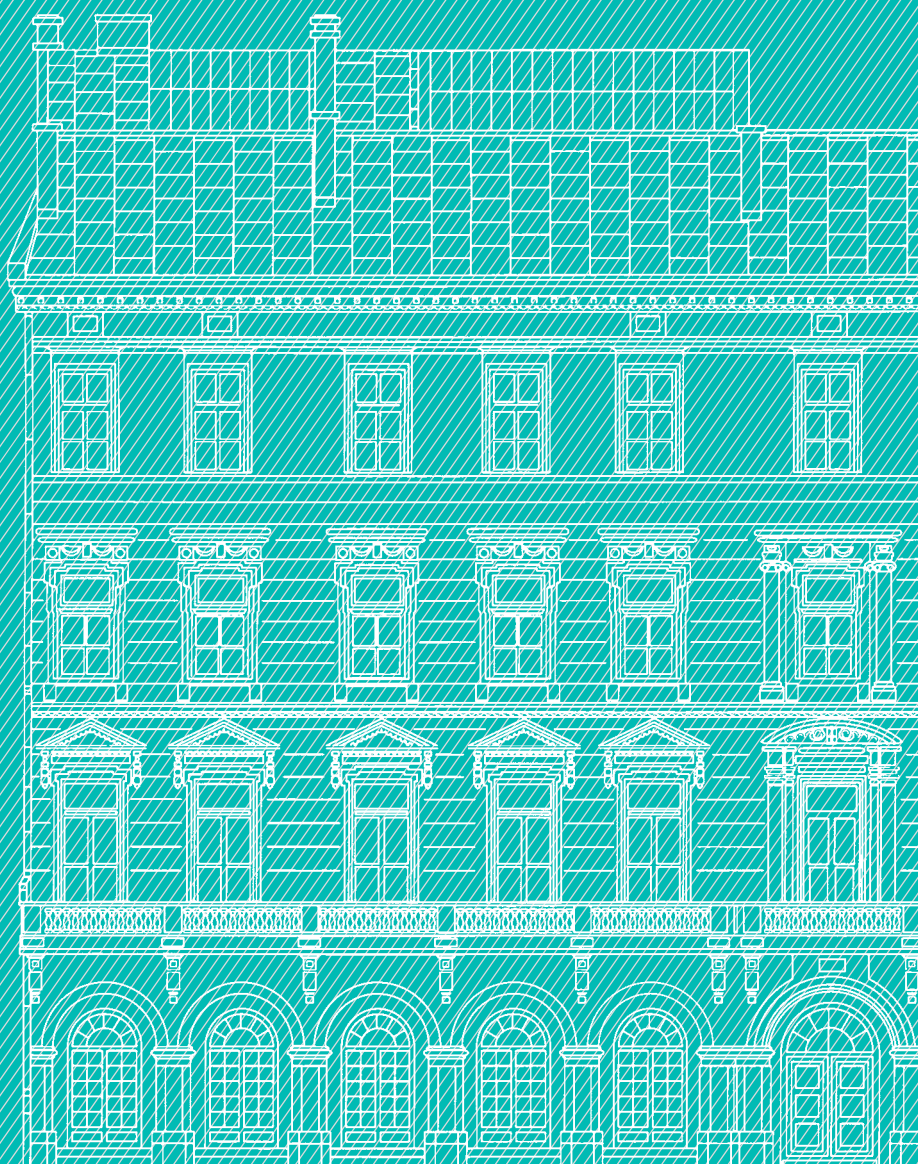
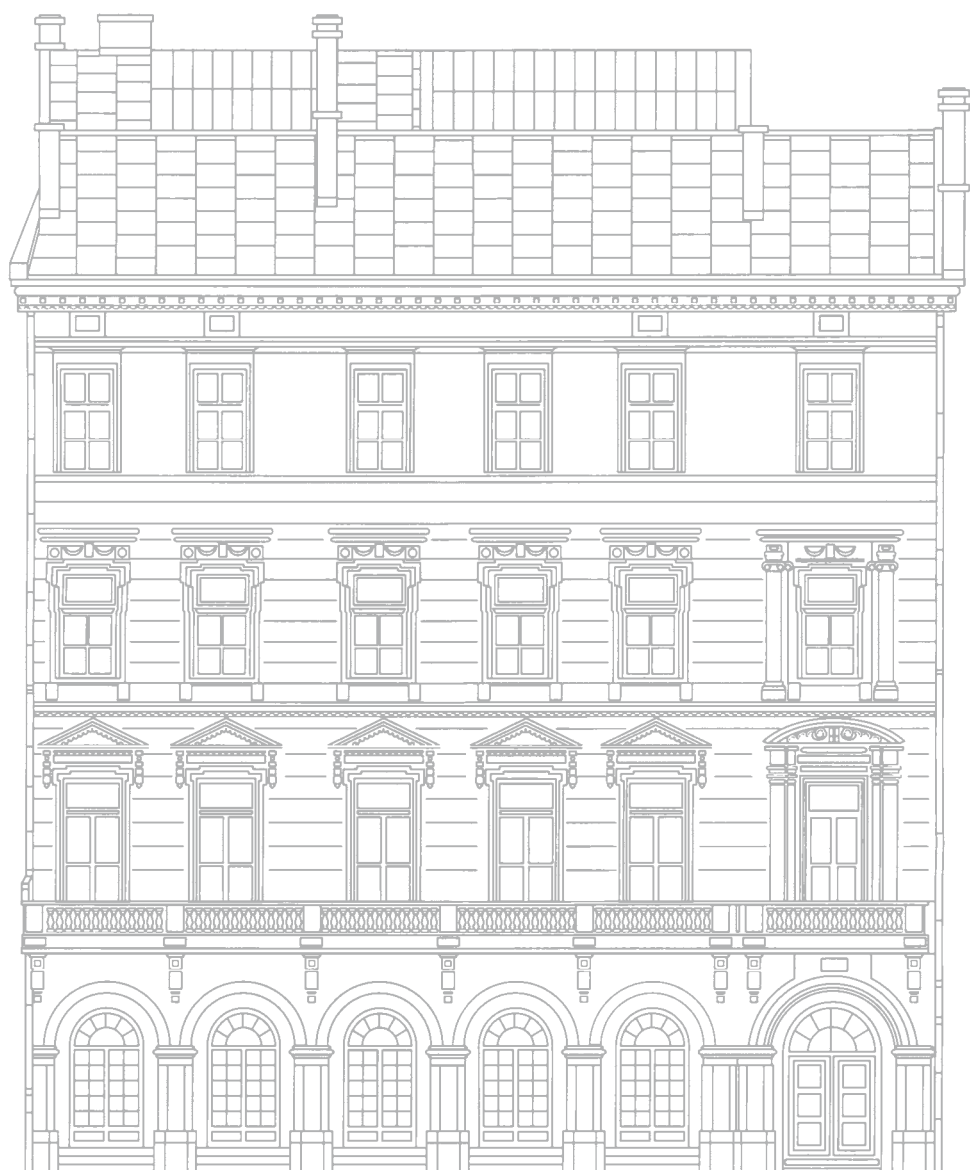


YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

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2011

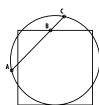




YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

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TWENTY YEARS OF THE ICC

In 2011 the International Cultural Centre in Krakow celebrated 20 years of its existence. This occasion encouraged us, on the one hand, to take stock of 20 years of change in Poland, Europe and the world, while on the other hand to attempt a prognosis for the future.

The anniversary culminated in the events which took place between May 27th to 29th, although some of the other events of the year were also related to the jubilee.

VISIT OF THE PRESIDENT OF POLAND – 19 MAY

The May celebrations were inaugurated by the visit of the President of Poland, Bronisław Komorowski, who met with ICC staff on May 19th, learned about the activities of our institution, was shown around the building and saw the exhibition, *Us and Them. An intricate history of otherness*, in the ICC Gallery.

In recognition of his work for Polish culture, President Bronisław Komorowski decorated Professor Jacek Purchla, Director of the ICC, with the Commander's Cross Polonia Restituta, and Anna Gawron, Deputy Director of the ICC, with the Cavalier's Cross Polonia Restituta.



Prof. Jacek Purchla welcomes President Bronisław Komorowski in front of the ICC seat



President Bronisław Komorowski visits the exhibition, *Us and Them. An intricate story of otherness*, with Prof. Jacek Purchla, Minister Maciej Klimczak, Prof. Andrzej Rottermund and Waldemar Dąbrowski



President Bronisław Komorowski decorates Prof. Jacek Purchla with the Commander's Cross Polonia Restituta



President Bronisław Komorowski decorates Director Anna Gawron with the Commander's Cross Polonia Restituta



President Bronisław Komorowski with the ICC staff

A SENSE OF CHANGE – 27 MAY

On May 27th a debate called *A sense of change* opened the three-day cycle of anniversary events. The debate was a meeting of more than 70 guests from Poland and abroad, including scholars, experts, cultural managers and operators, who tried to present a diagnosis and prognosis in the area of European dialogue, heritage and the role of culture in the development of the contemporary world.

The discussion revolved around the publication 50/20. *Sketches and essays to mark twenty years of the International Cultural Centre* which was specially prepared for this occasion. It contained 50 essays, articles and sketches by authors from many countries who have worked with the ICC over the last 20 years, and who have even taken part in the creation of the Centre's numerous programmes.

The meeting was chaired by Professor Jacek Purchla and introduced by Dr. Erhard Busek, the former Deputy Mayor of Vienna, Vice-Chancellor of Austria, and President of Institut für den Donauraum und Mitteleuropa in Vienna. Dr. Busek noted that we have entered an era of a peculiar egoism and defended the interests of particular countries in response to the economic crisis which affects them. This means that political consolidation is becoming more and more difficult, especially when the most important challenge for the European Union is to achieve a strong position on the global scene. Thus we should appreciate the unification in the sphere of culture, which is clearly occurring.

Senator Janusz Sepioł, the next person to take the floor, defined the role of the economy and politics for the development of culture in the next decade. Dr. Emil Brix, Austrian Ambassador to Great Britain and Vice-President of the Institut für den Donauraum und Mitteleuropa, emphasised the fact that during the two decades of transformation, Central Europe has made a significant contribution to the European debate and its position has grown. But in the sphere of decisions and shaping the policy of the EU, Brix added, the countries of the so-called "Old Europe" still call the shots, and thus defining a new significant role for our part of the continent still remains a challenge. All three speeches were echoed in the comments of other participants, including Professor Grzegorz Ryś, Rector of the Krakow Catholic Seminar, Dr. Dieter Bingen, Director of the Deutsches Polen-Institut w Darmstadt, and Dr. Rupert Graf Strachwitz, President of the Maecenata Institut für Dritter-Sektor-Forschung in Berlin and member of the European Academy of Sciences and Arts.

The problem of relations between the European cultural universe and national cultural patterns was discussed by Professor Zdzisław Najder, the former director of the Polish Section of Radio Free Europe. The evolution of the concept of cultural heritage in the last 20 years was outlined by Professor Gregory J. Ashworth, lecturer at Groningen University and an eminent expert on heritage. The speakers who followed him, Krzysztof Czyżewski, Director and founder of the Borderline of Arts, Cultures and Nations Centre in Sejny and the newly founded International Centre for Dialogue in Krasnogruda, Professor Ewa Chojecka, founder and long-time Director of the Institute of Art History at the University of Silesia in Katowice, and Thomas Schulz from the Deutsches Kulturforum Östliches Europa, analysed the modern understanding of memory and heritage in their specific practical contexts; that is intercultural communities on the peripheries of Europe and multilayered regional identities. An excellent supplement to this part of the discussion was the voice of a “practitioner”, Rafał Dutkiewicz, President of Wrocław, who spoke about the role of memory and heritage in building the identity of the modern metropolis of Wrocław. Piet Jaspert, Europa Nostra, and Professor Stefan Muthesius, Honorary Professor of the University of East Anglia in Norwich, rounded up the debate on the role of architectural and artistic heritage in building the cultural community of Europe.

The speech by Rod Fisher, Director of the International Intelligence on Culture, who took up the issue of the role of culture in the development of contemporary Europe, ended the meeting.



Prof. Jacek Purchla and Dr. Erhard Busek introduce the discussion



Ewa Chojecka speaking, with Prof. Wu Lan, Dr. Simona Škrabec and Prof. Csaba G. Kiss in the background



Prof. Zdzisław Najder speaking



Dr. Emil Brix speaking



Prof. Gregory Ashworth speaking



Dr. Rafał Dutkiewicz speaking



Prof. Stefan Muthesius speaking

SPECIAL SESSION OF THE ICC PROGRAMME COUNCIL – 28 MAY



From left to right: Prof. Andrzej Rottermund, President of the icc's Programme Council, and Prof. Jacek Purchla



From left to right: Senator Janusz Sepioł, Prof. Robert Traba, and Director Agata Wąsowska-Pawlik



From left to right: Prof. Andrzej Wajda, Prof. Jerzy Wyrozumski, Paweł Jaskanis, Prof. Andrzej Chwalba and Katarzyna Jagodzińska



From left to right: Prof. Maria Poprzęcka, Senator Janusz Sepioł, and Ambassador Magda Vášáryová



Prof. Jacek Purchla and Agnieszka Stachurska, daughter of Prof. Andrzej Tomaszewski, sign an agreement on donating Prof. A. Tomaszewski's book collection to the ICC Library

ANNIVERSARY EVENING – 28 MAY

On May 28th, the anniversary evening in the Juliusz Słowacki Theatre started with recalling the events which led to the establishment of the ICC – an institution which grew from the special atmosphere that existed at the turn of the 1990s. It was founded on May 29th 1991 during a symposium of the Conference of Security and Cooperation in Europe in Krakow, the first big meeting of representatives of the East and West on culture and cultural heritage since the memorable year of 1989.

In the introductory speech, Professor Jacek Purchla emphasised that from the very start, the Centre had strived at creating a multidimensional interpretation of the past in dialogue with Poland's neighbours, which stems from the belief that effective protection of cultural heritage is only possible if we accept its diversity. This means that the ICC is pursuing the mission of a modern institution of culture, whose task is to gather and enhance knowledge about cultural heritage and share it in the international forum.

Stressing the Centre's achievements, Dr. Monika Smoleń, the Deputy Minister of Culture and National Heritage, highlighted the fact that the ICC combines an open and comprehensive approach to the broadly conceived issues of heritage with continuous identification of important developments through international dialogue – in this respect, the Centre is an innovative undertaking and by far the largest of its kind in Poland.

The evening also saw the Voivod of Małopolska, Stanisław Kracik, decorating on behalf of the President of Poland the ICC staff with the Gold Medal of Merit, the Long Service Gold Medal and the Long Service Silver Medal. The Minister of Culture and National Heritage, Bogdan Zdrojewski, awarded the whole institution and its employees with the Honorary Badge "For Service to Polish Culture". The badges were presented by Dr. Monika Smoleń on behalf of the minister. The Mayor of Krakow, Professor Jacek Majchrowski, also decorated ICC staff with the "Honoris Gratia" award, in recognition of their work for Krakow.

The celebrations ended with a concert by the accordion ensemble Motion Trio.

After the concert the guests were invited to the International Cultural Centre, where a surprise awaited them, namely a performance by Bronisław Maj, Dorota Miśkiewicz, Marek Napiórkowski and Grzegorz Turnau. A painting called *The Main Market Square in Krakow* by Edward Dwurnik, created especially for the ICC's anniversary, was also unveiled.



Prof. Jacek Purchla welcomes the mayor of Krakow, Prof. Jacek Majchrowski



Prof. Jacek Purchla welcomes HE Rafał Wiśniewski, Polish Ambassador to Denmark;
Dr. hab. Krzysztof Broński welcomes Bogna Dziechciaruk-Maj, Director of the Manggha
Museum of Japanese Art and Technology



Senator Janusz Sepioł and his wife



Dr. Heinz Peters, Consul General of Germany in Krakow and his wife



Prof. Jacek Purchla welcomes Marek Lisánský, Consul General of Slovakia in Krakow, on the left Imre Molnár, Hungarian Embassy in Warsaw



Dir. Anna Gawron with The Małopolska Voivod, Stanisław Kracik, and Dr. hab. Krzysztof Orzechowski, Director of the Juliusz Słowacki Theatre



Cardinal Franciszek Macharski and Director Anna Gawron



From the left: Prof. Maria Poprzęcka and Prof. Andrzej Rottermund with his wife



From the left: Professor Andrzej Jajszczyk, Andrzej Wajda and Ryszard Otręba



Director Agata Wąsowska-Pawlik, hosting the meeting, accompanied by Piotr Krasnowolski, the interpreter



A speech by Prof. Jacek Purchla



A speech by Minister Monika Smoleń





Minister Monika Smoleń decorates the icc staff with Honorary Badge “For Service to Polish Culture”





The mayor of Krakow, Professor Jacek Majchrowski decorates members of the ICC staff with the "Honoris Gratia" award, in recognition of their work for Krakow

A concert by Motion Trio





Jubilee evening at the ICC



Henryk Woźniakowski speaking to Prof. Krystyna Zachwatowicz



Minister Monika Smoleń speaking to Ambassador Emil Brix



Grzegorz Turnau at the piano



A surprise lecture by Bronisław Maj



Dorota Miśkiewicz accompanied by Marek Napiórkowski



Unveiling of the painting *The Main Market Square in Krakow* by Edward Dwurnik



The Main Market Square in Krakow by Edward Dwurnik, painted for the 20th anniversary of the ICC



Prof. Andrzej Rottermund as Bacciarelli's King Stanislaus Augustus, a gift from the ICC staff to the President of the Programme Council



A birthday cake



Sweet culmination of the jubilee

JUBILEE SUNDAY – 29 MAY

On May 29th, the International Cultural Centre opened its door to the general public. The visitors were able to see a virtual exhibition, *Panorama of the twenty years of the ICC*, showing the most important ICC projects illustrated with audio-visual materials, as well as the painting by Edward Dwurnik. Guests could also visit the exhibition, *Us and Them. An intricate history of otherness*, with a guided tour given by its curator. They were also able to see The Ravens House and learn about its history, as well as admire the panorama of the Old City from the café-bookshop on the 5th floor of the annexe.



Arts workshops for children, *My Wonderful Townhouse*



People visiting the exhibition, *Us and Them. An intricate history of otherness*



How to "sell" a city? Joanna Sanetra-Szeliga, Dr. Michał Wiśniewski and Katarzyna Jagodzińska talk about the role of culture in the city



Beautiful ugliness, ugly beauty, Anna Polony reads fragments of books by Umberto Eco; cello accompaniment by Dorota Imiełowska



TRANSFORMATIONS. 20TH ANNIVERSARY TALKS

The jubilee events were accompanied by the all-year *Transformations. 20th Anniversary Talks* cycle. This consisted of lectures and debates with important figures from the world of culture, politics, art and journalism, regarding the issues which have preoccupied the ICC from the beginning of its existence; namely culture, heritage and art, observed from the perspective of various disciplines – politics, the economy, sociology, and social thought among many others. The panellists were asked to present a synthetic view of the changes which have occurred in Poland during the last two decades, especially in culture, and try to define the prospects for the future. The speakers invited for the cycle included Professor Leszek Balcerowicz, Professor László Beke, Dr. Rafał Dutkiewicz, Władysław Frasyniuk, Professor Jerzy Hausner, Katarzyna Kozyra, Tadeusz Mazowiecki, Adam Michnik, Professor Piotr Piotrowski, Joanna Rajkowska and Anda Rottenberg.



Tadeusz Mazowiecki, the first prime minister of the revived Poland and initiator of the founding of the ICC – one of the participants of the *Transformations. 20th Anniversary Talks* cycle

JACEK PURCHLA

I AM A CENTRAL-EUROPEAN!

Awarding me with the *Mittleuropapreis* is a great honour for me. So first I would like to thank the Institut für den Donauraum und Mitteleuropa and the Erste Group Bank AG for choosing me and for the prize. It is extremely rewarding for many reasons.

Firstly, it is a surprise!

I do not have to explain how prestigious the prize is. It is enough to look at the list of previous laureates – my eminent predecessors.

Secondly, I am honoured just through the message of the prize. Central Europe is a world which has been my companion all my life. Middle Europe is my worldview! “Ich bin Mitteleuropeer.”

Thirdly, the award confirms the place of Krakow in the space of Central Europe. Krakow symbolises the Polish presence in Central Europe and the multiple meanings of this term. Krakow is not only my homeland but also a passport to my Central European identity and my Central European laboratory.

Today’s *Mittleuropapreis* coincides with the 20th anniversary of the International Cultural Centre, to which I have unconditionally devoted the best years of my professional career. This prize will make it easier for me to explain to my family why they have been seeing me so rarely over the past 20 years.

My experience with the ICC epitomises the dilemmas of my generation concerned with freedom, which “fell on our heads in 1989 like a brick from the roof”. The fundamental question was how to serve Poland in such a historic moment. In late August or early September 1989, I returned from a scholarship in Vienna to the new Poland. I immediately got involved in the work of the Krakow Civic Committee, “Solidarity”, with the task of creating a new vision of development for my city.

In the Vienna Finanzarchiv at Himmelpfortgasse I calculated the resources invested in Krakow by the Austrian government at the turn of the 20th century. The research I undertook in the mid-1970s was to serve as an antidote to the ideological nature of the economic sciences in communist Poland. It was an escape from socialism into a world of the free market, self-government and rule of law, that is the Austrian-Hungarian Empire. In 1989 this historical knowledge became very relevant in Poland.

When I returned to Poland, my taking refuge in the past ended. I had to make a leap into the future. A new chapter of the lesson called Middle Europe was being born. For such cities as Krakow, this extraordinary time meant a return to the civilisation which had created the foundations of its identity and prosperity.

At that time I was the mayor of Krakow and was preparing my city for opening itself up to the world. This great opening was the 1991 Commission on Security and Cooperation in Europe (CSCE) conference in Krakow – the first

The English version of the speech delivered in German on the occasion of decorating Prof. Jacek Purchla with the *Mittleuropapreis* 2011 awarded by the Institut für den Donauraum und Mitteleuropa in Vienna and the Austrian Erste Group Bank AG. The event took place on December 5th 2011 in Vienna.

meeting of the East and West concerning culture and cultural heritage since the fall of the Iron Curtain. It was during the CSCF conference – the Austrian delegation was headed by Chancellor Erhard Busek – that the International Cultural Centre inaugurated its activities.

Twenty years ago, in 1991, I was faced with the following choice: *Mehrheit* or *Wahrheit*. When creating the ICC, I deliberately exchanged the seat of mayor of a large Polish city for a Franciscan mission at number 25 on the Main Square. I chose *Wahrheit* or perhaps above all, *Freiheit*. Public activity should be a service rather than a political game, and this is also how I understand the mission of scholarship.

The International Cultural Centre quickly contributed not only to the international opening of Krakow but also to building a new image of Poland in the world. The foundation of our institution's mission is dialogue and an attempt to answer the crucial issue for Middle Europe: How to live with your neighbour? It is contained in the question why "is my friend so often your enemy"? After 1989 the issue of neighbourhood became a particular challenge for Poland. Twenty years ago we had three neighbours (East Germany, Czechoslovakia and the Soviet Union). None of them survived the revolution at the turn of the 1990s. Today, Poland has seven neighbours!

The ICC in Krakow became my observatory of a world which is not so well seen from Warsaw, which is stuck between Berlin and Moscow. From Krakow you see things differently. You see the mountains and the Slovakian border. Civilisation arrived here from the south through the Moravian Gate. From Krakow, therefore, it is easier to see not only Prague, Vienna, Budapest, Zagreb and Trieste, but also Silesia, Moravia, Spiš, Styria and Transylvania. It is a two-fold difference in perspective, not only in terms of geopolitics but also of civilisation – the centralism or unitarianism of the state remains here in opposition to Europe of the regions.

It means that the mission of Krakow involves responsibility for the Polish presence in Middle Europe. This is the Polish *raison d'État*. Middle Europe is a question of worldview. It is a place in the world in which political borders have changed faster than cultural ones. It is the issue of neighbourhood, memory, and identity. The ICC was and is an attempt at a comprehensive reading of our past – in dialogue with our neighbours. I am fascinated by the phenomenon of the past intermingling with the future – the relationship between heritage and modernity, heritage and development. It means that when we speak about heritage, the Hindu philosophy of existence should be our ideal. Sanskrit has known the word *kal* for centuries, which in equal measure means yesterday and tomorrow. There is no contradiction there.

The history of Poland, as well as of the Czech Republic, Slovakia and Hungary, is based on the foundations of Western European civilisation – the traditions of ancient Greece and Rome, Christianity, the system of self-government and respecting the rights of the individual. The question arises whether the states and nations of Europe have a separate character, and if so, what does it consist of? The fundamental issue is the obsession with a country's position on the map, which is particularly visible in the case of Poland.

For Poles, Czechs, Slovaks and Hungarians, the choice between East and West is a crucial question of their identity, determining not only the political reality of the central part of Europe but also of the entire continent. This is what gives rise to the concept of Central Europe, conceived not in geographical

terms but mostly in historical and cultural ones. The question of belonging to the East or West is not a question of geography and borders, but above all of aesthetic sensibility – belonging to a particular cultural area, economic sphere and political system.

The idea of Central Europe had its ups and downs in the 20th century. In the 1970s and 1980s intellectuals from both sides of the Iron Curtain – György Konrád, Milan Kundera, Václav Havel, Czesław Miłosz, and Erhard Busek – used the separate cultural character of Hungary, Bohemia or Poland to highlight the fundamental differences between the Soviet reality and traditional European values. Communism rejected the traditions of this part of the continent and the achievements of its civilisation. It was a cultural shock for us. It is obvious that the struggle of Central European nations with Soviet domination, which ended in victory in 1989, was not only a struggle against communism as a system but also a striving to return to Euro-Atlantic civilisation. This strong attachment to the civilisation which both parts of Europe jointly created for one thousand years and the half-century-long experience of resistance to a totalitarian system, unknown in the West, is not only a burden but also capital brought in by the nations of a younger Europe.

The special experience of Central Europe stems not only from the unique character of our path to independence and modernity in the 19th century, not only from the tragedy of Central Europe in the 20th century, and not only from the lesson of communism, but also from the turbulent changes after 1989, whose dynamics and complexity are often summed up with the fashionable word “transformation”.

Central Europe after 1989 is a Europe seeking its identity between national revival and globalism. The recovery of memory is often accompanied by a deliberate creation of new emblems and symbols of the treasured sovereignty. And thus the myth of Central Europe is not only Kafkaesque trauma and ambivalence, Central Europe is also a world of stored values about which the West has long forgotten. Central Europe is a lesson in communism, criticism of the concept of progress, omnipresence of history, complex geography and geopolitics, cultural diversity and the power of nationalism, an inferiority complex of a peripheral area while at the same time creativity of the frontier. Central Europe is a difficult dialogue with the neighbourhood. Central Europe is our fate rather than a territory with precisely defined borders. The identity of Central Europe is based on contradictions which have often produced creative tensions.

Central Europe has never found itself outside of European civilisation, but it has maintained a separate character which makes it so valuable today. This value is perhaps best seen in the fabric of the cities. Their unique identity is a product not only of their geographical position, but above all of the long-term historical process begun a thousand years ago. The 20th century was the culmination and aggregate of contradictions and conflicts on which the development of this fascinating middle part of Europe is based. It is also confirmed by the experience of Krakow – a metropolis of Central Europe – one of the hubs of this unique intellectual space.

Vienna was also and still is such a hub for us! It is my personal experience as well. In the Spring of 1983 I defended my doctoral thesis in the Institute of Art History at the Jagiellonian University. The hero of my dissertation was Jan Zawiejski, one of the greatest Polish architects from the turn of the 20th century and a “Viennese”. Zawiejski was not only a graduate of Vienna Polytechnic but

as someone who studied under Heinrich von Ferstl – the creator of Votivkirche and many other monumental buildings along Ringstrasse – he was perhaps the most “Viennese” architect from Krakow in the era of historicism. The irony was that I studied Zawiejski’s work during martial law – this was the Polish reality in 1982 – and this made it impossible to conduct research in Vienna! I could only study Vienna and its architecture vicariously in the hospitable rooms of the Jagiellonian Library. Vienna was inaccessible and exotic then, although so close to the soul of a Krakauer. It reflected the syndrome of the Iron Curtain and our terrible isolation.

As late as January 1984, equipped with an Austrian visa, I embarked on a journey to the city on the Danube. The first trains travelling from Krakow to Vienna from 1856 only needed 5 hours and 43 minutes to arrive at their destination, but 130 years later the “express” train *Chopin* took twice as long to get there. Vienna was not only an Imperial metropolis remembered with nostalgia by our grandfathers, but above all a symbol of the free world.

I owed my pass to the three-month scholarly “in-residence”, to Lonny and Annie Glaser and the JANINEUM Foundation run by them in the heart of Vienna. The phenomenon of Frau Lonny is a phenomenon of *Mitteleuropa*. She contributed greatly to undermining the syndrome of isolation and provincialism of Polish scholarship during the difficult period of martial law.

As a young doctor of art history I “attacked” Vienna with great energy. The Glaser ladies said to me that they would publish my book, which at that time, was a great distinction. To this day I regard it as an honour that my study *Wien – Krakau im 19. Jahrhundert (Zwei Studien über die österreichisch-polnischen Beziehungen in den Jahren 1866–1914)* opens the list of books published by the JANINEUM Foundation.

My recollection of the close relations between Vienna and Krakow at the turn of the 20th century could not have come at a more propitious time in Austria. It was in the 1980s that Erhard Busek and Emil Brix published their political manifesto *Projekt Mitteleuropa*. Central Europe was then becoming a worldview of many intellectuals on both sides of the Iron Curtain. It inspired their dialogue and was an expression of our solidarity. Perhaps this is why Erhard Busek and Emil Brix are now my closest Austrian friends, and Lonny Glaser has many reasons for genuine satisfaction.

My last scholarship with JANINEUM was during the spring and summer of 1989 when I was in Vienna collecting materials for my habilitation thesis on the development of Krakow at the turn of the 20th century – *Krakau unter österreichischer Herrschaft*. But research work was not my main preoccupation. The scholars were distracted – may Frau Lonny forgive us that – by the new political reality emerging in Poland at that time. The elections on June 4th 1989 and Solidarity’s victory created a completely new situation, both in Poland and also on the international scene. The very same day, a completely different scenario unveiled on Tiananmen Square in Beijing, which was familiar to the nations of Central Europe. This coincidence gave rise both to enthusiasm and anxiety.

The peaceful Polish revolution of 1989 – the “Solidarity” Spring – opened the path to sovereignty and democracy for the nations of Central Europe. And it offered a chance for unification to Europe as a whole.

It was in such circumstances that I returned from Vienna to Krakow in September 1989. After a scholarship in Austria which lasted just a few months, I came back to the same but different Poland. You could see how “abnormal” this

country was at that time when you travelled from Vienna to Krakow through Czechoslovakia – immersed in political lethargy, reminding passengers of its eternal love for the Soviet Union by means of red stars on the roadsides and slogans about the brotherhood of nations. From the Polish perspective it was a grotesque picture showing that there was a double chasm dividing the two countries. It confirmed the popular claim that Poland had always been “the merriest barrack in the whole socialist camp”, but also helped to understand the unique character of the Polish enclave of freedom on the map of Europe, which was still split in two by the Iron Curtain.

The story of Krakow’s adventures on the eve of the democratic era is also part of my personal experience. After my return to Krakow in the Autumn of 1989, I immediately got involved in the matters of my city – my “little homeland”. I wrote the first draft of the “constitution for Krakow”, based on the common experience of self-government of cities under the Habsburg monarchy at the turn of the 20th century. But I was, above all, a unintentional witness of the numerous “meanders” of the new democracy emerging in Krakow and Poland. In June 1990, during the first free elections since the Second World War, democracy caught up with me.

In 1990 I also started to repay my debt to Vienna. It was no coincidence that as Deputy mayor of Krakow and responsible for foreign relations, among other things, I paid my first official international visit to Vienna in mid-November. I remember well, also as an art historian, the great office of the Oberbürgermeister of the Austrian capital in the neo-Gothic Town Hall and above all the friendly conversation with Helmut Zilk. We talked about the necessity of rebuilding the traditional connections between Vienna and Krakow. Three weeks later on a foggy December morning at Balice airport, I welcomed Dr. Alois Mock, the Austrian Foreign Minister, on behalf of the new city authorities, who had arrived on a government plane in order to open the Austrian Consulate in Krakow – the first since the times of Anschluss – created and first run by Dr. Emil Brix.

If Poles were asked today about the main attributes of their identity, they would unhesitatingly mention *Wiener Schnitzel*, known in Poland as a pork cutlet (kotlet schabowy), *Heilige Nacht und Weihnachtsbaum*, Christmas Eve and the Christmas Tree. A coincidence? By no means! It is a proof that *Mitteleuropa* is a necessary condition for salvation!

Although our countries have no common borders, they are united by a sense of neighbourhood, common history and even more.

I am convinced that Austria and Poland are united by a sense of a common mission begun in the period when the Iron Curtain still existed. The friendships and special relations between Vienna and Krakow from that time are the best proof that the world of ideas and horizons is overcoming the world of borders.



WŁADYSŁAW ZALEWSKI

REMEMBERING PROFESSOR

ANDRZEJ TOMASZEWSKI

Professor Andrzej Tomaszewski does not take calls, does not organise meetings and conferences, and does not hold lectures. This suggests that he is far away on one of his countless foreign trips. So far away that his phone is out of reach. This is the impression we get, surprised by his sudden absence. It is very difficult to reconcile ourselves with the fact that he is no longer here. Polish conservation has lost a world-class representative in all fields of monument protection who has functioned in our country since the Second World War.

I met him when he had made one of the most important discoveries in Romanesque art in Poland, having not yet completed his diploma thesis.

Professors Jan Zachwatowicz and Jan Bielański knew him well and had the courage to assign him the most important archaeological dig in the Collegiate church in Wiślica. It was known that during the renovation of the church after the First World War, Adolf Szyszko-Bohusz found relics of Romanesque church walls. The results of Tomaszewski's work exceeded all expectations: in the foundations of the 1st Romanesque church from the 12th century he found walls of a crypt and a floor with engravings showing figures of Piast princes, rich in symbols, ornaments and inscriptions. The discovery of the floor was not the only success of young Tomaszewski. Over the next 20 years there was a battle for its proper conservation against the very difficult climatic conditions which appeared after uncovering the floor and the stubbornly-promoted inadequate conservation ideas. This clearly transpires from the debate in *Ochrona Zabytków* in 1964. It is largely to Andrzej Tomaszewski that we owe the fact that the floor is on display and generally accessible.

Professor Tomaszewski was very inquisitive and meticulously explored all conservation and restoration problems in all kinds of monuments, starting from archaeology and architecture, and ending with the finer details of pieces of artwork. He attentively followed the conservation methods and philosophy of different specialists, often practising very rare fields of conservation. He was capable of explaining and defining issues of cultural heritage conservation in his numerous theoretical publications, and because of this it is difficult to only call him a specialist in architecture conservation, which his studies in engineering and art history had prepared him. He was a universal conservator who could aptly and adequately analyse all issues connected with widely conceived cultural heritage.

The second reason behind his broad expertise was his access to all of the significant centres preoccupied with the protection and conservation of monuments.

A remembrance speech delivered during a meeting honouring the memory of Professor Andrzej Tomaszewski organised at the ICC on November 10th 2011.



Professors Andrzej Tomaszewski and Władysław Zalewski at the Wawel, 2003

As Director-General of the ICCROM, President of the Polish National Committee of ICOMOS, participant of various international conferences on monuments, and a fluent speaker of several European languages, Andrzej Tomaszewski was well known, highly esteemed and invited to all conservation events. As an expert in teaching methods of conservation, Tomaszewski's name opened the door to eminent specialists in conservation at many institutions. The results of his activities were heard at a conference commemorating his work, organised by the most important international conservation institutions in mid-September 2010 in Florence.

But the most important message for us and our European cultural heritage was making us and our neighbours aware of the simple truth, which Professor Tomaszewski captured in one sentence: "Art was always international, a national perspective on monuments only prevailed for some time." We remember the times when national Piast traditions were brought back to Poland by bulldozing Silesian cemeteries. We remember the slogans beyond our eastern

border: the only valuable national monuments are those which have nothing to do with Western art.

These are the views Professor Tomaszewski campaigned against even before the collapse of the Iron Curtain. And we may now assume that these matters were more important than the consultations in rescuing monuments and promoting adequate methods of conservation in the countries of Western and Southern Europe, where – and which we must be aware of – it is only recently that conservation has started to be taught in universities.

The intense activity of Andrzej Tomaszewski in so many fields also resulted in numerous arguments. Opinions he did not agree with, especially regarding organisational matters and conservation solutions and programmes, always provoked sharp reactions from him. His private opinions on his adversaries were surprisingly moderate and he even tried to justify the fact that his opponents were in the wrong.

In 1958, when after a very amateurish and chaotic conservation with Szyszko-Bohusz we uncovered the Byzantine paintings in the presbytery of the Collegiate church in Wiślica, a man called Andrzej Tomaszewski, who worked for the Institute of Research on the Polish Middle Ages at Warsaw University and Warsaw Polytechnic, climbed the scaffolding. His interest in the conservation of wall paintings was so great that he often climbed the scaffolding to observe the various stages of conservation.

This was how my acquaintance with Professor Tomaszewski began; he did not yet have a diploma in architecture, but his interest in conservation and the desire to learn about all its aspects was extremely important to him.

In 2010 Professor Andrzej Tomaszewski visited me three times on the scaffolding in Sandomierz Cathedral, where the original Byzantine paintings from the early-15th century, painted over by Juliusz Makarewicz, were uncovered after 75 years. Professor Tomaszewski's comments, observations and advice were more adequate than those I heard from experts in the conservation of wall paintings.

This was to be our last meeting on a scaffolding, making important discoveries during ongoing conservation work. Just like in Wiślica 52 years earlier, the professor was full of enthusiasm, interest, energy, and the will to help find the best conservation and aesthetic solutions.

We still do not realise how much we will miss his opinions, criticism and predictions in our conservation and organisational work to defend our national heritage.

Professor Władysław Zalewski – an outstanding conservator of works of art, professor emeritus at the Department of Conservation and Restoration of Works of Art at the Krakow Academy of Fine Arts, the long-time Head of the Faculty of Conservation and Restoration of Wall Paintings, and friend of Professor Andrzej Tomaszewski.



LEOPOLD UNGER

(1922–2011)

In December we said farewell to Leopold Unger, columnist and journalist for *Le Soir* and *The International Herald Tribune*, a penetrating essayist and commentator of international matters, and a legendary figure in Brussels who worked for Paris-based *Kultura* and Radio Free Europe.

We had the honour of enjoying his friendship.

He often supported us with his wisdom and advice, offering us his kindness and fondness, always with a touch of inspiring criticism.

The journey to Lviv with him, during a seminar on the cultural space of Central Europe, will always stay in our minds. It was his first visit to Lviv since the war.

He was our guide in Brussels when we co-organised the Europalia Festival in 2001, and he visited the ICC during international conferences such as *Krakow and Lviv in European civilisation* and *Reclaiming memory. Urban regeneration in the historic Jewish quarters of Central European cities*.

For the 20th anniversary of the Centre, he offered us a beautiful text in which he recalled his last moments in Lviv and confessed that although he could communicate in so many languages, he remained faithful to Polish: when German bombs fell on Lviv in September 1939 and he said farewell to his parents in Polish – “do widzenia” (goodbye), and this was the last time he saw them.

CHRONICLE (JANUARY – DECEMBER 2011)

JANUARY

1/01 The International Cultural Centre starts to operate in a modified structure: Gallery (Regina Pytlik, head), Publishing House (Łukasz Galusek, head), Research Institute of European Heritage (Dr. Beata Nykiel, deputy head), including the Library (Dr. hab. Krzysztof Broński, deputy head), Training Centre – Academy of Heritage (Dr. Michał Wiśniewski, head), Communication Department (Joanna Hojda-Pepaś, head); supervision over the Gallery, Publishing House, Training Centre – Academy of Heritage and Communication Department was entrusted to the Deputy Director for Programme Policy, Dir. Agata Wąsowska-Pawlik

6/01 Visit by Prof. Jacek Purchla to the Museum of Art in Olomouc

9/01 Finisage of the *British Bohemia. The Bloomsbury Circle of Virginia Woolf and Presence. Photographs of Lviv by Ihor Krut* exhibitions

10/01 Session of the ICC Programme Council and New Year meeting of International Cultural Centre staff and partners

12/01 Warsaw. Prof. Jacek Purchla at a meeting with the President of Poland Bronisław Komorowski. The President asked Prof. Purchla for consultation on the Polish cultural heritage with a special emphasis on Krakow

14–16/01 Ustroń. Prof. Jacek Purchla takes part in an academic symposium, *Modern economy and public administration*, organised by the Economy and Public Administration Department of the University of Economics in Krakow. Prof. Purchla chairs a seminar on the phenomenon of Cieszyn

17/01 Meeting to inaugurate the Hungarian Presidency of the European Union attended by Robert Kiss, the Ambassador of Hungary to Poland. Prof. Jacek Purchla gives the introductory speech, and the meeting is accompanied by a discussion based on the book, *Uniewinniony na śmierć. Rzecz o Jánosu Esterházy*

Collegium Novum UJ. Prof. Jacek Purchla and Anna Gawron, Deputy Director of the ICC, take part in a plenary session of the Public Committee for the Restoration of Monuments of Krakow (skozk), attended by the President of Poland, Bronisław Komorowski

19/01 Collegium Novum UJ. Prof. Jacek Purchla takes part in a meeting celebrating 40 years of academic work by Prof. Jacek Maj-

chrowski. Prof. Purchla is one of the authors of articles and essays for the anniversary book

19-21/01 Rzeszów. Joanna Sanetra-Szeliga and Robert Kusek take part in workshops within a common project of the Polish network of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures

20/01 Opening of the exhibition, *Transmigrations. Myślowski. Puntos*



Małopolska Voivodship Office. Prof. Jacek Purchla chairs a session of the Voivodship Council for Monument Protection, attended by Małopolska Voivod, Stanisław Kracik

21/01 *Poland and its neighbours 20 years after* – a lecture by Adam Michnik within the *Transformations. 20th Anniversary Talks* cycle





From left to right: Senator Krzysztof Kozłowski and Jerzy Pomianowski

23/01 *Transmigrations. Mysłowski. Puntos* – visitors are given a guided tour by the artists Tadeusz Mysłowski and Jani Konstantinovski Puntos

27/01 Warsaw. Prof. Jacek Purchla, Dir. Agata Wąsowska-Pawlik and Ryszard Błachut attend a meeting of directors of institutions subordinated to the Ministry of Culture and Cultural Heritage with the Minister of Culture and National Heritage, Bogdan Zdrojewski

27-28/01 Meeting of Steering Committee for Cultural Heritage Experts representing ministers of culture from the Visegrad Group countries. The ICC was represented by Prof. Jacek Purchla and Dr. Michał Wiśniewski

Łódź. Joanna Sanetra-Szeliga takes part in the *Civic Partnership for Culture 2016* conference

31/01 Warsaw. Prof. Jacek Purchla takes part in a session of the Board of Trustees of the Royal Castle

FEBRUARY

1/02 Warsaw. Prof. Jacek Purchla is awarded the Aleksander Gieysztor Memorial Prize sponsored by the Leopold Kronenberg Foundation. The prize was given for “many years of work on the problems of cities and urban development, initiating interdisciplinary research on the theory of heritage and management of historic cities, as well as for founding and managing the International Cultural Centre”. The guests present at the Royal Castle included the Minister of Culture and Cultural Heritage, Bogdan Zdrojewski. The laudatory speech was given by Prof. Andrzej Rottermund. Laureates of this prestigious prize include Professors Tadeusz Chrzanowski, Stanisław Waltoś, Jan K. Ostrowski and Andrzej Tomaszewski, as well as the Ossolineum Library in Wrocław



A speech by Bogdan Zdrojewski, the Minister of Culture and National Heritage



Laudatory speech by Prof. Andrzej Rottermund



Prof. Jacek Purchla

3/02 Voivodship Office of Monument Protection. Prof. Jacek Purchla chairs a session of the Voivodship Council for Monument Protection

5/02 Workshops for children, *Winter holiday at the ICC*

12/02 Workshops for children, *Winter holiday at the ICC*

- 17/02** *The struggle weekend ideas and the medium. Photography and film by artists in the 1970s – a lecture by Krzysztof Siatka and a companion event to the Transmigrations. Mysłowski. Puntos exhibition*



- 24/02** *Constructivism reoriented – a lecture by Magdalena Ziółkowska within meetings accompanying the Transmigrations. Mysłowski. Puntos exhibition*



Warsaw. Prof. Jacek Purchla takes part in a board meeting of the German-Polish Foundation for the Protection of Monuments of Culture

- 25/02** *Between the East and the West – European culture in the 20th century – a meeting within the Mature for art. Meetings for seniors at the ICC programme accompanying the Transmigrations. Mysłowski. Puntos exhibition*

- 26/02** Radio Krakow. Prof. Jacek Purchla, Dir. Agata Wąsowska-Pawlik and Edyta Gajewska take part in the Romana Bobrowska Radio Prize award ceremony (the ICC was among the nominees)

- 28/02** Visit by Zénon Kowal, Delegate of the Government of the Communauté Française Wallonie-Bruxelles at the Belgian Em-

bassy, concerning the exhibition of photographs and films by René Magritte planned for 2012; meeting with Prof. Jacek Purchla and Dir. Agata Wąsowska-Pawlik

The Cloth Hall. Prof. Jacek Purchla takes part in a plenary session of skożk

MARCH

1-2/03 Meeting of the Steering Committee for the *Management of UNESCO World Heritage Sites in Poland and Norway* project. The meeting was attended by Prof. Jacek Purchla, Dir. Anna Gawron and Ewa Wojtoń on behalf of the icc. After the meeting, the Norwegian guests went to Oświęcim, where they visited the Auschwitz-Birkenau Museum

3/03 *Crossing borders. About the art of installation* – a lecture by Dr. Agnieszka Jankowska-Marzec within events accompanying the *Transmigrations. Mysłowski. Puntos* exhibition



The Royal Wawel Castle. Prof. Jacek Purchla takes part in the ceremony of decorating Prof. Jan K. Ostrowski with the French Legion of Honour

4/03 *Between the East and the West – European culture in the 20th century* – a meeting within the *Mature for art. Meetings for seniors at the ICC* programme accompanying the *Transmigrations. Mysłowski. Puntos* exhibition

Collegium Novum uJ. Prof. Jacek Purchla takes part in an academic session, *The History of Krakow Jews*, marking the publication of a book called *Jews in Krakow. Polin. Studies in Polish Jewry*, containing an article by Prof. Jacek Purchla

entitled *The Polonization of Jews: Some Examples from Krakow*. Prof. Purchla also sat on the *Jews in the history of the city of Krakow* panel. During the session, Prof. Bożena Wyzozumska and Prof. Jerzy Wyzozumski were decorated with the Stanisław Musiał Prize, awarded for intellectual work promoting Christian-Jewish and Polish-Jewish dialogue

7/03 Warsaw. Prof. Jacek Purchla chairs a session of the MC&NH Council for Monuments Protection

8/03 The Manggha Museum of Japanese Art and Technology. Prof. Jacek Purchla takes part in the 85th anniversary of Andrzej Wajda

10/03 Visit by Lili Haber and Hagai Segev, chief curator of the Museum of the Jewish Diaspora in Tel Aviv, regarding the exhibition, *A world before a catastrophe. Krakow Jews between the wars*, planned for 2013 in the Museum of Jewish Diaspora. The guests met Prof. Jacek Purchla and Dr. Monika Rydiger

10-12/03 Słubice. Magdalena Petryna and Magdalena Link-Lenczowska take part in the *Mine? Yours? Ours. Polish-German cultural heritage and civil society* conference. Ms Petryna and Ms Link-Lenczowska presented the quarterly magazine, *Herito*

15/03 Opening of the exhibition, *Us and Them. An intricate history of otherness*, organised with the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences (PAU and PAN) in Krakow, attended by Prof. Andrzej Białas, President of PAU, Prof. Jerzy Wyzozumski, Secretary General of PAU, and Dr. Karolina Grodziska, Director of the Scientific Library of PAU and PAN



Dr. Karolina Grodziska, Director of the Scientific Library of PAU and PAN



Dr. Anna Olszewska, curator of the exhibition



Prof. Jerzy Wyrozumski, Secretary General of PAU, with Prof. Jacek Purchla



16/03 Museum of Modern Art in Warsaw. Katarzyna Jagodzińska takes part in the *New art museums in Poland* debate

20/03 *Us and Them. An intricate history of otherness* – visitors were given a guided tour by the curator of the exhibition, Dr. Anna Olszewska

- 22/03** *Art is changing (a) place* – Anda Rottenberg interviews Katarzyna Kozyra and Joanna Rajkowska within the *Transformations. 20th Anniversary Talks* cycle



From left to right: Katarzyna Kozyra, Anda Rottenberg, and Joanna Rajkowska

Krakow Municipal Office. Prof. Jacek Purchla takes part in a meeting concerning Nowa Huta as a monument of culture, organised by the mayor of Krakow, Prof. Jacek Majchrowski

- 24/03** *How was Dracula reborn? Vampiric themes in cinema* – a lecture by Dr. Anna Taszycka, an event accompanying the *Us and Them. An intricate history of otherness* exhibition



Katowice. Prof. Jacek Purchla, Dr. Żanna Komar and Dr. Monika Rydiger take part in the conference, *The profiles of art of the interwar period on the territory of the present-day Silesian Voivodship*, organised by the Upper-Silesian Chapter of the Society of Art Historians

- 25/03** *Between a positive and a negative* – introduction to engraving – *Mature for art. Meetings for seniors at the ICC*, accompanying the exhibition, *Us and Them. An intricate history of otherness*

Krakow, a European city – a lecture by Prof. Jacek Purchla for participants of the Masters in European Studies Programme at the Jagiellonian University

26/03 *Cultural heritage of Moravia* – a touring seminar for ICC staff, with study visits to the paintings gallery of the Archdiocese Museum at Kroměříž Castle, and the *Olomoucké baroko* exhibition in the Museum of Art in Olomouc

30/03 *Nations and nationalities* – promotion of the book by Michał Jagiełło under the same title. The author talks to Prof. Jacek Purchla



31/03 *The Roma in Poland – between tradition and the challenges of modernity* – a lecture by Dr. Joanna Talewicz-Kwiatkowska accompanying the exhibition, *Us and Them. An intricate history of otherness*



31/03–2/04 The Cloth Hall. Prof. Jacek Purchla, Dir. Agata Wąsowska-Pawlik and Katarzyna Jagodzińska take part in the *Museum and a monument. Conflict or harmony?* conference co-organised by the ICC. Katarzyna Jagodzińska presents the opening paper called *Monuments in the service of contemporary art museums. Selected examples*, and chairs one of the sessions. A plenary session of ICCOM was also held at the ICC on April 2nd as part of the conference

APRIL

1/04 *Multicoloured prints (linocut) – Mature for art. Meetings for seniors at the ICC* accompanying the exhibition, *Us and Them. An intricate history of otherness*

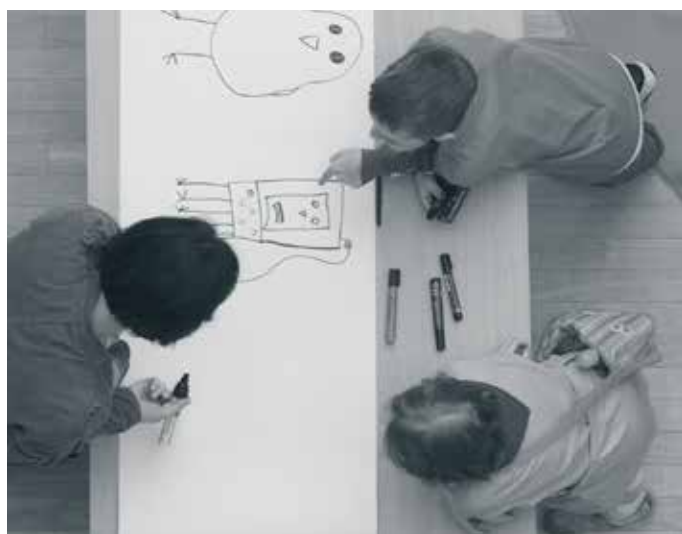
3/04 *Graphic Art Day at the ICC* – an open day accompanying the exhibition, *Us and Them. An intricate history of otherness*. The programme features a guided tour of the exhibition, art workshops for children, engraving workshops for adults, and screening of the film, *The Glass-Hour Sanatorium*, directed by Wojciech Jerzy Has



Mateusz Bieda gives a guided tour of the exhibition



Art workshops for adults



6/04 Warsaw. Prof. Jacek Purchla and Dr. Michał Wiśniewski take part in the international *Managing Heritage and Access in an Uncertain Future* conference organised at the Copernicus Science Centre within the *Net-Heritage – European Network on Research Programme Applied to the Protection of Tangible Cultural Heritage* project

7/04 Screening of *The Elephant Man*, a film directed by David Lynch accompanying the exhibition, *Us and Them. An intricate history of otherness*; Magdalena Link-Lenczowska gives the introductory speech

Katowice. *Three models of cultural memory. Krakow, Katowice, Wrocław* – a discussion in the Silesian Museum attended by Prof. Ewa Chojecka, Prof. Jacek Purchla and Dr. Jerzy Ilkosz. Dir. Agata Wąsowska-Pawlik and Łukasz Galusek present the quarterly magazine, *Herito*, at a meeting organised by the icc

8/04 *Old and contemporary engraving* – a meeting within the *Mature for art. Meetings for seniors at the ICC* programme, accompanying the exhibition, *Us and Them. An intricate history of otherness*

9/04 Historical Museum of the City of Krakow. Prof. Purchla takes part in the academic session, *The 100th anniversary of Krakow scouting*, organised by the Krakow Heritage Society and the Historical Museum of the City of Krakow (MHK)

9–10/04 Study tour by the Academy of Heritage in Beskid Niski

12/04 Warsaw. Prof. Jacek Purchla takes part in a session of the Board of Trustees of the Royal Castle • Working visit by Dr. hab. Krzysztof Broński and Magdalena Spyрка concerning the donation of Prof. Andrzej Tomaszewski's book collection to the icc Library

- 13/04** *Management of UNESCO World Heritage Sites in Poland and Norway – the opening of the exhibition and promotion of the book summing up the two-year project*



Director Anna Gawron at the opening of the exhibition in the ICC's medieval cellars

Warsaw. Prof. Jacek Purchla takes part in the *Forum of public debate – Artistic creation, cultural and natural heritage as part of the wealth of Poland* (the so-called presidential debate). Prof. J. Purchla gives an introductory speech entitled *Protection of natural and cultural heritage and the development of civilisation*

- 14/04** *Omai, or a savage visits London. The European discovery of a different human being in the 18th century – a lecture by Dr. hab. Andrzej Pieńkos accompanying the exhibition, Us and Them. An intricate history of otherness*



- 15/04** *Engraved bookplate – Mature for art. Meetings for seniors at the ICC accompanying the exhibition, Us and Them. An intricate history of otherness*

- 20/04** *Political economy of reforms – a lecture by Prof. Leszek Balcerowicz within the Transformations. 20th Anniversary Talks cycle*



27/04 Cambridge, Great Britain. Prof. Jacek Purchla takes part the East European Memory Studies Research Group Seminar run by The Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) at Cambridge University. Prof. J. Purchla delivers a lecture called *The Heart of Poland*

28/04 *A collection of all wonders and miraculous products of nature. Monsters in modern curiosity shops – a lecture by Dr. Michał Mencfel accompanying the exhibition, Us and Them. An intricate history of otherness*



29/04 Visit by Dr. Kavita Sharma, Director of India International Centre in New Delhi, and Dr. Jai Chand Sharm, former Indian Deputy Minister of Defence. They talked to Prof. Jacek Purchla and Dr. Michał Wiśniewski about seminars organised jointly by the ICC and INTACH, and about Polish-Indian cooperation in cultural heritage protection

Visit by Piotr Kozakiewicz, Director of the Polish Institute in Minsk, regarding the organisation of a travelling seminar of the ICC Programme Council to Belarus. He meets Prof. Jacek Purchla and Dr. Beata Nykiel

- 30/04** Gorlice. Dr. Beata Nykiel takes part in an international conference, *Memory Signs V – the Battle of Gorlice, its meaning and consequences*, organised by the Society for Active Protection of World War I Cemeteries in Galicia (CRUX GALICIAE). The conference took place in the Dušan Jurkovič Polish-Slovakian House in Gorlice

MAY

- 2/05** Inauguration of the 4th edition of the Thesaurus Poloniae Programme (summer semester). Grant-holders of the Senior Programme: Dr. hab. Valentin Constantinov from Kishinev (Moldova), Dr. hab. Jan Sucháček from Ostrava (the Czech Republic) and Dr. Bela Tsipuria from Tbilisi (Georgia). Grant-holders of the Junior Programme: Ayla Ağayeva from Baku (Azerbaijan), Tetiana Kovalchuk from Ostrog (Ukraine), Ekaterina Kuzavleva from Bryansk (Russia)



From left to right: Valentin Constantinov, Tetiana Kovalchuk, Ekaterina Kuzavleva, Jan Sucháček, Ayla Ağayeva, and Bela Tsipuria

- 5/05** Screening of *Dybuk*, a film from 1937 based on the play of the same title by Szymon An-ski, the first Yidish language feature film in Poland. The screening was a companion event to the exhibition, *Us and Them. An intricate history of otherness*; Magdalena Link-Lenczowska gives the introductory speech
- 10/05** Visit of Jok van der Leeuw-Roord, representative of the European Association of History Educators. He meets Joanna Sanetra-Szeliga and Dr. Michał Wiśniewski
- The Faces of Mexico – the opening of an exhibition organised by the Mexican Embassy and the Cervantes Institute, presented in the medieval cellars of the icc
- 12/05** *Towards a new multiculturalism* – promotion of a book of the same title published by the icc. This companion event

to the exhibition, *Us and Them. An intricate history of otherness*, was attended by Prof. Czesław Robotycki, Dr. Anna Frątczak, Dr. Tadeusz Bartoś and moderated by Robert Kusek



From left to right: Robert Kusek, Dr. Tadeusz Bartoś, Dr. Anna Frątczak, and Prof. Czesław Robotycki

15-17/05 Nurnberg, Germany. Prof. Jacek Purchla takes part in a preparatory conference before the 33rd Congress of the Comité International d'Histoire de l'Art, (CIIHA), which will be held in July 2012 in Nurnberg. Prof. J. Purchla is Vice-President of CIIHA and during the Congress he will co-chair a session called *Restitution*. During the preparatory conference he delivers a paper on the restitution of collections and takes part in the discussion

17/05 *Extraordinary ordinary people. Zorka project and the new documentalism* – a lecture by Magdalena Ujma within events accompanying the exhibition, *Us and Them. An intricate history of otherness*



17-18/05 Szczecin. Joanna Sanetra-Szeliga and Robert Kusek take part in a regional meeting of the Polish network of the Anna Lindh Foundation

18/05 Visit by Tadeusz Mazowiecki, the first prime minister of post-communist Poland, who put forward the idea of creating the ICC, and Izabella Cywińska, Minister of Culture and the Arts in Mazowiecki's government, and a member of the ICC Founders Council. They meet Prof. Jacek Purchla



From left to right: Prof. Jacek Purchla, Tadeusz Mazowiecki, and Izabella Cywińska

Study visit by students of social and cultural animation from the Maria Curie Skłodowska University in Lublin. Joanna Hojda-Pepaś shows the guests around the ICC

New “architecture” of Europe after 1989 – a lecture by former prime minister, Tadeusz Mazowiecki within the *Transformations. 20th Anniversary Talks* cycle



19/05 Visit by the President of Poland, Bronisław Komorowski. The President met icc staff, discussed the institution's programme, and visited the icc building and the exhibition, *Us and Them. An intricate history of otherness*, in the Gallery. In recognition of their work for Polish culture, President Bronisław Komorowski decorates Professor Jacek Purchla, the Director of the icc, with the Commander's Cross Polonia Restituta, and the Dir. Anna Gawron with the Cavalier's Cross Polonia Restituta



Visit by the Russian delegation to the 33rd Symposium, *Modern Economy and Public Administration*: Prof. Alexander Dinkin, Director of the Institute of World Economy and International Relations, and member of the Russian Academy of Sciences, Prof. Vladimir Baranovski, Deputy Director of the Institute of World Economy and International Relations, lecturer at the National Institute of International Relations in Moscow, and member of the Polish-Russian Group for Difficult Matters, and Dr. Irina Kobrinska. The icc was represented at the meeting by Dir. Anna Gawron and Dr. Żanna Komar

20/05 *Night at the ICC Gallery*, an event accompanying the exhibition, *Us and Them. An intricate history of otherness*



The pain of Marsias and the smile of a centaur. Modern image of half-humans from the ancient myth – a lecture by Małgorzata Pokorska-Primus



Olga Michalik gives a guided tour of the exhibition



Workshops for children conducted by Katarzyna Jarosz



The life of Gargantua and Pantagruel – fragments of François Rabelais's novels read by Stanisław Berny

20-22/05

Rytro. Prof. Jacek Purchla takes part in the 33rd symposium, *Modern economy and public administration*, organised by the Economy and Public Administration Department of the University of Economics in Krakow. Prof. J. Purchla gives an introductory speech to the master lecture by Prof. Maria Poprzęcka, *Is that kind of art of any use?* and chairs a seminar called *The heritage of Stary Sącz*

23/05 Visit by Laretna T. Adishakti, lecturer at the Department of Architecture and Urban Studies of the Gadjah Mada University in Yogyakarta, Indonesia, regarding cooperation within the Asia–Europe Meeting (ASEM). He meets Prof. Jacek Purchla and Dr. Michał Wiśniewski

24/05 Visit by Miroslava Němcova, Speaker of the Chamber of Deputies of the Czech Parliament, and Jan Sechter, Ambassador of the Czech Republic to Poland. They meet Prof. Jacek Purchla

27/05 *Meaning of change* – a debate within the 20th anniversary celebrations. The meeting chaired by Prof. Jacek Purchla was attended by Prof. Gregory Ashworth, Prof. Daniel Beauvois, Dr. Nelli Bekus, Dr. Dieter Bingen, Dr. Emil Brix, Dr. Erhard Busek, Ion Caramitru, Prof. Ewa Chojecka, Krzysztof Czyżewski, Dr. Rafał Dutkiewicz, Rod Fisher, Dr. Yevsei Gendel, Prof. Bronislavas Genzelis, Dr. Karolina Grodziska, Piet Jaspaert, Prof. Csaba G. Kiss, Prof. Alexandr Lipatov, Prof. Zdzisław Najder, Dr. Anna Niedźwiedź, Prof. Stanisław Obirek, Prof. Giorgio Piccinato, Prof. Joseph Rykwert, Father Prof. Grzegorz Ryś, Thomas Schulz, Dr. Simona Škrabec, Dr. Rupert Graf Strachwitz, Dr. Jan Sucháček, Prof. Wu Lan, Paweł Jaskanis, Wojciech Czech, Prof. Jerzy Mikułowski-Pomorski, Senator Janusz Sepioł, Prof. Robert Traba, and Prof. Jerzy Wyrozumski



28/05 Special Session of the ICC Programme Council

Jubilee evening in the Juliusz Słowacki Theatre with speeches by Dr. Monika Smoleń, Under-Secretary of State at the MC&NH, and Prof. Jacek Purchla. During the ceremony, 20 staff members of the ICC are decorated. On behalf of the President of Poland the Małopolska Voivod, Stanisław Kracik, presents the Gold Cross of Merit to Barbara Bańka and Dr. hab. Krzysztof Broński, Long Service Silver Medal to Maria Biel, Ryszard Błachut, Regina Pytlik, Barbara Sendor and Barbara Szyper,

and Silver Medal to Antoni Michalik. Monika Smoleń presents the Honorary Badge “For Service to Polish Culture” to Ryszard Błachut, Łukasz Galusek, Dr. Monika Rydiger, Anna Strzebońska and Dir. Agata Wąsowska-Pawlik. The Minister of Culture and National Heritage, Bogdan Zdrojewski, awards this badge to the institution as a whole while the J. Kasperczyk Construction Company receives an honorary diploma. The mayor of Krakow, Prof. Jacek Majchrowski, decorates the following icc staff members with the “Honoris Gratia” award in recognition of their work for Krakow: Barbara Bańka, Piotr Bąk, Ryszard Błachut, Dr. hab. Krzysztof Broński, Dir. Anna Gawron, Roman Kawalec, Dr. Beata Nykiel, Janusz Ogonowski, Regina Pytlik, Grażyna Sanak, Joanna Sanetra-Szeliga and Anna Śliwa. The guests were entertained by the accordion ensemble Motion Trio. Dir. Agata Wąsowska-Pawlik acted as the master of ceremonies



Director Agata Wąsowska-Pawlik hosting the meeting



Mayor of Krakow, Jacek Majchrowski, decorated the icc staff with the Honoris Gratia award



Motion Trio

Jubilee evening at the ICC – a surprise performance by Bronisław Maj, Grzegorz Turnau, Dorota Miśkiewicz and Marek Napiórkowski. Unveiling of Edward Dwurnik's painting *The Main Market Square in Krakow*



Dorota Miśkiewicz and Grzegorz Turnau

29/05

Jubilee Sunday – Open Day at the ICC, featuring a virtual exhibition called *Panorama of the twenty years of ICC*, and unveiling of the painting by Edward Dwurnik called *The Main Market Square in Krakow*. Guests could visit the exhibition, *Us and Them. An intricate history of otherness*, guided by its curator, see “Pod Kruki” House and learn about its history, and admire the panorama of the Old City from the café-bookshop on the fifth floor of the annexe



Magdalena Petryna giving a guided tour of Ravens House (Pod Kruki House)



Beautiful ugliness, ugly beauty – Anna Polony reads fragments of Umberto Eco's book

30/05 Visit by Prof. Paul Zalewski with a group of students of the European University of Viadrina in Ślubice and Frankfurt an der Oder. Prof. Jacek Purchla delivers a paper on the heritage of Krakow in Central Europe and Katarzyna Jagodzińska talks to guests about the activities of the icc

Promotion of *Sąsiad o północy* (A neighbour at midnight), a book by Magda Vášáryova, former Ambassador of Slovakia to Poland, member of the icc Programme Council. The meeting was attended by Vasil Grivna, Ambassador of Slovakia to Poland, Marek Lisánský, Consul General of Slovakia in Krakow, Marian Czerny, Honorary Consul of Slovakia in Gliwice, and Joanna Bakalarz, who had translated the book into Polish

Polish Academy of Sciences and Arts. Prof. Jacek Purchla takes part in a session of the PAU Commission for European Matters and delivers a paper called *European standards of cultural heritage protection in Poland*

JUNE

1/06 Manggha Museum of Japanese Art and Technology. Prof. Jacek Purchla, Dir. Agata Wąsowska-Pawlik, Regina Pytlik and Anna Śliwa attend the opening of an exhibition showing engravings by Jadwiga Kaim-Otręba and Ryszard Otręba, organised to celebrate 50 years of their marriage and artistic career. Prof. R. Otręba had often produced graphic designs for the icc

2/06 *Geniuses and eccentrics* – a concert by the Krakow Philharmonic String Quartet; Master of Ceremonies: Maciej Jabłoński

Study visit by representatives of the Rotary Club Bad Homburg – a discussion panel on the problems of political transformation and Polish-German relations after 1989 attended

by Prof. Jacek Purchla, Prof. Jerzy Hausner and Prof. Zdzisław Mach

3/06 *Cultural Heritage of Central Europe. Krakow in the historical transformation* – a lecture by Prof. Jacek Purchla for the representatives of the Rotary Club Bad Homburg

6/06 Residence of the Consul General of Germany in Krakow. Prof. Jacek Purchla takes part in a meeting with the Bavarian Minister of Culture

7-10/06 Amsterdam, Holland. Prof. Jacek Purchla takes part in the Congress of Europa Nostra. The ICC is an Associated Member of this organisation

10/06 *Expedition of engravers. Inspired by northern Norway and Małopolska* – opening of the exhibition organised by the Academy of Fine Arts in Krakow presented in the medieval cellars of the ICC

13-18/06 Lublin, Warsaw, Katowice, Wrocław, and Gdańsk. Prof. Jacek Purchla, nominated by the Minister of Culture and National Heritage, Bogdan Zdrojewski, to the selection panel selecting the nominee for European Capital of Culture 2016, takes part in an inspection of the Polish candidate cities

17/06 Krakow University of Technology. Dr. Michał Wiśniewski takes part in the seminar, *Blighting the country – on the consequences of changed regulations regarding Polish space*, where he delivered a paper called *The desire for the vernacular. Modern cult of history as a factor degrading the Polish landscape*

18/06 *Happening against Communism by the Orange Alternative* – opening of the exhibition attended by Waldemar “Major” Fydrych, the founder of the movement. The exhibition was staged within the cultural programme of the Polish Presidency of the European Union



Prof. Jacek Purchla and Waldemar “Major” Fydrych



From left to right: Iwona Sadecka, Adam and Maja Zagajewski



19/06

Sękowa. Opening of an exhibition board summing up the *Management of UNESCO World Heritage Sites in Poland and Norway* project presented until July 3rd in the local St. Philip and James' Church, which is inscribed on the UNESCO List



20-21/06 Warsaw. Prof. Jacek Purchla takes part in the final session of the panel selecting the nominee for the European Capital of Culture 2016

21/06 *Art: does Central Europe exist?* – a meeting with Professors Piotr Piotrowski and László Beke within the *Transformations. 20th Anniversary Talks* cycle chaired by Katarzyna Jagodzińska



From left to right: Prof. László Beke, Katarzyna Jagodzińska, and Prof. Piotr Piotrowski

26/06 Sękowa. A meeting promoting the *Management of UNESCO World Heritage Sites in Poland and Norway* exhibition within the *Days of Cultural Heritage in the Sękowa commune*

28/06 Budapest, Hungary. Prof. Jacek Purchla takes part in the *The Faces of Krakow* conference organised by the Közép-európai Kulturális Intézet, where he delivers a lecture called *Krakow and Central Europe*

28-29/06 Olsztyn. Joanna Sanetra-Szeliga and Robert Kusek take part in a regional meeting of the Polish network of the Anna Lindh Foundation

29/06 Warsaw. Prof. Jacek Purchla takes part in the *Forum of public debate – Monuments of history – a source of cultural heritage* (the so-called presidential debate). Prof. J. Purchla gives the introductory speech

29-30/06 Visit by Karni Singh Jasol, Director of the Mehrangarh Museum Fort in Jodhpur, India, regarding Polish-Indian cooperation in heritage protection and modern Polish solutions in the management of museums. He meets Prof. Jacek Purchla, Dir. Agata Wąsowska-Pawlik and Dr. Michał Wiśniewski

30/06 *In search of the native Las Vegas. Architecture in Poland after 1980* – a lecture by Dr. Michał Wiśniewski, and a companion event to the *Happening against Communism by the Orange Alternative* exhibition



JULY

1/07 Poland assumes the Presidency of the European Union – some events organised by the icc featured in the cultural and expert programme of the Presidency

Emboscada de Sombras – opening of an exhibition of Spanish photography organised by the Cervantes Institute and the Spanish Embassy, and presented in the medieval cellars of the ICC

Museum of Contemporary Art in Krakow (MOCaK). Prof. Jacek Purchla and Dir. Agata Wąsowska-Pawlik take part in the celebrations of the 235th anniversary of the independence of the United States of America

2/07 *Vacation in orange* – artistic workshops for children, *Ideogram, logo, symbol, motto... How to express your views with signs*, a companion event to the *Happening against Communism by the Orange Alternative* exhibition

4/07 Prof. Jacek Purchla takes part in the *Time for museums?* debate organised by the National Institute of Museology and Collection Protection (NIMOZ) in cooperation with the ICC. Prof. J. Purchla delivers an introductory paper called *Cultural heritage and social capital*

Visit by Prof. Philipp Ther with a group of students from Vienna University. Prof. J. Purchla gives a lecture called *Krakow in the era of Galician autonomy*

5-6/07 Vienna, Austria. Dir. Agata Wąsowska-Pawlik attends a meeting of the partners of the European Cultural Heritage Organisations Customer Aware Staff Training (ECHOCAST) project

7-9/07 *The 1st Heritage Forum of Central Europe* – a conference with expert meetings of the Polish Presidency of the European Union. The conference was organised with the Monument Care Department of the Ministry of Culture of the Czech Republic, the Monuments Board of the Slovak Republic, and the National Office of Cultural Heritage, Budapest



Central Europe: the past – the present – the future conference. From left to right: Dr. Simona Škrabec, Prof. Jacek Purchla, Yuri Andrukhovych and Prof. Csaba G. Kiss



Ambassador Magda Vášáryová and Małopolska Voivod Stanisław Kracik

7-14/07

Management of UNESCO World Heritage Sites in Visegrad Countries – a summer school organised by the ICC with the Monuments Board of the Slovak Republic and the National Office of Cultural Heritage, Budapest. Seminars were supplemented with a study tour of Slovakia



Training session conducted by Dr. Tamás Fejérdy



In Červený Kláštor in Slovakia

11/07

Lipnica Murowana. Opening of an exhibition board summing up the *Management of UNESCO World Heritage Sites in Poland and Norway* project presented until July 31st at St. Simon's Club at the St. Andrew the Apostle Church

12-14/07

London, Great Britain. Katarzyna Jagodzińska takes part in the *LONDONCITY 2011. The First Annual London Studies Conference* organised by London University, where she delivers a paper called *Looking at Tate Modern from Central Europe*

14/07 *How to build a sickle and a hammer from circles and squares?* – Helena Podstawka talks to Bogusław Koperski about decorations at outdoor events in communist Poland; a companion event to the *Happening against Communism by the Orange Alternative* exhibition

17/07 Lipnica Murowana. A meeting promoting the *Management of UNESCO World Heritage Sites in Poland and Norway* exhibition is presented at St. Simon's Club

17-21/07 Linköping, Sweden. Katarzyna Jagodzińska takes part in *Re-Visiting the Contact Zone: Museums* organised by the European Science Foundation, *Theory, Practice*, where she delivers a paper called *Spaces that involve. Art museums for social inclusion in Poland*

21/07 *Polish cinema during martial law* – a lecture by Prof. Tadeusz Lubelski, and a companion event to the *Happening against Communism by the Orange Alternative* exhibition

Warsaw. *Krakow and the Polish national myth* – a lecture by Prof. Jacek Purchla as part of the Eastern Summer School organised by the Centre for East European Studies at the Warsaw University

22/07 Visit by representatives of CAMOC (The International Committee for the Collections and Activities of Museums of Cities), an international organisation belonging to the International Council of Museums (ICOM). They meet Prof. Jacek Purchla and Dir. Agata Wąsowska-Pawlik

Prof. Jacek Purchla takes part in the *Małopolska in communist Poland* discussion panel organised in the ICC building by the Małopolska Voivodship Board and the District Museum in Tarnów

Przemyśl. Joanna Sanetra-Szeliga and Robert Kusek take part in a regional meeting of the Polish network of the Anna Lindh Foundation

23/07 *Vacation in orange* – artistic workshops for children called *Why dwarves run along walls? Or street art in communist Poland under scrutiny*; a companion event to the *Happening against Communism by the Orange Alternative* exhibition

24/07 Visit by Stephan Richard, President of France Telecom, and Jadwiga Czaratorska, President of the Orange Foundation – patrons supporting ICC undertakings. They meet Prof. Jacek Purchla, Dir. Agata Wąsowska-Pawlik and Joanna Hojda-Pepaś

- 26/07** Collegium Maius UJ. Prof. Jacek Purchla takes part in a Professorial Breakfast on the 611th anniversary of lectures at the re-activated Krakow Academy
- 27/07** Public Committee for the Restoration of Monuments of Krakow. Prof. Jacek Purchla takes part in a session of the *szkockie* Presidium
- 28/07** Screening of *Bez końca* (No End), a film directed by Krzysztof Kiesłowski, and a companion event to the *Happening against Communism by the Orange Alternative*; Magdalena Link-Lenczowska gives the introductory speech
- 29/07** Białystok. Joanna Sanetra-Szeliga and Robert Kusek take part in a regional meeting of the Polish network of the Anna Lindh Foundation
- 31/07** *Alternative Sunday* – Open Day, a companion event to the *Happening against Communism by the Orange Alternative*; the programme features a curator-guided tour of the exhibition, workshops for children, a screening of *Beats of Freedom/ Zew wolności*, a documentary directed by Wojciech Słota and Leszek Gnoiński. Special guest, Jan Peszek, reads fragments of *Wroniec*, a book by Jacek Dukaj



Natalia Żak, the curator, gives a guided tour of the exhibition



Jan Peszek reads fragments of *Wroniec* by Jacek Dukaj



AUGUST

- 4/08** Screening of *Wigilia'81* (Christmas Eve '81), a film directed by Leszek Wosiewicz, and a companion event to the *Happening against Communism by the Orange Alternative* exhibition; Magdalena Link-Lenczowska gives the introductory speech
- 6/08** *Vacation in orange* – artistic workshops for children called *Coloured streets or how to magically transform city space?*, a companion event to the *Happening against Communism by the Orange Alternative* exhibition
- 11/08** *Detectives in the service of ideology: a policeman as a hero of popular culture in the communist Poland* – a lecture by Katarzyna Wajda, and a companion event to the *Happening against Communism of the Orange Alternative* exhibition



- 18/08** Screening of *Przewodnik* (A Guide), the film about Piotr Skrzynecki, directed by Tomasz Zygadło, and a companion event to the *Happening against Communism by the Orange Alternative* exhibition; Magdalena Link-Lenczowska gives the introductory speech

20/08 *Vacation in orange* – artistic workshops for children called “*Glass weather*” or *through the television screen*. News from PRL (People’s Republic of Poland), a companion event to the *Happening against Communism by the Orange Alternative* exhibition

Lanckorona. Opening of an exhibition board summing up the *Management of UNESCO World Heritage Sites in Poland and Norway* project presented until September 4th in the Communal Cultural Centre. The ICC was represented by Prof. Jacek Purchla and Ewa Wojtoń

22/08 Visit by Angelika Bohrer, Verein der Freunde des Busch-Reisinger Museums an der Harvard Universität, and Violetta Wojnowski, President of Womak Gamma Sp. z o.o. regarding a study visit to the ICC by members of the Society of Lovers of the Busch-Reisinger Museum. They meet Prof. Jacek Purchla and Anna Śliwa

24/08 Visit by Andy Williams, the Director of the British Council, Poland, who was accompanied by Alicja Dudziak, the Director of the British Council in Krakow. Their meeting with Prof. Jacek Purchla, Dir. Anna Gawron and Dir. Agata Wąsowska-Pawlik concerns joint projects

Visit by Caria Tomczykowska, President of The Polish Arts and Culture Foundation from California, concerning future cooperation with the ICC. She meets Prof. Jacek Purchla and Agata Wąsowska-Pawlik

25/08–1/09 *Touring seminar of the ICC Programme Council, Cultural space of Belarus. Grodno region – Minsk – Polesia*



At Mir Castle

SEPTEMBER

- 1/09** *Non-camera films by Julian Antonisz* – a companion event to the *Happening against Communism by the Orange Alternative* exhibition

Inauguration of the 5th edition of the Thesaurus Poloniae Programme (winter semester). Grant-holder of the Senior Programme: Dr. Patrice Marie Dabrowski from Amherst (USA), Dr. Yewsei Gendel from Minsk (Belarus), Dr. hab. Oleg Odno-rozhenko from Kyiv (Ukraine), Dr. Anežka Šimková from Olomouc (Czech Republic). Grant-holder of the Junior Programme: Tomoko Kakuyama from Saitama (Japan)

- 2/09** Stalowa Wola. Agata Wąsowska-Pawlik and Dr. Michał Wiśniewski attend the opening of the exhibition, *Stefan Norblin (1892–1952). A versatile artist*, presented in the Regional Museum in Stalowa Wola. The Maharaja of Jodhpur Gaj Singh II, who visited the ICC in June 2009, co-sponsored the exhibition

- 5/09** *Artistic community of Wrocław in the 1970s and 1980s on the example of the Foto-Medium-Art Gallery* – a meeting with Krzysztof Siatka and Jerzy Olek, a companion event to the *Happening against Communism by the Orange Alternative* exhibition

- 6/09** Visit by Dr. Heinz Peters, Consul General of Germany in Krakow, regarding joint Polish-German projects planned for 2011–2012. He meets Prof. Jacek Purchla

Prof. Jacek Purchla takes part in a meeting celebrating the Day of the Constitution of the Slovak Republic held at the ICC

Museum of History of the City of Krakow. Prof. Jacek Purchla and Agata Wąsowska-Pawlik attend the opening of the *Košice – Krakow. On a common route* exhibition

- 7–9/09** Wieliczka, Salt Mine. Ewa Wojtoń takes part in the *Outstanding Universal Value and monitoring of UNESCO World Heritage sites* conference organised at the Salt Mine; Ms Wojtoń delivered a paper called *The role of monitoring in managing facilities from the UNESCO World Heritage List. The experiences of Poland and Norway*

- 8–11/09** Wrocław. Prof. Jacek Purchla, Agata Wąsowska-Pawlik, Joanna Sanetra-Szeliga, Katarzyna Jagodzińska and Robert Kusek attend the European Congress of Culture. Prof. Purchla takes part in the *European Capital of Culture – A Model for Culture?* debate. During the Congress of Culture, Joanna Sanetra-Sze-

liga conducts *We are more* workshops aimed at preparing participants for lobbying on behalf of culture

9/09 *Major Fydrych – champion of orange dwarves* – a meeting within the *Mature for art. Meetings for seniors at the International Cultural Centre* programme, a companion event to the *Happening against Communism by the Orange Alternative* exhibition

13–15/09 Copenhagen, Denmark. Dr. Michał Wiśniewski takes part in the *Contemporary Issues – Contemporary Collecting* workshops organised by the Copenhagen City Museum and the City History Museums and Research Network of Europe, of which the ICC has been a member since 2010. The meeting concerns strategies of collecting contemporary artefacts and artworks by museum institutions focused on urban history and urban narratives

14–15/09 Florence, Italy. Prof. Jacek Purchla gives a speech during the ceremony of naming one of the conference halls in the “Al Duomo” complex after Prof. Andrzej Tomaszewski (Amfiteatro Andrzej Tomaszewski, Auditorium al Duomo). The ceremony was organised by Fondazione Romualdo Del Bianco

Barcelona, Spain. Joanna Sanetra-Szeliga attends a session of the Board of Governors of the Anna Lindh Foundation

15/09 Visit by Monika Kapil Mohta, Ambassador of India to Poland, and Chandra Nautiyal, President of the Indian-Polish Society for the Development of Culture. They meet Dir. Anna Gawron and Dir. Agata Wąsowska-Pawlik

The politics of DADA – a lecture by Jan Przyłuski, a companion event to the *Happening against Communism by the Orange Alternative* exhibition



16/09 *Graffiti, a controversial child of art* – a lecture by Sawa Białczyńska within the *Mature for art. Meetings for seniors at the International Cultural Centre* programme, a companion event to the *Happening against Communism by the Orange Alternative* exhibition

Krakow – St. Petersburg. *Chiaroscuro of heritage* – opening of the exhibition of work by Nadezhda Anfalova within Days of St. Petersburg in Krakow, presented in the medieval cellars of the ICC and organised with the Polish Institute in St. Petersburg

17/09 Visit by ambassadors to the European Union in Brussels. The guests were accompanied by Jan Tombiński, Permanent Representative of Poland to the EU in Brussels, and Mikołaj Dowgielewicz, Secretary of State for European Affairs in the Ministry of Foreign Affairs. Prof. Jacek Purchla gives a lecture called *Krakow in the European civilisation*. The visit was organised within the Polish Presidency of the European Union

Visit by representatives of cultural institutions from St. Petersburg, invited to Krakow for the Days of St. Petersburg. The guests were accompanied by Cezary Karpiński, Director of the Polish Institute in St. Petersburg. They meet Prof. Jacek Purchla

St. Bartolomew's Church in Mogiła. Prof. Jacek Purchla gives a speech during the ceremony of decorating Szymon Modrzejewski, President of the Magurycz Society, with the Grand Prix Europa Nostra, a prize awarded by the European Union for active involvement in the protection of cultural heritage

17-20/09 Brno, Czech Republic. Katarzyna Jagodzińska takes part in the conference called *Measuring (and Promoting) Museum Success* organised by Slezské zemské muzeum in Opava as the annual conference of the ICOM MPR committee (ICOM Marketing & PR), where she delivers a paper called *Social participation as the museum success. Contemporary art institutions and the case of Poland*

18-20/09 Gdańsk. Dr. Żanna Komar takes part in the *Innovation in transforming European cities* conference within the Polish Presidency of the European Union, where she delivers a paper called *Tracing the European identity of Ukrainian cities*. The conference was organised by the Ministry of Infrastructure, the Chamber of Architects of the Republic of Poland (IARP), the Association of Polish Architects (SARP) and the European Forum for Architectural Policies (EFAP)

19-22/09 Berlin, Germany. Prof. Jacek Purchla takes part in the opening of the *Side by side. Poland – Germany 1000 years of history in art* exhibition organised within the cultural programme of the Polish Presidency of the European Union. Prof. J. Purchla gives a lecture called *New aspects of cultural heritage protection in Central-Eastern Europe* at the Historical Research Center of the Polish Academy of Sciences in Berlin

20/09 *Julian's birthday* – an evening of Julian Kornhauser's poetry organised by the "a5" Publishing House in cooperation with the ICC

23/09 *The theatre of colours! part I – introduction to painting graffiti* – a meeting within the *Mature for art. Meetings for seniors at the International Cultural Centre* programme, and a companion event to the *Happening against Communism by the Orange Alternative* exhibition

Warsaw. Prof. Jacek Purchla takes part in the opening session of the Board of Trustees of the Royal Castle for the new term (2011–2016)

25–28/09 Katowice. Ewa Wojtoń takes part in the 19th Conference of the Working Group of Polish and German Art Historians and Conservators, *Paradigm of innovation – cultural heritage in the industrial areas of Germany and Poland*, where she delivers a paper called *Postindustrial heritage of Zagłębie Dąbrowskie cities on the example of Sosnowiec*

26/09 Visit by Dr. Jakub Forst-Battaglia, Director of the Austrian Cultural Forum in Kyiv. He meets Prof. Jacek Purchla

Visit by students of social and cultural animation from the University of Silesia. Łukasz Galusek, Ewa Nosal and Natalia Żak talked to the guests about the activities of the ICC

28/09 *The phenomenon of Wrocław* – a debate between Dr. Rafał Dutkiewicz, mayor of Wrocław, and Władysław Frasyniuk, chaired by Prof. Jacek Purchla. This was a meeting within the *Transformations. 20th Anniversary Talks* cycle



From left to right: Władysław Frasyniuk, Dr. Rafał Dutkiewicz and Prof. Jacek Purchla

29/09 *An alternative? Debate closing the exhibition* featuring art historians, sociologists and anthropologists: Prof. Dr. hab. Wal-

demar Baraniewski, Dr. Piotr Bernatowicz, Dr. Małgorzata Różewicz and Dr. hab. Andrzej Szczerski, the artist Sławomir ZBK Czajkowski and the leader of the Orange Alternative movement, Waldemar “Major” Fydrych; a companion event to the *Happening against Communism by the Orange Alternative* exhibition



From left to right: Prof. Waldemar Baraniewski, Dr. hab. Andrzej Szczerski, Waldemar “Major” Fydrych, Sławomir ZBK Czajkowski, Dr. Małgorzata Różewicz and Dr. Piotr Bernatowicz

29–30/09

Edinburgh, Great Britain. *Nation, Town, Memory – Krakow Experience* – a lecture by Prof. Jacek Purchla at The Royal Society of Edinburgh, organised by the Polish Consulate in Edinburgh. This was a meeting within the programme of the Polish Presidency of the European Union

30/09

The theatre of colours! part II – painting graffiti on walls (visit in the Nowy Theatre) – meeting within the *Mature for art. Meetings for seniors at the International Cultural Centre* programme, a companion event to the *Happening against Communism by the Orange Alternative* exhibition



OCTOBER

- 2/10** Visit by representatives of the Society of Lovers of the Busch-Reisinger Museum from Germany. Prof. Jacek Purchla gives a lecture called *Krakow in the European civilisation*

Finisage of the *Happening against Communism by the Orange Alternative* exhibition. The programme also includes *Artists, madmen, anarchists or Polish alternative culture in the 1980s* – a meeting with Krzysztof Skiba and Paweł Konjo Konnak



From left to right: Paweł Konjo Konnak and Krzysztof Skiba

- 2-4/10** Auditorium Maximum UJ. Dir. Anna Gawron takes part in the Internal Market Forum, an event organised within the Polish Presidency of the European Union

- 3/10** University of Economics in Krakow. *The city and the university facing the challenges of contemporary times* – the opening lecture by Prof. Jacek Purchla during the ceremony of inaugurating the academic year 2011–2012

Manggha Museum of Japanese Art and Technology. Prof. Jacek Purchla and Agata Wąsowska-Pawlik attend the ceremony of decorating Prof. Andrzej Wajda with the Premio Internazionale Primo Levi 2011

Consulate General of Germany in Krakow. Prof. Jacek Purchla takes part in a meeting organised within the Day of German Unity

- 5/10** Visit by Jerzy Pomianowski, Under-Secretary of State in the Ministry of Foreign Affairs, and Darmansjah Djumala, Ambassador of Indonesia to Poland. They meet Prof. Jacek Purchla

Visit by Eid Al Yahya, King Faisal Center for Research and Islamic Studies in Saudi Arabia. He meets Prof. Jacek Purchla and Agata Wąsowska-Pawlik

Managing Tolerance, Respect and Understanding in the Religious Communities: Polish and Indonesian Experience in the face of leadership in the EU and ASEAN – a conference on interreligious and intercultural dialogue organised at the ICC by the Ministry of Foreign Affairs, the MCC and the Indonesian Embassy in Poland. The conference was attended by representatives from the world of scholarship, religion and politics from Poland, Indonesia, Saudi Arabia, Egypt, Turkey and Pakistan



6/10 Voivodship Office of Monument Protection. Prof. Jacek Purchla chairs the session of the Voivodship Council for Monument Protection

7/10 Inauguration of the 6th edition of the Academy of Heritage. Prof. Jacek Purchla delivers the opening lecture called *The future of the past*



Opening lecture by Prof. Jacek Purchla



From left to right: Jan Janczykowski, Voivodship Monuments Conservator, Stanisław Kracik, Małopolska Voivod, Prof. Dr. hab. Andrzej Malawski, Vice-Rector UEK for Scientific Research, and Dr. Jarosław Bober, Director of Małopolska School of Public Administration

10/10 Voivodship Office of Monument Protection. Prof. Jacek Purchla takes part in the conference inaugurating the activities of the Małopolska Council for Urban Order. Prof. Purchla is nominated as a member of the advisory board of the Małopolska Council for Urban Order

10-11/10 Wrocław. Agata Wąsowska-Pawlik, Dr. Beata Nykiel and Anna Depowska take part in the 4th European Heritage Forum, *Appreciate heritage! European heritage and economic development*, organised by the National Heritage Board of Poland (NID)

12/10 *The system of monument protection in the process of change – an attempt at a diagnosis* – an introductory paper by Prof. Jacek Purchla opening the international conference, *Protecting cultural goods against extraordinary threats – 21st century challenges*, held at the ICC and organised by the School for Non-commissioned Officers of the National Fire Service

Krakow Municipal Office. *Local government across the ages* – an occasional lecture by Prof. Jacek Purchla during a special session of the Krakow Municipal Council within celebrations of the 20th anniversary of establishing the districts of Krakow

Warsaw. Joanna Hojda-Pepaś takes part in the 20th anniversary of the Polish-German Cooperation Foundation

12-14/10 Helsinki, Finland. Dr. Michał Wiśniewski takes part in the annual general conference of the European Network of Cultural Administration Training Centres (ENCATC), of which the International Cultural Centre is a member

14/10 Study visit by Ukrainian museum workers invited to Poland by the Adam Mickiewicz Institute and the Department of Pub-

lic and Cultural Diplomacy of the Ministry of Foreign Affairs: Vasil Biloshapka, main curator of the Oleksandrivka Regional Museum, Ruslan Zabilyi, Director of the National Museum and Memorial of the Victims of the Occupational Regimes *Lonsky Street Prison* in Lviv, Lesya Volokh, Director of the Chornobaevski Regional Museum in the Cherkasy Region, Vladislava Dyachenko, Director of the Regional Museum in Kherson, Irina Martyniuk, Director of the Regional Historical Museum in Perevalsk, Nadya Jurchenko, main curator of the Nikanor Onatsky Regional Art Museum in Sumy, Vladislav Pioro, Director of the Foundation for the Development of Museums Kyiv; the group was accompanied by Anna Łazar, Deputy Director of the Polish Institute in Kyiv. Agata Wąsowska-Pawlik, Dr. Beata Nykiel, Dr. Żanna Komar and Marta Gaj present the ICC activities to the guests

Warsaw. Prof. Jacek Purchla takes part in a session of the Polish Committee of UNESCO nominated for the new term

18/10 *Hunting down Modernism. The Prohibited Arts in the Third Reich* – opening of the exhibition organised with the Landschaftsverband Rheinland as part of the cultural programme of the Polish Presidency of the European Union and the Season of Rhine-Northern Westphalia Culture in Poland 2011–2012, with the support of the Polish-German Cooperation Foundation



A speech by Prof. Jacek Purchla



From right to left: Prof. Dr. Jürgen Wilhelm, President of the Rheinland Regional Council, Marek Lisánský, Consul General of Slovakia in Krakow, and Alan Greenberg, Consul General of the United States in Krakow, with his wife



Introductory word by the curators of the exhibition, Dr. Monika Rydiger and Judith Schönwiesner



19-21/10

Czudec near Rzeszów. Dr. hab. Krzysztof Broński takes part in a session of the International Scientific Council and the International Research Team Galicia 1772–1918, and the international conference, *Galicia and the January Uprising*, organised by the Institute of History of Rzeszów University, the Society of Lovers of History in Warsaw and the International Research Team Galicia 1772–1918

20/10 Warsaw. Prof. Jacek Purchla takes part in a session of the Committee for World Cultural Heritage in Poland

20-23/10 The 10th meeting of the national coordinators of the Anna Lindh Foundation, a meeting of the Senior Officials of the Union for the Mediterranean (UfM) attended by the representatives of foreign ministers from UfM countries and a session of the Board of Governors of the Anna Lindh Foundation. The meetings were organised within the expert programme of the Polish Presidency of the European Union



22-23/10 Touring seminar of the Academy of Heritage in Katowice and Wrocław

24-25/10 Sękowa. Meeting of the Steering Committee for Cultural Heritage Experts representing ministers of culture from the Visegrad Group countries attended by partners from Slovakia and Hungary and representatives of the region. The ICC is represented by Prof. Jacek Purchla and Dr. Michał Wiśniewski. Joint programmes implemented in 2011 and planned for 2012 were discussed. The participants also visit the cultural heritage of this part of Małopolska, including the wooden church in Sękowa (inscribed on the UNESCO List) and military cemeteries from the First World War

26/10 *Poland's development undirected?* – a lecture by Prof. Jerzy Hausner within the *Transformations. 20th Anniversary Talks* cycle



- 27/10** *History of Poland seen from across the ocean. What an average American knows about Poland – and how to change it...* – a lecture by Dr. Patrice M. Dabrowski, grantee of the 5th edition of the Thesaurus Poloniae Programme, within open lectures at the Academy of Heritage



In the shadow of the regime. Architecture of interwar Europe and the expansion of totalitarianisms – a lecture by Dr. Michał Wiśniewski, a companion event to the *Hunting down Modernism. The Prohibited Arts in the Third Reich*

Voivodship Public Library. Regina Pytlik takes part in the ceremony of granting certificates in the 6th edition of *Krakow a Child-Friendly City*, where the icc is awarded with the certificate of Child-Friendly Place

- 28/10** Kielce. *The Borderlands rediscovered. The common heritage of Poland and Ukraine* – opening of the exhibition in the Museum of History of Kielce prepared by the icc. The icc was represented by Regina Pytlik

NOVEMBER

- 2/11** The Royal Wawel Castle. Prof. Jacek Purchla takes part in a session of the editorial committee of the *Studia Waweliana*

- 3/11** Visit by Sugata Srinivasaraju, a journalist from the *Outlook* weekly in Bangalore (India) and Rosa D'Souza, a poet and translator of works by Czesław Miłosz into the Kannada language of India, accompanied by Dr. Monika Browarczyk from the Adam Mickiewicz University in Poznań and the Jagiellonian University. They meet Prof. Jacek Purchla and Dr. Michał Wiśniewski

- 3-5/11** *The Myth of Galicia* – a session of the Austrian-Polish-Ukrainian round table within the research project initiated by the icc in 2010



3-6/11 The publications by the rcc at the 15th Krakow Bookfair, the largest event of this type in Poland, which was visited by 35,000 visitors in 2011. On the opening day (November 3rd), Agata Wąsowska-Pawlik received the first prize awarded to the publication, *Happening against Communism by the Orange Alternative*, in the EDYCJA 2010–2011 “Editorially perfect book” competition organised by the *Wydawca* monthly and Arctic Paper Polska



Agata Wąsowska-Pawlik with the “Editorially perfect book” diploma



7-8/11 Barcelona, Spain. Dr. Michał Wiśniewski and Łukasz Galusek take part in the *City museums as crossroads in the public sphere* within the Second General Meeting of the City History Museums and Research Network of Europe. The session organised by the Barcelona Historical Museum was attended by 30 participants from 15 institutions. Łukasz Galusek gives a presentation called *Herito – a new forum for exchanging ideas* during session 3, and *What happened in...?* and also takes part in the *How to match academic history with the way staff in historical museums work* discussion panel. Dr. Michał Wiśniewski takes part in the *The relation between city history and national history* discussion panel

8/11 Visit by Jan Sechter, Ambassador of the Czech Republic to Poland, regarding an exhibition of Czech symbolic art planned for 2014 at the ICC Gallery. He meets Prof. Jacek Purchla, Agata Wąsowska-Pawlik and Dr. Monika Rydiger

8-9/11 Visit by Prof. Pavel Zatloukal, Director of the Museum of Art in Olomouc (MÚO), Michal Soukop, Deputy Director of MÚO, Dr. Martin Souček, Editor-in-Chief of *Arbor Vitae*, and curator Dr. Otto Urban, regarding an exhibition of Czech symbolic art planned for 2014 at the ICC Gallery. They meet Prof. Jacek Purchla, Agata Wąsowska-Pawlik, and Dr. Monika Rydiger, as well as Dr. Anežka Šimková, the Czech curator of the *A house for an art lover* exhibition presented at the ICC Gallery in 2010, grantee of the 5th edition of the Thesaurus Poloniae programme

9/11 Residence of the US Consul General. Prof. Jacek Purchla takes part in a meeting celebrating Polish Independence Day and American Veteran Day

10/11 *To Japan, from Japan – “international opening” of Japan between the wars* – a lecture by Tomoko Kakuyama, grantee of the 5th edition of the Thesaurus Poloniae programme, within open lectures at the Academy of Heritage



A meeting honouring the memory of Prof. Andrzej Tomaszewski whose book collection, which he donated to the ICC Library, was made accessible to readers. The most interesting publications from this collection were presented



Prof. Władysław Zalewski remembers Prof. Andrzej Tomaszewski





Dr. Ewa Świącka remembers Prof. Andrzej Tomaszewski

14/11 Visit by Koviljka Spirić, Ambassador of Bosnia and Herzegovina to Poland, regarding future cooperation. She meets Prof. Jacek Purchla and Dir. Agata Wąsowska-Pawlik

15/11 Visit by Daniel Göpfert, Director of Goethe Institut Krakau, regarding joint programmes planned for 2012. He meets Prof. Jacek Purchla, Dir. Anna Gawron and Dir. Agata Wąsowska-Pawlik

16–18/11 Taipei, Taiwan. Katarzyna Jagodzińska takes part in the international conference called *The Museum 2011. International Conference on Building Identity: The Making of National Museums and Identity Politics*, organised by the National Museum of History in Taipei, the National University of Education in Taipei, the Victoria and Albert Museum in London and the School of Museum Studies of Leicester University. Ms Jagodzińska delivers a paper called *Museum buildings in Poland: Quest for identity*

17/11 *Jewish architects in the interwar Poland* – a lecture by Barbara Zbroja, a companion event to the *Hunting down Modernism. The Prohibited Arts in the Third Reich* exhibition



Ladies from Shanghai. Chinese poster from the 1920s and 1930s – opening of the exhibition organised with the Confucius Institute and presented in the medieval cellars of the ICC

Zabrze. Prof. Jacek Purchla takes part in the international conference, *Travels and migrations in Central Europe*, within the *The culture of Central Europe* cycle held in the Museum of Coal-Mining and organised by the Municipal Office in Zabrze, the Historical Commission of the Katowice chapter of PAN and the Katowice chapter of the Polish Historical Society. Prof. J. Purchla takes part in the *Silesia – start and finish of the wanderings* panel discussion

19/11 Polish Academy of Sciences and Arts. Prof. Jacek Purchla takes part in a PAU session and receives a Diploma of a Corresponding Member of the Faculty of History and Philosophy of the Polish Academy of Sciences and Arts

21/11 Visit by Zénon Kowal, Delegate of the Government of the Communauté Française Wallonie-Bruxelles at the Belgian Embassy, concerning the exhibition of photographs and films by René Magritte planned for 2012. He meets Prof. Jacek Purchla, Dir. Agata Wąsowska-Pawlik and Natalia Żak

22/11 Visit by Koen Haverbeke, representative of the Flemish government in Poland, concerning the *Culture meets business. Partnership?* conference planned for 2012. He meets Dir. Agata Wąsowska-Pawlik

23/11 Visit by Marek Lisánský, Consul General of Slovakia in Krakow, concerning the issue of the *Herito* quarterly about Slovakia planned for 2012. He meets Prof. Jacek Purchla and Dir. Agata Wąsowska-Pawlik

24/11 Visit by museum directors from Belarus: Vladimir Prokoptsev, Director of the National Art Museum in Minsk, Sergei Vechar, Director of the Belarus National Museum of History, Alexey Mityukov, Director of the Regional Ethnographic Museum in Brest (with the following branches: the Archeological Museum, the Museum of Art, and the Museum of Restituted Works of Art), Dmitri Kozak, Director of the Napoleon Orda Museum in Brest, Oleg Ryzhkov, General Director of the Gomel Palace & Park Ensemble, Yuri Kiturko, Director of the National History and Archaeology Museum in Grodno, and Svetlana Rapetska, Director of the Maxim Bogdanovich Museum in Grodno, who were invited for a study visit to Poland by the Adam Mickiewicz Institute and the Department of Public and Cultural Diplomacy of the Ministry of Foreign Affairs. Dir. Agata Wąsowska-Pawlik, Dr. Beata Nykiel, Dr. Żanna Ko-

mar and Dr. Monika Rydiger speak to the guests about the activities of the ICC

Olomouc, Krakow, obsession with chairs – a lecture by Dr. Anežka Šímková, grantee of the 5th edition of the Thesaurus Poloniae Programme, within open lectures at the Academy of Heritage



The Mann family. Readings of fiction by Thomas, Klaus and Katia Mann – a meeting within the programme accompanying the *Hunting down Modernism. The Prohibited Arts in the Third Reich* exhibition



Fragments of books by Thomas, Klaus and Katia Mann read by Stanisław Berny

Collegium Maius UJ. Prof. Jacek Purchla attends a lecture by Dr. Martin Eichtinger, Director of Cultural Policy Section of the Federal Ministry for European and International Affairs, who paid an official visit to Krakow on the invitation of Christophe Ceska, Consul General of Austria in Krakow

Rynek Underground. Prof. Jacek Purchla takes part in a meeting of the Polish Congress Ambassadors regarding the possibilities of cooperation with the Krakow Convention Bureau and its activities, organised by the mayor of Krakow, Prof. Jacek Majchrowski

25/11 Nowy Sącz. Prof. Jacek Purchla takes part in the debate *What has remained from Austria in Poland within the Contemporary art of the nations of the former Austrian-Hungarian Monarchy* project organised in the Gallery of Contemporary Art wWA “Sokół”

27/11 Open day within events accompanying the *Hunting down Modernism. The Prohibited Arts in the Third Reich* exhibition. The programme includes workshops for children, a guided tour of the exhibition and a presentation called *Remixed cinema* – a collage of expressionist music and film



Dr. Monika Rydiger, the curator, gives a guided tour of the exhibition



How would a song sound in a colourful key? – workshops for children conducted by Magdalena Krzyżak-Türschmid



Café and library in the ICC's Panoramic Room



Remixed cinema by Piotr Krakowski and Jacek Kabziński

- 29/11** Manggha Museum of Japanese Art and Technology. Prof. Jacek Purchla takes part in the celebrations of the 17th anniversary of the institution

DECEMBER

- 1/12** *Black Swan of Israel. Readings of poetry by Else Lasker-Schüler – a meeting accompanying the Hunting down Modernism. The Prohibited Arts in the Third Reich exhibition*



Poetry by Elsa Lasker-Schüler, read by Barbara Sambor

Bratislava, Slovakia. Prof. Jacek Purchla and Łukasz Galusek take part in the conference celebrating 60 years of the Monuments Board of the Slovak Republic

- 2/12** Shine. St. Mary's Altar by Veit Stoss – opening of an exhibition of photographs by Andrzej Nowakowski, prepared by the Universitas publishing house and the icc, presented on the icc patio

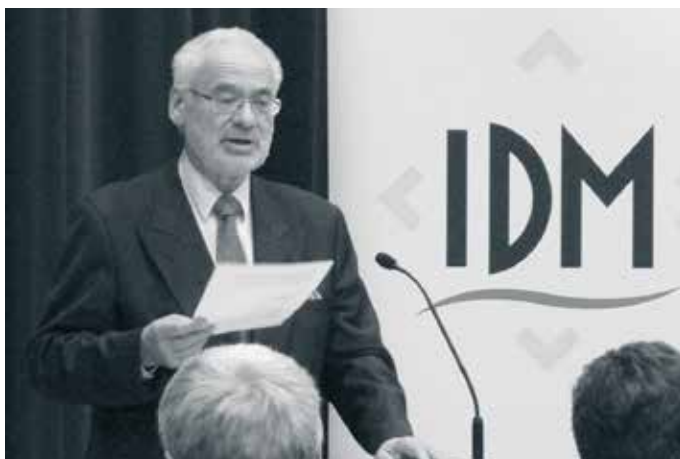
Warsaw. Dr. Beata Nykiel takes part in a meeting organised by the Department of Public and Cultural Diplomacy of the Ministry of Foreign Affairs concerning joint Polish-Belarusian cultural projects planned for 2012

- 3/12 *Do you know that the Christmas tree arrived from Germany? – Santa Claus art workshops in the icc*



Classes for children conducted by Kama Guzik

- 5/12 Vienna, Austria. A ceremony of decorating Prof. Jacek Purchla with the Mitteleuropapreis 2011, granted by the Institut für den Donauraum und Mitteleuropa in Vienna and the Austrian Erste Group Bank AG. The laureates of this prestigious prize include Prof. Władysław Bartoszewski, György Konrád, Karl-Markus Gauß, Karl Schwarzenberg, and Ján Čarnogurský



A speech by Dr. Erhard Busek, President of the Institut für den Donauraum und Mitteleuropa



Laudatory speech by Dr. Emil Brix



A speech by Prof. Jacek Purchla

5-13/12

India. The *Heritage Awareness* seminar is organised by the Indian National Trust for Art and Cultural Heritage (INTACH) for Polish specialists in cultural heritage protection. The ICC was represented by Prof. Jacek Purchla (from December 6th), Dr. Michał Wiśniewski and Barbara Szyper. Also present were specialists from the Royal Wawel Castle – the National Art Collection and the Faculty of Conservation and Restoration of Works of Art at the Academy of Fine Arts in Krakow. Prof. Purchla gives a paper called *Challenges for Heritage Protection and Conservation – Polish experience*. The study visit was organised within the long-term cooperation project between the ICC and INTACH as a continuation of the seminar organised by the ICC for specialists from India in 2010



Sanskriti Foundation in New Delhi; Polish guests are shown around by Shobit Punja

- 8/12** *Stories interrupted too soon. Readings of poetry by Icchak Kacnelson and fiction by Bruno Schulz – a meeting within the programme accompanying the *Hunting down Modernism. The Prohibited Arts in the Third Reich* exhibition*



Poetry by Icchak Kacnelson and fiction by Bruno Schulz read by Andrzej Róg

Warsaw. Ewa Czarnecka takes part in the ceremony of granting the Webstarfestival awards. The icc website (main service) received the Webstar of the Internet Users award in the category Website of the Year 2011, and the multimedia exhibition, *Panorama of the twenty years of the ICC*, was granted the Academy of Internet distinction

- 14/12** Historical Museum of the City of Krakow (MHK). Prof. Jacek Purchla takes part in a session of the MHK Council

- 15/12** *Hunting down Modernism, or a time when German expressionism became dangerous for the regime – a lecture by Maria Malatyńska, a companion event to the *Hunting down Modernism. The Prohibited Arts in the Third Reich* exhibition*



Radio Kraków. Dir. Agata Wąsowska-Pawlik and Helena Postawka take part in the final gala summing up the first edition of the Seniors-Friendly Place campaign. The campaign was

organised by the Regional Centre of Social Policy in Krakow and the Department of Social Affairs of the Municipal Office of Krakow

Warsaw. Prof. Jacek Purchla chairs a session of the MC&NH Council for Monuments Protection

19/12 Manggha Museum of Japanese Art and Technology. Prof. Jacek Purchla chairs a session of the Manggha Museum Council

20/12 Visit by Jacek Multanowski, Deputy Director of the Department of Public and Cultural Diplomacy of the Ministry of Foreign Affairs. A meeting with Prof. Jacek Purchla and Dir. Agata Wąsowska-Pawlik

Visit by Prof. Mirosław Bałka with students of media art from the Academy of Fine Art to *Hunting down Modernism. The Prohibited Arts in the Third Reich* and a meeting with Prof. Jacek Purchla

22/12 Prof. Jacek Purchla takes part in a session of the skozk panel assessing applications for subsidies from the National Fund for Restoration of Monuments for 2012

Chamber of Industry and Commerce. Prof. Jacek Purchla takes part in the 11th Meeting within the *Culture-Media-Business* cycle

31/12 Ending of the Polish Presidency of the European Union

CONFERENCES SEMINARS



From the left: Dr. Katarína Kosová, Dr. Gábor Sonkoly, Magda Vášáryová, Dr. Tamás Fejérdy, Dr. Beata Nykiel and Dr. Jiří Vajčner



From the right: Piotr Napierała and Prof. Josef Štulc and Dr. Pavol Ižvolt

THE 1ST HERITAGE FORUM OF CENTRAL EUROPE

7-9 JULY

Heritage Forum of Central Europe is a new initiative of the International Cultural Centre. The first edition took place as an expert meeting within the Polish Presidency of the European Union. The conference was organised in cooperation with the Monument Care Department of the Ministry of Culture of the Czech Republic (Odbor památkové péče Ministerstvo kultury České republiky), the Monuments Board of the Slovak Republic (Pamiatkový úrad Slovenskej republiky) and the National Office of Cultural Heritage, Budapest (Kulturális Örökségvédelmi Hivatal).

In 2006 the Ministers of Culture of the Visegrad Countries Group nominated the ICC as the coordinator of the Working Group for Cultural Heritage of the Visegrad Group. The starting point for the three-day series of debates and discussions were materials from the conference *Protecting and managing cultural heritage. Systems of managing cultural heritage in the Visegrad Group countries*, organised by the ICC in 2010. In view of the increasing role of Visegrad cooperation, the organisers intended the Forum – the intellectual contributor of the “Visegrad Four” to the issues of European cultural heritage – to become a voice of Central Europe speaking to Brussels about issues of heritage, its protection and management. The 1st edition of the Forum was, above all, to provide an opportunity for a comprehensive review of the 20 years of transformation in culture and heritage in our region, and for pinpointing common problems and challenges in this area. Invitations were sent to people responsible for defining cultural policy, experts and specialists in protection and management of cultural heritage, as well as guardians and managers of historical sites in Central Europe. Generally speaking, the Forum concerned issues connected with protection and modern management of cultural heritage, focusing on the following aims: identifying current trends and challenges, exchanging views, experiences and good practices, identifying optimum strategies and solutions, and putting forward recommendations.

These aims were, to a large extent, implemented through the adoption of the Declaration of the 1st Heritage Forum of Central Europe on July 9th 2011, with the official version in English. Recognising cultural heritage as one of the most important factors in the life of societies in the region, the participants emphasised its growing role in promoting a balanced development, including mitigating the results of the financial crisis. But speaking from the perspective of the practitioners, the participants highlighted the necessity of a rapid strengthening of the administration responsible for heritage and creating systems of managing its resources, so that social change could be more effectively activated with the help of cultural heritage.

The Forum began on July 7th with the introductory panel, Central Europe: Past – Present – Future, chaired by Professor Jacek Purchla, with the intent of showing experts and specialists on heritage protection and management a wider Central European perspective as seen by representatives of other disciplines.

The panel was attended by Yuri Andrukhovych (Ivano-Frankivsk), Professor Csaba G. Kiss (Budapest) and Dr. Simona Škrabec (Barcelona). The papers delivered in four thematic sessions on July 8th and 9th, were characterised by high and, importantly, academic quality. The participants of the Forum repeatedly expressed the will to cyclically continue the exchange of experiences and good practices, and stressed the interdisciplinary nature of the Krakow meeting.

The following problems were selected as key issues: • Contemporary meanings of heritage – especially observed during the last 20 years in changes of philosophy and interpretation of the concept of cultural heritage; the duality and complementarity of material and non-material heritage; what do we currently understand by heritage?; what are the reasons for the expansion and polarisation of the concept of cultural heritage and the diversity of its interpretations? In what way does heritage satisfy the expectations and aspirations of contemporary societies and communities? • Public responsibility for heritage protection – the role and meaning of public institutions in protection heritage; the transformation of systems of cultural heritage management over the last 20 years, both in the Visegrad Countries and in the broadly conceived Central Europe; an attempt at diagnosing the current state of affairs and defining the tasks facing the systems of heritage protection in Central European countries; what should be regarded as optimal solutions in the above context, and what should be seen as a necessary minimum? • Heritage and society – the role of cultural heritage in social, economic and cultural change and the systemic transformation of Central Europe, with a particular emphasis on the relation between heritage and social capital; what is the potential and what are the limitations of heritage as a non-renewable means of raising the quality of life? • What is happening on the ground? Examples of managing monuments and sites in the Central European countries of the Union – examples of local solutions and good practices in heritage protection, current trends, discussion on improving the forms of heritage protection, especially the owner-manager relation.

The Forum, attended by 115 people including participants of last year's edition of the Visegrad Summer School, was organised with the financial help of the Krakow Municipality. Hoping for a cyclical continuation of the Forum, the ICC plans to publish the conference materials in book format (in English). The publication should appear in 2012.

Dr. Beata Nykiel

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

DECLARATION OF THE 1ST HERITAGE FORUM OF CENTRAL EUROPE

We, cultural heritage professionals, gathered at the 1st Heritage Forum of Central Europe in Krakow in July 2011 during the Polish Presidency of the Council of the European Union state the following:

The Forum is an initiative of the V4 States cooperation of the Cultural Heritage Expert Working Group established by the Ministers of Culture of the Czech Republic, Hungary, Poland and Slovakia. We

(1) emphasise the importance of our shared cultural heritage and the relevance of our common historical experience in the V4 countries and therefore we call for the further strengthening of regional cooperation in the field of cultural heritage in V4 States and the broader Central European region.

(2) recognise the crucial role of cultural heritage in our societies and its potential for boosting sustainable and human development, and also in mitigating the effects of the financial crisis. This requires the strengthening of our heritage administration and management systems as well as the improvement of the integration of heritage aspects in other spheres of public policy (regional planning and development, economy, finance, agriculture, etc.), as well as the establishment/appropriate use of heritage-oriented fiscal incentives and funding.

(3) emphasise public responsibilities in the protection, preservation and safeguarding of cultural heritage (both tangible and intangible) also in order to respond to the developments, challenges and opportunities encountered in the context of European Union policies and standards. Attention has to be paid to avoid any possible adverse impacts of these policies and standards on cultural heritage.

(4) welcome the increasing interest of the EU in cultural heritage (eg the European Heritage Label), we note its potential for bringing the EU closer to its citizens as well as its capacity to bring neighbouring countries closer to the EU.

The fruitful exchange of experiences during the 1st Forum convinced us of the need to have a regular follow-up in order to ensure periodical assessment of our experiences and good practices, as well as to involve professionals from other sectors affecting cultural heritage.

We thank the Polish Hosts – the International Cultural Centre of Krakow, which celebrates its 20th anniversary this year, for their excellent organization of the Forum and their generous hospitality.

Signed on July 9th 2011, Krakow, Poland



Mir Castle



Renovation of the main gate of Sapieha Palace in Ruzhany

THE CULTURAL SPACE OF BELARUS

GRODNO REGION – MINSK – POLESIA

25 AUGUST – 1 SEPTEMBER

The aim of this touring seminar organised within the cycle *The cultural space of Central Europe* was to learn about the history and cultural heritage of western Belarus (the Grodno, Navahrudak and Brest regions) with Minsk and parts of Polesia. The ICC's partner in the project was the Polish Institute in Minsk.

The seminar began in Grodno, where Józef Porzecki, a historian, showed the ICC's Programme Council around the city. Visiting the monuments, the guests appraised their state of maintenance and the restoration and conservation works. A visit to the grave of Eliza Orzeszkowa at the Bernardine Cemetery in Grodno, as well as graves in Bogatyrevichi and Minievichi on the Neman River (a collective grave of insurgents from 1863), introduced a historical theme, which was commented on in the form of a lecture by Professor Andrzej Chwalba, who participated in the seminar.

Next, the council went to Navahrudak, Shchuchyn and Lida. The visit to Lida Castle was the first in the cycle of reflections on the scope and character of works currently under way in key Belarusian castles (for example Nesvizh, Ruzhany, and Navahrudak in the near future). The castles are being subjected to a thorough reconstruction by non-specialised building companies, without archaeological surveys or documentation the work, violating the fundamental principles of conservation.

Whilst sightseeing in the centre of Navahrudak, the visit to the Adam Mickiewicz Museum fostered some heated comments. Both this institution and the museums in Zавоссе and Мiерачоўшчына, which have been fully reconstructed over the last few years, and were visited on subsequent days, provoked a number of reflections on the state of museums, the concept of displaying exhibits, and the meaning of museums in the context of Belarusian historical policy. The visit to Mir Castle (inscribed on the UNESCO List in 2000) was an instructive lesson on the importance of inscription onto the World Heritage List and the weakness of UNESCO's system of supervising works conducted on, and in the vicinity, of the actual sites. Visits to religious buildings in Polonechka, Volna and Iškoldė (a Gothic defensive church in stone) offered a glimpse of Belarusian cultural diversity. A separate theme was introduced by the visit to the Adam Mickiewicz Museum in Zавоссе. This part of the seminar romantically ended on the banks of Lake Switez, now a recreation site for the inhabitants of Navahrudak.

Before leaving Navahrudak, the Council visited two local cemeteries – Muslim and Catholic – and then went on to Nesvizh. The Castle Museum and Radziwiłł Park, inscribed on the UNESCO List in 2005, were visited in the company of the institution's director, Dr. Sergei Klimov. The UNESCO site largely



ICC Programme Council in front of the Nesvizh Castle

confirmed the conclusions from the visit to Mirsky Castle. The group also visited the museum in Nesvizh town hall and the parish church which contains the Radziwiłł family crypt.

The next city on the route was Minsk. The group began from Calvary Cemetery, the third most important burial ground in the former Polish Borderlands after Lychakiv and Rasos. The visit also covered the Old City, which is now extensively reconstructed, including the Troicki Suburb, the Cathedral and other monuments. The post-communist heritage of the city was also visited, including key Modernist buildings (for example, The National Academic Bolshoi Opera and Ballet Theatre of the Republic of Belarus), socialist realist buildings, as well as the modern face of the city, symbolised above all by the National Library building.

Minister Piotr Kozakiewicz, Director of the Polish Institute, organised an informal meeting of the Programme Council with a group of 21 people, professionally or otherwise connected with the protection, conservation and management of Belarusian cultural heritage. The meeting took place in the gardens of the Polish Embassy in Minsk.

From Minsk the group moved on to Slonim where they admired numerous 17th-century religious buildings. The unique 17th-century synagogue and the 16th-century defensive Orthodox church built of stone and located in neighbouring Sinkevichi, also made a great impression. The Council then visited the ruins of Sapieha Castle in Ruzhany (intensive work is currently under way to renovate the main gate and rebuild the annexes by the gate). The next stop on the itinerary was Kosava and Mierachoushchyna, where the participants of the seminar visited the Tadeusz Kościuszko Museum and the ruined monumental neo-Gothic Pusłowski Palace (a 120-metre-long façade), which has been adapted into a hotel with conference facilities. The last point of this stage was



icc Programme Council at the Island of Tears on the Svislach in the centre of Minsk

a visit to the monastery complex in Zhirovichi, the main centre of Orthodox Christianity in Belarus, subordinated to the Moscow Patriarchate.

From there the group travelled to Bereza Kartuska where they visited the imposing ruins of the Carthusian Monastery founded by the Sapiehas between 1648 to 1689, and the Russian military barracks where the famous internment camp was established in the interwar period. From Bereza, the route led to Pruzhana, where the group saw the stalls on the market square. The group then visited the regional museum in the former Szwejkowski Palace built in the mid-19th century to imitate the style of an Italian villa. The next stop was Kamenets-Litovsk, with the famous White Tower from 1276 to 1288, which gave its name to Belovezhskaya Pushcha, as well as the ruins of a castle and a 19th century church built in the Moscow style. Starting from Kamenets, the group was accompanied by Canon Jan Wasilewski, the parish priest of Kamenets, Vysokaye and Volchin, who showed the visitors the 18th-century parish church, the classicist Potocki Palace, and the ruins of the 17th-century Sapieha Castle in Vysokaye. The group also visited the Holy Trinity Church built in Volchin between 1734 to 1748, founded by Stanisław Poniatowski, father of King Stanisław II August Poniatowski, and which between 1938 to 1989 has served as the resting place for the remains of the king. The seminar ended in Brest. The fortress there made a big impression on the participants, especially in the context of its 19th and 20th-century history set against its use by the communist authorities for propaganda purposes.

Dr. Beata Nykiel

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE



ANNUAL MEETING OF THE HEADS OF NATIONAL NETWORKS OF THE ANNA LINDH EURO-MEDITERRANEAN FOUNDATION FOR THE DIALOGUE BETWEEN CULTURES

20-23 OCTOBER

The International Cultural Centre, coordinator of the Polish network of the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures, organised the 10th meeting of the Foundation's national coordinators from 43 countries of the Union for the Mediterranean (UfM) – the first meeting of the representatives of civil society since the events of the Arab Spring. Several factors made the Krakow meeting unique. Firstly, on the initiative of the ICC, the Foreign Ministry placed this event on the official agenda of the Polish Presidency of the European Union. Secondly, the gathering of the Foundation's national coordinators was accompanied by a meeting of senior officials of the UfM – the Board of Governors of the Anna Lindh Foundation, that is representatives of Foreign Ministries from the countries of the European Union, the Balkans, the Middle East and North Africa. Thirdly, for the first time in the history of the Anna Lindh Foundation, the annual meeting of national coordinators took place in a Central European country. The historical character of the meeting was ultimately confirmed by the presence of a Libyan representative, also for the first time in the foundation's history.

The chief aim of the Krakow meeting was to take stock of the foundation's activities and to prepare a new strategy for 2011–2014 so that it would best serve the needs of civil society in the 43 countries of the UfM. The meeting of the national coordinators was preceded by preparatory workshops conducted by the staff of the foundation's secretariat and attended by both the coordinators and members of the national networks (October 20th). Participants of the workshops were selected from amongst people who had distinguished themselves in the implementation of the foundation's projects between 2009 to 2010 (Poland was represented by Joanna Sanetra-Szeliga and Robert Kusek from the ICC, and Renata Sobolewska from the Together Polska Foundation). The participants were divided into three groups which focused on discussing challenges and successes in the area of grant competitions, communication, and support for the national networks through the "network development scheme". The conclusions from this work were then used during debates and workshops attended by national coordinators held on the successive days. The meetings of the national coordinators of the Anna Lindh Foundation lasted for three



Ayman Elshamy and Amr Shaaban representing Development No Borders, an Egyptian NGO, the winner of the Euro-Med Award for the Dialogue between Cultures 2011

days between October 21st to 23rd and consisted of plenary sessions and workshops in working groups. The plenary sessions were focused on reviewing the foundation's work in the previous three-year period and the presentation of the basic strategies and plans for 2012–2014 by the Executive Director. Two important documents prepared by the foundation's Secretariat were discussed, namely *ALF Strategy, Programme Guidelines and Budget for Phase III* and *Network Policy for the ALF Third Phase: Challenges, Objectives and Tools*. The new programme assumes the continuation of the projects launched in previous years, including three grant competitions, support for the national networks within the “network support scheme”, the Forum of the Anna Lindh Foundation in Istanbul and a report on intercultural trends. New proposals emerged, including an instrument called “Believe in Dialogue – Act for Citizenship”, and other regional initiatives.

The organisers of the meeting, supported by the Ministry of Culture and National Heritage, the Foreign Ministry and the Krakow Municipality, offered a wide-ranging cultural programme accompanying the debates. Its main elements were: • *Sounds of dialogue* – a concert of works by Krzysztof Penderecki (*Viola Concerto*), Anders Koppel (*Toccata for marimba and vibraphone*) and Edward Freitag (*Caban Concerto*) played by the Orchestra of the Royal Capital City of Krakow “Sinfonietta Cracovia” and the percussion ensemble, the Haba Percussion Group. The concert took place on October 21st on the Main Stage of the Helena Modrzejewska Stary Theatre in Krakow. • *Culture for social change* – an international debate on the role of culture in the processes of democratisation and social change attended by Dr. Monika Smoleń, Under Secretary of State in the Ministry of Culture and National Heritage, Grzegorz Klamon, President of the Wyspa Progress Foundation from Gdańsk, and Mohamed El Sawy, President and founder of Sawy Culture Wheel, the first Egyptian Minister of Culture since the Arab Spring. The meeting was chaired by Professor Raj Isar from the American University of Paris and was opened by a video presentation prepared by Joanna Rajkowska especially for this occasion. The debate took place on October 2nd in the Conference Hall of the Krakow Municipal Office. • *Sejny*

Chronicles – a performance directed by Bożena Szroeder with actors from the theatre affiliated to the Centre “Borderland of arts, cultures and nations” in Sejny. The show was staged on the New Stage of the Helena Modrzejewska Stary Theatre in Krakow. • A visit to the Wieliczka Salt Mine, inscribed on the UNESCO World Heritage List (October 22nd). • A visit to the Auschwitz-Birkenau Museum (October 23rd).

One of the most important events during the meeting was the presentation of the Euro-Med Award for the Dialogue between Cultures for 2011 to Ayman Elshamy and Amr Shaaban, representatives of the Egyptian youth organisation Development No Borders. The award was presented by Dr. Monika Smoleń and Professor Jacek Purchla during the international debate, *Culture for social change*.

The debate, *Culture for social change*, highlighted the parallels between the Central European experience of systemic transformation and the ongoing changes in North Africa, and also pointed attention to the autonomy of artists and their role in promoting social change. These affinities in sensibility were confirmed by the concert programme, *Sounds of dialogue*, combining a piece grounded in the European tradition with compositions inspired by African motifs, thus joining both sides of the Mediterranean. Particularly moving was the visit to the concentration camp at Auschwitz-Birkenau and the performance called *Sejny Chronicles*, a reconstruction of the pre-war microcosm of the multicultural Polish-Lithuania borderland, a world destroyed during the Second World War.

This was the first meeting in the foundation’s history which brought together so many representatives of civil society and government officials from all the countries of the Union for the Mediterranean. They not only took joint part in the events (such as the concert and the debate) but also jointly held the press conference opening the two events – the meeting of national coordinators of the Anna Lindh Foundation and the meeting of Senior Officials of the UfM – attended by Professor Jacek Purchla, Director of the ICC, Anna Raduchowska-Brochwicz, Plenipotentiary of the Minister of Foreign Affairs for the Barcelona Process – the Union for the Mediterranean, Youssef Amrani, Secretary General of the Union of the Mediterranean, André Azoulay, President of the Anna Lindh Foundation and Andreu Claret, Executive Director of the Foundation.

The meeting was attended by more than 120 people, including almost 90 national coordinators, observers and staff of the foundation’s secretariat in Alexandria, and 36 members of the Anna Lindh Foundation’s Polish network from across the country, who were invited to take part in the cultural programme accompanying the meeting. Together with the 79 people participating in the meeting of Senior Officials of the UfM, it was undoubtedly the largest gathering of government officials and representatives of civil society from UfM countries in the entire history of this international initiative.

Joanna Sanetra-Szeliga, Dr. Robert Kusek

COORDINATORS OF THE POLISH NETWORK OF THE ANNA LINDH

EURO-MEDITERRANEAN FOUNDATION FOR THE DIALOGUE BETWEEN CULTURES

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE



THE MYTH OF GALICIA

3-6 NOVEMBER

Within the international Ukrainian-Polish-Austrian project called *The Myth of Galicia*, implemented along with the Institut für den Donauraum und Mitteleuropa, the icc hosted the second working meeting of experts on Galician matters from the three countries participating in the project – Austria, Poland and Ukraine. *The Myth of Galicia*, launched as a long-term project in 2010, includes an exhibition with an accompanying publication, a broad-ranging programme of associated events and a website in four languages – Polish, German, Ukrainian and English.

The aim of the meeting was to review last year's work and formulate a plan for the future. The contributions of each participant were summed up in questionnaires covering the most important themes that featured in the exhibition. The next item on the agenda was a discussion based on the proposed sequence of subjects: lieux de mémoire/places of remembrance; the history of Galicia 1772–1918 with references to the present; personalities (From Mozart to Penderecki); cities and landscapes; identity – identities (ethnic and religious groups); progress and its consequences (economy, modernisation and migrations); cultural and artistic life, education; conflicts; the First World War; and myths (Galicia's life after life, contemporary concepts and stereotypes). For three days, scholars who focus their research on the broadly conceived cultural heritage of Galicia and the history of its multicultural and multiethnic community – including historians and art historians, museologists, critics and historians of literature, writers and columnists – discussed the methods and strategies for preparing an international exhibition, not only on the history of Galicia and its meaning for the contemporary European perspective, but also on the innovative ways of presenting the Myth of Galicia and its various versions in at least three countries: Poland, Austria and Ukraine.

It was decided that the icc would assume the role of project coordinator cooperating with foreign partners – the Institut für den Donauraum und Mitteleuropa in Vienna, Nezalezhniy Kulturolokhichniy Chasopis “İ” (Незалежний Культурологічний Часопис İ; *The Independent Cultural Journal “İ”*), and Hromadśka orhanizatsiya Centr Mizhnardnykh kulturnikh initsiativ (Громадська організація Центр Міжнародних культурних ініціатив) in Lviv. The project has three academic supervisors: Dr. Emil Brix on the Austrian side, Professor Jacek Purchla on the Polish side, and Taras Voznyak on the Ukrainian side.

The Myth of Galicia will feature museum exhibits, archive materials, as well as printed and multimedia materials. The exhibition will be overseen by Dr. Zanna Komar (Research Institute of European Heritage at the International Cultural Centre), and the opening of the exhibition at the icc Gallery is planned for September 2014 within the 100th anniversary of the outbreak of the First World War. The exhibition will also travel to Austria and Ukraine. It has also been suggested during a debate that the exhibition should be shown in several other countries of Europe, and even in the United States and Israel.



From the left: Christophe Ceska, Consul General of the Austrian Republic in Krakow, Prof. Jacek Purchla and Vitaliy Maximenko, Consul General of the Ukraine in Krakow

A timetable was adopted, with the first and most important step being the preparation of the concept of the exhibition by a team of curators. Another urgent task is to determine the budget of the exhibition and project, and prepare an application for financial resources.

The meeting was attended by representatives of the diplomatic corps: the Consul General of the Republic of Austria in Krakow, Christophe Ceska, and the Consul General of Ukraine in Krakow, Vitaly Maximenko.

The round table debate was accompanied by a presentation of the book *Cesarz Ameryki* by Martin Pollack, a participant of the conference. The event, organised by the Czarne Publishing House, was held in Cafe Cheder in the Kazimierz district of Krakow.

Dr. Żanna Komar

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

EXHIBITIONS



BRITISH BOHEMIA

THE BLOOMSBURY CIRCLE OF VIRGINIA WOOLF

15 SEPTEMBER 2010 – 9 JANUARY 2011

The group of artists, intellectuals and writers gathered around the Stephen sisters, Virginia Woolf and Vanessa Bell, has long been an object of fascination for cultural scholars. The Bloomsbury Group never established itself formally, never published a manifesto or an artistic programme. It was a circle of friends engaged in complex relations and unconventional sexual liaisons. The Bloomsburgians made up a group of very creative and talented personalities. It included artists, painters and designers – Duncan Grant, Vanessa Bell, Dora Carrington and Roger Fry (also a theorist and historian of art), writers – Leonard Woolf, Lytton Strachey, Edward Morgan Forster and David Garnett, the economist John Maynard Keynes, the journalist Desmond MacCarthy and the art critic Clive Bell. The best-known member, Virginia Woolf, went down to history as a great writer who, by challenging the existing literary rules and conventions, pushed the twentieth century literature onto a new avant-garde course. And it was the figure of Virginia Woolf which became the focus of the exhibition. Short fragments of her diary defined the scenario and marked the most important themes in the history of the Group. The historical context of its emergence, the convoluted biographies of its members and their unconventional work provide the content of the exhibition. Such an approach allowed an objective look at, and an adequate assessment of the artistic, intellectual and cultural role of the Bloomsburgians. Numerous oil paintings, water colours, drawings and engravings by Roger Fry, Vanessa Bell, Duncan Grant and Dora Carrington, borrowed from private collections, are complemented with photographs from the National Portrait Gallery, the Tate Gallery in London and King's College Archives in Cambridge, showing members of the Group engaged in work, informal meetings, picnics and discussions.

The narrative of the exhibition was built “Bloomsbury style” – with many diverse themes and without clearly demarcated sections, which adds up to a free-flowing, somewhat understated story about the phenomenon of a group casting away the rigid rules of social mores, criticising all forms of ossification and imposing norms on others, championing the freedom of intellectual and artistic expression. One of the main themes of the exhibition was the house in Charleston. Rented in 1916 by Vanessa Bell together with the farm, it became an important and legendary place connected with the Bloomsbury Group. Picturesquely sited at the foot of the Firle Beacon Barrow (East Sussex), amongst ponds and orchards, it brought together the group members for many years. Vanessa Bell created her art and raised her children here, Duncan Grant, Clive Bell and David Garnett lived in the house at one time or another, while other members of the group and their friends came to visit.

For many years painstakingly decorated to the last detail, beginning from walls, doors, mantelpieces, curtains and furniture down to ordinary objects



of daily use, the house became an extraordinary example of *Gesamtkunstwerk*. Photographs by Alen MacWeeney (originally published in an album on Charleston), showing these wonderful interiors, were displayed at the exhibition. Their large blow-ups on the gallery walls, set among decorative motifs characteristic for the style of the Charleston house, recreated the artistic value of this remarkable space. In this unique context, the exhibits borrowed for the display gained a special significance and highlighted the characteristic features of the art produced by members of the Bloomsbury Group; the art which was created not with museums in mind, in a very intimate atmosphere, tuned at exploring both technical and emotional artistic dilemmas.

Other themes present in the exhibition were the Omega Workshops designs, the singular Hogarth Press publications and the work of Dora Carrington. A separate place was given to images of women. Oil paintings and drawings with acts and portraits of female models, friends and lovers revealed that despite the declared openness to avant-garde art, Cubism, Fauvism and Abstraction, the Bloomsbury artists were still very firmly rooted in the tradition of figurative art and the realistic convention. Works created during the numerous and frequent trips to Italy and France complete the exhibition. These journeys



provided an important source of inspiration for members of the group, as can be seen in the oil sketches by Duncan Grant from the area around St. Tropez and Cassis, Vanessa's works painted during her stays in Venice and paintings by Fry from Auxerre.

Dr. Monika Rydiger
ICC GALLERY

AUTHORS AND CURATORS
Tony Bradshaw, Dr. Monika Rydiger

ORGANISATION
Anna Śliwa

VISUAL ARRANGEMENT, DESIGN OF THE ALBUM AND THE PRINTED MATERIALS
Rafał Bartkowicz



PRESENCE

PHOTOGRAPHS OF LVIV

BY IHOR KRUT

6 NOVEMBER 2010 – 9 JANUARY 2011

The work of the International Cultural Centre is to a significant extent focused on the subject of the former Polish Eastern Borderlands or Kresy, Lviv and the Ukraine. Hence the presentation of photographs by Ihor Krut, showing the contemporary face of Lviv, was a continuation of earlier efforts.

The display staged in the medieval cellars of the ICC was composed of thirty black-and-white photographs belonging to the cycle called *Presence*, pursued by the artist since 2004. The vision of Lviv he presents is far removed from the notions usually associated with the city. For the truth is that we often see Lviv in terms of established patterns, resorting to clichés. And Krut's works show very clearly that the city has not frozen in the mists of history, but it is evolving, following its own rhythm. The Ukraine, as photographed by Krut, is a place of contrasts – elements of the old order mix with emblems of emerging capitalism. The artist does not want to show official places and obvious symbols, preferring to record day-to-day life, ordinary situations. His main focus are people – his themes include children playing, random passers-by or street protesters. Images of people are supplemented with photographs of architecture, often markedly lyrical in tone. The subjects tend to be on the squalid side: courtyards of dilapidated city houses, fragments of walls plastered with garish adverts, buildings falling into ruin. Krut comes across as a careful observer of the surrounding world. The artist captures fragments of mundane reality, he mounts a kind of "hunt for images". It all adds up to a multi-layered story about the contemporary Ukraine, a subjective record of its today's landscape.

The *Presence* cycle also exemplifies the archetype of an artist coming back to his homeland after many years abroad. Brought up in the Ukraine, Krut emigrated to Canada in 1989. In the late 1990s, he started to visit regularly the country of his birth. The long absence made him look at familiar places from a different perspective, from the position of an outsider. This change of vision, the return to places that are the same and yet not the same, became an inspiration for the project. Hence, *Presence* is not just a documentary record of contemporary Ukrainian landscape, because the person of the artist introduces a dual perspective: the present/the past, closeness/distance.

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ICC GALLERY

AUTHORS AND CURATORS
Ihor Krut, Natalia Žak

ORGANISATION
Regina Pytlik



TRANSMIGRATIONS

MYSŁOWSKI, PUNTOS

20 JANUARY – 6 MARCH

“The artist more than anyone else embodies the characteristic features of the transmigrant’s figure. His identity emerges from a movement of active gathering of experiences, which he selects, reinforces and generates – in order to pronounce in his artistic expression the complicated truth about all the resources he has used to be the person he is in the act of creation.” (Marta Bucholc, *A transmigrant’s identity*, fragment of an essay written for the exhibition catalogue).

This exhibition represented one of the most intriguing topoi in contemporary art, seen as a complex and dynamic process both of the work’s creation and the shaping of the artist’s identity. The exhibition contrasted the work of two contemporary artists whose personal and artistic experiences are connected with the issue of transmigration. Tadeusz Mysłowski is a Polish artist living in New York, while Jani Konstantinovski Puntos is an artist of Macedonian-Greek origin working in Poland and abroad.

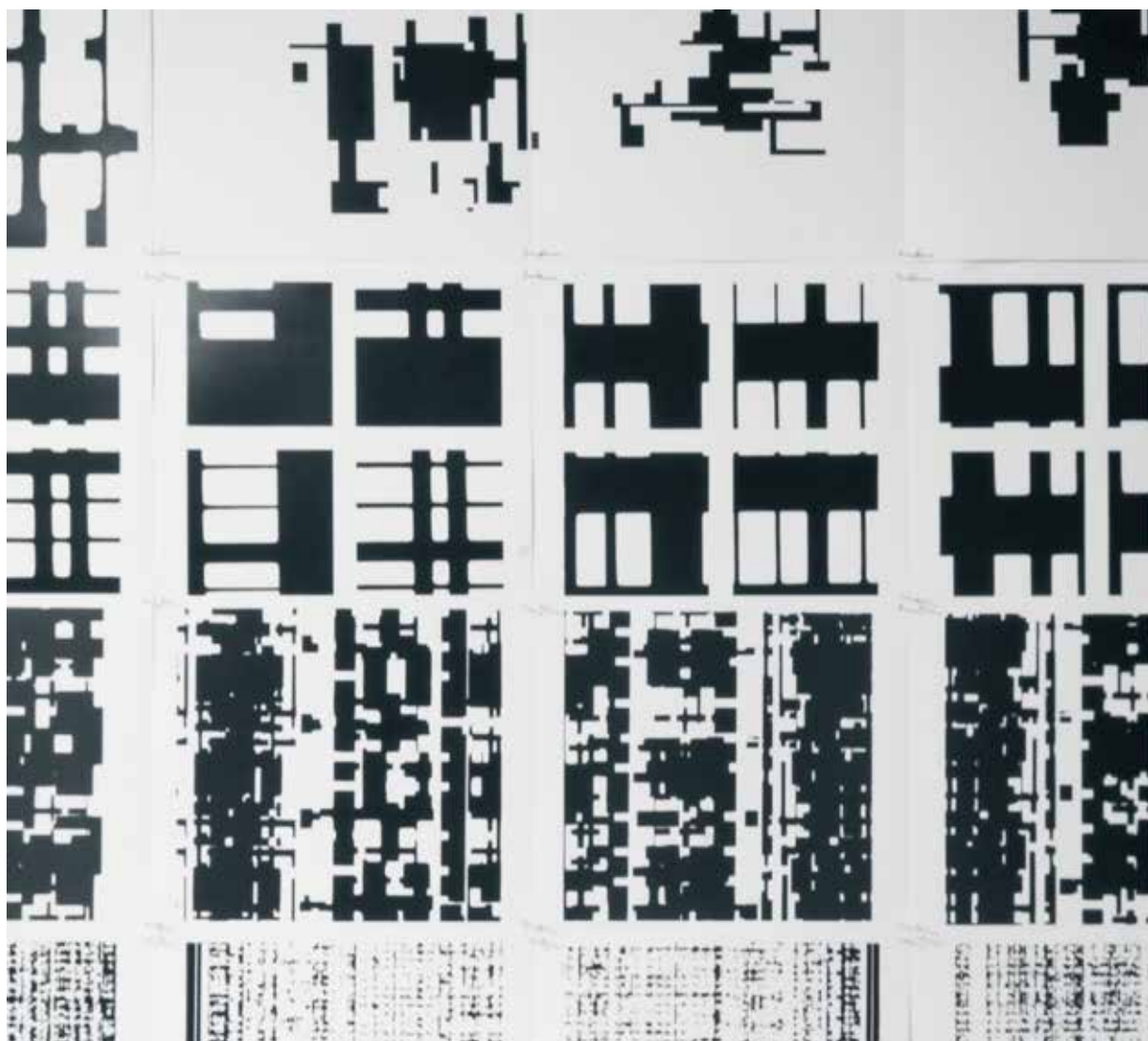
The work selected for the exhibition shed light on transmigration conceived not only as the physical aspect of the artists moving, travelling or emigrating, or as the presence of the work in galleries and museums, but above all as a continuous mobility of thought, associations and memory, as well as the migration of ideas, motifs, themes and sources of inspiration. The works on display were also meant to illustrate another kind of transmigration – that of the doctrine of reincarnation, the rebirth of beings in new forms of life. This kind of palingenesis is to be found in the work of both artists.

Tadeusz Mysłowski is fascinated with reviving the tradition of constructivist art – the formulas and characteristic motifs in new spatial forms, which includes installations, semi-applied objects (*ChairThrones*), sculptures-columns and moving pictures (experimental films). He alludes to the classics of constructivism – Piet Mondrian, Kazimierz Malewicz, Katarzyna Kobro, Władysław Strzemiński, Henryk Berlewi, and Waław Szpakowski. The series *ChairThrones* is dedicated to these great artists. Mysłowski’s best-known works were on display at the ICC Gallery – *Manhattan Grid* (1995) and *Towards Organic Geometry* (1972–1994), in which the artist reveals his long-time fascinations with New York, especially with the urban grid of Manhattan. Its regular structure is revived in three-dimensional and two-dimensional artistic creations. He produces intriguing transformations of geometric forms into organic ones or vice versa – for example in one of his most recent projects, *Manhattan Chairs* (2009–2010), in which he refers to the geometric and organic structure of Manhattan (using a digital visualisation of an archaic green Manhattan). He is constantly moving between genres, disregarding the traditional borders between them.

In the installations prepared by Jani Konstantinovski Puntos especially for the ICC Gallery (*The Copernicus’ Room*, *The Iconostas*, *The Meditation Area*, *Alchemicus*), the artist reaches for his Macedonian-Greek roots and refers to the characteristic phenomena of our contemporary culture, such as the digital semblance of reality (*simulacrum*), intertextuality, and transgression of art



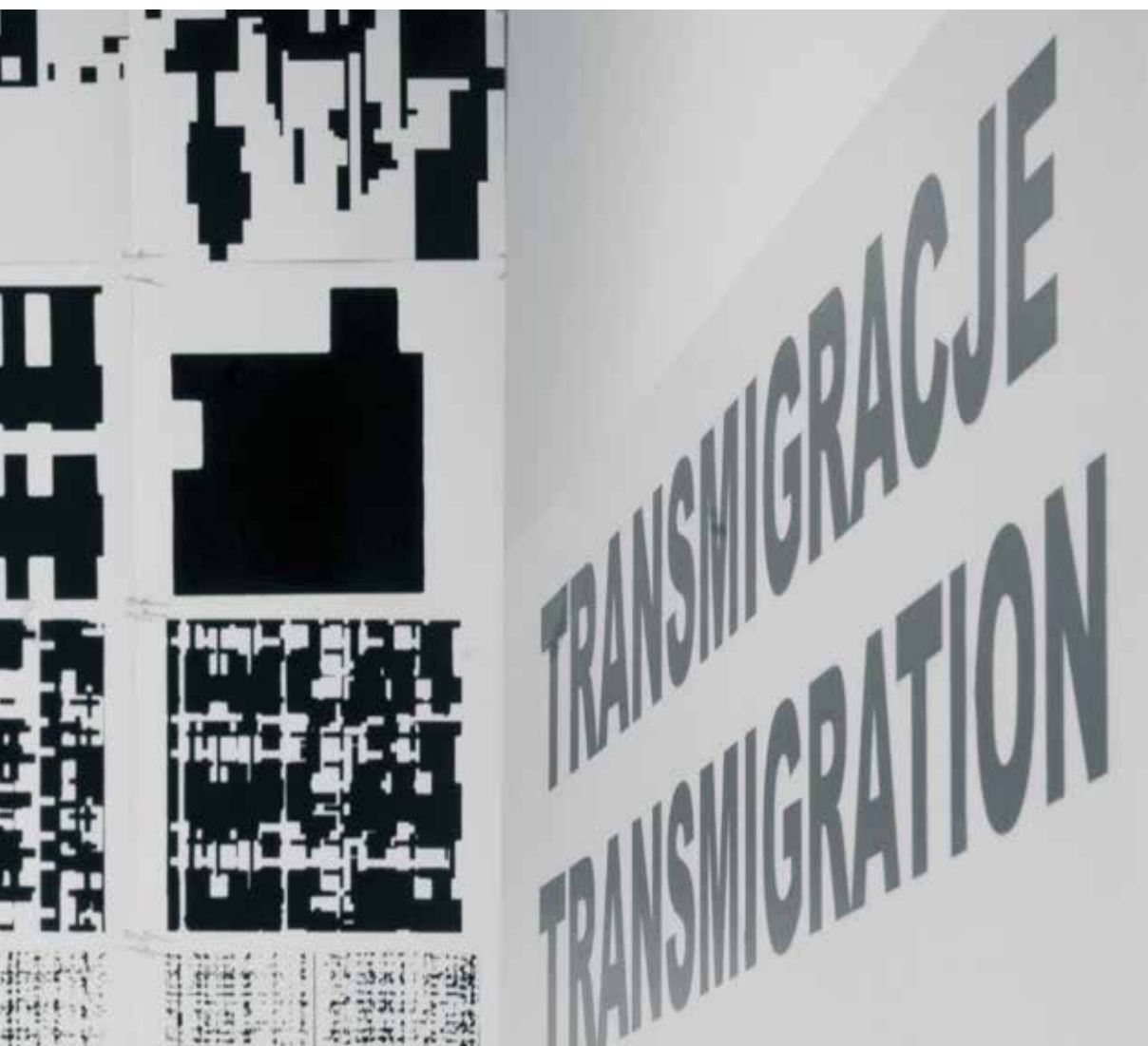




disciplines. Pontos is a nomadic artist, who travels constantly, and often lives and works outside of Poland. The complex form and expression of his work reveal a mixture of these artistic migrations. He is interested in all kinds of oppositions, contradictions, and bipolarity of things. He is intrigued by such dichotomies as the image as an artefact and its digital record, the negative of the matrix – the positive of the engraving print, the tangibility of the sensual world – the indeterminacy of the metaphysical world, the surrounding reality and *simulacrum*, global versus regional symbolism, and the mechanisms of contemporary civilisation in relation to long-established philosophical and ethical systems.

The phenomenon of transmigration allowed the exhibition to exist not only as a voice in the discussion on the topoi of contemporary culture, but also to visually analyse (in the work of the two selected artists) the attitude of contemporary artists to the widely-conceived heritage, as well as to reveal the specific mechanisms of reformulating it for the needs of new expression in art.

Dr. Monika Rydiger
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DESIGN OF THE PRINTED MATERIALS

Kuba Sowiński

EDITORIAL CO-ORDINATION

Marzena Daszewska



US AND THEM

AN INTRICATE HISTORY OF OTHERNESS

16 MARCH – 5 JUNE

This is the eighth time the ICC Gallery has hosted engravings from the Print Room in the Scientific Library of the Polish Academy of Arts and Sciences and the Polish Academy of Sciences (PAU and PAN) in Krakow. There were also several works from the Jagiellonian Library. The oldest prints, such as *Chronicle of the World* by Hartman Schedel or the series with images of *Wild Men* by Martin Schongauer, were created in the late-15th century. The collection features masters of engraving techniques such as Albrecht Dürer, Václav Hollar, Jacques Callot and Lucas van Leyden. Visitors could also see illustrated “Books of monsters”, treatises by Fortunio Liceti and Ambroise Paré, courtesy of the Jagiellonian Library.

This panoply of the modern masters of engraving seems to announce an exhibition which will be aesthetically interesting but distant from matters relevant to us. Nevertheless, these classic works were juxtaposed with screenings of films by Friedrich Wilhelm Murnau and Tod Browning, posters by Waldemar Świerzy, and comic books by Frank Miller. The presentation of images created for the recipients of popular culture was meant to show the sphere from which the images of *Others* have migrated – *Others*, mutants, freaks of nature – who’s viewing is censored by political correctness.

Faced with the diversity of nature, human beings constantly attempt to order it in relation to themselves. Therefore, the body, present in everyday experience, is the thing which most often divides the world into the eponymous “us” and “them”, healthy and disabled, tamed and wild. As Michael Foucault has noted, on the eve of modernity, nature was catalogued hierarchically, based on extremes, and unusual cases. The images of the *Other*, books of monsters, catalogues of mythical races, and images of savage men presented at the exhibition, were a constant element of the universe at that time. This means that mutants had their place in the order of the world, and to a certain extent, it sanctioned displaying them in the streets of Europe. The situation changed in the 20th century. The *Other*, often in the name of respecting his dignity, had to leave the scene and remain in the shadows. His body displayed to the public was annoying and the will to view it was regarded as a symptom of cruelty. This was when *Others* colonised imagined worlds, lands known from horror stories and narratives about superheroes.

The work on display demonstrates that the intricate history of human judgments on nature revealed in the images does not reflect favourably on us. We are inconsistent in our assessments of the *Other*. Often, he is a gladly observed curio, *lusus naturae*, and may also become a sovereign individual and a synonym of the devil, and of danger. He may also be a hero too. This diversity of attitudes revealed in the images of the *Other* gave rise to the division of the exhibition into four parts: freak, persona, enemy, and hero.







The first part of the exhibition contains examples of representations of real and imaginary creatures, mythical races, members of exotic people living at the end of the world, and the so called books of monsters. The freaks are usually representatives of a wider group, a collective, a species. Their destiny is to be watched.

The second part features images of the *Other* which, in contrast to the freak, is not a representative of a collective but an individual functioning in everyday reality. The viewer is introduced into the real world by studies of characteristic figures based on Leonardo da Vinci's models and representations connected with the idea of physiognomics. Portraits of people who for various reasons are regarded as *Other* by their immediate surroundings complete this section of the exhibition.

Next, we have images of the *Enemy*. Fear of disease, the anger of the gods, as well as moral and political anarchy often pushes the *Other* outside the bounds of society, and allows him to be cast in the role of a madman or criminal. Then the mutant is no longer safely cloaked by politically correct tolerance. In moments of crisis, the *Other* will probably become a scapegoat.

The exhibition is rounded up with images of the *Other* in the role of a hero. As mentioned above, real mutants had to disappear from the streets, theatres in the cities and circus tents during the 20th century. On the other hand, such figures were more often present in horror stories, detective novels and science-fiction. These areas create a special kind of hero – a mutant living outside



“our” world, unmentioned, but at the same time necessary for the functioning of a “normal” community.

Dr. Anna Olszewska

SCIENTIFIC LIBRARY OF THE POLISH ACADEMY OF ARTS AND SCIENCES AND
THE POLISH ACADEMY OF SCIENCES

AUTHOR AND CURATOR

Dr. Anna Olszewska

ORGANISATION

Regina Pytlik

VISUAL ARRANGEMENT

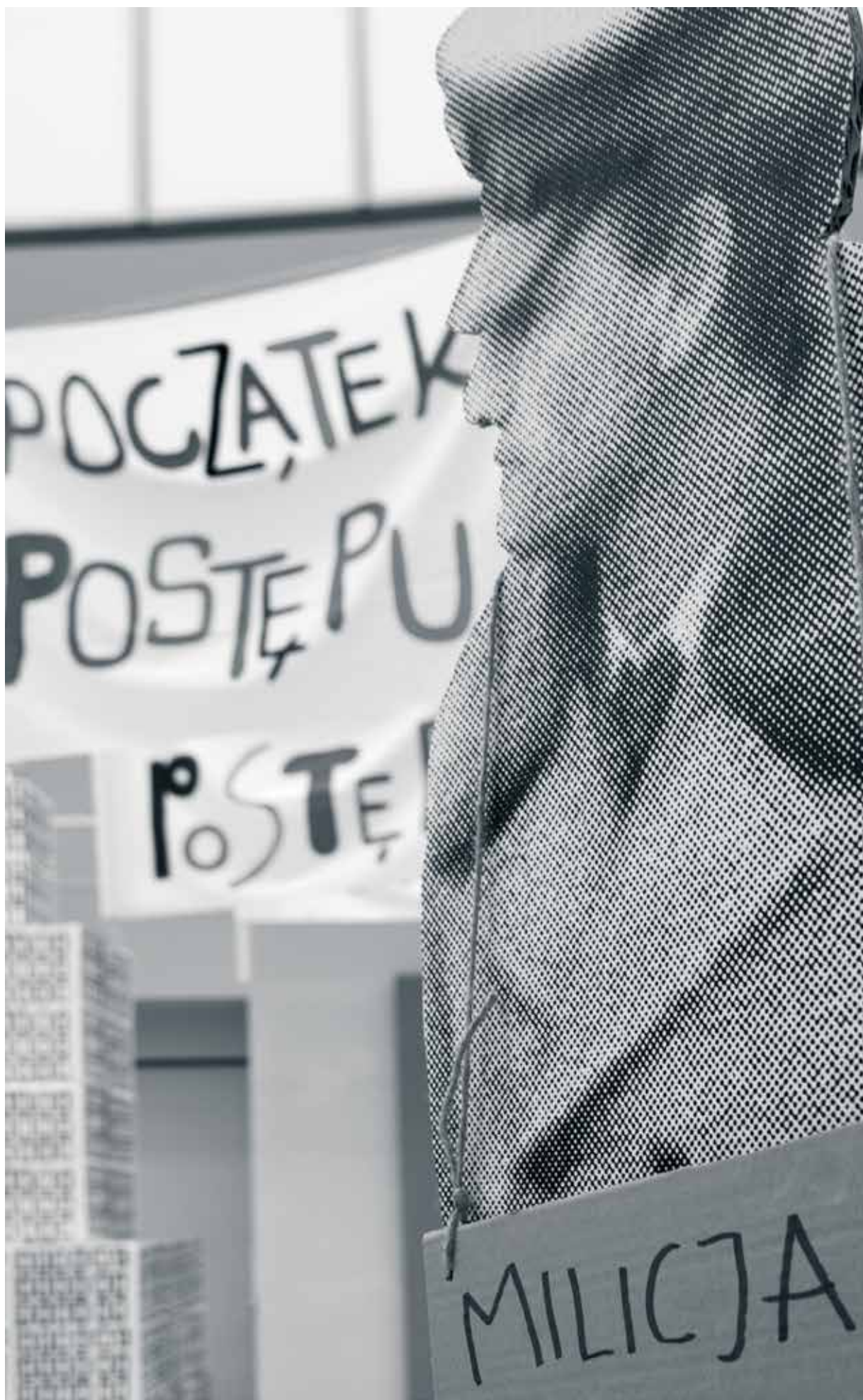
Jerzy Cyganiewicz

DESIGN OF THE ALBUM AND PRINTED MATERIALS

Katarzyna Wojtyga and Krzysztof Radoszek (Magister Lemur s.c.)

EDITORIAL CO-ORDINATION

Marzena Daszewska



HAPPENING AGAINST COMMUNISM BY THE ORANGE ALTERNATIVE

19 JUNE – 2 OCTOBER

The Orange Alternative is one of the most interesting artistic developments in Poland during the 1980s. The weapon used by the “movement” launched in Wrocław was a happening, which rallied the crowds in a mischievous and humorous way, and successfully shook the foundations of communism. The Orange Alternative was not only a social movement protesting against the reality of that time, but above all a group which, without creating formal structures and political slogans, acted against the regime. It was an alternative to the government and the opposition, as well as to the drab reality. Orange Alternative activists lampooned the pompously celebrated anniversaries, the convention of thematic holidays, the omnipresence of the police and secret services in all areas of life, and shortages in the shops. Such actions as “Militiaman’s Day”, “The Great October Revolution”, “Polish Army Day” or “Who’s Afraid of Toilet Paper?” were organised. Slogans on banners included “Africa should be annexed to the USSR”, “Police in Wonderland” or “Adidas shoes for working class crews”. The trademark of the movement was the dwarf (first painted on paint spots covering up anti-government slogans on city walls) and later a red or orange cap worn by participants of the happenings. These events mocked the apparatus of power, and after 1989 served as a comment to the current political and social situation. The methods and language used showed a strong impact of surrealism and an affinity with the Dada movement.

The exhibition at the ICC Gallery was the first wide-ranging presentation of the movement. It was co-organised by the Orange Alternative Foundation, and followed the birth and development of this movement in a chronological arrangement, and the narrative was grounded in the political and social history of Poland in the 1980s and during the post-communist transformation.

The strongest point of the exhibition was its arrangement, which very suggestively reflected the character of the ephemeral actions which occurred in the streets during the 1980s.

The display began in an improvised cinema hall with a screening of a comprehensive film about the history of the Orange Alternative, illustrating the happenings of the movement and including some footage from the old “Film Chronicles”. The introduction to the exhibition presented the political and social background of the last decade of communism in Poland, illustrated with photographs from the collections of the Karta Centre and photographs from the contemporary press. In other rooms the history of the Orange Alternative was presented, seen through successive happenings between 1986 to 1990 in Wrocław, Łódź, Warsaw and Lublin (including photographs, films, leaflets, replicas of props, and large blow-ups). The last room featured an epilogue talking about the contemporary activities of the movement after 2000, which saw the return of the leader of the Orange Alternative, Waldemar “Major” Fydrych,





from emigration. The patio was turned into an interactive place – the arrangement offered the chance to assume the role of a participant of a happening. Visitors were able to paint things on a wall (a reference to the dwarves painted on the walls of Polish cities during martial law), write an application on a typewriter, make one's own dwarf's cap, build the Palace of Culture and Science from large blocks (boxes), or take a photograph of oneself with replicas of props used during the historical happenings.

The exhibition was addressed to various groups of visitors, both in terms of age, the level of interest in the subject, and the time spent in the gallery. A special visiting trail was created for our youngest visitors (children aged between 5 to 9), consisting of textual materials in successive rooms which presented the unique atmosphere of the 1980s in a simplified way, explained the basic terms, and showed the activities of the Orange Alternative. The texts targeted at older visitors were divided into three levels of reception: information introducing particular sections (in the form of poster boards), more detailed materials about particular happenings with fragments of books by the leader of the movements, and additional materials in the form of newsletters – *artzines*, which every visitor could take home and study at his or her leisure (these included information about the movement and the unique atmosphere of the 1980s, as well as a timeline with an educational role – meant especially for young people and foreign visitors). The guests could also take leaflets and manifestos home, and additional illustrative and textual materials were placed in the info-kiosk.

The exhibition was organised within the cultural programme of the Polish Presidency of the European Union.

Katarzyna Jagodzińska, Natalia Żak

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE, ICC GALLERY



CONCEPT

Waldemar "Major" Fydrych

SCENARIO

Katarzyna Jagodzińska and Natalia Żak

CURATORS

Katarzyna Jagodzińska and Natalia Żak (ICC)

Agnieszka Couderq-Kubas (Orange Alternative Foundation)

ORGANISATION

Regina Pytlik

VISUAL ARRANGEMENT

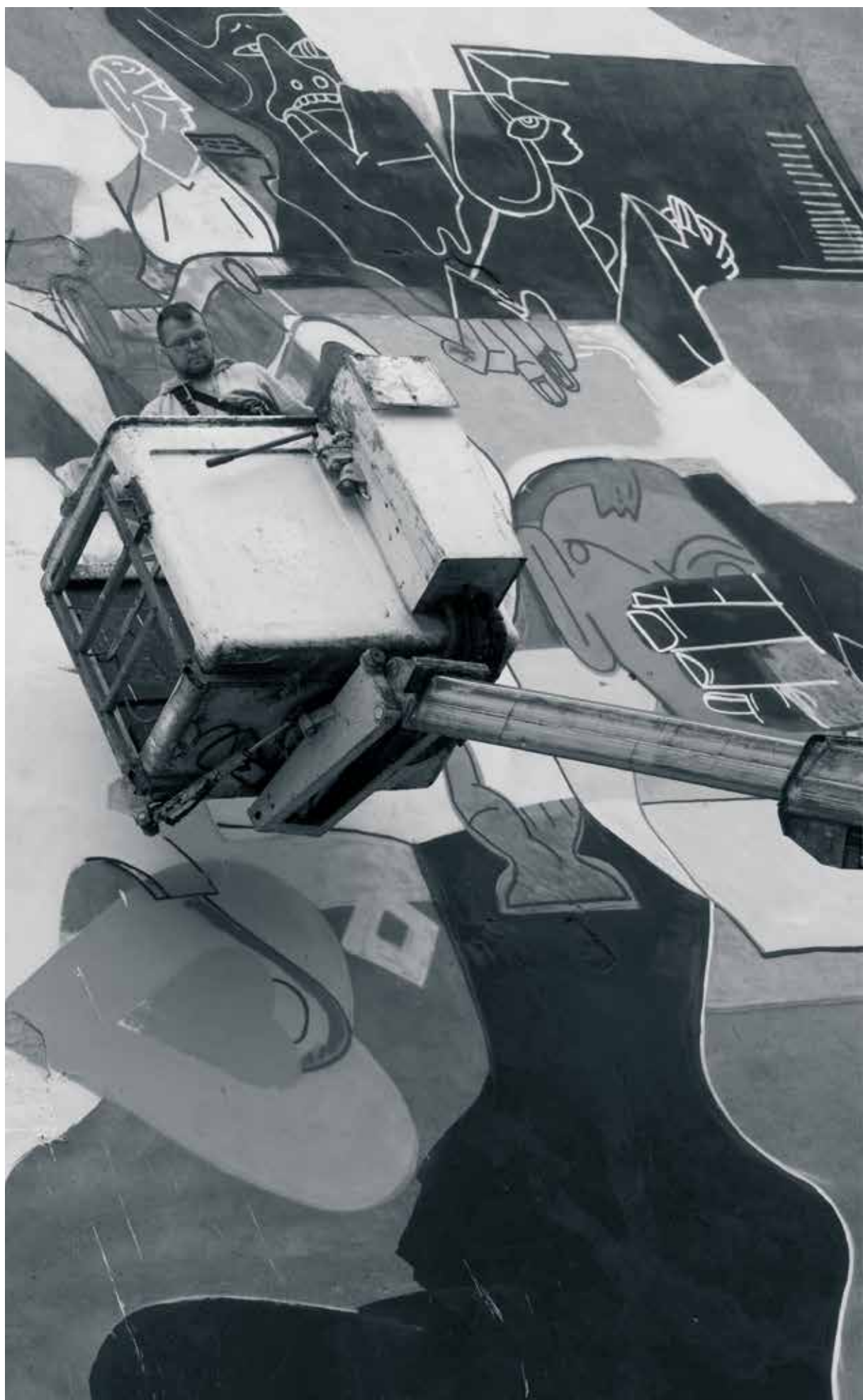
Rafał Bartkowicz and Agnieszka Bartkowicz

DESIGN OF THE BOOK AND THE PRINTED MATERIALS

Kuba Sowiński

EDITORIAL CO-ORDINATION

Marzena Daszewska



(R)EVOLUTION

19 JUNE – 31 JULY

(R)evolution the project organised by the International Cultural Centre and the Art Boom Festival, featuring works by David Černý, Marcin Maciejowski and Sławek zBK Czajkowski, was a supplement to the exhibition, *Happening against Communism by the Orange Alternative*, meant as a kind of epilogue.

The work sited in Krakow's public spaces alluded to the street character of the Orange Alternative and to the artistic element of these ephemeral actions. Each of the invited artists approached the phenomenon of the Orange Alternative in his own way, entered into a dialogue with its history, and selected what was most intriguing for him.

Freedom by David Černý captured the essence of the movement's activities. Expressions of freedom could be found at every stage of the development of the group of figures – starting from the anarchic New Culture Movement, through the figures of dwarves painted during martial law (as well as symbols of anarchy and the English word “freedom” composed of the word “free” and an ideogram of a house [Polish “dom”]), to organising big happenings. The work of this Czech artist, installed on Matejko Square in Krakow, consisted of three-dimensional headless human figures. Mounted in a straight line on several-metre-long tubes, they had an inbuilt mechanism which made them move slowly. When the figures hit the ground, they were gradually deformed and eventually destroyed. Set against its title, the work assumed an ironic and bitter character – every form of protest involves the risk of repression and failure. The chosen site, close to the Grunwald Monument with its turbulent history, also introduced additional meanings.

The nation is willing by Marcin Maciejowski is a painting in the Kazimierz district of Krakow. The artist painted the phrases “The nation is willing” and “The government concurs” onto an advertising board. Between these phrases, on a blob of paint alluding to the paint spots covering up anti-government slogans on the city walls, which were then painted over with dwarves by the Orange Alternative, Maciejowski put the words “Make money and see the world”. This produced the sentences: “The nation is willing to make money and see the world. The government concurs”. The text was supplemented with sketchy figures. Starting from the actions of the Orange Alternative and thus the “heroic” period in Polish history, Maciejowski's work turned into a reflection on the down-to-earth desires of contemporary Poles.

The last of the invited artists, Sławek zBK Czajkowski, painted a mural called *All Quiet* on the façade of a house on Karmelicka street. In contradiction to the title, the artist painted an ominous communist policeman, an outstretched hand holding a baton, a blue-nosed general, marching figures and an orange tank. All these elements produced an interesting conglomerate of shapes and colours, where line, colour and deformation serve as important means of expression. The composition which is in many ways reminiscent of a rebus, combined



Freedom by David Černý

The nation is willing by Marcin Maciejowski





with a humorous approach to the subject, offered a many-branched story about the legendary Orange Alternative movement and the reality of the late 1980s.

Katarzyna Jagodzińska, Natalia Żak

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE, ICC GALLERY

CURATORS

Katarzyna Jagodzińska, Natalia Żak (ICC)

Marcin Gołębiewski (East of Art Foundation)



HUNTING DOWN MODERNISM

THE PROHIBITED ARTS

IN THE THIRD REICH

18 OCTOBER 2011 – 29 JANUARY 2012

This exhibition looked at the painful and dramatic period in 20th-century German history, when Adolf Hitler came to power and the cultural policy of the German state was subordinated to Nazi ideology. The Nazi conception of culture was subjected to political goals and became an instrument of repression against those artists whose works were not compatible with the vision of art recommended and promoted by the Nazis.

The show was conceived as a review of “condemned” works from this period, not only visual – painting, engraving and sculpture – but also literary and musical, which was meant to reflect the huge scale and intensity of the repression. A remarkable section of the exhibition was the *Polish annexe* which signalled the very complex and dramatic situation of Polish artists who found themselves within the reach of Nazi “cultural policy” after the outbreak of the Second World War on September 1st 1939 and the German invasion of Poland. The key issue for the curators was to create an exhibition which would analyse the problem on many levels: as a presentation of avant-garde tendencies of this period, both of the well-known works and artists, as well as the forgotten ones; as a kind of chronicle of political events and historical facts which fundamentally transformed German culture, turning it into an instrument of propaganda and repression; and as a shocking record of individual human stories – artists rejected by the regime, excluded, and condemned to annihilation.

The exhibition was divided into five parts. Part one, *Reflection of the times 1914–1933*, was a kind of prologue concerning the period preceding Hitler’s coming to power, which illustrated the traumatic experiences of German artists after the First World War through selected works (by Heinrich Maria Davringhausen, Max Pechstein, Carl Rabus, Georg Grosz, Armin Wegner, Ernst Toller, Bertold Brecht and others), as well as the social and political situation in the Weimar Republic, which became a breeding ground for national socialist ideology. Part two, *The onset of modernity*, was the key part of the display and showed artists condemned by the Nazi regime for the avant-garde expression of their works, as well as their political views, race or ethnic origin. Drastic events such as book burnings, the *Entartete Kunst* exhibition in 1937 in Munich, and the *Entartete Musik* exhibition in 1938 were recalled. Part three, *Exile and persecution*, concerned the dramatic fate of those artists (including Otto Freundlich, Max Ernst, Hellmuth Weissenborn, Lion Feuchtwanger and Anna Seghers) who were forced to leave Germany, stripped of their German citizenship, and who sought refuge in France, Great Britain, Norway and the United States. Part four, *Resistance*, consisted of stories of those artists (including Hans and Lea Grundig, Georg Netzband, Leo Haas and Rudi Goguel) who, while both in exile in Germany, supported the anti-totalitarian resistance movement with their art and attempted to draw the attention of international public opinion to the situation in Nazi Germany.











The closing section of the exhibition, *Polish annexe*, showed the difficult and dramatic situation of Polish artists (including Karol Hiller, Władysław Strzemiński, Katarzyna Kobro, Melchior Wańkowicz, Zofia Kossak and Witold Hulewicz) after the German military aggression in September 1939. The main reason for persecuting these artists was their Polish national identity, which was in accordance with the military and political strategy of erasing the Polish state – with its culture and intellectual elite – from the map of Europe and the annals of history. The annexe also recalled Polish artists of Jewish origin (including Jonasz Stern, Roman Kramsztyk, Bruno Schulz, Icchak Kacnelson, Artur Gold and Józef Koffler), who were doomed to death once the “final solution of the Jewish question” was introduced in 1942.

The exhibition was conceived not only as a historical display but also as a relevant warning against contemporary totalitarian systems, and a lesson in recognizing them in order to fight in defence of their victims.

The exhibition was organised with Landschaftsverband Rheinland within the Season of Culture of North Rhine-Westphalia in Poland 2011/2012, and within the cultural programme of the Polish Presidency of the European Union. The Foundation for Polish-German Cooperation also supported the event. The presentation of the exhibition in Germany is between March 17th and May 28th 2012 in the Kunstmuseum in Mülheim an der Ruhr.

Dr. Monika Rydiger
ICC GALLERY

**AUTHORS AND CURATORS**

Judith Schönwiesner and Dr. Monika Rydiger (Polish annexe)

ORGANISATION

Anna Śliwa (ICC), Judith Schönwiesner and Eva Gebhard (LVR)

VISUAL ARRANGEMENT

Malwina Antoniszczak and Monika Bielak

DESIGN OF THE ALBUM

Kuba Sowiński

EDITORIAL CO-ORDINATION

Marzena Daszewska



SHINE

ST MARY'S ALTAR

BY VEIT STOSS

2 DECEMBER 2011 – 29 JANUARY 2012

The exhibition staged by Universitas Publishing House and the International Cultural Centre is an upshot of a publication under the same title. Twenty seven photograms by Andrzej Nowakowski constitute an extraordinary iconographic documentation of the main altar of St Mary's Basilica in Krakow.

Progress in photography and digital processing of pictures made it possible to present Veit Stoss's work in such a monumental form for the first time. Macrophotography, general and detailed views present the altar in a previously unachievable way, which this masterpiece undoubtedly deserves. The pictures made with the use of professional lighting and jacks show the altar from a completely new perspective. Nowakowski revealed details and takes not available to the general public and allowing a close look at one of the most valuable masterpieces of medieval sculpture in Europe.

Regina Pytlik

ICC GALLERY

AUTHOR AND CURATOR

Andrzej Nowakowski

EDUCATIONAL PROGRAMMES



Graduate of the 5th edition of the Academy of Heritage, Aleksandra Gaudyn, receives her diploma from Prof. Jacek Purchla



Touring seminar of the Academy of Heritage in Wrocław – Agnieszka Krzyżanowska gives a guided tour of the city

THE ACADEMY OF HERITAGE

The 10th anniversary of the Academy of Heritage in 2011 was an impulse for reflection on the formula of the previous five editions of postgraduate studies, which now boasts 122 graduates. The curriculum of the Academy of Heritage has always focused on the management of cultural heritage, conservation of monuments and protection of cultural goods. Classes concerned both the history of culture, art and conservation, and the legal and economic aspects of protection. They were supplemented with touring seminars which helped educate about specific monuments and the practical methods of managing heritage sites. The classes co-organised with the Małopolska School of Public Administration at the Cracow University of Economics, were conducted by lecturers from the Cracow University of Economics, the Jagiellonian University, the Cracow University of Technology, the Warsaw University of Technology, the Academy of Fine Arts in Krakow, and experts from selected cultural institutions, including the Royal Castle in Warsaw and Wilanów Palace.

The last edition of the original formula ended in spring 2011: the students attended seminars and wrote their diploma theses, and 15 people joined the alumni of graduates. A touring seminar of monuments in Beskid Niski was also organised. Concurrently with the 5th edition, the 6th edition was prepared, modified and enriched with many new elements. The programme of the new edition is more intensive and lasts for one academic year. It met with a positive reaction for people interested in deepening their knowledge on cultural heritage, and the number of applications and inquiries increased significantly compared to previous editions. A record number of 38 people from across Poland (students from Dolnośląskie, Śląskie, Lubelskie, Lubuskie, Łódzkie, Małopolskie, Mazowieckie and Opolskie) enrolled.

The 6th edition of the Academy of Heritage was inaugurated on October 7th with a lecture by Professor Jacek Purchla. Six study sessions had taken place by the end of 2011, and the classes included workshops on managing cultural institutions. The group of regular lecturers including Professor Jerzy Hausner, Professor Andrzej Rottermund, Professor Piotr Krasny, and Paweł Jaskanis, was joined by others, including Professor Bogusław Szmygin, Professor Wojciech Bałus and Professor Ireneusz Płuska. The classes have been held in Katowice and Wrocław, where the City Promotion Office offered their inestimable help, and where the students were able to learn about the methods and philosophy of promoting the city and managing culture from the Wrocław authorities. The classes held in the Museum of History of Wrocław, the Centennial Hall and Szczytnicki Park, demonstrated modern ways of presenting a multicultural city, including the legacy of Modernism.

Dr. Michał Wiśniewski

THE TRAINING CENTRE – THE ACADEMY OF HERITAGE

MANAGEMENT OF UNESCO WORLD HERITAGE SITES IN VISEGRAD COUNTRIES

7-14 JULY

In 2006 Ministers of Culture from the Visegrad Group countries established a panel of experts on cultural heritage and the organisation of its activities was entrusted to the ICC. Regular meetings of representatives from the Czech Republic, Poland, Slovakia and Hungary resulted in the organisation of two academic conferences and three summer courses on the Management of UNESCO World Heritage Cultural and Natural Sites in the “Visegrad Four” countries. The international course is addressed to employees of conservation services and institutions of culture, as well as non-governmental organisations involved in heritage protection. The third edition in 2011 was attended by 20 participants from all of the Visegrad countries, as well as Serbia and Spain. The classes were held in Krakow and Slovakia.

The courses were taught by representatives of institutions involved in the panel of experts, including Dr. Katarína Kosová, Director General of the Monuments Board of the Slovak Republic, Ľubica Pinčíková from the Monuments Board of the Slovak Republic, Dr. Tamás Fejérdy and Dr. Gábor Soós from the National Office of Cultural Heritage in Budapest (Kulturális Örökségvédelmi Hivatal), and Professor Jacek Purchla and Dr. Michał Wiśniewski from the ICC. The course began in Krakow with participation in the session of the 1st Heritage Forum of Central Europe. The three-day conference presenting contemporary examples and methods of cultural heritage protection was an introduction to a series of lectures and seminars prepared exclusively for the course participants. They concerned selected complexes and sites from the Polish and Slovakian UNESCO List and contemporary tendencies in the development of the philosophy of cultural heritage protection. Dr. Tamás Fejérdy, representing the UNESCO World Heritage Committee, commented on recent changes in the management of the UNESCO List, while Dr. Gabor Soós presented new regulations regarding cultural landscape and intangible heritage.

Before leaving Poland the course participants saw Krakow's monuments and visited St. Michael the Archangel Church in Dębno Podhalańskie. In Slovakia they visited the historic centres of Kežmarok and Levoča, with Spis Castle (Spišský Hrad) and the Romanesque church in Žehra. Separate classes were devoted to the monuments of Bardejov and the timber sanctuaries of the UNESCO List, including the church in Hervartov and the Orthodox churches in Ladomirová and Bodružal. Another stop on the trail was the Red Monastery (Červený Kláštor), a Baroque hermitage of the Carthusians close to the Polish border, managed by the Monuments Board of the Slovak Republic, co-organiser of the course. The former cemetery, now a museum and conference centre, served as a dormitory and conference hall during the Slovakian leg of the course.

During the classes held in Slovakia, the participants met local experts who had prepared the application for the inscription of Slovakian monuments on



Lecture by Dr. Gábor Soós



Course participants in Spišská Kapitula (Slovakia)

the UNESCO List, as well as learning about the procedures, the methodology of inscription and the ways of monitoring it. The classes were taught, among others, by Miloš Dudáš, Viera Dvořáková and Mária Novotná from the Monuments Board of the Slovak Republic. During direct talks with specialists on site, the participants learnt about the technical side of the functioning and monitoring of monuments inscribed on the UNESCO List, as well as about problems concerning specific sites. An important didactic element of the course was the comparison between the development of the tourist industries in Poland and Slovakia, and the reflection on how the UNESCO List influences the economy of the visited places and regions.

The course also helped people involved in heritage protection to look at problems common for all of the countries of the region, expanded knowledge about the UNESCO List, and helped to integrate the communities of conservation in Central Europe.

Dr. Michał Wiśniewski

THE TRAINING CENTRE – THE ACADEMY OF HERITAGE

HERITAGE AWARENESS HERITAGE PROFESSIONALS TRAINING PROGRAMME

6-13 DECEMBER

The *Heritage Awareness* seminar, organised in India by the Indian National Trust for Art and Cultural Heritage (INTACH), was attended by representatives of the International Cultural Centre, the Royal Wawel Castle, The National Art Collection and the Faculty of Conservation and Restoration of Works of Art at the Academy of Fine Arts in Krakow. The project was prepared as part of a long-term cooperation scheme between the International Cultural Centre and INTACH as a continuation of the seminar organised by the ICC for Indian specialists in Poland in 2010.

The aim of the seminar was the presentation of various aspects of Polish experience in cultural heritage protection by the Polish participants, as well as learning about the conservation needs of the Indian partner. The programme consisted of a number of meetings, seminars and visits, mostly in New Delhi. The session was supplemented with a visit to Goa aimed at identifying the conservation needs in the local Catholic churches built by the Portuguese from the 16th to the 18th century. Additionally, during a short stay at the INTACH – Mumbai Chapter, participants learned about the Indian model of public-private partnership in heritage protection. The stay in Mumbai coincided with the opening of an exhibition of works by Stefan Norblin – who lived and worked in India for many years – previously shown in Stalowa Wola and New Delhi. The Polish participants visited the show before the opening.

The Polish visitors met many representatives of Indian cultural institutions, including the Ministry of Culture and non-governmental organisations, which helped to define the framework of the ICC's cooperation with partners from the subcontinent. In the autumn of 2012, together with INTACH and with the support of the Indian Council for Cultural Relations (ICCR), the ICC's is planning to organise a seminar for Indian conservators in Krakow, devoted to the exchange of experience in the management of UNESCO List heritage sites.

The most important conclusion from the reconnaissance in India is the huge conservation needs in India, which include, for example, urgent work on polychromes, wooden and stone sculptures, and fabrics. It has to be noted that there is no university for monument conservators in India. In this context, the Polish experience in heritage protection and management aroused a great deal of interest, which we must share with our Indian partners.

Dr. Michał Wiśniewski

THE TRAINING CENTRE – THE ACADEMY OF HERITAGE



Among the ruins of the Augustine Church in Old Goa



St Anne's Church in Talaulim in Goa



Conservation workshops in the Dr. Bhau Daji Lad Museum in Mumbai



EDUCATIONAL PROGRAMME ACCOMPANYING THE EXHIBITIONS

The exhibitions presented at the ICC Gallery were accompanied by a broad-ranging educational programme, which covered all age groups from children through teenagers to seniors. A special programme was prepared for each group reflecting the needs and requirements of the targeted audience.

The youngest participants – kindergarten children and schoolchildren – were offered art workshops on open days, as well as cycles of workshops and meetings connected with various celebrations and holidays. Within the *Graphic art day at the ICC*, organised during the *Us and Them. An intricate story of otherness* exhibition, children had the opportunity to listen to fragments of *Gulliver's Travels* and then draw illustrations. The *Happening against Communism by the Orange Alternative* exhibition programme featured workshops in animation, where the children were shown productions by the “Semafor” Animated Film Studio and made short animations using the frame-by-frame method. The open day accompanying the *Hunting Down Modernism. The Prohibited Arts in the Third Reich* exhibition included workshops led by Magdalena Krzyżak-Turschmid, concertmaster and second violin in the Beethoven Academy orchestra. The children made illustrations to live classical music. There were also two cycles of workshops during the winter and summer holidays. An event called *Eco-holiday at the ICC* was held during the winter within the *Transmigrations. Mysłowski. Puntos* exhibition. Following in the footsteps of contemporary art, the children created installations and objects from recycled materials. Workshops during the summer coincided with the *Happening against Communism by the Orange Alternative* exhibition and were focused on the colour orange and street art. Workshops were also organised as part of the *Night at the ICC Gallery* (May 20th), *Jubilee Sunday* (May 29th) and *Santa Claus Day at the ICC* (December 4th). These activities were appreciated and honoured by the “Children friendly place” certificate awarded by Gazeta Wyborcza and the PR Inspiration agency.

Groups of children from lower secondary and secondary schools were invited to all of the exhibitions. Educators working with the ICC (graduates and students of Art History, European Studies and English Studies at the Jagiellonian University) prepared gallery classes which were adapted to the level of knowledge of participants, and which were related to the various issues connected with the exhibitions. These classes, which are highly regarded by teachers in Krakow, were held in Polish, German and English. Of special importance was the *Art does not exclude!* programme during the exhibition, *Hunting Down Modernism. The Prohibited Arts in the Third Reich*, staged in partnership with the Orange Foundation. The programme focused on issues of multiculturalism and tolerance, for which the exhibition provided a natural background.

All of the exhibitions were also accompanied by a cycle of meetings, workshops and seminars called *Mature for art. Meetings for seniors at the ICC. The Transmigrations. Mysłowski. Puntos* exhibition programme featured two meetings of the same title, *Between the East and the West – European culture in the 20th century*. The *Us and Them. An intricate story of otherness* exhibition included classes



in graphic art, in which the participants created art using various techniques under the guidance of the engraver, Agnieszka Łakomy. The *Happening against Communism by the Orange Alternative* exhibition was enriched with workshops on graffiti-making called *Let us spray something orange*, which culminated in painting graffiti on the wall of the Nowy Theatre. Michalscy Confectionery was a partner of this cycle. The *Mature for art. Meetings for seniors at the ICC* meetings earned the ICC the title of “Senior friendly place” in the first edition of the competition organised by the Krakow Municipality and the Małopolska Voivodship.

Helena Postawka
ICC GALLERY

PROJECTS NETWORKS PROGRAMMES

THESAURUS POLONIAE

Thesaurus Poloniae is a grant programme sponsored by the Ministry of Culture and Cultural Heritage, and has been implemented by the International Cultural Centre since the autumn of 2009. In 2011 two editions of the programme took place (the summer semester from May 1st to July 31st, and the winter semester from September 1st to November 30th), attended by 11 researchers from nine countries in Europe, America and Asia. The programme is addressed to foreign scholars studying the culture, history and multicultural heritage of ancient and contemporary Poland and the broadly-conceived Central Europe. It is targeted at people involved both in the practical side of managing and protecting cultural heritage, and in theoretical reflection on such fields as history, heritage, sociology, ethnography or anthropology.

Thesaurus Poloniae is divided into two categories: the Senior Programme for professors and senior lecturers, and the Junior Programme for PhDs and PhD students. The ICC secures a three-month stay in Krakow and offers grantees the possibility to make use of the academic facilities, archives and libraries, as well as to take part in educational and research programmes at selected academic and cultural institutions. Grant-holders are offered independent accommodation in the city centre and office space for research work in the ICC building on the Main Square in Krakow. Participants of the programme also receive a monthly scholarship and a one-time grant for books and necessary materials.

Six people qualified for the summer semester: in the Senior Programme, Dr. hab. Valentin Constantinov from Kishinev (the Republic of Moldova), Dr. hab. Jan Sucháček from Ostrava (The Czech Republic) and Dr. Bela Tsipuria from Tbilisi (Georgia). In the Junior Programme, Ayla Ağayeva from Baku (Azerbaijan), Tetiana Kovalchuk from Ostrog (Ukraine), and Ekaterina Kuzavleva from Bryansk (Russia). Five people qualified for the winter semester: in the Senior Programme, Dr. Patrice Marie Dabrowski from Amherst (USA), Dr. Yewsei Gendel from Minsk (Belarus), Dr. hab. Oleg Odnorozhenko from Kyiv (Ukraine) and Dr. Anežka Šimková from Olomouc (the Czech Republic). In the Junior Programme, Tomoko Kakuyama from Saitama (Japan).

The growing interest in the programme and the increasing quality of the applications and research conducted in Krakow show the necessity of developing grant programmes in humanities concerned with research on Polish and Central-European heritage. In 2011 the Thesaurus Poloniae programme made it possible to broaden the cooperation with partners from the countries of Central Europe and the former Soviet Union. It is worth noting that we had the opportunity to welcome a researcher from the United States and to receive, for the very first time, a scholar from Japan. The diverse nature of this cooperation shows the growing interest in Poland and Central Europe in various parts of the world.

Information on eligibility can be found at: www.mck.krakow.pl

Dr. Michał Wiśniewski

THE TRAINING CENTRE – THE ACADEMY OF HERITAGE

AHICE

ART HISTORIAN INFORMATION FROM CENTRAL EUROPE

WWW.AHICE.NET

2011 brought some important changes with the AHICE service being attached to the structure of the Research Institute of European Heritage at the International Cultural Centre. This makes AHICE even more effective in transmitting scholarly information.

The service was administered without any problems. The effectiveness of the service, however, is not only determined by guaranteeing a continuous flow of information. As with all internet activity, AHICE included, cooperation between partners is hidden behind the visible structure of information. Without these partners the hundreds of news items accessed by users daily would not appear in the structure of the service.

In order to deepen this cooperation a number of working meetings of the partners was held. The administrator of the service met with the Hungarian coordinator in Budapest twice. Another meeting, with the Czech and Slovakian coordinators, took place in the Slovakian town of Zvolen, and the administrator also met some of the Polish partners. The meetings centred around the current problems of cooperation with all participants of the project, coordinating the inflow of information from particular institutions in a given country. Maintaining these personal contacts is very important and has a direct bearing on online cooperation.

New institutions have also announced their desire to join the project. One of these is the Institute of Comparative Art History at the Maria Curie-Skłodowska University in Lublin. When the institute registered for the service, an administrative panel and password were created, which will make it possible to introduce information about conferences organised by the institute directly. After confirmation by the AHICE administrator they will appear in the public structure of the service. Another new partner is the Museum of Contemporary Art (MOCAK) in Krakow, and both these institutions enrich the AHICE offer with their diverse approach to art. Attracting partners with various profiles of activity is of crucial importance for the development of the service and our attempt at developing the service in many directions will, therefore, be continued. Such an approach will allow us to broaden the offer of the service and hence reach an even greater number of users.

AHICE also held classes for students of Postgraduate Studies in Contemporary Methods of Documenting and Promoting Cultural Heritage at the Institute of Art History at the University of Wrocław. The classes took place on June 4th at the ICC building in Krakow. The long-term work of AHICE and its recent achievements were also discussed at the request of the institute.

The development of the profile on the social-networking website, Facebook, was also important. This additional information space was continuously utilised with regular news and more extensive information from AHICE being placed

there. Around 100 such items in English were posted in 2011, and the appearance of AHICE on Facebook resulted in 480 people joining, most of them young. Users from the 18–34 age group constitute over 70 percent of people accessing AHICE information through Facebook.

The ICC's institutional partners in the project are Moravské galerie (The Moravian Gallery in Brno), Kulturális Örökségvédelmi Hivatal (The National Office of Cultural Heritage in Budapest), Katedra dejín výtvarného umenia, Univerzita Komenského (The Department of Art History at Comenius University in Bratislava).

Zoltán Gyalóky

COORDINATOR OF THE AHICE

“RIHA JOURNAL”

WWW.RIHA-JOURNAL.ORG

RIHA Journal, a new international academic magazine on art history, has been published since April 2010. It is an organ of the International Association of Research Institutes in the History of Art (RIHA) published by the Zentralinstitut für Kunstgeschichte in Munich. The International Cultural Centre in Krakow, as one of more than 20 RIHA member institutions in the world, plays the role of being a local editorial office. The peer-reviewed journal is only published online, which guarantees an exceptionally fast (usually about 3 months) publishing process. *RIHA Journal* has a continuous character – particular articles are given successive numbers, without a division into regularly appearing issues. Access to the articles is free and unlimited. The idea of the journal is to present the fullest possible range of art history and theory, and the articles are assigned to particular subject areas and periods. The articles are published in the congress languages, and in some cases they are also published in the native languages of the authors.

RIHA Journal has a rolling submissions process in which original, unpublished articles on art history and theory can be sent to the editors. The Polish editors generally accept texts written in Polish, while articles written in English are accepted from authors representing countries not present in the RIHA institute, and especially from Ukraine, Belarus, Lithuania, Latvia, Estonia and Russia.

Over 30 articles have been published to date, including six sent in by the ICC (four of which were published in both Polish and English) by Dr. hab. Maria Hussakowska-Szyszkó, Katarzyna Jagodzińska, Kamila Kłudkiewicz and Dr. Dorota Sieroń-Galusek in 2011, and by Prof. Dr. hab. Maria Poprzęcka and Agata Wójcik in 2010.

Katarzyna Jagodzińska

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

PLEASE CONTACT THE POLISH EDITORIAL OFFICE FOR MORE INFORMATION
ABOUT SUBMITTING ARTICLES:

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www.mck.krakow.pl/page/riha-journal

MANAGEMENT OF UNESCO WORLD HERITAGE SITES IN POLAND AND NORWAY

1 APRIL 2009 – 31 MARCH 2011

THE PROJECT'S PARTNER:

Riksantikvaren Directorate for Cultural Heritage, Oslo

The first quarter of 2011 was also the final quarter of the implementation of the project, during which a publication and exhibition summing up the project were prepared. The last meeting of the Steering Committee took place between March 1st to 3rd, with the exhibition boards and content of the publication analysed in detail. During this meeting, the project was also summed up and the possibilities for continuing the cooperation were assessed.

The book and board exhibition (both bilingual) constitute the permanent and tangible effects of the project.

The publication is the first Polish compendium of information on the Norwegian and Polish system of protecting and managing cultural heritage, with particular emphasis on places regarded as sites of universal value. The book is divided into three parts: the first outlines the Polish and Norwegian approach to problems of world heritage; the second presents detailed characteristics of sites participating in the project and puts forward conclusions from the project seen from the Norwegian and Polish perspective; and the third sums up the project, containing reports from workshops and conferences, general conclusions and the opinions of participants of the project.

The book was dedicated to the memory of Tomasz Merta.

The exhibition presents the project and its results on 20 boards: • a description of the project with a presentation of its participants • characteristics of the World Heritage List • the criteria of inscription on the World Heritage List • characteristics of Norway and Poland • sites taking part in the project • methods of protecting heritage sites in both countries • principles of financing and managing heritage sites in both countries • the role of tourism, promotion and education in the context of cultural heritage • conclusions from Polish-Norwegian cooperation.

The text was enhanced with photographic material gathered during the implementation of the project. An electronic version of the exhibition on compact disc was attached to the book and is available on the project's website <http://heritage.org.pl>.

The exhibition was presented at the ICC building from April 13th to 29th, and the opening, combined with the presentation of the book, was attended by Sidsel Bleken, Counsellor of the Norwegian Embassy in Warsaw.

The exhibition then travelled to: • St. Philip's and James' Church in Sękowa (June 19th to July 3rd 2011) • St. Simon's Club at the St. Andrew the Apostle Church in Lipnica Murowana (July 11th to July 31st 2011) • the Municipal Cultural Centre in Lanckorona (August 20th to September 4th 2011).

The promotion of the exhibition and project was also combined with other cultural events at each of these venues. In Sękowa and Lipnica Murowana it accompanied concerts held in the timber churches organised by the Małopolska Tourist Organisation within the cycle *Music Ingrained in Wood*. The opening of the exhibition in Lanckorona coincided with the yearly event, *Romantic Lanckorona*, which took place on August 20th and 21st 2011.

The subjects covered by the project, as shown by its implementation, are especially significant for the Polish side. Field workshops (both in Małopolska and Norway) were important, and emphasised by both sides conducting research within the project. Meetings with the managers and guardians of world heritage sites constituted the essence and main function of the project. It has been demonstrated that on-site meetings and the direct experience of a specific place are an essential element of such activities.

The subject area of the project must be regarded as pioneering, since there are still not enough people in Poland who recognise its importance.

The importance of the project can be confirmed through the opinions of participants and the voices which could be heard at the different openings of the exhibition summing up the project, as well as book promotions at the ICC, where these publications were assessed as being useful and valuable.

We can already say that continuation of joint activities with our Norwegian partners is quite feasible, and this issue was also discussed at the last meeting of the Steering Committee.

Ewa Wojtoń

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

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THE ANNA LINDH EURO-MEDITERRANEAN FOUNDATION FOR THE DIALOGUE BETWEEN CULTURES

WWW.ALPOLSKA.ORG, WWW.EUROMEDALEX.ORG

The Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures, founded in 2005, is a remarkable organisation. It was created by the European Commission and the EUROMED Committee under the Barcelona Process (currently the Union for the Mediterranean – UfM). The organ which monitors it and takes the most important decisions is the Board of Governors (foreign ministry representatives of the 43 supporting countries and the European Commission). However, it is not politics that determines the power of the Foundation but civil society, which is present in the Foundation and creates it within the national networks. The national networks consist of about 3000 organisations active in the 43 countries of the Union for the Mediterranean (27 European Union member states, 10 countries from the Mediterranean Basin plus Albania, Croatia, Bosnia and Herzegovina, Monaco, Montenegro and Mauretania). In 2011 efforts were started to create a network in Libya. Together with national coordinators and the Secretariat of the Foundation in Alexandria, the national networks realise the fundamental tasks of the Foundation: to promote mutual understanding and respect, to combat racism, xenophobia and any other forms of discrimination, and to develop cultural collaboration.

In 2011 the Anna Lindh Foundation was faced with a serious challenge. Reviewing the second period in the Foundation's functioning (called Phase II in official documents) and preparing the strategy for the coming years (2012 to 2014) was not an easy task because of the spread of the economic crisis and the difficult situation in the region. But no forecasts were able to predict the development of the political situation and the arrival of the Arab Spring which changed the face of Northern Africa. The Foundation's Secretariat in the Egyptian city of Alexandria found itself at the centre of these events. In an announcement issued on February 13th 2011, the Foundation's directors commented on the emergence of the social movement in which young people fought for freedom, dignity and social justice, following the principles and values compatible with the Foundation's mission. In response to the complex situation, the initiative, *Believe in Dialogue. Act for Citizenship*, was started in March 2011, which organised meetings in Cairo (June 1st to 6th) and Tunis (June 23rd to 26th) devoted to the issues of civil society and intercultural dialogue in the new situation. The Financial Support Mechanism for the national networks of the Anna Lindh Foundation was launched, making it possible to invite guests from Egypt and Tunisia to events which concerned issues connected with the Arab Spring. It should also be noted here that the Anna Lindh

Foundation is the only institution of the UfM which did not suspend its activities in this difficult period, and which immediately responded to the new needs of civil society.

Speaking at the Forum in Tunis, the Foundation's president, André Azoulay, stressed that the Arab Spring made everyone aware that concepts such as "freedom", "justice" and "dignity" did not respect national borders, and were as essential in the countries of the South as they were in the North. "History is knocking at our door and we should take common action to write it and build a common future," added Azoulay. The Foundation's director, Andreu Claret, also said that the changes in the Arab world are a good moment for renewing Euro-Mediterranean cooperation; democracy cannot exist without pluralism and the Anna Lindh Foundation and its national networks play a significant role in the process of the society's opening to dialogue and diversity. These ideas form the basis of the strategy for 2012–2014, prepared by the Foundation's Secretariat, with its final version to be adopted in the early months of 2012.

Among the activities of the Polish coordinator of the Anna Lindh Foundation in 2011, the most important was the national networks' common project, *Education for dialogue*, which resulted in the multimedia publication, *Us – Them. Intercultural education in Poland: materials*. To promote the Foundation and learn about the expectations of the members of the networks, several regional meetings also took place in Szczecin (May 17th), Olsztyn (June 28th), Gdańsk (June 29th), Przemyśl (July 22th) and Białystok (July 29th). The Polish network had 93 member organisations by the end of 2011.

The coordinator's activities were possible thanks to the Foundation's support through the Network Development Support Scheme.

Joanna Sanetra-Szeliga, Dr. Robert Kusek

COORDINATORS OF THE POLISH NETWORK OF THE ANNA LINDH FOUNDATION
THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

EDUCATION FOR DIALOGUE

The *Education for dialogue* project was the second joint initiative of the Polish network of the Anna Lindh Foundation prepared by the International Cultural Centre, and implemented with financial support of the Foundation. Launched in 2010 and continuing next year, the project is aimed not only at the integration of the Foundation's Polish network, but also at significantly contributing to the theory and practice of intercultural dialogue in our country through creating high quality educational materials in electronic form. Moreover, the *Education for dialogue* project undertakes the issue of diversity in Poland and the wider world, and also promotes the goals of the Anna Lindh Foundation, with combating discrimination and intolerance being among them.

One of the problems most often raised by Polish practitioners of dialogue is the lack of educational and training materials for people entering the field of intercultural dialogue; hence the idea of producing a publication fulfilling these expectations based on the assumption that this publication will be markedly different from others available on the market. These criteria are met by the multimedia formula of the publication – a CD not only containing texts, but also video and sound recordings.

Members of the Polish network of the Anna Lindh Foundation were invited to join the project and the materials were prepared by people whose knowledge and experience warranted a high quality of the work: Marta Abramowicz from the Foundation For a Change, Weronika Czyżewska from the Borderland Foundation, and Zofia Sawicka and Michał Futyra from the Institute of Research on Civilisations at the University of Information Technology and Management in Rzeszów. Both they and other members of the Polish network of the Anna Lindh Foundation shared their experiences with prospective practitioners of intercultural dialogue; their voices may be heard on the pages of the multimedia book called *Swoi – Obcy. Edukacja międzykulturowa w Polsce – materiały (Us – Them. Intercultural education in Poland: materials)*.

The work on the content was based on a cycle of workshops held in Krakow (October 26th–27th 2010), Rzeszów (January 19th–21st 2011) and other places. The meeting in Rzeszów, organised by the Institute of Research on Civilisations at the University of Information Technology and Management – a coordinator of the project – proved particularly important, as recordings determining the multimedia character of the publication were made. Members of the network who wanted to share their experiences in multiculturalism were also invited: Together Polska, Homo Faber, Panorama Kultur, the Institute of Slavonic Studies at the Jagiellonian University, Lovers of Orthodox Church Music Society, House of Bretania, Willa Polonia, The 'Grodzka' Gate Centre, and the Polish Students Association in Wrocław. The results of previous work on educational materials and the study visit to Jarosław and Leżajsk were presented, and television and radio interviews were recorded, in which participants talked about their work, challenges, successes, problems and methodology.

Joanna Sanetra-Szeliga, Dr. Robert Kusek

COORDINATORS OF THE POLISH NETWORK OF THE ANNA LINDH FOUNDATION
THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

WE ARE MORE ACT FOR CULTURE IN EUROPE

WWW.WEAREMORE.EU

The International Cultural Centre in Krakow has long been active in several European networks of cooperation. One of them is Culture Action Europe (formerly EFAH – European Forum for Art and Heritage). Culture Action Europe is a platform of dialogue concerned with support and lobbying for the enhanced role of culture in the European Union. The main goal of the organisation is to make an impact on European policy in order to improve access to culture for the citizens of Europe. The organisation prepares information and analyses of cultural policies, promotes exchange of information and opinion (in order to work out common positions at the European level), organises meetings and conferences, and represents the cultural sector at the European level. As a member, the ICC has had an opportunity to influence the shape of the EU's cultural policy.

In 2011 the ICC joined the campaign, *We are more. Act for culture in Europe*, sponsored by the Culture Action Europe network, which strives to point attention to the role of culture in the social and economic development of Europe, and the necessity for increasing the financial resources for culture in the next EU budget perspective for 2014–2020. The ICC has actively promoted the campaign through cooperation in preparing campaign materials, producing information materials in Polish, printing leaflets, electronic promotion and translating press materials for the campaign's website. Additionally, during the European Congress of Culture in Wrocław (September 8th to 11th), the ICC's representative, Joanna Sanetra-Szeliga, conducted *We are more* workshops as part of the congress's programme aimed at preparing participants to lobby for culture. The campaign will be continued in 2012.

Joanna Sanetra-Szeliga

THE RESEARCH INSTITUTE OF EUROPEAN HERITAGE

**PUBLICATIONS
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50/20. Sketches and essays to mark twenty years of the International Cultural Centre

Polish version: 520 pages, size: 17×20 cm, hardback edition,

ISBN: 978-83-89273-84-0

English version: 504 pages, 6 colour photographs, size: 17×20 cm,

hardback edition, ISBN: 978-83-89273-85-7, designed by Władysław Pluta

The pretext for this publication is the 20th anniversary of the International Cultural Centre. This occasion encouraged us on the one hand to review the 20 years of change in Poland, Europe and the world, while on the other to attempt a prognosis for the future. Intellectuals, scholars, artists and cultural operators from Poland and abroad were invited to share their reflections and experiences.

Sketches and essays were sent in by 50 authors including Gregory Ashworth, Shlomo Avineri, Daniel Beauvois, László Beke, Dieter Bingen, Emil Brix, Erhard Busek, Ewa Chojecka, Krzysztof Czyżewski, Rod Fisher, Jerzy Hausner, Danuta Hübner, Csaba G. Kiss, Alexander Lipatov, Sneška Quaedvlieg-Mihailović, Adam Michnik, Stefan Muthesius, Zdzisław Najder, Stanisław Obirek, Krzysztof Pomian, Shobita Punja, Mykola Ryabchuk, Andrzej Rottermund, Joseph Rykwert, Grzegorz Ryś, Agnieszka Sabor, Henryk Samsonowicz, Thomas Schulz, Janusz Sepioł, Rupert Graf Strachwitz, Robert Traba, Leopold Unger, Magdaléna Vášáryová, Andrzej Wajda, Rafał Wiśniewski, Wu Lan, and Pavel Zatloukal. The collection also contains an essay by Andrzej Tomaszewski who died in October 2010 and had been connected with the ICC since the beginning of its existence.

The reflections in the book revolve around three crucial issues: Europe and dialogue; heritage and memory; and culture and development – and such are the titles of the chapters into which the publication is divided.



International Cultural Centre 1991–2011

Polish-English version, 248 pages, size: 24 × 28 cm,
two types of cover: hardback edition and paperback edition with flaps,
ISBN: 978-83-89273-86-4, designed by Władysław Pluta

This overview of the International Cultural Centre's activities presents the stages of the institution's emergence and development, creating its programme offer and building its reputation in Poland and abroad, as well as the modernisation of the ICC's seat on the Main Square in Krakow. From the perspective of two decades of the institution's existence, we could say that its capital consists of all its achievements, the team of specialised employees, the seat and the international position of the ICC, but above all the operating formula worked out in this period, based on interdisciplinary research, innovativeness and independence in designing its programme. When we bear in mind that the ICC is one of several experimental institutions created after the change in the political system in 1989, this publication provides excellent material documenting the search for the new organisational and programmatic shape of such institutions.

The book presents – in chronological order – over 130 undertakings and programmes implemented by the ICC, and contains information on the organisational structure, international cooperation, the structure of financing programmes and events, and modernising the historical Ravens House – the ICC's seat.



Anna Strzebońska

**Bibliography of the contents of International Cultural Centre publications
2006–2010**

Polish-English version, 212 pages, size: 14,5 × 21 cm, paperback edition with flaps, ISBN: 978-83-89273-83-3, designed by Kuba Sowiński

After the bibliography issued in 2006, listing the ICC publications between 1991 to 2005, we presented the second volume of this guide to the centre's achievements, to the "discovered" research areas and contacts with other institutions and scholars.

The bibliography contains 74 entries, such as materials from seminars, conferences and research projects; exhibition catalogues, including exhibition folders (only those containing original texts); publications from the Materials for the History of Religious Art in the Eastern Borderlands of the Former Polish Republic series; the International Cultural Centre yearlies (in two versions: Polish and English); the contents of Herito and other publications.

The bibliography also presents occasional articles and commentaries, papers, lectures and presentations of 374 authors from many different countries and various continents, with a total of 1,122 entries. It is divided into three parts: a chronological list of publications (including full bibliographic details), an alphabetical list (including shortened bibliographic details), and an index of authors.

**Transmigrations. Mysłowski, Puntos**

Polish-English version, 128 pages, size: 24×27,5 cm, paperback edition with jacket, ISBN: 978-83-89273-80-2, designed by Agnieszka Łakoma

The catalogue of the *Transmigrations* exhibition presents the works of Tadeusz Mysłowski and Jani Konstantinovski Puntos, and essays on the phenomenon of transmigration written by Marek Bartelik, Szymon Bojko, Mart Bucholc, Zygmunt Jasłowski, Jacek Purchla, Monika Rydiger and Andrzej Turowski.



Us and Them. An intricate history of otherness

Polish-English version, 252 pages, size: 24×27,5 cm, hardback edition,
ISBN: 978-83-89273-81-9, designed by Katarzyna Wojtyga, Krzysztof Radoszek

The album is a real treasure trove of historical representations of the *Other* in the art of engraving. These bizarre – in various senses of the word – creatures are divided into four categories: Persona, Freak, Hero and Enemy. The engravings, by such masters as Martin Schongauer, Albrecht Dürer and Lucas van Leyden, present all kinds of anomalies (from medical works), human race aliens to Europeans at the turn of the 16th century, as well as often dangerous and demonic mythological creatures. Over 100 engravings are accompanied by extensive descriptions presenting their history and subject matter. The album contains texts written by specialists on the various disciplines including Karolina Grodziska, Bronisław Maj, Anna Olszewska, Jacek Purchla, Andrzej Rabenda and Andrzej Szczeklik.

Publication awarded the title of the Most Beautiful Book of the Year in the category of booklovers' catalogues within the 52nd Polish Society of Book Publishers Competition "the Most Beautiful Books of the Year".



Happening against Communism by the Orange Alternative

Polish-English version, 237 pages, size: 19×26 cm, hardback edition, ISBN: 978-83-89273-91-8, designed by Kuba Sowiński

The book accompanying the exhibition under the same title is the first anthology presenting this extraordinary movement in the international context. The authors – scholars and columnists from Poland, the Czech Republic, Ukraine and Hungary – not only describe the history and origin of the Orange Alternative itself, but also present the movement of happenings from the perspective of sociology, anthropology, art, theatre and politics. The anthology contains texts by Grzegorz Dziamski, Jan Przyłuski, Bronisław Misztal, Marek Krajewski, Ewa Rewers, Padraic Kenney, Yuri Andrukhovych, László Beke, Vojtěch Lahoda, Włodzimierz Suleja, Michał Ogórek, Jacek Purchla, Katarzyna Jagodzińska and Natalia Žak.

The publication was awarded first prize in the EDYCJA 2010–2011 “The Editorially Perfect Book” competition organised by the *Wydawca* monthly and Arctic Paper Polska (this is the second icc publication to win this competition), and the title of the Most Beautiful Book of the Year in the category of academic and popularising books in humanities within the 52nd Polish Society of Book Publishers Competition “the Most Beautiful Books of the Year”.



Hunting down modernism. The Prohibited Arts in the Third Reich

Polish-German-English version, 416 pages, size: 24 × 27,5 cm, hardback edition, ISBN: 978-83-89273-91-8, designed by Kuba Sowiński

The album accompanying the exhibition under the same title is the first Polish publication to comprehensively present the phenomenon of *entartete Kunst* (degenerate art) and the Nazi repressions against artists in Germany and Poland, analysed from various perspectives by specialists from both countries including Gertrude Cepl-Kaufmann, Gabriele Uelsberg, Gerhard Schneider, Judith Schönwiesner, Alfred Dümmling, Winrich Meiszies, Ulrike Müller, Monika Rydiger, Andrzej Chwalba, Natasza Styrna and Paulina Kurc-Maj.

The album presents eminent artists such as Emil Nolde, Otto Freundlich, Rudolf Belling, Anna Seghers, and Lion Feuchtwanger. The last part focuses on the dramatic situation of Polish artists (Karol Hiller, Jankiel Adler, Władysław Strzemiński, Katarzyna Kobro, Jan Rubczak and Bruno Schulz), who after the outbreak of the Second World War suddenly found themselves within the reach of Nazi “cultural policy”. Reproductions of works are accompanied by the artists’ biographies.



Jacek Purchla (ed.)

Management of UNESCO World Heritage Sites in Poland and Norway

Polish-English version, 488 pages, size: 16,7×24 cm,
paperback edition with flaps, ISBN: 978-83-89273-82-6,
design of the cover by Krzysztof Radoszek, the rest by Wojciech Kubiena

The publication sums up the two-year *Management of UNESCO World Heritage Sites in Poland and Norway* project (2009 to 2011), which became a platform for exchanging ideas between Polish and Norwegian representatives of institutions responsible for heritage management, as well as a chance for initiating direct cooperation between particular teams and institutions from both countries.

The Norwegian partner of the International Cultural Centre in this undertaking was the Riksantikvaren Directorate for Cultural Heritage in Oslo.

The criterias for selecting the sites was their similarity from the point of view of the UNESCO List and similar issues of protection. The aim was to compare analogous sites in Poland and Norway in four subject groups: 1. Urban fabric in large cities 2. Post-industrial heritage in the example of mining cities 3. Timber churches 4. Cultural landscapes.

A compact disc with boards from the exhibition summing up the project was attached to the book.



Jacek Purchla (ed.)

Protecting and Safeguarding Cultural Heritage. Systems of Management of Cultural Heritage in the Visegrad Countries

English version, 264 pages, size: 16,7×24 cm, paperback edition with flaps, ISBN: 978-83-89273-87-1, design of the cover by Wojciech Kwiecień-Janikowski, the rest by Wojciech Kubiena

This publication is the result of a meeting of Visegrad experts from the Czech Republic, Poland, Slovakia and Hungary in June 2010, concerned with issues of protecting and managing cultural heritage.

The processes of transformation in Central Europe profoundly affected our attitudes to cultural heritage and enforced a new approach to its protection. The change in the cultural landscape caused by the process of globalisation and transformation made it necessary to modify the system of protecting cultural heritage. The experts present their observations and suggestions on systemic solutions for the present and the future.



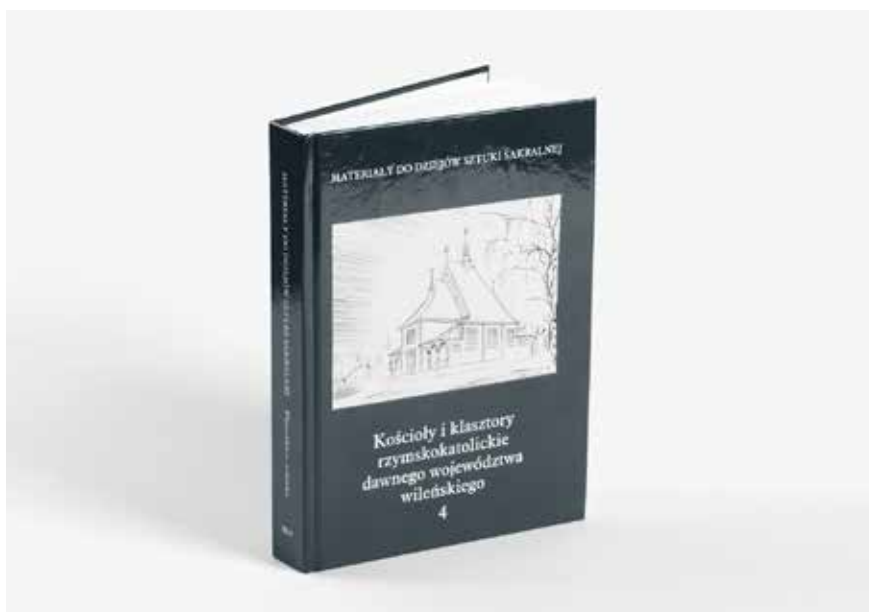
Jan K. Ostrowski (ed.)

**Kościoły i klasztory rzymskokatolickie dawnego województwa ruskiego
część I, tom 19**

**[Roman Catholic Churches and Monasteries in the Former Rus' Voivodeship
part I, vol. 19]**

Polish version, 928 pages, 890 photographs, size: 17,5×25 cm, hardback
edition, ISBN 978-83-89273-92-5, graphic design by Tomasz Kulawik

This volume launches the part of the project concerned with churches and monasteries in Lviv before the Partitions of Poland, and contains descriptions of 21 minor sanctuaries: St. John the Baptist Church, Our Lady of the Snows Church, St. Anne's Church and the former Augustinian Monastery, the Immaculate Conception Church and the former Bernardine Nuns Monastery, the All Saints Church and Benedictine Nuns Monastery, St. Sophia's Church, St. Adalbert's Bishop and Martyr Church and the former Missionary Monastery, St. Peter-in-Chains Church and the former St. Brigid's Nuns Monastery, St. Lazarus' Church (with the hospital), St. Casimir's Church and the Holy Mercy School (former Reformats Monastery), St. Martin's Church and the Calced Carmelites Monastery, the Purification of the Virgin Mary Church and the former Discalced Carmelite Nuns Monastery, Bonifratres Church and Hospital, St. Nicholas' Church and the former Trinitarian Monastery, the Immaculate Conception Church and the Franciscan (formerly Capuchin) Monastery, the Betrothal of the Virgin Mary and St. Joseph's Church and the Sisters of the Blessed Sacrament Monastery, the house and hospital of Mercy of St. Vincent a Paulo with St. Francis' Seraphic Chapel and the churches which no longer exist: St. Catherine of Siena Church and the Dominican Nuns Monastery (later the Holy Spirit Church [Orthodox] and the Greek Catholic Seminary), St. Agnes' Church and the Calced Carmelite Nuns Monastery (later the Ossolineum publishers building), St. Peter and Paul Church (later the Greek Catholic St. Peter and Paul Church), and St. Ursula's Church of the Observant Dominicans.



Maria Kałamajska-Saeed (ed.)

**Kościoły i klasztory rzymskokatolickie dawnego województwa wileńskiego,
część III, tom 4**

**[Roman Catholic Churches and Monasteries in the former Vilnius Voivodeship
part III, vol. 4]**

Polish version, 532 pages, 495 photographs, size: 17,5×25 cm, hardback
edition, ISBN 978-83-89273-90-1, graphic design by Tomasz Kulawik

Almost all towns and villages covered in the volume are located in the Ivie region (Bakshty, Dudy, Gavia, Ivie, Jatołtowicze, Juraciszki, Lipniszki, Łazduny, Urciszki and Zygmunciszki), with the remaining ones in the Lida (Berdovka, Kirianov) and Voronov (Trokiele) districts. Most of them belonged to the province of Vilnius between 1919 to 1939.

As far as the artistic and historical value is concerned, the most interesting is the former Bernardine monastery complex in Ivie, with a late Gothic church later refurbished in the Vasa Baroque style, which contains an interesting late Baroque façade exhibiting the forms of Vilnius Baroque. The interior holds a number of stucco altars – the most valuable ensemble among the historic furnishings in the churches described in the book.

The local cultural landscape suffered the loss of all timber churches raised in the interwar period: the neo-Gothic church in Bakshty, with a very interesting volume and crowned with a lofty steeple, as well as the churches in Juraciszki and Berdovka in the picturesque “vernacular Baroque style”, with the Baroque touches gracefully combined with elements drawing on the vernacular building tradition. Another victim of the atheistic policy of the Soviet regime was a very interesting stone chapel in Ivie, raised in 1780 in the Vilnius Baroque style, thoughtlessly destroyed in the 1960s. This makes the documentation contained in the book all the more valuable.



Herito, No. 2

Theme of the issue: Imagined identities

Polish-English version, 200 pages, size: 23,5×29 cm, paperback edition with flaps, ISSN: 2082-310X, designed by Kuba Sowiński

Imagined communities, as named by Benedict Anderson, revealed the principle of nation-building, namely inculcating an image of a translocal community to which people belong. But in today's fluid times a human being is looking for a place and a place is looking for a human being; people want to feel at home in a space, but spaces influence entire communities. This creates the need to imagine certain possible multi-layered identities – for a place, for people, for a collective. This is what the authors write about in the thematic part: Simona Škrabec (Barcelona), Claudio Magris (Trieste), Joanna Ugniewska (Warsaw), Maria Dąbrowska-Partyka (Krakow), Radu Pavel Gheo (Timișoara), Marta Bucholc (Vienna/Warsaw), Ewa Chojecka (Katowice), Żanna Komar (Ivano-Frankivsk/Krakow) and Beata Nykiel (Krakow).

The issue also contains an interview with Professor Robert Traba, creator of the “Borussia” Foundation, founder of the Olsztyn Borussia Cultural Community Association and currently the Director of the Centre for Historical Research of the Polish Academy of Sciences in Berlin and Co-President of the Polish-German Textbooks Commission.

Joanna Sanetra-Szeliga and Mihaela Carpea present the European Capital of Culture Sibiu 2007. Katarzyna Jagodzińska writes about former bunkers where contemporary art found a home (the Contemporary Art Tower in Vienna and the Contemporary Museum currently being built in Wrocław). In the reviews section, Żanna Komar comments on the exhibition and publication *Geschichte der Rekonstruktion. Konstruktion der Geschichte* (Architekturmuseum München 2010), Beata Nykiel reviews the three-volume publication *Architektura i landscape Rossiji* (Moscow 2003), and Helena Postawka writes about the *The theory of vision revisited* exhibition (Centre of Contemporary Art, Warsaw 2010). The issue is completed by Łukasz Galusek's essay on Max Fabiani, the great representative of the Vienna Art Nouveau, focusing on the little known period of his career after the disintegration of the Austro-Hungarian Empire.



Herito, No. 3

Theme of the issue: The city and the museum

Polish-English version, 160 pages, size: 23,5×29 cm, paperback edition with flaps, ISSN: 2082-310X, designed by Kuba Sowiński

The theme of the issue is the relation between the city and the museum. In our part of Europe, turning urban space into a museum is intertwined with the successive waves of national revivals. But the questions of states and nations are only one chapter of the story which is the city. Today, the story of the city, or looking at the city as a kind of museum, provides us with an opportunity to reach the authentic multi-layered identity of places, as analysed by John V. Maciuka (New York), Michał Niezabitowski (Krakow), Arnold Bartetzky (Leipzig), Felix Ackermann (Berlin/Frankfurt-am-Oder), Żanna Komar (Ivano-Frankivsk/Krakow) and Açılya Allmer (Istanbul). The thematic part also contains a questionnaire filled in by directors of important city museums in Europe. Answers were sent in by Michał Niezabitowski (the Historical Museum of the City of Krakow), Maciej Łagiewski (Wrocław City Museum), Pavel Zatloukal (Olomouc Museum of Art), Blaž Peršin (Museum and Galleries of Ljubljana) and Joan Roca (Barcelona City History Museum).

Also connected with the main theme of the issue is an interview with Erhard Busek, former Deputy Mayor of Vienna and Vice-Chancellor Austria, one of the proponents of creating the Vienna museum district, who speaks about the MuseumsQuartier in Vienna and the Central-European idea.

Joanna Sanetra-Szeliga and Brigita Žuromskaitė present the European Capital of Culture Vilnius 2009. Simona Škrabec reviews the exhibition *Claudio Magris's Trieste* (the Centre of Contemporary Culture in Barcelona 2011), Katarzyna Jagodzińska writes about the publication *Atlas of Transformation* (Prague 2010), and Nóra Veszprémi reviews the exhibition *XIX. Nation and Art – Portrait and Self-Portrait* (Hungarian National Gallery, Budapest 2011).

Łukasz Galusek's essay about Florian Biesik, a Galicia-born poet writing in the obscure *Wymysojrysz* language (a dialect of Medieval Flemish spoken until the Second World War in the village of Wilamowice in western Galicia), who lived, worked and wrote in Trieste, rounds up the issue.



Herito, No. 4

Theme of the issue: Art is changing (a) place

Polish-English version, 160 pages, size: 23,5×29 cm, paperback edition with flaps, ISSN: 2082-310X, designed by Kuba Sowiński

Art has changed its location – it left the studio, but also escaped somewhere beyond the galleries and museum rooms. What does it mean for the institutions, and to what extent should the thinking about the infrastructure for art be changed? And does the new venue for art also change? What is happening in the cities, the landscape, the public and private space subjected to the influence of art?

Authors of the thematic part of the issue – Anda Rottenberg, Joanna Rajkowska, Katarzyna Kozyra, Katarzyna Jagodzińska, Magdalena Ujma, and Michał Wiśniewski – write about art, the substance of which is social space, about the not always utilised potential of the biennial, and about the impact of art institutions on the urban fabric.

Piotr Piotrowski and László Beke discuss the question of whether the concept of Central Europe can still be useful, about global change brought by the events of 1989 and about contemporary art history. Joanna Sanetra-Szeliga and Zoltán Bencze write objectively and subjectively about the European Capital of Culture Pecs 2010. Łukasz Galusek, Paweł Jarosz, Katarzyna Kotyńska, Bela Tsipuria, and Wojciech Wilczyk share their impressions about the exhibitions they saw and the books they read in Brno, Lviv, Krakow, Tbilisi, Katowice and Potsdam. Mykola Ryabchuk writes about the unreciprocated Ukrainian longing for Austria and Europe.



Herito, No. 5

Theme of the issue: Cities for thought

Polish-English version, 180 pages, size: 23,5×29 cm, paperback edition with flaps, ISSN: 2082-310X, designed by Kuba Sowiński

The leading theme of the issue is the need to rethink the city as a whole, which appears in many parts of our region. Adam Zagajewski has written about today's Lviv as a half-existing and half-abandoned city, lost and half-regained. So it is difficult to resist the impression that it is the *pars pro toto* of the Central European city syndrome: not fully belonging to anyone, neither to those who live in it, nor to those who lost it. And how many other cities could we insert in place of Lviv? Cities still entangled as a Gordian knot? But there is no Alexander to come, adds Peter Krečič, and we have to start patiently untangling these knots ourselves.

Reflections on cities still not sufficiently thought over – from Bosnia to Ukraine, from Trieste to Szczecin – are presented in this issue by Lubomír Lipták, Bogdan Bogdanović, Husein Oručević, Peter Krečič and Artur Daniel Liskowacki.

Jacek Purchla tells the story of the city as a laboratory of change and about the modernising revolution launched in Polish cities by the European Capital of Culture 2016 competition. Martina Lehmannová presents the villa of Dušan Jurkovič – a Central European example of a “house of an art lover”, as well as a new museum institution on the cultural map of Brno. Martin Pollack, Éva Forgács, Magdalena Bystrzak and Magdalena Petryna share their impressions from the books they read in Ukraine and Central Europe, and the exhibitions they saw in Krakow and Bratislava. Wojciech Wilczyk writes about photographic images of Upper Silesian cities and the post-industrial architecture in this region.



Robert Kusek, Joanna Sanetra-Szeliga (ed.)

Swoi – Obcy

Edukacja międzykulturowa w Polsce – materiały

[Us – Them. Intercultural education in Poland: materials]

Polish version, 185 pages, size: 12,5×14 cm, CD pack edition,
ISBN 978-83-89 273-89-5, graphic design by Krzysztof Radoszek,
Katarzyna Wojtyga

The multimedia publication *Swoi – Obcy* is a sort of guide for beginners in the practice of intercultural dialogue. It also provides the inspiration to launch one's own initiatives and undertake independent projects promoting tolerance for the *Other*, which is so necessary in today's Poland. The multimedia publication contains video, radio recordings, information, training materials and exercises. It gives detailed descriptions of projects, from their conception through implementation to results, based on the rich experiences of the Anna Lindh Foundation's Polish network members.

THE ICC LIBRARY AND THE ROLAND BERGER READING ROOM

In harmony with the ICC's academic and educational profile, its library collects publications on broadly conceived issues of heritage and culture. These include artistic magazines, exhibition catalogues, publications (also monographs) on urban studies, architecture, heritage management, art, ethnography and traditions of the regions of Europe, the protection of minorities, etc. as well as publications on Poland and Europe in foreign languages. Periodicals and publications on Galicia form a significant part of the collection. Many books, scholarly magazines or unpublished papers in the collection are unique items, and very often the only copies in Poland. In 2011 the library bought or received (also by way of exchange) 2,403 works, which means that the total number of volumes is now 26,117. The ICC library houses book collections of the Conservation of Monuments Workshop (5,040 items), Dr. Marian Kornecki (1682 items), Professor Jacek Woźniakowski (377 items, part of his collection), Professor Lech Kalinowski (632 items, a significant part of his collection) and publications on Jews and Judaism from the collection of Dr. Izabella Rejduch-Samek (94 items).

In mid-July the library started work ordering, inventorying and cataloguing the book collection of Professor Andrzej Tomaszewski, which was donated by his family. By the end of the year, the two largest sections of the collection – Polish and German publications – were inventoried and catalogued, and include a total of 856 items. About 700 to 800 copies remain, including periodicals.

On November 10th the donation was marked with a meeting honouring the memory of Professor Andrzej Tomaszewski in the Ravens Hall, where his family, friends, students, colleagues and acquaintances reminisced about his work and achievements in the field of monument protection. The meeting was accompanied by an exhibition of selected publications from his collection containing dedications to Professor Tomaszewski from scholars and artists from all over the world, as well as a special brochure issued by the ICC.

In 2011 the Reading Room staff continued their work on providing access to three foreign language data bases: JSTOR, the Central and East European Online Library and Humanities e-book. These bases give access to electronic versions of entire articles from scholarly magazines, as well as electronic books. JSTOR (collections of articles on humanities) has continued to be the most popular.

The ICC Library also provides access to materials on CD-ROM: Allgemeines Künstlerlexikon, Belser Lexikon der Kunst- und Stilgeschichte, and Encyclopaedia Britannica 2007.

The ICC Library collection is catalogued in the VTLS/Virtua system in cooperation with the National Universal Central Catalogue (NUKAT). The publications may be used in the Reading Room, which has 20 seats, including 10 with computers. Efficient search procedures are provided by the electronic catalogue



(<http://katalog.mck.kzb.krakow.pl>) of the joint base of academic libraries in Krakow (KRAK8: AMUZ., UR, ASP, AWF, PAU/PAN, PWST, ISIEZ PAN and the ICC).

Anna Strzebońska
ICC LIBRARY

DOCUMENTATION DEPARTMENT

The 20th anniversary of the International Cultural Centre encouraged us to take stock of the achievements of our institution. We decided that the time has come to systematise these achievements and present them to the general public. This prompted the idea of the Documentation Department, which we opened to users on May 29th 2011.

The chief area of the department's work is gathering, digitalising and documenting current and past activities of the ICC. The department offers several seats with computers and the catalogue, where users can access photographs, video and audio recordings, leaflets and posters presenting the work of the centre, as well as ICC publications and selected diploma theses written by graduates of the postgraduate programme at the Academy of Heritage. The staff at the Department also offer their help and knowledge of the history and activities of the ICC.

Another area of the department's work is the search for materials on the protection of cultural heritage in the world, international cooperation in culture and heritage, the ICC's participation in international networks (such as CIHA, RIHA, Europa Nostra, and ENCATC, CultureActionEurope), the cultural policy of the European Union with a special emphasis on European Capitals of Culture, cooperation with international organisations (such as UNESCO, the Council of Europe and INTACH), and intercultural dialogue with an emphasis on the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures. The department collects, stores and makes available reports of cultural institutions, conventions and charters concerning cultural heritage and boons and documents on the culture and heritage of Central Europe. We invite all institutions with a similar profile to send us information and materials on their work and inform people about particularly interesting newly acquired items through the ICC newsletter.

Some of the materials concerning ICC events may be accessed through the website panorama.mck.krakow.pl, where one can also visit a virtual exhibition called *Panorama of the twenty years of the ICC*.

The Documentation Department can be visited through prior appointment by phone (12 42 42 878, 831) or e-mail (pracownia@mck.krakow.pl).

Ewa Nosal

DOCUMENTATION DEPARTMENT

APPENDIX

PROGRAMME COUNCIL OF THE INTERNATIONAL CULTURAL CENTRE

2010-2013

Andrzej Rottermund – przewodniczący

Andrzej Chwalba

Wojciech Czech

Paweł Jaskanis

Adolf Juzwenko

Jerzy Mikułowski-Pomorski

Maria Poprzęcka

Mykoła Riabczuk

Janusz Sepioł

Monika Smoleń

Andrzej Tomaszewski

Robert Traba

Magdaléna Vášáryová

Andrzej Wajda

Jerzy Wyrozumski



icc Programme Council, icc directors and the Thesaurus Poloniae second edition fellows
on the icc's roof deck

ORGANISATIONAL STRUCTURE OF THE INTERNATIONAL CULTURAL CENTRE

MANAGEMENT

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Jacek Purchla

Deputy Director for Programme Policy

Agata Wąsowska-Pawlik

Deputy Director for Organisational Affairs

Anna Gawron

Deputy Director for Administrative Affairs

Ryszard Błachut

Chief Accountant

Maria Biel

TEAM

The Research Institute of European Heritage

Krzysztof Broński (Deputy Head), Beata Nykiel (Deputy Head)

Katarzyna Jagodzińska, Anna Kępińska, Żanna Komar,

Joanna Sanetra-Szeliga, Ewa Wojtoń

The ICC Library and the Roland Berger Reading Room: Magdalena Spyрка,

Anna Strzebońska, Teresa Stupnicka-Kępińska

The Documentation Department: Ewa Czarnecka, Ewa Nosal

The ICC Gallery

Regina Pytlik (Head)

Agnieszka Adamczak, Karolina Grabarczyk-Chocholek, Helena Postawka,

Monika Rydiger, Anna Śliwa, Natalia Żak

The ICC Publishing House

Łukasz Galusek (Head)

Agnieszka Antos, Marzena Daszewska, Magdalena Petryna, Anna Sawłowicz

The Training Centre – the Academy of Heritage

Michał Wiśniewski (Head)

Anna Depowska, Barbara Szyper

The Communication Department

Joanna Hojda-Pepaś (Head)

Edyta Gajewska, Miranda Jędrzejowska, Monika Skoczek, Magdalena Wrońska-Sudoł

The Organisational Bureau

Barbara Bańka (Head)

Anna Jakubiak, Barbara Kołacz, Magdalena Link-Lenczowska,
Jolanta Szymanek (Archives)

The Office for Administrative Affairs

Piotr Bąk (Head)

Zbigniew Bednarz, Elżbieta Hajdas, Roman Kawalec, Daniel Krawczyk,
Marek Krawczyk, Antoni Michalik, Janusz Ogonowski (Conference Room
Coordinator), Grażyna Sanak, Sylwia Żmuda-Żelazny

The Office for Finance and Accountancy

Barbara Sendor

The Officer for Public Procurement

Alina Drozd

Legal Advisors

Andrzej Kulczycki, Andrzej Matlak

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JANUARY – DECEMBER 2011

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between Cultures

Astor

Benjamin Moore Paints

Berrylife

Borderland Centre For the Arts,

Cultures and Nations in Sejny

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Commerce

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Catering Chimera

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Culture Action Europe

Debit Publishing House

Die Stiftung für deutsch-polnische
Zusammenarbeit

Digital Photography, Henryk
Ostrowski

Egmont Publishing House

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in Poland

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in Minsk

EMPIK

European Network of Cultural
Administration Training Centers
(ENCATC)

FARMONA Natural Cosmetics
Laboratory

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Cultural Centre

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Hotel Holiday Inn

Hotel Polski „Pod Białym Orłem”

IKEA Kraków

Independent Cultural Journal „I”

Indian National Trust For Art and
Cultural Heritage (INTACH)

Institut für den Donaauraum und
Mitteleuropa

Institute for Researches on
Civilizations University of
Information Technology and
Management in Rzeszow

International Association of
Research Institutes in the History
of Art (RIHA)

Jagiellonian University

Jordan Travel Agency

Juliusz Słowacki Theatre, Krakow

Konsulat General of the Republic of
Austria in Krakow

Krakow City Borough

Krakow Festival Office

Landschaftsverband Rheinland

“Letterman” Agencja Tłumaczy
Zawodowych

Local Heroes

Magnifica Restaurant

Make-up School Artystyczna
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University of Economics

Małopolski Instytut Kultury
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Memorial and Museum Auschwitz-Birkenau	Riksantikvaren – Directorate for Cultural Heritage, Oslo
Michalscy Confectionary	<i>Rita Baum</i>
Ministers of Culture of the Visegrad Member States	Scientific Library of Polish Academy of Arts and Sciences and Polish Academy of Sciences
Ministry of Culture and National Heritage of the Republic of Poland	Sinfonietta Cracovia
Ministry of Foreign Affairs of the Republic of Poland	Śródmiejski Ośrodek Kultury w Krakowie (<i>Fragile</i>)
Mistral Bus	Tam'Tam Kultursaison nrw in Polen 2011/2012
Monument Care Department, Ministry of Culture of the Czech Republic	Telekomunikacja Polska sa
Monuments Board of the Slovak Republic	The Nowy Theatre, Krakow
Motion Trio	The Orange Alternative Foundation
Multibank	The Orange Foundation (Poland)
Muzeum Historii Kielc	Tribeca Coffee
National Office of Cultural Heritage, Budapest	UNESCO
OHL žs	Universitas Publishing House
Olomouc Museum of Art	VideoBoard
Pod Chochołami Cafe & Catering	Vinnners.pl
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	Wrocław Municipality
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<i>Karnet</i>	tvP Kraków
The Krakow Post	<i>The Warsaw Voice</i>

STATUTE OF THE INTERNATIONAL CULTURAL CENTRE

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

CHAPTER I • GENERAL PROVISIONS

- § 1 The International Cultural Centre in Krakow, hereinafter called 'the Centre', is a national institution of culture functioning in compliance with:
- 1) the 25th October 1991 Act on organizing and implementing cultural activities (Law Gazette No. 13, pos. 123 of 2002 with subsequent amendments), hereinafter called 'the Act'*,
 - 2) Instruction No. 11 of the Minister of Culture and Art of 10th May 1991 concerning the foundation of the International Cultural Centre in Krakow, modified by Instruction No. 18 of 6th July 1992 and the Instruction No. 27 of the Minister of Culture and Art of 18th May 1995,
 - 3) the present Statute.
- § 2
1. The Centre's seat shall be in the city of Krakow.
 2. The Centre shall act on the territory of the Republic of Poland as well as abroad.
- § 3 The Centre is subordinate to the minister for matters of culture and national heritage preservation, hereinafter called 'the Minister'.

CHAPTER II • GOALS AND TASKS

- § 4 The Centre is a cultural institution with a research and development, educational and informational profile.
- § 5 The aim of the Centre's activity is to support European cooperation and cultural integration, and to protect its cultural heritage by means of:
- 1) conducting research and studies on European heritage with special emphasis on:
 - a) the cultural area of Central and Eastern Europe,
 - b) the phenomenon of multiculturalism and intermingling of cultures,

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

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

§ 6 The Centre's principal tasks include:

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

CHAPTER III • ADMINISTRATION AND MANAGEMENT

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

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

- § 9** The following are the Centre's organizational units:
- 1) The Organizational Bureau,
 - 2) The Office for Administrative Affairs,
 - 3) The Office for Finance and Accountancy,
 - 4) The Research Institute of European Heritage,
 - 5) The Centre for Exhibitions and Publications,
 - 6) The Training Centre – the Academy of Heritage,
 - 7) The Strategy and Communication Department.
 - 2. The Centre's Director is empowered to create, merge, divide, and dissolve the Centre's organizational units.

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

CHAPTER IV • THE PROGRAMME COUNCIL

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

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

CHAPTER V • ASSETS AND FINANCES

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

-
- § 14
1. Declaration regarding financial rights and obligations require the cooperation of two authorized persons.
 2. The authorized persons are: the Centre's Director, Deputy Directors, the Chief Accountant, as well as plenipotentiaries who have been granted letters of authorization by the Centre's Director.
 3. The Centre's Director is empowered to authorize specific persons to perform legal acts on behalf of the Centre, other than those determined in point 1, defining the scope of authorization on each occasion.
-
- § 15
1. In order to finance the activities specified in § 5 and § 6 the Centre may undertake additional commercial activity pursuant to the rules included in standing regulations as long as such activity does not restrict the subject of the Centre's activity as defined in § 5 and § 6.
 2. The income received from the Centre's commercial activity may be used exclusively to finance the statutory activities determined in § 5 and § 6.
-

CHAPTER VI • FINAL PROVISIONS

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- § 16
1. The Centre shall be subject to entry in the register managed by the Minister.
 2. The Centre shall begin its activity and acquire the status of a legal entity immediately upon its registration.
-
- § 17
- Any changes to the statute may be made pursuant to the procedure defined for its enactment.
-

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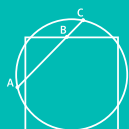
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