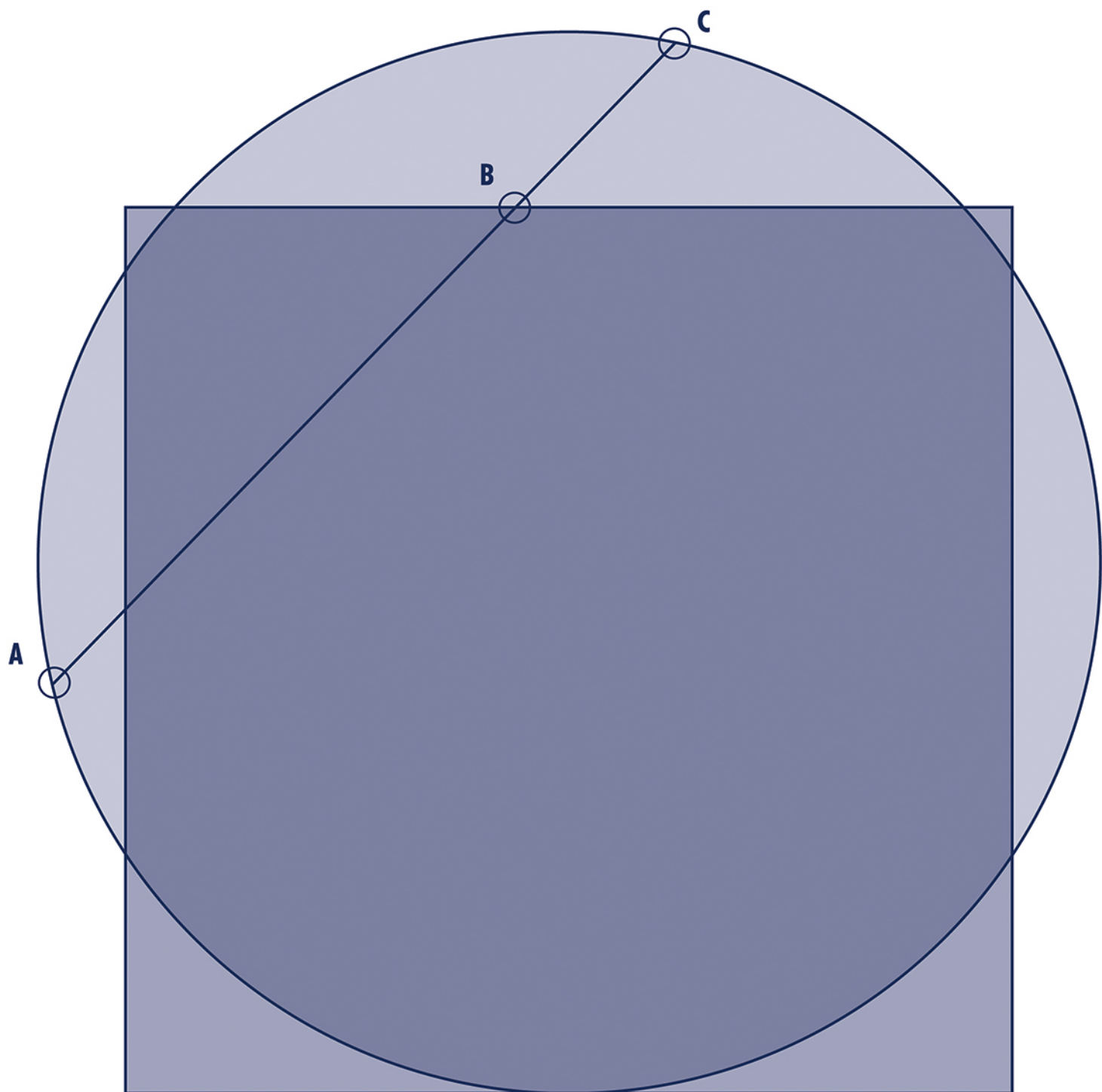
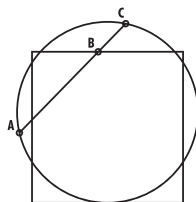




International Cultural Centre Cracow

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Since its foundation, one of the ways in which the International Cultural Centre has pursued its mission has been through various types of editorial projects. Our publications serve two purposes: they are testimony to the Centre's intellectual contribution to the international dialogue on culture, and they document the projects we undertake. The paradox of our years of presence on the publishing market is that the ICC has never been considered a publishing house, and our editorial work has not been our main hallmark. Our celebrations of 15 years of activity in 2006 not only offered an opportunity to take stock of the sum of our publishing achievements, but also mark a turning point in perceptions of our work in this field.

In this respect, the "Bibliography of contents of the publications of the International Cultural Centre 1991–2005" has a dual role. It cites over 2,200 bibliographic items by 750 authors from scores of countries on several continents. For many this may come as a surprise, as the International Cultural Centre is often seen as the organiser of important conferences, but not so often as a research institution. Yet the ICC is both a centre for dialogue between cultures and a centre for heritage research. The bibliography of the contents of our publications brought to light the breadth of the spectrum of issues we address, and the span of the register of our priorities and the map of our geographical contacts. This guide to the Centre's output, to the issues and territories we have "discovered" over the past 15 years, is a testimony and key to understanding the essence of the experiment that is the International Cultural Centre, but it will also act as a lasting reflection of the challenges and dilemmas facing us at the threshold of the third millennium.

We have been pleased and surprised at the distinctions awarded the "Bibliography": the EDYCJA 2006 prize for most beautiful book, and the prestigious distinction in the category "Dictionaries, encyclopaedias, lexicons, manuals" at the 47th Most Beautiful Book of the Year Competition 2006 run by the Polish Publishers Society. They are a sign that the Centre has carved out a permanent position for itself on the publishing market. Especial care has always been lavished also on the graphic design of our exhibition catalogues, and today, these are not only documents representing the almost 100 exhibitions staged in the ICC Gallery, but also a compendium of knowledge on many key aspects of art, in particular of the 19th and 20th centuries.

The year 2006 has also brought a new crop of publications – indeed, in terms of numbers it has been a record year. In addition to the catalogues of all the exhibitions, including the bilingual albums "Faces of America", "Rembrandt and his Competitors", and "Jože Plečnik", and as well as the

successive volumes in the series Materials for the History of Religious Art, we have also published several important collective works, including: "Borderlands Heritage – Our Common Heritage?" and "Nation, style, modernism", and yet more are forthcoming, among them the proceedings of our 15th anniversary conference "Cultural Heritage in the 21st Century. Opportunities and Challenges."

Thus the fifteenth volume of the "International Cultural Centre Yearly" sums up our jubilee year and at the same time, by virtue of the papers it contains, looks forward to the subjects of future publications. This issues addressed in it reflect both the major dilemmas of our times related to heritage, and the most important subject areas examined by the Centre's projects in 2006. For 15 years this "Yearly" has been documenting the work of the ICC. The editorial and topical format adopted so many years ago has proved valuable, but the challenges we face today mean that we need to seek a new formula, one that will effectively propagate the dialogue between heritage and modernity, and between Poland and the world, that is conducted at Rynek Główny 25 in Krakow. The International Cultural Centre, after all, is above all a laboratory for dialogue.

- Reflections
- Impressions
- Opinions

Conservation in Post-Conflict Situations

Within the theme of this international seminar, "Cultural Heritage in the 21st century. Opportunities and challenges", I believe that one contemporary topic is the situation of cultural heritage conservation following conflict situations. It is at the same time a formidable challenge for all institutions concerned with the protection of cultural heritage, such as UNESCO, the Council of Europe, ICCROM, ICOMOS, ICOM, IFLA, ICA, Europa Nostra, the Getty Conservation Institute, the World Monuments Fund, and others recently created, like Heritage Without Borders and the International Committee of the Blue Shield. In the preface to his book entitled *Protection of cultural property in the case of armed conflict* Jiri Toman said:

La guerre est l'ennemi de l'homme. Elle est aussi l'ennemi de ce que ce dernier a pu produire de meilleur: l'art, la culture, les monuments, tout son patrimoine culturel et historique. Nombre d'œuvres d'art ont été détruites au cours des siècles passés, des œuvres que nous n'avons jamais connues et que nous ne verrons plus.¹

This is the reason why the Preamble of the UNESCO Constitution of 1945 declares: "Since war begins in the mind of men, it is in the minds of men that the defences of peace must be constructed."² And it is easily understandable why the first Convention adopted by UNESCO in The Hague (Netherlands) in 1954 was the "Convention on the protection of cultural property in case of armed conflict." At the same time, we know that this question raises some concern because the impact of the war is seen, above anything else, as damaging to human lives. In the ICCROM Forum dedicated to this subject in 2005, my colleague Gamini Wijesuriya wrote:

The debate continues whether the preservation of damaged heritage sites following an armed conflict should receive any attention compared with the loss of human lives and the rebuilding of social and economic infrastructure.³

Dr. Mounir Bouchenaki is a specialist in archaeology and ancient history. He worked as deputy director and subsequently director of the Department of Fine Arts, Monuments and Sites at the ministry of Information and Culture in Algeria (1975–1981). Since 1967 he has been a member of ICOM and ICOMOS. In 1982 he joined UNESCO as programme specialist in the Division of Cultural Heritage of the Culture Sector. In the period 1999–2000 he was concurrently director of the World Heritage Centre, director of the Division of Cultural Heritage and acting assistant director general for Culture. In November 2005 elected director general of ICCROM. He is the author of numerous publications and articles on archaeological research and protection of cultural heritage.

Text of a paper given by the author at the international conference *Cultural Heritage in the 21st Century – Opportunities and Challenges* (International Cultural Centre, 24–28 May 2006).

The impact of war on cultural heritage

The second part of the 20th century and the early 21st century have shown a radical change in the type and style of wars, with few conventional wars but instead an increasing number of internal conflicts. In UNESCO press release No. 19 of 2002, on the occasion of the United Nations Year of Cultural Heritage, it was said that "From Bamiyan to Jerusalem or Sarajevo in the past few years cultural heritage has often been a military target or the flashpoint of political, ethnic and religious conflicts." In the last 25 years I have been requested, as a UNESCO Staff Member, to undertake missions in places where cultural heritage was damaged and sometimes destroyed as a consequence of conflict. My first mission in this kind of situation was organized at the end of the Iraq-Iran war in 1987. The mission reported on the damage to and destruction of not only vernacular architecture on both sides of the borders but also historic monuments such as the Friday Mosque at Esfahan or the historic centre of Basra.

The tendency to inter-ethnic conflicts led to the conflict within Yugoslavia that began in 1991. The city of Dubrovnik became the first site in the history of the work of the World Heritage Committee to be inscribed on the List of World Heritage in Danger without the approval of the State Party concerned, at the Committee's meeting in Carthage (Tunisia). This was also the first time that UNESCO called upon the parties to a conflict to respect a heritage site (the city of Dubrovnik) on the basis of two international conventions: The Hague Convention of 1954 and the World Heritage Convention of 1972.

During the years 1991-1994 I undertook several missions to assess damages and prepare action plans for conservation projects, first in Vukovar in Croatia, occupied by the Serbian army in February 1992, where the Museum had been destroyed and most of the collections moved to Belgrade. In coordination with the Council of Europe and its Director of Cultural Heritage, José Maria Ballester, a joint UNESCO-Council of Europe mission was organized in 1994 and 1995 to Sarajevo and Mostar, where the UN peace-keeping forces helped us visit various places in the historic areas of these two cities of Bosnia-Herzegovina. This conflict was one in which cultural heritage was deliberately used as a target, and the symbol of this was the deliberate destruction of the Mostar Bridge in 1993.

Following the Paris agreement on Cambodia in October 1991, the director-general of UNESCO, Federico Mayor, issued an appeal calling on the international community to "save Angkor". In this country ravaged by an internal war for nearly 30 years, I participated, with other colleagues from UNESCO's Bangkok office, in the assessment of the damage and the consequences of the war for the Khmer temples but also of the impact on the displaced population. I was present in December 1992 in Santa Fe (USA) and participated in the work of the World Heritage Committee meeting during which the Angkor area was inscribed on the World Heritage List and simultaneously on the List of World Heritage in Danger, with a number of strict conditions.

Similarly, in Lebanon, after the Taef agreement in 1989, a UNESCO mission, which I led, prepared the first report on the impact of the internal conflict on historic cities, in particular Baalbeck, Tripoli, Byblos and Tyre. The destruction of the National Museum of Beirut was considered the worst attack on Lebanese identity and heritage. Fortunately, not all the objects in this museum were lost or stolen. The very wise preventive measures taken by the director of the Department of Antiquities in building concrete walls blocking access to the storage rooms and covering the main artefacts (mosaics and sarcophagi) with concrete blocks saved at least part of the collections.

In 1994, at the request of the Palestinian authorities and within the framework of the Oslo Agreements of 1992, I conducted a mission with one Palestinian expert and three French experts. This mission produced the first report on the overall situation of cultural heritage in the West Bank, Gaza and East Jerusalem. The fortunes of the old city of Jerusalem and its cultural heritage have been closely followed by a special advisor to the director general of UNESCO, Professor Raymond Lemaire, who undertook, at the request of the Hague Convention, one or two missions every year from 1967 for nearly thirty years. His reports constitute a very valuable source of information on the state of conservation of the old city of Jerusalem, which is subject to constant tensions between Israelis and Palestinians.

In the same argument about threats to cultural heritage we can also cite conflicts in Africa, whether in East Africa (in the war between Ethiopia and Eritrea, where the famous Stele of Matara was hit and partially destroyed) or in West and Central Africa, where museums suffered considerably, particularly in Kinshasa

(Democratic Republic of Congo), not to speak of the natural heritage and the serious damage to the National Park in the Congo Basin. But in my opinion the worst examples of wilful destruction of cultural heritage in recent times are the three latest conflicts in Afghanistan, in Iraq and in Kosovo. Concerning Afghanistan, in the preface of the ICOMOS publication on "Heritage at Risk", I wrote:

Particularly distressing was the deliberate destruction of the Bamiyan Buddhas, those jewels of Gandhara art in Afghanistan, in spite of worldwide protest and widespread opposition from the highest religious authorities of Islam.⁴

Speaking to a group of experts that I organized with my colleagues from the Division of Cultural Heritage and the UNESCO Office in Qatar in December 2001, Koichiro Matsuura, the director-general of UNESCO, declared:

From the burning of Troy by the Achaeans to the razing of Baghdad by the Mongols, or, more recently from the demolition of the Ottoman bridge in Mostar to the blasting of the Bamiyan statues, the destruction of cultural heritage has time and time again tarnished the history of humankind. In the process, invaluable works of arts, the very legacy of man to man, have disappeared.

During the month of April 2003, and thanks to the almost live coverage of the war in Iraq, several hundred million television viewers witnessed, helplessly, the destruction and looting of Iraqi cultural institutions and in particular the theft of archaeological collections from the National Museum of Baghdad. The whole world was outraged, but the looters continued their work, away from the cameras, on the great archaeological sites of this country whose heritage is thousands of years old. Despite extremely difficult conditions, I was myself able to conduct two missions to Iraq, in mid-May and at the beginning of July 2003, accompanied by the heads of well-known archaeological missions (from Germany, Italy, Japan, the UK and the US) and the best specialists in the museum, library and archives fields (from Denmark, France, Iraq and the Netherlands) as well as a representative from INTERPOL.

The above outline cannot, unfortunately, be considered an exhaustive summary of the impact of conflicts on cultural heritage. Many other examples in Latin America (Colombia, Mexico) and recently in Kosovo in 2004, where religious buildings belonging to Orthodox and Albanian communities have been set on fire and badly damaged, remind us that this phenomenon should be examined with great attention. The question therefore is: what to do?

International conventions and recommendations

Faced with these conflicts the international community has a number of legal international instruments that it can apply, and some tools for measures to be taken which are similar (yet with much more limited possibilities) to those used in humanitarian aid operations. The task that remains for the international community is to work out a mechanism of intervention, firstly prior to the conflict with preventive measures, and secondly during the conflict itself, which unfortunately is very difficult to effect.

UNESCO is the sole UN agency whose mandate includes the protection of cultural heritage and whose coordination role has also been included in the UNDG⁵ appeal mechanism for the reconstruction of post-conflict countries.

The legal instruments put in place by UNESCO are: • The Hague Convention of 1954 and its first protocol, for the protection of cultural property in case of armed conflict; • The second Protocol of The Hague Convention, adopted at The Hague in 1999; • The Convention on the Means of Prohibiting and Preventing the Illicit Importation, Exportation, and Transfer of Ownership of Cultural Property; • The 1972 Convention on the Protection of the World Cultural and Natural Heritage; • The UNIDROIT Convention adopted in Rome in 1995; • The 2001 Convention on the protection of underwater cultural heritage (not yet in force); • The 2003 Convention for the safeguarding of intangible cultural heritage (in force since June 2006, with 52 States Parties).

In addition there are two texts which are not compulsory: • The 1956 Recommendations defining international principles to be adopted for archaeological excavations; • The 2003 Declaration on International Destruction of Cultural Heritage.

The experience of the last thirty years proves that the application of normative texts to situations of armed conflict is becoming more and more difficult. This is the case in every situation of localized combat

or civil war, but also where one of the States engaged in an international conflict has not ratified the 1954 Convention, for example. The fact that in numerous conflict situations UNESCO has been unable to operate alone within the framework of the Hague Convention has been noted and an evaluation undertaken. The Organization therefore welcomes the various initiatives undertaken by other governmental and inter-governmental institutions such as ICCROM, non-governmental institutions such as ICOMOS, ICOM, IFLA, ICA, and foundations such as the Getty Foundation and the World Monuments Fund. In his report of 2000, Michael Petzet, president of ICOMOS, stressed the fact that

of course ICOMOS and many of its National Committees have always been involved in individual battles to save monuments, protesting against the destruction or endangerment of specific historic buildings ... Going beyond the issue of risk preparedness, an initiative by ICOMOS and its then director Leo van Nispen, further led in 1996 to establishment of the International Committee of the Blue Shield.⁶

However, as is always mentioned in our meetings, we have not yet reached the situation where we could have a "Red Cross" or a "Red Crescent" for cultural heritage actually in the conflict phase, and not only after the conflict.

The challenge before us is to be able to quickly respond to an emergency situation and for this, measures should be applied in time of peace, such as: • preparation of inventories; • planning of risk preparedness programmes, detailing urgent measures to be taken before a conflict begins; • preparation of transport and safe deposits for movable heritage; • designation of competent authorities.

The experience we have of action during armed conflict is limited to appeals to all parties engaged to respect and protect cultural heritage just like the civilian population. These appeals are not always heeded.

Challenges for conservation in post-conflict situations

Assessment, regular monitoring and planning for long-term programmes is the obvious reply to the situations described above. So too are strengthening of national legislation on cultural property and continued cooperation from international bodies. Upon an initiative from the Italian Ministry for Cultural Heritage and Activities (Ministero per i Beni e le Attività Culturali), a joint declaration of cooperation between UNESCO and the Italian government on emergency action in countries affected by conflicts was signed in 2005.

At the policy level, an important advance was made on the occasion of the meeting on cultural heritage risk management organized by the UNESCO World Heritage Centre in collaboration with the Agency for Cultural Affairs of Japan, ICCROM and ICOMOS as part of the UN World Conference on Disaster Reduction held in Kobe, Japan, in January 2005. Some general guidelines can be provided to the national authorities and international organizations involved based on action undertaken on an *ad hoc* basis by UNESCO over the last thirty years.

The objectives of UNESCO's activities in post-conflict countries are as follows: • To fight the illicit traffic of cultural property and stop looting at archaeological sites and historic buildings; • To assist the national authorities to devise and formulate a comprehensive long-term programme to protect, promote and enhance cultural heritage, including priority areas of action; • To strengthen national power in the field of cultural heritage, and promote and protect national ownership; • To empower the national system and facilitate the creation of job opportunities in the field of cultural heritage; • To rebuild the national identity of the population through protection of the integrity of their cultural heritage; • To facilitate the return of expatriate professionals in various fields related to culture; • To promote activities at national, regional and local level, in particular for the younger generation and female professionals. The relevant action includes: • Coordination of international efforts; • Mobilization of resources and development of partnerships; • Provision of technical advice and support through meetings of international experts, assessment, and expert missions; • Delivery of emergency assistance (equipment and furniture) to affected institutions and sectors; • Rehabilitation of cultural premises and research institutions, to enable them to resume their teaching, training and research programmes as soon as possible; • Documentation of cultural property, in both tangible and intangible forms, with particular reference to those at risk; drawing up of inventories and databases; • Helping children return to normal life and re-establishment

of the role of heritage education for youth and the public; • Updating of professional skills in several fields of cultural heritage through capacity-building, training and educational programmes; • Ensuring the transmission of oral traditions and music, including traditional arts and crafts; • Raising awareness and improving access for all to cultural heritage.

The tools used by UNESCO are as follows: • the International Coordination Committee (ICC), which gathers international experts, under the auspices of the Ministry of Culture of the country in question and UNESCO, and meets on a regular basis to review current and future efforts to rehabilitate and protect cultural heritage: the International Coordination Committee for the Safeguarding and Development of the site of Angkor (1993, presided over by Japan and France); the International Coordination Committee for the Safeguarding of the Cultural Heritage of Afghanistan (2002; first meeting in June 2003); the International Coordination Committee for the Safeguarding of the Cultural Heritage of Iraq (2003 – first meeting in May 2004; second meeting in June 2005; third meeting in November 2006); • Reinforcement of action taken to preserve cultural treasures through inscription on the World Heritage List and World Heritage in Danger List: Cambodia: Angkor, inscribed simultaneously on the World Heritage List and World Heritage in Danger List in 1992; Afghanistan: Minaret of Jam inscribed as the first Afghan property on the UNESCO World Heritage List in June 2002; Cultural Landscape and Archaeological Remains of the Bamiyan Valley inscribed simultaneously on the World Heritage List and World Heritage in Danger List in 2003. On July 4, 2004 Cambodia's celebrated temples and palaces at Angkor were removed from UNESCO's List of World Heritage in Danger. The Committee noted that the preservation of the site from destruction was reasonably secure and that the restoration activities coordinated by UNESCO since 1993 could be considered a "success story". Illicit excavation, pillaging and landmines were the main threats that led to the inscription of the remarkable complex, which contains the remains of successive Khmer capitals built from the 9th to the 15th centuries, on the Danger List; • Permanent presence in the field, carrying out activities in close cooperation with national authorities; • Formulation and implementation of ad hoc operational projects.

Conclusion

Development aid and capacity building should be considered the key words in any strategy aiming to respond to the difficult challenge of protecting and conserving cultural heritage in post-conflict situations. The emphasis should be on moving from disaster response to risk preparedness, and making sure that there is a policy of integrating risk into management of heritage, whether movable or immovable, as well as intangible heritage. Another challenge is also changing attitudes, seeking rational answers in the midst of irrational events. There are continuing challenges in promoting awareness against the use of cultural heritage as symbols targeted for destruction. To these ends, documentation in time of peace is of the utmost importance. Finally, it is worth promoting international consensus and improving communication on who is doing what in order to avoid unnecessary duplication of efforts. A need for clear and quick decisions from conservation professionals in difficult or emergency situations can help to avoid armed forces taking their own decisions. Cultural heritage is too precious to be left to non-professionals.

Notes:

¹ "War is the enemy of man. It is also the enemy of the best of what this latter has managed to create: art, culture, monuments, and the sum of cultural and historic heritage". Numerous art works have been destroyed in the course of past centuries, works which we have never known and which we will never be able to see." J. Toman, "La protection des biens culturels en cas de conflit armé", *Commentaire de la Convention de La Haye du 14 mai 1995* (preface), UNESCO Editions, March 2004, p. xi

² "preamble", UNESCO Constitution, p. 7 (<http://unesdoc.unesco.org/images/0013/001337/133729e.pdf#page=7>)

³ G. Wijesuriya, "The restoration of the Temple of the Tooth Relic in Kandy, Sri Lanka: a post-conflict cultural response to loss

of identity", in: N. Stanley-Price (ed.), *Cultural heritage in post-war recovery. Papers from the ICCROM FORUM October 4-6, 2005*, ICCROM Conservation Studies 6, ICCROM, Rome (forthcoming)

⁴ M. Bouchenaki, "Preface", in: ICOMOS *Heritage at Risk – ICOMOS World Report 2002-2003 on monuments and sites in danger*, K+G Saur Verlag, Paris 2004

⁵ United Nations Development Group

⁶ M. Petzet, "Introduction", in: ICOMOS *World Report 2000 on Monuments and Sites in Danger*, <http://www.international.icomos.org/risk/risk2000.htm>

Philosophical Challenges in Cultural Heritage Conservation in the 21st Century

In the past fifty years or so, the field of heritage conservation has experienced major developments that have made it relevant not only to a select group of conservation specialists and experts but to an ever expanding general public, political decision-makers, business and tourism operators, as well as property owners. At the same time, the globalising world is broadening to include not only the so-called Western World, but also Latin America, Africa and Asia. In this context, we can well ask: How should we understand conservation philosophy and principles in Europe versus the rest of the world? What is the role of restoration and conservation theory in relation to the cultural and heritage diversities in today's world?

Disciplines involved in the conservation of cultural heritage

The Council of Europe's 1975 European Charter of the Architectural Heritage recalls that European architectural heritage "consists not only of our most important monuments: it also includes the groups of lesser buildings in our old towns and characteristic villages in their natural or manmade settings" (par. 1). The charter notes that this heritage is in danger and that "integrated conservation" can avert the dangers. This is understood to mean that the conservation of architectural heritage "must be one of the first considerations in all urban and regional planning" (par. 7). It is further declared that "Integrated conservation depends on legal, administrative, financial and technical support" (par 8) and that it "cannot succeed without the cooperation of all" (par. 9). This recognises that a large number of different disciplines and stakeholders need to cooperate and support the conservation process in order to make it successful.

In 1974, Paul Philippot, then director of ICCROM, published his reflections on the "Typology of Curricula for Training of Specialists in Conservation" in the organisation's *Newsletter* no. 2.¹ He stressed that conservation of cultural heritage required specific qualifications of those involved. He also noted that the conservation professional was not yet a clearly defined figure, unlike some other professionals, such as the physician, the solicitor, or the engineer. The principal types of specialists normally involved in the conservation process

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Text of a paper given by the author at the international conference *Cultural Heritage in the 21st Century – Opportunities and Challenges* (International Cultural Centre, 24–28 May 2006).

would include: 1) architects, engineers and town planners, who generally lead project teams; 2) historians, art historians and archaeologists, who often manage the administrative departments concerned with heritage; 3) foremen in charge of practical conservation on site; 4) restorers and conservators, whose tasks are related to specific parts of the built heritage; 5) conservation technicians; 6) traditional artisans working under the direction of a restorer or foreman; as well as 7) conservation scientists and laboratory technicians who research causes of deterioration and improvements to methodologies.

Such specialists would already have a basic qualification in their own field, but they would generally require additional training in skills specific to the conservation of cultural heritage. The required curricula would be similar for all, and include theory and history of restoration; history of art, culture and technology; methods of examination; knowledge of materials and causes of deterioration; and documentation and organisation of conservation work. However, the topics would be taught differently depending on the basic qualification of each specialist. For example, architects, engineers and town-planners would take the full range of topics. The foreman, however, would only need basic knowledge in the theory of restoration and in the history of building technology, but specialised input on materials, intervention techniques, technical documentation, and organisation of field work.

The ICOMOS Guidelines on Education and Training in the Conservation of Monuments, Ensembles and Sites (1993) introduce the term “conservationist”, which refers to the different disciplines involved in the conservation profession. The guidelines state: “Professionals, including academics and specialized crafts persons, who have already received their normal qualification, will need further training in order to become *conservationists*; equally those who seek to act competently in the historic environment” (par. 6).² In paragraph 5, the guidelines list the qualifications required for conservation work. On the initiative of Sir Bernard Feilden, and based on these qualifications, COTAC (Conference on Training in Architectural Conservation) in UK has described the roles of the different disciplines involved. They identified sixteen disciplines: Administrator or Owner, Archaeologist, Architect, Art or Architectural Historian, Builder or Contractor, Conservation or Historic Buildings Officer, Conservator, Engineer (Civil or Structural), Environmental Engineer, Landscape Architect or Historic Gardens Conservator, Master Craft Worker, Materials Scientist, Building Economist (Quantity Surveyor), Surveyor, Town Planner, and Curator.

The COTAC document first specifies the tasks of each discipline, and then lists what this person should be able to do in relation to the conservation of cultural heritage. For example the administrators or owners of a property “take part in policy formulation ensuring that all potential viable courses of actions are considered and costed and their merits and disadvantages assessed ...”. In conservation, they should “accept responsibility as a trustee to future generations, for preserving and handing on a piece of cultural heritage.” In order to do this, they should understand the qualities of the property, promote the study of its state of conservation, understand the economic advantages of good maintenance, etc. Other professions may well be involved, and the tasks may vary from country to country depending also on the diversity of heritage and the management context. More recently, increasing attention has been given to cultural landscapes, intangible heritage, and folklore, which may well extend the list further.

The modern concept of heritage is much broader than in the past. As a result, there is an ever increasing need for interdisciplinary collaboration. This requires communication and the definition of the roles of the different actors and stakeholders in the process. It also means that the culture of restoration must become a shared heritage of all. Philippot has often stressed the interdisciplinary character of conservation training, and certainly one of the objectives of such training would be to provide a common reference for all involved in order to facilitate communication within the “organic process of conservation”. Good communication and coordinated action in conservation are also emphasised in the ICOMOS Training Guidelines. In practice, such communication nevertheless tends to remain wishful thinking. Too often the different protagonists involved in the conservation of heritage objects are reluctant to share their finds with others, instead jealously guarding their information. **Communication is all the more important when dealing with complex targets, where success depends on coordinated action and sharing of information. It is of fundamental importance that conservationists are taught communication skills and the capacity for conflict solving, and that communication and sharing knowledge are included in the fundamental ethics of conservation.**

Definitions of restoration and conservation

The various international and national charters and recommendations give differing definitions for terms referring to cultural heritage conservation. The Venice Charter (1964), a key document of international conservation doctrine, stresses that the notion of “conservation” should be understood as the need to maintain a monument, and that this is facilitated by its having a socially useful purpose. The process of restoration, in turn, is defined as a highly specialised operation. “Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents” (art. 9). **The term “monument” here should not be understood only in reference to a particular type of construction, but rather as an association of heritage qualification to almost any type of structure or object and even a site.** We can also take note of the Italian Charter of Restoration of 1972, which offers the following definition: “To safeguard means any conservative measure that does not imply direct intervention on the work; to restore means any intervention aimed at keeping intact, facilitating the reading of, and transmitting to the future, in their integrity, the works and objects defined in the preceding articles” (art. 4).

Instead of speaking of monuments and sites, the Australian Burra Charter (1999 edition) refers to “heritage places”. It defines “conservation” as the synthesis of “all the processes of looking after a place so as to retain its cultural significance”. Restoration is defined as “returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material” (art. 1). In the same vein, the New Zealand Charter for the Conservation of Places of Cultural Heritage Value (1992) refers to the purpose of “conservation” as: “to care for places of cultural heritage value, their structures, materials and cultural meaning” (art. 1). Rather than focusing on materials, the emphasis is here on continuing traditions and maintaining the traditional meaning of a place.

The European Confederation of Conservator-Restorers’ Organisations (E.C.C.O.) has prepared guidelines for the profession of conservator/restorer, adopted by its general assembly in 2002. These guidelines refer to “a professional who has the training, knowledge, skills, experience and understanding to act with the aim of preserving cultural heritage for the future, and according to the considerations outlined below” (art. 1). The guidelines also define “conservation” and “restoration” as follows: “Conservation consists mainly of direct action carried out on cultural heritage with the aim of stabilising condition and retarding further deterioration.” “Restoration consists of direct action carried out on damaged or deteriorated cultural heritage with the aim of facilitating its perception, appreciation and understanding, while respecting as far as possible its aesthetic, historic and physical properties.” Similarly to this definition, Giorgio Bonsanti has conceived the scope of restoration to cover the transmission of cultural heritage to future generations, while respecting its particular identity.³ Moreover, he stresses that restoration would be a “material operation requiring a specific professional qualification based on appropriate training”. These definitions tend to place the main emphasis on the “physical” aspect of restoration as carried out by trained professional restorers. And though they imply, they do not seem to place sufficient emphasis on the multidisciplinary character of restoration and the need for a critical process in the recognition of the significance of heritage.

The ICOMOS Training Guidelines of 1993, conceived by Feilden, state that conservation of cultural heritage rests “within the general field of environmental and cultural development”, and needs to be integrated within contemporary economic and social goals and tourism management. The object of conservation is given as follows: “to prolong the life of cultural heritage and, if possible, to clarify the artistic and historical messages therein without the loss of authenticity and meaning. Conservation is a cultural, artistic, technical and craft activity based on humanistic and scientific studies and systematic research. Conservation must respect the cultural context” (art. 2). We may also remember that the UNESCO 1976 Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas refers not only to built heritage, but to all heritage: “Every historic area and its surroundings should be considered in their totality as a coherent whole whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings. All valid elements, including human activities, however modest, thus have a significance in relation to the whole which must not be disregarded.”

Rather than taking restoration and conservation simply as direct or indirect interventions on the material of a heritage object, they should be understood as forming a process based on a critical assess-

ment and recognition of the significance of the heritage. Without going into more detail, we can conclude from the above that there is often a different emphasis in terms, such as “restoration”, “conservation”, “preservation” or “safeguarding”. These can sometimes be used interchangeably, while at other times they may be given specific meanings. In fact, there is a tendency in the Latin languages to favour the term “restoration”, while Anglo-Saxons prefer “conservation”. Such differences can easily lead to misunderstandings and a lack of communication. It may not be easy to impose common definitions that could be easily applicable to the ever expanding scope of the notion of cultural heritage in the multilingual and multicultural context. **It will, however, be useful to continue working toward a minimum of coherence in terminology. Moreover, when discussing specific operations, it will be helpful always to give a clear definition of the meaning of the terms used.**

Theory of Restoration

The year 2006 marks one hundred years from the birth of Cesare Brandi (1906-88), whose thought on the “*Teoria del restauro*” was published in book form in 1963. Here he gives his now well-known definition of “restoration of works of art”: “Restoration consists of the methodological moment of the recognition of the work of art, in its physical consistency and in its twofold aesthetic and historical polarity, in view of its transmission to the future.”⁴ Brandi also refers to the concept of “restoration in common understanding”, and defines this as bringing common products of human activity back to efficiency. The question of restoration is thus taken back to the definition of the object in the first place. Brandi distinguishes between the qualification of an object as a work of art and as a “utility”. The latter refers to functionality and the scope of the object is therefore outside the object itself. In a “work of art”, instead, the scope is within the object itself. It does not represent; **it is**. In this regard, he considers a work of art a special product of human activity.⁵

Brandi’s conception of the work of art is based on the idea of a creative process, through which the work is first perceived in a human intellect, where it takes form.⁶ Brandi calls this phase “pure reality”, meaning that it is without material support, i.e. solely the intangible idea of the work of art. Subsequently, the work is produced materially in the “physical reality”. The material as the physical reality thus becomes the support of the intangible art concept. Brandi’s notion of the creative process coincides with the thought of Martin Heidegger, who refers to Nietzsche’s perception of human creativity as the foundation of human capacity to generate truth and values.⁷ According to Heidegger, a work of art results from the creative process undertaken by the artist, and when created, it “sets up a world”, the intangible dimension of the work. The artist then “produces” the world in the physical reality, the “earth”, i.e. the material within its physical context. Although in the work of art the scope of the creative process is within the object itself, a similar creativity can also be perceived in the case of a “utility”. However, in terms of restoration, subject to the recognition of the object, the scope of the work will differ.

As mentioned above, the creative process generates truth, which can be interpreted as the creative authenticity of the work. Philippot has stated that, in relation to the creative process and time, “the authenticity of a work of art is a measure of truthfulness of the internal unity of the creative process and the physical realization of the work, and the effects of its passage through historic time”.⁸ In order to fully appreciate a work of art it is thus not enough to focus on the material. It is also necessary to go through a critical process of recognition of the work in its intangible “world dimension”, or its “aura”, to use the words of Walter Benjamin.⁹ One cannot restore a work without understanding its significance, its “intangible” dimension. George Steiner has interpreted Heidegger’s perception of the work of art in its two-fold, world-earth relationship, “the creative custodianship of the truth”.¹⁰ The significance of a work of art is kept alive through such recognition, which necessarily is a fundamental part of the restoration process. It is for this same reason that Brandi insists that restoration is a process, the methodological moment of the recognition. The recognition can be understood to start with the material of the work, but the significance of the material needs to be understood in relation to the artist’s concept. Such recognition is necessarily a prerequisite for any restoration.

Regarding restoration, Brandi states: “Only the material of the work of art is restored.”¹¹ He explains that, while the imperative to conserve a work is referred to the whole, “it focuses on the material in which the image is manifest”.¹² He insists that effort be taken that the material last as long as possible, and continues:

“only treatment to this end will be legitimate and essential: only treatment that calls on the widest range of scientific support ...”.¹³ There is thus a clear requirement for restoration to be based on scientific support. However, science alone does not resolve restoration; this must be based on the recognition of the values of the work. In fact, the theory of restoration can be interpreted as a methodology. Renato Bonelli has defined restoration as “a critical process, and then a creative act, the one as an intrinsic premise of the other”.¹⁴ Here, the term “creative act” has generated some debate and also differing opinions. Nevertheless, it can be interpreted in relation to human intellect in the sense that restoration cannot be a mechanical operation but requires understanding, sensitivity and respect for the work that is being restored, i.e. the human creative capacity.

Cultural diversity and restoration

The Nara Document on Authenticity (1994) places a major emphasis on diversity. In articles 5 and 6 it states: “The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind. ... Cultural heritage diversity exists in time and space, and demands respect for other cultures and all aspects of their belief systems.”¹⁵ In the same spirit, UNESCO has adopted the Universal Declaration on Cultural Diversity (2001), where it declares: “This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations” (art. 1). Considering that values are understood as relative, it follows that also restoration and conservation are related to the culturally relative context. **Restoration does not mean imposing a “template solution” based on instructions or recipes. It will not be the same in every case because the values will vary and the history of each place is different and specific, thus resulting in cultural diversity. We can therefore also speak of restoration diversity, considering that restoration depends on the significance and the values of each heritage resource.**

Taking into account the growing importance of the World Heritage Convention as a major reference to heritage conservation, the question can be posed about universality in the conservation philosophy across the world. There has been a certain amount of debate, for example, about the relevance of the Venice Charter to all the different cultural contexts. Seung-Jin Chung, from South Korea, has discussed the relationship of Eastern and Western approaches to the conservation of historic buildings, noting that Eastern countries have not sufficiently developed their studies of historic conservation and little attention has been given to this until now. As a result, their conservation policies tend to have followed Western conservation ideas. He claims, however, that the Venice Charter is too strongly based on European cultural values, which are not sufficiently universal to be deployed in other regions. According to him, the values and the aesthetic sense of East Asian cultures differ fundamentally from those in Europe, being determined by their relation to the spiritual and naturalistic sensibilities.¹⁶

A similar debate is in progress in China. In the recent Qufu Declaration (2005), some Chinese colleagues stressed the specificity of Chinese built heritage, claiming that restoration should be based on Chinese rather than Western concepts. The statement emphasises the need for freedom to reconstruct ancient buildings using traditional techniques and materials when necessary, rather than simply conserving the historic material, as the Venice Charter tends to be interpreted.

“China’s ancient buildings, mainly of wooden structures, are a unique part of world architecture. They are distinctive from the Western ones in materials, techniques, structures, wear and tear principles, and conservation practices. Henceforward, it is imperative to formulate conservation guidelines, policies and methods specific to China and in accordance to the principle of making no change to the historic condition as prescribed in the Law of the People’s Republic of China in the Protection of Cultural Relics. We support any efforts to benefit from the world’s advanced experiences and concepts in conservation, but such experiences and concepts have to be analyzed, digested and absorbed according to the actual situation in China before they are put into practice.”

Another aspect worthy of mention are recent studies of Japanese cult sites, for example at Okinawa, where the population continues to observe the animistic traditions and has sanctuaries called “*utaki*”. An inter-

national seminar held in Okinawa in 2004 (which produced the Okinawa Declaration), urged action to be taken to recognize such values: "Integrated actions aiming at safeguarding simultaneously elements of the intangible cultural heritage and associated "cultural spaces" need to be rooted in the values and wishes of communities or groups concerned".¹⁷

On the small island of Taketomi, south of Okinawa, the families are still strongly associated with the traditional animistic religion, which has some similarity with Shinto. According to local belief, the gods arrived on the island from the west, and the specific point of their embarkation on the shore is marked by a small menhir. If the stone is replaced, the same significance is associated with the new stone, while the old stone is cast aside, thenceforth devoid of meaning. On this island, each family group has identified cult places, called "*utaki*", associated with a tree in the corner of the home courtyard or marked by a small shrine in the forest. The ceremonies are the sole responsibility of the women, while the men observe. The shrines used to be made of wood, but now most are built in concrete. However, the significance of the place remains the same. In this context, heritage is more associated with the continuation of traditions rather than with the preservation of individual objects. It is interesting to note that even in the context of the animistic cult of Okinawa, there is interest in the preservation and restoration of material objects and the establishment of museums, as well as associating historical value with existing settlements and the remains of lost building fabric.

The above examples highlight some of the questions that are necessarily raised when the notion of modern restoration theory is extended to a broader cultural context. It is clear, however, that Western and Eastern cultures may well have more in common than is apparent at first glance. Some of these issues are already being faced in the context of recent UNESCO declarations and conventions, particularly those dealing with intangible heritage and cultural diversity. At the same time, we should recognise that there are differing concepts and values in different cultures. For example, modern Japanese aesthetics have a close relationship with traditional Zen philosophy and other cultural parameters.¹⁸ African philosophy is also being explored, and these studies are beginning to indicate its specificity in comparison to modern Western philosophy.¹⁹ At the same time, it is noted that the bases of knowledge claims vary from culture to culture. While in epistemology the study of knowledge is universal, "the ways of acquiring knowledge vary according to the socio-cultural contexts within which knowledge claims are formulated and articulated".²⁰

The above statements concur with the Nara Document on Authenticity, where it is noted that: "the respect due to all cultures requires that cultural heritage must be considered and judged within the cultural contexts to which it belongs" (art. 11). At the same time, the Document insists on verification of the sources: "it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources" (art. 12). European thought has gone through various phases, evolving over time. In the other regions, traditions have had their own history. International charters, while useful references, cannot be considered to represent the whole picture of modern conservation thought. **The question is not about sets of instructions and principles, but rather about defining an appropriate philosophical framework which can be considered relevant in the broad international context. The theory of restoration has been defined as a methodology and a critical process. Within this process, the required treatment cannot be pre-conceived, but is necessarily the result of the recognition of the significance of the heritage and its state of conservation. The question is about a form of modern culture, expressed in the critical process, the culture of restoration.**

Notes:

¹ P. Philippot, Typology of Curricula for Training of Specialists in Conservation, ICCROM Newsletter no. 2, July 1974, pp. 1-4

² see www.icomos.org

³ "Il restauro è un'attività finalizzata alla trasmissione al futuro di un bene culturale per mantenere l'esistenza e assicurarne la fruizione, nel rispetto della sua identità particolare (somma di originalità più integrità) e all'interno di un progetto pluridisciplinare di conservazione. Esso consiste in un'operazione materiale richiedente una professionalità specifica ottenuta grazie ad un percorso formativo dedicato, tale da conferire un'adeguata capacità sia di progettazione che di realizzazione manuale dell'intervento." ("Restoration is an activity aiming to transmit to the future a cultural property so as to continue its existence and assure its fruition, with respect to its particular identity (originality plus integrity) and doing this within a multidisciplinary conservation project. Restoration consists of a material operation requiring specific professional qualifications obtained through a process of specialized training, aiming at an adequate capacity both for the preparation of projects and for manual intervention." translated by J. Jokilehto. Cf. G. Bonsanti et al. *Restituzioni 2006. Tesori d'arte restaurati*, Terra Ferma Editore, Florence 2006).

⁴ C. Brandi, *Theory of Restoration*, Nardini Editore, Rome 2005, p. 48

⁵ J. Jokilehto, *A History of Architectural Conservation*, Butterworth-Heinemann, Oxford 1999, pp. 228-236

⁶ C. Brandi, *Arcadio o della scultura; Eliante o dell'architettura*, Editori Riuniti, Rome 1992

⁷ M. Heidegger, *Nietzsche, I-II*, Neske Verlag, Pfullingen 1989; M. Heidegger, "The Origin of the Work of Art", in: M. Heidegger, *Basic Writings*, Routledge, London 1993, pp. 139-212

⁸ P. Philippot, quoted in: J. Jokilehto, "Viewpoints: The debate on authenticity", *ICCROM Newsletter*, 1995, p. 8

⁹ W. Benjamin, "The Work of Art in the Age of Mechanical Reproduction", in H. Arendt (ed.), *Illuminations*, Fontana-Collins, UK 1979, pp. 219-254

¹⁰ G. Steiner, *Heidegger*, Fontana Press, London 1992, p. 136

¹¹ Brandi, *ibid.*, p. 49

¹² *idem*

¹³ *idem*

¹⁴ R. Bonelli, *Architettura e restauro*, Neri Pozzi Editore, Venice 1959, p. 13

¹⁵ *Nara Document on Authenticity*, in: ICOMOS, *International Charters, Monuments and Sites*, ICOMOS, Lipp GmbH, Munich 2004, pp. 118-119

¹⁶ Seung-Jin Chung, "East-Asian Values in Historic Conservation", in: *Journal of Architectural Conservation*, London, vol. 11, no. 1, March 2005

¹⁷ Okinawa International Forum 2004, *UTAKI in Okinawa and Sacred Spaces in Asia; Community Development and Cultural Heritage*, The Japan Foundation, Tokyo 2004, pp. 155-157

¹⁸ M. Marra, *Modern Japanese Aesthetics, A Reader*, University of Hawai'i Press, Honolulu 2002

¹⁹ P.H. Coetzee and A.P.J. Roux (eds.), *Philosophy from Africa*, Oxford University Press, Cape Town 2002

²⁰ D.N. Kaphagawani and J.G. Malherbe, "African epistemology", in: P.H. Coetzee and A.P.J. Roux (eds.), *Philosophy from Africa*, Oxford University Press, Cape Town 2002, pp. 219-229

Climbing Up or Just Muddling Through? Democratic Transition in Ukraine

The title of my paper may suggest an extensive report on the recent performance of the Ukrainian football team at the World Cup championships in Germany. Basically, not a prominent team, after a crushing 4:0 defeat by Spain we managed to beat Saudi Arabia and Tunisia, then to win on penalties against Switzerland after a draw, and thus to reach the quarter-finals, where we were finally eliminated by the much stronger Italians, who ultimately became the champions.

This story offers a vivid illustration of the path-dependence theory. On the one hand, it proves that even a mediocre team with good luck and a lot of diligence can achieve an impressive result. On the other, it tells us that no diligence or good luck will win you the World Cup if you don't have a bunch of excellent players and if you don't invest properly in a national championship, a grassroots sporting movement and a football infrastructure. You may muddle through to the quarter-finals but you won't climb up to the very top.

Your point of arrival, the path-dependence theory says, depends on your point of departure. Robert Putnam, the author of the illuminating study *Making Democracy Work. Civic Traditions in Modern Italy* (1993), argued persuasively that the same institutions function differently in Southern and Northern Italy just because they are in different social environments. The North and the South have had different histories; they belonged to essentially different civilizations that formed different political cultures and different measures of social capital. Thus, Robert Putnam concludes:

The fate of the Mezzogiorno is an object lesson for the Third World today and the former Communist lands of Eurasia tomorrow, moving uncertainly towards self-government. [...] Many of the formerly Communist societies had weak civic traditions before the advent of Communism, and totalitarian rule abused even that limited stock of social

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Author's version of the inaugural lecture at the opening of the International Summer School "Ukraine – Europe. The Heritage of Central Europe. Common Memories – Common Perspectives" at the International Cultural Centre in Krakow on July 14, 2006

capital. Without norms of reciprocity and networks of civic engagement, the Hobbesian outcome of the Mezzogiorno – amoral familism, clientilism, lawlessness, ineffective government, and economic stagnation – seems likelier than successful democratization and economic development. Palermo may represent the future of Moscow. (298)

In a sense, any country's development is determined by its history, its cultural milieu, its place in a civilization. This may sound gloomy but is not fatalistic. Indeed, the president of Basilicata cannot move his government to Emilia, as Robert Putnam says, i.e. from Southern Italy to the North. And the prime minister of Azerbaijan cannot shift his country to the Baltic shores. No miracle would happen and no rapid changes could be expected. But that does not mean that nothing can be changed at all and all efforts are doomed to futility.

The past determines the future but also opens a vast corridor of opportunities, which can be completely wasted or fully utilized and, therefore, effectively broadened and developed. This is exactly the story that the Ukrainian Orange Revolution tells us. It brought the nation into the quarter-finals but it could certainly not lift it to the top of the world's democracies. There is a long road ahead, which will not necessarily be accompanied by the same good luck, and which will require probably even more diligence, commitment, and self-restraint.

So far, a year and a half after the Revolution, Ukraine's development has brought rather mixed results and has probably neither satisfied the enthusiasts nor fully discouraged the skeptics. On the one hand, the achievements of the post-revolutionary government have been undeniable – more transparency, less corruption, improved fiscal and budgetary discipline, more coherent and independent international politics, an unprecedented level of civic freedoms, especially visible in the vibrant mass media, and finally – the fully free and fair elections to the national parliament and local bodies held on March 26. On the other hand, all these changes are not based on profound, comprehensive institutional reforms, and even less come from radical changes in people's mentality. This gives a serious argument to the skeptics, who claim that the changes are rather superficial, temporary, and could easily be reversed. Quite reasonably, they draw some parallels with the early post-Soviet regimes in Ukraine, Russia and elsewhere, which seemed to tolerate civic freedoms and, in particular, freedom of speech, but not because they really wanted it, only because "they lacked resources and craft to keep the mass media under control."¹

In some respects, the similarities between Yushchenko's Ukraine and Kravchuk's Ukraine might be striking: just try to guess when the following quotation was written – in 2006 or 1993? "In fact, the country is in a state of anarchy: hundreds of presidential orders, court rulings, and the parliament's resolutions remain on paper only; it is practically impossible to find justice in courts; the central government's decisions are very rarely or negligently fulfilled at the local level."² Or the following: "The existing bureaucrats who would be implementing any new laws did not change when the 'people's power' broom swept the old Moscow-backed government out. Their communist mentality, unwillingness to change and entrenched corruption will take perhaps a generation to overcome, not one year."³

This might seem like a mere journalistic exaggeration, a cheap sensationalism, but the experts' reports, albeit different in tone, are no different in content:

With an indecisive chief executive who changes his views on policy issues all too frequently, the country seems to be not slipping, but tumbling back to its pre-Orange days. In Washington, London and Berlin the unpleasant little words that nobody wants to utter aloud are once again being whispered in the corridors of power – "A failed state." Is there hope? Can Kyiv resist Putin's "Drang nach Malorossiya" or will it be trampled under the patent leather shoes worn by Russian oil and gas executives, as they lead the Russian corporate state to battle? Things look pretty grim. Ukraine might not be a failed state, yet, but it is certainly beginning to look like a failed dream.⁴

All these, as well as the opposite statements, require more careful consideration in order to find out what really is going on in Ukraine and which scenario is likely to be realized in the near future. To answer these questions, I would try to conceptualize Ukraine's political development within the framework of post-communist transitology, employing specifically Thomas Carothers' notion of "feckless pluralism" as well as Lucan Way's "pluralism by default." In the first part of my presentation, I will look more closely at these theoretical concepts; in the second part, I will assess their suitability for Ukraine; and in the third part, I will consider the factors that could influence a rather unstable system of "feckless pluralism," pushing it either back into full-fledged authoritarianism or forward toward full-fledged democracy. By way of conclusion, I will argue that the factors that so far have determined Ukraine's drive towards democracy, independence and "Europe" are a bit stronger

and more viable than the opposite, and that their preponderance, however weak and vague, will likely determine Ukraine's future trajectory.

Syndrome of feckless pluralism

By the end of the 1990s it had become all too clear that the "third wave of democratization" caused by the fall of the Soviet empire had not brought about consolidation of the democratic systems in the majority of the former communist states. Actually, only half a dozen of them – primarily from the Catholic and Protestant cultural milieu – had made unquestionable progress in this respect. The Muslim countries of Central Asia, alongside Belarus, had reverted, after the initial openness, towards consolidated authoritarianism, while the majority of the post-communist states, primarily from the Orthodox Christian cultural milieu, had become stuck in an indefinite "grey zone" between authoritarianism and democracy.

This caused some students of post-communist societies to question the dominant "transition paradigm" as too lineal and simplistic, if not thoroughly teleological. They pointed out, quite reasonably, that not "any country moving *away* from dictatorial rule can be considered a country in transition *toward* democracy." On the contrary,

[t]he most common political patterns to date among the "transitional countries" (...) should be understood as alternative directions, not way stations to liberal democracy... [P]recarious middle ground between full-fledged democracy and outright dictatorship is actually the most common political condition today of countries in the developing world and the post-communist world... Most of the "transitional countries" are neither dictatorial nor clearly headed toward democracy. They have entered a political grey zone. They have some attributes of democratic political life, including at least limited political space for opposition parties and independent civil society, as well as regular elections and democratic constitutions. Yet they suffer from serious democratic deficit, often including poor representation of citizens' interests, low levels of political participation beyond voting, frequent abuse of the law by government officials, elections of uncertain legitimacy, very low levels of public confidence in state institutions, and persistently poor institutional performance by the state.⁵

Thomas Carothers notes a vast diversity of political patterns within the grey zone. All of them, however, can be reduced to two broad political syndromes, which "are not rigidly delineated political-system types but rather political patterns that have become regular and somewhat entrenched." One of them is defined as "feckless pluralism," while the other syndrome is named "dominant-power politics."

Countries whose political life is marked by feckless pluralism tend to have significant amounts of political freedom, regular elections, and alternation of power between genuinely different political groupings. Despite these positive features, however, democracy remains shallow and troubled. Political participation, though broad at election time, extends little beyond voting. Political elites from all the major parties or groupings are widely perceived as corrupt, self-interested, and ineffective. The alternation of power seems only to trade the country's problems back and forth from one hapless side to the other. Political elites from all the major parties are widely perceived as corrupt, self-interested, dishonest, and not serious about working for their country. The public is seriously disaffected from politics, and while it may still cling to a belief in the ideal of democracy, it is extremely unhappy about the political life of the country. Overall, politics is widely seen as a stale, corrupt, elite-dominated domain that delivers little good to the country and commands equally little respect. And the state remains persistently weak. Economic policy is often poorly conceived and executed, and economic performance is frequently bad or even calamitous. Social and political reforms are similarly tenuous, and successive governments are unable to make headway on most of the major problems facing the country, from crime and corruption to health, education, and public welfare generally.⁶

Despite a great many variations of feckless pluralism, from Latin America to Bosnia and Albania, all of them, Thomas Carothers concludes, share a common condition – "the whole class of political elites, though plural and competitive, are profoundly cut off from the citizenry, rendering political life an ultimately hollow, unproductive exercise."

The other political syndrome in the grey zone between consolidated democracy and consolidated dictatorship, according to Carothers, is dominant-power politics.

Countries with this syndrome have limited but still real political space, some political contestation by opposition groups, and at least most of the basic institutional forms of democracy. Yet one political grouping—whether it is a movement, a party, an extended family, or a single leader—dominates the system in such a way that there appears

to be little prospect of alternation of power in the foreseeable future... As in feckless-pluralist systems, the citizens of dominant-power systems tend to be disaffected from politics and cut off from significant political participation beyond voting. Since there is no alternation of power, however, they are less apt to evince the "a pox on all your houses" political outlook pervasive in feckless-pluralist systems. The state tends to be as weak and poorly performing in dominant-power countries as in feckless-pluralist countries, though the problem is often a bureaucracy decaying under the stagnancy of de facto one party rule rather than the disorganized, unstable nature of state management (such as the constant turnover of ministers) typical of feckless pluralism.⁷

Carothers suggests that political systems characterized by both feckless pluralism and dominant-power politics are relatively stable – albeit certainly not as stable as consolidated democracy or outright authoritarianism. Indeed, feckless pluralism may achieve a kind of dysfunctional equilibrium – "the passing of power back and forth between competing elites who are largely isolated from the citizenry but willing to play by widely accepted rules." And dominant-power politics are perhaps even more stable and deeply entrenched – "with the ruling group able to keep political opposition on the ropes while permitting enough political openness to alleviate pressure from the public." Neither configuration, however, is permanent. "Countries can and do move out of them – either from one to the other or out of either toward liberal democracy or dictatorship."⁸

The Ukrainian case might be a graphic example of such a move or rather of fluctuation between feckless pluralism and dominant-power politics – with a gradual slide towards consolidated authoritarianism in the last Leonid Kuchma years and a more abrupt albeit less skilful attempt at consolidated democracy in the first year of Viktor Yushchenko.

Ukraine's virtual transition

Probably nobody would deny that Ukraine, in the first years of its independence, was a relatively open country that exhibited dynamic and competitive politics. This was proven, in particular, in a relatively free and fair presidential election in 1991 and in electoral turnover in 1994. This competitiveness, however, as one American scholar notes, was "rooted less in robust civil society, strong democratic institutions or democratic leadership and much more in the inability of incumbents to maintain power or concentrate political control by preserving elite unity, controlling elections and media and/or using force against opponents." It resulted primarily from the sudden collapse of the USSR, which deprived authoritarian rulers of the organization, skill, and finances necessary to maintain power and/or concentrate political control.⁹

In other words, the post-Soviet regime in Ukraine, as in other former Soviet republics, emerged less as a struggling democracy, where leaders strove to build more pluralistic institutions, and much more as a kind of failed authoritarianism aptly defined by Lucan Way as "pluralism by default" – a form of political competition specific to weak states:

Pluralism by default describes countries in which institutionalized political competition survives not because leaders are especially democratic or because societal actors are particularly strong, but because the government is too fragmented and the state too weak to impose authoritarian rule in a democratic international context. In such cases, leaders lack the authority and coordination to prevent today's allies from becoming tomorrow's challengers, control the legislature, impose censorship, manipulate elections successfully, or use force against political opponents. Such countries are caught in paradox: The same state weakness and governmental fragmentation that promotes pluralism also undermines effective governance and may ultimately threaten long-term democratic consolidation.¹⁰

Over time, however, the post-Soviet elites gained substantial wealth through shadowy privatization and other dubious deals; learned how to manipulate elections, mass media, and political opponents; and eventually transformed the state weakness into a specific strength derived primarily from methods and scopes of coercion.

To understand the last change as the real (and central) part of Ukraine's virtual "transition," one should remember that the weakness of the post-Soviet states resulted not so much from the institutional void that emerged allegedly after the Soviet Union collapsed but rather from the essential dysfunctionality of all the Soviet institutions inherited by the post-Soviet republics. All these institutions had played a subsidiary role vis-à-vis the real center of power which animated the entire system, making it effective, albeit not efficient. It was the communist party that made all important decisions, initiated all changes, and extorted loyalty and obedience

from its subjects. As its power declined by the end of perestroika, the dysfunctionality of the Stalinist state became obvious. The failed communist coup and the ultimate removal of the Party from the political scene deprived the communist state of its driving force and made the collapse of the Soviet Union inevitable.

Local elites in the post-Soviet republics that inherited dysfunctional pieces of the dysfunctional empire, had two options – either to build new state institutions based on the rule of law, democratic procedures, and civic mobilization, or to reanimate the dysfunctional quasi-institutions of the Soviet state by some other informal methods and semi-legal bodies. Only the Baltic republics clearly opted for the first way. All the other post-Soviet states chose the second option. Thus, Presidential Administrations replaced the Central Committees of the communist party, while presidential representatives (“governors”), with similar apparatus, assumed the role of the local communist bosses. One thing was missing, though, for this modified system to work.

The shadow power of the communist party was based on the communist ideology, which was compulsory catechism for everybody who held any more or less important position and/or strove for any social advance. It was an effective tool of state domination, since loyalty could be extorted from any subject by a sort of “ideological blackmail.” In the post-Soviet non-ideological regimes, loyalty was achieved by other means – partly, as usual, by bribery and cooptation, partly by a new sort of blackmail – economic, facilitated by the advent of oligarchic capitalism.

In brief, the new system, brilliantly deconstructed five years ago by Keith Darden, was based on three major pillars:

The first is a permissive attitude of state authorities towards corruption. In Ukraine, corruption and illegality among the elite are accepted, condoned, and even encouraged by the top leadership, resulting in a general condition of impunity. The second element is extensive state surveillance. Even as the violation of the law is encouraged, the state (or rather the surveillance organs controlled by the President) continues to monitor and collect information on such illegal activities. Thanks to the surveillance organs, the state amasses a stockpile of files and criminal cases documenting the wrongdoings of office-holders as well as private actors. When compliance with state directives is required, this information is used for blackmail, with payment exacted – not in cash, but in political obedience.¹¹

In other words, selective application of laws represents the third element of the system: “Opponents of the regime can expect to feel the full wrath of any new legislation; supporters can expect to be let off the hook.”¹²

Apparently, the new mechanism of state domination could be effectively introduced in Ukraine only after the large-scale privatization of state property was accomplished (typically, in the most dubious and unfair ways) and after virtually all the major political-cum-economic players became easy targets for the potential blackmail. With this mechanism, Leonid Kuchma eventually re-established a kind of order throughout the country, subdued local barons and, surprisingly, brought the threat of Crimean separatism to virtually nil. By and large, he eliminated the fecklessness of the early 1990s, making the state institutions work (however poorly and corruptly). But the side effect of this relative “success” was a gradual elimination of pluralism – since it was, you remember, “pluralism by default,” accompanied and supported by state fecklessness, rather than democratic traditions and institutions.

The turning point was 1999, when the highly unpopular Leonid Kuchma decided to run for a second presidential term, hindering thereby the gradual renewal of the ruling elite and evolutionary development of society. To get him re-elected, the most outrageous “techniques” were applied, including alleged political killings and all sorts of political provocations, with extensive involvement of the security forces. The whole power of the blackmail state had been mobilized to ensure Kuchma’s victory and, eventually, to consolidate his autocratic rule.

The vague equilibrium between the repressive forces of the semi-authoritarian state and the liberal forces of the semi-civil society was upset. From then on, the Ukrainian democrats could no longer justify their collaboration with the rogue regime by some idealistic *raison d’etat*, while the regime could no longer make its “democratic” and “Euro-Atlantic” rhetoric plausible. It had two options: either to smash society and establish a full-fledged consolidated autocracy or to capitulate, having negotiated certain concessions from its rivals.

The first option appeared unfeasible. The society proved relatively strong and mobilized, the opposition united, the ruling elite too demoralized and divided, and international pressure unexpectedly active and coordinated. A simple cost-benefit calculation prompted the regime to admit defeat during the Orange Revolution.

Ukraine, however, has not leapt from semi-authoritarian dominant-power politics to the luminous heights of full-fledged democracy since the Revolution. Rather, it has again become mired in a grey zone of feckless pluralism which could certainly be a milestone on a road to consolidated democracy but also could well be a station on a route back to authoritarianism. Ukraine, in fact, moved back onto the path of evolutionary development that was interrupted by Kuchma in the late 1990s. Until that moment, Ukrainians had the government they deserved – in the sense that both Leonid Kravchuk and the “first” Leonid Kuchma were elected in free and fair elections, from a plurality of candidates of different colors. The dictum that any nation deserves the government it has might be too crude, since it regards the nation as a reified average person rather than a great multitude of people, of whom some deserve much better government while others deserve much worse. But at the simplified and de-personalized “average” level the formula is correct – as long as the government can be democratically elected and re-elected at the people’s will.

It may be compared to connected vessels in which the level of water is basically the same – as long as the vessels are effectively connected. In our case, the bigger vessel stands for society, while the smaller one stands for the ruling elite. The level of civility, of political culture in both vessels is essentially the same – as long as there is a connection between the ruling elite and society at large, through elections and other forms of civic participation, independent mass media and judiciary, and so on. In 1999, Leonid Kuchma destroyed this connection, however weak and faltering it had been until then. He deprived Ukrainians of real choice and, in fact, delegitimized himself both domestically and internationally. The ensuing Melnychenko’s records have only confirmed, very graphically, this illegitimacy.

Since then, the quality of the ruling elite, preoccupied with retaining power and self-indulged on public responsibility, has deteriorated dramatically. The quality of society, since it became more open in the early 1990s, continued to improve – slowly but steadily. The difference in the levels of water in the disconnected vessels became too great, created a pressure that knocked out the cork, smashed the jam, and re-established the artificially blocked connection between the two vessels. Ukrainian society again has the government it deserves. And this is probably the main achievement of the Orange Revolution. Ukrainians may still make a great many mistakes in the future but they should certainly know that they are *their* mistakes and *their* responsibility, and that they are to blame, not some guys at the top who usurped the power and deprived the people of their choices and, alas, their responsibilities.

Ukraine’s return to evolutionary development does not mean, of course, that Yushchenko merely has to continue the work of Kravchuk and the early Kuchma – as if nothing since then had happened. The Revolution underlined some very important changes in Ukrainian society that simply cannot be ignored but, on the contrary, should be taken into account and carefully built upon.

First, Ukrainian society proved more resilient and resistant to the authoritarian pressure than many people expected. Its civic maturity became apparent not only during the 2004 revolutionary mobilization but also during the 2002 and 2006 parliamentary elections. The last vote is especially interesting: despite the ubiquitous talks on “mass disappointment” in post-revolutionary developments, despite the real and alleged mistakes made by the “Orange” leaders, the majority of the voters confirmed their commitment to the revolutionary ideals; moreover, they clearly preferred the more assertive Tymoshenko to the indecisive, in their eyes, Yushchenko – stressing thereby that revolution should be continued rather than reversed.

Second, the electoral base of the Orange camp has substantially broadened over the last decade – from the tiny westernmost (and least Russified/Sovietized) regions of Galicia and Volhynia, which till 1939 belonged to the Second Polish Republic, to the vast areas of central Ukraine, on both the right and left banks of the Dnieper river, which till the mid-17th/late 18th centuries belonged to the First Polish Republic. One may speculate whether this shift reflects the ultimate border of western civilization drawn by Huntington and whether a further move eastward is possible, but even such a limited expansion of the ideological “West” within Ukraine brought about palpable electoral results – from the 25–30% Orange vote in the early 1990s to the 50% or so that the Orange coalition can muster today – even without dubious Socialist allies.¹³

Third, even though Ukraine is said to be dramatically divided, partly due to the last, regionally based electoral campaigns, this division, paradoxically, is not as sharp in ideological terms as it was in the early

1990s. Ten years ago the whole of the south-east was overwhelmingly dominated by the communists, who made up the largest faction in the parliament, while the west was dominated by the national democrats, who used to be the second most influential force in the Rada (parliament). No alliance between these political enemies has ever been possible. Today, as the communists, with a dismal 3.6%, have almost left the political scene, while the national democrats have in a sense become dissolved within a broader orange host, any coalition in the Rada seems possible. Indeed, the West/East, orange/blue divide remained, and perhaps became even more visible. But the positive thing is that this divide is being institutionalized in a pragmatic rather than dogmatic way, which does not preclude – as it used to – any negotiations, compromises or political deals.¹⁴

And this is the fourth achievement of the last decade revealed by the Revolution: Ukrainians have learnt to negotiate and compromise; this means that they probably will be able to turn the diversity of their country from a liability into an asset.

Fifth, the Ukrainian elite, including the demonized oligarchs, has been sufficiently integrated into the West on multiple levels (primarily in business and leisure practices) to claim such integration “natural” and try to institutionalize it on a national scale – through EU membership, gentrification of capital and personal images, and acceptance of the dominant values and rules of the game. Even though the temptation to use the “free” financial and propaganda resources offered by Russia remains strong, and to some groups even irresistible, their pro-Russian rhetoric, in most cases, remains hollow and, as Kuchma’s example vividly confirmed, purely opportunistic.

Sixth, Ukrainian society at large is gradually shedding the vestiges of Soviet paternalism and becoming more self-sufficient, self-confident and self-reliable. Adrian Karatnycky believes this change is the most significant:

Crisscrossing Ukraine recently, I met multibillionaires and trade-union leaders, media magnates and editors of small but influential Internet sites, bankers and civic activists. Ukraine was changing, they told me optimistically, and emphasized that they – not government – are the solution to the country’s problems. This reflects deep social and economic changes over the 15 years since independence. In this sense it might not matter who becomes Ukraine’s next prime minister. Parliament will be controlled by a pro-growth, pro-Western majority.¹⁵

And finally, despite the strong economic, political and diplomatic pressure from Russia, Ukraine has learned to pursue independent politics; and despite the unfortunate preoccupation of the US and the EU with more urgent and daunting problems, Ukraine has managed to occupy some place in their range of interests – at least to the point that it is no longer perceived as a legitimate sphere of exclusive Russian influence.

By way of conclusion

All these achievements, of course, do not make Ukraine’s democratic transition straightforward and unproblematic. There are powerful forces within and outside Ukraine that may effectively hinder its pro-European development. There are also important factors that would cool the reformist zeal of any government – the outdated, poorly structured and wasteful economy; the country’s weak and/or split identity; the Sovietized/Russified (and probably Byzantine in its roots) political culture, with strong and still visible inclinations towards paternalism and a persistent tendency to make deals under the table and betray partners at the earliest opportunity. All this may trap Ukraine in a grey zone of feckless pluralism for rather a long time. Especially if President Yushchenko and his present or future allies ignore the urgent, profound, and comprehensive institutional reforms the country needs, primarily in the judiciary.

Whatever happens, though, Ukraine will not revert to dominant-power politics and consolidated authoritarianism. This was proven by the Revolution and sealed by its outcomes. In the best-case scenario, Ukraine will become a consolidated democracy, on a par with its Central-East European neighbours, within a decade. In the worst case, it could stay as it is – with weak, dysfunctional institutions, a messy economy, and “feckless pluralism.” Ten years ago the renowned American analyst Alexander Motyl described the scenario that was already pending as “Muddling Through”. We may hope for better but so far Ukraine seems to be continuing this incoherent and sluggish transition.¹⁶ The only thing that the Orange Revolution has changed for sure in Motyl’s formula is the emphasis. Ten years ago, it was clearly on the sarcastic “muddling”. Today, it seems to have shifted to the more optimistic “through.”

Notes:

¹ Yulia Mostova, "Choosing or Losing?" in: *Dzerkalo tyzhnia*, 25 March 2006; <http://www.mirror-weekly.com/nn/show/590/52968/>

² Ibid.

³ "Orange Turns Sour in the Ukraine" in: *Bangkok Post*, 29 March 2006.

⁴ Roman Kupchinsky, "Ukraine and the Second World War" in: *Kyiv Post*, 29 March 2006; <http://www.kyivpost.com/opinion/oped/24131/>

⁵ Thomas Carothers, "The End of the Transition Paradigm" in: *Journal of Democracy*, vol. 13, no. 2 (2002), pp. 6, 9–10, 14, 18.

⁶ Ibid., pp. 9–10

⁷ Ibid., pp. 11–12

⁸ Ibid., pp. 13–14

⁹ Lucan Way, "Authoritarian State Building and the Sources of Regime Competitiveness in the Fourth Wave. The Cases of Belarus, Moldova, Russia, and Ukraine" in: *World Politics*, vol. 57, no. 2 (2005), p. 232.

¹⁰ Lucan Way, "Pluralism by Default in Moldova" in: *Journal of Democracy*, vol. 13, no. 4 (2002), p. 127.

¹¹ Keith Darden, "Blackmail as a Tool of State Domination: Ukraine Under Kuchma" in: *East European Constitutional Review*, vol. 10, nos. 2–3 (2001).

¹² "The End of an Era?" in: *Kyiv Post*, 25 October 2001, p. 6

¹³ For a more detailed analysis of these changes see Dominique Arel, "The 'Orange Revolution': Analysis and Implications of the 2004 Presidential Election in Ukraine", Third Annual Stasiuk-Cambridge Lecture on Contemporary Ukraine (Cambridge, UK, 25 February 2005); http://www.ukrainianstudies.uottawa.ca/pdf/Arel_Cambridge.pdf

¹⁴ A recent nationwide survey revealed that 67% of respondents in the east and 77% in the south of Ukraine hold a very positive or rather positive attitude to Western Ukraine; and only 9–10% claim that their attitude is rather or very negative. In the west, 82% of respondents declared a positive attitude towards Eastern Ukraine and only 2% expressed negative sentiments. The same survey discovered that all over Ukraine the majority of respondents are very or rather patriotic about their country – from 88% in the west to 67% in the east. The results might be not perfect compared with other countries but barely hint at the deep animosity and probable split of the country prophesied by some pundits. See Yuriy Yakymenko and Oleksandr Lytvynenko, "Regionalni osoblyvosti ideyno-politychnykh oriyentatsiy hromadian krayiny v konteksti vyborchoyi kampaniyi-2006," in *Skhid i Zakhid Ukrayiny v konteksti vyborchoyi kampaniyi-2006: vidminnosti, protyrichchia, perspektivy yednannia* (Kyiv: Razumkov Centre, 2006), pp. 11–12

¹⁵ Adrian Karatnycky, "Never mind the headlines. Ukraine's Orange Revolution is alive and well", *Newsweek*, 10–17 April 2006

¹⁶ As one American author aptly remarked: "Yushchenko failed to understand perhaps the most important factor driving the orange revolution – the widespread feelings of injustice against abuse of office, corruption and the 'bandits' running Ukraine... The rule of law cannot move ahead in Ukraine without dealing with these issues from the past – election fraud in 2004, corruption at senior levels, the identity of those who ordered the Georgii Gongadze murder and the attempted assassination (by poisoning) of Yushchenko". (Taras Kuzio, "Ukraine: Free Elections, Kamikaze President" in: *Open Democracy* [London], 28 March 2006; http://www.opendemocracy.net/democracy-ukraine/kamikazee_3398.jsp)

Europeanness and the Slavic World. Writing: Its Genesis, the Early Stages of Its History, and Its Form

Extant evidence suggests that the cultural return of Slavdom to its fellows from Proto-Indo-European community¹ times was a gradual process, lasting from the 6th century in territories adjacent to Byzantium, until the 12th century, when the Danes conquered Rügen. The act of baptism in itself did not bring immediate and universal acceptance of the new mode of understanding and experiencing the world or of the accompanying culture; it was only the beginning of the long process of organic assimilation of these new values. Filtering in from outside, and spread not only “by the cross” – through the work of missionaries – but also “by the sword”², these values were sharply and firmly opposed to local, pagan tradition, and this provoked variously overt or implicit resistance from the people. Later, as it spread and took root, Christianity began to interact with local tradition, while the latter, almost involuntarily and unselfishly (depending on the degree of acceptance of the new religion), opened up to Christian threads, symbols and images. Traditional folk rituals and motifs, and oral literature genres (folklore) absorbed elements of the new, gradually creating a distinct brand of folk culture. While it remained rooted in its Proto-Indo-European – and within that its Proto-Slavonic – past, it was now a culture oriented towards the Christian present.

And hence the process of Christianisation of ethnic culture in time became a two-way process, a reciprocal feedback: the local ethnic tradition turned towards Christianity, while Christianity, in its striving to disseminate universal values and concepts throughout the Slavic peoples, addressed indigenous traditions and reinterpreted them in the spirit of the Gospel, interweaving Christian motifs and patterns with vernacular ones that time had anchored in the ethnic consciousness. In this way, the initially conflictual and isolated existence of universal (Christian) and local (ethnic) traditions evolved into co-operation, the second stage of the cultural renewal of the ethnos, based on Christianity.

This co-operation gives rise to something of a phenomenon – the preliminary stage of emergence of an ethnic culture, stratified into high and low culture – now within the sphere of Christianity. This is a general rule, which, reappearing within many different ethnic cultures and their literatures, reflects the uniqueness

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Text written exclusively for the *International Cultural Centre Yearly*.

of the European Christian community – internally heterogeneous in ethnic and cultural terms, and, thanks to its Christian universalism, open.

Heterogeneity and openness were characteristic features of European civilisation from the beginning, and influenced the rate and progress of historical processes – changes in social structures, legal and political systems, economic relations, means of production, types of culture, artistic currents, and all the areas of life connected with these aspects. At the same time, they initiated rapid and sometimes violent evolution in science, technology, industry and creativity in comparison with other civilisations, which was accompanied by the development of a mentality peculiar to Europe, though without the loss of the broad spectrum of ethnic nuances.

In time, these attributes increased the importance of the European civilisation in world history. Of immense significance in this process were the baptisms in the 9th and 10th centuries of the leaders of all the biggest Slavic countries (Great Moravia, Bohemia, Bulgaria, Croatia, Poland and Rus') as well as Sweden, Norway, Denmark and Hungary, which brought their domains into the orbit of European culture, so bestowing a geopolitical and cultural fullness on the civilisation of this continent. Initially, the biggest spiritual and cultural centre of this new Europe, and the crucial link in the continuity of the tradition of antiquity in these times of the triumph of Christianity, was Byzantium. Rome, which had been sacked by the barbarians, still lay in ruins. As it slowly reemerged and created its own values, it drew constantly on Byzantium and its philosophy and theology, its art, rhetoric, poetry and literature.

Given the level of culture in Byzantium, it was natural that the south of Europe, geographically closest to it, and culturally shaped by antiquity, adopted Christian values the earliest. It was from this centre that these values gradually radiated north and west across the continent, while in central and south-eastern Europe the later direct impact of Byzantium had to compete with the activities of missionaries from the Romano-Germanic lands. This had historical consequences for the Slav tribes, for even as early as the beginning of the 11th century, the significant proportion of them that had accepted Christianity from Rome were incorporated into the Pax Latina³, while that part that had been converted by Byzantium gravitated into the Pax Orthodoxa, with the Church Slavonic liturgical language as its marker.

Pax Latina et Pax Orthodoxa were not tantamount to mutual isolation but rather signalled the inherent heterogeneity of the world of Christian civilisation, a fact attested to by the political and economic ties between these two parts of the larger whole, and the links between their Churches and cultures. Unlike in the case of the later schism into the Eastern and Western Churches (1054) and the institutional and doctrinal confrontation this involved, there was still a consciousness of shared Christian values⁴, and Byzantium continued to influence Latin spirituality, art and writing.⁵ Only in the early 13th century did these influences start to weaken and Rome begin to reign supreme in the culture of the Pax Latina.

The threat to Byzantine culture and the arrest of Byzantine statehood did not come from an external culture but had their genesis within Christianity – one more historical proof, one more sad illustration of the immaturity of humanity in the face of the Truth with which it has been entrusted. The Fourth Crusade, which set out to liberate the Holy Land, was hijacked to secular political aims and turned against the Eastern Christians. Constantinople was taken (1203), plundered and razed by Western knights, who disgraced themselves by their barbaric cruelty to its people and the profanation of its sanctuaries. Pope Innocent III established a patriarchate there, and the Teutonic knights created the Latin Empire.

This enforced Latinisation of Byzantium continued until 1261, when Michael VIII Palaeologus took Constantinople and abolished both the patriarchate and the Latin Empire. Nevertheless, in cultural terms this period brought greater knowledge of Romano-Germanic values to Byzantium, and in spite of the church and political antagonisms, on the cultural plane the Byzantine and Latin cultural spheres were still mingling. Moreover, whereas previously assimilation of Byzantine values and their synthesis with local values had been most intense in the immediate geographical vicinity of the Pax Latina (in the Roman and Slavic south of Latin Europe), there was now intense interest in Western values in the very heart of the Byzantine cultural realm.

The second half of the 13th and beginning of the 14th centuries were a period of renewal for the Byzantine Church in the areas of hesychia and interest in Western Christian theology (translations of the works of St. Augustine, St. Thomas Aquinas and others). This also brought with it greater attention to equality and dialogue (e.g. Gregory Palamas), all of which was received responsively in the world of Slavia Orthodoxa.

The effects of the processes taking place in Byzantium and Rome, the two centres of Europe's cultural worlds, could be felt even at the fringes of their realms. Sometimes, given the nature of the provinces, they took on a unique local colour, in particular in places where Eastern Christianity met its Western counterpart. In Slavdom these places were the Balkans, Bohemia, Poland, and south-western Rus' – in fact, the vast majority of the homes of the ethnic groups making up medieval Slavia, and it was in these places that influences from the Byzantine East and Latin West mingled most intensively. In the north of Slavdom, in Catholic Poland, a prime example of this process in poetry is the oldest extant work of Polish literature, the *Bogurodzica*, and in sacral painting its equivalent is the national sanctum, the icon of Our Lady of Częstowchowa. Other illustrations of this phenomenon are the Byzantine style of the sanctuary in Wiślica and the later Orthodox sacral painting in Lublin, Sandomierz and Gniezno.⁶ One such example from the Slavonic Catholic south is the Glagolitic tradition in Croatia, which survived until the 20th century. The spread of Latin hagiography into Rus' in defiance of the religious antagonisms there began at the end of the 12th century, and intensified from the 15th century.⁷

Foremost among those of the Western clergy that supported the idea of the equality of the two liturgies, which in the Middle Ages were essentially still two languages for the same culture, was the community built around the Greco-Roman monastery of St. Boniface and St. Alexei in Rome. It was from here that the Czech bishop and subsequent first Polish saint, Wojciech, or Adalbert, went to Poland in 996. Adalbert had direct connections with the pope, the emperor, and both the secular and religious elites in the West, and would today have been considered a thoroughly European figure. His spiritual practices and views reflect his closeness with St. Nilus, who contributed to the spread of the Byzantine liturgy and hymnography in Italy. Other propagators of the Eastern liturgy – the Church Slavonic version by Cyril and Methodius – in the Slav lands were the Italian orders of St. Romuald and St. Benedict. This tradition survived in Poland even after the emergence of the *Pax Slavia Orthodoxa et Pax Slavia Latina*: Jan Długosz witnessed a Slavonic liturgy in the early 15th century and Maciej Miechowita at the end of that century. In neighbouring Bohemia the Slavonic liturgy was reintroduced in the Prague Emaus monastery founded by Charles IV in 1347. Monks from there were invited to Oleśnica in Silesia and Holy Cross Church in the Kleparz district of Krakow, where they continued the use of the Glagolitic liturgy and script.

The Emaus monastery chose as its patrons St. Jerome, St. Cyril, St. Methodius, St. Adalbert and St. Procopius. In this way the Slavonic tradition of Cyril and Methodius linked to the areas inhabited by the Moravian, Pannonian, Czech and Southern Polish tribes merged with the Roman-Byzantine tradition personified in the Monastery of St. Boniface and St. Alexei in Rome.⁸

From another angle, the presence of St. Jerome alongside Cyril and Methodius is important in view of the Croatian Catholic legend that credits him with the creation of the Glagolitsa and translations of holy books into Church Slavonic. It was the Glagolites who brought the tradition of Cyril and Methodius so vibrant in the Catholic Slavonic south into the Roman fold, for they advocated the supremacy of the pope. In 16th-century Poland this concept was cited as an argument by both advocates of a national Church with liturgy in their own language and by proponents of traditional Catholicism (S. Hozjusz, S. Sarnicki, J.D. Solikowski), who defended the translation of religious texts from Latin into a more comprehensible language: "Slavonic or Dalmatian..., from which our language is derived, and which is also purer than the other".⁹

Evidence of the co-operation of the Glagolitic current with local tradition in the *Slavia Orthodoxa* world in this period includes the Glagolitic contribution to the translation of the Gennady Bible (15th c.) in Novgorod, the work of the Belarusian Franciscus Skorina in Prague (1517–1519), and that of the Croat Juraj Križanič in Moscow (17th c.). These are just a few of a host of proven facts.

The interaction and bonds between the Byzantine East and Latin West in terms of theology, culture, literature and art after the division of the Church testify to the equality of these two spheres of European civilisation and their defining values, which were based on a shared Christian axiological foundation. This co-existence was shattered by Europe's historic cataclysms: firstly the invasion of Rus' by the Mongolian Tatars; then, at the end of the 14th century, the conquest of Bulgaria, Serbia and later Byzantium (in the first half of the 15th century) by the Ottoman High Porte. It was these and similar geopolitical changes that determined the future fate of Eastern Christianity and the nations confessing it, Slavic nations among them, by arresting and destroying this historical co-existence.¹⁰

Without Byzantium, Byzantinism lost its vitality and took on the quality and form of a tradition supporting the preservation of Eastern Christianity and Eastern Christian nations. But it was a tradition reinforcing a past that in view of history and the resultant conditions of the new life of these nations, under restrictions imposed by their conquerors, could not become “yesterday” but remained in force as a permanent, constant “today”. The Latin West, conversely, was fully empowered to realise its civilisational power in all spheres: the spiritual, law and state, society and economics, science, and culture.

Another issue altogether are the differences between the sense of spiritual community and reliance on unchanging beginnings characteristic of Eastern Christianity, and the rationality, personalism and focus on changing contemporaneity typical of Western Christianity. These disparities grew throughout the Middle Ages, becoming increasingly marked with the development of Latin scholasticism (9th–15th c.), and were reflected in the conservatism of the Christian East on the one hand and the dynamism of the Christian West on the other. They also affected the further development of the Orthodox and Catholic variants of Christian culture, and had consequences in the mentalities and modes of existences of the two societies. The reflection of this is to be found in the aesthetics, artistic forms, perception and interpretation of the world of the spirit and the material world in the Orthodox and Catholic art of Christian Europe.

Fundamentally speaking, these types of properties are not differences but diversity, because what they reflect is inner uniqueness, rather than mutually exclusive values. In spite of all their distinguishing features the Byzantine East and the Latin West are not separate, isolated civilisations. They are two gnoseological manifestations of one system, two ontological sides of one organism, two civilisational crystallisations of one ecumene. They are based on the shared values of Christianity, which were fundamentally doctrinal in the first millennium of its existence and in spite of their diversities matured into a stable foundation, a strong tradition in the second. All this, institutional divergences notwithstanding, remained in evidence, and at the end of the second millennium took on the form of a growing ecumenical movement. In a sense this striving for unity – a type of spiritual parallel to the secular reality that grew out of Christianity – broke free in the process of secularisation and subsequently took on almost global proportions. In both art and literature the “edges” of Byzantinism and Latinism were gradually blurring, in particular from the Baroque, when geopolitical conditions and aesthetic influences began to shape a common pan-European process that even embraced the Orthodox part of Slavdom, which synthesized “native” and “alien” in its own way.¹¹

The revaluation of the geographic sense of the concepts of “Christian East” and “Christian West” conditioned by history is another analogy to secular reality. Nowadays Orthodoxy, Catholicism, and Protestantism, as well as some of the Oriental religions, are present on every continent (including in Western Europe) as ingredients of the cultural reality of various countries and nations. This in itself blurs the Orthodox tradition of equating national affiliation with religious affiliation that developed due to the nature of the history of the Byzantine realm.¹²

Over the ages the human world, while retaining its various national characters, has become increasingly “transparent”, and hence the sense of its being shared has also grown, not only among similar cultures but also between different civilisations. It is this, in spite of persistent conflicts in the ideological and political spheres, that is constantly moving humanity closer towards a recognition of the universality of the humanistic values of culture and a joint creation of a universal space for co-existence, to which the artistic contribution is a common (in reach and aesthetic essence) and shared literary process.

Awareness of the historically changing link between what is universal and what is national, and understanding the essential nature of the cultural and literary phenomena connected with this, helps not only to discern the genesis and the past, but also to gain a deeper realisation of the present of the art of the word.

The later entrance of the Slavs into the realm of Christian civilisation compared with the Latin and some of the Germanic nations did of course affect the rate at which they absorbed the new culture and the time it took them to start creating their own new artistic values. Yet both the vastness of Slavdom (in terms of both population and geographic spread) and the unique way in which the new values poured in (sometimes simultaneously) from Byzantium and Rome are grounds for treating this part of Europe in the initial period of local Christianity (until the 11th century) as a kind of whole, which Viktor M. Zhivov terms “Slavia Christiana”.¹³ Its gradual diversification within the universum of *Pax Latina et Pax Orthodoxa* was characterised by the emergence

of national values on a universal scale. Slavic Orthodox icons and architecture and the chronicles of Ancient Rus' are among the masterpieces of the Middle Ages, while Slavia Latina attained its European Parnassus in the poetry of the Pole Jan Kochanowski in the Renaissance and that of the Croat Ivan Gundulić in the Baroque.

In terms of literary history, the initial ethno-genetic and linguistic Slav community, as it spread, evolved differences that were not solely geographic but also geopolitical, and hence also religious and cultural. Thus the differentiation of Slavs into southern, western and eastern, while correct in ethnic and linguistic terms, has no equivalent in historical, religious and literary history typology, where a different system of references operates. And this system reveals the necessity to transcend ethnic borders in order to comprehend the objective historical reality that links between locality and universality – Slavdom and the *Pax Latina et Pax Orthodoxa* – varied over time.

The organic interdependence of religious, geopolitical, and historical and cultural factors shaped the formation of literary regions (communities) within the macroregional frame of the *Pax Latina et Pax Orthodoxa*. These communities consist of typologically similar local literatures in medieval Europe, and as such are the derivatives of changing, ethnically varied cultural communities. Hence their characteristic spatial dynamism, changing composition and artistic orientation, etc. This is caused by both external factors affecting the literary process and factors that are unique to internal (philosophical and aesthetic) regularities, which are ultimately determined by previous ones, for it was they, in the conditions of the Middle Ages, that governed the existence, purpose and shape of literature.

The initial phase of the history of the Slavic literatures (9th–11th c.) is characterised by the formation of three communities, which developed with the spread of Christianity and the writings connected with it throughout the Byzantine East and Latin West. Cyril and Methodius' Great Moravian mission was the biggest venture in ethnic and geographic terms. Thanks to them and their acolytes the Church Slavonic script spread throughout the lands of the Pannonian Slavs, the present-day Czech Republic and Slovakia, some of the Southern Polish tribes, the Sorbs, and then to those of the Croatians, the Bulgarians, the Macedonians, the Serbs and the whole of Eastern Slavdom. Alongside this script, the presence of the Latin script was also manifest to varying degrees in these territories (except in Rus' and Bulgaria, where the link with Rome in the time of Prince Boris was merely an episode), in connection with the activities of Western missionaries, mostly German and Italian. It was in these conditions that the first literary community grew up. It was ambivalent and heterogeneous in terms of the two Christian rites and the scripts connected with them, and encompassed writings in all the Slav lands other than Bulgaria and Rus'. The rise in output written in Church Slavonic, and from the 10th century, in other parts of this region, in Latin, eventually brought about the reintegration of the former language. And in this way, in the second half of the 12th century the Serbian script entered another region – a homogeneous one shaped by the fact that it had accepted baptism from only one source: Byzantium. This was the literary community to which the literature of Bulgaria and Rus' had always belonged.

A third community, also homogeneous, but Latin-oriented, comprised Polish literature, then came Croatian and Slovenian, and from the 11th century also that created in the Czech, Slovak and Sorbian lands. In these areas Church Slavonic gradually declined in significance, ceased to be a primary phenomenon, and was subsequently extinguished under the pressure of Latin missionaries, who were also supported by the local secular powers.

The split in the Church (1054), and the different religious orientations in the Slavonic part of Europe (though not yet tantamount to cultural isolation) that slowly emerged in its wake, along with the political connections of the Slavonic states or the social and economic processes in multi-ethnic states where Slavs were one component, created a regional uniqueness and brought a certain stability to regional borders over the course of the 11th and 12th centuries. It was then, after the division of the first heterogeneous region, that two new typologically homogeneous regions developed: Slavia Orthodoxa – religiously and hence also culturally linked to Byzantium – and Slavia Latina, connected with the Roman Catholic world.

The universal regularities that this produced also affected the nature of writing, creating a division into regional and local. This became clear even with the development of the first Slavonic language of liturgy and literature. While the Western Church respected the dogma of three sacral languages (Hebrew, Ancient Greek and Latin), the Eastern Church supported the spread of Christianity in the vernacular languages. This is also

the attitude that produced the Coptic script of the Egyptian Christians (2nd–3rd c.); the Gothic script, invented in the 4th century by Bishop Wulfila; Armenian, created in the early 5th century by Bishop Mesrop Mashtots; Georgian, another 5th-century language; and others.

And thus the cherished initiative of Byzantium to create a Slavonic script, and the achievement of this aim by St. Cyril in 863 AD, was the next stage in the missionary activity of the Eastern Church. This was of epochal significance for most Slav ethnic groups: it was tantamount to a new spirituality, and with it a new culture and literature, across vast expanses of this part of Europe. In this way a universal factor – the attitude of the Eastern Church to sacral language – gained a local, ethnic dimension, while still retaining the broad essence of Christianity as a mark of a pan-Europe civilisation. The nascent Slav culture emerging on this ground and remaining rooted in it initiated the process of changes to and standardisation of Church Slavonic that largely coincide with the formation of and developments within Orthodox Slavonic literary communities. Tolstói¹⁴ distinguishes three ages of this language of the Orthodox Church and of writing: Old Slavonic (the age of Cyril and Methodius and the activity of the schools associated with it) – 9th–10th c.; the times of the Târnovo school in Bulgaria, the Resava school in Serbia and the related second south-eastern influence in Rus' – 14th–15th c.; and the age of the influence on all Orthodox Slavdom of the Vilnius, Kyiv and Moscow schools – second half of the 16th–17th c. The common feature of all these epochs was the continuity of the link with the Byzantine art of the word and the canons of Orthodoxy, the models of moral and ethical doctrines propagated by the Byzantine centres of culture (Athos and Constantinople).

Catholic Slavdom had a similar system of links with the centres of culture of the Western world.¹⁵ The *obscur* style, for instance, reached this region from the West, and may be seen as a kind of prior historical-typological parallel to the “word weaving” (*pletienie sloves*) style connected with the Byzantine mystic science hesychia and created by the Târnovo (Bulgaria) and Resava (Serbia) schools as a Slavonic analogy.¹⁶

The local reception of the universal New in *Slavia Latina et Slavia Orthodoxa* in the first phase of Christianisation (until the 11th century) by all the language systems characteristic for these circles was analogous due to the religious community and community of liturgical function for both languages.¹⁷

As a manifestation of an entirely new perception of the world, Christian literature embodied the spiritual needs of individuals and communities. Illuminating all aspects of existence, and answering the questions that reality posed, it was universal in essence and hence heterogeneous; it also had differing functions depending on the purpose of the text. The Bible, the writings of the Church Fathers, patristics, various types of liturgical texts, theological treatises, hagiography, homiletics, historiography, law and the natural sciences, poetry and rhetoric, and belles lettres – all this, in the Middle Ages, constituted a spiritual, linguistic and stylistic whole, though their unique aspects were reflected in the syncretism of these genres. Hence, as Picchio demonstrates, in medieval literature specific models play a significant role, rather than the theoretically defined “pure” genre models as was later the case.¹⁸

This holistic perception that viewed the Christian world as one determined a single form and uniform interpretation of the various aspects of spiritual and material existence. Having a common, supra-ethnic language made every text (whether written or oral) accessible to an ethnically diverse community familiar with the art of the word via a single education system.

Stylistic differentiation was connected with the purpose of the text, and this determined its external form, internal character (which was preordained by the topic addressed), and type of functioning.¹⁹

The philosophical and aesthetic perspectives of the oral and written art of the word – medieval literary theory – are recorded in rhetorics and poetics. In reflecting the emergence and development of Christian literary culture, and appropriate new ways of thinking and notions about creativity, medieval poetics and rhetorics incorporate an image of literature not as a mirror, which reflects only reality, but as a glass (a term also operating as a genre name) showing the invisible world inherent in Logos. The art of the word is portrayed as adequate to epistemology.

This also ordains both the way in which the nature of the literary representation is conceived (*mimesis*), and the style of the literary reproduction (*imitatio*). The shape of a particular text (literary forms, genres and styles) invariably indicates its connection with the *universum christianitatis*, the relevant canons, and its biblical basis. The character of every text is revealed in its correlation with the metatext of the Christian vision

of the world, in the individual way in which it assimilates the common heritage of Christianity, and in its manifestations of local (ethnic) and individual (original) elements of perception of Christian universality. This context reveals the role of the liturgy²⁰ for literary history, in particular that of the Middle Ages, and its poetics, rhetoric, genology and stylistics – forms of the art of the word and the art of expressing content in verbal forms.

A distinguishing feature of *Slavia Orthodoxa* was the creation of Church Slavonic. Close to local dialects and hence comprehensible throughout Slavdom, unlike Latin, which was understood by the unenlightened classes only in Italy, this language of liturgy and writing contributed to more vibrant and organic assimilation of the new values, and to the spread of literacy and independent literary development.²¹ In this respect Byzantium, and in a sense Rome, which was forced to recognise the status of Glagolitsa in Croatia, predated the Reformation.

Mediation was one of the functions of Church Slavonic and its associated writings, but not the source of their fundamental quality, unlike Latin as a mediatory language and Latin literature as a literature mediating between the languages of the vernacular literatures.

Until the 14th century Bulgarian, Ancient Rus' and Serbian (and until the 16th century also that part of Czech literature connected with the tradition of Cyril and Methodius) constituted a fairly homogeneous whole, as for the most part they consisted of the same texts in a common language, which over time developed only slight local deviations from the original shared standard; this remained a vibrant phenomenon into the 18th century.²²

The mission of Cyril and Methodius not only brought a considerable body of Slavs into the contemporary cultural context of Europe, but also raised their language to the level of the supreme values of Christian culture by bestowing on it liturgical functions. It was not until the Reformation that many languages of European nations (among them the Slavic part of the Latin culture) gained similar status. The secularising trend of the Renaissance reinforced the significance of national languages above all in secular literature (within *Slavia Latina*: Dubrownik and Dalmatia, Bohemia and Poland).

Nevertheless, assimilation of Church Slavonic subsequently proved to have its disadvantages.²³ In time, this cultural introversion and the lower level of education than in Byzantium and the West began to act as a brake on development. Orthodoxy was more conservative than the evolving West. Church Slavonic had from the outset curbed the Orthodox Slavs in their exploration of much of Byzantine culture, restricting reception to its Orthodox part, while Latin provided a direct connection between enlightened Roman Catholic Slavs and the spiritual and secular circles, science, culture and the very education systems of the developed countries of the West, which helped them to assimilate the heritage of antiquity and the achievements of contemporary medieval culture. This reduced the cultural distance in Latin civilisation caused by the later conversion of the Slavs (and the Magyars and Scandinavians). Moreover, later, in the age of the Renaissance, the Croats, Czechs and Poles were in a better situation as regards their state system, law and cultural independence; their later baptism was no longer so evident, and gradually ceased to be of significance over the 16th century. The Baroque is broadly speaking a synchronised process.

Inherent in the issue of a literary language are a body of questions of a general cultural nature. Conditioned by historical changes and the related spiritual and material needs, a literary language is indicative of links with one of the centres of European civilisation (Byzantium or Rome), and it is a marker of orientation in many areas: confessional, political, legal, social and cultural, and artistic; it also points to various international connections.²⁴ It is in these areas that both shared historical and cultural regularities and the local idiosyncrasies of their manifestations and implementation are revealed.

"In the 13th to the 16th century," Tolstoi observes, "heterogeneous literary language bilingualism developed in *Slavia Latina* – Latin-Czech, Latin-Polish – while in the *Slavia Orthodoxa* world literary language bilingualism in the same period was homogeneous – Church Slavonic-Rus', Church Slavonic-Serbian, Church Slavonic-Bulgarian, etc."²⁵ This was indicative first of all of the cultural openness of the ethnic locality to the Latin universum of the Romano-Germanic world, and secondly of the introversion in the Church Slavonic locality, and the restriction that entailed, to that part of the Byzantine heritage that had been selected and assimilated through translations into Church Slavonic.²⁶ And this is the source of the next regularity: in the same period whose linguistic aspect was described above by Tolstoi, the literary system was also undergoing significant

changes, resulting in the distinction of two Slavonic literary communities, no longer in confessional terms only, but also in aesthetic terms. The component entities of the *Slavia Orthodoxa et Slavia Latina*, which had initially been characterised by considerable genological/stylistic and textual similarities, conditioned by the shared Christian tradition of Byzantium and Rome, began to diverge; this is closely linked with the blossoming of belles-lettres in the West, in particular from the 12th century.

The epic poem, the courtly romance, secular lyric poetry, and the plebeian creative stirrings did not spread evenly across Slavia Latina, but the secular portion of Byzantine literature was not taken up in Slavia Orthodoxa at all, not only due to the different level of culture there, but also because of the historic cataclysms this region suffered. Foreign invasion, destruction and conquest arrested (as in Bulgaria or Serbia) or halted (in Rus') natural development. The new situation forced a form of auto-restriction on culture and writing through the curbs on the nation's life. This internal factor (and not only bondage in its direct manifestation) intensified the process of spiritual, cultural and literary isolation. This in turn led to archaisation and thence to an inner conservatism²⁷, and to reserve towards both the achievements of Byzantium in the late Middle Ages and the dynamism of the contemporary West. With respect to the latter, the now traditional dogmatic divergences were compounded by a natural defensive reaction to political expansionism and disapproval of dialogue on the part of the Western Church.²⁸

Literary history in Slavia Latina had developed differently, and was internally diverse: dynamic in sovereign nation-states, and limited, sometimes virtually absent where nations did not enjoy statehood (in such contexts, alongside the writings of the state religion, the literature of the ruling nation was dominant).

The new type of literary system emerging in the late Middle Ages in the West attained its ultimate form in the Renaissance period. In the literatures of Slavia Latina this universal process had its source not only in the new currents flowing in from outside, but also in the established traditions of the local literary culture as a component part of the Latin universum. From the 12th century onwards, a genre system gradually began to emerge, and this served as a foundation and source for the evolution of writing towards belles-lettres. Genres of liturgical poetry emerged that were the antecedents of religious lyric poetry not directly connected with religious ritual. This in turn formed the basis for the literary culture that some time later led to the emergence of medieval secular poetry in Latin and the vernacular languages. Some genres of religious poetry, such as the carol²⁹, blended with local tradition, and in Christianising it created a new quality in folklore. Dramatic genres (the procession, the officium, the mystery play, etc.), which were also initially linked to the liturgy, by slowly moving outside church walls began to operate as popular cultural events. By shaping notions of drama and theatre, they not only laid the foundations for secular productions enacted by itinerant troupes, but also provided them with models for creating the visual effects and ideas of ways to reproduce the plot.

The presence of these genres in the medieval literatures of Slavia Latina was of immense significance for future belles-lettres, when models of religious writing and the conventions associated with them, by then rooted in the local culture and catalogued in poetic and rhetorical codes, took on a secular dimension.³⁰

The range of genres and themes – areas which are related and mutually dependent – form two parameters that reflect the overall regularities of the literary process, and operate (in conjunction with linguistic and stylistic phenomena) as two axes – the formal (morphological) and the content-bearing (semantic). Such a system of co-ordinates, of a sort, can help provide an objective explanation of the degree and nature of historical changes in individual literatures, literary regions (communities), and, at the highest level, the macroregions of Byzantium and the Latin world, in terms of the entirety of their interdependencies, links and contradictions that characterise the European civilisation.

Recognition of the insufficiency of traditional methods of generalisation, their inadequacy in the face of contemporary notions of the literary process, and their restrictions when summing up the materials accumulated to date – all this, while testifying to the changing paradigms in scientific thought, means that the problem of developing new theoretical concepts³¹, new methods, interpretations, classifications, and historical and literary syntheses is a daily challenge.³²

Notes:

¹ On this subject cf.: T.V. Gamkrelidze, V.V. Ivanov, *Indoevropskii yazyk i Indoevropsy. Rekonstruktsia i istoriko-tipologicheskii analiz prayazyka i protokultury*, Tbilisi 1984.

² In the form of a decision of a secular authority, a political act supported and performed by a significant part of the secular local elite, or an act justifying the conquest of foreign lands.

³ One piece of contemporary evidence is a miniature with an image of Emperor Otto III as the personification of the unity of the Western Christian world, surrounded by allegorical figures personifying the parts of that world, with the inscriptions "Roma", "Galia", "Germania" and "Sclavinia".

⁴ This was reflected in the attempts to unite the Churches at the Councils of Lyons (1274) and Florence (1433–1439), and also in the personal convictions and actions of major Church dignitaries. In the Slavonic world, one such was Gregory Tsamblak, who was an important figure in the history of Orthodoxy and its writings in the Bulgarian, Serbian, Russian, Ukrainian, Belarusian and Lithuanian lands. This awareness of community was also in evidence in the practical aspects of church life. For instance, the daughter of the Grand Duke of Kyiv, Anna, married the king of France, and was permitted to attend confession and receive communion there. In southern Italy (and not only there) Orthodox Christians and Catholics could attend mass whatever their confession if there was no church of their own rite in a given locality. What is more, students of the Greek College in Rome were ordained by Catholic bishops, but on their return home they could take services in Orthodox parishes. This state of affairs continued until the times of the Council of Trent (1545–1563), after which, in the conditions of the clashes of the Reformation and counter-Reformation, relations between Catholicism and Orthodoxy also became inflamed. Expressions of this in the Slavonic lands were the conflicts between Polish Catholicism and Ukrainian and Belarusian Orthodoxy; the attempt by Catholicism to expand into parts of the Bulgarian lands and into the Serbian lands; and the creation of the Ukrainian Greek Catholic Church.

⁵ A.W. Lipatow, "Piśmiennictwo – myśl teoretycznoliteracka – wspólne prawidłowości historii literatury", *Pamiętnik Literacki* 1996, brochure 2.

⁶ Cf.: A.V. Lipatov, "Wzajemne oddziaływanie łacińskiego Zachodu i bizantyjskiego Wschodu (Tradycja Cyryla i Metodego, źródła literatury polskiej a problemy słowiańskiej wspólnoty)", *Przegląd Humanistyczny* 1996, no. 3.

⁷ A.I. Sobolevskii, *Iz istorii russkoi perevodnoi literatury*, Sankt-Petersburg 1898, and *Zapadnoye vlianie na literaturu Moskovskoi Rusi XV–XVII vekov*, Sankt-Petersburg 1899; A.S. Orlov, *Perevodnye povesti feodalnei Rusi i Moskovskogo gosudarstva XII–XVII vekov*, Leningrad 1934; N.A. Meshcherskii, *Istochniki i sostav drevnei slaviano-russkoi pismennosti IX–XV vekov*, Leningrad 1978; R. Jakobson, *Raboty po poetike*, Moskva 1987; A.N. Robinson, *Literatura Drevnei Rusi v literaturnom protsesie Srednievekovia XI–XIII v.*, Moskva 1989; V.M. Zhivov, op. cit.; N.I. Tolstoi, *Slavia Orthodoxa i Slavia Latina. Obshchee i razlichnoe v literaturno-yazykovoi situatsii*, ibidem.

⁸ Another manifestation of this tradition is the resolution of the Council of 1436, at which St. Cyril and Methodius were named the patron saints and apostles of Poland. In the 17th century their names appear in texts in connection with the holiday established by Urban VIII in honour of the patron saints of Poland.

⁹ Quoted after: *Bibliografia literatury polskiej okresu Odrodzenia (Materiały)*, K. Budzyk, R. Pollak, S. Stupkiewicz. Warszawa 1954, p. 412.

¹⁰ This affected above all the Balkan nations, especially the Orthodox Slavs, Bulgarians and Serbs. Their national renewal – a slow detachment from their excessively long Middle Ages – began in the final decades of the 18th century. (Cf. A.V. Lipatov, "Slovin-skoe Prosveshchenie v obshcheevropeiskom kontekste", in: *Literatura epokhi formirovaniia natsii v Tsentralnoi i Yugo-Vostochnoi Evrope. Prosveshchenie. Natsionalnoe vozrozhdenie*, Moskva 1982).

¹¹ Cf.: idem, "Barok i literatury wschodniosłowiańskie", in: *Studia Polono-Slavica-Orientalia. Acta Litteraria*, 1990.

¹² A notable recent work is N.I. Tolstoi, *Istoria i struktura slovianskikh literaturnykh yazykov*, Moskva 1988, which examines how this situation is reflected in language. In the Catholic realm an analogous situation can be observed among the Poles, in response to similar agents. In times of loss of sovereignty, the Catholic Church (like the Orthodox Church among the Greeks, Bulgarians and Serbs), in sustaining and reinforcing the national consciousness linked with a faith other than that of the invader, was essentially also playing a universal social role, as it also assumed some of the functions of national institutions that had been abolished.

¹³ V.M. Zhivov, op. cit. On the subject of the peculiarity of the Slavic world in the context of early Christian Europe, cf. also: N.I. Tolstoi, *Istoria...*; in: idem, "Slavia Orthodoxa i Slavia Latina. Obshchee i razlichnoe v literaturno-yazykovoi situatsii", *Ricerche Slavistiche* 1995, vol. XLII; A.W. Lipatow, "Slavianskie literatury i obshcheevropeiskii literaturnyi protsess epokhi srednevekovia" in: *Sovetskoe Slavianovedenie* 1978, no. 4; idem, "Drevneslavianskie pismennosti i obshcheevropeiskii literaturnyi protsess", in: *Barokko v slavianskikh kulturakh*, Moskva 1982; idem, "Problemy obshchei istorii slavianskikh literatur ot srednevekovia do serediny XIX v.", in: *Slavianskie literatury v protsesse stanovleniia i razvitiia*, Moskva 1987; J. Kłoczowski, *Europa słowiańska w XIV–XV w.*, Warszawa 1984; O. Halecki, *Historia Europy – jej granice i podziały*, Lublin 1994; H. Samsonowicz, *Miejsce Polski w Europie*, Warszawa 1995; J. Szűcs, *Trzy Europy*, Lublin 1995; "Między Slavia Latina i Slavia Orthodoxa", in: *Łacina w Polsce. Zeszyty Naukowe*, ed. J. Axer, brochures 1–2, Warszawa 1995; *Tradycje antyczne w kulturze europejskiej – perspektywa polska*, ed. idem, Warszawa 1995.

¹⁴ N.I. Tolstoi, *Istoria...*, pp. 140–153.

¹⁵ Although an important difference must be pointed out: in addition to ties with church centres, in this case there were also ties with centres and circles of Western secular culture.

¹⁶ Later, in the period of the second South Slavonic influence, this style in the writings of Rus'.

¹⁷ Tolstoi sees a difference between *Slavia Orthodoxa* et *Slavia Latina* in the "independence" of literature in Church Slavonic from literature in Greek and Latin (cf. idem, *Slavia Orthodoxa i Slavia Latina...*, p. 99). Indeed, in the course of the modern history of literature it has been independent from Byzantine literature contemporary to it (and – it must be stressed – always from secular Byzantine literature), due to its sacral character and the level that this historically and culturally conditions, as well as to its very type. However, from its very beginnings it has always been dependent on Byzantine Orthodox literature, in particular that of the early Christian period (which itself influenced Christian writing in Latin). In meeting the needs and corresponding to the level of the initial stage of Christianity in the south and later the west of Europe, it was an answer to the need for Christianity to spread also through the Slavonic part of the continent. However, the core of Slavonic medieval Orthodox literatures

– liturgical, theological, hagiographic and paremiographic texts in Church Slavonic are translations, adaptations and compilations, mostly of early (and to a lesser extent also later) Byzantine literature. Texts of non-Orthodox provenance were received and interpreted in the light of Orthodox texts, and linked with them. In other words: there were not synchronic but diachronic rules at work here, causing typological similarity between historically different literary models. This situation was the outcome of local conditions and the rate of the universal process for the whole Christian civilisation. Thus the Slavonic within Latin literature – common to the whole Christian West in terms of language, but not in terms of level (and hence also range of genres, and the nature and quantity of texts) – was during the first phase of the spread of Christianity similar to Church Slavonic literature. This could confirm Zhivov's concept mentioned above of Slavia Christiana as the pan-Slavonic cultural community of the 10th and 11th centuries.

Church Slavonic literature, however, while retaining its original system until the Baroque – and in the case of the Bulgars and Serbs until the beginning of the Enlightenment – began to differ from the evolving literatures of Slavia Latina, which now referred not only to writings of the Church in the West but also to equivalent currents of secular writing.

And so Church Slavonic literature was independent of Byzantine literature only in respect of its age-old isolation from its secular currents and in the sense that it was linguistically distinct and hence separated from it by the boundaries of the ethnic space in which it operated and by its character. In this respect Tolstoi is right, although it must be said that such a form of independence from Byzantium, unlike the situation of Slavia Latina, dependent on the West, was unfavourable for the subsequent history of Orthodox Slav literature. During the Baroque and the Enlightenment in the West the literatures cut off from Byzantinism in its secular form were forced by their own strivings, needs and ambitions to turn to the experiences of Slavia Latina literatures. This gave them access to the pan-European current of the literary process (thanks to their renewal through the agency of Western-oriented Slavdom), within which they could seek direct contact with the output of the Romance and Germanic nations.

¹⁸ R. Picchio, "Models and Patterns in the Literary Tradition of Medieval Orthodox Slavdom", in: *American Contributions to the Seventh International Congress of Slavists*, vol. II, The Hague 1973 (I have written about Picchio's concept in: *Slavia Orientalis* 1994, no. 2). A notable recent work on the comparative genre study of medieval Slavonic writing is: V.M. Zhivov, op. cit.

¹⁹ For instance: rhythmicised prose, rhyme, and poetic metaphor in belles-lettres, as well as scientific, erudite and didactic texts, etc. It was used not only to artistic ends but also for mne-motechnical purposes.

²⁰ Cf. A. Naumov's inspiring article in *Ricerche Slavistiche* 1995, vol. XLII. I expressed similar views in the collective work *Historia literatur Słowian zachodnich i południowych*, vol. 1, Moskwa 1997.

²¹ Hence Slavia Orthodoxa literatures were ahead of Slavia Latina literatures in the first phase of their medieval history.

²² Cf.: N. I. Tolstoi, *Istoria i struktura slavijskich literaturnykh jazykov*, Moskva 1988.

²³ Cf.: N.A. Robinson, *Literatura Drevnei Rusi v literaturnom protsesse srednevekovia X–XII v.*, Moskva 1980, p. 54.

²⁴ Of the many works in Russian devoted to this issue, the following are also worthy of note: M.N. Tikhomirov, *Puti iz Rossii v Vizantiu v XIV – XV v.*, Moskva 1961; J. Duichev, "Tsentry vizantisko-slovianskogo sotrudnichestva" in: *Trudy Otdela Drevnerusskoi Literatury* 1963, vol. XIX; *Russkaya literatura XI–XVII vekov sredli slovianskikh literatur*, in: ibidem; *Sravnitelnoe izuchenie slovianskikh literatur*, Moskva 1973; *Literaturnye svyazi i literaturnyi protsess*, Moskva 1986. *Funktsii literaturnykh svyazi*, Moskva 1992; *Spetsyfica literaturnykh otnoshenii. Problemy izuchenia obshchestvenno-slavijskikh literatur*, Moskva 1994.

²⁵ N.I. Tolstoi, *Istoria i struktura...*, p. 132.

²⁶ On the nature and principles of this selection and its criteria, cf.: V.M. Istrin, *Ocherk istorii drevnerusskoi literatury moskovskogo perioda (11–13 v.)*, Petrograd 1922. N.A. Mieshcherskii, *Istoria i sostav drevnei slaviano-russkoi perevodnoi pismennosti IX–XV vekov*, Leningrad 1978. V.M. Zhivov, op. cit.

²⁷ This phenomenon was also characteristic for the culture and writings of other nations (Slovaks, Slovenians, Sorbs) without statehood. The dynamism of some Slavonic cultures and the conservatism of others, both conditioned by historical factors, gave rise to asynchrony in the developments occurring within them in the Slavia Latina realm.

²⁸ B.J. Ram, *Papstvo i Rus v X–XV veku*, Moskva 1959; F. Dvornik, *Byzantium and the Roman Primacy*, New York 1966; O. Clément, "De schisme entre l'Orient l'Occident Chrétiens et les tentatives d'union au Moyen-Age" in: *Messenger d'Exarchat du Patriarcat Russe en Europe Orientale* 1971, Y. 19, no. 73–74.

²⁹ Cf.: *Z kołędą przez wieki. Kołędy w Polsce i krajach słowiańskich*, ed. T. Budrewicz, S. Kozłara, J. Okoń, Kraków–Tarnów 1996.

³⁰ My monograph *Formirovanie polskogo romana i evropeiskaya literatur. Srednevekovie. Vozrozhdenie. Barokko*, Moskwa 1977, is an attempt to explain these issues surrounding the genesis and development of the novel genre on national ground.

³¹ I have written about new research in Slavonic studies in a number of articles; on Likhchev's concept in "Drevneslavianskie pismennosti i obshcheevropejskii literaturnyi protses" in: *Barokko v slavijskikh kulturakh*, Moskva 1982; on Picchio's concept in: *Slavia Orientalis* 1994, no. 2; on Đurišin's proposals in: *Osobitne medziliterárne spoločenstvo*, vol. 5, ed. D. Đurišin et al., Bratislava 1992 (Bilingual French and Slovakian text); *Spetsyfica literaturnykh otnoshenii. Problemy izuchenia slavijskikh literatur*, Moskva 1994.

³² A chronological continuation of the subject of this article (into the Renaissance and Baroque) is available in my article: "Zmiana paradygmátów", which has been published in the Warsaw bian-nual journal *Barok*, 1996, Y. III/2 (6). Cf. also my books in Polish: *Słowiańszczyzna-Polska-Rosja. Studia o literaturze i kulturze*, Izabela 1999; *Rosja i Polska: konfrontacja i grawitacja. Historia. Literatura. Kultura. Polityka*, Toruń 2003.

[Translated from the Polish by Jessica Taylor-Kucia]

In-Between Balkan and Central European Identity

Identity is an elusive concept since it involves the intricate dynamics of different perspectives. Sometimes we say that it is hard to know someone, meaning it is difficult to grasp his or her “authentic” or “profound” identity. But is there such a thing as “authentic identity”, since knowing someone means in fact *approximating* his or her identity, *constructing* it using bits of information and subjective perceptions? If this is true for personal identity, things are far more complex when it comes to defining collective identity, be it national or group identity.

Neither personal identity nor collective identity is a static reality, one given once and for all. Being first and foremost a *process*, identity is therefore shaped by history and memory. As for collective identity, I should say that if history often unites, memory and subjective perspectives differentiate. For the most part memory has a national colour and it is obvious that each and every nation interprets and explains history from a very different perspective. Yet it is history that transforms everything – not only frontiers and political regimes, but identity too. It is history that incessantly determines the redrawing of maps and it is nevertheless history that engenders and perpetuates all kinds of stereotypes and identity crises.

Throughout its history, Romania has balanced between two identity paradigms: the Balkan identity – which had negative connotations – and the Central European identity, which was in opposition to the Balkan one and exuded a positive aura. Analysing the Romanian perspective on being “Balkan”, Tom Gallagher (1997) notes that in everyday Romanian language the very term “is a metaphor for arbitrary and unpredictable behaviour, fanaticism, and lawlessness”. To put it bluntly, to be Balkan means to be “bad”, “uninteresting”, not only in the eyes of the Other (that is, of course, Western eyes) but in one’s own eyes as well. Conversely, “Central European” is a term that expresses the feeling of belonging to a Central European space and adds a sense of pride in the national portrait. These are, of course, mental stereotypes that have contributed a lot to the difficult project of constructing and reconstructing the national identity – especially in the aftermath of the communist regime.

But whether we talk of a Balkan or a Central European identity, the peoples living in these spaces definitely have something in common and this is the reality of living in a world where identities are continuously shaped and reshaped by the shifting boundaries between cultures, religions and languages. And the problem is that the political and administrative boundaries have rarely coincided with the natural ones – the cultural, religious and linguistic ones.

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In *The Location of Culture* (1994), Homi Bhabha argued that identities are brought about by an awareness of subjectivities. Collective identities are constantly under construction. Identities are not only *defined* (once and for all), but also *invented* and *manipulated* whenever the subject (if we talk about a personal identity that has a public impact) or an external instance determines such a need. Acts of identification are sometimes politically instrumentalised, especially for the purpose of particular geopolitical interests. Both negotiation of differences and recognition of common traits are very important in analysing the processes of identity construction in multicultural spaces like Central Europe and the Balkans. The multicultural past and present is the very source of both conflict and harmony, while *hybridity* is an essential dimension of both Central European and Balkan identities. If the seeming paradox of a personal identity is that it only emerges socially, I should say that Central European identity emerges out of the *interaction* between the many ethnic and cultural identities throughout the region. Hybridity and interaction are important and powerful agents in shaping collective identity within a network of complex historical, cultural and political relationships.

Mitteleuropa or Central Europe?

Speaking of Central European identity it is important to distinguish between (at least) two different meanings of the concept, since what we understand now when using this syntagm is not at all identical with the notion of Central European identity used at the end of the 19th century and the beginning of the 20th century in Vienna, nor with *Mitteleuropa* – a concept that evokes both the political and the cultural context of the Austro-Hungarian imperial state. Although we make use of the same words, the whole *context* – historical, geographical, political and cultural – has changed. Since collective identity is context-dependent, each and every major contextual change is bound to determine a shift of identity.

Jacques Le Rider considers *Mitteleuropa* to be the cultural matrix of Central Europe and comments on the fact that after 1945 the expansion of the Soviet Union into Europe imposed a new reality that placed the Western free world in opposition to the Eastern communist block. In order to understand what Central European identity means, we have to figure out the structures of power and political domination in these areas not only today but throughout their history. After Austria signed the State Treaty, in 1955, the notion of Central Europe designated the space between the two great ideological and military blocks, while after the fall of the communist regimes in Central and Eastern Europe, new meanings were added to the same concept.

The collapse of the communist regimes at the end of 1989 and the reunification of Germany on 3 October 1990 represented one of the most significant changes in the political geography of Europe in the second half of the 20th century and offered the opportunity to speak again of Central Europe. The end of the Cold War confrontation meant the replacement of the artificial division between East and West with a more complex geopolitical and cultural reality. Yet the negative consequences of the Soviet dominance are still lingering in the region and from this point of view it is possible to compare the fate of Central European states with that of Balkan ones. Due to their totalitarian past and semi-democratic regimes after 1990, in most of the Central European and Balkan states intellectuals had to become active on the political scene. Their involvement had both negative and positive consequences for politics and for the civil society as well, but I will not expand on this idea here.

Central Europe is above all a frame expressing the ambivalence of a “community” that exists in neither a historical and geographical sense nor an ethnic and cultural one – or, perhaps better expressed, the concept of Central Europe implies the common heritage of a pluriform and multicultural space. Alexander Kiossev operates a very necessary distinction between the notion of *identity* and that of *act of identification* (2002). Starting from Lacan’s theory (1977), Kiossev differentiates between “acts of individual mirror identification and acts of spontaneous cultural identification”. Kiossev concludes that if a geographic metonym – be it the Balkans or Central Europe – cannot presume a non-geographical entity, then it would be most difficult to assume that such metonyms would engender a Balkan or a Central European identity. Yet there are other important elements that contribute to shaping collective identities, and one of these is the very powerful feeling of belonging that an individual or a collectivity experiences when *sharing* a common space with others. The effect of space and history on personal and collective identity in Central Europe (and also in the Balkans) is very strong indeed. For those sharing the Central European feeling nowadays, space is meaningful, especially when it engenders narratives

to which entire communities and individuals are tied. The narratives that we share express a common historical destiny that each and every collectivity experienced in very different ways. We continue to use terms pregnant with history, but at the same time we are incessantly negotiating spaces and meanings and developing identities within those meanings. Therefore, the shifting frontiers are not merely geographical, historical and political, but cultural and social as well. Jacques Le Rider (1994) speaks about what he calls the “cunning of history” that allowed the one and only authentic Central European identity – constituted in the second part of the 19th century through a large acculturation of Jewish groups within the German culture – to be the real victim of nationalist movements and anti-Semitism that marked the history of the 20th century. I do not intend to deliver a historical overview of the concept, yet I think that the idea of a Central European identity mainly defined by a German dimension – the word “German” has no national connotation here, but points to the Holy German Empire – is still very important for understanding the concept. Central Europe is not a political or administrative structure – as the European Union is today – but a *cultural construct* thoroughly permeated by nostalgia or, in Jacques Le Rider’s terms, a “mental map with shifting frontiers both to the West and to the East”. And it is culture and cultural memory that determine the main threads of such a concept that has been refined and redefined mostly by writers, philosophers and artists rather than by politicians. Let us not forget that at the end of the 19th century, aestheticism fulfilled a political function (Pollak, 1984) and had a great influence on personal and national identity. Multiculturalism and multinationalism have always been decisive elements in the region, and for each and every minority the sense of belonging to a cultural and national collectivity was stronger than that of belonging to a political or an administrative structure (be it a state or an empire).

Central Europe and EU membership – The Romanian paradigm

In Romania, to belong to Central Europe not only meant to share the political values of the Western world – liberalism, respect for human rights, freedom of thought, democracy, separation of powers and so on – but it was also the first step (a mental and cultural one) to joining the European Union. Therefore, Central Europeanity meant more than a regional identity, it was an expression of what it means to belong to a cultural and political tradition of modernity. Since December 1989, the overriding goal of Romanian foreign policy has been EU membership; this has not only a certain political value, but a symbolic one as well. For Romania, EU membership represents a victory over the communist past and a recognition of the efforts of a whole state to forge a modern European identity. Despite its communist past, enforced on the country by the Soviet Union, and its orthodoxy, Romania has never considered itself to be an outsider in the European world, but rather a bridge between two worlds: the West and the East.

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On Central European Dilemmas of Identity and the Benefits Accruing from Reading Telephone Directories

The question of the German identity, its manifestations and how it has evolved over the centuries until today is a very complex one, and one I cannot answer. Here I shall attempt only to draw attention to certain aspects that may aid (or even complicate) comprehension of the issue.

One of the first questions asked in a conversation between two people meeting for the first time – irrespective of whether it takes place at an official function or in a railway compartment – is *“Woher kommen Sie?”* The person asking the question is not as interested in where their interlocutor lives as in where they are from. Perhaps their accent, articulation or a specific word they have used has suggested that they are somewhat “different”. If this type of situation occurs abroad, Germans tend to identify themselves as Germans. It becomes more complicated, however, if the conversation is played out in their own country. In this case, identification would more likely be regional, or probably even local.

Research conducted at the universities in Freiburg and Mainz and the resultant atlas of surnames reveal clear, stable regional boundaries of the incidence of particular names dating back to the Middle Ages. Surnames are often the only surviving evidence of the spoken language of 500 years ago or more. German names, indeed, like those of other nationalities, are generally derived from their bearer’s trade or profession, or a characteristic trait. These words varied from region to region not in meaning but by local pronunciation or written form. In southern Germany someone who sewed for a living was known as “Schneider”, while in the north they would be “Schröder”. The names for someone holding the function of mayor, or village official, say, varied widely across the German-speaking lands: in north-eastern Germany it would be “Schulz” or “Schulze”, in Silesia “Scholz”, in south-western Germany and Switzerland “Schultheiss”, in Swabia “Schultes”, and in Austria “Theißl”.

There are no end of examples. Proper names as words are “static”, and their forms, unlike those of other words, change very slowly. The research cited above indicates that most Germans still live in the same area as their ancestors 800 years ago. The migrations of the 19th and 20th centuries did little to change this, even those following World War II, the influx of foreigners, and the mobility forced by the emergence of large industrial centres that drew people to where the work was.

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And hence Germans tend to be firmly rooted in their own region, their Heimat, their “little fatherland”; they are a nation that has been securely anchored by region for centuries. Regional identity is betrayed above all in the use of language, in particular dialect. Unlike in Poland, for instance, use of local dialect is neither shameful nor indicative of limited intellectual capacity or a lack of education. I would risk the statement that German regional identities are (in part) expressed by local language, which is very much alive. Regional differences, customs and cuisine are becoming tourist attractions, and as such a significant economic contributor.

I would also like to stress the process of self-identification through speech. The term *deutsch* initially referred to the language of the people, as opposed to the official, academic language, which was Latin. *Deutsch* was the collective term for the dialects used by the tribes of Eastern Franconia. In the Middle Ages the lands in which this vernacular language was used were termed *deutsches Land* (*tiuschiu lant*), or the Germanic country, and not as *Deutschland* until the 15th-16th centuries.

As recently as 1800 it was still farming country, with the majority of its 24 million inhabitants living off the land. Its towns and cities were restricted in their expansion by the medieval walls that still enclosed them, and apprentices in certain trades had to seek the permission of their guilds if they wished to marry. The first steam engine connected Fürth with Nuremberg in December 1835, effectively bringing this backward land into the age of the industrial revolution. Fifteen years later there were 6,000 km of railway line in the country. Between 1850 and 1870 steel production increased fivefold. The country was becoming more and more industrialised, which forced people to move and brought changes in their social status – not always for the better. Industry was demanding clear standards and regulations and the lifting of customs duties. The question then was how to achieve this in a country without a common administration system, capital, currency or even time zone – there was a seven-minute time difference between Berlin and Munich!

The process of uniting Germany, which was completed in 1871 with the creation of the German Reich, involved forming a nation state from some 350 former state entities of the most varied types, from kingdoms (Prussia, Bavaria) through principalities and duchies of varying ranks, counties, city-states (Hamburg, Bremen), and church lands, to free cities. This structure has survived to an extent in the organisation of the Federal Republic of Germany, and the cultural and economic differences between the various regions are visible to this day. Germany today has 82.4 million inhabitants. Around 75.2 million of them have German citizenship, of whom 8 million are German citizens “with a background of migration”. Some have dual citizenship, some were not born in Germany, for some German is not their native language, etc. It therefore follows that a significant proportion of German society (about 15 million people in all) are immigrants or their descendants, most of whom have arrived since the end of World War II. The issue of their sense of identity and affiliation is one that sociologists, statisticians and politicians, and in most cases also they themselves have still not settled decisively. The example of Germany shows that countries widely considered monoliths in terms of their inhabitants’ identity in reality are not always so.

I propose to concentrate on Central European dilemmas of identity, which are most commonly conditioned by ethnic, linguistic, historical, religious or political factors. It would be interesting to follow the process of development of the identity of specific human communities.

Let us imagine an as yet uninhabited space. It is defined above all by the lie of the land, the climate zone it lies in, and its natural environment, which adapts itself to the first two factors. At some point in time, humans enter this previously virgin, neutral territory. The space around them dictates certain behaviours from them, at the very least behaviours necessary for them to survive in their given environment. They are forced to react to the world around them – and hence their clothes, the way they build their houses and the materials they use, their vocabulary, their music, and ultimately the magic and religion they believe in – all these factors are reactions to the space, which initiates the creation of a specific culture, the regional culture.

With humans, time comes into the space, time experienced consciously, and more or less consciously preserved in the human consciousness and memory – this is what we call history. This previously virgin, neutral space begins to lose its innocence.

The reaction to friction, disputes and conflicts in this part of the continent, which are not always settled diplomatically and without bloodshed, is to cite the much-used, though little examined and hence often nostalgically idealised argument of the co-existence of many nations, languages and faiths within the Austro-

Hungarian Empire. Polish-Central European relations, especially in the 16th and 17th centuries, are often depicted in the same beautiful, crystal colours.

A remedy often proposed for current dilemmas, problems and conflicts, without diagnosis of their root causes, is the Latin motto *historia magistra vitae est*, and the consequences thereof for science, education and politics. The use of the word “*est*”, “*is*”, is too imperative for my liking. I would prefer the more postulative form “*could be*”. Let us look objectively at this potential “teacher”. What does she teach and what is she trying to teach us? What did school try to teach us, how did it try to educate us, by teaching us a politicised version of history? What did our history textbooks contain? And what do they contain today? Facts, or interpretations thereof, often declared, written to order by pseudo-historians faithful to their masters. We might consider this phase closed, were it not for a new caste of “angry young men” looming on the horizon – historians by education and prosecutors by vocation. How far, and for how long, will the history we are served every day be a science, composed of true facts, and how far will it be a strange type of fiction, not necessarily of the literary variety?

Most historical research is research into conflict. There is a serious disproportion in this respect between research into conflict and research into coexistence and the processes of diffusion that are of particular importance for understanding the nature and dilemmas of many regions of Central Europe. Yet taught history deals above all with the history of destruction, damage, killing and hate – above all in relation to neighbours. For OUR wars were always just wars, OUR invasions justified, OUR leaders and heroes valiant and noble, we always fought, killed, raped and plundered with the name of OUR God on our lips and our standards. But who are OUR textbook historical heroes and the heroes of our myths and household legends, the heroes of works by “national” poets and writers, written “to give the people heart”? Whom do we place on pedestals, to whom do we erect monuments? How do OUR Central European icons look when seen through the eyes of OUR neighbours? It is unrealistic to expect an instant yet exhaustive answer to this question, but surely it is worth pondering, perhaps to remind ourselves that history is in fact above all the history of the day-to-day, the history of individual human stories; it is also the history of building, creating, developing, the history of science, culture and art. And perhaps also to realise that the history of our own nation is also the history of our neighbours, both those close by and those further away. The man who brought this fact home to me was Prof. Hans Ottomeyer, director of the German History Museum in Berlin, who treated its permanent exhibition opened in mid-2006 – on the subject of 2,000 years of history of Germany and the Germans – in precisely this way: he opens the exhibition with a metal mask. A Roman one, not a German one.

Central Europe today is the effect of centuries of migration and intermingling of nations, languages, cultures and faiths. And this process continues today. Its traces, both material and intangible, are our common heritage. COMMON is a very important word. The governments of some Central European countries, among them Poland and Hungary, have ministries of culture and national heritage. What is the meaning of this “national heritage” in the ministry’s name, how is it interpreted? How does the Polish Ministry of NATIONAL Heritage treat and interpret the Protestant Churches of Peace in Świdnica and Jawor, for instance, or the Templar castle in Malbork, or Wrocław’s Centennial Hall, the People’s Hall, and what about the Old Town in Lviv, or Rasos Cemetery in Vilnius? How do Hungary and the Hungarians today – and their immediate neighbours – treat the statue of King Matthias Corvinus that stands on the Square in the town of Cluj-Napoca. How do they treat the Hunyad Castle, now Hunedoara, which has strong links with Matthias Corvinus but is also today in Romanian Transylvania? And what about the city and castle of Pozsony, Preßburg – i.e. Bratislava, Slovakia? And the Belvárosi templom church, once the mosque of Gázi Kászim, on Széchenyi Square in Pécs, an example of the Muslim past of the heart of Europe and its south-eastern borderlands?

And let us not forget about the material and intangible traces of Jewish culture in Central and Eastern Europe. We must not lose sight of the heritage of national and ethnic minority groups. So this is *national* heritage? – and if so, whose? Maybe it is common after all – a common heritage and a common responsibility for it. Much good is being done in this respect, and in every country there are many examples to confirm that this process is underway. But it is hard to ignore the plans to demolish the above-mentioned statue of King Matthias Corvinus, or the benches painted in Romania’s national colours in Cluj-Napoca – this Romanian city founded in the 13th century as Klausenburg, one of the German fortified cities in Transylvania, later the Hungarian cultural metropolis Kolozsvár, steeped in tradition. It is hard not to smile at the thought of the problems faced

by the Poznań decision-maker who called for the German heritage objects on the city's "Imperial and Royal Way" to be passed over, or the attempts by the Lviv tour guide to convince tourists of the *Ur-Ukrainianness* of the city. And here too, the examples are legion; they could be the stuff of cabaret, were the matter not so deadly serious and did it not affect doubtless all the countries of Central Europe.

The history of a nation state is also the history of its borders. The history of Central Europe is a series of constantly changing state borders. This process on the one hand produces ethnic minorities and on the other migration, usually forced. Expellees, refugees, exiles and emigrés are also a part of Central Europe's history and identity dilemmas.

Today we are returning, often out of necessity, to the cultural heritage that is the legacy of these groups. Songs and memories can be taken on the journey, in order to be able to live out reminiscences from the paradise lost, former glory and vestiges of old myths a little longer. With material heritage it is harder. Material heritage stays behind, often causing uncertainty and anxiety. The first generation of newcomers to abandoned territory will not or cannot treat what has been left behind as its own. What is alien, foreign, is rejected, in the hope of a return "home", to that paradise lost, where everything was bigger and better, and the land flowed with milk and honey. Politicians and political propagandists stand on their heads to prove to these people their inalienable right to their "new homeland", to what they call their regained, age-old lands, and to everything they find there. And whatever does not fit into the matrix of their propaganda is marked out for destruction, or at least to be left to go to ruin, because it is alien and foreign – in national and class terms.

The dilemmas of subsequent generations are illustrated in the excerpt below from a text by the Lower Silesian writer Karol Maliszewski:

I do not mourn the loss of our estates near Lwów, because that does not affect me. That is the problem of my grandparents, parents, and older brothers. What pains me is something different. I am living in an apartment that used to belong to a German, I am sitting in his chair. It is this that I am trying to describe. Sometimes it seems to me as though the walls of the room are warm with the breath of those who lived here before me, for 200 years. So to what extent is this my homeland? Do I have my own place on Earth at all? These are the questions that define my localness. And that localness, through the description of disinheritance and loss, becomes a central category on the scale of European literature of the second half of the 20th century.

Maliszewski writes of other experiences in *Dziennik pozorny*:

I was an exemplary borderer from early childhood, wearing out shoes left by Germans, reading Czech newspapers brought by the wind or women who wrapped herrings in them. I became quite adept at it, growing in bordering, which, without my knowing when, became second nature, if not first. Not having roots, I had borders. Bordering gives you a lot [...] it is a valuable gift of fate, an intuitively sensed existential model, ostentatiously proffered to someone so absolutely accidental in the universe: me. And so, for want of roots, bordering became my true home, a patient sense glued together from shards of a vessel smashed in my childhood.

And then "bordering" becomes "my-identifying", and at least one feels at home. The alien, foreign heritage becomes "mine", that I have to pass on – to my contemporaries and those who will come after us. For "mine-ing" is the road to creating a world that fuses four elements: landscape, emotions, time and people.

The history of philosophy teaches us that humanity first sought an Absolute – an objective, supreme being; then, perhaps disappointed, started to seek itself. Today, in this age of globalisation and global communication, it has the opportunity to turn its attention to others, to those who have hitherto been distant and foreign. This is also an opportunity for it to discover its nearest neighbour – a friend, an acquaintance, kin, or at least a kindred spirit. Or maybe a neighbour who is an enemy, almost an "enemy within"? The negative enemy is often a more useful, more convenient tool, especially in instrumental policy. Is the historical politics so popular recently not perhaps the effect of politicising history, that teacher who should be a teacher of life – and only that? Give her a chance...

I think we do too much accusing finger-wagging at our neighbours, attempting to call our prosecutory monologues dialogue, deaf to any reasons or arguments from the other side. Perhaps we should start talking with our finger pointing the other way, at ourselves; we should start with ourselves, with "*mea culpa*". And then, perhaps, like the Polish bishops, we will be able to forgive and ask for forgiveness – but that is a question of class and character. I offer no new ideas, I merely repeat the appeals of wise, far-sighted people 40

years ago. But sadly, just over ten years ago the blood of neighbours was spilt again. Neighbours who had been taught that they were better, more noble, and their God truer. And again it was "*Gott mit uns*" ... – the demons of nationalism often return, not just in the Balkans or Ireland.

Education is not just school – increasingly it is the mass media that are educating us. Historically, and sometimes even hysterically. The danger is that they are educating – unintentionally, or perhaps intentionally – new circles dominated by national mythologies and household myths, by religious fundamentalism, by historical prejudices, by a history and reality deformed instrumentally and by propaganda, by local strife and injury perpetrated among neighbours. Add to that consummate demagogues and no less practised politicians, and we will end up drifting in an entirely different direction from where we intended – the culture of the agora and of dialogue is something that has to be learned (taught), just like community building.

And to return to the telephone directories mentioned in the title – reading them is sufficient proof of just how closely we are all connected, even interrelated, in this Central European fragment of the universe.

[Translated from the Polish by Jessica Taylor-Kucia]

Romanian, Hungarian, German? The Cities of Transylvania: Focuses for National Rivalry

Cities with a multicultural heritage, like those in Transylvania, are often the setting for intense polemic on issues of nation and nationality. A game unfolds, based on national rivalries and played out in the context of the surrounding space – the urban landscape, fabric or architecture.

Particularly interesting is the unique aspect of urbanism represented by capital cities. As a nation forms, it is the landscape of its present or former capitals that undergoes the most powerful evolution, becoming the space housing the national *sacrum* and assuming what are to a large extent emblematic, symbolic and iconic functions. In Central Europe the situation is further complicated by the fact that political shifts have left many former capitals within other states. This is precisely the case of the Transylvanian cities Alba Iulia, Cluj and Sibiu, the traditional capitals of the region, which was incorporated into the Romanian state in 1918. Their landscapes offered a clear reflection of the dilemmas faced by the nascent Romanian nation assimilating the space of its initially new and soon vastly enlarged state. In order to appreciate these struggles, however, a brief explanation of the Romanians' road to self-definition and the shaping of their national territory is in order.

Although the evolution of an ethnic group into a nation is a gradual process to which it is hard to affix a precise timeframe, one date is worthy of mention: 1861, the year of the formal union of the two principalities, Wallachia and Moldavia, that was the genesis of the new state: the kingdom thenceforth known as Romania. Hence the 19th century is the setting for the formation of the sum of Romanian national culture, the treasury of symbols, values, knowledge and representations common to the community that around the midpoint of that century became a political entity.

Developed nations ensconce their representative culture in a canon that sociologists hold to be the core of the collectivity of models of action and values characteristic for a given community – the expression of its collective identity. That canon, the foundation of the national culture, is formed by historical process, and draws on a range of experiences and levels of community and reflects the attributes of its unique culture.¹ The Romanian canon was from its inception characterised by the domination of rustic elements. A fact worth remembering is that as recently as ca. 1900, 81.2% of Romania's population was still rural.² This is one

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of the reasons why the 19th-century modernisation drive and the accompanying reorientation from East to West encountered serious internal obstacles that were rooted in the structure of Romanian society. A modern society is the creation of an urban civilisation and the bourgeoisie. The dialectic in Romanian internal relations had its roots in the lack of communication between the European-bred elite and the uneducated peasants that made up the vast majority of society.

Urban society was largely foreign, or at least cosmopolitan; as such, it is small wonder that the city was generally perceived as an alien blight on the healthy trunk of the Romanian tree.³ In the sea port of Constanța, in 1895 just a quarter of all residents were Romanians; the rest were Greeks, Bulgarians, Turks, Tatars and Jews. The national – and therefore also religious – structure of Sibiu in 1901 was similar: alongside the Romanians the city was also home to Germans, Hungarians and Jews. The capital Bucharest (Rom. *București*), too, was a cosmopolitan city at the end of the 19th century, with a quarter of its population of non-Romanian descent.⁴

Looking at these data from the perspective of the 20th century, over which the population balance altered diametrically, with the percentage of ethnic Romanians rising by the end of the century to 93% in Constanța, 95% in Sibiu, and 98% in Bucharest⁵, the clear impression is that the strength of the nation grew in parallel with the Romanisation of the country's cities. And this latter was not merely a demographic process: one of the challenges facing the developing Romanian identity was to find its own expression within the urban landscape, to adapt its typology and significance layer to the communication needs of its new – Romanian – content. But what was the Romanianness that the architecture and urban space of these cities was to express?

Until the beginning of the 19th century the Moldavians had always known that they spoke the same language as the Wallachians and were in many respects similar to them. Yet for many centuries they not only continued to call themselves "Moldavians", rather than "Romanians", but they also developed a different political orientation and different cultural links than the Wallachians. The term "Romanian" was fed in gradually over the first half of the 19th century, and even in the second half of that century it was still being used concurrently with the names "Moldavian" and "Wallachian", the legacy of the former principalities.⁶

From the moment the Kingdom was established, the shaping of a Romanian national identity was accompanied by the quest for an artistic and spatial expression for it. One example of this is the architecture of the Orthodox Church of the Holy Trinity in the monastery at Sinaia, founded by the first king of Romania, Carol I von Hohenzollern-Sigmaringen. The monastery, situated close to Peleş Castle, the king's mountain residence, was an attempt to visualise the unity of the Romanians, the foundation of the Kingdom.

To this end, between 1893 and 1903⁷ a new church was erected, in a style termed neo-Romanian, to plans by George Mandrea. However, Carol I's symbolic political vision and Mandrea's architectural erudition combined to produce a rather artificial effect, in the *architecture parlante* convention. While the intention was to create a synthesis, in fact the building does little more than attempt to reconcile the divergent Moldavian and Wallachian spatial and ornamental traditions, and its educational aspect is far superior to its architectural quality. The Moldavian Gothic is represented by the buttresses of the main tower, which, bereft of their original structural function, are reduced to the role of ornament. Similar treatment was applied to sections of the elevation, finished in alternating stripes of render and red brick, a motif sourced from the Wallachian tradition. The multiple towers – three, corresponding to the invocation of the church – and the floor plan are also inspired by Wallachian architecture.⁸ Keen to demonstrate his knowledge of sacral art, the architect, who was also a member of the state committee appointed in 1881 to undertake a classification of monasteries and Orthodox churches⁹, even incorporated direct quotations in his design, such as his reproduction in the portico of the baldachin facing the entrance to the Episcopal cathedral in Curtea de Argeș. Thus the highly idiosyncratic collage that is the royal church at Sinaia should be seen not only as a formal example of the official style of the Kingdom, but above all as the architectural equivalent of a question about the identity of the Romanians, and as such far from offering a clear, decisive answer to that question.

After the end of World War I, as a result of the redivision of this part of the continent, Romania was augmented by three large provinces with a largely ethnic Romanian population: Transylvania (and the Banat), Bukovina, and Bessarabia. After 1918 the country was bigger than ever before – or ever again: Greater Romania had been born.

Such a major development greatly complicated the issue of Romanian self-definition and the related attitude to architecture and space in general. The previous method of architectural collage proved too "soft",

and insufficient for the new situation; the rhetoric of a great state required a manifestation of national strength and unity. This was particularly the case for sacral architecture, whose content and symbolism were vastly radicalised. Newly built churches were construed as symbols of Romanian might, especially in the recently annexed provinces, which were ethnically and religiously heterogeneous. Architecture was burdened with a political mission, the main thrust of which was not to seek expression for a national spirit but to extend the reach of that spirit to even the furthest corners of the country. To this end forms were devised by the romantic nationalist generation of prewar architects. The eclectic model they concocted was then amplified to monumental proportions. Such conceptions were adopted in cathedral design, for instance, producing large buildings alien to both Wallachian and Moldavian tradition. Their scale was not warranted solely by their urban context; their monumentalism was intended above all as an answer to the symbolic and political import of a given landscape.

This is especially clear in Transylvania, which was treated as the sublime jewel in Romania's new crown. This region has a special significance in Romanian national mythology as the location of the ancient Roman district of Dacia, the cradle of the Romanian identity. Moreover, lying within the Latin cultural sphere of Central Europe, it stood for everything that Romanians, seeking a place for themselves on the spiritual and political map of Europe, aspired to. Finally, it was a region where civilisational progress, according to Romanian ideologists, had come at the cost of the Romanian residents, and the benefits this progress had produced had accrued solely to the privileged nations: the Hungarians and the Germans. According to the nationalistic logic such a combination of notions, the hallmark of an inferiority complex, justified the choice of solutions with a strongly emotive charge in the symbolic layer.

The phenomenon of the Transylvanian cathedrals thus went far beyond issues of a Greater Romanian style of architecture, in my opinion. It was above all essentially a game that the state was playing with the heritage of those cities, which had survived rather like enclaves, empty spaces within the consolidating national territory. In this setting the construction of the cathedrals took on the dimension of an act of possession, a modern-day "colonisation" of the city, even the appropriation of its past and its heritage. Space and history became the subject of "negotiations" initiated and mediated by the architectural work.

Such monumental cathedrals were erected in the 1920s and 1930s in "cities of special significance", which the Romanians themselves call *oraşul semnificativ* (the sensitive city). Foremost among these cities were the former Transylvanian capitals: Cluj and Alba Iulia.

Although Transylvania had never been a fully independent state, the heritage of the autonomous Principality of Transylvania that emerged after the fall of the Kingdom of Hungary to the Turks is a key link in the chain of Hungarian statehood. It is no coincidence that it was here, in the 16th and 17th centuries, that Hungarian independence thought was born – suffice it to mention Stefan Bathory, Gábor Bethlen, or the Rákóczy princes, all of whom fought for a sovereign Hungarian state in their own way. Hence in the Hungarian imagination the region is little short of a paradise, where Hungarianness withstood its severest ever test. Both historical capitals of the principality were subjected to similar mythologisation and sacralisation.

The capital status of Alba Iulia is particularly dear to the Hungarians. Even before the Arpad dynasty was founded, as the Roman town of Apulum and subsequently the Bulgarian Balgrad it was the home and seat of power of the Gyula – the chief commander elected by the heads of the various Magyar tribes. This function has survived in the Hungarian name of the town: Gyulafehérvár (Julian White Citadel), which indicates its rank just beneath that of the early medieval capital Szekésfehérvár (Capital White Citadel). As early as 1075 Gyulafehérvár became the seat of the Transylvanian bishopric, and shortly thereafter the Romanesque Cathedral of St. Michael was erected. It formally became a capital in the 16th century with the establishment of the independent Principality of Transylvania. In this period it was the princely seat and setting for the principality's dietine. Its golden age came with the rule of Gábor Bethlen (1613–1629), after Stefan Bathory Transylvania's most brilliant leader. Bethlen's dream was to make Gyulafehérvár an important cultural capital, the Heidelberg of the East, and to this end he founded its academy. This grand project was brought to an abrupt end in 1658 by the Turkish invasion, which razed the city to the ground.¹⁰

The only vestige of the capital's former splendour to survive was its Romanesque-Gothic-Renaissance cathedral, where the Hungarian regents and the Transylvanian princes are laid to rest. The Hungarian queen Isabella Jagiellonka, daughter of Bona and Sigismund the Old, and wife of the regent Jan Zápolya, is also buried

there. This is the reason why the cathedral at Alba Iulia occupies a unique place among relics of the Crown of St. Stephen period: it is the oldest surviving Hungarian cathedral and also the only extant burial site of Hungary's rulers. This lends it the status of a national sanctuary and reinforces the image of Gyulafehérvár as the symbolic capital of the former state.

Neither is it therefore any coincidence that it was in Alba Iulia, following the Austro-Hungarian defeat, that the National Assembly of Romanians gathered to declare the union of Transylvania, the Banat and Partium with the Kingdom of Romania. Four years later, the city also witnessed the coronation of Ferdinand I as king of the united Greater Romania. Specifically for this occasion, a coronation church was erected (1921–1922)¹¹, which was to remain as a yet more definitive and lasting symbol of the Romanians' right to Transylvania than the ceremony itself. Victor Ștefănescu, the designer of the edifice, used a method popular in the Romanian Old Kingdom (the Regat), that of a collage of elements sourced from the medieval architecture of the Danube Principalities. The model for the cathedral church can be identified in the royal churches in Târgoviște and Curtea de Argeș – both former capitals of Wallachia. Such a reference to symbols of Wallachian statehood can be considered an attempt to establish a sense of continuity between the union of the three Romanian provinces, Transylvania, Moldavia and Wallachia, under Ferdinand I, and the brief conquest of Transylvania in 1599–1600 by Michael the Brave, prince of Wallachia and Moldavia. Though brief and at the time entirely devoid of a sense of unification, in 19th-century Romanian historiography this latter union was elevated to the rank of a heroic, albeit vain attempt to create a pan-Romanian state. And this is the tone of the invocation of the Orthodox church in Alba Iulia – the Holy Trinity – whose architectural expression are its three domed towers.

The cathedral is set in a complex also comprising a courtyard and bishop's palace, forming a whole of unprecedented scale in Romanian architecture. It is reminiscent of the 17th-century Horezu monastery in Wallachia, the grandest foundation of Prince Constantin Brâncoveanu and a masterpiece of the Brâncovean style, considered the first and most appropriate national style. Yet the monumentalisation superimposed here on the original design and taken almost to its executable limits is at odds with the Brâncovean tradition and mars the subtlety of the style. However, it is not perfection of forms that is paramount here but the nationalisation of the city and its heritage through its landscape. This is evident from a glance at its 52-m tall campanile and gateway, which is obviously intended to rival the tower of the neighbouring Catholic church.

The other Transylvanian "city of special significance" is Cluj (Hung. Kolozsvár). Already in the Middle Ages it had become the most important city in the region. Shortly thereafter the city within the bounds delimited by its first German settlers became overcrowded, and so a new city was laid out, with a large square, in the centre of which stood St. Michael's Cathedral. The history of this church reflects Transylvania's rich confessional tapestry. In the mid-16th century it was taken over by the Protestants; twenty years later it passed into the hands of the Arians; and finally, at the beginning of the 1620s, it returned to the Catholics. It has also witnessed many major historical events: 50 times host to the Transylvania diet, and in 1551 the venue of a meeting between Isabella Jagiellonka and Ferdinand II Habsburg at which the queen surrendered the Hungarian crown to the emperor – from that time on the rulers of Transylvania have never laid claim to the Crown of St. Stephen. Subsequently the cathedral was also the site of the election of many Transylvanian princes, which explains why the city is endowed with capital status in Hungarian historiography. From 1791 Cluj was in fact the formal capital of Transylvania, which was under Austrian rule and governed by a governor.¹² There is also one more reason why Kolozsvár has a permanent place in the roll of cities with a close bond with the tradition of the Kingdom of Hungary. In one of the tenements in the then Saxon city of Klausenburg, on 27 March 1443, the future king Matthias Corvinus was born, son of the great regent Jan Hunyadi, one of Hungary's most splendid rulers. King Matthias went down in Hungarian national mythology as the only monarch of common descent; the Hunyadi family was of local, Magyarised noble stock. The cult surrounding the king's birthplace has a long tradition. Prince George II Rákóczi (1621–1660) exempted the owners and residents of the house in which Matthias was born from all taxes, and in 1887 the Emperor Francis Joseph I, on a visit to Kolozsvár, financed the first commemorative plaque on the wall of the building to "the city" greatest son", as the inscription read.¹³

Ahead of the approaching Hungarian millennium, in 1896, the renovation of the city square was commenced. The best way that the town could contribute to the celebrations of 1,000 years of statehood was by honouring King Matthias. As early as 1893 a competition was announced for a monument to the mon-

arch, to stand in a prestigious location, on the renovated square, in front of the cathedral. The competition, and the honour of executing the work, was won by János Fadrusz, a passionate sculptor with several monumental works to his credit. The completed statue was unveiled in 1902. It provided a superb finishing note not only to the composition of the urban interior, but above all to its ideological programme. For here, in the very centre of the square, flanked by palaces belonging to the cream of Hungary's magnate families, was King Matthias, depicted on horseback, which in the tradition of European sculpture is a privilege awarded only to the greatest rulers, from the equestrian statue of Marcus Aurelius onwards. The background to the scene is the Gothic cathedral, symbol of the glory of Transylvania's Hungarians and Germans and witness to key events in Hungarian history. The emotional charge of this space can be compared only to the feelings evoked in Hungarians by the sight of the millenarian cathedral in Alba Iulia, housing the tombs of their kings and princes.

Is it any wonder, then, that the Romanians, who came into possession of Transylvania in 1918, almost immediately set about attempting to create an architectural and urbanistic counterweight to the square? Their choice of object was the ring of parkland created around 1900 on the site of the former city walls in a major urban replanning campaign launched by the mayor, Károly Haller. The crowning glory of the boulevard was the Municipal Theatre, built in 1904–1906 to plans by the famed Viennese architectural firm Fellner and Helmer. A Hungarian theatre played the venue until 1919, when it was co-opted by the Romanian National Theatre, and shortly afterwards became the home of the first Romanian opera. Soon after that, in 1923, the construction of a huge cathedral began opposite the theatre. Its architects were Constantin Pomponiu and George Cristinel. The shrine was consecrated in 1933.¹⁴

This building was the prototype for virtually all the Orthodox cathedrals erected in Transylvania in the 1930s. Their central feature was an adaptation of the Byzantine model with the addition of one or two towers as elements representing the western, Latin tradition. In Cluj there are two towers, though these do not compete with the central dome. The intention of the architects was that the forms employed in the temple should express a synthesis between Europe's East and West; such was the Romanians' vision of their country's place in Europe at that time – as a bridge between these two cultural realms.

Cluj Cathedral heralded a new tone in the architecture of Greater Romania. The introspective quest for facets of its identity based on the modest Wallachian and Moldavian medieval styles was superseded by the boldly articulated *credo*: "We belong to Europe, we are the nation that binds the continent together, and that entitles us to draw on all that is best in both its cultural traditions". Romanian interpreters do not hesitate to compare the gesture of the Greater Romanian architects to the feat of Peter the Great, who, by using the dome of the Amsterdam bourse as the model for the roof of his St. Petersburg cathedral, set a new, European standard in Russian architecture. And the same tactic was employed in Cluj, where the Byzantine structure is crowned with a dome, around the circumference of which runs a colonnaded gallery echoing the domes of the Pantheon in Paris and St. Paul's Cathedral in London. The "imperial" strains of Greater Romania are loud and clear: if the prime source of the splendour of Hungarian tradition were its glorious Middle Ages, the Romanians were attempting to drown this hymn out by manifesting their right to the direct inheritance of the Latin and Byzantine traditions.¹⁵

But the new square would not be complete without a hero whose statue could be erected in front of the cathedral. Matthias, the Transylvanian who became king of all the Hungarians, could only be equalled by a leader of equivalent calibre and similar lineage. These criteria were met in the person of Avram Iancu, a highlander from the Apuseni Mountains in whose shadow the city lies. It was he who led the Romanians against the Hungarian insurgency in 1848 in the hope that by coming to the aid of the Austrians he would be rewarded with the fulfilment of his own postulates. The monument commemorating the rebel was completed in the 1990s. Iancu, dressed in traditional highland garb, stands on a column of rock amid shepherds blowing alpenhorns. And with that the attempt to create a rival "heart" for the city – an ideological dominant – was completed successfully, and the landscape of Transylvania's biggest centre was irrevocably transformed.

But these two Hungarian towns were not Transylvania's only sensitive cities; there were also German ones. The cultural and spatial planning policy of the united Kingdom with regard to these, however, was slightly different. The reason for this is to be found in stereotypes rooted in Romanian culture: an advanced process of mythicisation resulted in the stigmatisation of three nations as "alien" and "enemy": the Hungarians,

the Roma and the Jews.¹⁶ Of course, in the first case history is not without blame – it was inevitable that the Hungarian discrimination and scorn of the Romanians prior to 1918 leave some mark on the Romanian consciousness. This being the case, it becomes more understandable why Hungarian towns aroused such strong emotions and why they were in the frontlines of the Romanianisation of urban space in Transylvania in the 1920s and 1930s. There was no undertone of conflict to the differentness of Braşov (Ger. Kronstadt) or Sibiu (Ger. Hermannstadt). In these cases it was due to the survival into modern times of the settlement structure established back in the 13th century, when the Hungarian king Andrew II granted the German colonisers significant autonomy in the southern regions of Transylvania.

The two main factors that set the Transylvanian Saxons apart were language and religion (in the 16th century almost all the Saxons converted to Lutheranism). Another aspect was the stability of Saxon institutions such as the Saxon diet (*die Sächsische Nationsuniversität*), whose areas of jurisdiction included the judiciary, the management and organisation of trade and the Saxon economy, and laws regulating internal relations among the Saxons. The Saxon national consciousness that emerged fully fledged in the second half of the 19th century – its “summa” was the work *Geschichte der Siebenbürgen Sachsen für das Sächsische Volk*, by the Lutheran bishop and historian Georg Daniel Teutsch, published in Sibiu in 1852 – cultivated the tradition of “Germans in the East”, faithful to the civilising mission it had served for centuries. To a considerable extent it was the Saxons that had brought Transylvania its superior level of civilisation. It was they who had laid the foundations for modern banking and industrial institutions by creating and nurturing effective forms of production and organisation (craft guilds, industrial companies, credit systems, etc.).

The largest and oldest German city in Transylvania was Sibiu. If the Saxon community can be treated as a nation, then Sibiu was undoubtedly its capital, political centre and spiritual home. It was the seat of the Saxon diet and the Protestant diocese. In the 18th century it grew in significance still further. In 1692 Transylvania, liberated from the suzerainty of Turkey, which was withdrawing from Europe, came under Austrian rule. The autonomous Principality of Transylvania was abolished and the region was annexed into the Habsburg Empire as a province administered by a governor. For obvious reasons, Sibiu was chosen as his seat, and it retained this privilege until 1791, when partial autonomy within the empire was restored in Transylvania, and the capital was removed to Cluj.¹⁷

In the common consciousness of Transylvanians, and of Romanians from the Old Kingdom, Sibiu had become identified as the “German capital” of the region, but also as a city of innovation and progress – in a word, the civilisational leader – which was a reflection of the reputation enjoyed by the Saxons. It was also a symbol of harmonious Saxon-Romanian co-existence. It was here that the Transylvanian Romanian elite was educated; most of them were from the villages around the city. For the Romanian intelligentsia Sibiu played the role of mediator in contacts with the wider world of European culture. The two nations provided each other with mutual inspiration in their quest for their own roots. Two eminent contemporaries in Sibiu were the above-mentioned Georg Daniel Teutsch, who was known as “the Saxon Herodotus”, and George Bariţiu, a Romanian historian and publisher of the daily *Gazeta de Transilvania*, which propagated the idea of a national renaissance. Finally, it was here, in 1861, that the ASTRA Transylvanian Association for Romanian Literature and the Culture of the Romanian People was founded, an organisation that played a major role in the emancipation of the Transylvanian Romanians and created the first Romanian museum and library in the region.

The 20th-century work on adapting the space of Germanic Sibiu drew deeply on experiences gained from the Romanianisation of Bucharest. The capital of a state is more than merely its political, economic and cultural centre: it is above all a space that operates as something of a *sacrum*, where the nation's identity is not only expressed but reinforced. At the turn of the 19th and 20th centuries the Romanian capital underwent such a transformation that in vain might one seek in it the oriental atmosphere noted by travellers visiting the city less than a hundred years previously. Between the wars Bucharest even gained a reputation as “the Paris of the East”.¹⁸ However, given the internal heterogeneity of Romanian society mentioned above, in spite of the changes the vast majority of peasants in the country would nevertheless likely have felt alien in the capital. Its landscape was at odds with the canon of Romanian culture, which was still dominated by rustic elements. In this context the opening in 1936 of a huge open-air national exhibition – Muzeul Satului – went far beyond museological and ethnographic criteria, and was instead rather an attempt to create a space in which any Roma-

nian could feel that they were at the symbolic heart of the country. Similar intentions might be divined analysing the evolution of the programme and organisation of the ethnographic park created in Sibiu in 1961 (Muzeul în Aer Liber). One year later it was renamed the Museum of Folk Technology (Muzeul Technicii Populare), and in 1970, when Corneliu Bucur was appointed its director, a project was launched to restyle it as the ASTRA Museum for Romanian Folk Civilisation. This produced one of the largest ethnographic parks not only in Europe but also throughout the world, with some 146 exhibits on a 96-ha site, grouped thematically to illustrate various types of folk crafts and industries. Also included were examples of public facilities in order fully to reflect the wealth of culture and progress accumulated in rural Romania.

The complex is similar in size to the whole of Sibiu's old town. So what conclusions does an ideological comparison of the museum's message with the town's heritage throw up? The ethnopark seems to be above all an answer to the question of the Romanian dimension of urbanity. "In the case of Romanian folk civilisation, we can justifiably draw the conclusion that it appeared, developed and gave rise to specifically Romanian forms," writes Prof. Bucur in the catalogue *Romanian millenary civilization in „ASTRA” Museum – Sibiu*, "through a permanent interplay between urban and rural values, through the continual circulation of raw materials and finished products as well as of the creators and their ideas, between two domains which, in fact, make up the same Romanian cultural universe".¹⁹ The author is placing the country on a par with the city: the country was the natural repository of the city's resources, and hence without it, the city's level of advancement so admired by incomers would have been impossible to achieve. Ergo, urban advancement is not the sole attainment of the urban population. Romanians too, even those not directly present in the city, can lay full claim to having contributed to its might.

In the case of national ethnoparks like that in Sibiu the symbolic and ideological aspect is naturally dominant over scientific, conservation issues. Such parks attract of reservations of a museological and ethnographic nature: "Centralised museums are the most artificial type," writes Jerzy Czajkowski, "even if only because they bring together architectural objects from many physiographically different regions in a small space. [...] They are also the most difficult to create, both from a scientific angle and in terms of organisation and finance," he adds.²⁰ But nevertheless, in spite of the many obstacles, the symbolic construct that is the ethnopark is a superb tool in national polemic. This was illustrated in the opening of the museum in Oslo in 1902, the reaction of a nation to the creation of the "skansen" in Stockholm. The Norwegians, who were at the time in a union with Sweden, chose this method to demonstrate their cultural separateness. All their actions at that time were directed towards political liberation, which eventually occurred in 1905. A similar move by the Finns in setting up an ethnopark in 1909 on the island of Seurasaari not far from Helsinki, was also a manifestation of the fact that they were culturally different from both the Swedes, who had colonised much of the country, and the Russians, who after the victory over the Swedes had set up an autonomous Grand Duchy there.²¹ And the mechanism in Sibiu is similar. Although the museum there is not a tool for political survival, it is certainly a voice of a nation striving to overcome its inferiority complex in relation to the urban culture of Western Europe. It is an attempt to create a structure of comparable quality to the strength of the city, in terms of both density of the substance itself and intensity of its content.

These few examples illustrate the relationship between modernisation and the process of national self-definition on the one hand and the urban landscape on the other. I suspect that there are analogies to Romanian experiences in many other places in Central and Eastern Europe. Cities have posed a challenge for the majority of re-emerging and fledgling nations in this part of the continent, but they also constitute an area of aspiration. The stakes: not only their material and spiritual potential exploited by "outsiders", but also the power of the ideological and symbolic urban landscape – the setting for wrangles or games over territory. Cities are also the zones in which a visual idiom of identity is created. These Romanian examples show that nationalist rhetoric made use of the unique grammar that is the typology of the urban space. And it was this level that saw the confrontations of cathedral against cathedral, square against square, city against city.

Notes:

¹ A. Kłosowska, *Kultury narodowe u korzeni*, Warszawa 2005, pp. 59–60.

² L. Boia, *Rumuni. Świadomość, mity, historia*, Kraków 2003, p. 52.

³ Ibidem, p. 54.

⁴ Ibidem, p. 228.

⁵ Ibidem, p. 226.

⁶ Ibidem, p. 168.

⁷ C. Popescu, *Le style national roumain. Construire une nation à travers l'architecture 1881–1945*, Rennes 2004, p. 256.

⁸ A. Ioan, "Arhitectura interbelică și chestiunea identității colective", in: M. Celac et al., *Teme ale arhitecturii din România în secolul XX*, București 2003, p. 58.

⁹ C. Popescu, op. cit., p. 157.

¹⁰ Cf.: Ł. Galusek, A. Dumitru, T. Poller, *Transylwania. Twierdza rumuńskich Karpat*, Kraków 2003.

¹¹ C. Popescu, op. cit., p. 212.

¹² Cf.: Ł. Galusek, A. Dumitru, T. Poller, op. cit.

¹³ G. Gaal, *Kolozsvár*, Kolozsvár (Cluj-Napoca) 2001, p. 45.

¹⁴ C. Popescu, op. cit., p. 255.

¹⁵ A. Ioan, "Orthodox architecture and the theme of identity", in: M. Celac et al., op. cit., p. 224.

¹⁶ L. Boia, *Rumuni. Świadomość, mity, historia*, Kraków 2003, p. 214.

¹⁷ H. Fabini, A. Fabini, *Sibiu, Portretul unui oraș din Transilvania*, Sibiu 2001, pp. 35–37.

¹⁸ Cf.: D. Harhoiu, *București, un oraș între orient și occident*, București 2001.

¹⁹ C. Bucur, *Romanian millenary civilization in „ASTRA” Museum – Sibiu*, Sibiu 1995, p. 25.

²⁰ J. Czajkowski, *Muzea na wolnym powietrzu w Europie*, Rzeszów – Sanok 1984, p. 109.

²¹ Ibidem, p. 53.

[Translated from the Polish by Jessica Taylor-Kucia]

Ostrava in the Context of Geopolitical Transformations: the Embodiment of Inconsistent Urban Development

Urban entities are always rather peculiar spaces. Compared with other territorial structures and settlement systems in general, the city represents one of the highest orders of developmental structures. At the same time, the area occupied by a typical city is not usually very great. We are entitled to consider cities “created environments”. In a nutshell, cities and towns form nodes that express the social, economic, cultural and historical characteristics of wider areas in relatively compact form. The situation becomes even more complicated if we refer to old industrial towns and cities.

Old industrial towns and cities are territories that experienced their essential growth in the era of industrialisation. Hence these territories came to be known as centres of heavy industry, i.e. metallurgy or mining. In some cases, their industrial monostructure was based on the textile industry. Chaotic and spontaneous settlement and population growth is symptomatic for such areas. From the geographical point of view, these spatial entities typically form agglomerations or conurbations.

The boom of traditional industries acted as the fuel for the growth of these urban areas. However, it ultimately became the bane of their development, since it skewed the orientation of their economies. Old industrial towns and cities are also rather peculiar from the institutional perspective. Both their formal and informal institutional characteristics differentiate them substantially from other types of territory. The dominance of large enterprises creates a culture of dependency and weakens entrepreneurial activity. This is connected with the lack of an innovative milieu and a certain inertia of deeply embedded habits, particularly among industrial workers. On the other hand, notable features include a higher level of solidarity, responsibility, and technical and organisational discipline derived from hard work.

For a long time traditional industrial urban territories enjoyed economic growth. However, the 1960s and 1970s proved turning-points in their history. Technological advances and the subsequent process of globalisation laid bare the vulnerability of their economies. Heightened competition in the world markets connected with the move from a Fordist “industrial economy” towards a post-Fordist “information economy” forced transformation in these towns and cities.¹

The societies of Central East Europe are currently undergoing a dual transformation. The specific processes of transformation from totalitarian to democratic political system and from centrally-planned to mar-

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ket economies were the first. These intended, government-directed transformations created the conditions for the more general processes of transition from Fordist societal structures to post-Fordist ones, just like the internal transitions in the organisation of developed countries before them.

There is little doubt that the decline of old industrial towns and cities in the post-communist countries differs substantially from that of their western counterparts in terms of both the origin and the nature of their troubles. The specific legacy of socialism, which can be expressed as complex and interconnected social, economic and environmental deformations, is hampering the transformation of these urban areas seriously.

Ostrava, which is the object of this article, is a multicultural urban entity with complex and inconsistent development. Moreover, Ostrava's peculiarity is further intensified by the city's traditional industrial character. Its characteristics are strongly linked with its location in Central Europe. Numerous issues connected with the appeal of the Central European region go beyond the scope of this article; however, it should be stated that, according to Milan Kundera's definition, the area was "geographically in the Centre, culturally in the West, and politically in the East"².

The article aims to show the nexuses between the wider political-spatial changes and Ostrava's development from a chronological perspective. It is only seldom stated that in reality, urban trajectories are often shaped by decisions and policies created and implemented by distant central actors, and it was such "external influences" that played the major roles in Ostrava's history. At the same time, Ostrava to a certain extent represents an embodiment of urban industrial problems in Central Europe.

Ostrava from the historical perspective

Present-day Ostrava, at the confluence of the Oder, Ostravice, Opava and Lučina rivers, covers an area of 214 km². Findings more than 25,000 years old document the presence of primeval humans here. The small but valuable statue called the "Landek Venus", created in primeval times, is probably the most important specimen. Archaeological work has also revealed that in prehistoric eras people were already using local coal. This site of today's Ostrava was known also as one of the major nodes on the so-called "Amber Road" leading from the Baltics to the Mediterranean. These two factors – coal and a favourable geographical location – predetermined the development of the city in the modern period, based mainly on business and industry.

The first mention of the town of Ostrava dates from 1267. Its inhabitants were active in trade, crafts and agriculture. In 1362 Charles IV granted the town its first anniversary market, and subsequent sovereigns extended this privilege by a further six anniversary markets. In 1428 and 1430 the Hussites briefly took possession of Ostrava. Increasing economic development after the Hussite wars was ended by the fire of 1556. The Thirty Years' War, when the town was plundered several times by both the Emperor's own and enemy armies, brought more misery. The plague in 1625 caused the deaths of half of the population. Gradual development was thus replaced by long-lasting economic decline.

After 1620, when the area covered by the contemporary Czech Republic formed part of the Austro-Hungarian Empire, legislation as well as the territorial administration system were formed on the basis of Austrian traditions and principles. It is worth noting that self-government and state administration existed concurrently at that time. Elements of self-government were detectable at provincial, regional and local levels. In spite of certain disputes concerning the relations between self-government and state administrative structures, the provinces of Bohemia, Moravia and Silesia even had some legislative authority.

From 1700, the first signs of Ostrava's renewed prosperity emerged. Noblemen from the surrounding manors increasingly moved to the town, further improving its reputation. After the defeat of 1742, Maria Theresa surrendered the major part of Silesia to Prussia. Ostrava became a gateway for the passage of goods to and from Austria. The Oder and Ostravice rivers created the border between Austria and Prussia. After the annexation of Galicia to Austria in 1772 Ostrava lost its border town status and witnessed an inflow of people from Galicia.

The discovery of coal deposits in 1763 and the foundation of an ironworks in the neighbouring small village of Vítkovice in 1828 mark the beginning of Ostrava's massive development. This was further strengthened by the utilisation of Ostrava's favourable geographical location: the town was located at the midpoint

of the Vienna-Krakow railway line built in 1847. Industrialisation converted a town of artisans and agrarians into an industrial metropolis. This substantially influenced the mode of settlement, construction of facilities and the composition of the population. Ostrava's architecture nowadays reflects the heritage of the past: valuable Art Nouveau or functionalistic complexes alongside industrial architecture.

The development of industry in connection with the growth of financial capital stimulated the construction of public facilities and brought numerous remarkable edifices. From the cultural point of view, the city was transformed into a multicultural centre, since its wide offer of jobs of all categories lured people from all corners of the Austro-Hungarian Empire.

From a wider perspective, its geopolitical location in Central Europe historically exposed the Czech territory to innumerable social, economic, political and cultural influences. It is not surprising that the rich history of the area occupied by the current Czech Republic manifested itself in the extreme instability of its borders. Central European borders were almost constantly moving, and very often they were easily penetrable. Moreover, in the Middle Ages borders were not delimited exactly, and they were determined not only on the basis of political relations but also according to the location of natural obstacles, such as mountains or rivers.

The town's multicultural character was strengthened further by the fact that Ostrava's territory has been crisscrossed by dozens of national, administrative and cultural boundaries over history. From the historical standpoint, the frontier between the Polish and Czech states was the first one that crossed the area of today's Ostrava. Silesian Ostrava castle, once a border outpost, is situated at the confluence of the Ostravice and Lučina rivers. As already mentioned, in 1742, Ostrava became a border town again. At that time, borders – cultural ones – played a more stimulating than impeding role in the town's development. Ostrava could be perceived as a certain 'melting pot' in the political and spatial context of the Austro-Hungarian Empire, which had no major retarding impacts on the town's development.

The Czechoslovak Republic that was founded on 28 October 1918 inherited the Austro-Hungarian system of territorial administration. However, subsequent years brought numerous changes to the newly created state borders, above all in view of the radical moods so typical of the frequent discontinuities in the historical development of the Czech nation. After 1918, the Czechoslovak territory was divided into municipalities, districts and five provinces that performed both state administrative and self-governmental functions. Symptomatically, in 1918, the northern part of Ostrava, on the left bank of the Oder river, still belonged to Prussia. In 1920, the area was annexed to Czechoslovakia.

From 1927, the influence of the state administration on the self-governing structures increased vastly. One-third of the members of self-governing bodies at the province and district level (i.e. the Provincial and District Assemblies) started to be appointed by central government. At the municipal level, the validity of a mayor's election had to be confirmed by the Provincial Office. Where a municipality was also the seat of the District Office, confirmation was required not only from the Provincial Office but also from the Ministry of the Interior. Provincial presidents were appointed by the President of Czechoslovakia and were subordinate to the Minister of the Interior. District presidents were named by the Minister of Interior and subordinate to the Provincial Office. As such, self-government was curbed and practically oppressed by the central administration in Prague.

In 1928, four provinces were established, with Moravia and Silesia being compressed into a single Moravian-Silesian province. The number of districts grew to 242. While the provinces had proved to be too large as units for the administration of natural regions, the districts turned out too small and weak for effective spatial management. The absence of self-governing regions in the Czech part of Czechoslovakia equivalent to the Slovak "župas" was a rather sensitive issue. It was a serious and frequent criticism that self-governing units were excessively dependent upon central power. The answer of the central authorities was to petrify this problematic and unsatisfactory structure of public administration until World War II. Naturally, this unfavourable political-spatial context also affected Ostrava. Generally speaking, Ostrava, like other non-central areas, suffered from inadequate levels of self-administration, in terms of both competences and finance.

Ostrava's industrial vigour was thus constrained by its ill-fitting administrative context. Moreover, the city's territory was artificially divided into several independent municipalities because the governing elites were wary of Ostrava's rapid expansion. The legacy of the city's peculiar territorial development is visible also nowadays, with the urban area composed of 23 formerly independent municipalities.

In spite of its significance, Ostrava has never been a favourite city of Czechoslovak/Czech governments; the city was forced to deserve its existence and to fight for it. Hence, Ostrava's administrative and political importance was practically always qualitatively one step behind its importance in terms of industry and population. Between the wars, borders worked as hindrances to Ostrava's development, as administrative borders did not respect the natural spatial socioeconomic interactions.

At the same time, it must be stated that Ostrava witnessed its biggest ever building boom in the 1930s. Architecturally valuable complexes by famous architects such as Mendelssohn or Gočár crowned Ostrava's transformation into a modern city. World War II violently interrupted all development in the city, and air strikes at the end of the war destroyed many important edifices. Paradoxically, from the administrative perspective, wartime brought a certain harmony between the city's administrative borders and its natural spatial socioeconomic interactions, and the same applied to the city's competences.

After the beginning of World War II, old boundaries were renewed. Ostrava became a border city again. At the same time the city provided asylum for tens of thousands of fugitives from occupied territories trying to cross the border into Poland. During the war, all frontiers within what is nowadays Ostrava were annulled, which resulted in the administrative growth of the city and formed the basis for its post-war spatial growth. After the war and during the socialist era, the city and surrounding region witnessed a huge influx of jobseekers from all over Czechoslovakia and even from Greece, Poland, Hungary, Bulgaria and Ukraine.

After 1948, when the Communist Party seized power in Czechoslovakia, the Constitution Act No. 150/1948 demarcated the National Committees at the municipal, district and newly created regional levels. In 1954, the National Committees were defined as institutions of state administration and power; this meant that they lost their originally declared powers of self-government. In reality, self-government did not exist from 1948 until 1989, as all territorial administration was fully controlled by the ruling Communist Party.

Despite the fact that municipalities and regions were self-governing in name, their real room for manoeuvre proved severely limited. Extreme centralisation penetrated practically all spheres of life and decisions were made in the form of top-down commands practically without any feedback. This system ruled all areas of life under socialism and numerous elements of it survived into the transitional period. And although the socialist era undoubtedly had a negative effect on the Czech nature³, a look at pre-war history also shows that tendencies towards discontinuity and centralisation are in fact inbuilt Czech institutions.⁴

Ostrava after 1990

Ostrava, formerly called the "Steel Heart of Czechoslovakia", is a typical victim of communist industrial megalomania. Wild industrial growth resulted in the inferior image of the city, which gained a reputation as an environmentally and socially unpleasant place to live, inhabited by boorish people. From the spatial aspect, the strictly guarded borders and subsequent lack of both material and intangible communication caused the general retardation of practically all the socialist countries. Not surprisingly, Ostrava, as a frontier city, was hit rather severely by this semi-autarky, as the former Czechoslovakia was one of the most diligent pupils of the Soviet system. In 1989 the Ostrava agglomeration generated some 86% of Czechoslovak coal mining output, 82% of coke production, and 70% of steel production. Approximately 52% of the city's inhabitants worked in the secondary economic sector, 7% in the primary sector and just 41% in the tertiary sector.

At the beginning of the 1990s, the Czech Republic underwent the shock therapy of the system changes. In 1990, the new post-communist government sharply reduced subsidies for coal mines and steelworks and announced that the new enterprise executives were responsible for the further development of their companies. All large enterprises in the Ostrava region were badly hit by a dramatic reduction of demand in their traditional markets. The same applied to domestic demand, which shrank as a consequence of economic recession. The rate of unemployment remained at a negligible level solely due to rapid small privatisation deals and the restitution of previously nationalised smaller production and service units.

Immediately in 1990, the higher territorial administrative structures that corresponded to NUTS II level were abolished. Self-government existed only at the municipal level and was embraced by excessive state administrative power. Moreover, central government did not pay sufficient attention to the gradually accumulating regional problems and did not launch any relevant regional policy.

Ministries that should have taken responsibility primarily for the management of state affairs at that time absurdly tackled also regional matters. So-called District Offices, which managed areas approximate to NUTS IV, were directly subordinated to the Ministry of the Interior, and their departments to other ministries. District Offices functioned as an extended arm of the state and created "small state kingdoms" that performed all their activities in compliance with the will of the central powers. Ostrava and its vicinity suffered markedly from the non-existence of a regional level of self-government.⁵

The establishment of the Ministry for Regional Development in 1996 turned out to be a rather formal step, which was not accompanied by the necessary devolution of decision-making powers. The spontaneous and chaotic restructuring of large enterprises in combination with the already limited absorbing capacity of the tertiary sector and national economic problems manifested themselves in a surge in unemployment in the second half of the 1990s.

The long-term absence of self-government at the regional level hit the whole region hard and substantially influenced the unsatisfactory course of its transformation. Central institutions proved to be too far removed from real life in Ostrava and its surrounding area. More importantly, they kept the competences that should normally belong to self-governing regions and municipalities.⁶ Even since the establishment of self-governing regions in 2001, the situation has not improved, since regions very often face operational and technical problems. Ministerial officials are obviously rather unwilling to give up their power.

Aside from the political-administrative context, the importance of communications is also undeniable. Both material and intangible communications play an important role in the development of any entity. The transportation infrastructure of the Ostrava agglomeration itself is of a relatively high standard, but its connections with neighbouring territories are much poorer, although the restoration of the railway corridor speeded up the connection with Vienna and Warsaw. In spite of the city's socio-economic importance, there is still no highway. The construction of a highway has been postponed many times, which has had a strongly retarding effect on the development of the whole region. The Oder river is not navigable, although there is enormous potential for the construction of a Danube – Oder – Elbe canal. In spite of the good technical parameters of the airport in Ostrava-Mošnov, there are just two regular flight connections (to Vienna and Prague) so far.

The intangible dimension of communication reflects the position of the area on mental maps. In spite of the gradual transformation of all its principal regional socioeconomic structures and rising quality of life, Ostrava and its surroundings are still perceived as a heavy industry region plagued with socio-pathological and other problems. This negative image is very often played up by the national media.

Not surprisingly, Ostrava is currently a rather inconspicuous place as regards tourism, and the city's position on mental maps is pretty unfavourable. But this is in sharp discordance with the fact that the city traditionally served as a business, economic and cultural centre. The architecture and the memory of the city are valuable witnesses of history. So, contemporary Ostrava lies in the middle of Central Europe but at the same time at its periphery. Conflicts can be perceived as intrinsic parts of the city's development, which symbolically resembles a sinusoid curve.

Today, as a consequence of the long-term influence of the communist regime, Ostrava is still finding its way back to its natural development path and seeking a new mission and identity. Its poor position on mental maps in combination with its limited opportunity for self-government mean that there is little room for genuine endogenous development.

At the same time, vanishing borders, advancing European integration, and globalisation have brought new hope for the city. Current changes at the European or even global level, which can to some extent be perceived as a modern parallel to the historical Austro-Hungarian Empire, facilitate both material and intangible communication and contribute to the appreciation of Ostrava's favourable geographical location. However, the city still needs a greater degree of self-government; the level of autonomy in this respect (in terms of competences and financial resources) corresponds to the level of democracy in a given country. The same applies to its infrastructural endowment, which to a considerable extent determines the city's possibilities and limitations. Generally, the disappearance of the borders in the present era should be perceived as a resurrection of natural spatial qualities, as borders are always an artificial element formed by society. In summary, the legs of the white horse, which is the city's emblem, are gradually being freed from their hobbles. At the same time,

it is important to bear in mind that the vigour of Ostrava's white horse should be directed only into selected strategic spheres in the future.

Notes:

¹ Sucháček, J. (2004): "Old industrial regions and their transformation in advanced and transitional countries", in: *Econ'04*, Vol. 11, Ostrava, pp. 368-374.

² Tomaszewski, A. (2003): "Central Europe: Cultural Property and Cultural Heritage", in: Purchla, J. (ed.): *Central Europe: A New Dimension of Heritage*, ICC, Cracow, pp. 131-135.

³ It is a well-known fact that informal institutions in post-communist countries are rather distorted. However, it is only seldom mentioned that socialist deformations also bore ample spatial implications. General interest in public affairs diminished considerably. The weakest local identity in all transitional countries was found in the Czech Republic. At the same time, there is an intriguing discrepancy between national and local identity in the Czech Republic. Under socialism, regional and local problems were quietly swept under the carpet. After 1990, when strong centralization of public administration afflicted virtually all spheres of life, discourses concerning local or regional development were artificially suppressed either by the governing bureaucracy or by the media. National identity consequently served as a certain substitute for suppressed local and regional identities. Naturally, promoting national identity and weakening local and regional identities principally advances the centralisation of the state and is supported by the central government. Thus, the introduction of self-governing regions was postponed many times in the Czech Republic. It was argued that self-government endangers national unity. Czechs are also one of the Central East European nations with the lowest level of national pride. Ap-

parently, when people are beset by regional and local problems, they can hardly be satisfied with the state of the whole country. Sucháček, J. (2005): *Restrukturalizace tradičních průmyslových regionů v tranzitivních ekonomikách*. VŠB-TU, Ostrava, p. 221.

⁴ It seems that there are certain chronological regularities in modern Czech history that are obviously interrelated also with the evolution of territorial administration and form a wider framework for its development. After the formation of the independent state in 1918 and twenty years of the First Republic, the Nazis occupied the Sudetenland in 1938, and in March 1939 Germany invaded the remaining parts of Bohemia and Moravia. In February 1948 the Communist Party seized power and the long-term decay of the country set in. In August 1968 came the Soviet "so-journ" invasion, which nipped any reformatory attempts which had emerged in previous years in the bud. And last but not least came the Velvet Revolution, in November 1989. Since the principal changes in the country seem to take place roughly every 20 years, one has to ask what the country should expect in 2008 or 2009.

⁵ Not surprisingly, the key actors in Ostrava and its surrounding region agreed to create an informal civil association called "The Economic and Social Council of the Ostrava-Karviná Agglomeration". This association acted in the interests of regional stakeholders. Numerous regional development agencies striving for the reinstatement of the non-existent regions were established as well.

⁶ Sucháček, J. (2005): *Restrukturalizace tradičních průmyslových regionů v tranzitivních ekonomikách*. VŠB-TU, Ostrava, p. 221.

Signum Temporis.
State – Institution – Artist:
Artistic Work in Poland

The birth of the Polish contemporary art market is a long, slow, painful process. Even though communism collapsed over fifteen years ago, Polish society is still surprisingly susceptible to traditional and conservative art. Works by 19th-century artists – the titans of landscape, portrait, and monumental paintings – sell much better than works by contemporary artists, in spite of the fact that the latter are award-winning, interdisciplinary, rebellious and thoroughly original.

Contemporary art, as seen through the prism of present-day museology, reflects the tastes of the Polish people. It exists as an addition, a necessary periphery, and is often described as having all the characteristics of an underground product. Poland does not as yet have a proper museum of contemporary art, and the existing collections – be it departments of contemporary art in the national museums, art centers or small galleries, or works in the hands of private collectors – function exclusively as a substitute for what in a modern democracy should exist freely and, as a consequence, constantly be shaping that democracy.

Things are really bad

1989 brought the collapse of communism and the arrival of a new state based on the ideals of the free market, civil liberties and Western standards of government. The most conspicuous political and economic achievement of the period was the incorporation of Poland into international structures, first NATO (1999) and subsequently the European Union (2004). Throughout this period, culture has never been invited to participate fully in the process of change and development. The visual arts have had to face enormous legal and financial difficulties as a result of being immediately challenged by the rules of the free market. The state's patronage of the arts has concentrated on the so-called national institutions of culture – above all on the national museums, with collections of Polish and European art, located in the largest Polish cities and the royal castles of Warsaw and Krakow. For over 15 years contemporary art has never been declared a priority in state policy and consequently its functioning has been reduced to a few galleries and art centers, and private initiatives.

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Nomadism, iconoclasm, individualism, escapism, operating outside institutional structures, as well as remaining on the fringes of the main cultural trends are the characteristics of contemporary art. Obviously, independent and closed circulation does exist in Poland ("closed" because restricted to a group of acquaintances and professional colleagues), but as a rule independent initiatives remain in strong opposition to official institutions which order artistic life by distinguishing between "bad" and "good" artists. In Poland, practically speaking, there is no such "official" institution.

Poland had a chance to become a central point on the map of European contemporary art museology. With its works collected since 1929, Muzeum Sztuki (Art Museum) in Lodz has the second-oldest collection of contemporary art in Europe (after El Lissitzky's Abstract Cabinet in Hanover) and the third-oldest in the world (after New York's Museum of Modern Art). Unfortunately, Lodz has never achieved its full potential. In terms of museology and collections of contemporary art, Poland remains a remote province of Europe.

The decline of contemporary art in Poland was aptly summarized by the previous minister of culture, who said: "In Poland, we do not have a single collection of 20th-century art which would be in any way complete. And I am not saying world art. I am not saying European art either. I am saying Polish art."¹

Signs of the Times

In 2004 the government decided to act to halt the process of marginalization of contemporary art. The effect of its efforts was a project to institutionalize regional collections of art – the so-called *Signs of the Times* project. According to its strategy, "the program was created as a reaction against long years of neglect in the field of art collection. This negligence has led to the abandonment of the social dialogue and a weakening of the cultural bonds between generations." The primary aim of the program is to create a representative collection of contemporary art based on 16 regional collections. Its other goals include the promotion of Polish contemporary art, restoration of traditional patronage of the arts, and transformation of art into a tool of social dialogue and an element of the development of the civil society.² The fruit of the project is the establishment of regional collections of contemporary art created by associations or foundations in all the major Polish administrative provinces. Each organization was given 50% of the money needed to set up the collection by the minister of culture. The remaining sum of money had to be raised by the organizations themselves. In practice, the government grants ranged between PLN 100,000 and PLN 500,000, while the balance was donated by the regional authority. Each organization was also symbolically presented with a first work of art by the minister – a piece that was to form the basis of the new collection.

The program is coordinated by a central state body, the National Centre of Culture, which offers all kinds of support to regional organizations. The organizations are given a free hand regarding acquisition of the works of art, the profiles of their collections and important decisions related to their future institutional character.

Every province was required to set up a unit responsible for addressing the regional goals. The temporal limitations which refer to the category of contemporary art are usually the years of 1989 and 1990. They are considered to be "the moment of political, economic and ideological transformation which located Polish art in the context of much stronger and less restrained interactions with European art – accompanied by serious theoretical thinking."³ Several organizations have already achieved considerable success. In addition to establishing professional websites, they organize cyclical exhibitions and make plans concerning the homes of their permanent exhibitions and even separate museum-type institutions to exhibit various collections. Let me offer here just a few examples. In Lodz the collection of contemporary art will be complementary to the collection of the local Art Museum, which boasts a collection dating back to the 1930s. Wrocław is considering rebuilding its Royal Castle, which could then become home to a collection of contemporary art. Gdansk city council hopes to erect a new Museum of Contemporary Art on Wyspa Spichrzów, in the centre of the historic city. The Białystok collection will probably find a home in a former military barracks, which is to be transformed into a modern cultural centre. The city of Katowice is considering the adaptation of the old railway station into an exhibition space. Krakow's collection is to form the core of a Museum of Contemporary Art, whose ultimate location is still open to debate – the three possibilities being the city's historic railway station building, Oscar Schindler's factory, and the Peterseim factory.

Thus, the collections have already become a starting point for the creation of new institutions and new exhibition areas.

Museum of Modern Art

The regional collections are not the only notable initiatives in this field. The government is making some serious attempts to atone for the years of neglect in the state's patronage of the arts. March 2005 marks the start of work towards a Museum of Modern Art in Warsaw, with a totally new collection of works. This will be the most important cultural initiative in the last 70 years. The museum is a joint venture of the Ministry of Culture and the mayor of Warsaw. The international competition for an architectural design for the new museum was announced last year. The new 30,000 m² building is expected to become a new symbol for the capital. It is to be built in the heart of the city, in the immediate vicinity of Pałac Kultury, which before the 1989 political transformations was a symbol of the communist, one-party rule. This location will surely prompt the new museum to enter into an aesthetic and ethical discourse with the past.⁴ According to its originators, it will showcase the achievements and changes taking place in the Polish art of the 20th and 21st centuries within the wider international context. It will also establish a collection of art, present the most significant recent accomplishments in the visual arts, film, theatre and music, and offer various kinds of support to talented Poles. The museum is to serve Polish society and help to increase public interest in contemporary art by creating thematic references to tradition and history.⁵ In the future there are hopes that the collection will offer an in-depth portrait of the artistic modifications characteristic of the united Europe of the turn of the centuries and highlight the most valuable aspects of Polish art.⁶

Its areas of activity are as follows: creation of a collection of modern art, presentation of contemporary art, organization of exhibitions, offering inspiration for artistic activities, initiation of projects in the public sphere, offering support to artists and other talented Poles, commissioning and producing of works of art, international exchanges of artists and works of art, international cooperation, observation and documenting of artistic phenomena, participation in international art conferences, categorization and classification of collections, scholarly activity, formation of information and educational policy, publishing initiatives, creation of a positive image for contemporary art, promotion of art, propagation of art, and creation of valuable entertaining space.⁷

According to the original schedule, September 2006 was supposed to bring the announcement of the winner of the international architecture competition. However, numerous controversies stemming from the legal aspects of the competition led to its annulment on June 25th and the announcement of a new one. From the beginning of June the competition had been the object of considerable interest to various media; especially when it turned out that out of 200 projects only 76 (including 49 from Poland and 27 international ones) were approved by the board. Many stars of world architecture, such as Colin Fournier, the designer of the Kunsthhaus in Graz, were declared ineligible for the competition on formal grounds (e.g. due to a lack of certain documents). In an atmosphere of "scandal,"⁸ "controversy" and "confusion"⁹ the four members of the jury representing foreign institutions (Sir Nicholas Serota, director of the Tate Gallery, Deyan Sudjic, the director of the London Design Museum, Christine Binswanger, an architect from the Herzog & de Meuron group from Basle, and Vittorio Lampugnani, a former director of the Museum of Architecture in Frankfurt) resigned from the panel on June 16th. A few days later, on June 20th, three Poles (Adam Szymczyk, director of the Basle Kunsthalle, Paweł Althamer, an artist, and Bohdan Paczowski, an architect and theoretician of architecture) joined the foreign jurors. As they said in an official statement: "By eliminating numerous renowned Polish and international architects Warsaw and Poland lost a unique chance to organize a competition of worldwide importance which would result in the selection of a building capable of becoming [...] *a new symbol of Warsaw in both the Polish and international contexts*. In view of that, we have to hand in our resignation from the jury."

The new competition was much more flexible thanks to new procedures for submitting an entry (including, for instance, the possibility of sending in additional documents if necessary). The name of the winner, Christian Kerez from Zurich, was announced on February 18th 2007 by the international jury. This brought a further shower of criticism, resulting in the resignation of the director of the museum, Tadeusz Zieleniewicz.

The museum project is still in its infancy. Initially, optimists hoped that the new museum would open in November 2009 or March 2010. In view of the inevitable complications, however, realists have

suggested 2013 as the earliest possible date for completion of the project. At present it seems impossible to say when the building work will actually start.

Art in the Institutional Framework

The most basic question is whether the institutionalization and nationalization of art will have a direct effect on the nature, qualities and scope of artistic activities. Will selection of works be objective? What are the chances of the collections being representative? Such questions are utterly legitimate, since Poles remember well what nationalized and centrally regulated art means. The art of the communist period in official circulation – politically and socially engaged – has gradually sunk into oblivion. What has survived out of that period are the works that remained critical of the social and political circumstances and which existed on the verge of freedom of speech. The 21st-century state should not offer dilemmas of that kind any longer and the only aspect open to discussion should be the selection of works as such. But today, even in the field of the arts, freedom of art is not absolute. Artists need to take into consideration not only the probable censorship but also the possibility of legal repercussions of their artistic choices. One such ignominious example was the exhibition of works by a young artist, Dorota Nieznalska, who showed her pieces in Gdansk in late 2001 and early 2002. Nieznalska, who analyses the relations between the sexes, was brought to court and charged with offending religious feeling. She was found guilty by the court of first instance. Nieznalska's case is currently being re-examined by the court of appeal. The artistic milieu is appalled (taking an artist to court for their artistic choices has never happened in Poland before), while public opinion is strongly divided.

The question of choices and of being representative will always be characterized by a high degree of subjectivity. Without the perspective of time it is impossible to choose what is the best or most exemplary. It is also extremely difficult to say who should be responsible for the selection. Public opinion? Artists? Curators? Critics? The media, perhaps?

It is also worth considering in what way projects initiated and financed by the state will function alongside independent initiatives of curators or individuals who, by rejecting the institutional setting, give artists what they need most of all, namely freedom of expression. Will financial difficulties, disfavor with the ruling elite, and social resistance not plunge inconvenient creators into artistic oblivion and non-existence?

Dorota Nieznalska is surely an inconvenient artist but the media have already made her one of the most recognizable creators on the contemporary Polish artistic scene. Zbigniew Libera's work (Lego blocks from the *Concentration camp* series) has also provoked a number of controversies and generated a public debate about the limits of freedom of expression. Still, they will not simply sink into oblivion because sooner or later public opinion will call for them via the mass media. Independent areas of artistic expression will also survive in spite of the extent of artistic censorship. There will always be people who rebel against both museums and institutionalized (i.e. "official") art and function through independent circulation. The role of an official institution is to identify and encompass all these tendencies: the works of artists that accept public commissions, academic artists, renowned artists, but also rebellious artists, underground artists, those who embrace new tendencies as well as those who destroy them.

The years 2004 and 2005 showed a real proliferation of contemporary art collection and presentation initiatives. This does not mean that all fears have been eliminated. Some speak of overoptimism, projects beginning to overlap, and unnecessary duplication of efforts. Currently in the capital there are two institutions devoted to organizing exhibitions of contemporary art and collecting works, the Zacheta National Gallery of Art (established in 1860) and the Centre for Contemporary Art Ujazdowski Castle (established in 1985). Another two initiatives, the Museum of Modern Art and the foundation that collects contemporary art within the Signs of the Times project, are in the process of creation. It is doubtful whether the multiple directions of these projects to the same goal (the creation of a representative contemporary art collection) is a good solution. Perhaps a more reasonable endeavor would be the creation of several profiled collections instead of attempting to make all of them representative in one way or another.

It will be interesting to see whether the number of collections will have any effect on the quality of the works and whether – much earlier – the initiatives that to a large extent exist exclusively on paper will

actually come to fruition. We will not find the answers to these questions for at least the next five years. An artist needs to know that his works will have a chance of being exhibited, but this sort of mental peace of mind can only be guaranteed by the existence of places where art is collected, presented, digitalized, and documented. State institutions guarantee certainty and security but the most interesting initiatives usually avoid formal structures. Once again Poland has a unique chance that cannot be wasted. By focusing on contemporary art (irrespective of its educational and aesthetic value), the state can create a very interesting marketing product that can be further used in the country's broader promotional policy. Still, what needs to be done is to define the aims and to start pursuing them with the necessary amount of balance. State art cannot compete with independent art in the same way as "central" cannot contend with "regional." What needs to be introduced is some sort of specialization – obviously, with the existing institutions constantly being kept in mind. A museum should offer a setting for art and never, ever constitute an aim in itself.

Notes:

¹ W. Dąbrowski, *Narodowy Program Kultury "Znaki Czasu"*, a radio discussion with the participation of Waldemar Dąbrowski, minister of culture, Aneta Szyłak, Dorota Monkiewicz, Dorota Jarecka, Waldemar Baraniewski, and Piotr Krajewski, Polskie Radio, pr. II, March 30th, 2004.

² www.nck.pl (December 27th, 2005).

³ *Znaki czasu* in Szczecin, www.nck.pl/?zcz/zachodniopomorskie

⁴ *Wstępna koncepcja warszawskiego Muzeum Sztuki Nowoczesnej*, August 28th, 2005, p. 3.

⁵ *Ibidem*, p. 5.

⁶ *Ibidem*, p. 9.

⁷ *Ibidem*, p. 11.

⁸ D. Jarecka, *Skandal z konkursem na Muzeum w Warszawie*, www.gazeta.pl, June 16th, 2006.

⁹ M. Kochalski, *Władze Warszawy o konkursie na gmach Muzeum Sztuki Nowoczesnej*, www.gazeta.pl, June 19th, 2006.

[Translated from the Polish by Robert Kusek]

- Chronicle



On the Search for Borderlands – a meeting with Adam Zagajewski



Journalist Hanna Maria Giza talks to Adam Zagajewski



*Dr Adolf Juzwenko, director of the Ossoliński National Institute in Wrocław, during the talk *Ossolineum Today • Tradition • Mission • Challenges**

Diary

January – December 2006

January

6 January

Traditional New Year meeting of the ICC directors with diplomats and representatives of the ICC's sponsors and partners

10 January

New Year meeting with the ICC's associates and friends

11 January

Warsaw: participation of Prof. Jacek Purchla in the meetings of: • the Board of Trustees of the Royal Castle in Warsaw and • the Monument Preservation Council at the Ministry of Culture and National Heritage

12 January

Participation of Prof. Jacek Purchla – together with Dr Zbigniew Beiersdorf – in a discussion organised to promote the book *Miasto Umarłych. Architektura publiczna Żydowskiej gminy wyznaniowej w Krakowie w latach 1868–1939* written by Barbara Zbroja, art historian and graduate of the Academy of Heritage

13–14 January

Ustroń: participation of Prof. Jacek Purchla in the 22nd Symposium on *Modern Economy and Public Administration* organised by the Krakow University of Economics, Department of Public Economy and Administration

16 January

Working meeting of the ICC directors, Prof. Jacek Purchla and Anna Gawron, with Dr Angelika Eder, director of the Goethe-Institut in Krakow

17 January

• Working visit of Prof. Ewa Chojecka concerning co-operation with the College for New Europe; Prof. Chojecka meets Prof. Jacek Purchla, Anna Depowska and Barbara Szyper

• *On the Search for Borderlands* – a meeting with poet and essayist Adam Zagajewski, organised as an event accom-

panying the exhibition *The Borderlands Rediscovered* and presided over by journalist Hanna Maria Giza

18 January

Visit of Dr Martin Pollack, Austrian historian, writer and translator, who has authored such books as *Śmierć w bunkrze* (Polish edition just released at the beginning of the year)

19 January

Visit of representatives of the Bethlehem Academy of Music from Palestine: Fayez Hazboun and Dr Saleem Zoughbi; Prof. Jacek Purchla and Agata Wąsowska-Pawlik talk with the guests about the ICC's activities and areas of possible collaboration with the cultural institutions comprising the Polish network of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures

20 January

Inauguration of the 3rd edition of the Academy of Heritage postgraduate studies

20 – 21 January

Participation of representatives of the EPOCH (Excellence in Processing Open Cultural Heritage) programme and cultural heritage specialists managers from the Czech Republic, Slovakia, Hungary and Poland in a seminar, *Advanced Information Technologies and Cultural Heritage*, organised by the ICC's Office for Strategy and Communication

23 January

Participation of Prof. Jacek Purchla in a session of the Voivodship Monument Preservation Council

24 January

Ossolineum Today • Tradition • Mission • Challenges – a meeting with Dr Adolf Juzwenko, director of the Ossoliński National Institute of Wrocław, organised as an event accompanying the exhibition *The Borderlands Rediscovered* and presided over by journalist Hanna Maria Giza



Krakow – the Nuremberg of the East?: journalist Stanisław Mancewicz talks to Prof. Jacek Purchla and Prof. Andrzej Chwalba



Sławomir Mrozek listens to stories of Nazi visions of Krakow



The official opening of the exhibition *Faces of America*: transatlantic art traditionally attracts hordes of art lovers from Krakow and beyond



Elizabeth Glassman, president of the Terra Foundation for American Art, talks about the mission of her foundation and the treasures in its collection

25 January

Warsaw: meeting with Prof. Jacek Purchla at the National Library's Writers' Salon, combined with a presentation of the ICC's publications, organised by Michał Jagiełło, director of the National Library

February

1 February

Krakow – *the Nuremberg of the East?*, a discussion organised as part of the promotion of the ICC's newly-released book, *Kraków i Norymberga w cywilizacji europejskiej*, attended by Prof. Jacek Purchla and Prof. Andrzej Chwalba and moderated by journalist Stanisław Mancewicz (meeting co-organiser: the Nuremberg House in Krakow)

2 February

Visit of Tadeusz Trzmiel, deputy mayor of Krakow, to review the interim results of the construction work in progress on the ICC's premises as well as the Centre's investment plans

7 February

Participation of Prof. Jacek Purchla in a session of the presidium of the Citizens' Committee for the Restoration of Historical Monuments of Cracow (SKOZK)

15 February

Visit of Victor Ashe, USA ambassador to Poland, and deputy minister of culture and national heritage Krzysztof Olendzki, at the opening of the *Faces of America* exhibition

16 February – 7 May

Faces of America. Portraits from the Collection of the Terra Foundation for American Art 1770–1940 – Poland's first exhibition of classic American paintings; on 15 February Elizabeth Glassman (president of the Terra Foundation for American Art and director of the Musée d'Art Americain Giverny) and Sophie Lévy (author of the exhibition and curator at the Musée d'Art Americain Giverny) deliver a lecture on *Terra Foundation for American Art – International Foundation, National Collection*

16 February

Meeting of the ICC Programme Council

18 February

Kalwaria Zebrzydowska: participation of Prof. Jacek Purchla and commissioner-general Tomasz Merta in a meeting dedicated to the preservation of historical monuments in the Małopolska region, organised by MP Paweł Kowal, chairman of the Sejm Culture and Media Committee; during his stay in Małopolska, Mr Merta paid a working visit to the ICC

19 – 21 February

Gdańsk: participation of Dr Monika A. Murzyn in an international conference, *The Role of "Industrial Knowledge" in Economic Development of Post-Industrial Regions*, organised by the British Regional Studies Association; Dr Murzyn delivers a lecture on *Industrial Landscapes. Change*

of Meaning and Function in the Postsocialist Period. The Experiences of Krakow

20 February

Visit of the representatives of Literaturbüro Ostwestfalen-Lippe; the guests meet with Prof. Jacek Purchla and Agata Wąsowska-Pawlik

20 – 22 February

Brighton: participation of Agata Wąsowska-Pawlik in a working meeting of the network of the Centres of Expertise at the University of Sussex organised within the framework of the EPOCH (Excellence in Processing Open Cultural Heritage) programme

24 February

Participation of Prof. Jacek Purchla in a conference on the Małopolska Regional Operational Programme for the years 2007–2013 organised by the Marshal's Office (the Ravens Conference Room)

25 February

Graduates of the 2nd edition of the Academy of Heritage receive their diplomas confirming their completion of the study programme from Prof. Jacek Purchla and Barbara Szyper, head of the Academy of Heritage

27 February

Participation of Prof. Jacek Purchla in an extraordinary meeting of the Voivodship Monument Preservation Council

28 February

- Warsaw: • participation of Prof. Jacek Purchla in a meeting organised by the Ministry of Culture and National Heritage to discuss the role of culture in social and economic strategies for national development; • consultations held at the Ministry of Foreign Affairs concerning the Forum for Slavic Cultures, at the invitation of deputy minister Rafał Wiśniewski

- Prof. Jacek Purchla submits his resignation from the position of chairman of the Council of the National Museum in Krakow to the minister of culture and national heritage

March

1 March

Prof. Jacek Purchla submits his resignation from the position of deputy chairman of the board of the Forum for Slavic Cultures in Ljubljana

3 – 4 March

Participation of Prof. Jacek Purchla in *Polish Cultural Losses during the Second World War*, a conference organised by the Polish Academy of Arts and Sciences in Krakow to commemorate the 100th anniversary of the birth of Prof. Estreicher; Prof. Purchla delivers a lecture on *Hitler's Visions of Krakow*

4 – 5 March

Visit of Dr Abbas Ali Hussain, holder of a scholarship from the Ministry of Culture and National Heritage; Prof. Jacek



The debate *The Common Heritage of Poland and Ukraine* before the opening of the exhibition *The Borderlands Rediscovered* in the Wrocław Museum of Architecture: the speaker is Prof. Jan Wrabec



The official opening of the exhibition *The Borderlands Rediscovered* in the Wrocław Museum of Architecture: Prof. Jacek Purchla talks to Dr Adolf Juzwenko and Prof. Olgierd Czerner



Prof. Jacek Purchla leads a session during the conference *Barcelona – Krakow: Changing Visions – Visions of Change. Cities and Regions in Europe* organised by Centre de Cultura Contemporània de Barcelona and the International Cultural Centre



Polish-American seminar *The Face of a Nation – the Portrait and National Identity*



Americans and Poles through British eyes: Prof. Norman Davis' comments were the perfect complement to the seminar discussions

Purchla discusses with his guest problems related to protection of Krakow's heritage

5 March

Lecture on *Krakow at the Turn of the 19th and 20th Centuries* delivered by Prof. Jacek Purchla to the Krakow Heritage Society

7 March

Participation of Prof. Jacek Purchla in the *Vistula Now* conference organised by the Krakow branch of the Association of Polish Architects (SARP); Prof. Purchla delivers one of three introductory lectures, entitled *The Vistula in the Urban Layout of Modern Krakow*

9 March

Courtesy visit of Marie-Therese von Werner from the Berlin | Jarosław Saint Jadwiga Foundation; Ms von Werner meets with director Anna Gawron

9 – 11 March

Ljubljana: visit of Dr Monika Rydiger in connection with *Jože Plečnik – Architect and Visionary*, an exhibition planned for December 2006; working talks with Prof. Peter Krečič, director of the Museum of Architecture in Ljubljana, to discuss the final form and organisation of the exhibition as well as the number of exhibits; on 10 March Dr Rydiger participates in a seminar, *National Identity and International Trends*, part of the *Art Nouveau and Society* project of the Réseau Art Nouveau Network

9 – 12 March

Edinburgh: participation of Agata Wąsowska-Pawlik in another working meeting of the partners in the ECHOCAST project

9 March – 23 April

Wrocław: Presentation of the exhibition *The Borderlands Rediscovered* at the Museum of Architecture; Dr Jerzy Ilkosz, Dr Adolf Juzwenko, Prof. Jacek Purchla, Dr Sylwia Świsłocka-Karwot and Prof. Jan Wrabec participate in a pre-exhibition panel discussion on *The Common Heritage of Poland and Ukraine*

13 March

Participation of Anna Gawron, Janusz Ogonowski and Agata Wąsowska-Pawlik in the official opening of the British Council's new premises at 6 Rynek Główny, combined with a farewell organised for Susan Maingay, BC director for Poland, at the end of her mission to Poland

13 March – 14 May

The exhibit *Seven Deadly Sins* showcases at the Royal Castle in Warsaw

14 March

Warsaw: participation of Dr Krzysztof Broński and architect Łukasz Galusek in a meeting of a team of experts on Polish cultural heritage abroad at the Ministry of Culture and National Heritage

14 – 17 March

Barcelona: *Barcelona – Krakow: Changing Visions – Visions of Change. Cities and Regions in Europe*, an international con-

ference organised by Centre de Cultura Contemporània de Barcelona and the International Cultural Centre; the ICC is represented at the event by Prof. Jacek Purchla, who moderates the session *Introduction: Change and the Past* and delivers a lecture during the session *Towards a Greater Role for Cities?*

17 March

- Warsaw: participation of Anna Depowska in a public debate entitled *Poland – Ukraine – Common Heritage* organised by the Stefan Batory Foundation

- Promotion of the book *Kraków i Norymberga w cywilizacji europejskiej*, with the participation of Prof. Andrzej Chwalba, one of the book's authors, during "Books off the Top Shelf", a programme broadcast by TVP 3

18 March

Lecture on the ICC's work and cultural co-operation in Europe delivered by Agata Wąsowska-Pawlik to participants of the Academy of Music's postgraduate studies, the European Dimension of Cultural Management

21 March

Working visit of Bogdan Bernaczyk-Słoński, director of the Adam Mickiewicz Institute in Warsaw; meeting with Prof. Jacek Purchla and Anna Gawron

22 March

The Face of a Nation – Portrait and National Identity, a Polish-American seminar organised in connection with the *Faces of America* exhibition, with the participation of Prof. David Lubin, Prof. Richard H. Saunders, Prof. Jan Ostrowski, Prof. Jacek Purchla and Prof. Andrzej Rottermund

23 March

Lecture on *Cultural Diversity and Protection of Cultural in Central and Eastern Europe. The Experience of Krakow* delivered by Prof. Jacek Purchla during an international conference organised by the All European Academies (Amsterdam) at the Polish Academy of Arts and Sciences in Krakow

23 – 24 March

Bilbao: participation of Joanna Sanetra-Szeliga in an EN-CATC network conference, *Analysis of Methodologies used by Cultural Observatories and Statistical Centers. Guidelines for Trainers and Researchers*, organised by Universidad de Deusto

24 March

- Working visit to the ICC by Dr Veerle Thielemans, head of Academic Programmes at the Musée d'Art Americain Giverny; meeting with Prof. Jacek Purchla

- Meeting of Prof. Jacek Purchla with Yaroslav Isayevych, director of the I. Kryp'yakevych Institute of Ukrainian Studies and chairman of the Ukrainian National Committee of Historians

26 March

Lecture on *The Heritage of Krakow's Jews in the 20th Century* delivered by Dr Monika A. Murzyn to the participants of the "Win a Medal as a Friend of Krakow" Sunday meeting series organised by the Krakow Heritage Society



Paweł Polit talks about the deconstructivist aspects of portrait painting in contemporary American art – his lecture was one of the events accompanying the exhibition *Faces of America*



Prof. Miroslav Baše and Anna Gawron, ICC deputy director, chat before the lecture *Urban Landscape. The Czech Experience*

27 March

- Meeting of Prof. Jacek Purchla with Gilbert Brüning, who is making a documentary film about Krakow
- Participation of Prof. Jacek Purchla – together with the minister of culture, Kazimierz M. Ujazdowski – in a conference organised to promote the Ministry of Culture and National Heritage's Operational Programme "Patriotism of Tomorrow" organised by the Office of the City of Krakow

27 – 28 March

Gdańsk: participation of Katarzyna Jagodzińska in an academic conference, *Man and New Media*, organised by Gdańsk University; Katarzyna Jagodzińska delivers a lecture entitled *Virtual@rt* about the online presence of traditional artwork and artwork created on computers for the purposes of the virtual world

29 March

Venice: participation of Dr Monika A. Murzyn in a seminar organised by Venice International University, Central European University of Budapest and the Regional Environmental Center for Central and Eastern Europe (REC) in Szentendre, as part of *The Course for Sustainability*, a programme these institutions created for civil servants and ministerial staff from Central and Eastern Europe to promote sustainable development; Dr Murzyn delivers a lecture on *The Role of Culture and Heritage in Urban Renewal. Successes and Threats. The Case of the Jewish-Catholic Quarter of Kazimierz in Krakow*

30 March

- Working visit of Jožef Drofenik, ambassador of the Republic of Slovenia in Warsaw; Prof. Jacek Purchla and Dr Monika Rydiger meet the ambassador to discuss the preparations for the Jože Plečnik exhibition and the schedule of associated events
- Working visit of commissioner-general Tomasz Merta; Mr Merta meets Prof. Jacek Purchla
- Prof. Jacek Purchla presides over his last session of the Council of the National Museum after serving as its chairman for ten years

30 – 31 March

Toruń: participation of Zoltán Gyalókey in *Museum and Conservation at the Beginning of the 21st Century*, an international conference organised by the Students' Scholarly Society for Museology and Connoisseurship of Historical Monuments at the Nicolaus Copernicus University; Mr Gyalókey delivers a lecture, *The Project "Art Historian Information from Central Europe AHICE" as an Alternative to the Promotion of Cultural Heritage Institutions on the International Arena*

31 March

- Warsaw: participation of Prof. Jacek Purchla in a session of the Council of the Museum Palace at Wilanów and a working meeting with deputy minister Krzysztof Olendzki at the Ministry of Culture and National Heritage
- Visit of Dr Hans-Bernhard Nordhoff from the Department of Culture at Stadt Frankfurt am Main and associ-

ates; Agata Wąsowska-Pawlik talks to the guests about the ICC's work

April

4 April

From John Smibert to Cindy Sherman. *Deconstruction of the Convention of the Representational Portrait in Modern American Art*, a lecture delivered by Paweł Polit, art custodian and critic, organised as an event associated with the *Faces of America* exhibition

6 – 10 April

Los Angeles: participation of Prof. Jacek Purchla in a session of the CIHA (Comité international d'histoire de l'art) and in the conference *Past Perfected: Antiquity and its Reinventions* organised under the auspices of the CIHA by the American National Committee for the History of Art

7 April

- *Urban Landscape. The Czech Experience*, an open lecture delivered by Miroslav Baše, professor at the Prague University of Technology, as part of the Academy of Heritage
- Visit of diplomats of the Republics of Lithuania and Poland; in a meeting with the guests, Anna Gawron and Agata Wąsowska-Pawlik provide an overview of the ICC's activities

11 – 13 April

New York: Prof. Jacek Purchla meets to discuss further collaboration with the ICC's American partners, including Prof. Elżbieta Matynia, director of the Transregional Center for Democratic Studies at the New School of New York, Krzysztof Kasprzyk consul general of the Republic of Poland, and Monika Fabijańska, director of the Polish Institute; on 12 April Prof. Purchla delivers a lecture, *Krakow in European Civilization*, at the University of Columbia

12 April

Registration of the Association of the Academy of Heritage Alumni by the court

18 April

Working visit to the ICC of Witold Kochan, voivode of Małopolska; Prof. Jacek Purchla acquaints the voivode with the ICC's current work and planned projects

19 April

Visit to the ICC of Dr Alison Stenning from the Centre for Urban and Regional Development Studies (CURDS), School of Geography, Politics and Sociology, University of Newcastle, together with a group of 30 students from the University of Newcastle (School of Geography, Politics and Sociology, Faculty of Humanities and Social Sciences); the guests meet Dr Monika A. Murzyn, who delivers a lecture on *Heritage and Transformation. The Experience of Krakow*

20 April

Meeting of the ICC directors and associates to prepare a programme strategy for 2007 – a continuation of the seminar held in Tomaszowice (November 2005)



Slovakian themes in the ICC's publications – promotion of the book *Kto sú Slováci?* at the Slovak Institute in Warsaw



On the New Shape of Culture – a discussion at one of the events accompanying the exhibition *Faces of America*



The exhibition *The Borderlands Rediscovered* at the Sokół Małopolskie Cultural Centre in Nowy Sącz



Modern Culture Management – workshop for Ukrainian journalists organised by the Consulate General of the USA in Krakow and the ICC

21 April

Presentation of the ICC's work and achievements by Barbara Szyper during *Managing Culture*, an international conference organised by the Małopolskie Voivodship at the Jewish Cultural Centre in connection with the study visit of the directors of cultural institutions from the partner region of France, Rhône-Alpes

22 April

During the academic session *Threats to Krakow's Landscape* at the Krakow Heritage Society, Prof. Jacek Purchla delivers a lecture on *Crisis of Planning or Crisis of the City?*

24 – 26 April

Jelenia Góra – Görlitz – Erfurt: study tour of Prof. Jacek Purchla and Dr Monika A. Murzyn undertaken in connection with the preparation of a seminar trip *The Cultural Space of Lower Silesia, Saxony and Thuringia* from the *Cultural Space of Central Europe* series and combined with a Polish-German "round table" (June 2006); Prof. Jacek Purchla also delivers a lecture, *Culture versus Political and Economic Transformation in Poland*, for students and academic staff at Collegium Pontes

26 April

- Warsaw: participation of Anna Śliwa and Łukasz Galusek in the promotion of the book *Kto sú Slováci?* at the Slovak Institute, during the Week of Slovak Culture
- *On the New Shape of Culture. Public and Private Initiatives in America in the 19th Century*, a discussion with the participation of Prof. Mark Meigs (Université Paris 7 Denis Diderot), Prof. Andrzej Mania (Jagiellonian University), Dr Radosław Rybkowski (Jagiellonian University) and Prof. Marek Wilczyński (Adam Mickiewicz University of Poznań), organised as an event accompanying the *Faces of America* exhibition

26 – 28 April

Oudenaarde: participation of Agata Wąsowska-Pawlik in a working meeting of partners in the EPOCH Network of Centres of Expertise project

May

3 – 4 May

Visit of Indian architect Charles Correa and his wife; Katarzyna Jagodzińska and Agata Wąsowska-Pawlik acquaint the guests with the ICC's activities and Krakow's architecture

4 May

Working meeting of Anna Niewiadomska (director, Department for International Co-operation at the Ministry of Culture and National Heritage) related to the preparation of a meeting of the ministers of culture of the Visegrad Group; Ms Niewiadomska confers with Prof. Jacek Purchla, Anna Gawron and Agata Wąsowska-Pawlik, and in Niepołomice meets the town's mayor Stanisław Kracik

5 May

Working meeting of Prof. Jacek Purchla and Jacek Majchrowski, president of the City of Krakow

9 May – 18 June

Nowy Sącz: presentation of the exhibition *The Borderlands Rediscovered* at the Sokół Małopolskie Cultural Centre, accompanied by a meeting on the heritage of the borderlands of Central and Eastern Europe, with the participation of Antoni Kroh and Łukasz Galusek

15 May

- Press conference on the occasion of the 15th anniversary of the opening of the International Cultural Centre; journalists are informed about the programme of the international conference *Cultural Heritage in the 21st Century. Opportunities and Challenges* and about the exhibition *Rembrandt and his Competitors*

- Participation of Dr Monika A. Murzyn in *Memory and Architecture*, a seminar organised by the Judaica Foundation, Jewish Cultural Centre, as part of the European Programme *Monument Nomination and Pilot Implementation as an Alternative Form of Architecture and Religious Tourism*; Dr Murzyn delivers a lecture on *Revitalisation of Krakow's Kazimierz within the Context of the Landscape and Heritage of the Quarter's Culture*

- Visit to the ICC of a group of 60 students of cultural pedagogy at the Marie Curie-Skłodowska University in Lublin; Agata Wąsowska-Pawlik and Joanna Sanetra-Szeliga meet the students during their study visit to Małopolska and discuss the ICC's work as well as international cultural collaboration, including the preparation and implementation of Europe-wide and worldwide projects

16 – 21 May

Malta: participation of Prof. Jacek Purchla in the Europa Nostra Annual Congress; Prof. Purchla appointed to chair the working group for Europa Nostra Central and Eastern Europe Working Group

18 May

- Visit to the ICC by minister of culture of the Kingdom of Morocco Mohamed Achaari and associates; Anna Gawron and Joanna Sanetra-Szeliga acquaint the guests with the ICC's activities and achievements

- *Modern Cultural Management*, workshops for Ukrainian journalists organised as part of the *Partnership for Democracy* programme developed by the American Consulate in Krakow; Anna Gawron, Katarzyna Jagodzińska, Urszula Podraza and Barbara Szyper discuss the ICC's work and achievements in this field

- Warsaw: participation of Anna Śliwa in the official closing of the Polish-German Year 2005/2006, attended by the president of the Republic of Poland and the president of the Federal Republic of Germany

18 – 20 May

Rome: participation of Agata Wąsowska-Pawlik in a meeting of the EPOCH Centres of Expertise network



The official opening of the exhibition *Rembrandt and his Competitors*



17th-century Amsterdam on Krakow's Main Square



Prof. Jacek Purchla and Slovak government minister Magda Vášáryová in the Bratislava bookshop Ex Libris, promoting the book *Kto sú Slováci?*



Bratislava: Prof. Jacek Purchla, Prof. Martin Bútora, Prof. Martin Porubjak and Prof. Kornel Földvári lost in their book



The ICC team – a group photograph to commemorate the ICC's 15th birthday



Promotion of the book *Kto sú Slováci?* at the Slovak Ministry of Foreign Affairs: among those talking are Slovak government minister Magda Vášáryová and Andrzej Jagodziński, director of the Visegrad Fund

19 May

Warsaw: participation of Anna Śliwa in the opening of the exhibition *Deutsches Polen-Institut in the Service of Understanding* at the University Library

23 May

- Visit to the ICC by Prof. Zdzisław Najder; the guest meets Prof. Jacek Purchla
- Interview with Prof. Jacek Purchla by TVP 3

25 – 26 May

Cultural Heritage in the 21st Century. Opportunities and Challenges, international conference organised on the 15th anniversary of the ICC's opening

25 May – 27 August

Rembrandt and his Competitors, 6th exhibition of the collection of the Polish Academy of Arts and Sciences, Print Room, at the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Krakow, organised on the occasion of the 15th anniversary of the ICC's opening; on the "open day", the ICC's guests were able to visit the entire Centre, from the historical cellars to the modern rooms on the fourth floor, and better to learn about the ICC's work

26 – 28 May

Wrocław: participation of Joanna Sanetra-Szeliga in the German-Polish Seminar *COLLOQUIA CULTURA 2006: Cultural Policy and Projects in Culture*, organised by the Lower Silesian College of Public Services ASESOR; Ms Sanetra-Szeliga delivers a lecture, *EU Funds and Community Programmes Supporting Culture – Good Experiences and New Perspectives*

27 – 28 May

Study tour around Małopolska for the participants of the conference *Cultural Heritage in the 21st Century. Opportunities and Challenges*; the participants learn about selected important historical monuments and sites in southern Poland

30 May

- Visit to the ICC of Mari Dahle and Jan Ove Ekeberg, Norwegian journalists preparing material on Polish projects submitted to the Norwegian Financial Mechanism and the EEA Financial Mechanism (project related information by Joanna Sanetra-Szeliga)
- *MCK – a Centre of Expertise?*, a presentation of the goals of the EPOCH project by Agata Wąsowska-Pawlik during the first open meeting of the ICC's academic team

31 May

- Working visit to the ICC of Barbara Zeidler, director of the Institute for Culture-Resistant Goods of Vienna; Ms Zeidler meets with the ICC's directors, Prof. Jacek Purchla and Anna Gawron, to discuss a project, *The »Czernowitz Austria« – Symbols and Identities in a New Europe*, and a symposium to be organised in Chernivtsi in 2007 as part of the project, *History and Symbolism – Dealing with Political Symbols and their Relevance for New Identities in Europe*
- Interview with Prof. Jacek Purchla for *Warsaw Voice*

June

1 June

Olomouc: participation of Anna Śliwa and Dr Monika Rydiger in the inauguration of the Archdiocesan Museum – a new branch of the Arts Museum in Olomouc; working talks with curator Anežka Šimková to discuss *The Art Lover's House*, an exhibition planned for 2008 and currently showcasing in Olomouc

1–2 June

Participation of Dr Monika A. Murzyn and Ewa Wojtoń in *From Post-Industrial Land to ...*, a conference organised by the Krakow University of Technology to present the REGENTIF (network for the intensification of innovation in the field of the revitalisation of industrial facilities) project executed by the Centre for Technology Transfer and the Faculty of Environmental Architecture at the Krakow University of Technology in collaboration with partners from Italy, Spain and the Netherlands

2 June

Visit of Rafael Jablonka, art merchant from Cologne; Regina Pytlik provides the guest with an overview of the ICC's exhibitions and publications

2 June

Participation of Prof. Jacek Purchla in the opening of the 15th Days of Niepołomice

3 June

Meeting of Prof. Jacek Purchla with consul Árpád Bende at the Consulate General of the Republic of Hungary in Krakow

4 June

Sunday with Professor Jacek Purchla, a programme broadcast on Radio Kraków

5 June

- Inaugural lecture on *Protecting the Historical Heritage of Urban Complexes from the Threats of War and Civilisation* delivered by Prof. Jacek Purchla during a course organised for Polish army personnel
- Bratislava: Promotion of the book *Kto sú Slováci?* at the Ex Libris bookshop, combined with a recording of a broadcast for the Slovakian Radio Devín; with the participation of minister Magda Vášáryová and former consul general of the Republic of Slovakia in Krakow Janka Burianová as well as the book authors: Martin Bútorá, Martin Porubjak, Kornel Földvári, Milan Zemko, Vladimír Krivý, Pavla Vilikovský; Prof. Jacek Purchla, Marzena Daszewska and Łukasz Galusek participate in the event on behalf of the ICC

6 June

Bratislava: Promotion of the book *Kto sú Slováci?* at the Ministry of Foreign Affairs of the Republic of Slovakia, with the participation of minister Magda Vášáryová, ambassador of the Republic of Poland to Slovakia Zenon Kosiniak-Kamysz as well as Prof. Jacek Purchla, Marzena Daszewska and Łukasz Galusek on behalf of the ICC



A meeting of the ICC Programme Council:
Prof. Jerzy Mikułowski-Pomorski,
Prof. Jerzy Wyrozumski, Prof. Jerzy Hausner
and Prof. Andrzej Tomaszewski



Krzysztof Krużel reveals the whole truth about Rembrandt in public



ICC employees decorated with the medal "For Service to Culture
Gloria Artis"



On driving out Satan... and more – Leopold Unger talks to Katarzyna Janowska



Dr Monika A. Murzyn gives a presentation of her publication
*Kazimierz. The Central European Experience of Urban
Regeneration in the Kupa Synagogue*

7 June

Meeting of Prof. Jacek Purchla and Agata Wąsowska-Pawlik with representatives of Luxembourg's cultural milieu: Claude Frisoni, director of the Abbaye Neumünster Cultural Centre, Charles Muller, director of the Municipal Theatre in Esch-sur-Alzettes (Luxembourg), and Françoise Pirovalli, spokesperson for the Abbaye Neumünster Cultural Centre; Joanna Karasek of the ICC accompanied the guests; the talks concerned such issues as co-operation within the network of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures and the Network of the European Cities of Culture and Cultural Months

8–9 June

Radziejowice: participation of Prof. Jacek Purchla in a session of the Monument Protection Council at the Ministry of Culture and National Heritage

11 and 25 June

The Whole Truth about Rembrandt?, meetings with Krzysztof Kruzel, author of the exhibition *Rembrandt and his Competitors*, organised in connection with the presentation of 17th-century Netherlandish prints at the ICC Gallery

13 June

- Visit of Prof. Douglas Knehans, director of School Conservatorium of Music, University of Tasmania; the guest meets Prof. Jacek Purchla

- Participation of Prof. Jacek Purchla in an extraordinary session of the Voivodship Monument Preservation Council attended by voivode Witold Kochan

17 – 20 June

Paris – Giverny: investigative trip of Dr Monika Rydiger: Dr Rydiger learns about the work of the Musée d'Art Americain Giverny and the current exhibitions of American art from the collections of the Terra Foundation for American Art

19 June

- *Seen from Brussels. Around Leopold Unger's Book "Wypędzenie Szatana"*, a meeting with the author, moderated by journalist Katarzyna Janowska

- Inauguration of the ICC's Patron of the Arts Club: Prof. Jacek Purchla, together with Agata Wąsowska-Pawlik and Katarzyna Jagodzińska, present the Club's action plan and honour the invited guests – sponsors, patrons and donors – with diplomas and membership cards

20 June

- Meeting of the ICC Programme Council attended by deputy minister Krzysztof Olendzki

- The minister of culture and national heritage honours ICC's employees for their service to culture by presenting a silver *Gloria Artis* medal to Anna Gawron and bronze *Gloria Artis* medals to Dr Krzysztof Broński, Teresa Leśniak, Regina Pytlik and Barbara Szyper

20 – 26 June

Seminar tour *The Cultural Space of Lower Silesia, Saxony and Thuringia* from the series *Cultural Space of Central Europe*

22 – 24 June

Strasbourg: participation of Zoltán Gyalókey in the seminar *L'Europe en plus large* organised by Fondation de France and the Council of Europe

23 June

Warsaw: participation of Joanna Sanetra-Szeliga in *National Cohesion Strategy for 2007–2013 for the Development of the Social Infrastructure: Culture and Tourism*, a conference organised by the Ministry of Regional Development

25 – 27 June

Vienna: study trip of Dr Monika Rydiger, Łukasz Galusek, Antoni Michalik and photographer Paweł Mazur undertaken in connection with the planned exhibition and album on Jože Plečnik (photo shoot of the architect's buildings in Vienna and participation in an exhibition of the architect's work in Ringturm)

26 June

Warsaw: participation of Joanna Sanetra-Szeliga in *Opportunities for the Cultural Sector in the New EU Financing Period 2007–2013*, a conference organised by the Cultural Contact Point at the Ministry of Culture and National Heritage; Ms Sanetra-Szeliga presides over a panel discussion on seeking partners for foreign projects

26 – 28 June

Norwich: participation of Agata Wąsowska-Pawlik in another working meeting of partners in the EPOCH Network of Centres of Expertise project

27 June

Second open seminar of the ICC team – report from the study tour *The Cultural Space of Lower Silesia, Saxony and Thuringia*

29 June – 1 July

Brighton: Participation of Prof. Jacek Purchla in an EPOCH conference, *Heritage Impact 2006. The Socio-Economic Impact of Cultural Heritage*; Prof. Purchla delivers a speech on *The Use of Heritage Assets in the Regeneration of Krakow*

July

3 July

Visit of a group of undergraduate and graduate Lithuanian students from Vilnius and Kaunas as part of a study trip to Krakow, organised by the Polish Institute in Vilnius; Agata Wąsowska-Pawlik meets the students and acquaints them with the ICC's work

3 – 8 July

Wysowa: workshops of the Academy of Heritage in the Polish and Slovak boarderlands; the programme included a study tour to the Lemko region as well as lectures and seminars delivered by Prof. Jacek Purchla and Dr Zbigniew Beiersdorf

4 July

Meeting of Anna Gawron and Dr Monika A. Murzyn with representatives of Jewish organisations and institutions



Prof. Mykola Ryabchuk gives the inaugural lecture at the 16th summer school of the College for New Europe



Prof. Ann Snitow, Prof. Jeffrey Goldfarb and Prof. Elżbieta Matynia, the staff of the course *Democracy & Diversity*, during the inaugural ceremony of the College for New Europe



A seminar during the course *Ukraine – Europe*: Dr Lonnie Johnson, Dr Emil Brix, and Dr Ostap Sereda

from France: Sophie Atlan and Stéphanie Colas (FSJU – Fonds Social Juif Unifié), Chantal Atlani (Musée d'Art et d'Histoire du Judaïsme), Stéphanie Yvert from the office of the mayor of Le Marais (4th quarter of Paris) and Francine Lutenberg from the Department of Culture at the Israeli Embassy in France, as well as Frédéric Viey representing Appel Unifié Juif de France; during the meeting the guests and the ICC's team discuss the problems of presentation and interpretation of Jewish legacy of Krakow in recent years and revitalisation of the Jewish-Catholic quarter of Kazimierz

6 July

Culture, Heritage, Identity – Dilemmas in Revitalising of Krakow's Kazimierz, a seminar by Dr Monika A. Murzyn combined with a presentation of Dr Murzyn's book published by the ICC, *Kazimierz. The Central European Experience of Urban Regeneration* (in the Kupa synagogue, during the Jewish Culture Festival in Krakow)

7 July

Participation of Prof. Jacek Purchla in a workshop organised for experts from the Małopolskie voivodship dedicated to assessing the essential and technical merits of projects executed through the Integrated Regional Development Operational Programme 2004–2006

7 – 11 July

Vienna: participation of Katarzyna Jagodzińska in *Social Theory, Politics and the Arts*, a conference organised by the FOKUS Austrian Society for Cultural Economics and Cultural Policy Studies; Ms Jagodzińska delivers a lecture on "Signum temporis". *State-Institution-Artist: Artistic Work in Poland*

10 July

- Working meeting of the ICC's directors – Prof. Jacek Purchla and Anna Gawron – with Magda Vášáryova, member of the Slovakian Parliament, organised in connection with the preparation by the ICC of a November meeting of the "round table", *State Patronage Within the Context of European Integration. The Experience of Poland and Slovakia*

- Participation of Teresa Stupnicka-Kępińska in a presentation of AKME Archiv's programme which supports full access to global e-bases of journals, organised at the Central Library of the AGH University of Science and Technology; the program is used by several libraries in Poland, including the Central Library of the Krakow University of Economy and Collegium Medicum

10 – 28 July

Democracy & Diversity – annual Graduate Summer Institute of the College for New Europe organised by the Transregional Center for Democratic Studies, New School for Social Research in New York, in partnership with the ICC

11 July

- Warsaw: participation of Joanna Sanetra-Szeliga in an Information Day of the eContentplus programme, organised by the Ministry of Internal Affairs and Administration, at the current site of the programme's National

Contact Point; Ms Sanetra-Szeliga sought consultation on a draft application to the eContentplus programme prepared by the ICC's British partners (ICC is considering taking part in the programme)

- Participation of Prof. Jacek Purchla in a session of the presidium of the Citizens' Committee for the Restoration of Historical Monuments of Cracow (SKOZK)

12 July

- Visit of Ivan Horski, consul general of the Republic of Slovakia in Krakow, in connection with celebrations marking Slovakia's national holiday on 13 September, organised by the Consulate on the ICC's premises; the consul general meets Prof. Jacek Purchla

- Participation of Prof. Jacek Purchla in a session of the Voivodship Monument Preservation Council

13 July

Lecture on *Heritage and Development* delivered by Prof. Jacek Purchla to participants of the *Democracy & Diversity* summer graduate programme organised as part of the College for New Europe

14 July

Climbing Up or Just Muddling Through? Democratic Transition in Ukraine, an open lecture delivered by Mykola Ryabchuk on the occasion of the inauguration of the 16th edition of the College for New Europe summer educational programme

14 – 25 July

Architecture and Public Spaces of Historic Cities in the CEI Region, a summer programme of the College for New Europe organised in partnership with the Central European Initiative (CEI)

14 – 28 July

Ukraine – Europe. The Heritage of Central Europe. Common Memories – Common Perspectives, summer programme of the College for New Europe organised in partnership with the Institut für den Donauraum und Mitteleuropa in Vienna

16 July

TVP2 broadcasts a report on *Rembrandt and his Competitors. The Year of Rembrandt in Krakow*

18 July

- Meeting of Prof. Jacek Purchla with the mayor of Krakow Jacek Majchrowski to discuss the renovation and modernisation work planned for the ICC's premises

- Working meeting of Prof. Jacek Purchla with lecturers on this year's summer programmes of the College of New Europe: Prof. Ewa Chojecka, Prof. Csaba Kiss and Dr Emil Brix

19 July

Visit of Anna Blefari Melazzi, new ambassador of the Republic of Italy, and Giovanni Sciola, director of the Italian Institute; the guests meet Prof. Jacek Purchla and Anna Gawron



Cultural Heritage Protection in Conditions of a Market Economy – a lecture by Prof. Jacek Purchla at a summit meeting of the ministers of culture from the Visegrad Group countries



The official opening of the exhibition *Mieczysław Wejman. The Cyclist*



The 16th Economic Forum in Krynica: presentation of the ICC's work and literary output – on duty on the stall are Dr Monika A. Murzyn and Dr Krzysztof Broński



Journalist Justyna Nowicka talks to Davida Kidd

20–25 July

Hong Kong: presentation of the ICC's publications during the Book Fair

August

11 August

Meeting of Prof. Jacek Purchla with the mayor of Krakow Jacek Majchrowski

22 August

Working meeting of Anna Gawron, Barbara Szyper and Anna Depowska with Monika Nadrowska from the Chair and Institute for Urban Studies and Planning at the RWTH Aachen University of Technology, concerning the organisation in 2007 of urban planning workshops for Polish and German students and academic staff of faculties of architecture

28 August

Rembrandt and his Competitors, the exhibition closed on 27 August solicited considerable public interest: it was viewed by 10,000 visitors

September

4 – 5 September

Meeting of the ministers of culture of the Visegrad Group, co-organised by the ICC; during the meeting, the ministers resolved to award the International Cultural Centre the Visegrad Prize for 2006; on 4 September experts from the Visegrad Group countries meet as part of a seminar held at the ICC

5 September

- Lecture on *Protecting Cultural Heritage in a Free Market Economy* delivered by Prof. Jacek Purchla at the Wawel Royal Castle as part of a meeting of ministers of culture of the Visegrad Group

- Participation of Ewa Nosal in the conference *My place or yours? 15 Years of Polish-German Youth Exchange*, organised by the University School of Philosophy and Education IGNATIANUM

- Visit of writer and essayist Bashkim Shehu, representing Centre de Cultura Contemporània de Barcelona

6–9 September

16th Economic Forum in Krynica: *European Challenges: About the New Identity of Europe*; for the fifth time the ICC organises panels about culture: *Cities as Creators of the New Identity of Europe* and *Central European Identity Dilemmas*, Prof. Jacek Purchla, Dr Krzysztof Broński, Dr Monika A. Murzyn and Dr Beata Nykiel participate in the forum on behalf of the ICC

7–10 September

Budapest: participation of Agata Wąsowska-Pawlik in the final summary meeting of the ECHOCast project

12 September

- Visit of Dr Burkhardt Kolbmüller from Weimar, representing the HERMES project; Dr Burkhardt meets Prof. Jacek Purchla and Agata Wąsowska-Pawlik to discuss areas of possible collaboration

- Cyclical academic seminar by the ICC team: Zoltán Gyalókey delivers a lecture on *Trade Routes in the Polish-Hungarian Borderlands from the 14th to 16th Centuries*

- Working visit of Hermine Poppeller, consul general of the Republic of Austria in Krakow, the consul meets Prof. Jacek Purchla in connection with preparations surrounding the co-organisation by the ICC of the promotion of the book *Das neue Polen in Europa – Politik und Recht, Wirtschaft und Gesellschaft* published in Vienna by IDM

13 September

- Meeting at the ICC of Prof. Jacek Purchla and Dr Angelika Eder, director of the Goethe-Institut in Krakow

- Participation of Prof. Jacek Purchla in a session of the Voivodship Monument Preservation Council

- Meeting on the occasion of the national holiday of the Republic of Slovakia, organised at the ICC by the Consulate General of the Republic of Slovakia

12 September – 29 October

Mieczysław Wejman. The Cyclist. Etchings and Sketches from 1957–1971, an exhibition from a cycle presenting the work of artists and educators from Krakow's Academy of Fine Arts, organised as part of the 40th International Triennial of Graphic Art 2006

14 September

- Working visit of journalist Leopold Unger

15 September

- Working visit of Jožef Drofenik, ambassador of the Republic of Slovenia in Poland, the ambassador meets with Prof. Jacek Purchla, Anna Gawron, Dr Monika Rydiger and Dr Beata Nykiel in connection with the preparations for the exhibition *Jože Plečnik – Architect and Visionary*

- Participation of Prof. Jacek Purchla in the official opening of the Honorary Consulate of Sweden in Krakow

15 September – 15 October

- *Between the Sublime and the Subliminal*, an exhibition of the graphic designs of Canadian artist Davida Kidd, winner of the 2003 Grand Prix MTG; meeting with the artist organised on the day of the opening of the exhibition, presided over by journalist Justyna Nowicka

- Participation of Anna Strzebońska in a meeting organised to discuss the launch of Krakow's online library search engine, held at the Voivodship Public Library in Krakow

18 September

- Lecture on *Culture and Transformation – Polish Dilemmas* delivered by Prof. Jacek Purchla during the conference *Opportunities for Financing Culture from Structural Funds in 2007–2013*, organised on the ICC's premises by the Ministry of Culture and National Heritage

- Interview with Prof. Jacek Purchla by TVP 3 for the "Books off the Top Shelf" television programme



Foreign minister Anna Fotyga presents Prof. Jacek Purchla with a diploma for outstanding service in promoting Poland abroad



Remembering Wejman – a meeting accompanying the exhibition of etchings by Mieczysław Wejman

19 September

- Participation of Prof. Jacek Purchla in a session of the presidium of the Citizens' Committee for the Restoration of Historical Monuments of Krakow (SKOZK); during the session, Jacek Machrowski, mayor of Krakow, presents Prof. Jacek Purchla with the Honoris Gratia Medal for his service to the City of Krakow

- Meeting of representatives of the member institutions of the Polish network of the Anna Lindh Foundation

- Participation of Prof. Jacek Purchla in a meeting of the jury of the competition for an architectural design for the Centre of Modern Art (Marshal's Office of the Małopolskie Voivodship)

- Meeting of Prof. Jacek Purchla, Anna Gawron and Agata Wąsowska-Pawlik with representatives of DaimlerChrysler: Robert G. Liberatore (Group Senior Vice President, Global External Affairs and Public Policy) and Dr Ewa Łabno-Fałęcka (PR Director); presentation of the ICC as an institution which has received sponsorship from DaimlerChrysler

20 September

- Visit of representatives of WS Atkins Polska Sp. z o.o. as part of the audit of projects submitted for approval to the Norwegian Financial Mechanism and the EEA Financial Mechanism organised at the request of the Donor Countries that contribute to the two funds

- Interview of Prof. Jacek Purchla by Dita Kohl-Roman, editor-in-chief of the Israeli journal *Metropolis Magazine*

21–24 September

Saint Petersburg: participation of Prof. Jacek Purchla in *The Values of Europe's Cultural Heritage*, an international conference inaugurating the European Heritage Days, organised by the Council of Europe and the Ministry of Culture of the Russian Federation; in the panel *Heritage as an Asset for Sustainable Development* Prof. Purchla lectures on the problems of protecting historic cities in periods of systemic transformation

26 September

- Warsaw at the Belvedere: Prof. Jacek Purchla is presented with a diploma awarded by the Minister of Foreign Affairs of the Republic of Poland for his prominent achievements in promoting Poland abroad

- Warsaw: participation of Dr Monika Rydiger in *Light, Form, New Technologies in Construction*, a seminar organised by AMF, Knauf AMF and Philips Lighting

28 September

- Participation of Prof. Jacek Purchla in a meeting organised on the occasion of Anne Hall, consul general of the USA, commencing her diplomatic mission in Krakow

- Participation of Prof. Jacek Purchla in the official opening of the Polish office of Howard Property Polska

29 September

Warsaw: participation of Prof. Jacek Purchla in a meeting of the Board of Trustees of the Royal Castle

October

2 October

Meeting of Dr Monika A. Murzyn with Torben Sell and a group of architects and urban planners from North Rhine-Westphalia visiting Krakow as part of a traineeship in revitalisation of historical cities, organised by the Ministry of Construction and Transport of North Rhine-Westphalia (Ministerium für Bauen und Verkehr). Citing Kazimierz as an example, Dr Murzyn discusses problems of urban planning and management of historic cities in Poland during the transformation period

4 October

Lecture on *Protecting the Historical Heritage of Municipal Complexes from the Threats of War and Civilisation* delivered by Prof. Jacek Purchla during a course organised for the Polish Army personnel

4–8 October

Frankfurt: as every year, the ICC presents its range of publications at the International Book Fair

5–6 October

Warsaw: participation of Anna Śliwa in *Changes in Germany, Changes in Europe*, an international conference organised by the Stefan Batory Foundation and Konrad Adenauer Stiftung

5–7 October

Helsinki: participation of Joanna Sanetra-Szeliga in *Islands and Bridges*, an EFAH conference dedicated to intercultural dialogue (within the context of the European Commission's plans to name the year 2008 the European Year of Intercultural Dialogue) organised in conjunction with the annual meeting of the EFAH's members.

5–9 October

Dublin: participation of Prof. Jacek Purchla in the annual congress of The European Network of National Heritage Organisations, held under the slogan of *Sustainable Development: Reconciling Heritage Conservation with Prosperity*; Prof. Purchla delivers a lecture on *Heritage and Transformation, Commodicum and Sacrum*

7–9 October

Olsztyn: participation of Ewa Wojtoń in the conference *International Volunteer Work to Protect the European Cultural Heritage* organised by the "Borussia" Foundation (Olsztyn), the "Memory and Future" Fund (Berlin) and the Foundation for Polish German Co-operation (Warsaw)

10 October

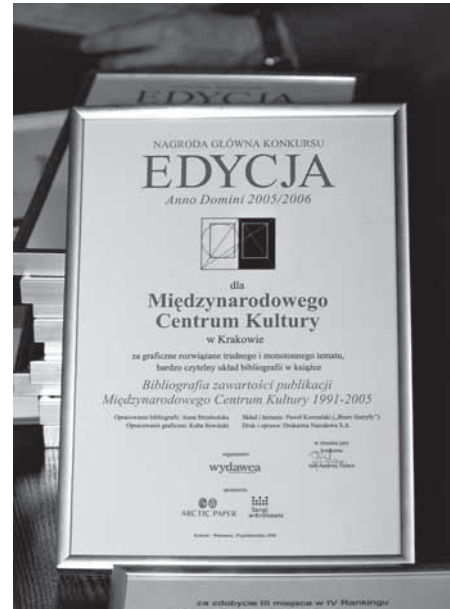
Remembering Wejman, a meeting organised in connection with an exhibition of the etchings of Mieczysław Wejman from *The Cyclist* series on display at the ICC, attended by: Franciszek Bunsch, Tomasz Gryglewicz, Tadeusz Jackowski, Jan Pamuła, Witold Skulicz, as well as Krzysztof and Stanisław Wejman



Promotion of the book *Das neue Polen in Europa*



The ICC's stand at the Krakow Book Fair



First prize in the competition *Edycja* is won by *Bibliografia zawartości publikacji Międzynarodowego Centrum Kultury 1991 – 2005*



The deputy minister of culture and national heritage Tomasz Merta decorates prelate Stanisław Dziedzic, parish priest of the Church of St. Philip and St. James in Sękowa, with the silver medal "For Service to Culture Gloria Artis"



Prof. Jacek Purchla with the Royal Capital City of Krakow Award for the International Cultural Centre



Prof. Jacek Purchla presents the prize-winners in the photographic competition *Lviv today* with their certificates and prizes

11 October

- Meeting of Prof. Jacek Purchla and Katarzyna Jagodzińska with Dr Leslie Topp and Dr Sabine Wieber from the University of London, authors of the project *Madness and Modernity: Art, Architecture and Mental Illness in Vienna and the Habsburg Empire, 1890–1914* (in Krakow their research focused on the Józef Babiński Specialist Hospital)

- *Krakow's Heritage – Ballast or Opportunity?*, a debate with the participation of Prof. Jacek Majchrowski, Prof. Andrzej Chwalba and Prof. Jacek Purchla, organised by the Faculty of Philosophy and History at the Jagiellonian University and the Academic Library in connection with the publication of three books from the “Syndrom Krakowa” series, authored by the discussion participants.

12 October

- Lublin: participation of Dr Monika A. Murzyn in *Europe of Neighbours: New Prospects*, an international conference organised by the Ministry of Culture and National Heritage

- Prof. Jacek Purchla chairs the international conference on *Cities with Magdeburg Rights* organised by the Krakow's Historical Museum

13 October

Participation of Zoltán Gyalókay in the international conference *Society of Dialogue. Cultural Dialogue – Tradition and the Future* organised by the Villa Decius Association in Krakow

16 October

- Working visit of Jacek Ślusarczyk, vice-president of Tygodnik Powszechny Sp. z o.o.; Mr Ślusarczyk and Prof. Jacek Purchla discuss forms of possible collaboration between the ICC and TP

- Promotion of a title published by Institut für den Donauraum und Mitteleuropa of Vienna, *Das neue Polen in Europa – Politik und Recht, Wirtschaft und Gesellschaft*, organised by the Austrian Consulate in Krakow and the ICC; among those present were Dr Gerhard Wagner, former ambassador of the Republic of Austria to Poland and the book's publisher, Prof. Irena Lipowicz, former ambassador of the Republic of Poland to Austria, Dr Alfred Längle, former consul general of the Republic of Austria in Krakow, current consul general Hermine Poppeller and two of the book's authors: Andreas Stadler and Prof. Krzysztof Miszczak

- Participation of Anna Strzebońska in a working meeting of system librarians of the KRAK 7 joint online catalogue base

17 October

- Participation of Prof. Jacek Purchla in a discussion, *The Legacy of John Paul II*, organised by the Pro Publico Bono Foundation

18 October

- Warsaw: participation of Prof. Jacek Purchla in a session of the Monument Preservation Council at the Ministry of Culture and National Heritage

- Warsaw: participation of Agata Wąsowska-Pawlik in a working meeting on the European Year of Intercultural Dialogue

2008, organised by the Ministry of Culture and National Heritage

18–20 October

Vienna: Zoltán Gyalókay gives a presentation on the AHICE service during the international conference *Cultural Heritage and New Technologies* organised by Vienna's Municipal Office

19–22 October

- Presentation of the ICC's publications at the 10th Krakow Book Fair; this year ICC's publication *Bibliography of the Content of Publications of the International Cultural Centre 1991–2005* was awarded the main prize in the “Edycja” competition organised by the *Wydawca* monthly

20 October

- As part of events organised in connection with the 10th Krakow Book Fair, Prof. Jacek Purchla chairs a discussion promoting Prof. Witold M. Orłowski's book *A Century of Chaos – Alternative History of the 20th Century*

- Farewell visit of the director of the Małopolski Institute of Culture, Antoni Bartosz, in connection with the Institute's relocation

23 October

Joanna Sanetra-Szeliga conducts a course for representatives of the Małopolska region's cultural institutions and organisations on the new community programme *Culture 2007–2013*

24 October – 26 November

CO₂ Brussels to Infinity, an exhibition of the work of 19 photographers from around the world participating in a project organised by the Brussels Centre d'Art Contemporain pour la Photographie – Contretype

25 October

- *Photographing Brussels. From first attempts at photography to workshops with modern artists*, a lecture delivered by Danielle Leenaerts in connection with the *CO₂ Brussels to Infinity* exhibition

- Meeting of Prof. Jacek Purchla and Robert Kusek with Ana Laura Diniz, reporter from the Brazilian newspaper *Estado de S. Paulo*

26 October

The International Cultural Centre is the first institution to be honoured with the Royal Capital City of Krakow Award for its work to promote culture

27 October

Warsaw: participation of Prof. Jacek Purchla in a plenary session of the Committee of Studies in the Arts of the Polish Academy of Sciences; Prof. Jacek Purchla also had a working meeting with the ambassador of the Republic of Slovenia, Jožef Drogenik, to discuss the exhibition of the work of Jože Plečnik

30 October

During an official meeting at the ICC, the deputy minister of culture and national heritage, Tomasz Merta, honours prelate Stanisław Dziedzic from Sękowa with a silver *Gloria Artis* medal for service to culture



Queue for Igor Mitoraj's autograph – in the book or on the dust jacket



Journalist Justyna Nowicka talks to Igor Mitoraj about sculptures and cities

Prof. Jacek Purchla moderates
proceedings at the conference
Heritage, conservation and protection
– sharing experiences in New Delhi



31 October

Participation of Prof. Jacek Purchla in a meeting with Dr Hans Winkler, secretary of state at the Ministry of Foreign Affairs of the Republic of Austria, at the Austrian Consulate General in Krakow

November

1–2 November

Nicosia: participation of Zoltán Gyalókey in a working meeting of NoEC (Network of Expertise Centres) functioning within the framework of the EPOCH (European Research Network of Excellence in Open Cultural Heritage) project, financed under the 6th EU Framework Programme

2 November

Working visit of Sylvie de Bruchard, consul general of the Republic of France in Krakow; the consul general meets Prof. Jacek Purchla

3 November

Participation of Prof. Jacek Purchla in an international conference, *Polish-German Dialogue*, organised by the Institute for Strategic Studies in Krakow

7 November

As part of the series of open seminars by the ICC team, Dr Beata Nykiel delivers a lecture on *Collection of Court Ledgers of the Landed Gentry and Nobility from the 15th-18th Centuries at Ukraine's Central State Historical Archives in Kyiv*

8 November

- Opening of the post-competition photographic exhibition *Lviv Today*; the competition winners were: Andrzej Techmański (first prize) and Tadeusz Szymczyk (second prize). The opening is combined with a presentation of the ICC's newly published titles: the album *Lviv on Old Postcards* and a volume of essays, *Dziedzictwo kresów – nasze wspólne dziedzictwo?*

- Warsaw: participation of Agata Wąsowska-Pawlik in Information Day for the ECHOCAST project, organised by the Museum Palace at Wilanów

9 November

The International Cultural Centre becomes the first institution in Krakow to receive a grant from the EEA Financial Mechanism and the Norwegian Financial Mechanism, of € 1,776,492, for the modernisation of the annex of the historic Ravens House. The ICC submitted its application in autumn 2005 as part of Priority 3 *Protection of Europe's Cultural Heritage* (one of 111 submitted applications). The Ministry of Culture and National Heritage recommended 14 of the applications and the decision on which applicant was to receive the funds was made by the Donor Countries. The ICC's project was given high marks by Financial Mechanism Office in Brussels as well as by experts who conducted an independent audit. The modernisation plans provide for the linking of the front building and the annex with a glass roof, the construction between the two buildings of a pathway

at the level of the top storeys and the installation of a lift and bathroom facilities that can accommodate the disabled. In total, an area of 1,480 m² is to be renovated and modernised. The architectural design for the modernisation was created by Romuald Loegler.

9–10 November

Participation of Joanna Sanetra-Szeliga in a training workshop for cultural operators organised by the Villa Decius Association

10 November

- Participation of Prof. Jacek Purchla in the ceremonies organised by the voivode of Małopolska to commemorate Independence Day at the Wawel Royal Castle

- Participation of Prof. Jacek Purchla in the prizegiving ceremony in the 8th edition of the Małopolska Quality Award competition, during a meeting organised to celebrate the anniversary of the founding of the Chamber of Industry and Commerce in Krakow

13–14 November

Paris: participation of Prof. Jacek Purchla in the Europa Nostra annual session; on 13 November Prof. Purchla chairs meetings of the Europa Nostra Central and Eastern Europe Working Group; on 14 November, Prof. Jacek Purchla takes part in the Forum on Cultural Heritage in Kosovo and is received by the ambassador of the Republic of Poland, Jan Tombiński

13–15 November

Linz: working meeting of Dr Monika Rydiger and Anna Śliwa in the Landesmuseum connected with the exhibition of the work of Alfred Kubin from the collection of the museum in Linz planned for 2008

15 November

Participation of Prof. Jacek Purchla – as the co-author – in the promotion of the album *Krakow: Vintage Photographs*, published by the Bosh Publishing House in partnership with the Museum of History of Photography in Krakow

15–16 November

State Patronage Within the Context of European Integration. The Experience of Poland and Slovakia, a “round-table” seminar of directors and managers of cultural institutions from the two countries; discussion focused primarily on: models for the financing and management of culture, culture within the context of transformation (state patronage and other forms of patronage), regional and cross-border cooperation – culture as a driver of development, difficulties in raising funds for defined joint Polish-Slovakian projects

16 November

Meeting with Igor Mitoraj, combined with a promotion of the ICC album *Mitoraj – Krakow, Paris, Rome*, presided over by journalist Justyna Nowicka

20 November

Interview with Prof. Jacek Purchla by reporter Marek Bartosik from *Welcome to Krakow*



The conference *Kraków and Ljubljana and the Central European Myth*: Prof. Peter Krečič talks about Plečnik's Ljubljana



The official opening of the exhibition *Jože Plečnik – Architect and Visionary*; guests include Jožef Drofenik, Slovenian ambassador to Poland, and Damjan Prelovšek, director of the Cultural Heritage Department at the Slovenian Ministry of Culture and a consummate expert on Plečnik's work



The expressive layout of the exhibition *Jože Plečnik – Architect and Visionary* wins the public's approval

21 November

- *Brussels – a City of Meetings*, a seminar with the participation of Prof. Jacek Purchla, Jean de Salle, Leopold Unger and Bruno Vinikas, organised in connection with the CO₂ *Brussels to Infinity* exhibition

- First meeting of Prof. Jacek Purchla, Dr Krzysztof Broński and Dr Beata Nykiel with a group of several dozen Russian students and young activists from Russian non-governmental organisations and administrative staff – participants of the Economic Forum School, organised by the Eastern Studies Institute Foundation; Grigorii Markovich Manuel, director of the open club International Dialogue (“Mezhdunarodnyi dialog”), is the group’s Russian leader; the guests learn about the ICC’s work and achievements and discuss the role of culture in building a civic society and the bilateral organisation in 2008 of a joint Polish-Russian conference and intensification of cultural contacts

21–22 November

Warsaw: participation of Urszula Podraza in PR Forum, organised by the Association of Public Relations Firms

22 November – 2 December

New Delhi (India): Prof. Jacek Purchla chairs meetings at the academic conference *Heritage, Conservation and Protection – Sharing Experiences* organised as part of the Polish Days in India; Prof. Purchla also meets representatives of the Indian National Trust for Art and Cultural Heritage. The conference participants travel on a study tour to Jaipur and Agra to learn about problems of preservation and management of national heritage

25–29 November

Tampere (Finland): participation of Joanna Sanetra-Szeliga in a working meeting of members of the network of the Anna Lindh Euro-Mediterranean Foundation

27–28 November

Participation of Robert Kusek in the *Beckett in Krakow 2006* conference organised in connection with the International Theatre Festival *Beckett – Dedications 2006*; Mr Kusek delivers a lecture on *Oppressive versus Liberating Silence. S. Beckett and J.M. Coetzee’s “Foe”*

27–29 November

Stockholm: participation of Zoltán Gyalóky in a working meeting of NoEC (Network of Expertise Centres) operating as part of the EPOCH project

28 November

Meeting of Dr Krzysztof Broński and Dr Beata Nykiel with another group of Russian participants of the Economic Forum School

29 November – 3 December

Moscow: presentation of the ICC’s publications during the 8th International NON-FICTION Book Fair; *Faces of America. Portraits from the Collection of the Terra Foundation for American Art 1770–1940* album and Prof. Jacek Purchla’s book *Krakow v serdtsevinie Yevropy* meet with public great interest

30 November – 2 December

Kazimierz Dolny: participation of Dr Monika A. Murzyn in *Tourism versus Protection of Old City Complexes. Kazimierz – A City under Threat*, a conference organised by the Society for the Preservation of Historical Monuments (TOZ), ICOMOS and the National Centre for Historical Monuments Studies and Documentation (KOBiDZ); Dr Murzyn delivers a lecture on *The Tourist Function as Opportunity or Threat for Historic Quarters? Dilemmas of the Revitalisations of Krakow’s Kazimierz*

December

1 December

Visit of David Preston, the Canadian ambassador to Poland; the ambassador meets Anna Gawron

4 December

- Visit of the Israeli ambassador David Peleg; the ambassador meets Prof. Jacek Purchla and Anna Gawron

- Warsaw: participation of Ewa Wojtoń in a symposium, *Estonia, Latvia, Poland. Dialogue of Cultures*, organised by the National Library in connection with a new National Library exhibition from the series *Our Neighbours – A New Glance*

5 December

- Working visit of Monika Nadrowska (RWTH Aachen) connected with the organisation of the urban planning workshop *River in the City* as part of the summer educational programme of the College for New Europe; the meeting was attended by: Prof. Jacek Purchla, Anna Gawron and Anna Depowska. Earlier, Ms Depowska and Ms Nadrowska met Magdalena Jaśkiewicz, director of the Spatial Planning Department of the Office of the City of Krakow

- Participation of Prof. Jacek Purchla in a session of the Citizens’ Committee for the Restoration of Historical Monuments of Cracow (SKOZK)

- As part of the series of open seminars by the ICC team, Dr Monika A. Murzyn gives a presentation based on the subject of her book *Kazimierz. The Central European Experience of Urban Regeneration*

6 December

Meeting of Prof. Jacek Purchla with architect Roberta Chionne from the Turin University of Technology; the two discuss joint Polish-Italian projects in 20th-century architecture

6 and 13 December

Meetings of Dr Krzysztof Broński and Dr Beata Nykiel with the group of Russian participants of the Economic Forum School

7 December

Visit of the consul general of Ukraine Mykhail Brodovych and deputy consul Switlana Myronchuk; the guests meet Prof. Jacek Purchla and Anna Gawron



The New Year get-together for the ICC team and their collaborators



Teresa Leśniak, editor-in-chief of the *International Cultural Centre Yearly*, and editorial concept designer and editor of scores of ICC publications, retires – Prof. Jacek Purchla and Regina Pytlik, Head of the Centre for Exhibitions and Publications, lead an official vote of thanks for her work

8 December

Visit of Prof. Jan Malinowski and Dr Jan Sucháček from the VSB-Technical University of Ostrava, the Faculty of Economics, Department of Regional Economics; the guests meet Prof. Jacek Purchla

8–9 December

Warsaw: participation of Ewa Nosal in *Between Russia and Germany. Problem of "Displaced" Cultural Assets in Central Europe in 2000–2006*, a conference organised by the Stefan Batory Foundation

11 December

Participation of Dr Monika A. Murzyn in a discussion entitled *Poles and Jews – Centuries of Coexistence of the Nations and Cultures. How to Harness the Past for the Future*, recorded to be broadcast by Radio Polonia

11–12 December

Krakow and Ljubljana vs. the Central Europe Myth – bilateral Polish-Slovenian academic conference organised in connection with the exhibition *Jože Plečnik – Architect and Visionary*

12 December 2006 – 25 February 2007

Jože Plečnik – Architect and Visionary – Poland's most comprehensive showcasing to date of the works of the renowned Slovenian architect and urban planner (1872–1957), "the Slovene Gaudí", regarded as the forerunner of post-modernism

12 December

- Participation of Prof. Jacek Purchla and Barbara Szyper in a session of the Programme Council of the Małopolska School of Public Administration at the Krakow University of Economics

- Meeting of Prof. Jacek Purchla with a group of Romanian writers and journalists visiting Poland on the invitation of the Ministry of Foreign Affairs: Ion Bogdan Lefter, Simone Lefter Popescu, Marlena Borcescu, Cezar Paul-Badescu, Constantin Geambașu, Vasil Gârnet and Carmen Luiza Savescu

13 December

- Wrocław: participation of Prof. Jacek Purchla, as reviewer of a postdoctoral thesis, in a postdoctoral viva voce at the University of Wrocław; afterwards, Prof. Purchla meets with Dr Adolf Juzwenko, director of the Ossoliński National Institute

- Warsaw: participation of Joanna Sanetra-Szeliga in a meeting at the Adam Mickiewicz Institute concerning plans to organise Polish Days a festival in Great Britain in the years 2009–2010

- Participation of Ewa Wojtoń in *Digital Education of Children and Youth*, a conference organised by the Polish Internet Library Foundation

14 December

The International Cultural Centre is awarded the 40th Anniversary of the International Triennial of Graphic Art in Krakow Medal for many years of creative co-operation and for showcasing renowned artists from the world of the graphic arts

15 December

- Execution of a notarial deed for the real property at Rynek Główny 25 under which the ICC assumes exclusive usufruct rights to the property

- Participation of Prof. Jacek Purchla in a session of the Council of the "National Pantheon at Skalka" Foundation

18 December

- Visit of Prof. Taku Shinohara (Tokyo University of Foreign Studies); Prof. Shinohara meets Prof. Jacek Purchla and Ewa Nosal to discuss the organisation in 2008 of a partnership programme, with the working title of *Lost Culture of Rzeczpospolita*

- Traditional Christmas and New Year meeting of the ICC team

20 December

Warsaw: participation of Joanna Sanetra-Szeliga in *Culture 2000 in Poland*, a conference organised by the Ministry of Culture and National Heritage; Ms Sanetra-Szeliga delivers a lecture summarising the contribution of Polish cultural operators in the *Kultura 2000* programme in the years 2001–2006

21 December

- Visit of students of the Cultural Studies Institute at the University School of Philosophy and Education IGNATIANUM, who, through on the example of the ICC, acquaint themselves with the functioning of this type of cultural institution; Ewa Nosal, Ewa Wojtoń and Teresa Leśniak discuss with the students the ICC's work and achievements

28 December

TVP3 at the ICC Gallery: interview with Prof. Jacek Purchla about the *Jože Plečnik* exhibition for a programme in the series "Cultural Recommendations"

29 December

Signing of a three-year agreement on programming and promotional co-operation between the Krakow branch of TVP 3 and the ICC

29 December

Working meeting of Prof. Jacek Purchla with Cezary Karpiński, director of the Polish Institute in Saint Petersburg, concerning co-operation in 2007

[Translated by Anna Klecha]



Workshop for cultural heritage managers from the Visegrad Group countries

Conferences Seminars

Information Technology and Heritage: EPOCH's Solutions. A Capacity Building Borkshop for Heritage Professionals in Central Europe *20 – 21 January*

The International Cultural Centre with support from the EPOCH project (Excellence in Processing Open Cultural Heritage) organized a workshop on the use of modern information technologies in cultural heritage management. EPOCH is a large European project launched as part of the 6th Framework Programme of the European Union, which encompasses various communication, educational and research activities. The overall aim of the project is to create a model for implementing new information technologies in heritage institutions.

The key objective of this seminar was to present the opportunities offered by the Internet and other IT tools, especially by multimedia, to cultural institutions and museum workers from the countries of the Visegrad Group. The workshops were run by eight EPOCH trainers from universities and research centres in the UK, Belgium, Italy, Switzerland and Sweden. The meeting was thus the first forum of experience sharing between IT specialists from the "old" and "new" member states of the European Community. It was attended by twenty cultural heritage managers from the Czech Republic, Slovakia, Hungary and Poland, who not only learned, but also provided valuable feedback and proposed ideas inspired by a confrontation of the concepts promoted by EPOCH with the reality of their home countries.

Both the trainees and trainers gave high ratings to the seminar. Also, the workshop helped the International Cultural Centre to start collaboration with EPOCH within the Network of Expertise Centres (NoEC). The NoEC is a group of several centres in Europe that are working to create national networks that will strive continuously to spread the idea of cooperation between the sector of modern information technologies and cultural heritage institutions. The ICC is the first and the only as yet partner of the NoEC in Central or Eastern Europe.

Zoltán Gyalókay
The Strategy and Communication Department

[Translated by Monika Myszkiewicz]



Proceedings of the session *Heritage and Transformation – the Experience of Central and Eastern Europe*: Maria Berza, Prof. Marie-Theres Albert, Prof. Jacek Purchla, Prof. Gregory J. Ashworth, and Prof. Tomislav Sola



Listening to the proceedings are Sneška Quaedvlieg Mihailović, Denis de Kergorlay, Prof. Jukka Jokilehto, and Dr Mounir Bouchenaki

Conferences Seminars

Cultural Heritage in the 21st Century. Opportunities and Challenges 24 – 28 May

The celebrations of the 15th anniversary of the International Cultural Centre's founding in 2006 culminated in an international meeting of heritage conservation and culture management experts. Among the 150 conference participants from 23 countries both in Europe (Austria, the Czech Republic, Estonia, Finland, France, Germany, Holland, Hungary, Italy, Lithuania, Macedonia, Poland, Russia, Romania, Serbia, Slovakia, Slovenia, Ukraine and the UK), and on other continents (Algeria, Iraq, Japan and Sri Lanka) were representatives of some major international non-governmental organizations and institutions such as Europa Nostra, ICOMOS (International Council on Monuments and Sites), ICCROM (International Centre for the Study for Preservation and Restoration of Cultural Property) and UNESCO. Another equally important objective of the conference was to bring together theoreticians and practitioners. We gladly note that in this respect the conference turned out very successful as it was attended by experts and researchers, as well as regional or municipal public administration officials, conservation officers, managers of cultural institutions and historical palace complexes, and students of educational programmes in heritage management (among them the Heritage Academy run by the ICC and Collegium Pontes of Görlitz). The honorary patrons of the conference were the Polish minister of culture and national heritage Kazimierz Michał Ujazdowski and the ICOMOS International Committee.

The sessions focused on three main subject areas, highlighted in their titles. The first session, entitled *Heritage and Transformation – the Experience of Central and Eastern Europe*, aimed to look at the background and context of the contemporary interpretation of heritage in Europe and beyond, as well as to recapitulate on and diagnose the status of cultural heritage in Eastern and Central European countries that are facing the challenges and chances presented by system transformations, the European integration process and postmodernist trends in contemporary art and culture. The speakers thrashed out the problems of safeguarding tangible and intangible heritage, the dilemmas in cultural landscape preservation, the role of heritage in formulating cultural policies and national identities, as well as the new function of heritage as a commercial product.

Gregory J. Ashworth of Groningen University, a renowned expert in heritage theory, outlined his idea of heritage as a fragmented resource in a fragmented world of diversified societies. Today, heritage is a process and resource that is used selectively by individual social groups to further their individual ideological, social and political aims. Both production and consumption of heritage so defined are fragmented and selective too. Marie-Theres Albert, who represented the UNESCO UNITWIN Chair for Heritage Studies at the Technical University in Cottbus, pointed to the role of UNESCO, specifically the World Heritage Committee, in promoting universal values of heritage places and areas, and pointed up the close interrelationship between heritage and identity. Both accidental and deliberate damage to heritage threatens and destroys identity. In a lecture entitled *The Three Faces of Europe*, Tomislav Šola showed unequivocally that depending on historical experience and the nature and progress of the European integration process, views on the uniting Europe may vary remarkably. The vision of Europe that is pursued in reliance on the capitalist system often stirs concerns and provokes criti-



Prof. Yukio Nishimura gives his paper *Authenticity of Wooden Architecture and Enhancement of its Craftsmanship*; next to him is Dr Roland Silva



Krzysztof Olendzki, deputy minister of culture and national heritage, and Prof. Jacek Purchla listen to the proceedings

cism. It poses the threat of trivialising or completely wasting major values and meanings, losing identities, and deepening the gaps between rich and poor areas, or first-class and second-class citizens of Europe. To avoid that Tomislav Šola postulated integration through culture and based on cultural values so that culture would become the foundation rather than a fringe of the integration process. The problems of, and needs for, defining a European identity and working out methods to eliminate the continent's internal divisions were tackled by Theodor Vogt of Collegium Pontes in Görlitz, who couched that dilemma in a choice between a Europe that is *E PLURIBUS UNUM* (one out of many) or *IN VARIETATE CONCORDIA* (unity in diversity). Sneška Quaedvlieg Mihailović, secretary general of Europa Nostra, pointed to a number of subject areas and dimensions that Europa Nostra shares with the ICC, such as an educational mission, an interdisciplinary view on heritage management, and a search for a balanced approach that would be a compromise between modernity and tradition, and between continuation and change.

The lectures that followed discussed Central Europe's unique post-communist experience. With Hungary as his case study, Péter Erdősi recapitulated the success and popularity of the heritage concept in Central Europe after the fall of the communist regime, which, however, has failed, as yet, to foster a stronger recognition of, and sensitivity to, heritage. As a result, the concept is often abused, vague and eagerly pounced on by nationalist ideologies. To define and promote the concept of Central European heritage as an autonomous value is an objective for the future. Mykola Ryabchuk addressed the difficult task of choosing a direction for the Ukrainian identity and cultural policy in the context of recent years' political changes. He claims that Ukraine is hovering indecisively between four options: the European model, the national model, the Wild West model and the Commonwealth of Independent States. Karin Hallas Murula of Tallinn reviewed the impact system transformations have had on the cultural landscape and heritage values of the capital city of Estonia, and discussed the achievements and challenges of new developments in the historical centre of the city, and of the protection of industrial heritage and vernacular wooden architecture. She also pointed up the problem of tourism, which, although a powerful tool to boost the city's economy, puts Tallinn under serious threats. Miroslav Baše surveyed similar processes and challenges observable in the Czech Republic, Prague in particular. Monika A. Murzyn's lecture presented several examples of transformation and the evolution of the approach to the use and interpretation of Krakow's heritage since 1989. Her comments focused on issues such as the Jewish cultural heritage, the Social Realist legacy of the Nowa Huta district, and industrial architecture. Bogusław Szmygin emphasised that system transformations had had a major impact on all areas of social, economic and political life, and pressed for revising the Polish heritage protection system, which was formed back in the socialist era. In Szmygin's opinion, revisions to data have been neither sufficient nor satisfactory, hence it seems expedient to redefine all the levels of heritage protection, from conservation doctrine to legislation, organization and financing of the conservation service, and government policy. A new heritage protection system should be tailored to the needs and challenges of today, and provide for the continuously expanding concept of heritage.

The second session, *Towards a global philosophy of heritage conservation*, which was organized in liaison with ICOMOS International, sought to summarise various concepts for protection of cultural properties and heritage conservation. The speakers pointed to the changing interpretation of some rudimentary terms such as "authenticity" or "heritage value", and to the growing significance of intangible aspects in recognizing heritage. Conservation and protection of cultural properties in areas of armed conflicts was one of the most relevant subjects in this session.

In their keynote addresses, Michael Petzet, president of ICOMOS International, and Tamás Fejérdy, vice president of ICOMOS International, said that great expectations were pinned on the newly founded Committee on Theory and Philosophy of Conservation, which was established by ICOMOS in 2005. Wilfried Lipp, president of ICOMOS Austria, talked about some important tasks facing the Committee in the context of the challenges of postmodernism, globalisation, pluralism and market orientation of social life. Jukka Jokilehto postulated an interdisciplinary approach to conservation, which implies broadening the qualifications and skills of conservation professionals. He stressed that basic concepts need redefining and that approaches have to be more diversified to reflect the varied cultures and experiences in Europe and globally. Andrzej Tomaszewski, president of ICOMOS Poland, spoke in a similar spirit and argued that the achievements so far in the field of conservation theory should be summed up so we can build on them as we formulate conclusions and new



The session *New Trends in Heritage Management*: Agata Wąsowska-Pawlik, Marek Stokowski, Monika Zessnik, Keith Percy, Annelis Heider and Franco Niccolucci present the experiences of the ECHOCAST project



Couloir discussions: Prof. Ewa Chojecka, Prof. Andrzej Tomaszewski and Dr Andreas Lawaty, with Prof. Miroslav Baše and Anna Gawron, ICC deputy director

definitions for the future. These should take account of the process of heritage conservation becoming an international discipline, and of the expanding scope and interdisciplinary nature of conservation work. Moreover, they should also address threats such as penetration of heritage by ideology and commercialisation, or degradation of the natural environment. Using some examples of Japanese sites inscribed in the UNESCO World Heritage List, Yukio Nishimura outlined some challenges to conservation of wooden architecture in the Far East. The stability of wooden architecture necessitate not only care for the authenticity of its texture (due to the specific characteristics of the material, parts of the building need to be replaced from time to time), but most of all preservation of traditional crafts and technologies. In his highly interesting speech Roland Silva recalled a three-thousand-year South Asian tradition of caring for heritage sites, which can be traced even in the oldest epic poems *Mahabharatha* and *Ramayana*. Accepting the general guidelines of the Venice Charter, Roland Silva suggested departing from a Europocentric interpretation of cultural heritage protection that is based solely on the Christian tradition, and opted for adopting a Heritage Conservation Charter for South and South-East Asia that would fit into the unique context of that region and respect its separate identity as well as its religious and cultural traditions. Similar intentions are reflected in the Australian Burra Charter (editions 1979 and 1999).

Mounir Bouchenaki, director general of ICCROM, took up the difficult subject of heritage protection in case of armed conflict, both during and after such conflicts. The growing number of acts of hostility against heritage (notably the Angkor site, Dubrovnik, the Ottoman Bridge in Mostar or the statues of Buddha in Bamiyan) is a tough challenge for international organizations and points to a burning need to lay down new disaster response and risk preparedness models. In his overview of practical experience in heritage protection during armed conflicts Mirosław Olbryś of Warsaw University reported on Polish archaeologists' work in the Civil Military Coordination (CIMIC) Group of the Multi-National Division (South Central) in Iraq. Successful despite many limitations induced by political tension, their involvement included cooperation with Iraqi authorities and experts, documenting the current state of heritage and archaeological sites and, last but not least, training for soldiers and communication activities.

The third session, *New Trends in the Management of Heritage Institutions*, was an opportunity to present some international projects as well as new methods and solutions implemented by institutions such as museums and cultural centres. The technological revolution of the late 20th century and the emergence of the information society call for a new way to interpret and present heritage, and a new definition of the public duty of heritage institutions towards the audience, which should ensue from a more thorough needs analysis of the audience. In his keynote speech, Andrzej Rottermund, director of Warsaw Royal Castle, argued that in our times museum management is a twofold challenge. On the one hand it requires economic efficiency, and on the other hand operational efficiency has to be balanced against the mission of museums and other heritage institutions.

An international team comprising Agata Wąsowska-Pawlik of the ICC, Annelies Heider of Schloss Schönbrunn Kultur- und Betriebsges. GmbH, Marek Stokowski of Muzeum Zamkowe in Malbork, Monika Zessnik of Staatliche Museen zu Berlin Preussischer Kulturbesitz, Franco Niccolucci of Florence University and Keith Percy of Lancaster University presented the experience of the ECHOCAST project (European Cultural Heritage Organisations Customer Aware Staff Training), which in the years 2003–2006 was part of the Leonardo da Vinci programme. The idea behind the project was to change the operating philosophy of cultural heritage institutions (museums, palaces and heritage sites), which apart from their existing mission of protecting and documenting heritage, should additionally create a visitor-friendly atmosphere to encourage exploration of heritage. The project included an analysis of the training needs of the customer service personnel in heritage institutions, based on which training materials and syllabuses were prepared for them.

Sebastian Schröder-Esch surveyed the objectives and experience of Project HERMES (Heritage and New Media for Sustainable Regional Development), in which 16 cultural and educational institutions participated as part of a programme called Interreg IIIB CADSES carried out in 2004–2006 in Poland, Greece, Germany and Bulgaria. International programmes of this type are as much an opportunity (as HERMES proved) as a huge challenge, specifically in terms of presentation of heritage through channels such as Internet radio (HERMES Heritage Radio) or other Internet tools. Bert van Meggelen shared his observations on success factors in projects for the regeneration and adaptation of historical buildings. As key factors he listed good project organization;



Study tour – the Museum of the Zakopane Style in Villa Koliba



Conference delegates in the castle courtyard in Niepolomice

selecting functions that correspond to the character of the building; and the human factor, i.e. finding adequate “heirs”, both in legal terms and in a symbolic dimension; promotion and contact with the local community; matching the context of the place; and, finally, striking a balance between all these aspects. Jörg Ingo Weber, who represented the Soul for Europe Project, showed how important innovative initiatives were for children’s and young people’s awareness of heritage and heritage-related subjects so that the young generation can appreciate the value of heritage and feel responsible for protecting it.

An important issue that was conspicuously present in all the sessions was the role of what is referred to as the third sector in heritage protection and promotion. Denis de Kergorlay, vice president of Europa Nostra, emphasised the great contribution of non-governmental institutions and associations to the protection of European cultural heritage. He pointed out, however, that growing interest in the past and in heritage sets new objectives and gives rise to a new need for cooperation. Paolo Del Bianco presented the Romualdo Del Bianco Foundation, which is financed by a tourist company and seeks to promote a new attitude to tourism. A source of high profits these days and a driving force for many historical cities’ development, this industry opens opportunities for building bridges, exploring other nations’ cultures and heritage, and creating better interpersonal relations, in keeping with the slogan “exploring the past together, working to build a shared future”. Maria Berza, vice president of the Romanian foundation Pro Patrimonio, gave an extensive background to the recent change in post-communist countries, and underlined the vital role that non-governmental organisations have in preserving and identifying heritage. A Pro Patrimonio project, DECIDE (Developing Creative Destinations) developed in 2005–2006 in Romania and other Balkan countries helped create a heritage itinerary called *The Route of Merchant Caravans. From Count Laurentius to Manuc the Armenian*. Reporting on the outcomes of the projects, Maria Berza stressed how important it is to raise awareness of heritage values, particularly among local communities. A similar point of view was presented by Michaela Chalupová of the Národný Trust Slovenska foundation, who accentuated the urgency of building a civil society.

A follow-up to the conference discussions was a study tour around the region of Małopolska (Lesser Poland) led by Jacek Purchla, Beata Nykiel and Monika A. Murzyn, who proudly presented Polish achievements in heritage management, especially preservation issues relating to wooden architecture: wooden churches inscribed in the UNESCO World Heritage List and buildings representing the Zakopane style. The group visited the Czorsztyn Tourist Village in Stylchyna-Kluszkowce, where they talked to director Rafał Piech. Issues of management and conservation of Dunajec Castle in Niedzica in the face of a changing cultural environment and a rapid rise of mass tourism were the topic of a meeting with the castle director Ewa Jaworska-Mazur. Next, they were showed around the palace complex in Łopuszna by the curator Małgorzata Ronowicz. A visit to Zakopane, and especially a meeting with Zbigniew Moździerz, curator of Muzeum Tatrzańskie (the Museum of the Tatras), was a good opportunity to discuss the concerns inherent in cultural landscape preservation in popular resorts, and the wooden architecture of the turn of the 19th and 20th centuries. The tour ended in Lanckorona, where the chief borough officer Zofia Oszacka gave a presentation on heritage initiatives that have been taken up in this town of unique beauty.

Dr Monika A. Murzyn
The Research Institute of European Heritage

[Translated by Monika Myszkiewicz]



Meeting with employees and students of Collegium Pontes in Görlitz: the speaker is Prof. Matthias Vogt, the director of the institution



The Frauenkirche in Dresden, reconstructed after the ravages of war

Conferences Seminars

The Cultural Space of Lower Silesia, Saxony and Thuringia *20 – 26 June*

The annual seminars of the ICC Programme Council are meant to explore the cultural space of selected European regions not only with respect to their heritage resources but also with a view to striking up contacts and cooperation with local partners. In 2006, the destination of the seminar was the cultural space of Lower Silesia, Saxony and Thuringia. The ICC's partners in this project were the Institut für Kulturelle Infrastruktur Sachsen, the Staatliche Kunstsammlungen Dresden, the Thüringer Staatskanzlei – Referat Internationale Angelegenheiten, the Thüringer Kultursministerium and Integer S.A., the owner of the Kliczków and Jelenia Góra palaces (Lower Silesia). The project was financially supported by the Polish-German Cooperation Foundation. Members of the Polish delegation represented a variety of disciplines (art historians, sociologists, economists, conservation officers and architects) and institutions (Jagiellonian University, Warsaw University, Warsaw University of Technology, Krakow University of Economics, International Cultural Centre, Wilanow Palace, the Royal Castle in Warsaw and Małopolska Marshal's Office). Over seven days they took part in 29 working meetings with representatives of local authorities, regional administration, the clergy, as well as cultural, educational and heritage management institutions.

The first part of the seminar focused on the preservation of cultural properties in Lower Silesia. In the Holy Trinity Church of Peace in Świdnica (inscribed in the UNESCO World Heritage List in 2002), the tour participants were received by the parish priest Waldemar Pytel. Since its renovation in 1992, this Evangelical-Augsburg parish has been supported by the German Centre for Crafts and the Preservation of Historic Monuments in Fulda, the Nicolas Copernicus University in Toruń and regional conservation authorities. In Łomnica, our team's guide was Elisabeth von Küster, owner of the palace complex. A ride through Jelenia Góra Valley in the company of the architect Krzysztof Korzeń and the conservationist Wojciech Kapalczyński provided a good picture of various conservation aspects of local palaces and manors. The architect Krzysztof Korzeń outlined briefly the idea of integrated conservation of the exceptional architectural and landscape values of the valley, which is implemented by the Foundation for the Jelenia Góra Palace and Garden Valley.

In Görlitz, the Polish delegation was welcomed by mayor Ulf Großmann, whereas Markus Bauer, director of the Silesian Museum, showed them around this new institution (opened 13 May 2006) located in the Renaissance Schönhof House. At the Collegium Pontes – Institut für kulturelle Infrastruktur Sachsen headed by Prof. Matthias Vogt, the group met the faculty and PhD students of culture management. The main objective we set for Bautzen, the historical capital of Upper Lusatia, was to explore the culture of the Sorbs, the only autochthonous Slavic minority in today's Germany. Benedikt Dyrlich and Manfred Ladusch, journalists from the *Serbsky Novotny* daily talked about the challenges and threats faced by the Slavs settled along the river Spree. Görlitz and Bautzen were perfect exemplifications of large-scale restoration works that were launched in eastern German states following the reunification of Germany.

The next region on the itinerary was Saxony. In Dresden, the participants of the seminar visited the Frauenkirche, a Protestant church that was bombed by the Allied Forces in 1945. Its ruins long dominated



On the castle terrace in Pillnitz: the Polish delegation with Dr André van der Goes, the director of the Pillnitz Museum of Decorative Arts



In the courtyard of Stolpen Castle

the city's skyline until it was finally reconstructed in 2006. In the monumental Semper Opera House, also rebuilt after the war, a meeting was organised with the artistic director, Dr Benedikt Holtbernd. From Dresden the group travelled along a trail of Saxon castles and palaces. It was given a tour around Pillnitz, the summer residence of the Wettins, by Dr André van der Goes, director of the Museum of Decorative Arts, Dr Rainer Richter, the museum's chief conservation officer, and Dr Dirk Welich of the Department of Saxon Museums, Palaces and Gardens. Pushing on through the breathtaking valley of the Elbe the participants reached Pirna, a town known from Caneletto's canvases, where they met Christian Krentel-Seremet of the Ministry of Culture and Science of Saxony. Next they set out for Koenigstein, an imposing fortress of the Wettins, where the manager is Dr Angelika Taube. The last stop in Saxony was in Stolpen, a town and castle associated with the tragic history of Countess Cosel, very well known in Poland.

A visit to Gera, the first of a series of major Thuringian towns on the seminar's route, started with a meeting with Claudia Saager-Wenzel of the Thüringer Staatskanzlei, who provided invaluable aid in contacting Thuringian institutions represented by Dr. Frank Rühling, director of the Municipal Department of Culture, and Holger Peter Saupe, director of the Gera Art Foundation – Otto Dix Haus. The participants got insight into the activities of the Museum of Applied Art in Gera (Museum für Angewandte Kunst Gera), where their host was Director Peter Jacobsen. The last point on the agenda was a visit to Haus Schulenburg, a villa designed by the celebrated Belgian architect Henry van de Velde (renovated after 1997).

Following the reunification of Germany, Erfurt, a town with a population nearing 200,000, became the capital of Thuringia. Although Allied air raids in 1944–1945 reduced many of the city's historical buildings to dust, a significant portion of the historical urban tissue has survived. The Polish visitors had a glimpse at plans to reconstruct Erfurt's historical inner city. The key event of the programme took place at the Thuringian Ministry of Culture: the Polish-Thuringian Round Table on monument protection and preservation, heritage management in Poland and Thuringia, a revised model of culture management, and the challenges and opportunities offered by membership of the European Community. There were 25 attendees representing regional administration, Thuringian cultural institutions, and conservation services. At the end of the visit to Erfurt, the Polish delegation was received at the historical Thüringer Staatskanzlei building by Dr Renate Meier, secretary of state (Staatssekretärin) of the Thuringian state.

Guided by Dr Dieter Gentsch of the Ministry of Culture of Thuringia, the next two days' focus was on Thuringian heritage sites of profoundly symbolic significance for the German nation. In the late 18th century Weimar enjoyed the reputation of one of the intellectual and artistic capitals of Europe, and was frequently referred to as the German Athens. Associated with the city were some of the most outstanding names in German culture, among them Johann Wolfgang Goethe, Friedrich Schiller, Johann Gottfried von Herder or Franz Liszt. It played a major part in the country's 20th-century history too. In 1906, Henry van de Velde set up, and designed the seat of the widely famed Kunstgewerbeschule in Weimar, a nucleus of the Bauhaus. Founded in 1919 by Walter Gropius, the school has had its seat in Dessau since 1925. Also in 1919, the German National Assembly adopted a constitution for what was thenceforth referred to as the Weimar Republic. Having looked at the city's landmark monuments, the Polish delegation went on to see the new wing of the Anna Amalia Library. Then, accompanied by students of the Bauhaus Universität Weimar, they had a look at the impressive "neues Bauen am Horn" development project, which is a contemporary interpretation of the classic rules of Bauhaus aesthetics. Possibilities of scientific cooperation and joint exhibition projects were discussed with Prof. Gerd Zimmermann, head of the Bauhaus Universität Weimar, and Michael Siebenbrodt, who represented the Freundeskreis der Bauhaus Universität. Still in Weimar, they met Dirk Heinze of Kulturmanagement.net. At Heidecksburg Castle the Polish guests were received by Director Dr Lutz Unbehau, and representatives of the Foundation for the Thuringian Palaces, Castles and Gardens (Stiftung Thüringer Schlösser und Gärten). A trip to Eisenach, a place with historical links with Martin Luther and Johann Sebastian Bach, was a good occasion to see the Thüringen Museum Eisenach and the Bachhaus Museum, and to meet its director Jörg Hansen, who gave a presentation on a vast project involving an upgrade of the museum's historical facilities and adding a new, ultramodern wing. A place laden with German history and an object of great care and intensive conservation efforts for over 200 years, Wartburg Castle hosted the Polish delegation's meeting with director Günter Schuchardt. The last destination in Thuringia was Friedenstein Palace in Gotha, which boasts interesting classicist interiors from the early 19th century.



A session of the Polish-Thüringen "round table" in Erfurt



A meeting at the Bauhaus University in Weimar



The new wing of the Anna Amalia Library in Weimar

On their way back, the team stopped off in Kliczków, where Magdalena Piasecka-Ludwin, president of Integer S.A., the company that manages of the local palace and park complex, reported on the progress of restoration works, and spoke about how the palace is being converted into recreational and hotel accommodation.

The Erfurt Round Table and the bilateral talks fostered experience sharing in the areas of cultural institution management, education, and cultural landscape protection, as well as discussions with an eye to future cooperation. Contacts were established with many representatives of the German scientific and artistic communities: historians, conservationists, directors and curators of educational and artistic institutions and museums. Also, the Polish team got a broad picture of museum and conservation projects in the two federal states they visited. More importantly, both sides pointed up the need for promoting improved mutual understanding and resuming bilateral collaboration between the eastern German states and Poland, which was almost totally abandoned after 1989.

Dr Monika A. Murzyn
The Research Institute of European Heritage

[Translated by Monika Myszkiewicz]

With the financial support of





The panel for *Central European dilemmas of identity*: Prof. Alexandr Lipatov, Prof. Carmen Muşat, Prof. Csaba Kiss, Prof. Mykola Ryabczuk, and Thomas Schulz



The panel for *Cities, the creators of a new identity for Europe*: Prof. Krzysztof Ingarden, Prof. Jacek Purchla, Bashkim Shehu, and Jacek Karnowski

Conferences Seminars

The 16th Economic Forum in Krynica 6 – 9 September

During the 16th Economic Forum in Krynica, which was entitled *European Challenges: the New Identity of Europe*, the International Cultural Centre organised two panel discussions that focused on the cultural heritage and the identity of Central Europe.

A panel discussion entitled *The Central European Dilemmas of Identity* featured by Alexandr Lipatov, Slavist, author of many publications on the methodology of historical and cultural research, European civilisation, and Russia's relationships with Western culture and art (Russia); Carmen Muşat, historian and literature theoretician, editor-in-chief of the culture weekly *Observator Cultural* (Romania); Mykola Ryabchuk, literary critic, essayist and commentator (Ukraine); and Thomas Schulz, specialist in Polish studies and contemporary art theoretician (Germany). The discussion was moderated by Csaba Kiss, Slavist, specialist in Hungarian and German studies, politician, and professor of the ELTE University in Budapest (Hungary). The subject of the discussion pivoted around issues such as a definition and distinctive features of the Central European identity, the protection and promotion of region-specific values, and the significance of the enlarged European Union's borders for the Central European identity.

The other debate, *Cities as Creators of a New European Identity*, was hosted by Jacek Purchla, director ICC. The speakers included Miroslav Baše, urban planner, specialist in heritage management, professor at the Prague University of Technology (Czech Republic); Bashkim Shehu, writer, translator, author of books on multiculturalism (Albania); Csaba Kiss; Krzysztof Ingarden, architect, professor at the Andrzej Frycz Modrzewski Krakow University College (Poland); and Jacek Karnowski, mayor of the city of Sopot. In the animated discussion that ensued, the leading subjects were the exceptional character of the Central European urban space, and methods of preserving it, as well as relations between the unavoidable processes of globalisation and dynamic growth of the market economy, and cities' identity and opportunities for creating interesting cultural projects in their urban space.

We should add that during the Forum the International Cultural Centre staged a presentation at Krynica's Pump Room, in which it showcased its achievements, educational programmes, exhibitions and international projects, as well as publications, especially those relating to the subjects and area of interest of the international meeting in Krynica.

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[Translated by Monika Myszkiewicz]



A session of the Polish-Slovak "round table"

Conferences Seminars

Models of State Patronage and European Integration The Experience of Poland and Slovakia *15 – 16 November*

Two years after Poland and Slovakia joined the European Union and one year after a conference on European models of patronage of cultural heritage protection, the International Cultural Centre followed up on the subject by organising a bilateral Polish-Slovak session devoted to the two nations' experience in attracting support from the European Union's structural programmes for cultural development, with special emphasis on the role of state patronage. Our Slovak partner was Mrs Magdaléna Vášáryová, former ambassador of Slovakia in Poland and Slovakia's Deputy Minister of Foreign Affairs, now member of the Slovak parliament.

The ICC invited to the discussion cultural policy makers in both countries, as well as culture practitioners engaged in a variety of cultural institutions and projects. First, Magdaléna Vášáryová and the host of the meeting, Prof. Jacek Purchla, director of the ICC, introduced the subject and outlined the scope of topics to be discussed. The two-day session covered both theory and practice, and was an occasion to draw interesting comparisons between Polish and Slovak ways of thinking about culture (which turned out to be confluent in many respects), and to confront Polish and Slovak culture officials' concepts and methodology of financing and running cultural projects with the opinions of practitioners who make every effort to obtain appropriate funding from government so they can carry out their institutions' statutory objectives and new initiatives.

Opening the discussion Magdaléna Vášáryová brought up the fundamental issues of the volume and allocation policies of public funding, which are critical for various culture areas to operate competently in both countries. *Keep Giving And Ask No Questions* was the highly meaningful title she gave to her speech. Vášáryová drew attention to the increased pace of the "Europeanisation" of both societies, the abuse of culture by politics, and noted that cultural institutions tend to reduce financing sources almost exclusively to the state. In her opinion, economic growth and prospects of EU funding have made culture authorities less eager to change or to support reforms that are necessary for sustained cultural development. One of her key postulates was to strip the Polish and Slovak visions of culture, their mechanics and financing policy of all vestiges of Communism and Romanticism. There are several baseline questions that have to be answered: What is culture and art from the perspective of a potential audience who wish to spend their time and money as consumers of culture? Are Poland and Slovakia ready to abandon their Romantic and post-Communist attitude to culture and art? Will culture not lose its national identity as it becomes more market-oriented and "European"? The heated dispute that followed proved that the questions posed by Magdaléna Vášáryová and Jacek Purchla in their introductory speeches were not irrelevant. Note that the title of a speech given by Michal Kaščák, the founder of the "Pohoda" music festival, was *Ask For What You Will, You Won't Get It Anyway*.

A ministerial and "theoretical" point of view was reflected in the replies given by Zora Jaurová, who represented the Institute of Cultural Policy and the Cultural Contact Point at the Slovak Ministry of Culture, and Dr Monika Smoleň, acting director of the Department of Strategies for Culture and European Funds of the Polish Ministry of Culture and National Heritage. Both women presented ministerial concepts for financ-



Participants of the Polish-Slovak "round table"

ing culture in the new reality of the free market and the EU, and pointed to the role of government as cultural policy maker and patron. Polemic voices were heard from the speakers who took the floor next, representing large public institutions, associations and independent cultural projects.

Highly interesting was the juxtaposition of complementary opinions from the publishing and theatre milieus, such as argumentations presented by two library directors: Dr Dušan Katuščák, director general of the Slovak National Library in Martin, and Dr Michał Jagiełło, director of the Polish National Library in Warsaw. The former focused on selected issues of cultural reforms using, as his examples, the plans for the development and growth of the institution he is the head of. In a speech under the poetic title *Gardens of Culture and the Elements of the Market*, the latter commented on more general aspects of public patronage of culture, and its contingency upon the gradual process of taming the market economy. In the theatre debate Poland was represented by Stanisław Orzechowski, director of the Słowacki Theatre in Cracow, and Slovakia by Darina Abrahámová, a theatre expert who spoke in lieu of the absent Sylvia Hroncova, director of the Slovak National Theatre in Bratislava. Both speeches highlighted a range of problems that hamper the financing of national culture institutions and are rooted in the flagrant mismatch between the state organisation and the requirements of efficient culture patronage in the new economic reality.

The next three speeches added up to one coherent whole. Wojciech Czech, a member of the ICC Programme Council, spoke about the role of the Moravian Gate in Central European relations and cooperation between cultural institutions. This subject was elaborated on by Antoni Nowak, director of the executive office of the cross-border Union of the Tatra Euroregion, an organisation that has run various cultural projects successfully for several years, including joint Polish-Slovak projects, and has recently received significant support from EU funds. The film director Silvestr Lavrík talked in a most enjoyable way about historical determinants and traditional cultural links between the two countries, and argued with much gusto that still today it is a shorter way from Spiš to Cracow than from Cracow to Spiš. Hurdles in receiving funds for cultural activities were also discussed by the director of the "Pohoda" music festival Michal Kaščák. Examining various reasons for failed attempts to attract public funds he asserted that such fiascos are largely caused by the form of patronage. He further argued that a list of potential sponsors should include central or self government, EU institutions, commercial partners and, finally, individual consumer of culture.

By way of conclusion the participants agreed that bilateral dialogue on culture must be continued in order to facilitate joint cultural projects, if not for other reasons. The speeches are scheduled for publication as conference proceedings in 2007. The publication will be promoted and the bilateral debate continued in September 2007, this time in Slovakia.

Dr Beata Nykiel
The Research Institute of European Heritage

[Translated by Monika Myszkiewicz]



A Brussels "native", journalist Leopold Unger, talks about the capital of Europe

Exhibitions mounted by the International Cultural Centre have many a time inspired conferences, seminars and discussion panels of the subjects they highlight. The same is true of the exhibition *CO₂ Brussels to Infinity*, which brought together works by contemporary photographers and which was accompanied by a seminar on the multifarious image of Brussels as the Belgian, and European, capital city. It was prepared in liaison with the Diplomatic Mission of the French Community of Belgium, the Walloon Region and the French Community Commission of the Brussels Capital Region.

A range of guests were invited to give speeches: Jean de Salle (architect, urbanist, specialist in history of urban planning and social movements), Bruno Viniskas (Chair of the Centre Bruxellois d'Action Interculturelle and the former Royal Commissioner for Immigration) and Leopold Unger (journalist, commentator and writer). The co-organisers of the seminar were represented by Daniel Menschaert, delegate of the Government of the French Community of Belgium and the Walloon Region in Poland. In his keynote address, Prof. Jacek Purchla, director of the ICC, pointed out that the popular image of contemporary Brussels, one of the best known and recognisable cities in Europe, has been dominated by the stereotype of the European capital. This approach downplays the other, highly fascinating faces of the city, which went through a phase of immensely creative urban development in the 19th and 20th centuries. Jean de Salle surveyed urban transformations in Brussels from a historical perspective, emphasising particularly strongly its spatial development in the 19th century. Bruno Viniskas accentuated the role of the city's identity which, so to say, prepared the groundwork for its current function of the Community's capital. It was as early as the turn of the 19th and 20th century that Brussels, already a large emigration centre, became a multicultural city. A hundred years later, in 2005, only 44% of the city's population could be called 'true Belgians'. The speaker also mentioned Poles, who contribute to the Brussels cultural mosaic, and added that the Polish émigré community is growing in number and influence.

Leopold Unger shared his personal feelings about the city, which became his new home after he was forced to leave Poland in 1969. His Brussels is one of the last European cities "with a human face": safe and full of greenery. Obviously, the fact that the ubiquitous administration is a growing threat to the city's diversity cannot be ignored: the expansion of administration is a natural side effect of the city being home to a host of international institutions and nearly 230 embassies. Nevertheless, a large portion of the enormous proceeds that flow into the city's purse as a result may be allocated to keeping down the adverse effects of such homogenisation.

Dr Krzysztof Broński
Head of the Research Institute of European Heritage

[Translated by Monika Myszkiewicz]



A session with Prof. Stane Granda, Prof. Jacek Purchla, Dr Damjan Prelovšek, Prof. Walter Lukan, and Prof. Antoni Cetnarowicz

Conferences Seminars

Krakow and Ljubljana vs. the Central European Myth 11 – 12 December

The bilateral conference entitled *Krakow and Ljubljana vs. the Central European Myth*, organised by the International Cultural Centre was a pendant to the first Polish exhibition of the work of the celebrated Slovene architect Jože Plečnik. The conference sought to give a deeper insight into Polish-Slovene relations, and particularly to confront the Polish and Slovene visions of Central Europe as a commonwealth of history, culture and specific past experience.

Significantly, the presentation of Ljubljana and Cracow, two capitals with a rich, centuries-long historical tradition that makes them national treasure troves of culture, was the next in a series of conferences organised by the ICC on historical European metropolises. (Previous conferences focused on cities such as L'viv, Nuremberg, Prague, Antwerp or Brussels.)

The speakers included experts in architecture and Plečnik's oeuvre and in Polish-Slovene relations, as well as researchers specializing in these two cities' histories. It might be interesting to note that the Slovene side was represented by members of the Slovene Diaspora: the historian and Germanist Prof. Walter Lukan, who lives in Vienna and lectures at the university there, and the Barcelona-based translator and European literature specialist Dr Simona Škrabec. A guest to the conference and one of the moderators of the final debate was the Slovene ambassador to Poland, Jožef Drofenik.

The first two speeches were devoted to the attitudes of the two nations and their capitals to the Austro-Hungarian monarchy. Prof. Walter Lukan spoke about the Slovenes' role and place in the Hapsburgs' empire, and Prof. Jacek Purchla presented the corresponding status of Krakow. Both speakers played up some aspects that the cities have in common as a legacy of having functioned within the same political organism for decades. This topic was continued by Prof. Antoni Cetnarowicz of the Jagiellonian University, a renowned specialist in Polish-Slovene relations, who outlined an interesting panorama of mutual contacts since the late 18th century, highlighting their changing dynamics and watershed moments, including a significant Polish contribution to the national revival of Southern Slavs in the 19th century.

The speakers who took the floor next discussed Ljubljana as the Slovene capital. Prof. Stane Granda, a historian, sociologist and the head of the Programme Council of Slovene Television, offered a detailed examination of complexities of Ljubljana's status as capital city over the centuries. Prof. Peter Krečič, art historian and director of the Museum of Architecture in Ljubljana, and curator of the exhibition on Jože Plečnik, focused on dialogue and conflict between the city and its identity, arguing that Ljubljana belongs to the Mediterranean culture area. A major part of this richly illustrated lecture tackled great architectural designs created by Plečnik himself. His considerations in a way found continuation in an equally lavishly illustrated presentation by Dr Damjan Prelovšek, an outstanding expert on and monographer of Plečnik's work, and director general of the Department of Cultural Heritage in the Slovene Ministry of Culture, who showed Ljubljana, the architect's hometown, as it was at the time Plečnik lived and worked there.



A session with Prof. Jelka Melik, Prof. Antoni Cetnarowicz, Dr Simona Škrabec, and Prof. Adam Małkiewicz



A couloir discussion: Dr Damjan Prelovšek and Prof. Jacek Purchla

Historical, architectural and urban-planning deliberations were perfectly rounded out by literary and cultural portraits of Ljubljana and Krakow. The “old and new, familiar and alien” image of Ljubljana preserved in literature was presented by Prof. Zdzisław Darasz, Slovene literature researcher and lecturer at Warsaw University and Łódź University. A vision of Krakow in Slovene culture was delineated by the historian and archivist, Prof. Jelka Melik of Ljubljana. Meaningfully entitled *Mobile-Centred Circle*, an interesting speech by Simona Škrabec summed up the session and at the same time broadened the horizon of references to encompass the concept of Central Europe and its perception in literature.

The Krakow-Ljubljana presentation was crowned by a colourful story told by Prof. Adam Małkiewicz (Jagiellonian University) about Prof. Vojeslav Molè, a Slovene master of several generations of Krakow’s art historians, a citizen of Mitteleuropa, an outright unique personality, a poet and scholar, an outstanding expert in the art of Antiquity, Byzantium and the Slavs, and the author of the world’s first history of the art of the Southern Slavs. The two-day session was wound up in a discussion moderated by Ambassador Jožef Drofenik and Prof. Jacek Purchla, and attended, among other participants, by Dr Simona Škrabec.

The conference proceedings, which are scheduled for publication in late 2007, may vastly contribute to studies of Ljubljana’s and Krakow’s history as well as the various levels of relations between the two cities and nations. It may encourage Poles to visit the Slovene capital and roam it following the footsteps of Jože Plečnik and the other people the conference recalled.

Dr Beata Nykiel
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[Translated by Monika Myszkiewicz]



A cultural mosaic – part of the exhibition



Carmelite Monastery in Berdyczów – the archetypal “bulwark of Christianity”

Exhibitions

The Borderlands Rediscovered. The Common Heritage of Poland and Ukraine

9 December 2005 – 29 January 2006

The International Cultural Centre has always participated in the research and documentation of the Borderlands heritage, incorporating this process into its own research, educational, exhibition, and publishing projects. In 1993, the ICC started a series entitled "Materials for the History of Religious Art in the Eastern Borderlands of the Former Polish Republic". During the 13 years of this immense editorial project, through systematic work, a vast documentation of the Borderlands heritage has been gathered. This unprecedented, impressive project has changed the face of Polish art history and architecture.

The idea behind *The Borderlands Rediscovered*, the final show of the 2005 season at the ICC, was to popularise the results of the research carried out in the Borderlands by Krakow academics. The show gained additional importance and significance due to the fact that the assembled materials portray a rapidly disappearing heritage, for which the ICC series opens up an almost exclusive chance for survival. Virtually all of the monuments and works of art presented are full of artistic sophistication and beauty, and at the same time they reflect a truly dramatic history, especially of the most recent period. In the exhibition, around three hundred photographs were shown, both archival and contemporary ones, accompanied by extensive descriptions; they depicted works of art, buildings, as well as places which emphasised the vital importance of common heritage protection.

The first section of the exhibition was devoted to the cultural phenomenon of the former Ruthenian lands. The south-eastern borderlands of pre-partition Poland were once a place of intense cultural confrontation, which in turn led to the creation of a vibrant myth whose forms were presented in this section. The traditional approach to Polish history as well as literary tradition, especially that developed during the last two centuries, reinforced an image of the Borderlands as a fortress defending Poland against dangers coming from the East. Battles lost and won were inscribed into our national memory as the names of Borderland towns and battlefields. The myth of the ramparts influenced the development of a particular "borderland religiosity" and the image of the Gracious Madonna hidden in a fortified monastery became an *antemurale* allegory. The objects presented in the second room reflected the astonishing diversity of art from the south-eastern borderlands of the former Polish Republic. Motifs from different parts of Europe converged here to result in most unusual combinations. It is after all *mélanges* and shades that reflect the Borderlands' beauty most fully.

The State of Architectural Heritage in the Borderlands section was devoted to the highly interesting issue of the fate of the buildings. Only few monuments survived the Communist era without damage; the most devastated were Roman Catholic churches, monasteries and palaces. Once deprived of their original function, most of the churches were irreversibly damaged, yet some, paradoxically, were saved by the museums of atheism and museum warehouses that were organised in them. Many former Roman Catholic churches were turned into Greek Catholic or Orthodox ones. While the adaptation of the building to its new liturgical function was connected with the risk of further distortion of architectural and interior design, it was also a certain opportunity, as sometimes further pointless damage could be avoided by alerting the new users to the value of the "inherited"



The exhibition thrilled many young people

works of art. Last but not least, there are examples of churches which have returned to their rightful owners and to their original function, but they also have to struggle with other problems. Small parish communities are unable to cope with ongoing maintenance costs, not to mention any renovations.

Exclusive space in the exhibition was assigned to the presentation of the most precious monuments and true discoveries, documented in the "Materials for the History of Religious Art". Among them are such first-class objects as the churches in Dobromyl, Drohobych, Hodowica, Komarno and Nawaria, the monastery complex in Podkamien, and the castle church in Podhorce.

The last part of the exhibition comprised the most interesting objects from the epigraphic and heraldic inventory carried out in the Borderlands by members of the Auxiliary Research Unit for History and Archive Studies of the Jagiellonian University. Once again, the findings were quite sensational, and included such objects as an unknown image of Our Lady of Berdychiv, and the alleged tombstone of Mikołaj Gomółka.

The exhibition offered a unique opportunity to look at the art of the Borderlands in the light of the most recent findings. It also served as an incentive to take a fresh look at the historic and artistic legacy of the Ruthenian lands of the first Polish Republic as common Polish and Ukrainian heritage.

Łukasz Galusek, Michał Jurecki

Authors and curators of the exhibition

[Translated by Anna Rucińska-Barnaś]

The exhibition was accompanied by the following events:

On the Search for Borderlands – a meeting with Polish poet Adam Zagajewski interviewed by Hanna Maria Giza (17 Jan.)

Ossolineum Today • Tradition • Mission • Challenges – a meeting with Dr Adolf Juzwenko, director of the Ossolinski National Institute in Wrocław, interviewed by Hanna Maria Giza (24 Jan.)

Exhibition layout: Kuba Sowiński, Łukasz Galusek

Catalogue design: Kuba Sowiński



Among the faces of America there had to be the father of the nation, George Washington



Works by masters such as James Abbott McNeill Whistler caught the attention of visitors

Exhibitions

Faces of America. Portraits from the Collection of the Terra Foundation for American Art 1770 – 1940 *16 February – 7 May*

Portrait painting played an especially important role in the building of the American national identity and in the emergence of the young state's image. From colonial times until the 20th century portraits have borne the palm in US art.

After the great success of the "Faces of America" exhibition presented at the Musée d'Art Américain in Giverny, France, the ICC Gallery became the only one in Central Europe to have the honour of presenting the works from the Chicago Terra Foundation of American Art. This unique collection consists of over 700 works – masterpieces of American art from its birth until modern times. Approximately 100 items of these are portraits.

The Krakow exhibition followed two important motifs in portrait painting: a symbolic vision of American society and the evolution of styles in painting.

The division into themes allowed for a demonstration of the historical and social background of the American portrait from 1770 until 1940 and at the same time facilitated an evaluation of the manners of illustration and the common techniques used.

The two-pronged development of early American portrait painting was reflected in the organisation of the first part of the exhibition, entitled *Elites and Heroes*. Academic works inspired by European art were displayed next to works presenting the native, more "primitive" trend. Echoes of the English masters are to be found in the paintings of Rembrandt Peale, Thomas Sully and William S. Jewett. The works of Matthew Prior, Ammi Philips and Erastus Salisbury Field constitute prime examples of portraits painted by the "limners" i.e. self-taught portraitists who traveled from town to town in search of clients. Representatives of both trends conveyed a common message in their portraits: a reflection of the social or material status of their models.

Entitled *In the Mirror*, the second part of the exhibition assembled some in-depth psychological studies which were popular in the second half of the 19th century, including artists' likenesses and portraits of pensive-looking women. There are some true masterpieces to be found among these, such as *Mirror* (1890) by Dennis Miller Bunker, *Before a Stroll* (approx. 1885) by William Meritt Chase and *Rose et Vert l'Iris* (1893) by James Abbot McNeill Whistler. Characteristic of this group of paintings was the aspiration to break with the conventions of portrait painting, which resulted in a certain blurring of the borders between portrait, generic scenes and single-person studies.

The third part of the exhibition, entitled *In the Circle of Family and Friends* consisted in generic paintings depicting both interior and outdoor family and social scenes. It comprised impressionist works representatives of the Boston school (Frank Weston Benson and Willard Leroy Metcalf) as well as modest portraits of family and friends created by impressionists who worked in a colony of American artists in Giverny, France (e.g. Frederick Carl Frieseke and Theodore Earl Butler).

The last part of the exhibition comprised avant-garde works by Robert Henri, George Bellows and John D. Graham which were a certain forecast of the successes in 20th-century American art. The popular-



Works by the limners, America's "primitivists", were a revelation to the Polish public



Americans at home in Krakow

ity of photography allowed the artists to concentrate more on interpretation, rather than on depiction. Portrait painting provided a field for formal experiments and innovative transformations of its style and canon.

Faces of America not only offered a good lesson in the history of American painting, still rather unknown to Europeans, but it also turned a fascinating tale about the early culture and customs of the United States.

Dr Monika Rydiger

Polish curator of the exhibition

[Translated by Anna Rucińska-Barnaś]

The exhibition was accompanied by the following events:

Terra Foundation for American Art – International Foundation, National Collection – lecture by Elisabeth Glassman and Sophie Lévy (15 Feb.)

From John Smibert to Cindy Sherman. Deconstruction of the Representative Portrait Convention in Contemporary US Art – lecture by Paweł Polit (4 Mar.)

The Face of a Nation – Portrait and National Identity – Polish-American seminar with the participation of Jan K. Ostrowski, Andrzej Rottermund and Richard Saunders, chaired by Jacek Purchla (22 Mar.)

For a new Shape of Culture. Public and Private Initiatives in 19th-century America – discussion with the participation of Mark Meigs, Marek Wilczyński and Radosław Rybkowski, chaired by Andrzej Mania (26 Apr.)

Exhibition design: Małgorzata Radnicka

Catalogue design: Ryszard Otręba



This exhibition is opened by HE Jan Edward Craanen, the ambassador of the Kingdom of the Netherlands to Poland



The is not the first exhibition of Netherlandish prints in the ICC Gallery



The exhibition was visited by 10,000 people

Exhibitions

Rembrandt and his Competitors. Seventeenth-Century Netherlandish Printmaking from the Print Room at the Polish Academy of Arts and Sciences in the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Krakow 25 May – 27 August

The International Cultural Centre celebrated the quadricentennial of Rembrandt's birth with an exhibition comprising 73 etchings by the great artist and 67 works of other Netherlandish print makers – his competitors on the then local art market. All the works came from the collection of the Polish Academy of Arts and Sciences. This was the sixth time that the public had the opportunity to admire a part of this collection at the ICC Gallery. The success of the exhibition can be measured by the number of visitors, which this time reached ten thousand.

In order to illustrate Rembrandt's development the etchings were presented in a chronological order, beginning from 1630 and ending in 1665, and comprising self-portraits, portraits, biblical and genre scenes, and landscapes. The collection was illustrated with thematically similar works of Rembrandt's contemporaries. A great number of exhibition press reviews confirmed that such juxtaposition had been a very good choice. Justyna Nowicka wrote: "In order to see his genius, one has to simply compare his works with those of his contemporaries." Rembrandt produced almost 300 etchings which indeed were truly exceptional at the time. Katarzyna Bik emphasised this in her article entitled *The Rembrandt Cat* ("Kot Rembrandta") and pointed out that he possessed an outstanding capacity to conjure up pictures with "picturesque scribbles". Rembrandt's brilliant usage of chiaroscuro in really dark scenes was yet another unique feature of his art. Marzena Daszewska ventured to say that his fresh and original style gave his etchings their own soul.

Rembrandt's contemporaries in the Netherlands were not only a vast group of professional perfectionists of copper etching, including women, but also some talented and famous painters such as Jan Lievens, Adriaen van Ostade, Pieter van Laer, Ferdinand Bol, Nicolaes Berchem, Jacob van Ruisdael and many others. As Katarzyna Frankowska rightly noted, today their work "loses out in comparison with Rembrandt's miniatures. Their schematic form and naive content are boring." Even though during Rembrandt's lifetime many of them were more famous and wealthier, it is his "untidy" work which is most touching. As Wojciech Przybyszewski pointed, the other "perfect" prints "want to compete but all they really do is clash." In the exhibition catalogue Joanna Brzózka rightly mentioned that Rembrandt's genius "freed Netherlandish printmaking from its heretofore rigid linearism." In fact contemporary printmaking still echoes his bold experiments with the etching needle.

Summarised as "important and beautiful", the exhibition was accompanied by two screenings. In the first one Tomasz Daniec of the Krakow Academy of Fine Arts explained the secrets of etching. The second one was devoted to Rembrandt's work and life. A carefully prepared full catalogue to accompany the exhibition was published in Polish and English.

The exhibition was accompanied by a meeting with Krzysztof Krużel entitled *The Whole Truth about Rembrandt?* (11 and 25 June)

Exhibition design: Maciej Leśniak; catalogue: Krzysztof Zgłobicki

Krzysztof Krużel

Print Room at the Polish Academy of Arts and Sciences
in the Scientific Library of the Polish Academy of Arts
and Sciences and the Polish Academy of Sciences in Krakow

[Translated by Anna Rucińska-Barnaś]

David Kid

15.09 - 15.10
2006

MIĘDZYNARODOWE
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Exhibitions

Davida Kidd.
Between the Sublime
and the Subliminal
15 September – 15 October

Exhibitions of the Cracovian International Print Triennial winners at the ICC Gallery have already become a well-established tradition. During the last Triennial an individual exhibition of Davida Kidd's work (she won the 2003 Grand Prix Award) was organised. It was undoubtedly one of the most remarkable and important events in the 2006 IPT programme.

Davida Kidd is a Canadian artist of the middle generation who represents a group of artists based in Vancouver. She presented prints produced with the use of advanced digital image processing techniques. The technological skill which characterizes these works is just one of the assets of her original and unforgettable art. However, the assessment of Davida Kidd's work cannot be limited to works on paper as these are often only a documentation of more complex and intriguing experiments, strategies and feelings.

The exhibition included works from the *Base Imprints* project which is perhaps most familiar to the Cracovian public. The most important of these prints is the 2003 Triennial award winner print entitled *Navigator* (2001). This gloomy and melancholic work was a real discovery for the jury of the competition whose subject was *Printmaking on the Edge*. The revolution visible in Kidd's work at the time was not only a technological one – the work is a digital print, representing a method which has been supplanting traditional printmaking techniques – but it was also, and perhaps most importantly, concerned with the state of our human consciousness on the threshold of the 21st century. The derisive sense of humour and the omnipresent anxiety which permeate the works in this project constitute a certain correspondence to the sense of fear, danger and lack of anchorage in the modern technological civilization.

Davida Kidd has created her own mythology in which the heroes are similar to characters appearing in cartoons, sci-fi stories and mediocre horrors. Many cult contemporaries, to mention only the slightly older Sergio Leone or Quentin Tarantino (who is almost her peer), share Kidd's inspirations. Pop culture motifs are dressed in derisive smiles and dubious gestures of heroes and sport occult symbols. It is full of show-off and dreadful kitsch.

This aspect has often been the subject of discussion in studies devoted to Davida Kidd's work. However, it seems that such interpretations are oversimplified. It is too trivial to just look for the existential problems of a civilization which has reached the speed of light. The artist frequently demonstrates her fascination with these problems of the modern world. Instead of looking for critical value in her work I would rather search for a certain artistic force which has lately slipped into oblivion or has been purposefully discarded. Most suggestive and unforgettable, Kidd's works are a celebration of emotions and moods. They are both expressive and symbolic and they are true masterpieces of mood. The force of expression of their gestures escapes the dominating scientific trend. Although the stories underlying each work are the artist's secret, their charming atmosphere instantly provokes the viewer to react. An untold story works as the best secret. I do not see the need to explain the thematic complexities of Kidd's works and, what is more, I think that such efforts limit her work and deprive it of its natural magical quality.



Davida Kidd talks to journalists about her prints



Deep Freeze (2001), *Kathy's Favorite Clone* (2001), *Plastic Eye Miracle* (2001), *Inside My Pillowcase* (2003), *Hollow Cast: The Waiting Room* (2004) are only a few examples of the intriguing titles of Kidd's prints which constitute a very important element of this paradigm of new surrealism: the art of dreams re-inspired by the subconscious. I cannot resist the feeling that they are similar to symbolist painting. Kidd creates an analogous metaphysical atmosphere with the use of new means of artistic expression and current inspirations. Similar visions are to be found in the films of her favourite film director David Lynch. Both of them have managed to combine a visually attractive language (which is understood by millions of viewers) with the high artistic quality which was once reserved for elite creations.

Apart from the abovementioned prints the items exhibited also included Davida Kidd's most recent works from the *Core Dump* project. These are actually a sort of documentation of over two years' work on a huge project the artist carried out in her Vancouver basement studio at the Electra Building. She drew diabolical figures on the walls of the squalid basement lit with glow tubes. Next to the sketches she added quotes from her favourite poets. This idiosyncratic graffiti was complemented by installations made of "lowest rank objects". The drawings remind one of old shop-signs and cartoons. Next to these are fragments taken from the 20th century counterculture language. Kidd's mastery in creating magical atmosphere is most visible here and proves her true artistic originality. It is a pity that elements of the Canadian installation were not been shown in Krakow. I think that the *Core Dump* project, almost over-intense in its baroque weirdness, constitutes the artist's greatest achievement hereto.

Davida Kidd's 2003 Grand Prix as well as the 2006 exhibition are excellent choices which honour a valuable and original artistic attitude. The exhibition evoked extreme emotions ranging from disgust and discouragement to exalted admiration. We can thus speak of a successful interaction of the work and the public, something which should lay at the core of every exhibition.

Krzysztof Siatka
Foto-Medium-Art Gallery

[Translated by Anna Rucińska-Barnaś]

The exhibition was accompanied by a meeting with Davida Kidd which was chaired by Justyna Nowicka (15 Sept.)

Catalogue design: Rafał Sosin



Mieczysław Wejman's *The Cyclist* – the first retrospective of the artist's work since his death in 1997



Exhibitions

Mieczysław Wejman – *The Cyclist*. Prints and Drawings (1957 – 1971) 12 September – 29 October

In autumn 2006 in the historical cellars of the International Cultural Centre we organized an exhibition of Mieczysław Wejman's graphic works entitled *The Cyclist*. Prepared by three Cracovian institutions: the Academy of Fine Arts, the International Graphic Art Triennial Society and the International Cultural Centre, the project was a part of the International Graphic Triennial, Cracow 2006. Krzysztof Wejman (the artist's son) was the curator of the exhibition and the author of its design.

The presentation consisted not only in prints from the title collection but also – for the first time – sketches from the years 1957-1971 which showed how Wejman's artistic concept evolved and so enabled viewers to follow the creative process.

Mieczysław Wejman was a great artistic personality as well as a very well known and respected figure. During the panel discussion accompanying the exhibition Professor Witold Skulicz rightly said that Wejman belonged to the generation of "divine professors". This teacher of great authority and outstanding charisma fostered the development of graphic art in Krakow, both at the Academy of Fine Arts and within the whole artistic community. He was one of the initiators and supporters of the International Graphic Biennial idea.

However, Wejman's key role in the shaping of Krakow graphic art was not his institutional involvement but his art and original and consequent artistic vision. It has to be emphasized that he was also a successful painter and also in that field he produced series of works.

Created in the years 1964 – 1970, *The Cyclist* can be seen as Wejman's most famous graphic series and a milestone in his career. It consists in 27 etchings (including two colour ones) with elements of aquatint and intaglio. The first works, beginning with those bearing Roman numerals from *I* to *XIII*, were produced in 1964. The next ones, beginning with *I a*, were created during the next years. When planning the publication of the portfolio, the artist himself defined the final shape and order of the prints but he made it clear that with the exception of the first and last plates the sequence of the several dozen remaining prints can be recomposed in a fully arbitrary way, just like our lives.

The dominant motif in all these works is a man and his bicycle. In most prints the cyclist has just met with some sort of accident, he is lying on the ground, surrounded by an indifferent crowd. The greatest etching (*I a*) is an exception to this pattern as it begins the story. In its composition and underlying idea it is close to Albrecht Dürer's *Melancholy I* in its presentation of a cyclist who, concealed behind a barricade, is sitting next to his bike and observing the world through a periscope. Differences can also be seen in three works from 1970 (*X a*, *XIV a* and *IX a*) where the cyclist is pushing his bike or sitting pensively next to it.

Just as Jerzy Madeyski said *The Cyclist* is an epic and reflective tale about the fate of man left at the mercy of the mechanized world. The man is alone among real machines and equally soulless environment. Broadly speaking, this series is a symbol of human life – the fate of an artist who follows a road full of obstacles and falls, or a journey across a world submerged in madness and destruction. Apart from general symbols of life



Stanisław and Krzysztof Wejman by one of their father's works

which inevitably ends in death, the works bear numerous references to Wejman's own biography. These are his experiences of the Nazi occupation and the Warsaw Rising. The artist also refers to the universal paradigm of themes and motifs, especially to Biblical and Christological iconography. During the exhibition visitors could decipher the hidden meanings with the help of sketches which presented the artist's associations and the work of his imagination.

The series began in the mid-1960s and was not only a turning point in Wejman's career but also an important reference point in the development of Polish graphic art of the post-war period. In some aspects Wejman returned here to the experience he gained through his first cycle called *The Dancer*, which on the one hand was inspired by Goya's drawings and prints and on the other by surrealism. He renounced totally the para-abstractionist stylistics which he had earlier used in *The Curtains* series. Such a process was common among Polish artists in the mid-1960s.

Cognizant of the aims and tasks of graphic art, Wejman consequently defended the tradition and autonomy of this discipline. Showing the ancient Greek origins of the term "graphics", he emphasized its close connection to literature. In Wejman's work the content and narration were always very important. It was plastic metaphor which Wejman used most efficiently in *The Cyclist* and which became the main means of expression in these works. Professor Wejman's students continued his surrealistic-like figuration as they moved towards figurativeness and neo-expressionism – the two main tendencies which defined the character of Krakow graphic art from the 1960s to the 1970s.

Dr. Tomasz Gryglewicz, Professor
of the Jagiellonian University

Institute of Art History,
the Jagiellonian University, Krakow

[Translated by Anna Rucińska-Barnaś]

The exhibition was accompanied by a meeting entitled *Remembering Wejman*, with the participation of Franciszek Bunsch, Tomasz Gryglewicz, Tadeusz Jackowski, Jan Pamuła, Witold Skulicz as well as Krzysztof and Stanisław Wejman (10 Oct.)

Exhibition design: Krzysztof Wejman

Catalogue design: Władysław Pluta



Prof. Jacek Purchla presents an exhibition catalogue



Jean-Louis Godefroid, curator of the exhibition,
and Dr Danielle Leenaerts

Exhibitions

CO₂ Brussels to Infinity 24 October – 26 November

Brussels through the Lens of 19 Photographers from Different Countries and Traditions or *A Portrait of an Unknown City*. These could also be titles for the presentation of 130 photographs included in the CO₂ *Brussels to infinity* exhibition at the International Cultural Centre. The works did not portray any of the beautiful Brussels houses, the Grand Place, the town hall, the famous Manneken Pis or other touristy sites of the European capital. They were rather a presentation of the artistic reflections of the artists who had participated in the international photography workshop organized by “Contretype” Centre d’Art Contemporain pour la Photographie à Bruxelles. The exhibition was a result of their several weeks’ subjective exploration of the metropolis. The organizers of the workshop intended to bring out the artists’ personal attitudes towards the city space and to present the multiple ways in which they had “read” the city. Artists were encouraged to keep their individual style and to express themselves freely as well as to experiment. The objectives of “Contretype” were achieved. The project was summed up in the form of a collection of over a hundred cityscapes which present the city’s diverse identity, atmosphere and life. Every artist saw different things worth catching on photographs. Their unique artistic sensitivity and subjective approach allowed the viewers to discover multiple aspects of the city space.

Although prepared specially for the International Cultural Centre, the exhibition remains an open project and its presentation does not end in Krakow. The “Contretype” Centre intends to continue the artists’ dialogue with Brussels and to keep inviting new photographers to discover the city. In accordance with its title this project aims at infinity. The employees of the Centre insist on creating a visual archive of Brussels, even if some may accuse it of being too subjective or too experimental. The director of “Contretype” and the exhibition curator, Mr Jean-Louis Godefroid, met some Polish artists in Krakow and maybe in the future also they will be invited to participate in the project.

The exhibition was another ICC project carried out in cooperation with the Office of the Delegate of the French Community of Belgium, the Walloon Region and the French Community Commission of the Brussels Capital Region.

Dr Danielle Leenaerts from Université Libre, Brussels, delivered a lecture on the history of city photography in Brussels, which together with a seminar entitled *Brussels – a City of Meetings*, formed a perfect accompaniment to the exhibition.

Anna Śliwa

Exhibition organizer on behalf of the ICC

[Translated by Anna Rucińska-Barnaś]

Catalogue design: Marek Repetowski



Works by "the Slavonic Gaudi" at the ICC Gallery



Exhibitions

Jože Plečnik – Architect and Visionary

12 December 2006 –

25 February 2007

Vienna, Prague and Ljubljana – three Central European capitals which now attract crowds of tourists – marked the most important phases in the artistic career of Otto Wagner's disciple Jože Plečnik: an outstanding Slovenian architect and town planner. Few know that the beauty and remarkable atmosphere of all of these cities were shaped by the great Slovene's work.

The aim of the exhibition, prepared in cooperation with the Ljubljana Museum of Architecture, as well as that of the album which was published on this occasion was to show Plečnik as an architect, town planner and designer whose work eludes the categories formulated by historians dealing with architectural design. While Le Corbusier, Gropius, Mies van der Rohe and other famous modernists who rejected tradition and historical styles were hailing the ideals of functional and modern architecture, Plečnik, in his search for models and sources of inspiration, consciously and intentionally turned to the extraordinary European architectural heritage.

The Cracovian exhibition was arranged chronologically which allowed the viewers to see the changes in inspiration, influences and fascinations to which the artist had succumbed. The central point of the exhibition were charts with photos, drawings, sections and projections but there were also architectural models of such well-known buildings as the Viennese Zacherl House or the Three Bridges, the Trnovski bridge and the Propylae, all in Ljubljana. Original drawings as well as liturgical vessels, furniture and books designed by Plečnik constituted a perfect complement to the large-scale projects.

Large format photos and drawings of some architectural details not only built the atmosphere but above all brought out the characteristic motifs and features of Plečnik's art such as his attachment to classical architecture, his understanding of a work as a *Gesamtkunstwerk*, and his originality and unprecedented inventiveness in creating a new formal language and means of expression. The exhibits showed Plečnik's respect for the context of a place and its historical background, and for native forms and materials, as well as a suggestive and dynamic shaping of the surrounding space. The exhibition presented Plečnik as an artist working at the meeting-point of the Roman, Germanic and Slavic-Byzantine cultures in the Europe of overlapping traditions, rites, languages and dialects.

Misunderstood by his contemporaries, forgotten and omitted by Western art historians, Plečnik's work was rediscovered in 1986 when the Parisian Centre Pompidou organised a major retrospective of his work. Thus Plečnik became a true revelation for architects who saw him as the precursor of modernism. Critics have compared his works to those of Charles Moore or Ricard Boffil and some academics even hailed him as "the Slavonic Gaudi" as they saw similarities not only in his artistic attitude but also in his consistent search for a national architectural identity.

Exhibition design: Małgorzata Radnicka

Catalogue design: Kuba Sowiński

Dr Monika Rydiger

Polish curator of the exhibition

[Translated by Anna Rucińska-Barnaś]



Prof. Miroslav Baše – lecturer at the Academy of Heritage, from Prague

The goal of the two-year post-graduate study programme offered by the Academy of Heritage is to train personnel to be capable of effectively responding to the challenges of today's heritage protection. The interdisciplinary programme is continually evolving in response to the needs of students of the individual courses. Nevertheless, the programme's core remains unchanged and covers contemporary heritage theory, history of culture, law, economics, marketing and management, regional policy, spatial planning, cultural policy and international co-operation in heritage protection. In answer to the expectations of students who are professionally engaged in the protection and popularisation of national heritage, the basic curriculum will soon be broadened to include topics related to advanced documentation technologies, promotion and management of monuments and historic buildings, and basic social communication theory.

Central to the study course are lectures, seminars, workshops and study trips, which provide the students with an opportunity to glean from the knowledge and expertise of scholars but also to have direct contact with managers of historical buildings and monuments and coordinators of tangible and intangible heritage protection projects. The curriculum incorporates a one-week study trip, on principle organised in a border area, which is a problematic region with respect to the protection of shared historical heritage. Meanwhile, the final study tour has a different character, as one whose programme is devised by the students themselves in consultation with their group's academic adviser.

The close programme co-operation between the International Cultural Centre and the Cracow University of Economics, the institutions which founded the Academy of Heritage in 2001, guarantees access to the academic and didactic potential of the University, especially in fields related to economy, effective legislation and administrative regulations applicable to management and protection of monuments, marketing of cultural heritage sites, social communication, and management of projects focused on protecting cultural goods. The merging of the academic and organisational potential of the two institutions has given the Academy an innovative programme focused on advanced methods of cultural heritage protection.

The Academy's core personnel is made up of employees of the Jagiellonian University, the Cracow University of Economics, the Cracow University of Technology and the Warsaw Technical University, as well as directors, curators, conservators of historical complexes and museum collections in Poland. Collaboration with clergy is very valuable, as a large part of our heritage remains in the hands of churches, monasteries and cathedral and diocesan museums.

The lectures, seminars and workshops are led by: Prof. Zdzisław Mach, Prof. Piotr Krasny, Prof. Zbigniew Myczkowski, Prof. Ireneusz Płuska, Prof. Jacek Purchla, Prof. Andrzej Rottermund, Prof. Andrzej Szromnik, Prof. Andrzej Tomaszewski, Prof. Władysław Zalewski, Dr Zbigniew Beiersdorf, Dr Piotr Dobosz, Dr Marcin Zawicki as well as the directors and curators Paweł Jaskanis, Krzysztof Czyżewski and Magdalena Jaśkiewicz, and Rev. Prelate Stanisław Dziedzic and Rev. Zbigniew Kras. Thanks to the many years of collabora-



Visit to the war cemetery in Smrekowiec, designed by Dušan Jurkovič



Dr Zbigniew Beiersdorf gives a talk on conservatorship issues at the Gładysz castle in Szymbark



tion, these people are the key educators with established links to the Academy of Heritage. Students also have a chance to learn from foreign experts committed to promoting heritage protection in their respective countries. Their lectures and seminars are usually also accessible to the wider public.

The Alumni Association of the Academy of Heritage, established in October 2005, has been very active in promoting and supporting research and educational initiatives in the field of advanced methods of heritage protection.

Barbara Szyper
Head of the Academy of Heritage

[Translated by Anna Klecha]



Students at the 16th summer school College for New Europe just after inauguration



A seminar by Prof. Irena Grudzińska-Gross

From July 10 through 28, 2006, the Transregional Center for Democratic Studies (TCDS) hosted its fifteenth annual *Democracy & Diversity* Institute at Przegorzaly Castle in Krakow, Poland. The name of the Institute – *Democracy & Diversity* – not only reflects the subject matter of its seminars and lectures, but is also indicative of its participants. This year's Institute brought together 41 young scholars and civil society organization workers from a total of 16 countries in Central and Eastern Europe, Central Asia and the Caucasus, Latin America, East Africa, Western Europe, and North America.

As in past years, the core of the Institute's programme consisted of four graduate-level seminars taught by faculty from the New School. The curriculum of the Institute is focused on key issues of democracy and democratization in specific societal, political, and cultural contexts. The four master seminars offered at the Institute are rooted in political science, sociology, political philosophy, and gender studies, and reflect the interdisciplinary commitment of the New School for Social Research. As in the previous Institutes, each participant in the 2006 programme enrolled in two courses, which provided a basis for continuous discussions that went on at the Institute, both informally and during the evening lectures and film screenings. The following four seminar courses were offered at the fifteenth *Democracy & Diversity* Graduate Summer Institute:

- *Media and the Democratic Alternative* – Professor Jeffrey Goldfarb, Department of Sociology, The New School for Social Research;
- *Media / Memory / Truth – and Social Change* – Professors James Miller and Elzbieta Matynia, The New School for Social Research;
- *Democracy, Media Regimes, and Free Expression* – Professor David Plotke, Department of Political Science, The New School for Social Research;
- *Representations of Gender in Culture* – Professor Ann Snitow, Committee on Gender Studies and Feminist Theory, The New School for Social Research and Eugene Lang College.

The four seminars initiated and shaped discussions about democracy and challenges to democratic consolidation in the region and beyond. These discussions, however, continued beyond the boundaries of the seminar room. Evening sessions were organized to sustain those debates, give them additional texture, and create a more active and cohesive group of participants. The following is a brief description of the evening and morning sessions featuring guest speakers (in chronological order):

- *Heritage and Development: the Experience of Krakow* – Prof. Jacek Purchla, director of the International Cultural Centre, head of the Urban Development Department at Cracow University of Economics, and Chair of European Heritage;
- *Idealistic, Mimetic, Atavistic – Media Policy Orientations in Post-Communist Countries* – Karol Jakubowicz, director, Strategy and Analysis Department, The National Broadcasting Council of Poland;



Prof. Irena Grudzińska-Gross with her seminar class, Prof. Elżbieta Matynia listens in

- *The New Agora and the Cultural Borderlands* – Krzysztof Czyżewski, head of the Borderland Centre of Arts, Culture, Nations; writer;
- *How to Use, Confuse, and Abuse the Media* – James MacGregor, managing partner and founder of Abernathy MacGregor Frank, a public relations firm specializing in crisis management and financial communications, former reporter and editor of *The Wall Street Journal*;
- Morning Session on the European Union – *Poland and European Union: A Diffident Attraction* – Irena Grudzińska-Gross, executive director of the Institute of Human Sciences and professor of Modern Foreign Languages at Boston University; Michal Vašečka, Assistant professor of the Faculty of Social Studies of Masaryk University in Brno, founder and executive director of the Documentation Center for Research of Slovak Society; Jacek Kucharczyk, Director for Programming at the Institute of Public Affairs;
- Wiktor Osiatyński, professor of law and sociology at the Central European University and visiting professor at the University of Chicago Law School and the University of Connecticut. As a grand finale to the guest lecture series, Wiktor Osiatyński shared his lively experiences and ideas about Poland's transition out of communism and compared media regimes before and after "Solidarity". As a writer and someone who has lived through a crisis period in Polish society, Osiatyński provided both academic and personal insights into a challenging topic;
- *Youth, Media and Activism* – Ron Kassimir, Associate Dean, the New School for Social Research, expert on contemporary African politics and religion.

Study tours, which accompany the program, not only add concrete texture to the learning experience at the Institute, but also bring participants in touch with the rich culture and tumultuous history of the area. Also, like the evening sessions, they help to integrate the group, providing participants with yet another shared experience. Monika Murzyn, Associate Professor in the Urban Development Department at Cracow University of Economics, gave a historical walking tour of Krakow's Jewish quarter (Kazimierz) and its adjacent Catholic neighborhood and engaged problems of historical interpretation and the tensions between heritage protection and urban regeneration that continue to beset the said areas. Every year's study tour of the Auschwitz-Birkenau concentration camp had special meaning this summer, since 26 of the participants approached it with the valuable background obtained in the *Media / Memory / Truth – and Social Change* class.

Perhaps the most important result and the enduring strength of the *Democracy & Diversity* Institute is the establishment of a systematic learning network for young, committed scholars and activists around the world. This is due in a large part to the key place of the Krakow Institute within TCDS's overall projects and other initiatives. In the fall of 2005, there were seven alumni of the Krakow Institutes at the New School for Social Research as 2005 TCDS Fellows in the New Social Science Training follow-up program, interacting with alumni of the other region-based Institutes and advanced doctoral students from the New School for Social Research. Other participants become further incorporated into TCDS programs through conferences, and many, after the Institute experience, decide to pursue further graduate work, either at the New School or another American university. Many make connections with participants from their home countries who they did not know before, while others connect with participants or professors from other regions with whom they can continue to exchange ideas about particular academic questions, career plans, and cultural issues. Several of the program alumni continue their close relationship with the Institute faculty, engaging in collaborative projects (joint research, co-authoring articles, etc.) or receiving continuous advisement on their own ongoing work. This formation of long-term connections makes the *Democracy & Diversity* Institute both a unique program among many summer schools in the region and an integral part of the ongoing process of democratization in Central and Eastern Europe and beyond.

Prof. Elżbieta Matynia

Director of the Transregional Center for Democratic Studies,
New School for Social Research, New School, New York



Classes on the Jagiellonian University campus in Przegorzały



The bimah – a relic from the Old Synagogue in Tarnów

Educational Programmes

Architecture and Public Space of Historic Cities in the CEI Region *14 – 25 July*

The summer educational programme on architecture and public spaces of historic cities in Central Europe was the continuation of a course organised in 2003 on cities as places of common memory. This year's edition is the product of co-operation with the Central European Initiative (CEI) and the Office of the City of Krakow.

The key members of the programme staff are: Prof. Miroslav Baše, from the Architecture Department at the Prague University of Technology; Prof. Vladimir Bedenko, from the Architecture Department at the University of Zagreb; and Prof. Anca Bratuleanu, from the University of Architecture and Spatial Planning "Ion Mincu" in Bucharest; as well as young academics: Dr Zhanna Komar, from the Architecture Department at the Stanyslaviv University of Technology; Dr Monika A. Murzyn, from the International Cultural Centre and the Institute of Municipal Development at the Cracow University of Economics; and Dr Jan Suchaček, from the Economics Department at the Ostrava University of Technology. In addition, the students had the opportunity to listen to lectures delivered by Prof. Ewa Chojecka from the University of Silesia, Dr Emil Brix from Vienna, and Prof. Jacek Purchla, director of the ICC. The programme was supplemented by a workshop on the financing of heritage protection projects run by Stanisław Alwasiak from the Marshal's Office of the Małopolskie Voivodship. The programme was attended by 25 students from Croatia, Moldavia, Russia, Romania, Serbia, Slovakia, Slovenia and Ukraine.

The course was taught in the form of lectures and seminars. Before noon, students worked in one of three groups, each under the guidance of two supervisors. In the afternoon, they attended lectures on a wide range of topics related to the theme of the programme, such as: protection and management policy of national heritage in Poland, shaping of public space in historical districts of Krakow, urban development and technological innovation in the 19th century, and potential of public space in cities of Central Europe. To better illustrate the presented theory, students were provided with case studies on the urban makeup of Bucharest and Stanyslaviv, the latter providing a good foundation for the analysis of the interdependence between universal urban planning concepts and local conditions for municipal development.

The students' conclusions and the resulting proposals were showcased in three end presentations: • The Kazimierz Park: discovering industrial space • Postcards from Krakow • New spaces as a by-product of intervention in the urban fabric – the experiences of Bucharest, Ljubljana, L'viv, Moscow and Subotica.

During the study trip, students were able to verify against reality many of the conclusions and theses formulated during classes. They also had a chance to acquaint themselves with the monuments and historic sites of Lanckorona, Wadowice, Kalwaria Zebrzydowska, Tarnów, Dębna, Bobowa, Zakliczyn and Lipnica Murowana, with Dr Jakub Basista from the Institute of History at the Jagiellonian University and Dr Monika A. Murzyn guiding them along the Małopolska trail. Dr Monika Murzyn also led a plenary session during which students learned about the heritage of two Krakow districts: the Old Town and Kazimierz.

[Translated by Anna Klecha]

Anna Depowska
College for New Europe



A workshop run by Dr Lonnie Johnson, Dr Emil Brix, and Dr Ostap Sereda



Prof. Ewa Chojacka takes students round Bielsko-Biala

Educational Programmes

Ukraine – Europe. The Heritage of Central Europe. Common Memories – Common Perspectives 14 – 28 July

This two-week summer educational programme looking at Ukraine from the perspective of Europe was organised in co-operation with the Institut für den Donaauraum und Mitteleuropa of Vienna and the Marshal's Office of the Małopolskie Voivodship. Twenty-one students and young scholars from Ukraine, Poland, the Czech Republic, Romania, Bosnia, Herzegovina, Turkey and Moldavia took part. The programme was taught in two seminar groups; one was focused on the cultural memory of Central Europe while the participants of the second group analysed the issues of protection and management of cultural heritage.

The lecturers of the programme were: Stanisław Alwasiak, from the Marshal's Office of the Małopolskie Voivodship; Vasilii Astrov, from the Vienna Institute for International Economic Studies; Dr Jakub Basista, from the Jagiellonian University; Dr Emil Brix, from the Austrian Ministry of Foreign Affairs; Prof. Ewa Chojecka, from the University of Silesia; Johannes Eigner, from the Austrian Ministry of Foreign Affairs; Dr Lonnie Johnson, from the Austrian American Educational Commission – Fulbright Commission; Dr Zhanna Komar, from the Stanyslaviv University of Technology; Dr Monika A. Murzyn, from the International Cultural Centre and the Cracow University of Economics; Prof. Jacek Purchla, director of the International Cultural Centre Cracow; Prof. Mykola Riabchuk, from the Kiev-Mohylan Academy; Dr Ostap Sereda, from the Ukrainian Academy of Arts and Sciences; and Barbara Zeidler, a cultural project manager from Austria.

The inaugural lecture on *Climbing Up or Just Muddling Through? Democratic Transition in Ukraine* was delivered by Prof. Mykola Ryabchuk. The programme consisted of a series of lectures and workshops, focused on, among other topics, the transformation taking place in Central Europe, national identity and myths, the Galician heritage of Ukraine, the Ukrainian economy in the context of both the larger European Union and Russia, European neighbourhood policy and strategy towards Ukraine, as well as the heritage of cities and multicultural areas, such as Austrian Silesia and L'viv.

The students' work in the two seminar groups was summarised during two panel discussions. The first, which looked at integration in Ukraine, provided a positive outlook: though the process is unfolding slowly, it nevertheless creates a chance for the country's entry into the European Community at either a closer or farther date. The participants of the second panel discussion debated on a definition of Central Europe – an area without precisely defined borders, whose eastern frontier is continually shifting outwards – as well as the role of tangible and intangible heritage in the process of integration. Most of the speakers were of the opinion that only after the economic situation stabilises in the Ukraine will it be possible to develop the right formula for the protection and management of its cultural heritage and only then will heritage be recognised as an important element in the country's efforts to accede to the EU.

During their stay in Krakow, the programme participants learned first hand about the city's two most important historical complexes: the Old Town and Kazimierz. The programme was effectively supplemented



Study tour participants in Wisła



Presentation of certificates

by two study trips to regions with a rich multicultural heritage: Małopolska: along the Tarnów – Bobowa – Nowy Sącz trail, and Silesia: along the Bielsko-Biała – Wisła – Cieszyn trail.

At the close of the summer programme, the students gave group presentations, which focused on the themes of national identity, the multicultural heritage of Central Europe, and shared cultural memory. During their presentations, the students identified factors that determine the region's common identity: the Slavic language family, Christianity, former membership of the Hapsburg Empire, the experiences of the Second World War and communism, the democratic transformation of the end of the 20th century, and the currently evolving feeling of participation in a European cultural universe. The students prepared a virtual trip around cities with a multicultural heritage, including Prague and Ostrava, Cracow and Lublin, Bratislava and Ždiar, as well as L'viv and Uzhhorod. The programme's participants put forward the idea of creating an internet forum on which it would be possible to continue in themes of the two-week programme by engaging in discussions on national and regional identity, by going on virtual trip and by enriching their linguistic knowledge.

Anna Depowska
College for New Europe

[Translated by Anna Klecha]



Working meeting of ECHOCAST in Brighton

Projects

ECHOCAST (European Cultural Heritage Organisations Customer Aware Staff Training)

ECHOCAST was a three-year project (October 2003 – November 2006) financed by the European Union programme LEONARDO. Its key objective was to design training programmes for the visitor services personnel at cultural and heritage institutions. Apart from the International Cultural Centre, the other partners in the programme were: • Lancaster University Department of Continuing Education (leader); • Historic Royal Palaces Agency, Hampton Court; • Historic Scotland, Edinburgh; • Schloss Schönbrunn Kultur- und Betriebsges. GmbH, Wien; • Staatliche Museen zu Berlin Preussischer Kulturbesitz; • Associazione Civita, Roma; • PIN Servizi Didattici e Scientifici per l'Università di Firenze; • Muzeum Zamkowe in Malbork.

Such perfect match of partners representing “old” and “new” member states of the EU, museums, academic centres and institutions with expertise in cultural heritage ensured a broad and multi-angled approach to a new operating philosophy for cultural heritage institutions (museums, castles, palaces, heritage sites). So far, they have been assessed through the prism of their mission of protecting and documenting historical material only, while in fact they should also create a visitor-friendly atmosphere, which is largely a responsibility of the “floor personnel” (guides, exhibition caretakers, security officers, etc.) Hardly ever properly qualified, this staff are usually random hires. A good atmosphere attracts more public and increases proceeds from tickets. Paradoxically then, economic success is linked to, if not dependent on, the group of personnel that have the lowest position in an institution in terms of both prestige and remuneration.

ECHOCAST was the original idea and initiative of Annelies Haider of Vienna's Schönbrunn, who has a long history of providing comprehensive training for visitor service staff. She pointed up the need to work out European standards in this area that would account for the cultural differences and traditions of each country but at the same time guarantee an adequate training level and offer.

The key training objectives are: • to raise the professional qualifications of the personnel of heritage institutions; • to improve training quality and availability; • to design training modules that meet European standards; • to share experience in professional training for heritage institutions in Europe.

The three years of cooperation and thorough analysis of training needs of heritage institutions' staff has helped to • classify jobs and required qualifications in an international context; • develop a training framework and materials; • launch an international process of ECHOCAST programme accreditation; • prepare publications containing case studies, • launch a web page; • draw up an evaluation report.

Yet the most important outcome of the programme is a set of training modules in the following areas:

- Security, first aid and fire safety;
- Introduction to customer service;
- Visitors' varied needs;
- Perfect customer service;

Training programme

Stage 1 – Base modules:

Know your institution

Security, first aid and fire safety

Introduction to customer service

Stage 2 – Base modules:

Visitors' varied needs

Perfect customer service

Troubleshooting

Additional modules:

Competent guiding 1, 2 and 3

Competent Point-of-Sale service

Historical background

Technical background

Presentation, maintenance and cleaning of exhibitions

Receiving foreign visitors

International relations



The deliverables of the ECHOCAST programme were presented in Poland during the conference *Cultural Hheritance in the 21st Century. Opportunities and Challenges*

- Troubleshooting;
- Competent guiding 1, 2 and 3.

Training materials for each of the modules comprise a trainer's manual (with a minute-by-minute description of the teaching process), a trainee's book, a set of slides and tables, and a workbook. The efficiency of these materials was tested in pilot training programmes conducted in participating institutions. Special thanks and appreciation should go to Mr Marek Stokowski of Muzeum Zamkowe in Malbork, who designed and piloted the Polish edition of the modules.

The achievements of ECHOCAST were presented in Poland during the international conference *Cultural Heritage in the 21st Century. Opportunities and Challenges*, which took place in May 2006 at the International Cultural Centre (for more information about the conference read Dr Monika A. Murzyn's article). In the last session, entitled *New Trends in Heritage Management*, experts representing our partners surveyed the outcomes of the project and shared their experiences in implementing the newly designed training system.

Also, the ICC and the Muzeum Zamkowe in Malbork have organised an ECHOCAST Information Day, which was attended by representatives of twenty Polish museums. The meeting was held on 8 November 2006 at the Wilanow Palace Museum. The idea of, and issues related to, the project were received with keen interest, which evolved into a discussion on how well Polish museums are prepared to meet the expectations and demands of the public.

Stressing the role of continuous personnel, ECHOCAST gives prominence to some critical aspects of customer service quality management, and to efforts that need to be taken to ensure visitor satisfaction at cultural heritage institutions, and thus to build these institutions' competitive advantage in the market of leisure culture.

Agata Wąsowska-Pawlik
Head of the Strategy
and Communication Department
Project coordinator on behalf of the ICC

[Translated by Monika Myszkiewicz]



A meeting of the partners in AHICE

AHICE
ART HISTORICAL INFORMATION FROM CENTRAL EUROPE

What is AHICE? You are in: exhibitions

Database :
Exhibitions :
Conferences :
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Useful links :

Entry for partner institutions :
Application form :

Search: Advanced search :

Exhibitions
of Ancient and Contemporary Art in
the Czech Republic, Hungary, Slovakia and Poland

Select date Day 01 month 06 year 2006 Search

2006-06-01
Inauguration of the Olomouc Archdiocesan Museum / Slavnostní otevření Arcibiskupského muzea Olomouc
Place: Olomouc, Václavské náměstí, CZECH REPUBLIC
Organiser: Olomouc Museum of Art
More info: <http://www.olmuert.cz>, Inauguration of the Archdiocesan Museum.doc

2006-06-01 - 2006-07-30
Du bon du cœur: Poklady francouzského středověkého umění v českých a moravských sbírkách / Treasures of French Medieval Art from Czech and Moravian Collections
Place: Olomouc, Arcibiskupský muzeum / Archdiocesan Museum (Václavské náměstí), CZECH REPUBLIC
Organiser: Muzeum umění Olomouc / Olomouc Museum of Art
More info: <http://www.olmuert.cz>, Du bon du Cœur.doc

2006-05-31 - 2006-08-29
Home sweet home - silverberg, robin ami és bírócz andrás new york
Place: Nán Gallery Budapest, HUNGARY
Organiser: Nán Gallery Budapest
More info: <http://www.nagybalint.hu>

2006-05-31 - 2006-12-31
Így öltözködött "a szépirodalmi nemzet" / Costume History from Szeged
Place: Fekete-ház - Múzeumi Múzeum Szeged, Somogyi u. 13., HUNGARY
Organiser: Szeged, Móra Ferenc Múzeum
More info: <http://www.mfm.u-szeged.hu>

Created by:
International Cultural Centre in Cracow, Poland

In co-operation with:
Museum of Art, Prague, Czech Republic
National Office of Cultural Heritage, Budapest, Hungary
Department of Art History of the Comenius University, Bratislava, Slovakia

Projects

Art Historian Information from Central Europe – AHICE www.ahice.net

Upon the initiative of the International Cultural Centre, the Art Historian Information from Central Europe (AHICE) web service was launched in Krakow in January 2004 (www.ahice.net). The aim was to streamline communication on events relating to cultural heritage and art in Central Europe: exhibitions, conferences and publications. The institutional partners of the AHICE are: the Moravian Gallery in Brno (the Czech Republic), the Faculty of Art History of the Comenius University in Bratislava (Slovakia) and the National Office of Cultural Heritage (Hungary).

The underlying premise of this initiative is that being up-to-date with exhibitions and scientific and publishing events in our region is critical for the work of an art historian, and generally every culture professional. What is more, an interesting exhibition is often developed as an element of a strategy for local or regional development, or an integral part of efforts to promote heritage tourism in a location. Therefore AHICE seeks to offer the widest possible public access to information, and a review of events in a wider, international perspective, which is unavailable from other services that normally focus on highlights from their respective regions or countries.

As we have frequently emphasised, AHICE is not only a news service; it is more like a web signpost that directs users to relevant sites where extensive information on each event is provided. By encouraging our partners to cooperate actively and thus to contribute to the editing of the service, we invariably strive to make all of them aware of a need for self-promotion with the use of the opportunities offered by modern media. Two years ago we created the path for submitting brief information about AHICE registered users' projects. All a partner institution needs to do is type in its administrator-assigned password, open its individual section of the administrative panel and submit the details to be published. The form of the panel is very simple and easy to use even for those without a good knowledge of IT. There is, therefore, no need any longer to write a press release, make a call and ask for the communication to be published. Also, text files with more extensive information may be attached for uploading on the service, which is very helpful for those institutions that do not have web sites in foreign languages.

All incoming news is entered to update the AHICE Calendar, which can be searched by chronological criteria. Resources can also be sorted by specific criteria such as artistic domain, historical period or type of event. A free regular AHICE Newsletter is available to all our subscribers.

AHICE is no doubt a successful experiment. The website is currently the only information exchange forum that covers several countries in Eastern Europe. The circle of partner institutions keeps growing.

Zoltán Gyalókay
Project Coordinator, ICC

[Translated by Monika Myszkiewicz]



A meeting of the Polish network of the Anna Lindh Foundation at the International Cultural Centre

Projects

The Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures

Created in 2004, the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures seeks to support wide-ranging cultural and intellectual exchange between the countries of the European Union and the countries of the Mediterranean Basin. Additionally, the Foundation is a patron of selected events and promotes the achievements of the Barcelona Process. It also works for greater mobility of artists and culture professionals, the idea of civil society, respect for democracy and human rights, as well as equal access to culture.

The Anna Lindh Foundation operates as a network of 35 national networks, which means that every country of the Euro-Mediterranean Partnership has in place a network of organisations interested in regional cooperation. The national networks form a network supported by the Foundations Secretariat, which is based in Alexandria. The Foundation's support for projects devoted to intercultural dialogue, and awards to organisations or individuals for championing ideas promoted by the Foundation, are granted through calls for proposals. Moreover, the Foundation initiates its own projects, such as the youth-addressed *Dialog 21*, or *Bridges*, a project aimed at re-building mutual trust and cooperation.

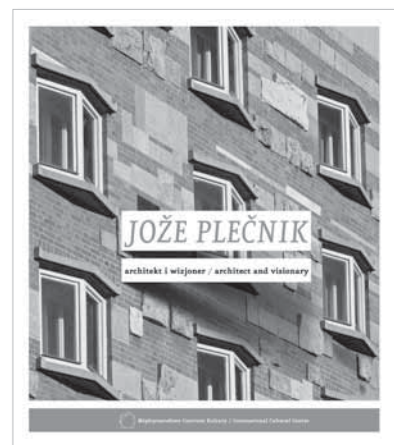
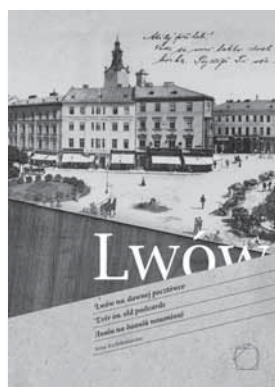
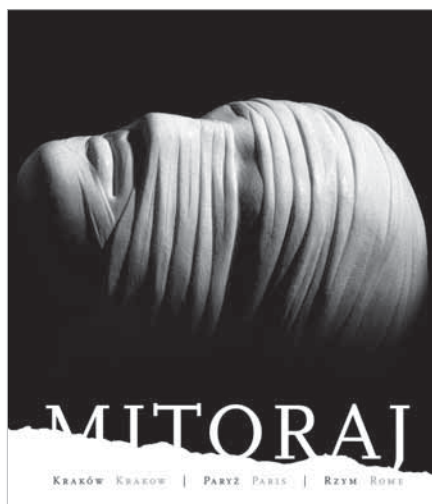
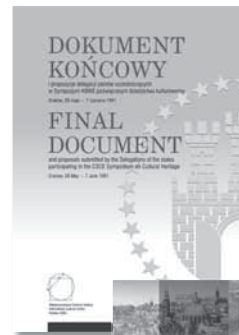
The Polish network, which has twenty-five members at the moment, is coordinated by the International Cultural Centre in Krakow. The ICC is accountable for keeping the members posted on the Foundation's activities, helping them to apply the Foundation's grants, providing assistance in searching for foreign partners for projects, and organising communication and promotional meetings. In 2006, Polish teachers could avail themselves of courses in training in multicultural environments, and young people from Poland took part in a Euro-Med Youth Meeting in Barcelona. In 2006, in its first call for proposals for grants, forty projects were selected in six subject areas. Polish organisations took part in three projects financed in part by the Foundation: Med-Youth Creating a Sustainable Med-Future (the Polish partner was the Arabia.pl Association, a member of the Polish network of the Foundation), Stenope Photography and the Dialogue between Euro-Med Young Artists (partnered by the International Association of Culture "Crooked Theatre"), and Rainbow of Music (partnered by the Association of Olsztynek Friends, a Youth Club in Olsztynek).

On 19 September 2006, the International Cultural Centre hosted a meeting of the Polish network of partner institutions of the Anna Lindh Foundation, and invited to it representatives of embassies of countries in the Near East and Northern Africa, as well as delegates of the Polish Ministry of Culture and National Heritage, the Ministry of Foreign Affairs, and the network coordinator of the Foundation's Secretariat. Discussions focused on the development (and barriers to it) of the Polish network; the Foundation's financial support; and grant procedures. Low funding plus a lack of well-tried contacts in the Mediterranean area, which renders joint projects fairly difficult, were identified as the principal problems of the Polish network. The embassies offered help in looking for organisations in their countries that might be potentially interested in working with Polish partners.

[Translated by Monika Myszkiewicz]

Joanna Sanetra-Szeliga
The Strategy and Communication Department

- Publications



Cracow – Dialogue of Traditions (1991)

A volume of essays under the editorship of Z. Baran published together with the publisher Znak on the occasion of the CSCE Symposium. It presents Krakow's tradition as still living and thought-provoking rather than sacred. The authors include A. Vincenz, K. Dedecius, E. Brix, J. Woźniakowski, J. Turowicz, T. Kantor, and J. Purchla (156 pp., 31 black-and-white ill., Polish and English versions).

Wojciech GAŁĄZKA

Oswajanie skorpionów [Taming the Scorpions] (1992)

A volume of studies and sketches concerning Bulgarian culture and its dramatic dilemma between native and foreign, on transcending its limits and taming the other cultural spaces that are the metaphorical scorpions of the title (127 pp.).

Jan K. OSTROWSKI

Cracow (1992)

A modern artistic guide to Krakow, co-published with the publisher WAiF, and a monograph of the city, presenting Krakow's urban layout, its monuments, and the major historic sites (both church and secular) in its vicinity (388 pp., 198 black-and-white photographs, 16 colour photographs).

Jacek PURCHLA

Europejski Miesiąc Kultury w Krakowie – czerwiec 1992 / European Cultural Month in Cracow – June 1992 (1993)

A generously illustrated book (190 photographs) documenting the organisational and thematic preparations, financial principles, the course and reception of the European Cultural Month, supplemented with interesting archival materials to demonstrate the scale of this unique festival of European culture (240 pp.).

Jacek PURCHLA

Teatr i jego architekt / Das Theater und sein Architekt (1993)

This book, published in connection with the centenary of the Juliusz Słowacki Theatre, discusses the complex origins of the new building of the Municipal Theatre, and its place in the work of Jan Zawiejski who designed the building. It attempts to place this Krakow theatre in the history of Polish and European theatre architecture (127 pp. + appendix 12 pp., 92 ill.).

Władysław STRÓŻEWSKI

O pojęciu inspiracji / On Inspiration (1993)

An essay by an eminent philosopher published in 100 numbered copies by the International Cultural Centre to mark Krzysztof Penderecki's sixtieth birthday.

Piotr KRAKOWSKI

Sztuka Trzeciej Rzeszy [Art of the Third Reich] (1994, 2002 – reprint)

The first Polish book to present a reasonably comprehensive and expert characterisation of German art after Hitler's coup (architecture, sculpture, painting and political posters). In his foreword and afterword the author explains the need to write such a book, to see German art of that

period through the eyes of a Pole, and to treat it as a special warning precisely because of the great similarities to what happened to art in the countries of the socialist camp (254 pp., 216 colour and black-and-white ill.).

Adam MIŁOBĘDZKI

Architektura ziem Polski / The Architecture of Poland (1994)

Architektura ziem Polski / Architektur Polens (1998)

A compendium of knowledge about buildings in the Polish lands, from the earliest period of the Polish State up to the present. It shows the history of architecture as a particularly great dialogue between new concepts of the philosophy of life coming from the West and rendered into form, and the native tradition and culture (Polish-English version 164 pp., Polish-German version 162 pp., +160 colour and black-and-white ill.).

Zdzisław NIEDZIELA

Słowacja znana i nieznana [Slovakia Known and Unknown] (1995)

Another volume in a series of essays on the culture of Central European countries. It deals with literature, shows centres of spiritual life and the intellectual legacy of the Slovaks. It is a contribution to the knowledge and understanding of our neighbouring country (132 pp., 25 ill.).

Władysław SEMKOWICZ

Polacy i Słowacy w dziejowym stosunku

[Historical Relations Between the Poles and the Slovaks] (1995)

A reprint of a work published in 1938, written with great academic competence and reflecting the state of knowledge at the time it was written. With friendly affection it talks of the legacy of Slovak culture and our mutual links (64 pp., 14 drawings).

International Cultural Centre Cracow (1996)

A brochure presenting the goals and areas of activity, the organizational structure, and the output of the ICC so far: conferences and seminars, exhibitions, educational activity, publications (40 pp., 50 colour photographs, Polish and English versions).

Miasto historyczne. Potencjał dziedzictwa [The Historic City. Heritage Potential] (1997)

This book includes texts written by both Polish authors and – which is particularly interesting from the viewpoint of Polish needs – by Western authors, and is grouped into two parts: part I, *Concepts, Doctrines, Strategies*, and part II, *Cities – Selected Examples*. Such a choice of texts and their layout is intended to illustrate the complex nature of preserving historical cities in a market economy and in the context of progressive globalisation. Among the authors are: G. J. Ashworth, S. Belniak, K. Broński, D. Geffers, K. Görlich, W. Kowalski, S. Maciejowski, T. Markowski, A. Miłobędzki, G. Piccinato, A. Prior, J. Purchla, M. Thomas and Z. Zuziak. Edited by K. Broński, J. Purchla, and Z. Zuziak (228 pp.).

Jan PATOČKA

Kim są Česi? [Who Are the Czechs?] (1997)

Philosopher Jan Patočka wrote his essay in the 1970s, when any discussion of the nation's identity, its past and present was impossible in Czechoslovakia. The essay – a repetition

of history – aims to outline the main developmental tendencies of the Czech nation and state, and to show the problems of Czech national identity and political awareness formed in the historical process (trans. J. Baluch, 95 pp.).

Tadeusz BARUCKI

Architektura Węgier [The Architecture of Hungary] (1997)

This publication is an attempt to present Hungarian architecture – its past and present – within the present-day borders of Hungary. This publication supplements our knowledge of Polish-Hungarian political and cultural links with material documenting the existence of relations between the two countries in architecture. The book also contains 133 illustrations, a list of major buildings and the reflections of many modern architects on architecture (156 pp., 133 colour ill.).

Lidia KORCZAK

Litwa. Przechowana tożsamość [Lithuania. The Preserved Identity] (1998)

In seeking the roots of Lithuanian cultural identity, Lidia Korczak was confronted in her essay with a fundamental question: why the Lithuanians did not vanish first in the sea of Russian culture, when the borders of their state contained extensive areas of Ruthenia, which had been Christianised much earlier, and why, on the other hand, they did not lose their identity after several centuries in the Polish Commonwealth. To answer this question, the author draws upon pre-Christian layers of Lithuania's spiritual life, and the wealth of its myths and ideas (140 pp., 11 ill.).

Jacek Purchla

Cracow in the European Core (2000)

Kraków w Europie Środka (2000)

Cracovie au coeur de l'Europe (2001)

Krakau Mitten in Europa (2003)

Krakov v srdtsevinie Evropy (2004)

Frequently perceived as the heart of Poland and the most Polish of all Polish cities, Krakow is also the most cosmopolitan place in Poland. For over a thousand years a variety of different influences have met and intermingled in the city at the foot of Wawel Hill, and artists of many languages and nationalities have come to Krakow in search of opportunities to accomplish their artistic visions. The richly illustrated book is an attempt at interpreting European themes in Krakow's heritage over the centuries. It is also meant as an attempt to answer the question of the status of Krakow in the history of European civilisation (252 pp., 50 black-and-white + 216 colour photographs).

From the World of Borders to the World of Horizons (2001)

The publication is an anthology of texts which have appeared in consecutive editions of the Yearly of the International Cultural Centre and books published by the Centre during its decade-long activity. The volume contains essays which focus on the subjects of research projects, conferences and exhibitions and address the following issues: the essence of European civilisation, national stereotypes and problems connected with the concept of neighbourhood,

national identity in relation to globalisation, the multi-cultural dimension of Central Europe, Poland in Europe, cultural heritage and the new philosophy of its preservation, the historical city phenomenon, culture and development, the place of culture in society. The book is a record of activities conducted by the International Cultural Centre. Its chronological layout allows us to follow the evolution of issues and views presented in essays by different authors including M. Dönhoff, J. Woźniakowski, K. Skubiszewski, A. Tomaszewski, H. H. Hahn, J. K. Ostrowski, C. G. Kiss, J. Purchla, J. Jedlicki, A. Wajda, B. Genzelis, G. J. Ashworth, E. Busek, K. Czyżewski, M. Martin, S. Peres, W. Stróżewski, A. Miłobędzki and E. Brix (Polish and English versions).

Irina KOTLOBULATOVA

Lwów na dawnej pocztówce [Lviv on Old Postcards] (2002)

Over the past two decades, monographs of pictorial representations of cities on old postcards have featured significantly on the book market. Kotlobulato's handling of the topic distinguishes her study from the majority of albums published so far as she focuses on the history of the postcard itself rather than treating it as a mere source of urban iconography. This publication contains reproductions of 483 postcards, as well as a history of illustrated postcards, indices of topics, publishers and artists, and a list of present Lviv street names (491 pp.).

Krzysztof KOWALSKI

Europa: mity, modele, symbole [Europe: Myths, Models, Symbols] (2002)

This one-of-a-kind guide to the realm of European images and symbols was written as a result of the author's exploration of the archives of the Council of Europe and the European Commission, as well as libraries in Belgium, France and Switzerland. The anthropological perspective of the study gives the publication a unique character. Kowalski focuses on the symbolic and mythological aspects of European institutions. Europe is presented as an ideal being, which "lends itself to thought" through images organised in thematic groups. These groups are a springboard for deliberating on contemporary political mythologies. The section on metaphoric models of European discourse outlines the political ideas of de Rougemont, Schuman, Monnet and Delors. The symbolism of European institutions is discussed based on the example of the European flag and anthem, specifically their history, official meanings and unofficial popular connotations. A wide selection of official documents, correspondence and proposed designs for the European flag and anthem make an interesting addition to the book (296 pp., 22 ill.).

Alois WOLDAN

Mit Austrii w literaturze polskiej [The Myth of Austria in Polish Literature] (2002)

A translation of a book that has been widely appreciated in Europe but is completely unknown to Poles, written by an Austrian specialist in Slavonic studies and researcher of the Polish culture. The author demonstrates a variety of contexts that promoted the true image and the idealistic

image of Austria among Polish artists and intellectuals. The book also shows how Galicia, once a territory annexed by Austria, was transformed into a myth and a symbol, on the one hand standing for freedom (limited as it was) and cultural development, but on the other hand burdened with connotations of a backward civilisation (281 pp.).

Jacek PURCHLA

Heritage and Transformation (2005)

[with the Małopolska School of Public Administration]

The subject of the confrontation of historic heritage with post-1989 transformation becomes in this book an immanent part of broader deliberations on links between culture and economy, or culture and politics. Going beyond mere diagnosis the author postulates a range of measures required for effective and modern management of heritage resources (68 pp., Polish and English versions).

Final Document and Proposals Submitted by the Delegations of the Participating States, CSCE Symposium On The Cultural Heritage (2006)

At the turn of May and June 1991, a CSCE Symposium on the cultural heritage was held in Krakow. On the 15th anniversary of that event, the ICC published materials from that meeting – the result of ten-day discussions: the final document and proposals submitted by the participating countries, hoping that the publication will provide additional impulse for further dialogue on matters that are critical for our common heritage (124 pp., Polish-English version).

Irina KOTŁOBUŁATOWA

L'viv on Old Postcards (2006)

The second, revised, edition of an album of old L'viv postcards from the collection of Irina and Igor Kotłobulatow is a handbook to the city's iconography from the turn of the 19th and 20th century, the period when L'viv flourished most prominently. It is also the most extensive Polish presentation of old postcard views of the city (370 pp., 253 colour reproductions, Polish-English-Ukrainian version).

Mitoraj – Krakow, Paris, Rome (2006)

Igor Mitoraj, one of the most celebrated contemporary sculptors, is a Polish artist who lives and works in Italy. This album presents those of his works that are displayed in most extraordinary outdoor galleries: the gardens and palaces of Krakow, Paris and Rome. The book is a photographic journey to beauty spots in the three European cities, which, with Mitoraj's statues, show their new faces (144 pp., 104 photos, Polish-English version).

Monika A. MURZYN

Kazimierz. A Central European Regeneration Experience (2006)

The first interdisciplinary summary of the regeneration of Krakow's Kazimierz district from the perspective of 15 years of system transformations. Changes to the urban tissue, functions and image of the district are showed against a larger context of regeneration of multicultural

urban areas in Central Europe (576 pp., 84 photos., Polish-English version).

Anna STRZEBOŃSKA

Bibliography of contents of the publications of the International Cultural Centre 1991–2005 (2006)

A guidebook to the ICC's publishing output and to the research areas it has discovered and contacts it has established in the past 15 years. 174 publications, 744 authors from scores of countries and various continents, 2312 bibliographic items (368 pp., Polish-English version).

Albums, exhibition catalogues

Jan Vermeer van Delft. St. Praxedis (1991)

This remarkable publication confronts two paintings of St. Praxedis, by the Italian artist Felice Ficherelli, with a painting by the Dutch master, Jan Vermeer (from the collection of Barbara Piasecka-Johnson). Text written by: A. K. Wheelock Jr., National Gallery of Art, Washington D.C.; J. Grabski, IRSA, Vienna; J. Purchla, ICC, Cracow; and L. Koenig, CEDART, Florence (30 pp., 32 colour and black-and-white ill.).

Alfons Mucha. Plakaty ze zbiorów lwowskich

[Posters from the Lviv Collection] (1992)

This catalogue, published on the occasion of an exhibition of a collection of posters by A. Mucha, one of the most popular creators of the Art Nouveau style, contains numerous reproductions of the artist's works and a note about him and his work (36 pp., 23 colour and black-and-white repr.).

EGO. Dudziński w Krakowie / in Cracow (1992)

EGO was published for a retrospective of Andrzej Dudziński organised by the ICC in Krakow. It consists of works that are a survey of the artist's output over 15 years, including newspaper graphics, featuring the "Pokrak" (freak) bird, published in American and Western European media, and the artist's latest works devoted to human birds in courtship. In addition to a documentation of exhibited works, this publication contains sketches, interviews, and critiques written by well-known scholars, critics, and fellow artists (78 pp.).

Graphik des deutschen Expressionismus (1992)

Max Beckmann, Otto Dix, Lyonel Feininger, Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, Max Pechstein and Karl Schmidt-Rottluff are the most outstanding representatives of German Expressionism. The album contains biographical notes and 187 reproductions of prints by these artists. Foreword by J. Purchla. Introduction by S. Sabarsky (255 pp., 187 ill., German version + an insert in Polish).

Gustav Klimt (1992)

This album contains 134 reproductions of paintings, drawings and watercolours by Gustav Klimt, "the king of Vienna Sezession". Foreword written by J. Purchla. Artist's profile by S. Sabarsky (160 pp., Polish version).

Natalia LL (1992)

This catalogue was published in connection with an exhibition of works by Natalia Lach-Lachowicz, a representative of conceptualism in Polish art. It contains a text about the artist and her work, written by P. Krakowski, and 26 colour and black-and-white repr. (44 pp., Polish-English version).

Tadeusz Brzozowski.

Malarstwo, rysunek / Paintings, Drawings (1992)

This album contains 24 reproductions of paintings and drawings by Tadeusz Brzozowski, one of the classics of the Cracow Group. Also: a diary, selection of major publications about the artist, selected bibliography, major interviews with Brzozowski, filmography, and exhibitions (56 pp., 28 colour and black-and-white repr.).

Dłubak. Przeciw stereotypom / Against Stereotypes (1993)

This publication contains 23 works by Zbigniew Dłubak from different periods of his career, as well as a biography, works, exhibitions, a selected bibliography and texts about the artist written by art critics (48 pp.).

Grand Prix '91. Günter Dollhopf (1994)

A catalogue published jointly with the International Print Triennial, accompanying the exhibition of the laureate of the previous year's triennial. It contains 16 expressive black-and-white illustrations depicting the artist and his works, a biographical note, and essays on the work of G. Dollhopf written by L. Puyplat and U. W. Ulrich (24 pp., 14 black-and-white repr., Polish-German version).

Margot Trierweiler. Malarstwo / Malerei / Painting (1994)

This publication, accompanying the exhibition of paintings by the contemporary German artist, contains reproductions of her paintings, a note about her work and opinions of critics (24 pp., 7 colour and black-and-white repr.).

Nowosielski. Rysunki / Drawings (1994)

A minicatalogue published in connection with an exhibition of Jerzy Nowosielski's drawings in Budapest, organised for the Polish Institute. It contains reproductions of drawings from the collections of the ICC and the Starmach Gallery, and a note about this outstanding artist (16 pp., 10 ill.).

Oskar Kokoschka. Wczesne lata

[Oskar Kokoschka. The Early Years] (1994)

This catalogue contains 102 reproductions of oil paintings, drawings and watercolours by one of the leading exponents of European Expressionism. It is supplemented with comments by P. Krakowski, J. Purchla, S. Sabarsky and P. Werner on the artist's life and work (141 pp.).

Artysta i jego Mecenat [The Artist and his Patron] (1995)

This publication contains 23 reproductions of drawings by J. Malczewski from the years 1885–1905. They come from family collections presented to the Royal Castle at Wawel by Karolina Lanckorońska. There are also texts by J. Purchla, L. Kalinowski, K. Lanckorońska and J. Winiewicz

about the history of friendship between the artist and Count Karol, about Professor Lanckorońska, and about the works on display during the exhibition (44 pp.).

Krzysztof KRUŻEL, Jan MOTYKA

Francesco Bartolozzi. Ryciny ze zbiorów graficznych Biblioteki PAN w Krakowie

[Francesco Bartolozzi. Plates from the Print Collection of the Polish Academy of Sciences in Cracow] (1995)

A catalogue containing precise academic descriptions of 148 plates by a graphic artist from the late 18th – early 19th century, "master of the stipple technique" from the Polish Academy of Sciences Library. The publication contains forewords by K. Grodziska and J. Purchla, and several indexes: iconographic, of authors of patterns, and of publishers of prints; the chapter "Watermarks" constitutes an extremely valuable section, as it establishes many new facts from the fields of paper and watermark science (128 pp., 30 ill.).

Artyści węgierscy / Hungarian Artists. Bukta – Halász (1996)

This catalogue accompanied the exhibition of these two well-known artists. It is supplemented with an essay analysing the current situation of the fine arts in Hungary, with texts characterising the work of Imre Bukta and Károly Halász and reproductions of their works (50 pp., 10 colour repr.).

Charles Rennie Mackintosh (1996)

This exhibition catalogue presents, for the first time in Poland, the life and work of this eminent Scottish architect and designer (1868–1928), one of the main representatives of European Sezession. Together with a foreword by J. Purchla, which provides Mackintosh's historical background, the book also contains a biographical note, outlines the themes of Mackintosh's work, and includes a chronology of his life and career prepared by D. Leśniak, curator of the exhibition (Polish version, 40 pp., 6 black-and-white + 8 colour repr.).

Egon Schiele (1996)

Following catalogues of the work of Gustav Klimt and Oskar Kokoschka, this presents the art of another outstanding Austrian Expressionist (1890–1918). The publication contains colour reproductions of 10 oil paintings and 100 drawings and watercolours by Schiele as well as texts by J. Purchla, S. Sabarsky, P. Krakowski and P. Werner, which analyse many aspects of the artist's life and work (Polish version, 168 pp., 25 black-and-white + 110 colour repr.).

Józef Czapski. Obrazy i rysunki ze zbiorów prywatnych

[Józef Czapski. Paintings and Drawings from Private Collections] (1996)

This catalogue was published for an exhibition to mark the centenary of the artist's birth. For the first time in Poland it presents paintings from the Popiel de Boisgelin collection, and also drawings from the private collections of the Woźniakowski family, K. Zachwatowicz, E. Łubieńska, I. and S. Rodziński; it contains texts by J.

Woźniakowski, K. Czerni, J. Marciniak and S. Rodziński as well as reproductions of all the paintings on display (44 pp., 18 colour repr.).

Wobec Thanatosa. Galicyjskie cmentarze wojenne z lat 1914–1918 / Galizische Kriegsfriedhöfe aus den Jahren 1914–1918 [In the Face of Thanatos. War Cemeteries in Galicia from 1914–1918] (1996)
This catalogue documents the splendour and artistic value of 400 necropolises during the First World War. They are a memento of the battles of that conflict and a monument to the cultural splendour of the Austro-Hungarian Empire. The illustrative material (photos by M. Sajduk) is complemented with essays by J. Purchla and P. Pencakowski, curator of the exhibition (24 pp., 8 black-and-white + 9 colour repr.).

Architektura Lwowa XIX wieku / Die Architektur Lembergs im 19. Jahrhundert
Architektura Lwowa XIX wieku / Arkhitektura Lvova XIX stolit'ia
[The Architecture of Lvov in the 19th Century] (1997)
This catalogue documents an exhibition organised by the ICC. Texts by J. Purchla, Y. Biryulov and M. Sepiał, together with a wide selection of photographs from archival Polish and Ukrainian collections and original publications of the time illustrate the full breadth development of Lvov's architecture and provide the reader with a better understanding of the former Galician capital and its multicultural character during this period. Its historicist, Art Nouveau and modernist buildings are of a high aesthetic and cultural value. At the same time they represent an important chapter in Polish 19th-century artistic culture, which until now has not been the subject of any systematic research (Polish-German version, 75 pp. + 174 ill., Polish-Ukrainian version, 75 pp. + 174 ill.).

Arcydzieła grafiki XV i XVI stulecia
[Masterpieces of 15th and 16th Century Graphic Art] (1997)
This publication presents 109 of the most valuable woodcuts, copperplates and etchings of the leading graphicschools of 15th and 16th century Europe: the German school (Schongauer, Dürer, Cranach), the Netherlandish school (van Leyden, Wierix, Cranach) and the Italian school (Mantegna, Raimondi). The prints are accompanied by a text written by K. Krużel, providing an insightful description of the origin and technique of particular works. The work is prefaced by an introduction written by J. Purchla, a foreword written by K. Grodziska on the history of the Print Collection of the Polish Academy of Sciences, and an essay presented by L. Kalinowski on artistic graphic art and Print Rooms (156 pp., 109 ill.).

Henryk Morel (1937–1968). Rzeźba, rysunek, kompozycja przestrzenna [Henryk Morel (1937–1968). Sculpture, Drawings, Spatial Composition] (1997)
This catalogue presents the very interesting work of an artist who died prematurely. He was a graduate of the A. Kęnar School and the Warsaw Academy of Fine Arts. Morel's work here is edited by A. M. Leśniewska, curator of his

exhibition at the ICC Gallery. In addition to an essay analysing Morel's output, with a supplementary appendix, it contains a biographical note, a list of exhibitions, a selected bibliography and several dozen reproductions of his drawings, designs and sculptures as well as spatial compositions. (64 pp., 60 black-and-white + 3 colour repr.).

Marcel Mariën (1920–1993) (1997)
This catalogue includes both a biography and the work of Marcel Mariën, a Belgian iconoclastic artist, who was an outstanding representative of the second generation of Surrealists. A sketch on the artist's life is provided by X. Canonne, which is preceded by A. Zeńczak's short outline on Surrealism. The catalogue also contains a biographical note, a list of Mariën's publications and exhibitions, some interesting photographic documentation, and a dozen or so colour and black-and-white reproductions of his works (Polish-French version, 96 pp., 34 ill.).

Toshihiro Hamano. Człowiek i sztuka / Man and Art (1997)
[jointly with the International Print Triennial Society, Krakow]
This catalogue presents the work of an outstanding Japanese artist, laureate of the International Print Triennial Krakow '94, painter, sculptor, creator of prints and monumental compositions, and a landscape gardener. Hamano combines Eastern and Western influences, tradition with modernity, the individual with the collective. The publication, in addition to an essay on Hamano's art written by B. Kowalska and a foreword written by the editors, J. Purchla and W. Skulicz, contains a detailed biographic note, prepared by the artist, as well as many photographs (112 pp., 38 colour and 80 black-and-white ill.).

Emil Nolde. Grafiki i akwarele [Emil Nolde. Watercolours and Prints] (1998)
This catalogue contains reproductions of several dozen watercolours and prints by Emil Nolde, a prominent German Expressionist, the "master of etching and wood engraving", the greatest colourist of the 20th century. These works come mostly from private American collections. The album is supplemented with texts written by J. Purchla, S. Sabarsky, and the curator of the exhibition A. Zeńczak. There is also an essay written by T. Gryglewicz (156 pp., 64 colour repr.).

Krzysztof Penderecki "Czarna Mask". Współczesny taniec śmierci / "The Black Mask". Contemporary Dance of Death (1998)
This publication accompanies an exhibition organised within the framework of the Krzysztof Penderecki Festival. Reproductions of famous representations of the dance of death, opera drafts, and photographic documentation of the performances are preceded by essays: T. Chrzanowski's "The Theology of Horror", M. Tomaszewski's "Listening to Penderecki", and R. Chłopicka's "Theme of Death in Penderecki's Musical Theatre". The publication is supplemented with a list of Penderecki's major works and selected literature (92 pp., 17 colour and black-and-white ill.).

Margaret Hunter (1998)

This catalogue presents drawings, oil paintings and sculptures by the Scottish artist Margaret Hunter (b. 1948), a student of George Baselitz, who works in Berlin and Glasgow. In addition to reproductions of her works, the catalogue contains an essay by I. Gale on Hunter's artistic profile, a biographical note, and a list of the artist's major projects and achievements (Polish-English-German version, 52 pp., 21 colour repr.).

Polak, Węgier... Potrójny dialog / Poland and Hungary... A Triple Dialogue (1998)

This catalogue accompanied an exhibition which may be described as a specific kind of dialogue between six works (rather than between the artists themselves, as is usually the case) produced by modern Polish and Hungarian artists: Katarzyna Kozyra and Péter Forgács, Ryszard Winiarski and Dóra Maurer, Antoni Mikołajczyk and János Megyik. In addition to introductory texts written by J. Purchla and L. Beke, the catalogue contains essays on the work of each individual artist, written by M. Hussakowska-Szyszkó, I. Hajdu, L. Beke and G. András, together with biographical and exhibition notes (68 pp., 6 colour repr.).

Vieira da Silva. Grafika [Vieira da Silva. Graphic Works] (1998)

This catalogue presents the copperplates, serigraphs and lithographs of Maria Helena Vieira da Silva (1908–1992). She was an outstanding Portuguese painter. Her works represent the vein of lyrical abstraction. In addition to prints, the catalogue contains A. Zeńczak's text characterising the artist's profile against the background of the artistic milieu of the Montparnasse and Ecole de Paris, a diary of her life and work, and critics' notes on her work and personality (48 pp., 25 colour + 3 black-and-white repr.).

Baillie Scott. Dom dziełem sztuki / The Artistic House (1999)

A publication accompanying the exhibition of works by M.H. Baillie Scott (1865–1945), an outstanding architect and a representative of the Arts and Crafts movement, the author of the idea of "an artistic house" where its practical service corresponds with beauty, and a block of stone, the inside of the house and the garden produce a harmonious artistic effect. The catalogue contains a foreword written by Prof. Jacek Purchla and texts by Diane Haigh ("Baillie Scott and the Artistic House in Poland") and Edyta Supińska-Polit, the exhibition curator ("Poetically Man Dwells... Baillie Scott's House"), as well as two comments by Baillie Scott on his own projects, a biographical note and numerous reproductions: photographs of the houses, interior designs, garden details and concepts made by the artist (88 pp., 44 colour and black-and-white ill.).

Rembrandt, Rubens i Inni / Rembrandt, Rubens and Others (1999)

This catalogue was published to coincide with an exhibition of 17th-century prints from the Print Room of the Polish Academy of Arts and Sciences, which are stored in the Polish Academy of Sciences Library in Krakow. The album section presents 100 prints by Rembrandt van Rijn, Paulus Pontius,

Robert Nanteuil, Hendrik Goudt, Johannes Teyler, Jacques Callot, Václav Hollar and by painters from the Rubens school. The text section contains an introduction by J. Purchla, an essay by L. Kalinowski on artistic prints and print rooms, a history of the Krakow collection written by K. Grodziska, and a text by the curator of the exhibition, K. Kružel, describing the prints, with special attention given to the development of graphic techniques (126 pp. + 100 drawings).

Romuald Loegler. Dialog z czasem i miejscem

[Dialogue with Time and Place] (1999)

This catalogue accompanies an exhibition featuring the design of the distinguished Krakow architect Romuald Loegler and contains essays on his work written by art historians and architects; an outline of his career (professional work and practice, awards, one-man and group exhibitions, lectures and seminars, monographic publications, and publications in Polish and foreign journals); as well as plans and photographs of his designs and projects: Bank PKO B.P. in Nowa Huta, 1998; the Gate to the City of the Dead – a funeral parlour in Kraków's Batowice cemetery, 1998; an extension of the Cracow University of Economics – the teaching and sports pavilion, 1998; study of a detached house, designed 1998; an office building in Warsaw, designed 1998; the Artur Rubinstein State Philharmonic, designed 1998; the Embassy of the Republic of Poland in Berlin, competition design, 1998 (64 pp.).

Made in Hungary. Hungarian Photographers (2000)

The album comprises 125 excellent black-and-white photographs taken by a number of outstanding Hungarian artists. The oldest photograph comes from 1915 and the latest one was taken in 1996. Some of the photographs present real events, urban scenery and the landscape, faces caught in frame, everyday episodes and some astonishing situations – severe, lyrical, and sometimes grotesque ones. Their artistic values match the mastery of their craft. It's hard to overestimate the importance of Hungarian photography for the development of this domain of art. At the beginning of the 20th c. a characteristic explosion of talents took place. In the 1920s and 1930s a great number of Hungarian photographers emigrated for political or economic reasons. Many of them won international fame: Brassai, L. Moholy-Nagy, G. Kepes, R. Capa, C. Capa, A. Kertész, M. Munkácsi – they are those whose names entered the history of photography. Those who remained in the country had the relevant skills of the others but because of the lack of promotion they could hardly gain world-wide fame, to mention only J. Pécsi, K. Escher, O. Maté, J. Németh, Angelo, J. Kárász. The album is a sort of confrontation of the output of Hungarian emigrants and their famous but unknown countrymen. In his interesting introductory essay K. Kincses considers various aspects of these Hungarian experiences. The album was published on the occasion of the exhibition organised by the International Cultural Centre and the Hungarian Museum of Photography (Polish version + English summary, 208 pp.).

Mersad Berber (2000)

The publication presents the works of M. Berber, Grand Prix winner of the International Print Triennial in 1997.

They represent a period of thirty years (1970–2000) which enables us to follow the progress of the artist's creative work. Mersad Berber continues the trends characteristic for his works but at the same time he surprises us with new methods. In his works the impressive craft joins the poetic reflection upon the past, and the ancient elements combine with Christian ones and also refer to Islam. The beauty of his pictures and the perfection of the artist's creation are highly appreciated by art critics and admired by the public (Polish-English version, 52 pp., 54 colour repr.).

Otto Wagner. Wieder – Architektura około 1900 / Wien – Architektur 1900 (2000)

The publication comprises essays written by U. Prokop, P. Hajko and R. Kassal-Mikula, experts in the epoch and the output of Otto Wagner. The authors not only present the richness of the great architect's works, but also give a good picture of Vienna at the turn of the 19th and 20th centuries, a city where civilisational conflicts and problems of large-scale urbanisation carried exceptional weight at the time. Wagner's innovative designs such as the Vienna city railway pavilions, the Vienna Savings Bank, the church at Steinhof or Majolikahaus have been presented against the background. What attracts our attention in Wagner's works are: the primacy of function over form, utilitarianism, technology as an art, the use of new materials, and economy of design. The book also comprises Wagner's biography, a list of projects and buildings accomplished, and a comprehensive catalogue (256 pp., 160 ill.).

Paula Modersohn-Becker i artyści z Worswede. Rysunki i grafiki 1895–1906 [Paula Modersohn-Becker and the Worswede Artists. Drawings and Prints 1895–1906] (2000)

This publication, coinciding with an exhibition presenting the Worswede artists' oeuvre, comprises essays published in the German-language edition of the catalogue, written by U. Zeller, W. Herzogenrath and K. Erling, and also biographical notes and a catalogue of the exhibited works (42 pp.).

Siła wyobraźni. Symbolizm w Brukseli / La force de l'imaginaire. Bruxelles et le symbolisme (2000)

The catalogue presents the artistic output of the most eminent Belgian symbolists: F. Khnopff, F. Rops, X. Mellery, E. Berchmans, J. Delville, A. Rassenfosse, E. Fabry, A. Ciamberlani, W. Degouve de Nuncques, C. Montald, L. Frédéric, E. Laermans. Transitory moments, the mystery of time, melancholy, perversity, erotica and death are the favourite motives and subject of the paintings. A number of plates in colour are preceded by an essay by E. Clémens describing the origin and assumptions of symbolism, as well as the atmosphere of Brussels – one of the main centres of this trend, and biographical notes of the artists by C. Croës (Polish-French version, 88 pp., 62 ill.).

Hogarth i jego wiek / and His Century (2001)

The catalogue presents masterpieces of 18th-century European printmaking from the Print Room in the Polish Academy of Arts and Sciences and the Polish Academy

of Sciences Library in Krakow. In the collection of over 100 black-and-white and colour engravings the most numerous group consists of copperplates by the outstanding English painter and engraver W. Hogarth. The assemblage also includes striking copperplates by Sir R. Strange and W. Woollett, virtuoso mezzotints by V. Green, J. R. Smith and R. Earlom, and engravings by R. Bartolozzi executed in the drypoint technique which was very popular in Great Britain in the second half of the 18th century. A selection of French rococo graphics and copperplates from J. P. Lembas's printing shop, and N. de Launay and J. M. Moreau's prints can be found in the album as well. New techniques of European printmaking are exemplified by works of J. Ch. Francois (coloured pencil), J.-B. Le Prince ("washing" techniques, aquatint), and J.S. Janinet and Ch. M. Descourties (coloured etchings, colour one- and multi-plate prints). The review is complete with unique etchings of masters of the genre including G. B. Piranesi, S. Boucher, B. Bellotto, and D. Chodowiecki. The catalogue also comprises essays by such experts as L. Kalinowski, M. Pokorska-Primus and K. Kruzel (178 pp.).

Andrzej Nowacki. Po drugiej stronie kwadratu [Through the Square] (2002)

A catalogue prepared for an exhibition of works by Andrzej Nowacki (b. 1953), a follower of the Polish traditions of geometrical abstraction who has been working abroad for over twenty years, mainly in Berlin and New York. This publication contains reproductions of his drawings, painting and reliefs created in the years 1985–2001, which disclose his fascination with the works of Stażewski, Malevich, and Calder. The catalogue is furnished with B. Kowalska's notes on the artist and an analysis of his works, G. Sztabiński's essay on geometry in art, the artist's own text "Szepty barw" [The whisper of the colours], and a biographical note with a list of monographic and other shows. The publication is richly illustrated with photographs from the artist's private archives (168 pp., 96 ill.).

James Ensor (1860–1949). Grafika i malarstwo [Prints and Paintings] (2002)

Ensor, the trailblazer of symbolism and expressionism, one of the most eminent artists of the turn of the 19th century, had the reputation of a scandalist and a provocateur. His works shocked and intrigued both the critics and the public. Today, when his art has finally been appreciated, he is listed on a par with the greats such as Gauguin or Van Gogh, and his output is seen as a key to the art of the 20th century. Printing as an instrument of artistic expression was for Ensor equal to painting. Formally, his graphic oeuvre is often compared to that of Rembrandt and at times Dürer, while in terms of iconography he sometimes appears akin to Breughel and Bosch. He attained undeniable mastery in etching and the drypoint technique, and his diversity and virtuosity of style remain impressive today. The catalogue contains reproductions of five canvases by Ensor and over a hundred prints with notes by Herwig Todts. The catalogue part is accompanied by in-depth essays by Marcel van Jole and L. Schoonbaert, in which the most

characteristic motifs in Ensor's works are interpreted. With an introduction by Jacek Purchla (204 pp., 109 ill.).

Martin Dülfer. W kręgu secesji monachijskiej [Martin Dülfer. in Munich Sezession Circles] (2002)

Dubbed the first German city of art, Munich made an intriguing and spectacular career in the 19th century, when it was mostly associated with the flourishing Munich school of painting, and then again at the turn of the 19th century, when it became one of the major centres of the European Art Nouveau, alongside Paris, Vienna and Berlin. It was in Munich that the Jugendstil became established with the aim of creating a national style combining folk traditions with picturesque historicism, Art Nouveau and Modernism. The most eminent representative of this movement was Martin Dülfer. Like a looking glass, his art reflected the dilemmas and challenges faced by the architecture of the turn of the century. Associated mostly with Munich and Dresden, Dülfer designed town houses, villas, hotels and department stores. But his métier was theatre architecture: he constructed theatres in Dortmund, Lübeck, Merano, Duisburg and Sofia/Sofiya. This publication presents the artist Martin Dülfer and his output, highlighting his influence on the development of the architecture of his times. It contains texts by Jacek Purchla, H. Ottomeyer, W. Tegethoff and D. Klein, as well as a biography and a list of Dülfer's known works and designs. The numerous illustrations show his designs and construction projects and offer an overview of the most typical architectural projects by some of his contemporaries, e.g. Endell, Thiersch, von Seidl, Riedel, von Klenze and Fischer (76 pp., 107 colour and black-and-white ill.).

Igor Mitoraj. Rzeźby i rysunki / Sculptures and Drawings (2003)

The album presents the sculptures and drawings displayed in the ICC Gallery and *en plein air* in the Market Square from October 2003 till January 2004. Igor Mitoraj, fascinated by the beauty of ancient sculpture, creates monumental figures of classical proportions cast in bronze or sculpted in marble. However, the classical beauty is partly deconstructed; the torsos of the statues are cleft and cracked, the arms empty, the gigantic heads damaged. For some critics the partial destruction is an expression of nostalgia for the lost Arcadia, while others perceive it as a criticism of contemporary civilisation and a warning against its destructive force. The rich illustrative material is completed by the texts of Jacek Purchla and Andrzej Wajda on the power of art in public space, and by the essays of D. Kuspit, J. R. Taylor, G. Testori, the art critics, and M. Rydiger – the curator of the exhibition – on Mitoraj's art. The album also comprises the artist's biography, a list of individual and group exhibitions, collections and places where Igor Mitoraj's works can be seen, and a bibliography. The author of the photographs of the open air part of the exhibition is J. Poremba (192 pp., 104 coloured photos).

Karl Duldig (1902–1986). Rzeźby i rysunki [Sculptures and Drawings] (2003)

The publication accompanies the exposition of works by Karl Duldig, one of the greatest Australian artists

of the 20th c., never presented in Poland before. Duldig was born in Przemyśl. Up till 1938 he worked in Vienna, then, having escaped from the Nazis, he got through Switzerland and Singapore to Australia, where he finally settled down and remained creative till his death in 1986. Duldig was fascinated by the human body and drew his inspiration from its shape. Figures, heads and busts are all characterized by close, round blocks of carefully deliberated tectonic construction resulting from the material used: stone, marble, clay, bronze. The album contains reproductions of sculptures and drawings, archival photographs of the works which have survived the stormy ups and downs of the artist's biography. The introductory texts written by Jacek Purchla, Gabriele Kohlbauer-Fritz, Peter Stasny, the author of the exhibition, and Monika Rydygier, – Polish curator of the exhibition, show the artist's life through the dramatic vicissitudes of Central European Jews in the 20th c., and first of all characterize Duldig's creative work against a background of the artistic dilemmas and ambivalency that accompany the development of modern sculpture (128 pp., 82 coloured reproductions + 59 black-and-white photographs).

Mistrzowie światła. Impresjonizm kalifornijski 1890–1930

[Masters of Light. Californian Impressionism 1890–1930] (2003)

The catalogue accompanies the exhibition of paintings by the most outstanding American impressionists from the unique collection of the Irvine Museum that have never been presented in Poland before. Franz A. Bischoff, Guy Rose, Collin Campbell Cooper, Granville Redmond, Meta Cressey, Alson S. Clark, William Wendt, Alfred R. Mitchell are the best known of the group of artists who were working in California, in the years 1890–1930. They glorified the beauty of the nature, immortalized the virgin landscape, the rugged coastline, rich and green meadows. California full of sunshine, with its mild climate and enchanting landscape became a dream land for painters and such picturesque places as Laguna Beach, San Diego and Monterey turned into artists' colonies.

The catalogue comprises colour reproductions of all the works presented at the exhibition, a discerning essay by J. Stern, and a comprehensive text by W. H. Gerdts, an outstanding American art historian, on the phenomenon of Californian impressionism. The publication is preceded by an introduction written by Professor J. Purchla (pp. 190).

Max Weiler 1910–2001. Malarstwo [Painting] (2004)

The catalogue accompanies the exhibition of paintings by one of the most outstanding Austrian painters, shown in Poland for the first time. Discerning essays by Prof. Wieland Schmied (the exhibition curator) and Leszek Danilczyk draw the artist's silhouette closer and analyse his pieces of art. Weiler is an exceptional individual. Bound with no artistic group, he has nevertheless influenced 20th century art. He gradually moved from figuration to abstraction. Although during the artist's lifelong search for formal artistic expression they often underwent modifications, his paintings constantly express feelings and sensations towards the nature. The colour reproductions of his works

included in the catalogue let us trace the most important stages of Weiler's creativity, which shows a deep affinity with life and nature. The catalogue comprises the artist's biography and is rich in numerous photographs, and a list of individual exhibitions as well as a list of the artist's works painted on public request (108 pp., 74 coloured reproductions and black-and-white photographs).

Norymberga w obiektywie Lali Aufsberg / Nuremberg Through the Lens of Lala Aufsberg (2004)

Nuremberg of the years 1927–1950 in the photographs of Lala Aufsberg, one of the most outstanding German artistic photographers of the 20th c. The artist immortalised streets, squares and lanes of Old Nuremberg and showed the city as a place of particular charm and atmosphere. The photographs taken at different time of day or season create a place of unusual and picturesque image. Lala Aufsberg's favourite subject of artistic presentation are Gothic churches, and it is their architecture, rich furnishings and decorations which were the main source of inspiration. Her pictures presenting the pompous Nazi ceremonies and rallies are very impressive as well. The catalogue also comprises pictures of Nuremberg in 1945 – a documentary account of the city ruined by the Allied forces, the city of lost glamour. The catalogue is completed by an essay by Helmut Beer on Lala Aufsberg's artistic output, the artist's biography and calendar of life and work (150 pp., 94 black-and-white photographs).

Oto człowiek. Dzieła z kolekcji Deutsche Bank

[Man in the Middle. Works from the collection of Deutsche Bank] (2004)

The album of works presented at the exhibition intriguingly entitled *Man in the Middle*. The subject of both the exhibition and the publication is the image of man – variable and ambiguous – which has always been the most important inspiration for artists. Reproductions of paintings, drawings and photographs included in the album give us an exceptional opportunity to get to know the most interesting phenomena of contemporary art, from modernism and expressionism of early the 20th c. to the latest tendencies and trends including the most outstanding German artists of the 20th c. Beuys, Dix, Grosz, Kokoschka, Kollwitz, Prince, Salomé, Schlemmer, Sieverding – these are some names selected from among the artists whose works are included. The catalogue is completed by essays by well-known art critics and art historians: J.M. Bradburne, J. Gerchow, A. Grigoteit and F. Hütte (the authors of the exhibition), V. Loers, G. Nonnenmacher, and A. Rottenberg (128 pp., 47 coloured reproductions).

Siedem grzechów głównych / The Seven Deadly Sins (2004)

The catalogue accompanies another exhibition of prints from the Print Room of the Polish Academy of Arts and Sciences, in the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Cracow. The subject of the Seven Deadly Sins is shown on lithographs, etchings and mezzotints by masters like Dürer, Cranach, Brueghel the Elder, Rubens, Rembrandt van Rijn, Teniers and Hogarth. The sins and the vices have

long been a favourite subject with the artists. For over 400 years, from the Middle Ages till the 19th c., they were given numerous personifications, allegories and attributes – and despite the obscurity of some of the allegories, they all have shown the variegated history of customs and the changing moral "code". The basic text by K. Kružel, the exhibition's author and curator, can be considered an extraordinary guidebook illustrated with relevant fragments of the prints and even their details, which leads the reader through the labyrinth of subjects, plots and iconographic shapes recorded on the prints. The publication closes with a list of exhibited prints complete with the didactic inscriptions preserved in order to mirror the originals which often used to be affixed to the representations of the sins (pp. 240, 125 black-and-white reproductions).

Współczesna sztuka słowacka 1960–2000. Ze zbiorów Pierwszej Słowackiej Grupy Inwestycyjnej [Contemporary Slovak Art 1960–2000. From the Collection of the First Slovak Investment Group] (2004)

The album presents reproductions of oil paintings, engravings, sculptures, objects and photographs made by 49 famous and respected Slovak artists, among others: M. Bartuszova, M. Čunderlik, M. Dobeš, R. Fila, J. Jankovič, A. Mlynárčik, R. Sikora, M. Urbásek, J. Želibska, which come from the unique collection of the First Slovak Investment Group. Founded in 1992 after the "Velvet Revolution", it gathers works made beyond the official scene, and against any ideological directives in use. The presented forms and subjects are surprisingly rich; the works show that Slovak artists have followed the impulse and inspiration coming from Western Europe or the USA. A discerning introductory essay on the history of Slovak art of the last forty years was written by Zuzana Bartošová, the author of the exhibition. It precedes a catalogue of reproductions considered as a review of artists, techniques and trends. Biographical notes and short essays on the artists' output make the presentation more complete (158 pp., 65 colour reproductions).

Frans Masereel – odkrywanie mistrza. Malarstwo, grafika, rysunek / Frans Masereel

[Frans Masereel – Discovering the Master. Painting, Prints and Drawings] (2005)

The work of Frans Masereel (1889–1972), clearly a continuation of Flemish art traditions, is strongly rooted in reality. Just like Skoczylas in Polish art, Masereel is referred to as the founder of modern woodcut in Belgium. An illustrator of books by Romain Rolland, Stefan Zweig and Thomas Mann, he achieved mastery not only in the graphic arts. The works reproduced in this album include oils, watercolours and drawings that demonstrate his artistic versatility and creative passion. Apart from a wealth of illustrations, the album contains essays by P. Riede and M. van Jole, as well as a detailed biographical note (152 pp., 130 colour and black-and-white repr.).

Kresy na nowo odkryte. Wspólne dziedzictwo Polski i Ukrainy [Rediscovering the Borderlands. The Common Heritage of Poland and Ukraine] (2005)

Catalogue of and guide to an exhibition that documents the vast proportions and enormous value of a research

project carried out by teams of Krakow's scholars in the Eastern Borderlands. The majority of objects come from a series of publications entitled *Materials for the History of Religious Art in the Eastern Borderlands of the Former Polish Republic* (24 pp., 28 colour and black-and-white photographs).

CO₂ Brussels to Infinity (2006)

This publication presents portraits of Brussels as photographed by artists of various nationalities. It is, at the same time, a collection of scenes from daily life and a discussion on the dilemmas of contemporary photography. The reproductions inside it are unique and experimental; the artists' personal observations prevail over documentary work in the conventional sense of the word (126 pp., 61 photos, Polish-English version).

Davida Kidd: Between the Sublime and the Subliminal (2006)

[with the International Print Triennial]

In her works, this Canadian artist, winner of the Grand Prix of the 2003 International Prints Triennial in Krakow, explores photography by processing it digitally and combining with traditional techniques. Davida Kidd penetrates the meanders of the human soul, blurring the borderline between the real and the illusionary. Her extraordinary prints are intriguing in both form and content – not at all easy, very personal and ambiguous (80 pp., 37 photos, Polish-English version).

Łukasz GALUSEK, Monika RYDIGER (ed.)

Jože Plečnik – Architect and Visionary (2006)

The first extensive Polish publication on the work of this distinguished Slovene architect and urban planner, dubbed the Slavic Gaudí. His perfect designs were decisive in creating the exceptional beauty and atmosphere of three Central European capitals: Ljubljana, Prague and Vienna. These cities marked the stages of the artist's artistic career path, which is reflected in the structure of the album. The last part of it is devoted to the architect's religious designs, which form a distinct, highly original chapter of his creative work.

Inside the album the reader will find essays by experts on Plečnik's oeuvre and Central European architecture: Peter Krečič (Ljubljana), Jacek Purchla (Krakow) and Friedrich Achleitner (Vienna), as well as an exhaustive presentation of the architect's works, written by Łukasz Galusek and Monika Rydiger. A stunning addition are photographs by Damjan Prelovšek and Paweł Mazur, as well as sketches, drawings and designs reproduced courtesy of the Museum of Architecture in Ljubljana (352 pp., 553 photos, Polish-English version).

Krzysztof KRUŻEL

Rembrandt and his Competitors.

17th-Century Netherlandish Prints from the Print Room of the Polish Academy of Arts and Sciences (PAU) in the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences (PAN) in Krakow (2006)

This album is a rare opportunity to compare Rembrandt van Rijn's graphic oeuvre with prints by his contemporaries

– well-known artists he competed with on Amsterdam's art market: Jan Lievens, Adriaen van Ostade, Cornelis Visscher, Ferdinand Bol, Jan van de Velde II, Jacob van Ruisdael and printmakers from the Rubens school. The album contains 140 reproductions of impressive artistry, range of subjects and richness of iconography. The masters' self-portraits, portraits of their family members, friends and Dutch celebrities, landscapes, biblical and genre scenes usher us into old Netherlandish printmaking, a world so little known in Poland still today (204 pp., 140 photos, Polish-English version).

Faces of America. Portraits from the Collection of the Terra Foundation for American Art 1770–1940 (2006)

The first Polish publication on American art from the colonial period to the mid-20th century, this collection of portraits of women, statesmen, children, artists' self-portraits and intimate genre portraits of their families illustrates a less familiar image of American society. This is a unique opportunity to examine the evolution of American portraiture and its role in building national identity. It is also an invitation to take a new look at American art and to discover the roots of its later successes in the 20th century. The album reproduces works by some outstanding artists, among them Dennis Miller Bunker, Theodore Earl Butler, Mary Cassatt, Erastus Salisbury Field, Frederick Carl Frieseke, John D. Graham, Frederick William MacMonnies, Rembrandt Peale, Lilla Cabot Perry, Thomas Sully, James Abbott and McNeill Whistler (124 pp., 61 photos, Polish-English version).

Mieczysław Wejman: The Cyclist. 1957–1971 Etchings and Sketches (2006)

Professor at the Academy of Fine Arts in Krakow, celebrated artist and teacher. A student of Feliks Kowarski, he was preoccupied with easel and decorative painting, printmaking and book illustration. The exhibition included the famous etching cycle "The cyclist" as well as numerous drawings and sketches for the cycle (224 pp., 153 photos, Polish-English version).

Conference proceedings

Final Document and Proposals Submitted by the Delegations of the Participating States (1991)

Materials from the CSCE Symposium on Cultural Heritage held in Krakow in June 1991 (62 pp.).

Gothic Architectures in Poland, Bohemia, Slovakia, and Hungary (1992)

The 7th volume of the Niedzica Seminars on Gothic art. The seminars are held every other year and each time are devoted to a different period of art and artistic links between Poland, Bohemia, Slovakia, and Hungary. Art historians, architects and historians take part in the seminars (80 pp. + 86 sketches and ill., texts in English and German).

The Jagiellonian University in the Evolution of European Culture (1992)

The CSCE Conference on Cultural Heritage was held in Krakow between 28th May and 7th June 1991. This publication is the result of a session organised by the ICC and the Jagiellonian University as part of the CSCE Conference and contains papers delivered at that time (95 pp., texts in English, French and German).

Managing Tourism in Historic Cities (1992)

The authors of this book – experts in urban economy, management, and planning – deal with the problem of tourism in the situation of a market economy. Special emphasis has been laid on the question of tourism as a means of revitalising European historic cities (272 pp.).

Cultural Policies (1993)

The new political reality in Central Europe at the threshold of the 1990s placed artistic circles and the whole culture in post-communist countries in a wholly new, and – for many – unexpected situation. The past model of artistic patronage, based on state monopoly, broke down. Our part of Europe is struggling with a multitude of new problems. Some eminent representatives of culture from Poland and Germany make comments on Polish and German experiences. These may serve as advice to others (104 pp.).

Das 500jährige Jubiläum der Krakauer Studienzeit von Nicolaus Copernicus (1993)

Nicolaus Copernicus enrolled in Krakow University in the winter term of 1491–92 and studied at the Department of Liberal Arts until 1495. The extent to which Copernicus' four-year studies influenced his creative personality is the dominant, although not the only, subject of this book (164 pp.).

Managing Historic Cities (1993)

This book presents various aspects of the regeneration of historic cities, with special focus on problems that are caused for the cultural space of the city centre by the rules of a market economy. The many different examples of inner-city regeneration in countries with advanced market economies provoke questions about the feasibility of using their experiences in cities which are only now entering that road (290 pp.).

Régions, régionalismes et conscience régionale face à l'intégration européenne (1993)

The session whose results are contained in this publication, was organised to close the European Cultural Month and attempted to answer the question of how, in the face of European integration, to preserve the wealth of regional cultures with their diversity of languages, denominations, customs, etc. The session aimed to distinguish those elements which contributed to the creation of culturally mixed areas in Central Europe, and to make us realise the benefits and dangers arising from the inevitable integrating process (208 pp. + 16 ill., texts in French and German).

L'Université et la ville au Moyen Age et d'autres questions du passé universitaire (1993)

This volume contains material from a symposium organised by the International Cultural Centre together with the Jagiellonian University, the University of Bordeaux III, and the French Institute in Krakow. The topic "City and University in the Middle Ages" was considered wide-ranging because both the municipal borough in its established form and the university fraternity in its dynamism and expansiveness were products of the Middle Ages, and their coexistence added vigour to both structures (168 pp., 39 ill.).

Heritage Landscape (1994)

This publication contains a series of lectures delivered by world-famous experts as part of the conservation course of The College for New Europe in 1992. It is intended for professionals involved in the protection of cultural heritage (118 pp.).

Stereotypes and Nations (1994)

Papers given during an international conference under the same title, organised in June 1993. It presents, in a comprehensive and unconventional way, the issues of national stereotypes: how they are formed and how they function in popular consciousness and in art, and what threats they pose. The authors include C. Miłosz, S. Barańczak, T. Venclova, K. Zanussi, T. Jastrun, K. Dedecius, S. Frenkiel, L. Baier, R. Scruton, F. Alting von Geusau, J. Błoński, U. Altermatt, and R. S. Amossy (330 pp., Polish and English versions; 1999 – German version).

Wokół Matejki [Around Matejko] (1994)

Materials from an international symposium organised in autumn 1993 to mark the centenary of the artist's death. It is an attempt to look on Matejko as a painter – and not only as a specialist in the philosophy of history or co-ordinator of the main national myths – by setting his work against the wide background of 19th-century European painting (165 pp., 135 colour and black-and-white ill.).

Theatre Architecture of the Late 19th Century in Central Europe (1995)

The book contains selected papers given during an international conference organised by the ICC in 1993 to mark the one hundredth anniversary of the founding of the Słowacki Theatre. Rich comparative material makes possible a multi-faceted formal and programmatic interpretation of theatre architecture from the turn of the century, set in a wider historical context. This publication also permits us to determine the effect the constructed theatre buildings exerted on urban planning; it permits us to answer the question of the extent to which theatres inscribed themselves in the cultural landscape of cities and metropolises and the extent to which they determined it for the decades to come (145 pp., 131 ill.).

Zarządzanie kulturą [Management of Culture] (1995)

This volume contains selected materials from a seminar for cultural managers, which was held in March and April

1993. There is an overview of institutions and international foundations, together with their addresses and comments on their activities and the kind of assistance they offer; a characterisation of different forms of institutional management; proposals for new solutions possible for Polish culture; and discussion of the issues of advertising, marketing, techniques of presenting the work of a cultural institution, and techniques of painting its picture in the minds of recipients (178 pp.).

Związki kulturalne polsko-słowackie w dziejach

[Cultural Ties between Poland and Slovakia throughout History] (1995)

The outcome of a symposium organised in June 1995 by the International Cultural Centre and the Slovak Institute in Warsaw (in co-operation with the Polish Ministry of Culture and Art and the Slovak Ministry of Culture). The conference was of an interdisciplinary nature; it focused on Polish-Slovak political relations from a historical perspective, analysed cultural relations and literary ties between the two nations, and looked at issues of cultural contact in the border area. The meeting demonstrated the extent of the friendship between Poles and Slovaks, emphasised linguistic and cultural similarities, showed the effect Polish literature had on the process of awakening Slovak national identity, and demonstrated the actual problems of and opportunities for present-day coexistence of both nations, especially in the border zone (366 pp.).

Miasto i kultura ludowa w dziejach Białorusi, Litwy, Polski i Ukrainy [The City and Folk Culture in the History of Belarus, Lithuania, Poland and Ukraine] (1996)

This volume contains papers given during a conference organised by the ICC in September 1994; it focused on the cognitively important opposition "the city – the country", and its particular relation to the field of culture. The authors discuss the part of folk culture in the formation of urban culture; the value of particular components of both cultures; the force of tradition in the life of the city and the country; the role language plays as a carrier of cultural contents; the manifestation of identity of particular cultures, in customs, literature and everyday life; and they try to distill a typology of some cultural phenomena in the area concerned (368 pp.).

The Historical Metropolis. A Hidden Potential (1996)

This volume – containing the texts of papers given at an international conference organised in May 1996 – presents an interdisciplinary definition of the historical metropolis, showing the geographical, historical, sociological, economic and artistic factors that have shaped Central European urban centres throughout history, using the examples of Budapest, Zagreb, Prague, Bergen, Rome, Munich, Nuremberg, Moscow, Saint Petersburg, Krakow and Czerniowce. Such a broad context makes it possible to see and understand the phenomenon of the historical metropolis, the current state of cultural heritage and its potential role in forming urban space (256 pp.).

Polska i Węgry w kulturze i cywilizacji europejskiej

[Poland and Hungary in European Culture and Civilisation] (1997)

Materials from a conference organised by the ICC in April 1996. The statements of the participants revealed the following sets of problems: development of national consciousness in both countries, the shape and social range of already developed national identity, including the phenomenon of xenophobia; the nobility as part of a cultural legacy as a value, and as a barrier to building a European consciousness; folk culture and authentic folklore: the dangerous process of sidelining them on the one hand and their genuine culture-forming role on the other; the pedigree of the intelligentsia; the cultural legacy from the years of totalitarian subjugation; our common place in the culture of the new, integrated Europe (380 pp.).

Radio. Szanse i wyzwania [Radio. Opportunities and Challenges] (1997)

This volume, published jointly with Radio Kraków S.A., contains comments from radio technicians, psychologists and sociologists of culture who participated in the conference *The Culture-forming Role of Radio* organised by the International Cultural Centre in Krakow, Radio Kraków S.A. and the Public Radio Association in Poland on 14–15 February 1997 to mark 70 years of Radio Kraków. The authors describe the situation of radio on the threshold of the 21st century: against the background of other media, in the context of revolutionary changes in broadcasting techniques, in the face of a re-evaluation of the cultural canon, and as a means of broadcasting which creates and strengthens social ties (136 pp., 7 ill.).

Czechy i Polska na szlakach ich kulturalnego rozwoju

[The Czech Republic and Poland on the Routes of Their Cultural Development] (1998)

This volume of materials is the outcome of a bilateral conference organised in 1997 by the ICC. It discusses the many aspects of Czech and Polish history and culture; although this culture shared the same roots, it followed different patterns of evolution. In their papers, Polish and Czech authors discuss similarities, differences and interrelations in the history of both nations. Academic editor: J. Wyrozumski (286 pp.).

Mayors and City Halls (1998)

This publication is the outcome of a conference organised in late November and early December 1995 by the ICC in association with the ICC Foundation. The aim of the conference was to compare the opinions of specialists in the history of art, architecture, town planning and cultural heritage preservation on the role of art and architecture, and town planning in particular, in local government policy and the consciousness of city residents. The conference was also designed to review internationally used methods of research and preservation with regard to urban architecture and town plans, to present the municipal architecture of Poland and Central Europe, especially in the 19th and 20th centuries. The publication provides an important scholarly aid for local and regional

governments, conservators, experts in museum studies, and staff at institutions involved in cultural heritage preservation (286 pp. +198 ill.).

Art Around 1900 in Central Europe. Art Centres and Provinces (1999)

This publication is the outcome of a conference under the same title, organised by the International Cultural Centre in Krakow, which gave particular attention to the cultural phenomenon of Central Europe. The turn of the century is an especially intriguing period. It was precisely around 1900 that our part of Europe – beset with increasing contradictions, conflicts and threats – reached a uniquely high level of creativity, leading to an unprecedented great intellectual and artistic contribution to the cultural heritage of our continent. In addition to traditionally large centres, such as Vienna, Munich and Berlin, this publication draws attention to smaller and lesser known centres and regions of Central Europe in their widest meaning: from the Baltic Sea to the Adriatic, from Helsinki and Riga to Ljubljana and Zagreb. Academic editors: P. Krakowski, J. Purchla (440 pp., 178 ill., Polish version in 1997).

Dziedzictwo a turystyka [Heritage and Tourism] (1999)

The book comprises papers which are the outcome of a conference organised by the ICC in September 1998. The papers present a review of attitudes towards the issues included in the title: from an enthusiastic approval to an extreme scepticism. Tourism has become another opportunity for development and, on the other hand, a serious menace to historic cities. The authors, who mostly represent countries much more engaged than Poland in investment in the tourist industry, share their experiences from the point of view of art historians, urban planners, economists, sociologists and psychologists. In conclusion they point to the necessity of an integrated approach to the question of heritage, the functioning of the city and the market; the approach which requires an adequate strategy of management (181 pp.).

Kultura Litwy i Polski w dziejach [Culture of Lithuania and Poland in History] (2000)

This one-volume edition comprises the outcome of the conference organised by the International Cultural Centre in October 1998. Polish and Lithuanian authors presented an elaborate collection of problems, mainly concerned with history, law and cultural anthropology. The examination of Lithuanian and Polish culture in terms of political coexistence of the two countries and cultural syncretism is not supposed to answer the purpose of taking possession of the past and tradition by anybody, but should work for spreading knowledge and for better communication and understanding. At the beginning of the 21st c., when globalisation is developing so rapidly, it is worth not only reminding ourselves of a phenomenon of European history which was the unity of Poland and Lithuania, but also having an awareness of the fact we are not the only heirs of the Old Republic of Poland. The publication is useful for academic research and widely-understood

education which is necessary to accomplish a task of understanding the existent stereotypes and then overcoming them (204 pp.).

Dziedzictwo a rozwój. Doświadczenie Krakowa [Heritage and Development. The Experience of Cracow] (2000)

Published in co-operation with the Citizens Committee for the Restoration of Historical Monuments of Krakow, this book comprises essays by A. Golaś ("The Achievements and Experience of the Citizens Committee for the Restoration of Historical Monuments of Krakow"), A. Kurz ("The Contribution of the Citizens Committee for the Restoration of Historical Monuments of Krakow Towards the Preparations for the Year 2000 Celebrations"), S. Juchnowicz ("Krakow, Nowa Huta – Unwanted Heritage: Where Next?"), J. Sepioł ("The Role of Cultural Heritage in Regional Development"), J. Purchla ("Heritage and Development") – with an introduction by Polish President Aleksander Kwaśniewski, entitled "The Heritage of Krakow and Poland in Contemporary Europe" (100 pp., 25 ill.).

Die Abtei Sankt Gallen und Polen [Sankt Gallen Abbey and Poland] (2001)

The publication comprises a collection of materials of the scientific session organized by the ICC in November 1999 which was devoted to the Benedictine Sankt Gallen Abbey that is said to be a model example of the medieval cloister, one of the most illustrious cultural centres of medieval Europe. The abbey, once famous for writing manuscripts (codices which were written in the farthest parts of the Christian world in the course of centuries were made in its scriptorium), today is well-known for its archives that are among the oldest ones in European civilization and have one of the richest collections of medieval and Baroque texts. Polish, Swiss and German authors discuss the role of Sankt Gallen in creating European civilization, and its influence on the culture of Christianizing Poland. Among the subjects taken into consideration we can find descriptions of the Benedictine mission and the Sankt Gallen Abbey together with its monumental manuscripts, but also descriptions of connections Polish Benedictines had with the abbeys on the territory of the empire; we read not only about the codices of Sankt Gallen but also about their commercial relations and cultural links (151 pp., German and Polish version).

Vernacular Art in Central Europe (2001)

This publication is the outcome of an international conference under the title "Native Character of Art in Central Europe. The Centenary of Zakopane Style". The publication on vernacular art: •discusses Polish national art, particularly the truly extraordinary Zakopane style and its influence on creating "the national style" and the sense of national identity, and also the way it affects urban architecture and fine arts; •shows Polish scientific research confronted with other projects and ideas; •defines the idea of vernacular art by giving Polish and Central European examples for the purposes of researchers, archivists and conservationists; •shows Polish vernacular art and its

position in world art, mainly that of Central Europe; • introduces the ways of research, protection, use and promotion of the monuments of vernacular art in Poland and Central Europe (424 pp., ill. 238).

Kraków i Praga. Dwie stolice Europy Środkowej [Krakow and Prague. Two Central European Capitals] (2002)

Materials from a conference organised by the International Cultural Centre in June 2000. Both Prague and Krakow are among the nine cities that have been awarded the status of European Capital of Culture. Both of them offer images of Central European civilisation. Relationships between the two cities, constantly changing over the centuries, now inspire a deeper reflection on the culturally, politically, socially and economically complex process of the sustained existence of Poland and the Czech state in Europe for over one thousand years. With its range of overlapping topics, the publication is addressed especially to architects (issues of functional and urban transformations in Prague and Krakow, the urban landscape), city planners (e.g. the continuity of the urbanistic traditions, the two cities' development concepts and strategies in the new reality), historians (e.g. the appearance of capital centres, the shaping of the metropolises), art experts (a comparison of the Baroque style in Prague and Krakow), philologists (e.g. Polish celebrities in Prague, the Polish and Czech modernists), and finally cultural anthropologists (ethnic variety, the cities' role in the process of forming the national culture and myth). The book inspires thoughts on chances for more intense relationships in all areas and closer cooperation between both nations for the Central European cause (225 pp.).

Śmierć – przestrzeń – czas – tożsamość w Europie Środkowej około 1900 [Death – Space – Time – Identity in Central Europe Around 1900] (2002)

A publication comprising materials from a conference organised by the International Cultural Centre in December 1996. The papers collected in this book record the state of the Central European awareness of the cultural and tangible legacy relating to death and its place in the life of societies. This subject has a very important role in every nation, usually with of a tradition of rites built around it. The texts by authors of various nationalities (Austrians, Poles, Slovaks, Ukrainians, Hungarians, Italians) and professions (art historians, architects, diplomats, ethnographers, experts in religious studies, historians, philosophers and artists), all of them very enthusiastic and observant, contribute to an interdisciplinary picture of the state of things. Interesting photographs, partly archival, which are a perfect illustration of the subjects discussed in each of the texts, are an exciting enhancement to the publication. (364 pp., 190 colour and black-and-white ill.).

Central Europe – A New Dimension of Heritage (2003)

Materials from the international conference held in June 2001 as the centrepiece of the International Cultural Centre's tenth anniversary celebrations. The papers that make up the publication all fall into one of the thematic blocks around which

the conference was organised. These include the significance of the concept "Central Europe" at the threshold of the 21st century, myths and stereotypes surrounding both the past and the future of this region of the continent, education in heritage, and international co-operation on heritage preservation. Contributors include G. J. Ashworth, S. Avineri, L. Borley, E. Busek, J. Kieniewicz and H. Samsonowicz (228 pp.).

Dziedzictwo: Kraków – Polska – Europa [Heritage: Krakow

– Poland – Europe; with the Citizens' Committee for the Restoration of Historical Monuments of Krakow] (2003)

In May 2003 an international conference took place at the ICC, organised on the occasion of a double jubilee: the 25th anniversary of the inclusion of the city of Krakow and Wieliczka in the UNESCO World Cultural Heritage List, and the 25th anniversary of the creation of the Citizens' Committee for the Restoration of Historical Monuments of Krakow (SKOZK). The publication comprises the papers delivered during the conference by the President of the Republic of Poland, Mr A. Kwaśniewski; Prof. J. Purchla (the programmatic speech); the Mayor of Krakow, Prof. J. Majchrowski; and the Secretary General of the Polish National Commission for UNESCO, Dr T. Orłowski, all preceded by a foreword by the Chairman of the SKOZK, Prof. T. Chrzanowski. A great asset of the publication is the iconographic material which not only shows the variety and the artistic quality of Krakow's monuments of heritage, but also records the achievements of the SKOZK in the field of restoration and conservation of Krakow's monuments, and visualises the range of threats to monumental substance due, among others, to the growing "Disneylandization" and "MacDonaldization" of public space (64 pp. + 28 ill.).

Kraków i Lwów w cywilizacji europejskiej [Krakow and Lviv

in European Civilisation] (1st edition: 2003; 2nd edition: 2005)

Materials from the international conference held in November 2002. The papers included show the history and mutual relations of these two cities in a more interdisciplinary way and on various levels. Their authors not only evaluate the contribution of Krakow and Lviv to the development of the region's culture and civilisation but also discuss the predictable role of the old metropolises in the uniting Europe. An additional attraction is a transcript of the panel debates that closed the conference. Contributors include Y. Hrytsak, Y. Isayevych, J. M. Małecki, O. Matyukhina, A. Miłobędzki, J. Purchla, M. Ryabchuk, A. Woldan, J. Wyrozumski; and Z. Żygulski, and M. Bewz, W. Mokry, S. Obirek, A. Podraza, L. Unger, T. Voznyak, A. Zagajewski – panellists (240 pp.). Ukrainian version: 2004.

Europa wobec dziedzictwa. Modele mecenatu na rzecz

ochrony dziedzictwa kulturowego [Europe Attitudes to Heritage.

Models of Patronage for Cultural Heritage Preservation] (2005)

[with the Citizens' Committee for the Restoration of Historical Monuments of Krakow]

This publication records a debate held during a plenary session of SKOZK in June 2005. The volume contains pa-

pers by the President of Poland Aleksander Kwaśniewski, the Minister of Culture Waldemar Dąbrowski, Commissioner Prof. Danuta Hübner, Prof. Jacek Purchla (programme paper) and the Marshal of the Małopolska Voivodship Janusz Sepioł. With a preface by Prof. Franciszek Ziejka, Chairman of SKOZK. Annex includes a Krakow conservation agenda for the years 2004–2010 (68 pp.).

Kim są Słowacy? Historia. Kultura. Tożsamość [Who are the Slovaks? History, Culture and Identity] (2005)

This collection of essays by Slovak and Polish intellectuals was compiled out of the need to reduce the nations' mutual knowledge deficit: Slovaks are our neighbours with the language closest to ours but at the same time the neighbours the least familiar to us. The book is an anthology of views of people of science, culture and politics on the past, presence and future of one of the youngest nations in Europe. Authors include J. Baluch, M. Bútorá, R. Chmel, M. Jagiełło, C. Kiss, A. Kroh and M. Porubjak. An interesting addendum to the texts is a selection of about a dozen drawings by well-known Slovak satirists commenting on the transformations of recent years (224 pp.).

Kraków i Norymberga w cywilizacji europejskiej [Krakow and Nuremberg in European Civilisation] (2005)

Krakow and Nuremberg have played a significant role in the history of Europe. Despite the distance between them and very different political and economic contexts they have a lot in common. They both represent the phenomenon of Europe's transnational history, which is particularly topical now that our continent is taking on a completely new shape. Authors include: H. Bandilla, H. Beer, A. Chwalba, T. Eser, U. Großmann, Ch. Hölz, J. M. Małecki, J. Purchla, A. Sabor, H. Ch. Täubrich, P. Winskowski, J. Wyrozumski and Z. Żygulski (284 pp., 135 colour or black-and-white photographs). German version : 2006.

Dziedzictwo kresów – nasze wspólne dziedzictwo?

[Is the Heritage of the Borderlands our Common Heritage] (2006)

The Borderlands are the limit of our own world, but also a contact point of cultures and values, or a religious, linguistic and cultural mosaic. For some a lost territory, the Borderlands are, at the same time, land regained for others.

The Borderlands have, in fact, a universal dimension, while remaining an immanent part of the identity of Central Europe, where political borders have changed a lot faster than cultural borders.

Written by researchers from Poland and Hungary, as well as Belarus, Israel, Germany, Slovakia, Romania, Ukraine and France, the essays published in this book are an attempt to look from many angles at the phenomenon of the Borderland, which are torn between a myth of a Paradise lost and a trauma of ethnic purges, and to reflect on issues of cultural heritage preservation (370 pp., 20 photos, Polish version).

Kto sú Slováci? História. Kultúra. Identita [Who are Slovaks? History, Culture and Identity] (2006)

This volume of essays by Slovak and Polish intellectuals grew out of a need to reduce a deficit of mutual under-

standing. It is a record of a debate that was held in autumn 2004 at the International Cultural Centre in Krakow, and an anthology of views of people of sciences, culture and politics on the past, present and future of one of Europe's youngest nations.

The Slovaks have faced challenges that reflect, to some extent, former, current, and perhaps even future, European dilemmas. The lesson of that experience is, therefore, highly salutary (216 pp., Slovak version).

Nation, style, modernism (2006)

A selection of essays dedicated to controversies that surround international vs. national art in the 19th and 20th century. Discussions on issues of national identity, artistic imports and modernism, with a special emphasis on Central Europe, an area where political borders have changed faster than cultural ones and where territories have been divided again and again in various ways between superpower that dominated at a given point of time in history (392 pp., 83 photos, Polish and English-German-French versions)

Materiały do dziejów sztuki sakralnej
na ziemiach wschodnich dawnej Rzeczypospolitej
[Materials for the History of Religious Art
in the Eastern Borderlands of the Former Polish Republic]
edited by J. K. Ostrowski

Part I, vol. 1: *Kościół i klasztorzy rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries of the Old Rus Province] (1994)

The series attempts to catalogue monuments of religious art on the borderlands of the old Polish Republic (today's lands of Lithuania, Belarus, and Ukraine) and movable buildings now scattered primarily in the west of Poland. The first volume contains monographic descriptions of the churches in Buczacz, Hodowica, Lviv, Nawaria, Olesko, and Podhorce. With the great variety of catalogued monuments, what they share is availability, relatively high artistic class, and copious documentation (125 pp. + 366 ill.).

Part I, vol. 2: Jerzy T. Petrus *Kościół i klasztorzy Żółkwi* [Churches and Monasteries of Żółkiew] (1994)

Another volume in a series which is an inventory and documentation of Żółkiew's religious monuments, particularly the parish church under the invocation of St. Laurence the Martyr, the Church of the Assumption, the monastery of the Dominicans, the Church of the Sacred Heart, the convent of the Felicians, the former church under the invocation of St. Andrew and the former convent of the Polish Province of the Dominicans (200 pp. + 355 ill.).

Part I, vol. 3: *Kościół i klasztorzy rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries of the Old Rus Province] (1995)

This volume discusses the area of the former Wisznia deanery and parts of the Dobromil and Jaworów deanery-

ies. Parishes active there from 1941 enter the composition of the Mościce (Jaworów, Milatyn, Sądowa Wisznia, Stojanice, Twierdza) and Sambor (Błozew, Czyski, Dobromil, Nowe Miasto) deaneries, as part of the Lvov archdiocese. The examples in the book are buildings varying as to the time of their construction (from the end of the Middle Ages until the interwar period) and as to their historical importance and artistic status. However, all the buildings discussed in the book are poorly researched in both Polish and Ukrainian literature (222 pp. + 276 ill.).

Part I, vol. 4: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries of the Old Rus Province] (1996)

Of the ten historical monuments discussed nine are located in the area of the Lviv archdiocese (Kulików, Podhajce, Biały Kamień, Nadwórna, Mikulińce, Monasterzyska, Gwoździec, Milatyn Nowy, Winniki), while the tenth, the church in Niżankowce lies within the former borders of the Przemyśl diocese. Churches in Kulików and Niżankowce were built in the final phase of the Late Gothic period in the Rus. The temple in Podhajce illustrates the specificity of the existence of Gothic forms in the architecture of Royal Rus in the 18th century. The oldest parts of the churches in Biały Kamień and Nadwórna date back to that century. Most of the churches discussed are works from various periods of the 17th century, which played a vast role in the development of art in the eastern borderlands (211 pp. + 402 ill.).

Part I, vol. 5: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries of the Old Rus Province] (1997)

Volume 5 of this series deals with historic monuments of the old Sambor deanery of the Przemyśl diocese in its pre-1991 boundaries. All the towns included in the volume belong to the Sambor deanery as part of the Lviv archdiocese. The buildings described in this publication are located in Biskowice, Borynia, Brześciany, Chyrów, Czukwia, Felsztyn, Ilnik, Komarniki, Laszki Murowane, Łomna, Rakowa, Rozłucz, Sambor, Sasiadowice, Stara Sól, Stary Sambor, Strzałkowice, Turka, Wojutyce and Wołcze (367 pp. + 613 ill.).

Part I, vol. 6: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries of the Old Rus Province] (1998)

Volume 6 of the Materials deals with historic monuments of the Drohobych deanery in its prewar boundaries. In addition to parish churches, this publication also discusses several subsidiary churches and even late chapels on Młynki in Drohobych and in Stara Wieś. The buildings described in this publication are located in: Borysław-Tustanowice, Borysław Hubicze, Borysław Mraźnica, Dublany, Gaje Wyżne, Krynica Szlachecka, Letnia, Lipowiec, Majdan, Medenice, Neudorf, Nowoszyce, Podbuż, Równe, Rychcice, Schodnica, Słońsko, Stara Wieś, Stebnik, Stupnica Polska, Truskawiec, Wacowice, Winniki and Wołoszcza (250 pp. + 336 ill.).

Part I, vol. 7: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries of the Old Rus Province] (1999)

The volume comprises monuments of religious art situated in the area of the Przemyśl diocese, within the borders of the Old Republic of Poland and brings to the end the descriptions of the places (the other volumes contain lists of the places and monuments presented). The articles refer to parish churches and chapels of Andrianów, Balice, Chłopy, Czajkowice, Czyżowice, Hussaków, Kalinów, Komarno, Koniuszki Siemianowskie, Krysowice, Lipniki, Łanowice, Miżyniec, Mościska, Myślatyce, Pnikut, Pohorcie, Radenice, Radochońce, Rudki, Rumno, Tamanowice, Trzeniec and Tuligłowy. The publication presents the variety of the Przemyśl area considering its cultural and ethnic questions, indicates the significance of the patronage of lordly families for the artistic development of the region, thus giving an opportunity of analysing and comparing the monuments of architecture, painting and sculpture which belong to different periods – from Gothic till the year 1939 (pp. 424 + 555 ill.).

Part I, vol. 8: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries of the Old Rus Province] (2000)

This volume is devoted to historic monuments of the Gródek and the out-of-town Lviv deaneries, and also a part of the Żółkiew deanery – in their prewar boundaries. These monuments are mainly religious edifices none of which have survived intact. Some of them (e.g., in Kukizów or Żółtańce) no longer exist, and some are extremely dilapidated. The described monuments are in Barszczowice, Białogóra, Białohorszcze, Biłka Szlachecka, Brzuchowice, Czyski near Lwów, Glińsko, Gródek Jagielloński, Janów, Jaryczów Nowy, Kłodno Wielkie, Kościejów, Krechów, Kukizów, Lubień Wielki, Malechów, Powitno (Malczyce), Prusy, Przedrzymichy Małe, Rodatyce, Rzęsna Polska, Sichów, Sokolniki, Wiesenberg, Wołczuchy, Zboiska, Zimnawoda, Zubrza, Żółtańce, Zydatyce (588 pp. + 494 ill.).

Part I, vol. 9: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries of the Old Rus Province] (2001)

Volume 9 describes Roman Catholic churches in Antoniówka, Bartatów, Chromohorb, Daszawa, Dawidów, Demna, Felicental, Kochawin, Krotoszyn, Machliniec, Mikołajów, Młyńska, Obroszyn, Pustomyty, Rakowiec, Rozdół, Siemianówka, Skole, Stryj, Synowódz Wyżny, Szczerc, Wołków, Zulin, Podhorcie, Żurawno and Żydaczów (the former Szczercz and Stryj deanery). The churches situated in the places mentioned above vary as to the time of their construction – from the end of the Middle Ages till the beginning of modern times, the second half of the 19th century and the 20th c., and as to their state of preservation. Up till now only the churches in Stryj and Szczerc have survived almost in their original form, the other ones lack their internal fittings, the buildings have been destroyed, ruined or even pulled down. The studies of the preserved though incomplete documentation let the authors include

these outstanding and unique monuments of wooden architecture into the volume (608 pp., 456 ill.).

Part I, vol. 10: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries in the Old Rus Province] (2002)

The historical buildings catalogued in this volume are all located within the boundaries of two pre-war deaneries: the Kąkolnik Deanery and the Dolina Deanery. The buildings described come from various epochs and span a range of artistic merit, which is largely attributed to the fact that the history of each region within the investigated area took a different course. This area covers powerful towns founded in the late Middle Ages or the early modern era (e.g. Rohatyn, Dolina, Kałusz), towns which appeared in consequence of the urbanisation of the Halicz region in the 15th and 16th centuries, and, finally, piedmont settlements that emerged as late as in the 19th or early 20th century (618 pp., 379 ill.).

Part I, vol. 11: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries in the Old Rus Province] (2003)

The volume describes historical monuments in Batiatycze, Bóbrka, Bryńce Zagórne, Brzozdowce, Chlebowice Wielkie, Chodorów, Czarnuszowice, Fraga, Gliniany, Hanaczów, Horpin, Kamionka Strumiłowa, Kni-hynicze, Kurowice, Kutkorz, Nowosielce, Ottyniowice, Pniatyn, Podkamień, Pohorylce, Przemyślany, Rozworzany, Słowita, Sokołówka, Stare Sioło, Strzeliska Nowe, Świrz, Tadan, Tuczn, Turkocin, Wodniki, Wolków, Wyżniany, Zadwórze, Żelechów Wielki and Żędowice. The buildings described in this publication experienced smaller or greater devastation. Abandoned or ruined, they will most likely never serve their original purpose again. Very few churches which date back to the 16th – 18th c. have survived until now (among them is the church in Wyżniany). Numerous buildings described in the publication date back to the 18th c. (among them there is a wooden church in Tadan worth mentioning because of decorative rich wall paintings) and from the beginning of the 19th c. (among others the churches in Brzozdowice, Chodorów, Hodowica, Gliniany, Hanaczów, Podkamień). The churches built at the turn of the 19th c. represent varied historicism. The buildings which come from the interwar period follow baroque and moderate modernism (728 pp. + 612 ill.).

Part I, vol. 12: *Kościół i klasztor Lwowa z wieków XIX i XX* [Churches and Monasteries of the 19th- and 20th-century Lviv] (2004)

The volume comprises 22 monographic descriptions of monuments of religious art (the palace of the Archbishop and Lviv cemeteries have been excluded from the research). Their architecture represents great variety of style – from early historicism to the modern style. The publication is unique as it shows the forgotten aspect of modern sacral architecture of Lviv, and presents architectural surroundings of the city from its unknown side. The rapid development of Lviv in the 20th-century influenced creating new Roman-Catholic parishes which aimed at reinforcing Polish

image of the city. Remarkable architectural activity took place in the years 1931–1939; it was supported by public collections, loans, bank credits, financial aid from state institutions, fund-raising events. The outbreak of the Second World War stopped many initiatives. When the war ended, the city found itself in a completely different political situation, and sacral buildings underwent many changes of function and purpose. The preface to the publication carefully examines and evaluates various artistic aspects of analysed monuments (pp. 415, 804 ill.).

Part I, vol. 13: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries in the Former Rus'Voivodship] (2005)

This publication presents monographs of 38 historical buildings in the deaneries of Złoczów (Gołogóry, Jelechowice, Ryków, Szpikłós, Usznia, Złoczów); Zborów (Bogdanówka, Kokutkowice, Podkamień, Pomorzany, Milno, Założce, Zborów); Brody (Pieniaki, Ponikwa, Suchowola, Brody) (896 pp. + 868 ill.).

Part I / vol. 14: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman Catholic Churches and Monasteries in the Former Rus'Voivodship] (2006)

This publication brings monographs of historical buildings in the former Stanisławów and Kolomyja deaneries, located in the following towns (by their Polish names as used in the book): Bednarówka, Bitków, Bohorodczany, Delatyn, Halicz, Jabłonów, Jaremcze, Jazierzany, Jezupol, Kolomyja, Kosów, Kut, Łysiec, Markowce, Młodziatyn, Niżników, Nowosielica, Okniany, Otynia, Peczenizyn, Pustyn, Pniaki, Rybno, Słoboda Rungurska, Smodna, Sołotwina, Stanisławów, Święty Józef, Tarkawica Polna, Tatarów, Tłumacz, Tyśmienica, Wołosów, Worochta, Zabłotów, Żabie (1000 pp. + 866 ill.).

Attached to the book is a reprint of a 1934 map of Stanisławów, with the buildings described in the volume marked on it (size 41 x 45 cm).

Part II, vol. 1: *Kościół i klasztor rzymskokatolickie dawnego województwa nowogródzkiego* [Roman Catholic Churches and Monasteries in the former Province of Novgorod], ed. M. Kałamajska-Saeed (2003)

The volume comprises monographic descriptions of the churches and Roman Catholic monasteries resulted from archival and field studies carried out on the area which constituted the Grand Duchy of Lithuania in 1772 by a team of Warsaw art historians in the years 1994–2000. This volume deals with historic monuments located in six towns: Dziewiątkowice, Hniezna, Łopienica Wielka, Roś, Wołkowysk and Wołpa, which belong to the Grodno district now. The way of presentation follows that used in the first volume dedicated to the Old Rus Province (history, description, the state of preservation, artistic values, illustrative materials comprising old and contemporary photographs). The year 1939 is the terminal date. The extended source annexes refer to materials found in the archives and libraries of Grodno, Minsk, Moscow and Vilnius. The state of preservation of churches and their

internal fittings is much better in Belarus than in Ukraine as, despite Soviet government repression and atheism there was not such extensive extermination of Polish people or mass emigration after 1945 (508 pp. + 412 ill.).

Part II / vol. 2: *Kościoty i klasztory rzymskokatolickie dawnego województwa nowogrodzkiego* [Roman Catholic Churches and Monasteries in the Former Novgorod Voivodship], ed. M. Kałamajska-Saeed (2006)

This volume includes monographs of historical buildings in the former Volkovysk powiat, located in the following towns (by Polish names as used in the book): Izabelin, Krzemienica, Łysków, Międzyrzecz, Mścibów, Pieski, Porozów, Rohoźnica, Strubica, Szydłowiec, Świsłocz Wielka, Werejki, Wierdomicze, Zelwa (828 pp. + 771 ill.).

Part III, vol. 1: *Kościoty i klasztory rzymskokatolickie dawnego województwa wileńskiego* [Roman Catholic Churches and Monasteries in the Former Vilnius Voivodship] (2005)

This volume includes monographs on sacral buildings of the pre-partition Vilnius Voivodship. The materials give details of the history of places, their successive owners, church furnishings, the state of preservation and artistic value. This publication comprises descriptions of the historical monuments in Bachmaty, Dubatówka, Gieranony, Gierwiaty, Graużyszki, Kiemieliński, Michaliński, Nieciecz, Raduń, Różanka, Soły and Węslawinięty (736 pp. + 749 ill.).

Yearlies of the International Cultural Centre

- Vol. 1 (May 1991 – May 1992)
- Vol. 2 (June 1992 – May 1993)
- Vol. 3 (June 1993 – May 1994)
- Vol. 4 (June 1994 – May 1995)
- Vol. 5 (June 1995 – May 1996)
- Vol. 6 (June 1996 – May 1997)
- Vol. 7 (June 1997 – December 1998)
- Vol. 8 (January – December 1999)
- Vol. 9 (January – December 2000)
- Vol. 10 (January – December 2001)
- Vol. 11 (January – December 2002)
- Vol. 12 (January – December 2003)
- Vol. 13 (January – December 2004)
- Vol. 14 (January – December 2005)

These volumes contain reports on the activity of the International Cultural Centre. They contain information about research programmes, seminars, conferences and exhibitions held at the ICC Gallery. The section Reflections • Impressions • Opinions includes essays on philosophy, culture and history. They complement and comment on current research and on the statutory activity of the Centre. They are supplemented with interesting photographic materials and a Diary (starting from Vol. 2), which records in detail the current work of the ICC (Polish and English versions, in two volumes).

[Translated by Anna Depowska, Monika Myszkiewicz, Jerzy Pilawski]

- Appendix



First prize: Andrzej Techmański
(top, right, bottom)



Second prize: Tomasz Szymczyk
(left)

Third prize: Izabela Walczak
(right)

L'viv Today Photographic Competition

A new edition of Irina Kotlobulatowa's album *L'viv in Old Postcards* became an inspiration for a photographic competition entitled *L'viv Today*. The participants were asked to take contemporary pictures of the L'viv sites and buildings showed on the postcards reproduced in the album. This was, therefore, an attempt to capture changes that have taken place in the city's landscape in the last one hundred years. Twenty postcards were selected from among a few hundred in Kotlobulatowa's album. They were also placed on the ICC's web page for potential participants' easier access and easier identification of the sites in L'viv.

150 entries were submitted for the competition by authors from Krakow, Warsaw, Rzeszów, Gliwice, Krosno, as well as L'viv. Winners were selected on 6 October 2006, a jury made up of Maja Herzog-Majewska, editor, *Biuletyn Fotograficzny* – media patron of the competition; Andrzej Stawiarski, journalist; and Dr. Monika Rydiger and Łukasz Galusek, International Cultural Centre. The evaluation criteria were the artistic merit of the photographs, and the ability to convey a similar mood and framing as in the original photographs. The first prize winner was Andrzej Techmański, Krakow, whose three photographs were rated highest. The prize was a travelling voucher or an air ticket worth 3,000 zlotys, funded by Orbis Travel.

Two Krakow photographers Tomasz Szymczyk and Izabela Walczak were equal first runners-up, and following a discussion the jury decided that the second prize should go

to Tomasz Szymczyk. He received an invitation to dinner for two at Smak Ukraiński. Izabela Walczak was selected for a special 'honorary mention' recognition and received subscription to *Biuletyn Fotograficzny* and books published by Wydawnictwo Bezdroża. Honourable mentions were awarded to Barbara Bernacka from Rzeszow, and Andrzej Pieczyrak from Gliwice, who received guidebooks published by Wydawnictwo Bezdroża. All the winners and recipients of honorary mentions also received *L'viv in Old Postcards* albums.

On 8 November 2006, an exhibition of competition entries was opened in the cellars of the ICC, and the winners received their awards from Prof. Jacek Purchla, Director ICC and Svitlana Myronchuk, Deputy Consul of Ukraine in Cracow. Beside the awarded works, the exhibition featured selected competition photos: they were juxtaposed with the corresponding old postcards and illustrated with literary quotations from guidebooks, albums and reminiscences of L'viv. Apart from the competition winners, on view were pictures by Joanna Tarasek, Barbara Karpala, Marta Ewa Wróblewska, Monika Stachnik-Czapla, Katarzyna Lisowska, Elżbieta Komarzyńska, Michał Warmusz, Jacek and Radosław Swańtek and Andrzej Jełowicki. They additionally received gifts from the ICC.

Urszula Podraza
The Strategy and Communication Department

[Translated by Monika Myszkiewicz]

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Upgrade of the International Cultural Centre's Seat: Phase II

On 9 November 2006, the Committee for Financial Mechanisms granted €1,776,492 to the International Cultural Centre to partly finance its upgrade project. The ICC's request was one of the first ones accepted by the Committee for financing from the EEA Financial Mechanism and the Norwegian Financial Mechanism.

In this way the International Cultural Centre launched the second phase of its upgrade, which covers remodelling, adapting and integrating the rear wing with the rest of the building into one functional whole. The new space thus acquired will create opportunities for developing the institution's programmes and staff so it can address the challenges of the present more efficiently.

The upgrade of the outbuilding and courtyard of the Ravens House is made possible by the European Economic Area Financial Mechanism and the Norwegian Financial Mechanism, which will pay 85% of the costs of the upgrade. The balance of €313,500 will be financed from the state budget: the investment funds of the Ministry of Culture and National Heritage, including the "Promesa Ministra Kultury" programme.

This investment will conclude the extensive renovation of the ICC's seat, which was started in 1998. The general designer is Romuald Loegler, one of the most celebrated Polish architects, who redesigned the historical front building by boldly combining heritage and modernity.

In Romuald Loegler's architectural concept the courtyard is covered with a glass roof. This will help enlarge the conference room and create additional exhibition space on the first-floor patio. The ICC will thus have one of the largest galleries in the heart of the city. Counterpoints for the illuminated new interior will be provided by a steel walkway suspended below the roof, which will

connect the two buildings, and by the oriel of the reading room, whose elliptical cross-section echoes the shape of the conference room skylight. The rooms in the remodelled attic of the rear wing will offer a view of Krakow's skyline.

A library and a reading room funded by the Roland Berger Strategy Consultants will be located in the rear wing. The ICC Library has rich, specialised resources relating to Central Europe's heritage and culture. The lavish new space will allow the book collection to grow to 30,000 volumes, and the design of the interior will ensure easy access to book shelves. The reading room will be equipped additionally with modern multimedia equipment.

The new outbuilding will house offices and work rooms for the Research Institute of European Heritage and a larger seminar room. The complex will be designed to be fully accessible by the disabled.

Overall, upgrade and adaptation works will affect 1480 m² of floor space, and are expected to be finalized in the second half of 2008.

Symbolically, this upgrade project is another step towards creating tangible infrastructure for space for dialogue. This idea has accompanied all the remodelling works at the Ravens House since 1998. As a result, we have worked out a model of historical building modernisation based on cohabitation of heritage and modernity. Therefore, the architectural integration of the two ICC buildings will no doubt create a new aesthetic value in Krakow's Main Square.

Urszula Podraza
The Strategy and Communication Department

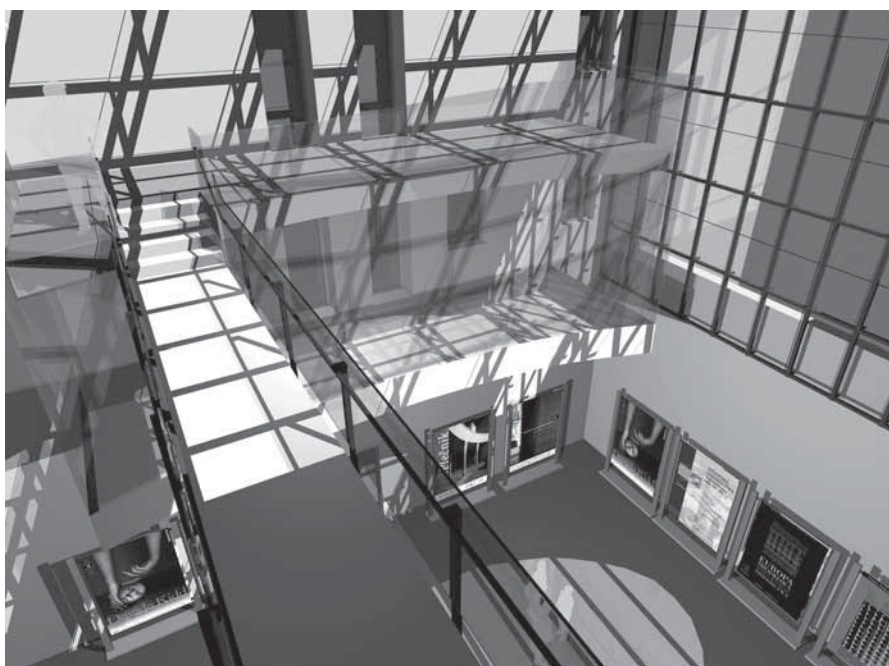
[Translated by Monika Myszkiewicz]

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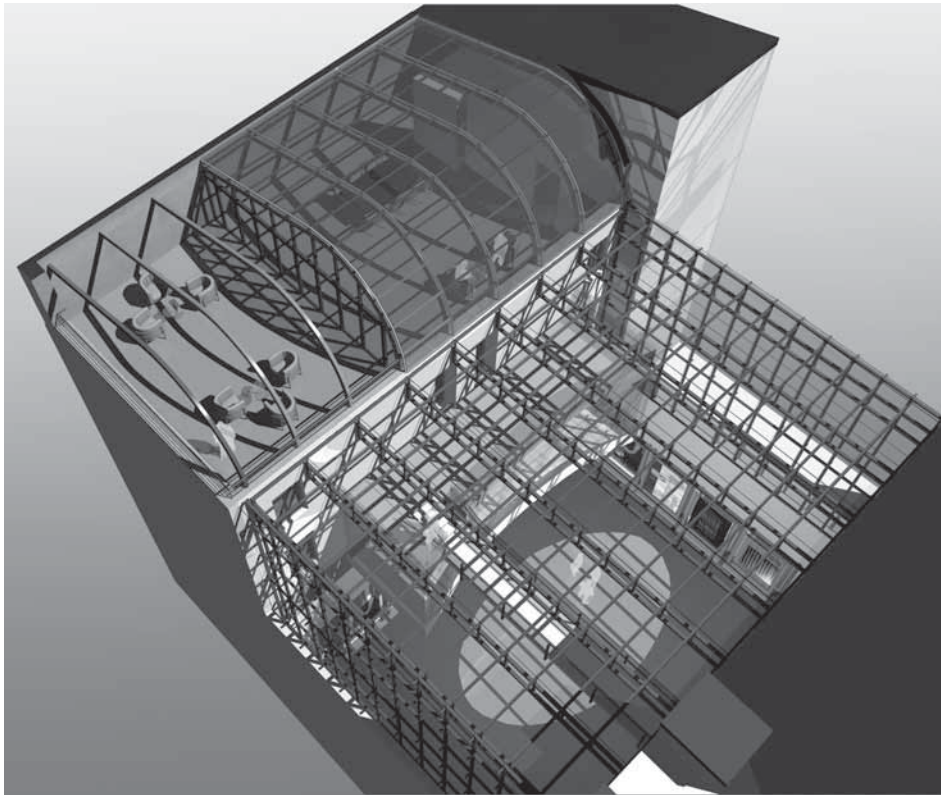
eea grants
iceland liechtenstein norway



Interior of the ICC courtyard, with the oriel of the reading room



Steel walkway under the glass
roof over the courtyard



The ICC courtyard with the glass roof



One of the rooms in the modernised rear wing

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Statutes of the *International Cultural Centre* *

Chapter I *GENERAL PROVISIONS*

§ 1

The International Cultural Centre, hereinafter called "the Centre", is a cultural institution established by the Instruction No. 11 of the Minister of Culture and Art of 10th May, 1991 concerning the foundation of the International Cultural Centre, changed by the Instruction No. 18 of 6th July 1992, functioning in compliance with the 25th of October 1991 Act on organizing and implementing cultural activities (Law Gazette No. 114, pos. 493 of 1994. No. 121, pos. 591) and the present Statutes.

§ 2

1. The Centre's main base shall be in the city of Cracow.
2. The Centre shall act on the territory of the Republic of Poland and abroad.

§ 3

The Centre is subordinated to the Minister of Culture and Art.

§ 4

The Centre shall use a round stamp with the emblem of the Republic of Poland in the middle and the inscription "The International Cultural Centre in Cracow" in the rim.

Chapter II *GOALS AND TASKS*

§ 5

The Centre is a cultural institution of a research and development, educational and informational nature.

§ 6

The aim of the Centre's activity is to support European cooperation and cultural integration, and to preserve its cultural heritage through:

- 1) promotional and informational activities in all areas of European culture.
- 2) conducting research and studies on the European heritage with special emphasis on:
 - a) the phenomenon of multiculturalism and intermingling of cultures
 - b) the cultural area of Central and Eastern Europe
 - c) the Polish cultural heritage abroad
- 3) education for the benefit of New Europe, provided within the topics which cover the Centre's scope of activity.

§ 7

The Centre's principal tasks include:

- 1) encouraging cooperation amongst cultural institutions involved in the preservation of Poland's and Europe's cultural heritage,
- 2) organizing academic research on specific problems of culture as well as promoting the results of such research,
- 3) organizing international cultural festivals,
- 4) organizing and carrying out various forms of educational activities addressed principally to youth,
- 5) publishing activity and the operation of a specialized library,
- 6) accumulating and disseminating information concerning the cultural life in Poland and Europe.

* In accordance with the Instruction No. 27 of the Minister of Culture and Art of 18th May 1995

Chapter III *ADMINISTRATION AND MANAGEMENT*

§ 8

1. The Centre's activities shall be supervised by a Director appointed and recalled by the Minister of Culture and Art.
2. The Deputy Directors and the Chief Accountant shall be appointed and recalled by the Director.

§ 9

The specific duties of the Centre's Director are:

- 1) to direct the activities of the Centre and to supervise the funds to be administered by the Centre,
- 2) to determine the appropriateness of expenses and administrative expenditures within the guidelines of the approved budget,
- 3) to determine whether the bequests and donations should be accepted, and to decide about acceptance and transfer of deposits,
- 4) to conclude agreements regarding employment, work orders and contracts, and to manage personnel-related matters,
- 5) to represent the Centre.

§ 10

1. The following are the Centre's most important organizational units:
 - a) The Organizational Bureau,
 - b) The Research Institute of European Heritage,
 - c) The Centre for the Promotion of the Arts and Sciences,
 - d) The Training Centre – The College for New Europe.
2. The Centre's Director is empowered to create, combine, divide, and dissolve the Centre's organizational units.
3. The detailed scope of activity of the organizational units will be determined by the Centre's Director in a set of organizational rules.

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 between 10 and 15 members appointed and dismissed by the Centre's Director from among:
 - a) representatives of the Minister of Culture and Art,
 - b) authorities on art, cultural heritage and its protection,
 - c) art critics, art historians and patrons of culture.

§ 12

1. One of the Council's tasks is to provide opinions and suggestions on matters related to the Centre's overall activities.
2. The Council's activities shall be directed by a Chairman appointed by the Council members.
3. The Chairman shall convene a session of the Council at least once a year.
4. The Council shall act on the basis of regulations resolved by itself.

Chapter V *ASSETS AND FINANCES*

§ 13

1. The Centre's activity is based on the funds from the budget; from the Centre's own means acquired from the statutory activities; voluntary contributions, donations, and bequests from natural and legal entities; and from other sources.
2. The basis of the Centre's financial activity is an annual financial plan drawn up by the Director.

Chapter VI *FINAL PROVISIONS*

§ 14

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

TABLE OF CONTENTS

Jacek Purchla	<i>International Cultural Centre – publisher and space for dialogue</i>	3
REFLECTIONS • IMPRESSIONS • OPINIONS		
Mounir Bouchenaki	<i>Conservation in Post-Conflict Situations</i>	7
Jukka Jokilehto	<i>Philosophical Challenges in Cultural Heritage Conservation in the 21st Century</i>	12
Mykola Ryabchuk	<i>Climbing Up or Just Muddling Through? Democratic Transition in Ukraine</i>	19
Alexandr V. Lipatov	<i>Europeanness and the Slavic World. Writing: Its Genesis, the Early Stages of Its History, and Its Form</i>	27
Carmen Muşat Matei	<i>In-Between Balkan and Central European Identity</i>	37
Thomas Schulz	<i>On Central European Dilemmas of Identity and the Benefits Accruing from Reading Telephone Directories</i>	40
Łukasz Galusek	<i>Romanian, Hungarian, German? The Cities of Transylvania: Focuses for National Rivalry</i>	45
Jan Sucháček	<i>Ostrava in the Context of Geopolitical Transformations: the Embodiment of Inconsistent Urban Development</i>	53
Katarzyna Jagodzińska	<i>“Signum Temporis”. State – Institution – Artist: Artistic Work in Poland</i>	59
CHRONICLE		
Diary [January – December 2006]		67
Conferences, Seminars		
	<i>Information Technology and Heritage: EPOCH's Solutions. A Capacity Building Workshop for Heritage Professionals in Central Europe</i>	95
	<i>Cultural Heritage in the 21st Century. Opportunities and Challenges</i>	97
	<i>The Cultural Space of Lower Silesia, Saxony and Thuringia</i>	105
	<i>The 16th Economic Forum in Krynica</i>	111
	<i>Models of State Patronage and European Integration The Experience of Poland and Slovakia</i>	113
	<i>Brussels – a City of Meetings</i>	117
	<i>Krakow and Ljubljana vs. the Central European Myth</i>	119
Exhibitions		
	<i>The Borderlands Rediscovered. The Common Heritage of Poland and Ukraine</i>	123
	<i>Faces of America. Portraits from the Collection of the Terra Foundation for American Art 1770–1940</i>	127
	<i>Rembrandt and his Competitors. Seventeenth-Century Netherlandish Printmaking from the Print Room at the Polish Academy of Arts and Sciences in the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences in Krakow</i>	131
	<i>Davida Kidd. Between the Sublime and the Subliminal</i>	133
	<i>Mieczysław Wejman – The Cyclist. Prints and Drawings (1957–1971)</i>	137
	<i>CO₂ Brussels to Infinity</i>	141
	<i>Jože Plečnik – Architect and Visionary</i>	143
Educational Programmes		
	<i>The Academy of Heritage</i>	145
	<i>Democracy & Diversity</i>	149
	<i>Architecture and Public Space of Historic Cities in the CEI Region</i>	153
	<i>Ukraine – Europe. The Heritage of Central Europe. Common Memories – Common Perspectives</i>	155
Projects		
	<i>ECHOCAST (European Cultural Heritage Organisations Customer Aware Staff Training)</i>	159
	<i>Art Historian Information from Central Europe – AHICE</i>	163
	<i>The Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures</i>	165
PUBLICATIONS 167		
APPENDIX		
	<i>L'viv Today photographic competition</i>	189
	<i>Programme Council of the ICC</i>	190
	<i>Organisational Structure of the ICC</i>	191
	<i>Upgrade of the International Cultural Centre's Seat: Phase II</i>	192
	<i>Partners, Patrons and Sponsors of the ICC (January – December 2006)</i>	195
	<i>Statutes of the ICC</i>	196

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