGIC GOALS

Vision, or what we aim for

Culture as a catalyst of dialogue in Central Europe.

Mission, or what we are

A centre of international dialogue and interdisciplinary research on culture and heritage in Europe and around the world.

Strategic goals

1. Strengthening the position of Poland as an active participant of international debate in matters of culture and heritage.
2. Building an image of Poland as a promoter of cultural cooperation in Central Europe.
3. Developing and intensifying the relationship with the recipients of the ICC's offer – the development of its public.

The significance of collaboration in the Central European region is a key constituent for the creation of the Polish success on international arena. Culture policy centred around international collaboration is based on “soft” tools of public diplomacy. The ICC is a soft institution of *smart power*, thanks to which Poland is active in the Central European culture space whilst the collaboration within the region is a part of the vital long-term interest of the country, in particular in the light of the challenges and threats which appeared in the new century.

The ICC is also one of the few expert institutions in Poland and Central Europe dealing with culture heritage and legal aspects of its protection and the achievement of the ICC in this respect has an international impact. The continuation and intensification of this part of the ICC's activity will allow to solidify the Polish contribution to the world debate about heritage.

The ICC activities stem from the conviction that the role of Poland, as a large Central European country, should be initiating and creating international debate on the heritage and cultural challenges of contemporary times. At the same

time, the activity of the ICC should be a voice of Central and Eastern Europe on a global scale, hence the cooperation with other countries – in Europe and further afield. The ICC becomes a double tool – on the one hand, it has the task of being a Polish leader in the region, to influence it creatively. On the other hand – while representing the region, it is supposed to build the image of Poland in the world. The Centre – an incubator for ideas – should be an exporter of Polish intellectual output in the region and around the world. It is also important to even out the element of competitiveness between countries (inseparable from the economy and politics) with partnership, which can be best executed in cultural cooperation. Such an attitude helps Poles to perceive their neighbours as partners (also in the process of reconciliation with neighbours as a condition of success in the international arena), and strengthens their conviction that Poland acts in their common interest. Specialist knowledge of the culture of the 20th century in Central and Eastern Europe, which the ICC possesses, is key to building good relations with our neighbours. Without familiarity with 20th-century experiences, it is impossible to understand the stereotypes, attitudes and superstitions which condition the behaviour and reactions of our neighbours. Thorough knowledge and the unity of this experience together create a platform encouraging dialogue and the basis for successful meetings. This is the true significance of the partner cultural projects carried out by the ICC.

ALTERATIONS AND INVESTMENTS AT THE ICC

The International Cultural Centre's seat is in an area that is in its entirety inscribed on the UNESCO World Heritage List, and is itself listed in the monument register under no. A-160. In view of its intensive exploitation, the building constantly requires maintenance work and repairs to its interior installations.

Between June and September, the ICC's book and gallery storage space on level -2 in the rear wing underwent renovation. This work included repairs, improvements, and biocidal sealing of the floors, walls, and ceilings. Air conditioning was also installed in these spaces, with temperature, humidity, and air circulation control. In August, a preventative modernisation of the water installations on level -1 of the rear wing was carried out, involving replacement of the steel water pipes with a TECEflex system that will guarantee years of problem-free use. In all, some 100 m of installations of varying diameter were replaced in the ceiling of the corridor and the storerooms, as well as the stop taps. In November the emergency lighting on the ground floor and first floor of the rear wing, in the patio and along the evacuation routes from spaces used for commercial purposes, was upgraded, thus improving the safety of both regular and occasional users of the building.

In the fourth quarter, plans were drawn up and the necessary permits obtained for the scheduled upgrades to the ICC Gallery's electrical and air-conditioning installations. This will improve the security of exhibits and the comfort of the visitor experience. Fire safety and prevention and security plans were also drawn up for the purposes of this and subsequent renovation work. These will be fundamental for future upgrades to the ICC's seat.

Dr Mariusz Soczówka

OFFICE FOR ADMINISTRATIVE AFFAIRS

ORGANISATIONAL STRUCTURE OF THE INTERNATIONAL CULTURAL CENTRE

MANAGEMENT

Director

Agata Wąsowska-Pawlik

Deputy Director for Programme Policy

Łukasz Galusek

Deputy Director for Organisational Affairs

Piotr Bąk

Director's Plenipotentiary

Ryszard Błachut

Chief Accountant

Agnieszka Antos

TEAM

Research Institute of European Heritage

Prof. Jacek Purchla (Head)

Dr Beata Nykiel (Deputy Head), Anna Kępińska, Dr Żanna Komar

icc Library: Anna Sołtysiewicz, Magdalena Spyrka, Dorota Witczak
(until October)

Exhibition Department

Anna Śliwa (Head)

Agnieszka Adamczak, Dorota Kosiec, Dr Monika Rydiger, Karolina Wójcik,
Natalia Żak

icc Publishing House

Marzena Daszewska (Head)

Paulina Orłowska-Bańdo, Paulina Roszak-Niemirska, Bartosz Sadulski

Educational Department – Academy of Heritage

Dr Michał Wiśniewski (Head)

Angelika Radoń, Zofia Rokitka (since July), Marek Świdrak

Communication Department

Dr Paulina Małochleb (Head)

Joanna Biegacz, Dr Jan Burnatowski (since September), Monika Frenkiel (until June), Magdalena Grabias, Oliwia Kaczmarzewska, Dorota Korohoda, Agnieszka Sachar (since July), Klaudia Słupek (until February)

Organisational Bureau

Ewa Czarnecka (Head)

Joanna Hojda-Pepaś, Anna Jakubiak, Barbara Kołacz, Anna Koncewicz, Joanna Malina, Joanna Podkowa, Andrzej Zabłocki

Office of Administrative Affairs

Sylwia Żmuda-Żelazny (Head)

Ewa Bryła, Marek Gabryś, Elżbieta Hajdas, Robert Karwowski (since October), Roman Kawalec, Daniel Krawczyk, Antoni Michalik, Janusz Ogonowski, Dr Mariusz Soczówka

Office of Finance and Accountancy

Iwona Chabros-Cybula (since April), Barbara Cudzich, Marzena Krawczyk, Barbara Sendor (until June)

Associates

Barbara Bańka (January), Magdalena Błachut, Dr Jan Burnatowski (July–August), Maria Drabczyk (until April), Dr Małgorzata Jędrzejczyk, Tadeusz Kita, Katarzyna Klusa, Karolina Kolenda, Jarosław Kozik, Robert Kusek (until April), Dr Magdalena Łanuszka, Jacek Maj, Dominika Markiewicz, Magdalena Nalepa-Rybarska, Łukasz Pieróg, Regina Pytlik (until May), Aleksandra Rak (December), Zofia Rokitka (until June), Agnieszka Sachar (June), dr Joanna Sanetra-Szeliga (until September), Anna Sawłowicz, Barbara Sendor (since July), Jan Strycharz (until April), Michał Szczyrbak, Barbara Szyper, Jakub Walawski, Michał Wawro (since March), Kamil Wilk, Marcin Wilk, Zdzisław Zapał

Educators

Beata Bujak-Szwaczka (since July), Emilia Drabik, Katerina Dratska, Agata Klejzerowicz, Marcin Krotla, Aleksandra Machaczka, Joanna Majewska-Grabowska, Iwona Malota (since July), Viktoriia Markowska, Hanna Martynenko (since July), Anastasiia Podorożnia, Wołodymyr Popyk (since July), Anna Rembelska (since March), Anna Sokulska, Magdalena Worłowska

STATUTE OF THE INTERNATIONAL CULTURAL CENTRE

AN ANNEX TO THE INSTRUCTION OF THE MINISTER OF CULTURE AND NATIONAL HERITAGE OF 6 SEPTEMBER 2007

CHAPTER I • GENERAL PROVISIONS

§ 1 The International Cultural Centre in Kraków, hereinafter referred to as “the Centre”, is a national institution of culture functioning in compliance with:

- 1) the Act of 25 October 1991 on organising and implementing cultural activities (Journal of Laws No. 13, item 123 of 2002 with subsequent amendments), hereinafter referred to as “the Act”*,
- 2) Instruction No. 11 of the Minister of Culture and Art of 10 May 1991 concerning the foundation of the International Cultural Centre in Kraków, modified by Instruction No. 18 of 6 July 1992 and the Instruction No. 27 of the Minister of Culture and Art of 18 May 1995,
- 3) the present Statute.

§ 2

1. The Centre’s seat shall be in the city of Kraków.
2. The Centre shall act on the territory of the Republic of Poland as well as abroad.

§ 3 The Centre is subordinate to the minister for matters of culture and national heritage preservation, hereinafter referred to as “the Minister”.

CHAPTER II • GOALS AND TASKS

§ 4 The Centre is a cultural institution with a research and development, educational and informational profile.

§ 5 The aim of the Centre’s activity is to support European cooperation and cultural integration, and to protect its cultural heritage by means of:

- 1) conducting research and studies on European heritage with special emphasis on:
 - a) the cultural area of Central and Eastern Europe,
 - b) the phenomenon of multiculturalism and intermingling of cultures,
 - c) Polish cultural heritage abroad,
 - d) heritage management,

* Amendments to the text of the act were published in the following: Journal of Laws No. 41, item 364 of 2002; No. 96, item 874; No. 162, item 1568; No. 213, item 2081 of 2003; No. 11, item 96; No. 261, item 2598 of 2004; No. 131, item 1091; No. 132, item 1111 of 2005; and No. 227, item 1658 of 2006.

- 2) education for the benefit of Europe, provided on topics within the Centre's scope of activity,
- 3) promotional and informational activities in all areas of European culture.

§ 6 The Centre's principal tasks include:

- 1) organising and conducting academic research on cultural heritage as well as promoting the results of such research,
- 2) encouraging cooperation among academic and cultural institutions involved in the preservation and promotion of Poland's and Europe's cultural heritage,
- 3) organising exhibitions in the Centre's gallery as well as in other venues in Poland and abroad,
- 4) organising and conducting out educational programmes, in particular the Academy of Heritage,
- 5) publishing and the operation of a specialist library,
- 6) accumulating, documenting and disseminating information concerning the cultural heritage of Poland and Europe.

CHAPTER III • ADMINISTRATION AND MANAGEMENT

- § 7
1. The Centre's activities shall be supervised by a Director appointed and recalled by the Minister.
 2. The Deputy Directors shall be appointed and recalled by the Director.

- § 8 The specific duties of the Centre's Director are:
- 1) to direct the activities of the Centre and to supervise the funds and property that come under the Director's management,
 - 2) to determine the appropriateness of expenses and administrative expenditures within the guidelines of the approved budget,
 - 3) to determine whether bequests and donations shall be accepted, and to decide about the acceptance and transfer of deposits,
 - 4) to conclude agreements regarding employment, work commissions and contracts, and to manage personnel-related matters,
 - 5) to represent the Centre.

- § 9
1. The following are the Centre's organisational units:
 - 1) The Organisational Bureau,
 - 2) The Office for Administrative Affairs,
 - 3) The Office for Finance and Accountancy,
 - 4) The Gallery,
 - 5) The Research Institute of European Heritage,
 - 6) The Educational Department – Academy of Heritage,
 - 7) The Communication Department,
 - 8) The Publishing House.
 2. The Centre's Director is empowered to create, merge, divide and dissolve the Centre's organisational units.

- §10**
1. The detailed scope of activity of the organisational units as well as the division of competence among the Centre's Director and the Deputy Directors will be determined by the Centre's Director in a set of organisational rules (with the reservation of article 13, point 3 of the Act).
 2. Any changes to the set of organisational rules shall be made accordingly to the procedures set up in point 1.

CHAPTER IV • THE PROGRAMME COUNCIL

- §11**
1. The Programme Council, hereinafter called "the Council", shall function at the Centre as an advisory and opinion-forming body to the Centre's Director.
 2. The Council shall be composed of any number of members from 10 to 15 (including a representative of the Minister) appointed and dismissed by the Centre's Director from among:
 - 1) authorities on art, cultural heritage and its protection,
 - 2) art critics, art historians and patrons of culture.

- §12**
1. The tenure of the Council shall last for three years.
 2. One of the Council's tasks is to provide opinions and suggestions on matters related to the Centre's overall activities.
 3. The Council's activities shall be directed by a Chairman appointed by the Council members.
 4. The Chairman shall convene a session of the Council at least once a year.
 5. The Council shall act on the basis of regulations of its own creation.
 6. A representative of the Centre appointed by the Director shall offer assistance to the Council.

CHAPTER V • ASSETS AND FINANCES

- §13**
1. The Centre's financial activities shall be conducted in accordance with the rules determined in the Act of 25 October 1991 on organising and conducting cultural activities.
 2. The Centre's activities are financed by budget subsidies; from the Centre's own means acquired from its statutory activities; voluntary contributions, donations and bequests from natural and legal entities; and from other sources.
 3. The basis for the Centre's financial management is an annual financial plan drawn up by the Director.
 4. The Centre's Director guarantees the prompt drawing up of the annual financial plan; the obligatory analysis of the plan by an independent auditor; as well as the submission of the plan to the Minister for approval.

-
- § 14
1. Declaration regarding financial rights and obligations require the cooperation of two authorised persons.
 2. The authorised persons are: the Centre's Director, Deputy Directors, the Chief Accountant, as well as plenipotentiaries who have been granted letters of authorisation by the Centre's Director.
 3. The Centre's Director is empowered to authorise specific persons to perform legal acts on behalf of the Centre, other than those determined in point 1, defining the scope of authorisation on each occasion.

-
- § 15
1. In order to finance the activities specified in § 5 and § 6 the Centre may undertake additional commercial activity pursuant to the rules included in standing regulations as long as such activity does not restrict the subject of the Centre's activity as defined in § 5 and § 6.
 2. The income received from the Centre's commercial activity may be used exclusively to finance the statutory activities determined in § 5 and § 6.

CHAPTER VI • FINAL PROVISIONS

-
- § 16
1. The Centre shall be subject to entry in the register managed by the Minister.
 2. The Centre shall begin its activity and acquire the status of a legal entity immediately upon its registration.

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- § 17
- Any changes to the statute may be made pursuant to the procedure defined for its enactment.

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