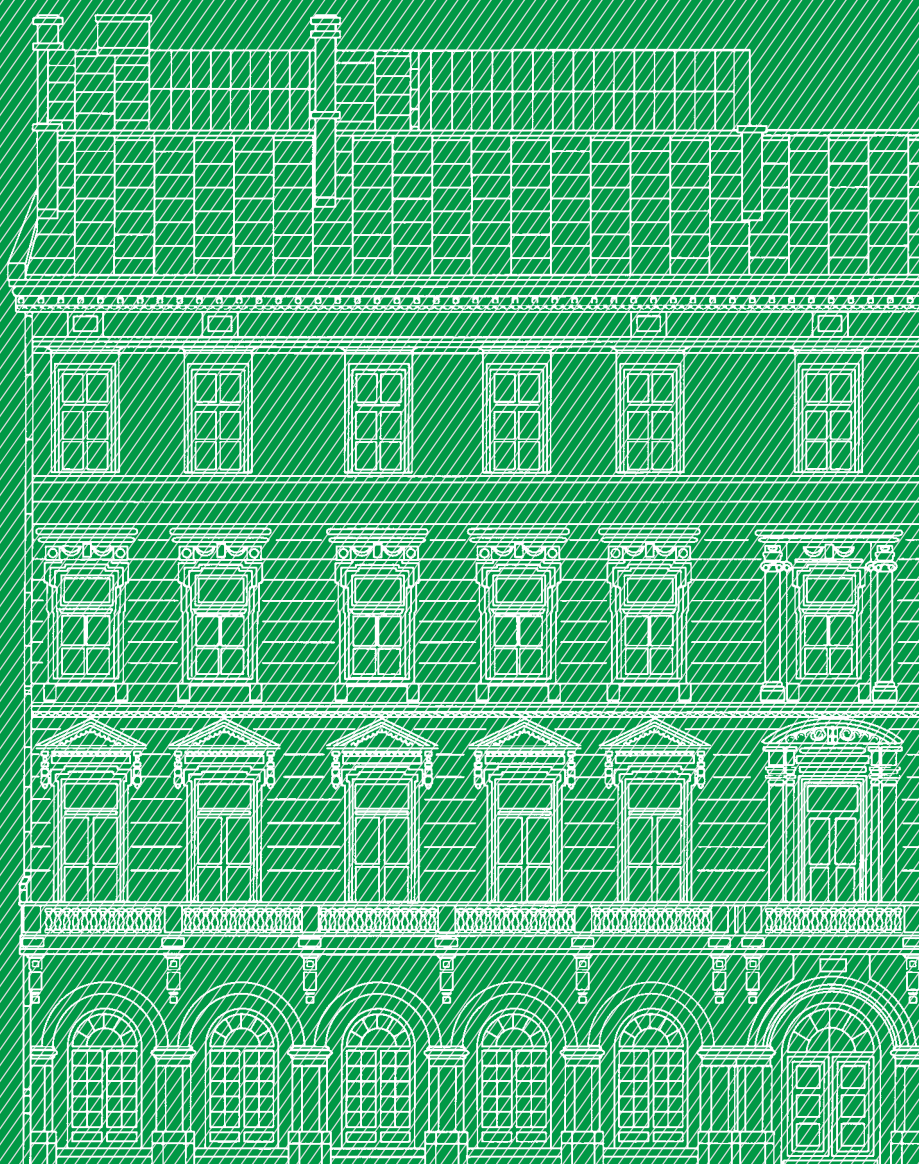
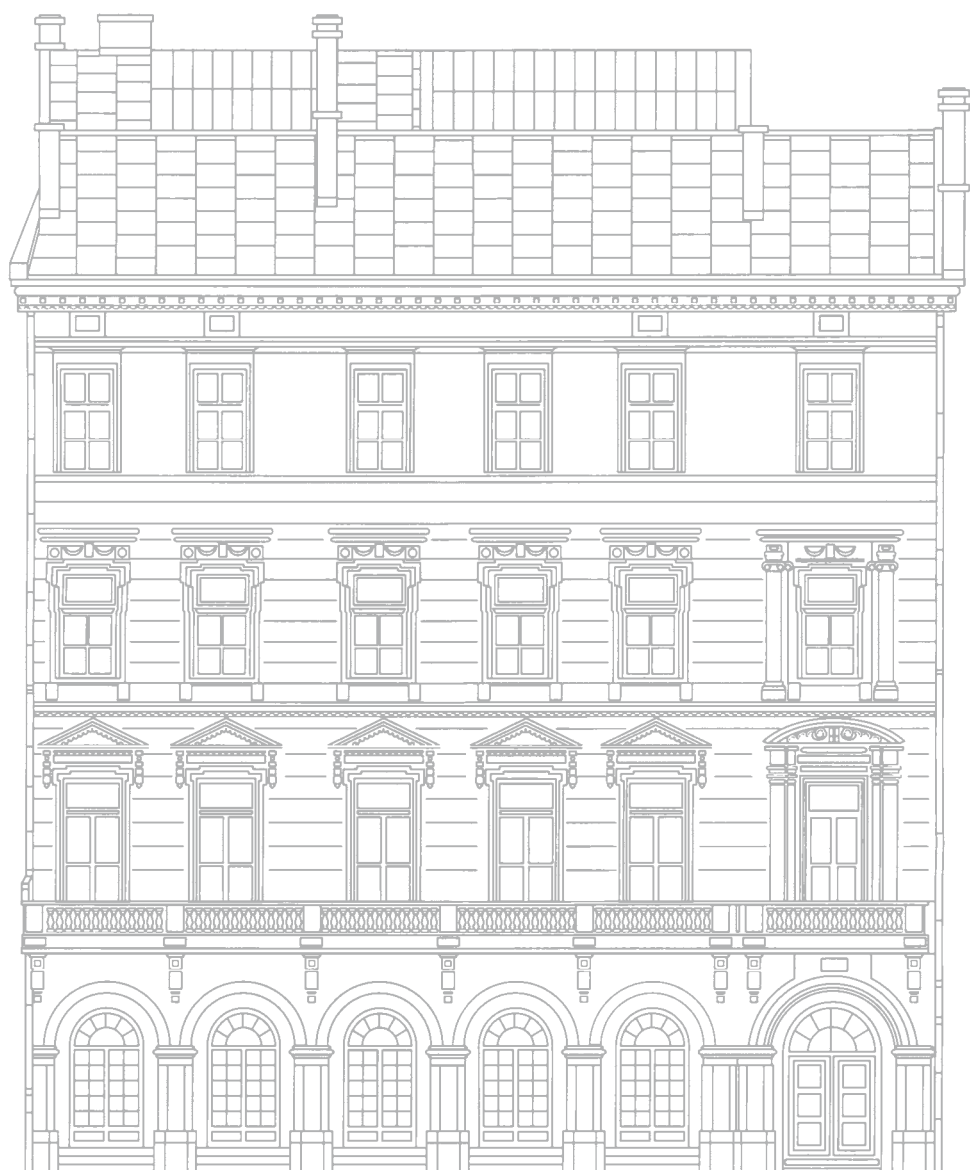


YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

—
2016

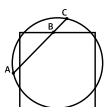




YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

—

2016 (no. 25)



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THE INTERNATIONAL CULTURAL CENTRE IN 2016

The International Cultural Centre is the fruit of the extraordinary atmosphere of the political breakthrough in 1989 and 1990 in Poland and Europe. The inauguration of the Centre took place on May 29, 1991, at Wawel Royal Castle during a Symposium of the Conference on Security and Cooperation in Europe. This unprecedented initiative of the new Poland had been announced six months before at the CSCE summit in Paris by Prime Minister Tadeusz Mazowiecki. This was when the Charter of Paris for a New Europe was adopted.

This moment is regarded as the official closing of the Cold War period and the opening of a new era in the history of the previously divided continent. And the Final Document of the Kraków Symposium soon became and still remains a kind of Magna Carta of European culture.

In this turbulent but also romantic period of uniting Europe, during which Poland emerged from communism and built the foundations of democracy, we were accompanied by the belief that democracy could not exist without being based on an authentic culture of responsibility. This beautiful thought had been formulated by one of the heroes of the 1956 Hungarian revolution, István Bibó. We have upheld this motto over the last 25 years.

The 25th anniversary of the Centre in 2016 was highlighted by two events: the international conference *Kraków and the World* and the exhibition *Max Ernst. An Ornithologist's Dreams* from the collection of the Max-Ernst-Museum in Rhenish Brühl. This was not accidental. However, to justify it I will go back one thousand years.

The Benedictine abbeys in Brauweiler near Cologne and in Brühl, and in Tyniec near Kraków are united by the figure of their founder, the Rhenish Princess Richeza. The Queen of Poland Richeza, Mieszko II's wife, is buried today in the presbytery of Cologne Cathedral. Let me add that Richeza's son Casimir, known as the Restorer, made Kraków the capital of the state. After a foreign invasion, he rebuilt the country and the structures of the Polish Church with the support of the Archbishopric of Cologne and Queen Mother Richeza. It is no coincidence that the Romanesque crypt at Wawel Cathedral, where we keep the remains of our greatest national heroes, bears the name of St Leonard – the patron of Cologne. And Richeza, underappreciated and forgotten in Poland, in Rhineland is a symbol of the unity of Europe and peaceful coexistence of nations.

What is more, the show of Max Ernst's works on the Main Market Square in Kraków perfectly suited the 25th anniversary of the signing in June 1991 of the good neighbourhood and peaceful cooperation treaty between Poland and Germany. It is no coincidence that its architect, Professor Krzysztof Skubiszewski, was one of the founding fathers of the International Cultural Centre.

Our mission from the beginning has been based on dialogue and partnership with our close and more distant neighbours. Dialogue through art has become an essential component of this. Just with our German partners we have

already organised more than twenty exhibitions in our gallery. This is also due to our belief that without the German avant-garde you cannot understand 20th-century art, and perhaps you cannot capture its tragedy and greatness. The person and work of Max Ernst in particular seem crucial for understanding the previous century. This “free bird”, and one of the greatest individualities of the European avant-garde, symbolises the multifaceted nature of the legacy of modernity and also the dream about the freedom of creation. Max Ernst and his ornithologist’s dreams today raise the issue of whether the institution, which made its nest 25 years ago in the Ravens House, can be a “free bird” or just a collection of ornithologists. Either way, the exhibition of Max Ernst’s works at the ICC Gallery is not only a great lesson in Dadaism and Surrealism, but also an excellent metaphor of the 25 years of the Centre’s activities. It should be added that our mission was and is more Franciscan than Benedictine.

The ICC is a small institution serving a great idea. Thomas Mann very aptly defined this idea: “Culture is the ability to inherit.” The formula of our work is also to form a bridge between the academic world and society. “Your knowledge is nothing if it is not shared with others” – this is how the Kraków Scientific Society defined its mission two hundred years ago. This is another motto we uphold.

In 1991, the Centre as a think tank was an experiment. Today, I can confidently confirm that our choice of mission was right, that it is becoming increasingly relevant and that the Centre is already a mature child, a complete institution.

Jean Monnet once said: “Nothing can be done without people, nothing can be written down in time without institutions.” It is true that the establishment of the International Cultural Centre occurred in an exceptionally turbulent time. But the most important thing was exceptional people in an exceptional time. It is no coincidence that many wonderful people, and at the same time symbols of our democratic revolution, such as Tadeusz Mazowiecki, Krzysztof Skubiszewski, Izabella Cywińska, Jacek Woźniakowski or Marek Rostworowski, were present at the Centre’s birth. For democracy is the culture of responsibility.

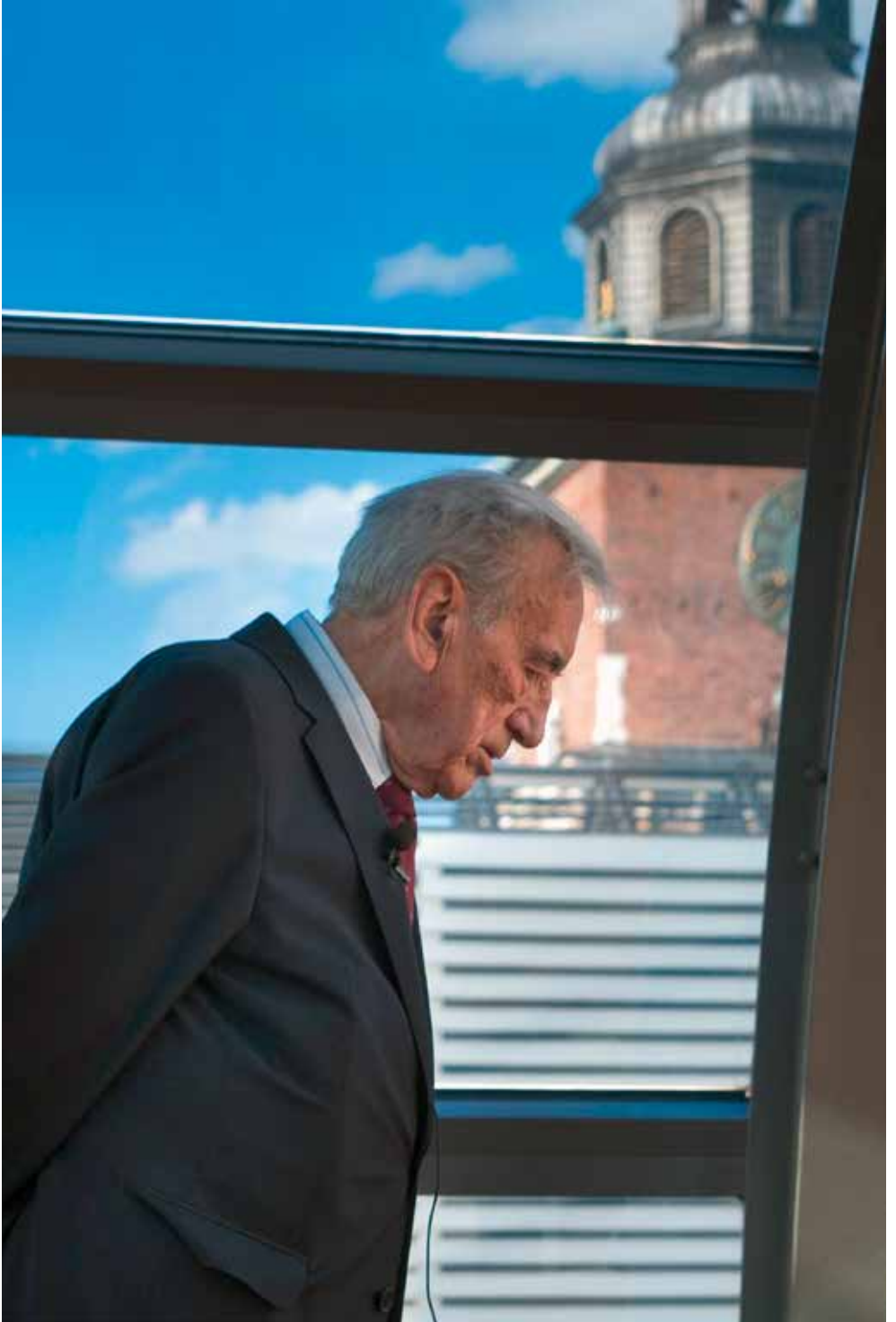
For two and a half decades we have been supported in our activities by a group of tested friends. Some of them are no longer among us. In 2016 we said farewell to professors Andrzej Wajda and Gregory J. Ashworth and ambassador Jerzy Bahr. Therefore, the further existence of the ICC depends on a much younger generation; a generation which reached maturity after 1991. This generation, gathered in the ICC by my deputy, director Agata Wąsowska-Pawlik, is the greatest asset of this institution. It is them who ran the conference *Kraków and the World*. I am delighted that my younger colleagues try to meet the challenges facing culture and heritage, facing Poland and Central Europe in an era of globalisation and dynamic change. The future belongs to them.

Prof. Dr Jacek Purchla

DIRECTOR OF THE INTERNATIONAL CULTURAL CENTRE

25 YEARS OF THE ICC

MASTERS, FRIENDS, PARTNERS



The ICC was the initiative of the government of Tadeusz Mazowiecki, the first non-communist prime minister after 1989, who announced the intent of creating the Centre in Kraków at the Paris Summit in November 1990...



...but it was also an initiative of the re-born local government headed by Professor Jacek Woźniakowski, the first Mayor of Kraków after the political change in 1989. In the photo he is seen talking in the City Council meeting room with his then deputy Dr hab. Jacek Purchla



The ICC's "godfathers" were Izabella Cywińska, minister of culture and art, and Professor Krzysztof Skubiszewski, foreign minister in the government of Tadeusz Mazowiecki



Alongside the ICC, the ICC Foundation was set up and has been supporting the Centre in its work ever since. The Council of Founders was composed of (from the left): Professor Jacek Woźniakowski, Izabella Cywińska, Professor Krzysztof Skubiszewski and Dr hab. Jacek Purchla (and Professor Andrzej Pelczar, absent in the photo)



The ICC inaugurated its work at the CSCE Symposium on Cultural Heritage held at the Słowacki Theatre (28 May–7 June, 1991), and on 29 May, 1991, in the Senate Hall of Wawel Royal Castle





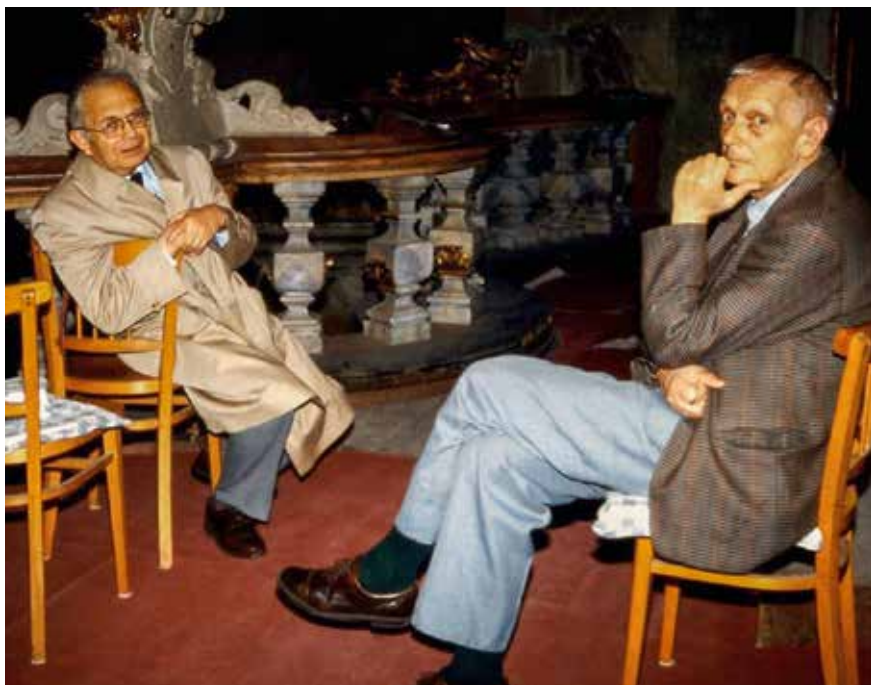
From the very beginning, the ICC was accompanied in its work by Professor Andrzej Rottermund, then deputy minister of culture and until 2016 chairman of the ICC Programme Board. In the photo he is seen in the company of Dr Marek Rostworowski, minister of culture and art, and Professor Aleksander Gieysztor, chairing the debate during the CSCe Symposium



The first challenge for the Centre was the organisation of the European Month of Culture in June 1992, composed of almost 250 events, including great concerts and unforgettable exhibitions, one of them showing the works of Gustav Klimt



Culture ministers of three successive solidarity governments met at the end of the European Month of Culture (from the left): Dr Marek Rostworowski, Izabella Cywińska and Professor Andrzej Siciński



From the very beginning, the ICC programme was co-authored by eminent academics, artists and intellectuals, such as Professors Jerzy Wyrozumski and Piotr Krakowski. Thanks to their authority, the institution was able to build its own position



This group also included Professor Władysław Stróżewski, who for many years built our educational programme. In the photo he is seen with Professor Krzysztof Penderecki, who for many years sat on the ICC Programme Board (in the background Dr Piotr Łukasiewicz, acting minister of culture and art in 1993)



The educational work of the icc, under the banner of the College for New Europe (later transformed into the Educational Department – the Academy of Heritage), offers the opportunity for meetings and dialogue among young people from various countries of Europe and the world and eminent academics and cultural operators. In the photo, participants of the session *Basic social, cultural and economic problems of New Europe* (1992). In the centre the lecturers: Professor Joseph Rykwert (left) and Professor Adam Miłobędzki



An inseparable element of educational programmes have been study tours. For example, the trip on the Galician Transverse Railway. In the photo (from the left): Professor Adam Miłobędzki, Barbara Szyper, Dr Damajan Prelovšek, Dr Emil Brix, Professor Steven Beller and Professor Rik Torfs



Professors Jarosław Hrycak and Shlomo Avineri with the participants of the course *Galicia – the common memory* in Lviv (2003)

Professors Ewa Chojecka and Schlomo Avineri in front of the theatre in their native Bielsko





Emil Brix, the first Consul General of the Republic of Austria in Kraków, was behind many exhibitions, programmes and events. In 2009, during the exhibition *In the Shadows of the Imagination. The Art of Alfred Kubin* at the ICC Gallery, Dr Brix was awarded the Gloria Artis Gold Medal



Professor Piotr Krakowski contributed to the exhibitions programme of the ICC Gallery. In the photo with Professor Józef Opalski and the painting by Józef Czapski in the background (the exhibition *Józef Czapski. Paintings and Drawings from Private Collections*, 1996)



Thanks to Professor Marcel van Jole, another great expert and collector, we organised many wonderful exhibitions of Belgian art



To Serge Sabarsky, a great expert on and collector of Austrian and German art from the first half of the 20th century, we owe many exhibitions, on such artists as Gustav Klimt, Oskar Kokoschka, Egon Schiele, Emil Nolde and Otton Dix



Our friendship and cooperation with the Prints Room of the Polish Academy of Arts and Sciences at the Scientific Library of the Polish Academy of Arts and Sciences (PAU) and the Polish Academy of Sciences (PAN), known as “Polish Albertina”, resulted in a number of exhibitions of graphic art. *Tempus Fugit. On Time and Transience*, presented at the ICC Gallery in 2016, was the tenth joint exhibition of the scientific library PAU i PAN and the ICC. In the photo (from the left): Professor Jerzy Wyrozumski, Dr Karolina Grodziska and Professor Lech Kalinowski at the first joint exhibition: *Francesco Bartolozzi. Prints from the Graphic Collections of the PAN Library in Kraków* (1995)



One exhibition which went beyond the walls of the ICC Gallery was the presentation of sculptures by Igor Mitoraj. Nearly twenty monuments stood on the Main Square. In the photo (from the left): Waldemar Dąbrowski, minister of culture, Aleksander Kwaśniewski, President of Poland, Igor Mitoraj and Professor Jacek Majchrowski, mayor of Kraków



The ICC is above all a space for meetings and dialogue. In the Ravens Hall, Jan Nowak-Jeziorański, a liaison officer of the Polish underground state during World War II and director of the Polish Section of Radio Free Europe, delivered a lecture in 1994 called *In search of hope*



Shimon Peres, the Nobel Peace Prize winner (1994), former prime minister and president of Israel, spoke in 2000 about passing from the “the world of frontiers to the world of horizons”



President of Germany Richard von Weizsäcker visited the ICC with his wife and friends during a stay in Kraków in 1997



Dr Erhard Busek, chairman of the ICC's Foundation's Programme Council, and Professor Władysław Bartoszewski before the seminar *Spiritual and cultural roots of Europe* (2000) within the cycle *Europe 2000 plus*



Among the faithful friends of the ICC one should name the "Brussels man" Leopold Unger. In the photo during a conversation with Cardinal Franciszek Macharski (2002)



In 2001, prime ministers of the Visegrad Group countries officially opened the new rooms on the fourth floor of the Ravens House. The ceremony was attended by (from the left): Prime Minister of Hungary Viktor Orbán, Prime Minister of Poland Jerzy Buzek, Prime Minister of Slovakia Mikuláš Dzurinda, Prime Minister of the Czech Republic Miloš Zeman. The event was part of the 10th anniversary celebrations of the ICC



At the 16th meeting of the ministers of culture of the Visegrad Group in 2007 in Budapest, the ICC was honoured with the first International Visegrad Award, also known as the "Visegrad Cultural Award", given in recognition of the contribution to the development of cultural cooperation in the Visegrad countries. In the photo: Professor Jacek Purchla and István Hiller, minister of education and culture of Hungary



We remain faithful to matters of culture and heritage in the Visegrad countries. Thanks to our cooperation with Dr Katarina Kosova, Dr Jiří Vajčner, Dr Tamás Fejérdy and Dr Gábor Soós (absent in the photo) we developed the Heritage Forums of Central Europe which have been organised in Kraków every two years since 2011



The meeting of ministers of culture of the Visegrad Group countries ended the 2nd Forum of Central European Heritage in 2013. In the photo (from the left): Marek Maďarič, Slovak minister of culture; András Doncsev, secretary of state for parliamentary matters in the Hungarian Ministry of Human Resources; Bogdan Zdrojewski, Polish minister of culture and national heritage; Alena Hanáková, Czech minister of culture



The dialogue with our neighbours has an ecumenical nature. In the photo: ambassador Magda Vášáryová reads out the letter of president Václav Havel to the participants of the conference *Culture and Development 20 Years After the Collapse of Communism in Europe* organised in 2009



In 2012, we were visited by President of the Czech Republic Vaclav Klaus (above) and a year later by the Czech foreign minister Karel Schwarzenberg (below)





As a think tank, the ICC studies the relations between culture and the economy. And we analysed the relationship between culture and development jointly with the Council of Europe. In the photo: Robert Palmer, director for culture, cultural and natural heritage of the Council of Europe, originator of the Culture Watch Europe series, at the conference *Culture and Development 20 Years After the Collapse of Communism in Europe* organised in 2009



When thinking about heritage and the icc, it is impossible not to mention the guru of Polish heritology Professor Andrzej Tomaszewski, a long-time member of icc's Programme Council and a tutor at the Academy of Heritage



The ICC has long been involved in an international dialogue on cultural heritage with representatives of UNESCO. In the photo: Irina Bokova, director general of UNESCO, visiting the ICC in 2012



We accomplished many important goals with Tomasz Merta, Undersecretary of State at the Ministry of Culture and National Heritage



The resources of the European Economic Area Financial Mechanism allowed us to modernise the ICC's premises. The result was admired in 2012 by the Norwegian royal couple: King Harald V and Queen Sonja



Thanks to our cooperation with the Deutsches Polen-Institut in Darmstadt, a wonderful poetic summit took place in 2005 – a meeting of Wisława Szymborska and Karl Dedecius



The ICC presents the heritage of Poland and Central Europe to researchers from various parts of the world. The decade-long cooperation with the Tokyo University of Foreign Studies, its driving force being Professor Tokimasa Sekiguchi, has proved particularly fruitful



The Centre's work is overseen by the great personalities of the members of the Programme Council



For 25 years the Programme Council has been chaired by Professor Andrzej Rottermund



The board brings together outstanding representatives of culture and scholarship, who inspire and stimulate the work of the icc through their wisdom and experience. In the photo: Professor Andrzej Wajda and Ambassador Magda Vášáryová

25TH ANNIVERSARY OF THE INTERNATIONAL CULTURAL CENTRE

29 MAY





A speech by Professor Jacek Purchla



A speech by Jarosław Sellin, Secretary of State at the Ministry of Culture and National Heritage



A speech by Wojciech Kolarski, Undersecretary of State in the Chancellery of the President of Poland

RYNEK GŁÓWNY

MAIN MARKET SQUARE



P. Kuryś 2016

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GALICJA POLSKA

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1991–2016

25 lat Międzynarodowego Centrum Kultury
25th Anniversary of the International Cultural Centre



MIĘDZYNARODOWE
CENTRUM
KULTURY
INTERNATIONAL
CULTURAL
CENTRE



Professor Jacek Majchrowski, Mayor of Kraków, after having presented a statuette of Lajkonik to the ICC



A speech by Professor Jürgen Wilhelm, President of Landschaftsverband Rheinland, opening the exhibition *Max Ernst. An Ornithologist's Dreams*



DZIEDZICTWO HERITAGE

KRAKÓW

GALICJA POLSKA

1991-2016

25 lat Międzynarodowego Centrum Kultury
25th Anniversary of the International Cultural Centre

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MIĘDZYNARODOWE
CENTRUM
KULTURY
INTERNATIONAL
CULTURAL
CENTRE



From the left: Dr Rafał Dutkiewicz, Mayor of Wrocław, Professor Jacek Majchrowski, Mayor of Kraków, Wojciech Kolarski, Undersecretary of State in the Chancellery of the President of Poland, Jarosław Sellin, Secretary of State at the Ministry of Culture and National Heritage, Professor Jacek Purchla



Concert performed by the Motion Trio band

EUROPA ŚRODKOWA

CENTRAL EUROPE



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1991–2016

25 lat Międzynarodowego Centrum Kultury
25th Anniversary of the International Cultural Centre



MIĘDZYNARODOWE
CENTRUM
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CENTRE



The jubilee toast. From the left: Professor Andrzej Rottermund, President of the Programme Board of the ICC, and Professor Jacek Purchla



From the left: Dr Emil Brix, Ambassador of Austria in Russia, Professor Shlomo Avineri, Andrzej Tombiński, Consul General of Austria in Kraków



From the left: Ambassador Magda Vášáryová, Maria and Andrzej Rottermund

THE YEAR IN A NUTSHELL

A common denominator of the programme of the International Cultural Centre is cultural heritage, which we look at from the perspective of Central Europe. Every year the ICC carries out programmes, projects and events directed to audiences who vary depending on their geography, professional interests and passions. On the one hand, the ICC fulfils its mission of public diplomacy through an international dialogue in culture – it represents Poland in specialised cultural networks, quite often it also serves as the voice of Central Europe in international forums. This part of our activity, which day-by-day stays invisible to our visitors, is connected to carrying out specialised research in the field of culture and preparing studies and reports, which are an element of an international dialogue for managing, preserving and popularising cultural heritage. On the other hand, we try to create interest and inspire reflections on international cultural heritage to a wide but varied audience – people who visit our gallery, participants of our conferences, post-graduate studies and the summer school, artistic workshops, seminars, lectures, meetings and debates, as well as readers of our publications.

We were visited by —

57,000 visitors to our exhibitions

4,500 participants at conferences, seminars, meetings, workshops and lectures

2,645 readers of the ICC Science Library and Roland Berger Reading Room

nearly 70,000 users of the www.mck.krakow.pl service





A visit from the presidents and first ladies of Poland and Slovakia for the exhibition *Košice Modernism*. From the left: Andrej Kiska, President of the Slovak Republic; Professor Jacek Purchla; Dr Andrzej Duda, President of the Republic of Poland; Agata Kornhauser-Duda

We were honoured with a visit from —

Dr Andrzej Duda, President of the Republic of Poland, with the First Lady (25 November)

Eric Falt, Deputy Director-General of UNESCO (24 February)

Andrej Kiska, President of the Slovak Republic, with the First Lady (25 November)

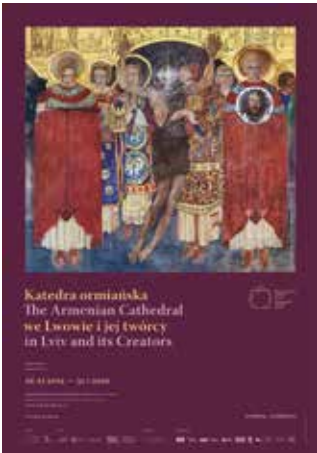
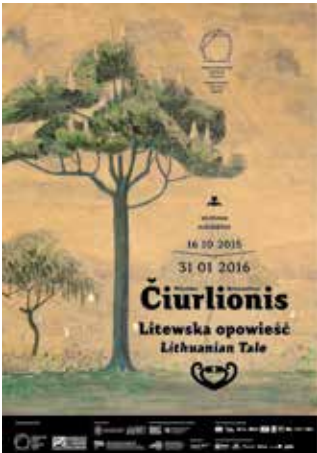
Jarosław Sellin, Secretary of State at the Ministry of Culture and National Heritage (29 May)

We happily received the following distinctions and awards —

The exhibition *MAKOM. Dani Karavan. The Essence of Place* received the Radio Kraków Superbrand for 2015, while the exhibitions *Tempus Fugit. On Time and Transience* and *Max Ernst. An Ornithologist's Dreams* were awarded the Radio Kraków Brand for March and May 2016.

The ICC was also recognised as a Place Friendly to Senior Citizens and Youngsters.

The publication *Form Follows Freedom. Architecture for Culture in Poland 2000+* edited by Jacek Purchla and Janusz Sepioł won the Most Beautiful Book of 2015 Award in the 56th edition of the competition organised by the Polish Society of Book Publishers. The album accompanying the exhibition *The Armenian Cathedral in Lviv and its Creators* received the prestigious KLIO prize in the editorial category.



GREIFSWALD

I JEGO
MUZEUM

GREIFSWALD
UNO SEIN MUSEUM

UWE SCHRODER
TOMASZ ŚLEPOWIŃSKI

MAJSTRO I MUZEUM / DR THOMAS SEIN MUSEUM

22 MARCA 2016 (piątek)
22 MARZ 2016 (piątek)
18.00

KRAKÓW, Rynek Główny 25

www.mck.krakow.pl

SPOTKANIE Z ARTYSTAMI:

WOŁODYMYREM KOSTYRKO
I JEWHENEM RAWSKIM

NA WYSTAWIE:
UKRAINA, CZEKAJĄC NA BOHATERA.
KOSTYRKO, RAWSKI

PROWADZENIE: ZANNA KOMAR

PROJEKT TRANSLACJOWY BYTOMIA

2 KWIECIEŃ 2016 (piątek)
16.00

KRAKÓW, Rynek Główny 25

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LUCIAN BOIA

DLACZEGO RUMUNIA JEST INNA?

PROWADZENIE: LUKASZ GALUSEK

PROJEKT TRANSLACJOWY BYTOMIA

26 KWIECIEŃ 2016 (piątek)
18.00

KRAKÓW, Rynek Główny 25

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PETERSBURSKIEJ AKADEMII-SZTUK PIĘKNYCH
W XIX I NA POCZĄTKU XX WIEKU
DARIUSZ KONSTANTYNOW

PREZENTACJA ENCYKLOPEDII INTERNETOWEJ
POLSKI PETERSBURG
DEBATA NYRIEL I WIERONIKA GRALA

28 KWIECIEŃ 2016 (piątek)
18.00

KRAKÓW, Rynek Główny 25

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19-05 30.05-31.05 30-31.05

30.05-31.05 31.05-01.06 01.06

2.06 5.06 16.06

25 MCK

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30 + 31.05.2016

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40 minut, 10.00, 10.00, 10.00

Claudio Magris

Oł esaja do Racji i innych...
Złoty, Europe, Civilization
mit kulturalny
From the European Library Forum
Spain, Central Europe
and the Poliblog Myth

30 minut, 10.00, 10.00

Charles Landry

Kraków - miasto ambicji
Kraków - A City of Ambitions

Kraków 2 dni, 10.00, 10.00

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Max Ernst

Sny ornitologa
An Ornithologist's Dreams

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POLSKA-NIEMCY

PARTNERSTWO W KULTURZE

W KONTEKŚCIE 25-LECIA
TRAKTATU O DOBRYM SĄSIEDZTWIE
I PRZYJAZNEJ WSPÓŁPRACY

ANDREAS LAURITZ, THOMAS SCHULZ,
ROBERT TRABA, JANUSZ WEC
MODERATOR: JACEK PURCHLA

16 CZERWCA 2016 (piątek)
18.00

KRAKÓW, Rynek Główny 25

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KOSZYCKA MODERNA

Košice Modernism

16.09 - 27.11.2016

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KOSZYCE

METROPOLIA NA PERYFERIACH?

Z MAGDĄ VÁSÁRYOVĄ
ROZMAWIA JACEK PURCHLA

PROJEKT TRANSLACJOWY BYTOMIA

16 WRZEŚNIA 2016 (piątek)
18.00

KRAKÓW, Rynek Główny 25

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JAN K. OSTROWSKI

A QUARTER-CENTURY OF INVENTORYING MONUMENTS IN THE BORDERLANDS¹

In December 2015, we saw the publication of the last, that is 23rd, topographic survey of Roman Catholic religious art in the eastern part of the former Rus Voivodship, cut off by the current border. This means that a research programme started in 1991 and the publication presenting its results have been concluded.² Twenty five years is a long period in any historical conditions, but in the last quarter-century we have experienced a political, economic, social and, very importantly, civilisational and technological revolution. Time goes fast. The shape of events easily blurs and melts, and the lack of credible testimonies is conducive to the creation of legends and myths. It is therefore worthwhile highlighting some basic information on the beginnings of systematic research on the art of the Eastern Borderlands after 1989.

Throughout the half-century preceding this watershed the cultural and artistic heritage of the Polish territories brought under Soviet rule was hardly present in the minds of researchers. Some scholars took up these issues relying on pre-war materials and experiences, among them Tadeusz Mańkowski, Zbigniew Hornung and Bohdan Guerquin. Mieczysław Gębarowicz, whilst heroically guarding his post in Lviv, sent his texts from there. Borderland materials were included in some synthetic works, but many authors could or would not look beyond the eastern border of communist Poland. Very few researchers of the younger generation – Zbigniew Bania being a notable exception – would risk devoting several years of work to a virtually inaccessible area in the East.³ For the vast majority of people whose awareness was shaped after World War II the Borderlands became a remote and poorly known myth. This is hardly surprising, as for almost half a century this territory was practically inaccessible, and it is very difficult for art historians to study works they cannot see. Of course, from time to time some people managed to reach Lviv or Vilnius, and sometimes, taking a considerable risk, to travel to Zhovkva, Pažaislis or Trakai. Sad impressions brought back from these places strengthened the belief that the damage was irreversible and there were no chances to re-examine the heritage of the Borderlands. In many cases it was very difficult even to establish if some important monuments still existed or if the dire news about their destruction were true.

Soviet publications sometimes offered important information, but usually the selection of material and the way it was presented completely diverged from

1 When working on this text, the author made use of his previous publications: "Pięć lat prac inwentaryzacyjnych na kresach," in: *Sztuka kresów wschodnich. Materiały sesji naukowej*, ed. J.K. Ostrowski, vol.3, Kraków 1998, pp. 9–16; J.K. Ostrowski, "Inwentaryzacja zabytków sztuki sakralnej na kresach wschodnich – uwagi kombatanta," vol. 68: 2006, pp. 269–272.

2 See J.K. Ostrowski, ed. *Materiały do Dziejów Sztuki Sakralnej na Ziemiach Wschodnich Dawnej Rzeczypospolitej, Part I: Kościoły i klasztory rzymskokatolickie dawnego województwa ruskiego*, vols. 1–23, Kraków 1993–2015.

3 See Z. Bania, "Pałac w Podhorcach," in: *Rocznik Historii Sztuki* 13, 1981, pp. 97–170.



the interests and needs of Polish art historians. The situation started to change in the mid-1980s, in no small measure due to the catalogue of architectural monuments in the Ukrainian Soviet Republic, published from 1983 to 1986.⁴ This four-volume publication, although selective in the choice of monuments and burdened with a strong ideological bias, for the first time made it possible to work out an overall picture of the state of at least some Borderland monuments. For the present writer it was a true revelation, which after months of hunting for separately sold volumes soon led to the creation of an index to the catalogue, which facilitated navigating the material and overcoming the difficulties resulting from non-historical administrative divisions and a strong ideological bent behind the new place names.⁵ A certain intent already stood behind the index: a project, emerging from conversations with Jerzy Petrus in Niedzica, to survey the borderland monuments, for the time being only on the basis of literature and available documentation. Such an undertaking already had a precedent, namely the monumental work of Roman Aftanazy the first part of which was published half conspiratorially in 1986.⁶

In 1988, I presented the project to the Main Board of the Association of Art Historians, where it was eagerly supported by Professor Tadeusz Jaroszewski. From 1988 to 1999, a provisional team met a number of times to prepare the research programme, while the Art Institute of the Polish Academy of Sciences provided a scholarship for the person to pilot the project. In “normal” communist conditions the next step would probably have been to set up an institute employing a few people, but that did not happen due to the crisis of the previous forms of scholarship after 1989. At the same time, as I had started working at Wawel Castle in 1989, I had to withdraw from the project and did not personally witness its agony.

But in the late 1980s the interior of the Borderlands started to gradually open up to the Poles. Things which in 1987 were impossible, in 1988 became acceptable and in 1989 completely normal. Finally, in 1990 almost all restrictions vanished. Wawel Royal Castle signed a cooperation agreement with the Lviv Gallery of Paintings, while an earlier contract with the Museum of Art in Minsk entered the stage of mounting joint exhibitions.⁷ The implementation of these programmes allowed a group of explorers from Wawel to visit several dozen places in one season – from Khotyn and Kamianets-Podilskiy to Hlybokaye and Grodno. Much of the material previously known only from literature and old photographs became a tangible reality.

The autumn of 1991 produced two events which for me personally meant passing from the stage of hectic touring to systematic research. The first was a meeting in Buchach with Father Ludwik Rutyna (1917–2010), then undertaking the work of restoring the newly recovered local church, where contrary to previous information some high-class 18th-century sculptures had survived. Fascinated with the quality of the monument and overwhelmed with the scale of

4 Памятники градостроительства и архитектуры Украинской СССР, Киев 1983–1986.

5 J.K. Ostrowski, *Indeks miejscowości zawartych w wydawnictwie »Памятники градостроительства и архитектуры Украинской СССР«* (Киев 1983–1986), Kraków 1989.

6 R. Aftanazy, *Materiały do dziejów rezydencji*, ed. A.J. Baranowski, vols. 1–11, Warsaw 1986–1993; 2nd edition: idem, *Dzieje rezydencji na dawnych kresach Rzeczypospolitej*, vols. 1–11, Wrocław 1991–1997.

7 See M. Hennel-Bernasikowa, M. Piwocka, *Tkaniny artystyczne z wieków XVIII i XIX* [exhibition catalogue], Minsk-Kraków 1990; J.T. Petrus, T.A. Karpowicz, *Portrety osobistości dawnej Rzeczypospolitej w zbiorach mińskich* [exhibition catalogue], Kraków 1991.

the difficulties related to the rescue operations, I committed myself to prepare the historical documentation of the church. Two years later, its expanded version opened the first volume of *Materials to the History of Religious Art...* The other event was my conversation with the then Associate Professor Jacek Purchla, who was shaping the profile of the newly established International Cultural Centre in Kraków. He was himself interested in studying Galician architecture, and he agreed to introduce the inventory project into the programme of his institution within the Centre for Research of European Cultures, headed by Professor Jerzy Wyrozumski. Going back to the concept abandoned two years earlier, I hoped that contact between Wawel Castle and the Lviv academic community would facilitate its implementation, while grounding the project in a local institution would allow for intensive work and the significant saving of time.

The nature and scale of the task required defining a research programme that could not be directly based on any existing patterns, although experiences with previous survey publications offered valuable inspiration.⁸ Monuments of the Eastern lands of pre-war Poland, absorbed by the Soviet Union under the Hitler-Stalin Pact and the Yalta Agreements, and now being part of Lithuania, Belarus and Ukraine, had never been subjected to a systematic Polish survey campaign.⁹ The war and the political and social changes which occurred in these lands during the next half-century led to a profound change of their cultural landscape which had been shaped over centuries. The confiscation of landed estates led to the disappearance of rural residences. The relocation of the Roman Catholic population resulted (with the exception of Lithuania and some regions of Belarus) in the destruction of a large number of religious monuments. Churches, even if they survived as architectural structures, almost always lost their furnishings. Only a small part of them ended up in museums or were brought to Poland by repatriates.

Inventorying the current state of affairs would, therefore, inevitably produce a catalogue of ruins. The said publication by Roman Aftanazy could to some extent serve as a model. Adopted from it was the core of the title, the territorial division of the material according to pre-partition voivodeships and treating preserved, damaged, relocated and destroyed objects on an equal footing.

The structure of monument descriptions and of the whole publication, presented in the introduction to the first volume of the *Materials...*, looked as follows:

The history of the building, including the history of the religious and social structure connected to it (parish, monastery), and when required, also the history of a given community. The timeline should reach the present times and the text should contain information on abandoning and closing the place of worship, resettling members of the parish or monastic community, relocating church movables, the way the building was used in the post-war period,

⁸ The first Polish topographic inventories by Stanisław Tomkowicz regarded the Gorlice and Grybów districts and were published in "Teki Główna Konserwatorów Galicji Zachodniej", vol. 1: 1900. The inventory campaign, started in the interwar period by the Central Inventory Office, led to the publication of four volumes entitled *Zabytki sztuki w Polsce* [Art Monuments in Poland] regarding the districts of Nowy Targ (T. Szydlowski, ed., 1938), Rawa Mazowiecka (W. Kieszkowski, ed., 1939), Żywiec (J. Szablowski, ed., 1948) and Piotrków (collective work, 1950). In the 1950s the survey was replaced by the *Katalog zabytków sztuki w Polsce* [The Catalogue of Art Monuments in Poland], Warsaw, starting 1953.

⁹ Of course, conservation offices in the Borderland voivodeships gathered inventory materials, but they are accessible only to a very limited extent; see R. Brykowski and G. Ruszczyk, eds., *Zabytki województwa stanisławowskiego. Wykaz z lat 1920–1929 (opracowany przez pracowników lwowskiego okręgu konserwatorskiego)*, Warsaw 1998.

stages of its destruction, restoring the religious function, and renovation and conservation work.

The description of architecture, decoration and furnishings, if possible according to the state before the process of devastation started (that is, practically speaking, to the state from 1939 or possibly 1944), including damaged or dispersed movables. Because of the difficulties in accessing the objects, the adopted structure of the description was an extended version of the one used in the *Catalogue of Monuments of Art in Poland*. We introduced a division into objects preserved in situ (unmarked) and those relocated and damaged, which received graphic labels. The names of authors and exact dates are introduced only in the case of works which are signed or their authorship is confirmed in historical records.¹⁰ Other problems with attribution are analysed in chapters on history and artistic aspects. Compared to the *Catalogue of Monuments*, the use of stylistic characterisations was restricted. Very numerous gaps in information on furnishings are filled with inventory texts. Whenever possible, the descriptive part includes historical inscriptions (for example, from tombstones and commemorative plaques) and sometimes also religious ones.

The state of preservation – a section discussing the current state of the monument, including any damage and loss, and indicating the location of dispersed elements of furnishings which have been identified.

An outline of artistic issues, i.e. the state of research and a brief review of the main issues related to a given monument.¹¹

Archival and historical addenda containing texts related to a given building (older descriptions and inventories) and other relevant information.

Footnotes, in abbreviated form, referring to the bibliography at the end of the volume.

Iconographic documentation, containing architectural measurements and all kinds of views and photographs of architecture, decoration and furnishings. Archival photographs are very important here; we believe that the best solution is to juxtapose images showing the state of a given monument before the destruction and in the present.

This pattern was consistently used throughout the publishing series, although it was gradually extended, namely we provided more information on the history of social and religious structures connected with religious monuments (parishes, monasteries) and we introduced (starting from the fifth volume) and outline of the history of a given community, which meant that the successive volumes required much more work and were bigger. Public chapels, almost always absent in historical records, were initially treated very selectively, but over time they were described to the fullest possible extent – if not in separate texts, then in mentions (and illustrations) within chapters devoted to parish churches.

Another source of problems was the topographical division of the material – adopted from Roman Aftanazy – according to pre-partition voivodeships, which turned out to be slightly artificial in the context of religious monuments and relevant historical records. Finally, the pragmatism of research made us adjust the content of the volumes to the boundaries of the deaneries

¹⁰ Of course, approximate dates are given, based on a comparative analysis.

¹¹ Introducing this section, not usual in inventories, proved a very important idea, allowing the authors to present at least some analysis and interpretation of the material, often revealed for the first time.

in the pre-war period, but their incompatibility with political borders produced some complications.¹²

Having formulated the research assumptions, in early 1992, among our colleagues (mostly from the staff of Wawel Royal Castle), we distributed the subjects of texts which were to make up the first volume of the materials. The choice followed the line of least resistance. We selected monuments which did not pose too many technical difficulties, being relatively accessible and well known. They were to become a training ground allowing us to test the formula for the monographic work, while their historical importance and high artistic quality raised the hope that the first volume of the planned series would become an important event not only for a narrow circle of specialists.

The particular method of work had to be tirelessly learned, but after two years of effort the first volume of *Materials...* appeared, containing descriptions of seven churches.¹³ The eighth monograph, devoted to the collegiate church in Zhovkva, proved so extensive that an idea appeared to supplement it with chapters on other religious monuments in that town and to publish a separate book by Jerzy Petrus. This is how Volume 2 came into being.¹⁴

In the meantime, the idea of a research camp near Lviv was born among members of the Art History Students Union at the Jagiellonian University. At the request of the organisers, I prepared instructions for working in the field and made suggestions on the territorial scope of the work. But I was sceptical about the project, bearing in mind a number of “scholarly” student events which generally had not produced lasting results. But I was wrong, not knowing yet that I was dealing with the best generation of Kraków art history students in my lifetime, centred around Andrzej Betlej, Marcin Kaleciński, Rafał Quirini-Popławski, Sławomir Skrzyniarz and Tomasz Zaucha. I underestimated their talents, discipline and commitment, and the extraordinary organisational skills of Andrzej Betlej. This group, enjoying the support of two not much older academics from the Institute, Piotr Krasny and Marek Walczak, achieved a surprising amount. In the summer of 1992, working in very difficult conditions, they completed an adequate descriptive and photographic documentation of more than eighty monuments from the territory of the former Przemyśl diocese, directly adjoining the current border. This material became the basis for monographic works filling volumes 3 and 5–7 of the survey, and most of the texts were written by the participants of the expedition.¹⁵ A great success of the first inventory campaign was the discovery of the Renaissance church in Dobromyl and the only slightly less interesting 17th-century church in Brukhnał. In the years to come, surveying work followed a well-trodden path, regardless of the now legendary adventures of its participants. In total, 57 people took part, although the core remained almost

¹² As a result, the first volume of *Materials...* did not cover parts of such pre-partition voivodeships as Bełżec, Volhynia and Podolia, being part of Galicia and the Lviv Archdiocese in its shape from before 1945.

¹³ The authors of particular chapters were: Kazimierz Kuczman, Dariusz Nowacki, Jan K. Ostrowski and Paweł Pencakowski.

¹⁴ J.T. Petrus, ed., *Materiały do Dziejów Sztuki Sakralnej...*, part I, vol. 2: *Kościół i klasztor Żółkwi*, Kraków 1994.

¹⁵ *Materiały do Dziejów Sztuki Sakralnej...*, part I, vols. 3, 5, 6, 7, A. Betlej, K. Brzezina, M. Czuba, A. Gluzińska, E. Herniczek, M. Kaleciński, P. Krasny, S. Lenartowicz, J.K. Ostrowski, J.T. Petrus, R. Quirini-Popławski, S. Skrzyniarz, M. Walczak, M. Wojcik, T. Zaucha, eds., Kraków 1995–1999.

unchanged.¹⁶ After the sixth field campaign since 1997 the material from the former Rus Voivodship was virtually exhausted.

After that, the main challenge was to transform the rapidly inflowing material into texts ready for publication. This task was executed by the Workshop for Studying the Art of the Eastern Lands of Former Poland (functioning within the Institute of Art History at the Jagiellonian University), which provided the basic organisational framework for this undertaking. After 1996 we received financial support in the form of grants from the Scientific Research Committee, the Ministry of Science and Higher Education, and later the National Programme for the Development of Humanities. Another source of funding was donations from the Lanckoronian Foundation.

For many years the implementation of the project was based on an informal, but extremely effective cooperation between three Kraków institutions: the Institute of Art History of the Jagiellonian University, the International Cultural Centre and Wawel Royal Castle. Each of them contributed important elements. The institute provided a source of enthusiastic and increasingly competent participants and offered an invaluable collection of historical photographs. The Centre proved to be a perfect and sympathetic publisher, but also something much more important, namely a friendly environment allowing the participants to fully concentrate on their work. And finally, the Castle contributed a group of authors, but above all prestige and contacts opening many doors in Poland and Ukraine, as well as the car which for many years transported us to Lviv and the remotest corners of the explored territory.

The joint research experience rapidly led to the full integration of the “Wawel” and “Institute” groups, the best expression of which is volume 4 of *Materials...*¹⁷ and joint work on successive volumes. In my view, the mutual relations of the people involved in the research show something more than mere professional cooperation. It would not be an exaggeration to say that a kind of ethos emerged, based on openly sharing the discoveries, freely exchanging information and even the disinterested undertaking of laborious queries the effects of which were used by others.¹⁸ Regardless of the current results of such an attitude, its consolidation and spreading may have a positive and lasting impact on relations within our community. Similar conduct towards our Ukrainian colleagues allowed us to establish wide-ranging contacts with them, resulting in rich materials systematically acquired from Lviv institutions.

Thirty four authors took part in the project (with various levels of involvement, of course). The twenty three volumes contain 541 monument descriptions:¹⁹ from texts that are a few pages long to the monograph of the Latin

¹⁶ The names of the expedition participants were published in the introductions to the successive volumes of *Materials...*

¹⁷ A. Betlej et al., eds., *Materiały do Dziejów Sztuki Skralnej...*, part I, vol. 4, Kraków 1996.

¹⁸ This brings to mind Oskar Sosnowski's *Moral Regulations*, which are in force among employees of the Institute of Polish Architecture; see O. Sosnowski, “Zarys działalności Zakładu Architektury Polskiej w ubiegłym dziesięcioleciu,” in: *Biuletyn Historii Sztuki*, vol. 1, 1933, pp. 108; see also: A. Miłobędzki, “Humaniści i inżynierowie-architekci w studiach nad historią sztuki i kultury”: Zakład Architektury Polskiej Politechniki Warszawskiej 1922/3–1939,” in: *Dzieje historii sztuki w Polsce. Kształtowanie się instytucji naukowych w XIX i XX wieku*, A.S. Labuda, ed., Poznań 1996, pp. 195–196.

¹⁹ The number of separate works is difficult to determine due to the peculiar structure of vol. 23 (see below); it is assumed here that the five texts contained there go beyond the category of simple additions.

Cathedral in Lviv, which fills an entire volume.²⁰ The last, 23rd volume, contains an addenda and amendments to previous findings and a comprehensive glossary of artists, craftsmen, construction companies, and manufacturers and suppliers of building materials and church furnishings.

As previously mentioned, the method of work and the structure of descriptions, defined at the very beginning proved effective. The previously uncharted Borderlands have become the best explored area of today's Poland from the point of view of monuments of religious art. Aware of the importance of our works, we have repeatedly published their reviews.²¹ We managed to establish a countless number of facts, but also, or perhaps above all, to capture and order some larger phenomena and processes, which passed from oblivion or at best from the level of vague recognition to the category of almost commonplace knowledge. It is enough to mention the problem of the persistence of the Gothic style in 17th-century architecture, the peculiar type of the trefoil presbytery, the "model" ("official") churches from the turn of the 18th and 19th centuries and a similar phenomenon of typical church designs from the 20th century (designs by Tadeusz Obmiński, Wawrzyniec Dayczak and Alfred Majewski). Results of inventory work were developed in separate monographs.²² Very important findings resulted from archival and analytic research not directly related to inventory work. One example is the discovery of biographical data on Jan Jerzy Pinsel [Johann Georg Pinsel]²³ or the figure of Franciszek Ksawery Kulczycki, who thanks to the article by Andrzej Betlej and Piotr Krasny now occupies a leading place in the architecture of the last phase of the Baroque.²⁴ One attempt

20 J. Adamski et al., eds., *Materiały do Dziejów Sztuki Sakralnej...*, part 1, vol. 21: *Katedra łacińska we Lwowie*, Kraków 2013.

21 A. Betlej and R. Quirini-Popławski, "Sprawozdanie z wyjazdu inwentaryzatorskiego na tereny dawnej diecezji przemyskiej (obecnie na terytorium Republiki Ukrainiejskiej)," in: *Przegląd Wschodni* 2 (1992), pp. 505–514; A. Betlej and R. Quirini-Popławski, "Inwentaryzacja zabytków na terenie dawnej diecezji przemyskiej," in: *Biuletyn Historii Sztuki* 54 (1992), pp. 140–143; A. Betlej and R. Quirini-Popławski, "Inwentaryzacja kościołów rzymskokatolickich w archidiecezji lwowskiej (część I). Uwagi na marginesie wyjazdu w 1993 roku," in: *Przegląd Wschodni* 3 (1994), pp. 337–346; P. Krasny, "Inwentaryzacja zabytków na terenie dawnej diecezji przemyskiej (dekanaty: dobromilski, drohobycki, jaworowski, mościcki, rudecki, samborski, wiszneński)," in: *Rocznik Przemyski* 29 (1994), pp. 135–139; R. Quirini-Popławski, "Uwagi na marginesie inwentaryzacji sztuki sakralnej na Ukrainie," in: *Sztuka kresów wschodnich. Materiały sesji naukowej*, vol. 1, J.K. Ostrowski, ed., Kraków 1994, pp. 139–153; R. Quirini-Popławski, "Inwentaryzacja kościołów rzymskokatolickich na Ukrainie," in: *Wierchy. Rocznik poświęcony górcom* 61 (99) (1995), pp. 177–179; J.K. Ostrowski, "Pięć lat..." op. cit.; J.K. Ostrowski, "Inwentaryzacja zabytków sztuki..." op. cit.; R. Quirini-Popławski, "L'arte in Polonia e l'arte polacca. I cambiamenti degli orizzonti della ricerca scientifica nella storia dell'arte polacca dopo il 1989," in: *L'Europa centro orientale e la storiografia post 1989. Mutamenti linguistici, storici e transizione socio-politica. Atti del Colloquio Internazionale (Montefiascone 7–9 giugno 2007)*, G. Platania, ed., Viterbo 2008 (Centro Studi sull'Età dei Sobieski e della Polonia Moderna, vol. 15), pp. 277–295; A. Betlej, "Badania sztuki ziem wschodnich dawnej Rzeczypospolitej po 1989 roku," *Rocznik Historii Sztuki* 37 (2012), pp. 83–91. Some reviews were also published: J. Kowalczyk, "Kościoły i klasztory rzymskokatolickie dawnego województwa ruskiego..." *Biuletyn Historii Sztuki* 66 (2004), pp. 391–401; Ł. Galusek, "Reconstructing a shattered mosaic: The common heritage of Poland and Ukraine," *Centropa. Journal of Central European Architecture and Related Arts* 7 (1) (2007), pp. 100–108.

22 See above all: K. Blaschke, *Inwencja i repetycja. Powtarzalność planów w architekturze kościelnej na Rusi Czerwonej*, Kraków 2010; T. Zaucha, *Tradycja gotycka w nowożytnej architekturze sakralnej ziem ruskich*, Kraków 2015.

23 P. Krasny, J.K. Ostrowski, "Wiadomości biograficzne na temat Jana Jerzego Pinsla," in: *Biuletyn Historii Sztuki* 57 (1995), pp. 339–342.

24 P. Krasny, A. Betlej, "Kilka uwag na temat twórczości Franciszka Ksawerego Kulczyckiego i architektury lwowskiej 2. połowy w. XVIII," in: *Sztuka kresów wschodnich*, vol. 3, J.K. Ostrowski, ed., Kraków 1998, pp. 171–193.

at a synthetic development of part of the collected material has been taken.²⁵ We can say without false modesty that many of our research results have already entered the textbook canon of Polish art history.

An important achievement is the restoration of the memory of hundreds of monuments removed from the Borderlands during the expatriation campaign after World War II. This was done (certainly not in a complete way) at the last moment, when the memory of the experiences from two generations back was literally fading year by year. But the most important achievement of the research and publishing project is documenting the state of monuments in an extensive region; monuments which regardless of their very uncertain future fate will remain accessible to researchers and other interested parties.

The completion of the inventory of the extensive area and the publishing series resulting from it does not mean shutting down the Borderland inventory project. On the contrary, the method of research adopted by us has for many years been successfully used in relation to other Eastern Voivodeships of former Poland, with successive parts of the materials being published. The team under Dr hab. Maria Kałamajska-Saeed has already published 10 volumes on the monuments in the voivodeships of Novgorod (part II), Vilnius (part III), or Trakai (part IV), while Dr Marcin Zgliński's group produced two volumes on the Brest Litovsk Voivodeship (part V). Also, in these cases the International Cultural Centre took on the role of the publisher itself, which made it easier to endow the whole series with a uniform character. And an inventory of the Bełżec Voivodeship (Dr hab. Andrzej Betlej) and Livonia (Dr Wojciech Walczak) has also been started.

Finally, the organisational and technical side of the project should not be forgotten. As mentioned above, a real revolution took place when the project was going on, consisting mostly in the wide use of digital technology – from preparing the texts through taking and processing photographs up to composition and typography. Technological aids made it possible to accelerate the work and raise its quality, but they did not dominate the sphere of content and did not sideline those parts of the project which were implemented with the use of traditional methods. The volumes of *Materials...* from the early 1990s look slightly archaic today, but I hope that they defend themselves on the level of substantive content. Particularly impressive changes have taken place in the technology of photography, so important in the work of an art historian. Today it is difficult to imagine such problems as the limited number of rolls of film you could take for a field study and the amount of work related to developing the analogue material. If anything remained from this prehistoric situation, it would be the habit of carefully analysing every take, so that the once precious frame would not be wasted. When we look at the project's archives, it is easy to notice that paper prints gradually gave way to digital files, which starting from Volume 13 (2005) became the sole means of handling and storing iconographic material. One cannot fail to mention the appearance of a valuable tool in the form of satellite maps, allowing for the instant verification of the location, orientation and sometimes even state of preservation of any monument in the remotest parts of the countryside.

²⁵ J.K. Ostrowski, "Sztuka Kościoła rzymskokatolickiego we wschodniej części ziemi przemyskiej," in: *Przegląd Wschodni*, vol. 7: 2001, no 3 (27), pp. 617–646.

Of course, the best equipment and technology cannot replace competent and committed people. The co-authors of *Materials...* have already been given their due in these texts. However, the project could not have been effectively implemented without such individuals as Maria Reklewska, editor of every volume of our inventory (also the “Warsaw” ones related to the Grand Duchy of Lithuania). The photographic documentation was largely the work of Stanisław Michta, who was passionately committed to his job. The “smoothed out” nature of the published photographs makes it difficult to imagine the difficult conditions in which many of them were taken. Michta, who often had to take photos in the most acrobatic of poses with his Mamiya, and constantly demanded from the whole group – which was transformed into a team of technicians for the period when photographs were taken – that they adjust the lighting or deliver a new exhibit, was a true icon of our fieldwork. In the latest stage of the project he was very skilfully replaced by Dariusz Błazewski. The breathtaking pace of the work in the interior meant that one of the most difficult tasks was to draw the ground plans of the buildings under normal conditions requiring time-consuming measurements. But Joanna Betlej, an architect, and Tomasz Pasteczka, an art historian, managed to overcome these difficulties and develop a method of making ground plans rapidly and adequately without using any specialist equipment. Jacek Wcisło’s proficiency in the digital development of photographs was invaluable.

It should be hoped that this undoubtedly subjective outline of the history and achievements of the inventory programme did not degenerate into self-admiration. But looking at the fate of its participants, who in the early 1990s were just beginning their professional careers, it is difficult to resist the claim that it was the most important communal experience for the generation which has now started to determine, or rather has already determined, the shape of Polish art history.

JACEK PURCHLA

JERZY BAHR

FATHERLAND MULTIPLIED

On August 3, 2016, at the old cemetery in Imbramowice, we said farewell to Ambassador Jerzy Bahr, one of the greatest diplomats in post-communist Poland. Saying goodbye to an extraordinary ambassador, who had represented our country in the capitals of our Eastern neighbours, we bid farewell above all to an extraordinary and wonderful man. He was forced into political exile during martial law, but after 1989 he became one of the architects of our new Eastern policy. He was excellently prepared for this task not only from the point of view of diplomatic expertise, but above all as an intellectual and thinker. This was perhaps most intriguing in the complex personality of Jerzy Bahr – a masterly combination of diplomatic skill and the philosophy of a man of dialogue. In this way, serving Poland unconditionally and with utmost dedication, he was also an architect of the often difficult reconciliation with our neighbours. He was a man of Mitteleuropa.

Mitteleuropa and Krakow brought us together. Krakow and its extraordinary atmosphere in the late 1950s and early 1960s had already formed us. We were neighbours on Garncarska Street, knowing nothing about each other. Jerzy Bahr went to secondary school. Already at this tender age he had a natural need not only for exploring the world, but also for better understanding our neighbours. This teenager in Krakow from the Władysław Gomułka era diligently learned Lithuanian!

Not accidentally, our first meeting took place in Vilnius. Ambassador of Poland Jerzy Bahr personally received our group from the International Cultural Centre during a Polish-Lithuanian seminar. He impressed us not only with his fluent Lithuanian, but above all with his openness. It was then that we discovered each other. Vilnius became a symbol of our common thinking about heritage as a space in which various memories encounter each other. Jerzy Bahr did not succumb to the temptation of “our memory is the only correct one”. Courageously and generously he opened the door to the memory of our neighbours. This brought us together for good.

So it was no accident that when his rich and in its final stages also tragic career ended, Main Square 25 became the site of our frequent meetings. Jerzy Bahr called ICC a magic place. He enthusiastically unleashed his open patriotism for the debates on Russia, Lithuania and Ukraine that we organised. Nevertheless, I remember in particular a February evening in 2014 when in the International Cultural Centre we screened – in connection with our exhibition *Memory. Registers and Territories* – a film dedicated by us to the Ambassador: *Fatherland Multiplied*. Already the title defined the philosophy of life of this Open Diplomat. As the narrator and host of the Bahrak, – this is how he called his house-cum-museum near Krakow – Jerzy Bahr revealed to the Krakow public not only his life creed, but also his extraordinary personality. For he emerged not only as a diplomat and thinker, but also as a sophisticated collector and conceptual artist! With characteristic skill and sensitivity he turned seemingly



trivial things and materials into works of art, spatial collages, saturated with memory and reflecting his kind attitude to people and the world.

The Bahrak became a metaphor of the world which Jerzy Bahr had tried to build throughout his life. The Bahrak is a house that invites. The Bahrak is a story about cultural relations through things collected and processed by the Ambassador/collector in the conviction that the little local homeland is not little at all. On an evening when the dramatic events of yet another Maidan were happening in Kiev, Jerzy Bahr, a man of dialogue, uttered the words which also summed up the philosophy of our Centre: “to learn from neighbours and come back enriched”! This passion of his, “to pull people towards you rather than push them away”, was manifest until the end of his diplomatic road. In the spring of 2014, I unexpectedly met Jerzy Bahr in Chişinău. He had come with a confidential diplomatic mission from Brussels to the borderlands of his Mitteleuropa – again trying to build bridges.

Despite severe illness, Ambassador Jerzy Bahr was with us to the end. He took part in our 25th anniversary and in the June meeting of our Programme Board, of which he was an active member. When saying goodbye, he offered us an extraordinary collage – *An Object of Memory*. Today it is for us a permanent sign of the presence of Jerzy Bahr, an Extraordinary Man of Dialogue in his Multiplied Fatherland.

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JACEK PURCHLA

ANDRZEJ WAJDA A DIRECTOR OF SPACE

More than a hundred years ago in Krakow, there was a visionary artist who tried to insert his artistic creations into the urban space. His name was Wyspiański. His vision of Wawel as the Acropolis became legendary, but – perhaps fortunately – it was never implemented.

Towards the end of the 20th century, a visionary film director appeared in Krakow and unlike Wyspiański he started to effectively and consistently execute his visions and integrate them with the urban space. At first, he dared to create a counterpoint for the Krakow Acropolis on the opposite bank of the Vistula river. This counterpoint is Manggha!

Andrzej Wajda's idea of raising the Centre of Japanese Art and Technology right in front of Wawel was perceived by many as iconoclastic. It is enough to mention the turbulent discussions on the location of the centre at the sessions of the Krakow City Council. But what needs to be emphasised is not only the spectacular idea itself, but also the generous gesture of the founders. Andrzej Wajda and Krystyna Zachwatowicz decided to donate the Kyoto Award received by the director in 1987 for the purpose of building Manggha in Kraków and then they got involved in raising funds necessary to construct the centre. This was a precedent, especially in communist Poland, and even today – more than 25 years after the collapse of communism – it is an extraordinary event in the recent history of cultural patronage in Poland. Andrzej Wajda and Krystyna Zachwatowicz's decision may also be interpreted as invoking the tradition of Polish landowners who at the turn of the 20th century generously supported the concept of creating a symbolic Motherland of Poland in Krakow. A Motherland which was so vividly shown by Andrzej Wajda in his theatre show *Z biegiem lat, z biegiem dni...*

Being a director of space, Andrzej Wajda offered Manggha to Krakow not only as an institution of dialogue, but most of all as an icon of contemporary architecture. The author of this unique building opposite Wawel is Arata Isozaki, a giant of Japanese architecture. The vision he created in 1989 was implemented in 1993–1994 by a team of Krakow architects headed by Krzysztof Ingarden, and became a symbol of the harmonious combination of ideas and technology.

Manggha is an artistic import in two senses of the word. It is not only the work of a Japanese architect. The wavy, irregular and capricious line, this veritable lesson in *architecture parlante*, leaves no doubt as to the identity of the building devoted to the culture of Japan. The work of Arata Isozaki, harmoniously integrated with the Dębniki stretch of the Vistula riverbank, initiated not only the tidying up of the neglected district, but also the creation of the Kraków riverfront and the process of turning the city's face towards the river.

So the merit of Andrzej Wajda, and Krystyna Zachwatowicz bravely supporting him, was the creation of an institution restoring to Krakow the Japanese "Manggha" collection of Jasiński and at the same time opening Krakow to the world. The Manggha pavilion became the first convincing monument of New Poland in the early 1990s in Krakow. Lech Wałęsa had made an appeal

to build a second Japan in Poland and Andrzej Wajda implemented this idea at the foot of Wawel. It was Lech Wałęsa and Prince Takamado, a cousin of Emperor Akihito, who ceremoniously opened the Japanese Centre of Art and Technology in November 1994. Today it is a whole museum complex forming a modern counterpoint to the Holy Mountain of Poles and interpreting Krakow solely as the Motherland of Poland.

Manggha gave rise to the friendship and cooperation of Andrzej Wajda and Krystyna Zachwatowicz with Krzysztof Ingarden, an eminent Krakow architect. Another fruit of this symbiosis was the Tea Pavilion built from 1996 to 2000. This modest building was not only a natural continuation of the dialogue with the culture of the Far East, but also drew attention to the richness of the intangible heritage of Japan and attempted to transplant it onto Polish soil! Among the painstakingly designed scenography of the Tea Pavilion, Krystyna Zachwatowicz each year acts as a guardian of the secrets of brewing tea. The tea ceremony in the Urasenke school style, led by Professor Etsuko Yamaguchi, has already become a good tradition of Manggha.

Another important area of Manggha's activities is education. So it was no coincidence that the third chapter of creating the Centre of Art and Technology complex was the seat of the Japanese Language School. The idea was born back in 1996. The road to its implementation was long, for its advocates could not count on public funds. Andrzej Wajda once again took upon himself the role of a generous patron. He gave one hundred Japanese drawings, worth 100,000 dollars, to his Japanese railwaymen friends and thus broke the impasse around building the school. Of course, the author of this yet another addition to the "island of Japanese culture" under Wawel was Krzysztof Ingarden. The modest, minimalist school building was opened in 2004.

In the same year, Andrzej Wajda and Krzysztof Ingarden started working on the Europe – Far East Gallery. It was meant to round off the complex, but also significantly extend Manggha's cultural horizons so that it would embrace the entire Far East. The opening of the Gallery in 2015 was accompanied by the moving exhibition *Wróblewski according to Wajda*.

Now it is no longer an exaggeration to say that if Berlin has its Museumsinsel, Frankfurt its Museumsufer, and Vienna its MuseumsQuartier, then Krakow has a whole complex of buildings serving culture and directed by Andrzej Wajda and Krystyna Zachwatowicz. Tadeusz Boy-Żeleński would no longer be entitled to say that this city on the Vistula only has its *rive gauche*. Manggha has undoubtedly become a catalyst for change in the urban layout of a crucial part of Krakow.

If the location of Manggha in Dębniki district, "peripheral" from the point of view of many residents, generated such controversy, then we can imagine the emotions around Andrzej Wajda's idea to build the so-called Wyspiański Pavilion in the very heart of Kraków on All Saints Square. This was another precedent created by Andrzej Wajda which gave rise to heated discussions. After all, the city centre of Krakow is a finished work! This conviction had for decades paralysed thinking about introducing modern architecture within the perimeter of Planty.

The narrow plot – at the site of the "Pod Lipką" house which was demolished during the war – had been the subject of many discussions between urban planners, and even of a competition at the International Biennial of Architecture in 1992, which was won by the bold design of the South Korean architect Wang.



Andrzej Wajda's idea (mooted in 1997) was not only to tidy up the representative square in the vicinity of the City Council and the Franciscan Church, but also to publicly display Wyspiański's designs of stained glass windows meant for Wawel Cathedral. In 1940, 14-year-old Andrzej Wajda saw Wyspiański's stained-glass windows in the Franciscan Church for the first time. He never forgot them.

Discussions on the shape of the pavilion and possible sources of funding the construction took many years. They required a lot of courage and determination from the great director. Krzysztof Ingarden very diligently and patiently prepared successive versions of the design and finally a building permit was issued in 2003. But the work only started two years later, when the Minister of Culture Waldemar Dąbrowski ensured funding for this spectacular undertaking. In this way Andrzej Wajda could pay homage to Wyspiański not only with his brilliant filming of *The Wedding*, but also with a building dedicated to the visual art of the Modernist bard.

The reconstructed stained-glass windows depicting St Stanislaus, Henry the Pious and Casimir the Great were "inserted" into the elongated facade covered with specially designed movable brick tiles. The texture of the material was Krzysztof Ingarden's way of making a statement about the historic context of the place. The brick tiles attached to metal rods "enliven" the pavilion's facade when they change their position.

The intimate Wyspiański 2000 Pavilion, erected from 2005 to 2007 in an extremely difficult, yet prestigious Kraków location, has already grown into the landscape of the city. Introducing a contemporary language of forms into the heart of the historic city centre by the Wajda-Ingarden duo was a new development in Krakow. I see in that a great achievement of Andrzej Wajda as a director of space. The Wyspiański Pavilion put an end to the domination of the reconstructionist doctrine in Krakow.

Wyspiański, Young Poland (Polish Modernism) and Royal Wawel constantly stirred the imagination of Andrzej Wajda. He was the originator of the Kings' Parade inaugurating the European Capital of Culture 2000 and made the suggestion to base the parade on the idea of Wacław Szymanowski from 1907–1912. A monumental group of 52 historical figures led by Fate was to stand at the foot of Wawel. Just like one hundred years earlier, Andrzej Wajda's idea led to heated discussions. In 2007, Professor Aleksander Böhm from the Architectural Department of the Krakow Technical University presented a number of scenarios under which the parade was to move from Manggha towards Wawel. This unrealised idea was a metaphor not only for Andrzej Wajda's universal understanding of the artist's mission, but also for his concept of art in the spatial context.

Andrzej Wajda's thinking about creating Krakow space draws extensively on the ideas of Camillo Sitte. Focusing on the experience of Italian cities, Sitte carefully analysed the composition of the Piazza della Signoria and Loggia dei Lanzi in Florence and the Capitoline Square in Rome. Invoking the works of Michelangelo and other Renaissance masters, he emphasised the unique role of sculpture in the artistic shaping of urban interiors. The demand for harmony between architecture and sculpture and for an integrated creation of the space of urban squares may be regarded as the foundation of Sitte's doctrine. In 1889 Sitte published his famous book called *Der Städtebau nach seinen künstlerischen Grundsätzen* [City Planning According to Artistic Principles]. It became a kind of

manifesto of thinking about creating urban space in artistic terms. Sitte presented a wide-ranging historical analysis of urban planning in many cities in the North and South of Europe, including Florence, Pisa, Padua, Rome, Siena and Venice. Characteristically, he reduced artistic issues in the city to isolated urban interiors. His reflections were centred around the phenomenon of the square. Thanks to Andrzej Wajda's bold idea, Krakow's All Saints Square perfectly fits with Sitte's ideas. It is not a coincidence!

For decades Andrzej Wajda shaped the identity of Poles through his films. At the same time, he became part and parcel of Krakow's identity through his visions and spatial creations. Thanks to Andrzej Wajda, his Krakow is today the same, but different, for it was enriched with places generously directed by the Master. Andrzej Wajda proved to Krakow that the city today can also be understood as a creation – as a living work of art. He proved with his imagination and determination that it does not have to be just a cinematic illusion.

Text of a laudation delivered at the ceremonial academic session commemorating Andrzej Wajda's 90th birthday, organised at the Collegium Novum of the Jagiellonian University (5–6 June).

GREGORY J. ASHWORTH

HERITAGE AND MEMORY: DISINHERITANCE AND FORGETTING THE INTERNATIONAL CULTURAL CENTRE AS MY HERITAGE

Change

The 20 years from 1990 to 2010 have witnessed dramatic change, most relevantly for this publication and for the International Cultural Centre in Poland; changes that, of course, were the essential background and stimulus to the foundation of the Centre. However important to Poland, though, these changes were not confined to that country but impacted upon its neighbours and the wider world beyond, a realisation that was vital to the work of the Centre from its beginnings. Such drastic and dramatic changes could not be confined to political institutions and governance nor to political economy and business approaches but were also reflected in the academic world, most sharply in the social and human sciences, whose fundamental paradigms were in a state of flux. The relevance of this conjuncture is that these weighty and widespread changes were the background and context to a personal pilgrimage through ideas that has rendered the International Cultural Centre an important part of my own memory and thus individual intellectual heritage.

In 1990 the word 'heritage' itself did not have the meaning it now has; indeed it was not even used by academics such as myself interested in the role of preserved buildings and conserved areas in local planning and management. The idea of focussing upon how and why the physical relics, events and associations of the past were being used, or could be used, to house contemporary functions and further contemporary policies was a novelty. The time period examined here saw the origin and refinement of the concept of heritage as the contemporary uses of pasts as it is now widely accepted and applied.

Amongst those possible contemporary functions was tourism, which had begun to receive serious academic attention only in the course of the 1970s and 1980s. By 1990 there was a background of tourism models and analysis of tourism demands, behaviours and impacts but these had been applied almost exclusively to seaside resort, winter sports and rural recreation areas. A clear 'imbalance of attention'¹ had neglected heritage tourism and the historic cities in which most of it was located. Between 1990 and 2010 much of my thinking focussed upon how the past, in whatever form it is transmitted to the present, is commodified into tourism products and why people as tourists were attracted to these heritage tourism products.

¹ G.J. Ashworth, "Urban Tourism: An Imbalance in Attention," in: *Progress in Tourism, Recreation and Hospitality Research*, ed. C.P. Cooper, London 1989, pp. 35–54.



Once attention had been clearly riveted upon the relationships between contemporary society and pasts as conveyed through relict structures, sites and places, the notion that these may not always be in perfect harmony was a short logical step. Thus was initiated the concept of heritage dissonance, which could then be classified, categorised, analysed and managed. It was only towards the end of the period related here that a link was forged between heritage as an instrument of public policy and the increasing attention being paid to the perceived rise in an ethnic, linguistic, religious and political pluriformity of society, especially in Europe. This link was formulated in the concept of the pluralisation of pasts and its implications for heritage management.

The catalytic role of the International Cultural Centre has been critically important in a number of respects. Its conferences have brought together scholars and practitioners from the fields of history, architecture, historic preservation and museums, on the one hand, with those involved in place planning, management, marketing and tourism, on the other. Equally importantly, especially in the early years, the Centre brought together scholars from western universities with their peers from eastern and central European universities and government agencies. An even more significant role was played by the summer schools and courses organised by the Centre, in which western scholars were confronted with the task of teaching the new approaches to what would later be called heritage to students from central and eastern Europe whose background was completely rooted in more traditional preservational approaches to objects and structures. As part of these residential courses, excursions and tours were organised to sites, cities and regions especially in south-eastern Poland but also beyond. These opened up a rich source of cases and illustrations of the heritage ideas being developed at that time, which can be reduced to a more or less chronological evolution of both the work of the Centre and of the field of heritage.

The genesis of the heritage concept

In retrospect, the year 1990 can be viewed as something of a turning point in ways other than just the founding of the International Cultural Centre. The political developments in Poland (1989/1990) that formed the backdrop for the creation of the Centre were, amongst many other impacts, redefining the way heritage was selected, used and managed as the country, in common with many of its neighbours, was emerging from a particular state-defined and rather narrow political use of public heritage for ideological legitimisation.

At a personal level the year 1990 saw the publication of *Tourist-Historic City*², which brought together ideas about historicity, tourism and urban change that had been fermenting through most of the 1980s. Incidentally, the word 'heritage' does not appear in the title of this book but the idea of function and use of the conserved built environment in the management of historic cities is central to it.

An important contribution to this intellectual process was made by the International Cultural Centre residential courses, the first at which I taught being in 1991 in a spectacular location outside the city, overlooking the river Vistula. The students were drawn exclusively from central and eastern Europe and came from state-supported culture institutions such as museums.

² G.J. Ashworth and J.E. Tunbridge, *The Tourist-Historic City*, London – New York 1990.

The preservation paradigm was paramount and unquestioned. The question 'Why preserve?' was not posed, as the answer was held to be self-evident. Saving what could be saved from the past was the single unquestioned imperative. This was to an extent understandable given the context of the drastic reduction in state funding and the dismantling of much of the planning structure that offered legal protection to historic buildings. There was an awareness that markets were to be increasingly important determinants but little understanding of how they operated, and they were seen more as a threat than an opportunity. The focus upon use implied coming to grips with concepts such as legitimisation and socialisation as central ideas in a consumption-oriented definition of heritage.

The local spatial context of these academic deliberations was the dominantly baroque compact inner city of Krakow, from Wawel along the Royal Way to the Main Market Square. I came to an appreciation of this and an understanding of the historical circumstances that had created it under the guidance of, among others, Adam Miłobędzki, who not only had written of the 'Polish school of conservation'³ but had himself been an active participant in it. This was what could be called 'traditional' heritage and had been a UNESCO world heritage site since 1978. The tourist potential of the city was clear but it was only just beginning to experience the wave of tourists that later largely overwhelmed it. The academic significance of the city within the Planty was that it fitted so easily and completely into the *Tourist-Historic City* model as to be almost an epitome of it.

The International Cultural Centre publication of 1992 edited by Zbigniew Zuziak and entitled *Managing Tourism in Historic Cities* was the first to which I contributed, using the interrogative title "Whose history? Whose heritage?"⁴, which reflects the continuing uncertainty as a contemporary user-defined concept of heritage was beginning to take shape.

Heritage as instrument

The following few years saw a refinement of the idea of heritage and a strong shift of focus to the application of the heritage concept in local planning and management.

The context in Poland was the attempt to come to terms with the new market-driven economy and its search for new economic stimuli and the harnessing of market mechanisms for the achievement of collective policy goals.

In 1991 I published the textbook *Heritage Planning*⁵, a handbook that guided a generation of students of urban planning in Groningen and beyond. It was a 'how to do it' not a 'what is happening?' book and, notably, the first publication title of mine to use the word 'heritage'. The two International Cultural Centre publications of 1993 to which I contributed; one edited by Zbigniew Zuziak⁶ and the other by Maria Bogdani-Czepita⁷, both, significantly, use the words 'heritage

3 A. Miłobędzki, *The Polish School of Conservation*, Arka 1: 1994/49.

4 G.J. Ashworth, "Whose History? Whose Heritage? Management Means Choice," in: *Managing Tourism in Historic Cities*, ed. Z. Zuziak, Kraków pp. 57–66.

5 G.J. Ashworth, *Heritage Planning*, Groningen 1991.

6 G.J. Ashworth, "Heritage Planning: An Approach to Managing Historic Cities," in: *Managing Historic Cities*, ed. Z. Zuziak, Kraków 1993, pp 27–48.

7 G.J. Ashworth, "Heritage Planning: Conservation as the Management of Change," in: *Heritage Landscape*, ed., M. Bogdani-Czepita, Kraków 1993, pp 61–92.

planning' in the titles and both are concerned not with defining and delimiting heritage as a concept, for that had been largely established, but with tracing how aspects of the past could be commodified as part of local development planning. There was a stress, bordering upon an obsession, almost exclusively upon the urban built environment as the reflection and vehicle of transmission of such pasts. The models presented and exemplified in both publications are not conceptual models as such but attempts to model the application process within cities.

The general local context for the exploration of these ideas was the beginnings of serious heritage tourism development in Krakow, stimulated by the new easier accessibility to the markets of the west and the realisation in the city that heritage, and the tourism it could generate, might provide a mechanism for local economic regeneration and physical structural renovation. In particular I began a long association with the Kazimierz district, being introduced to it by Zbigniew Zuziak, who was active in the shaping of planning visions whereby both the Jewish and the Christian heritage would prove the catalyst for both local regeneration and an extension of the then very compact tourism / recreation city. The creativity and optimism of that vision was remarkable, for at that time Kazimierz was little more than a physically blighted, degraded and rather inaccessible district with little allure to either tourists or other leisure users. The seeds of a rediscovery of its Jewish past were a few synagogues in the process of renovation and two Jewish themed café / restaurants. The new Jewish cultural centre was not officially opened until 2008. Spielberg's filming of Keneally's 1982 book *Schindler's Ark / List*, which did much to popularise Kazimierz (it was actually largely shot there, although the action it recounts occurred historically in Podgórze), was not released until 1993. The transformation of the district into a tourism / recreation area powered but not monopolised by the Jewish heritage was remarkable to observe. Between 1994 and 2004 there were dramatic changes in the physical condition of property and in occupying land uses, especially on Szeroka and Józefa streets, and these have been carefully recorded and mapped in the work of Monika Murzyn from 2006⁸. It thus proved to be an ideal case for the study of renovation based on the instrumental use of heritage that had been modelled in *Tourist-Historic City* of 1990 and advocated in *Heritage Planning* (1991).

Dissonant heritage

The concept of dissonant heritage was isolated and defined in the book published by the ICC in 1996⁹ to describe situations where there is a lack of congruence or harmony between a people and their heritage – that is the heritage they associate with, claim or accept as theirs. Such a lack of congruence may occur for many reasons, including the displacement of the people or of the heritage they regard as theirs. Equally, the heritage that exists at a place may be dissonant to the people who inhabit it because they do not associate with it (it is an enclave heritage to them and an exclave heritage to those elsewhere who claim it) or would rather not associate with it because of its associations.

⁸ M. Murzyn, *Kazimierz: The Central European Experience of Urban Regeneration*, Kraków 2006.

⁹ J.E. Tunbridge and G.J. Ashworth, *Dissonant Heritage*, Chichester 1996. See also: G.J. Ashworth, "Realisable Potential but Bidden Problems: A Heritage Tale from Five Central European Cities," in: *The Historical Metropolis: A Hidden Potential*, ed., J. Purchla, Kraków 1996, pp 39–64.

Heritage may evoke feelings of unease, distaste or alienation as well as satisfaction, pleasure and belonging, and the identification of people with a heritage can be a negative (identify against) as well as a positive (identify with) experience. If heritage is a selection by the present from the past, then by definition some pasts are not selected. Thus heritage and memory are inevitably bound to their antitheses: disinheritance and forgetting.

The idea of dissonance thus stresses discrepancy, incongruity and discordance, which people will resolve by adjusting their patterns of behaviour to reduce dissonance and move towards congruence as Leon Festinger demonstrated in behavioural psychology, from where the idea originated¹⁰. The widespread existence of this condition and its implications for management became more obvious as success extended the scope and quantity of the conserved environment.

Poland is not, of course, unique in displaying many cases of these dissonances. However, its location within Europe and its turbulent history, not least in the recent past, made it a rich resource in this respect. A 1991 ICC residential course excursion into the Spiš / Spisz / Zips / Szepesség region on the Polish-Slovak border, whose very multiple nomenclatures betray the ethnic layering of its history, was a memorable exemplification of this point.

There are few historical events whose memory and memorialisation is likely to create more dissonance than the Jewish Holocaust of 1933–1945. Given that Poland had the largest Jewish minority in pre-war Europe and was the location of many of the most important sites associated with this event, its interpretation and use as heritage was bound to be of world-wide significance.

In Poland, as in the rest of ex-Soviet Eastern Europe, the changed political perspective that occurred with the end of the Cold War had a profound impact upon the interpretation of the genocide of the Jewish people. The preceding communist order had related the genocide not as a uniquely Jewish but as an internationally victimising atrocity, in which Polish citizens as a proletariat had been the principal victims of a particularly virulent derivative of capitalism. Not all of the victims of the camps were Jewish, some were victimised for their ideological position rather than their ethnicity, Jews were not the only ethnic group singled out for genocide, and many of the Poles murdered were Catholic. However, the presence of non-Jewish symbols, whether Christian or socialist, seemed to many visitors who associated with the Jewish victims to deny their ethnicity and their primacy of victimisation. At Auschwitz the planting of a large cross in 1979 and the establishment of a Carmelite convent in 1984 led to protests from many visitors and from the state of Israel. Demands for removal were met by local resistance in the form of the planting of many more unofficial crosses. The convent was moved in 1993 and the crosses were removed by the Polish authorities in 1999. However, sensitivity about this heritage interpretation between visitors, many of whom associate with the Jewish victims, supported by sympathetic foreign governments, and the local Polish population, who may feel alienated from the heritage and even charged with co-complicity in the atrocity, remains. Charges of anti-Semitism and 'anti-Polonism' were exchanged. Such sensitivity re-emerged in 2007 when UNESCO, at Polish government insistence, changed the name of the World Heritage site designation from

¹⁰ L. Festinger, *A Theory of Cognitive Dissonance*, Stanford 1957.

‘the Polish death camps’ to ‘German Nazi concentration and extermination camps’. The immediate reactions in Poland and around the world to the theft of the famous sign in 2009 and fears for the consequences of a revival of animosities were only forestalled by its fortunate rapid recovery and the seeming non-ideological motivation for the crime.

Dissonance can also occur when the use of the heritage appears to be insensitive or even to some inappropriate. This has long been recognised in management at a mundane and trivial level. For example, St Mary’s Basilica on the Main Market Square has a division of entrances and circulation paths for tourists, assumed to be engaged in profane activities, and for locals, assumed to be engaged in religious activities, in order to avoid, at least in part, any conflict in uses. More seriously, the burgeoning of Holocaust tourism in Krakow, that became known as ‘Schindler tourism’, evoked mixed reactions among other tourists and local inhabitants. The idea of co-marketing Holocaust-related tourism experiences and quite different heritage products in a promoted network of sites created what Tim Cole called ‘Auschwitzland’¹¹, combining the ‘Schindler experience’ in the renovated former Jewish ghetto of Kazimierz and more recently the Schindler factory museum in Podgórze with the camps of Auschwitz-Birkenau. Equally, Holocaust and non-Holocaust elements may be combined, where locations permit, in a diverse tourism product such as historic Krakow / Auschwitz, which combines seemingly incongruous elements and reduces the camps to a day excursion possibility within a broader holiday experience. Some users of this heritage may find the incongruity or even any tourism use and tourist behaviour offensive.

Expansion and enlargement of heritage

The years at the turn of the twentieth and twenty-first centuries witnessed a fruition of the changes initiated in the early 1990s, in particular the steady expansion of tourism and its impact upon the urban forms and functions of the central area. Although what could be termed the traditional heritage tourism, based largely upon the historic resources, and with the more recent addition of Jewish Kazimierz, was still important, the tourism market was not only growing but also becoming more diverse. In particular the privatisation and modernisation of Balice Airport in 1996 initiated new direct flights to western European destinations and attracted the low-cost carriers, including Ryanair, Easyjet and AirBerlin. This, together with an expansion in hotel capacity, ushered in a new era in the tourism development of the city, which began to attract a distinctly different market segment. Younger, lower spending, more entertainment-oriented tourists were added to the existing older, higher spending culture-seeking visitors – to the consternation of some who deplored not only the inconvenience of increased tourist numbers but the consequences of a downmarket trend. These changes were especially notable in the changing land-use in Floriańska Street as cheaper clothing stores and fast-food outlets began to replace the more elegant shops.

Such changes in the nature of the incoming tourist flow and their potential impacts were reflected in the International Cultural Centre publication of 1999/2001 optimistically entitled, *From the World of Borders to the World of*

¹¹ T. Cole, *Selling the Holocaust: From Auschwitz to Schindler. How History is Bought, Packaged and Sold*, New York 1999, p. 111.

Horizons, in which my contribution had the more cautious title of “Heritage and Tourism: Managing the Resource Crisis” and tried to draw the implications of these changes for urban management¹².

In 2000, *Tourist-Historic City* was completely rewritten to accommodate the theoretical developments and case applications of the preceding decade¹³. In addition I published *A Geography of Heritage* with Graham and Tunbridge¹⁴, which attempted to bring together the many different tangents relating to heritage that had been pursued in the previous decade. It was a synthesising and a balancing, as the book’s subtitle suggested, of the economic, cultural and political uses of heritage, which had tended to be separately considered and managed. The ICC publication of 2003 entitled *Central Europe: A New Dimension of Heritage* (edited by Jacek Purchla) expressed these development clearly, and my contribution, on “Paradigms and Paradoxes”¹⁵, marks a return to the attempt to accommodate the changing world of heritage and its uses within a theory that was more complex, and indeed paradoxical in various ways, than the simpler, more reductionist ideas of the 1990s.

The local case that I had the opportunity to discover at that time and which was particularly illustrative of the ‘possibilities and pitfalls’ of heritage and development, was the socialist new town of Nowa Huta. The purpose of the *Sovgorod* or socialist city throughout the Soviet Empire was to act as both an instrument for shaping a new socialist society and a demonstration of its effective functioning through a combination of architectural and social determinism (Declaration of the National Council of Party Architects, Poland 1949). It was intended as a clear rejection of the historic cities of Europe, with their legacies of the now superseded and discarded pasts and it was to be uncontaminated by the religious and political ideological baggage of the past.

Poland’s Nowa Huta is perhaps the most impressive of these towns in its magnificent, monumental building structures and renaissance radial town plan. It was deliberately located close to Kraków, as a counterpoise to its religious, political and cultural significance. The economic *raison d’être* of Nowa Huta was the Lenin Steelworks, employing 43,000 workers at its peak in the 1970s, which represented the new industrial Poland peopled by the new industrial proletariat in sharp social and economic contrast with Catholic, intellectual Kraków.

As churches represented the nationalist, class-ridden, superstitious old Poland, they had no place in the new Nowa Huta. However the labour force for the steelworks was largely recruited from the surrounding rural areas and tended to be actively Catholic. A struggle ensued between the authorities and the new town residents over the provision of a church for some 220,000 practising Catholics. Open-air masses were held in defiance of the disapproval of the authorities from 1957, but only in 1977 was the Ark of Our Lady built, the church rapidly becoming a symbol and focus of opposition. The irony was

¹² G.J. Ashworth, “Heritage and Tourism: Managing the Resource Crisis,” in: *From the World of Borders to the World of Horizons*, ed., J. Purchla, Kraków 2001, pp 183–202.

¹³ G.J. Ashworth and J.E. Tunbridge, *Retrospect and Prospect on the Tourist-Historic City*, London 2000.

¹⁴ B.J. Graham, G.J. Ashworth, J.E. Tunbridge, *A Geography of Heritage: Power, Culture, Economy*, London 2000.

¹⁵ G.J. Ashworth, “Paradigms and Paradoxes in Planning the Past,” in: *Central Europe: A New Dimension of Heritage*, ed., J. Purchla, Kraków 2003, pp 109–122.

that a town intended as the vanguard of socialism became the centre of resistance to it. The dominating statue of Lenin near Central Square was regularly vandalised and eventually removed in 1989.

Nowa Huta and other such towns raise important heritage issues once their ideological significance is rendered irrelevant by political change. The scale and monumentality of the buildings and the overall design argue for preservation; the costs of renovation of structures now more than 50 years old, unsuitability of the housing stock for present demands and, above all, the dissonance that such heritage evokes, argue against. However, the heritage demonstrated by such towns as Nowa Huta is both that of the failed communist social experiment and of the resistance to it. Tourism is not a new phenomenon in Nowa Huta, which, from its inception, was a showpiece of the new regime and firmly on the official list of sites to be visited, usually as counterpoise to Royal Kraków. More recently, as the painful or embarrassing memories recede and are replaced by curiosity and nostalgia, there has been a growth in what has been called 'Trabant tourism', in which the visitor is invited to experience the 1950–1980 period, its buildings, domestic artefacts, fashions and designs. The call to replace Lenin's statue is no longer regarded as offensively eccentric. 'Socialist tourism' in Nowa Huta has joined 'Holocaust tourism' in Kazimierz as an add-on to the historic product of the Old Town.

Plural and fragmented pasts

The first decade of the twenty-first century witnessed a Poland emerging as an integral part of an evolving Europe. The new post-communist political and governmental structures and market driven economic systems were maturing. The difficult and often painful wartime and post-war communist experiences were receding into a past that could be recollected in a more considered way as Poland tried to balance the rediscovery of Polish identity with a new European and socially pluralist context.

Two broad trends became evident in western societies during this period, both of which were increasingly impacting upon cities and their management. The first can be termed a social pluralisation, paralleling and interrelating with an economic and social globalisation. Although societies had to some extent always been plural in many dimensions, the simple idea of the nineteenth-century nation-state as a sovereign, indivisible and homogenous community of shared values had become much less tenable.

Alongside pluralisation and strongly related to it was a fragmentation of society that was increasingly being reflected in a parallel fragmentation of its heritage. Observers have variously labelled this post-Fordism in its economic dimension or individualisation in its socio-psychological aspects. People became less easily classified into predictable categories based upon cultural, socio-economic or ideological indicators, and the portmanteau term 'post-modern' came into common use during this period in an attempt to label this phenomenon. This explains little about its content other than being descriptive of a contrasting reaction to a preceding economic, social and even architectural 'modernism'. The impacts of this upon public heritage were far-reaching and indeed are still working their way through the heritage agencies as a more multifaceted heritage is consumed as a more individual experience.

Late in 2007 we published *Pluralizing Pasts*¹⁶, which attempted to both observe and model plural societies and to relate these to public heritage as both a reflection of such societies and an instrument in their creation.

Three ICC publications from around this time expressed an awareness of these changes and a desire to accommodate them into thinking about heritage. *Heritage and Transformation*¹⁷ was largely retrospective, looking back at the 15 years of the centre's existence and relating it to the institutional changes that had occurred in its Polish and Central European contexts. In 2007 the publication *Cultural Heritage in the 21st Century, Opportunities and Challenges* (edited by Monika Murzyn and Jacek Purchla) reversed the view from retrospect to prospect, with my contribution "Heritage in Fragments: A Fragmented Instrument for Fragmented Policies"¹⁸ recognising the opportunities but wary of the gap existing between our recognition of these possibilities and the capacities of existing institutions and agencies to deliver them.

Two cases stemming from student excursions in this period were particularly apposite. I was introduced by Jacek Purchla to the cemeteries in the old Austrian province of Galicia resulting from the 1915 Gorlice-Tarnów offensive of the Central Powers. The heritage point so graphically and tragically illustrated here was that although they were deliberately created to be heritage, the ideologies and jurisdictions that created them and that they reflected had themselves ceased to exist three years later. The successor nation-states that replaced the Hapsburg, Romanov and Hohenzollern empires did not claim and had no use for such an inheritance. The fascinating question is what should be done with an unclaimed heritage, which by definition is not heritage unless some claim can be made upon it¹⁹.

The second case, also from south-eastern Poland, relates to the heritage of one of the many ambiguously and contradictorily defined and delimited social and ethnic groups of central and eastern Europe that inevitably exist uneasily within the fluctuating and erratic nationalisms, boundaries and state structures of this region. The Lemks (or Lemkos / Lemkowie / Rusini / Rusyn / Ruthenians, as even their nomenclature is a matter of disputed perspectives) of the Beskids, large mountain range in the Carpathians, could be variously viewed as a westward extension of Ukrainian-speaking and Eastern Christian peoples, as Ruthenes differentiated from Ukraine by their Uniate Catholicism, or as just one of many regional Polish variants (alongside the Boyks and many others) described collectively as Polish 'highlanders'. The perspective here is dependent upon the political agenda of the particular nation-state. The heritage dimension is reflected in Lemk folk culture, especially language, clothing, gastronomy and the annual festival at Zdynia, Watra. In the open-air museum at Nowy Sącz (Sącz Ethnographic Park), their material culture is presented as that of colourful if primitive peasants, a folklore approach encouraged by largely North American tourists from the Lemk diaspora. The dissonant element in the heritage stems from their ambiguous position in the context of

16 B.J. Graham, G.J. Ashworth, J.E. Tunbridge, *Pluralising Pasts*, London 2007.

17 J. Purchla, *Heritage and Transformation*, Kraków 2005.

18 G.J. Ashworth, "Heritage in Fragments: A Fragmented Instrument for Fragmented Policies," in: *Cultural heritage in the 21st century: opportunities and challenges*, eds., M. Murzyn and J. Purchla, Kraków 2007, pp 29–42.

19 G.J. Ashworth, "From Unclaimed Heritage to European Opportunity: The 1915 War Cemeteries of Galicia," in *Geographische Zeitschrift* 97 (1), pp 1–6.

Polish / Ukrainian tensions and boundary changes. This led to the Lemks being peremptorily ethnically cleansed in 1947 (in 'Operation Vistula') through mass deportations of c. 200,000 people away from the sensitive frontier area to elsewhere in Poland, although many have returned since 1957. The memorialisation of Operation Vistula remains private rather than official and most Uniate churches have recently erected memorials to the deportations in their own grounds. The topic remains difficult in the light of still sensitive relations between Poland and Ukraine and more recently has been exacerbated by the border of the European Union, which separates these two countries²⁰.

Conclusions

The main point to emerge from this somewhat episodic account of my association with the Centre almost from the beginning is change, although I must reiterate that this is not a comprehensive or balanced account of the work of the Centre but simply an overview of my experiences arising from the possibilities that the centre offered to me.

The first context was the economic and political changes in Poland as part of eastern and central Europe. The 20 years between 1990 and 2010 must have been among the two most turbulent and decisive in Poland's long peacetime history. The second context was the evolution of ideas about the treatment and significance of the past in the present.

The phrase 'heritage and memory' raises the questions of what heritage, at which spatial scale from the local through the national and continental to the global, whose heritage, whose memory, whether individual or collective, and who creates such memories and in pursuit of what agenda? The converse of heritage and memory are disinheritance and forgetting. Because heritage is necessarily selective in many of its dimensions and processes, it follows that selection also means non-selection. The questions of what is not to be remembered, what is to be forgotten and who thereby is to be disinherited, are inherent and unavoidable. Thus heritage is inevitably mutable and unstable.

As these were the questions that preoccupied, and still preoccupy, me throughout this period, the possibilities and opportunities presented by the International Cultural Centre rendered it a very important part of my personal intellectual heritage.

This paper was written for the book 50/20. *Sketches and Essays to Mark Twenty Years of the International Cultural Centre* (edited by Jacek Purchla, Kraków 2011).

²⁰ Council of Europe Report from the Republic of Poland on the Provision of the Framework Convention for the Protection of National Minorities, Strasbourg 2002.

CHRONICLE

JANUARY

10/01 The Polish Academy of Sciences and Arts. Lecture by Prof. Jacek Purchla *Kraków on the UNESCO World Heritage List*, as part of the *Earn the Friend of Kraków Badge* series, organised by the Society of Enthusiasts of Kraków's History and Monuments

12/01 A meeting of the Working Group of Experts on Cultural Heritage in the Visegrad Group Countries

15/01 *Franciszek Mączyński and the Reconstruction of the Armenian Cathedral in Lviv* – lecture given by Dr Michał Wiśniewski accompanying the exhibition *The Armenian Cathedral in Lviv and its Creators*



17/01 Wrocław. Prof. Jacek Purchla takes part in the opening ceremony of the European Capital of Culture Wrocław 2016

20-22/01 Winter holiday at the ICC – classes for children within the educational programme accompanying the exhibition *M.K. Čiurlionis. Lithuanian Tale*

21/01 *Mikalojus Konstantinas Čiurlionis and Clouds* – lecture by Prof. Radosław Okulicz-Kozaryn accompanying the exhibition *M.K. Čiurlionis. Lithuanian Tale*

22/01 Manggha Museum of Japanese Art and Technology. Prof. Jacek Purchla takes part in the celebrations of Ukrainian Unity Day

26/01 *About the Work of Czesław and Oskar Miłosz* – a meeting with Prof. Aleksander Fiut and Dr Mindaugas Kvietkauskas accompanying the exhibition *M.K. Čiurlionis. Lithuanian Tale*

27-29/01 Winter holiday at the ICC – classes for children within the educational programme accompanying the exhibition *M.K. Čiurlionis. Lithuanian Tale*

28/01

Modernism in Lithuania – lecture by Helena Postawka-Lech accompanying the exhibition *M.K. Čiurlionis. Lithuanian Tale*

29/01

A session of the Programme Council and the annual meeting of icc Friends and Partners



From the left: Prof. Andrzej Rottermund, President of the icc Programme Council, Prof. Jacek Purchla, Prof. Andrzej Wajda



From the right: Ambassador Jerzy Bahr, Prof. Jerzy Hausner, Dr Antoni Bartosz



From the right: Prof. Andrzej Wajda, Prof. Jacek Purchla,
Prof. Andrzej Rottermund, President of the icc Programme Council

FEBRUARY

2/02

The Historical Museum of the City of Kraków. Prof. Jacek Purchla takes part in a panel discussion called *The Districts of Kraków*

5/02

Europe Seen from Abroad, Prof. Jacek Purchla, Dr Monika Rydiger, Dr Michał Wiśniewski and Łukasz Galusek take part in a Polish-Japanese seminar within the long-term co-operation agreement between the icc and the Tokyo University of Foreign Studies. The one-day conference resulted in an exchange of experiences and presentation of current research pursuits by representatives of the icc and five academics from the rufs. The meeting was conducted by Jacek Purchla and Taku Shinohara

11/02

Lublin. Agata Wąsowska-Pawlik and Dr Michał Wiśniewski take part in the opening of the exhibition *The Armenian Cathedral in Lviv and its Creators* at the Lublin Museum

17-19/02

Prague, the Czech Republic. Prof. Jacek Purchla takes part in a meeting of foreign ministers from the Visegrad Group countries connected with the 25th anniversary of the V4. A report summing up the achievements and directions for further Visegrad cooperation was presented. The team of experts preparing the report included Prof. Jacek Purchla

19-20/02

Wrocław. Study visit of the Polish network of the Anna Lindh Foundation as part of the project *Between Myth and Reality: Polish Multicultural Cities*



21/02

Society of Enthusiasts of Kraków's History and Monuments. *Kraków at the Turn of the 20th Century* – lecture by Prof. Jacek Purchla as part of the *Earn the Friend of Kraków Badge* series

23/02

Opening of the exhibitions *Ukraine. Waiting for a Hero. Kostyrko, Ravski and The Maidan. Through the Lens of Jakub Szymczuk*

MARCH

1/03

Opening of the exhibition *Tempus Fugit. On Time and Transience*



Prof. Jacek Purchla



From the left: Dr Werner Köhler, Consul General of Germany, Consul Isolde Felskau, Dr hab. Andrzej Betlej, director of the National Museum in Kraków, Prof. Wiesław Gumuła, director of the Kraków branch of the National Bank of Poland, director Agata Wąsowska-Pawlik



From the right: Prof. Andrzej Białas, President of the Polish Academy of Sciences and Arts, Dr Karolina Grodziska, director of the Scientific Library of PAU and PAN, Dr Anna Olszewska, curator of the exhibition, Dr Krzysztof Krużel, the Prints Room of the Scientific Library of PAU and PAN



2-4/03

Vienna, Austria. Prof. Jacek Purchla takes part in a meeting of experts on the European Heritage Label. In 2014, the European Commission appointed Prof. Jacek Purchla a member of the expert panel of the European Heritage Label (for a three-year term). The task of the panel is to assess and

evaluate applications of places competing for the title. The European Heritage Label is awarded to sites which are symbols of European history and culture, strengthening integration and a sense of belonging to the European Union

3/03 A curator-guided tour of the exhibition *Tempus Fugit. On Time and Transience*

5/03 A walk entitled *Time in the City*, part I, led by Katarzyna Winiarczyk, accompanying the exhibition *Tempus Fugit. On Time and Transience*

6/03 Congress Centre ICE Kraków. Prof. Jacek Purchla and director Agata Wąsowska-Pawlik take part in the *Concert of film music for the 90th birthday of the Master* (Prof. Andrzej Wajda)

8/03 *The Price of the Maidan. Ukraine Two Years Later* – a discussion with Dr Paweł Kowal and the curator Dr Andrzej Grajewski accompanying the exhibition *The Maidan. Through the Lens of Jakub Szymczuk*

9-11/03 Hungary, Budapest, Pécs. During preparations of the exhibition *Zsolnay. Hungarian Art Nouveau* as part of the Year of Hungarian Culture in Poland, Professor Jacek Purchla and director Agata Wąsowska-Pawlik were received by Dr Péter Hoppál, Deputy Minister for Culture at the Hungarian Ministry of Human Resources. Cooperation in presenting the products of the Zsolnay factory in Kraków was also the subject of the meeting with Zsolt Páva, Mayor of Pécs. During the visit to Hungary Professor Purchla and director Wąsowska-Pawlik also met Professor György Feket, President of the Hungarian Academy of the Arts, Tamás Kucsra, Secretary General of the Hungarian Academy of the Arts, and György Szegő, director of Múcsarnok

10/03 A meeting with Jakub Szymczuk accompanying the exhibition *The Maidan. Through the Lens of Jakub Szymczuk*



12/03

A walk *Time in the City*, part II, led by Katarzyna Winiarczyk, accompanying the exhibition *Tempus Fugit. On Time and Transience*

12-26/03

Japan. Dr Monika Rydiger, Łukasz Galusek and Dr Michał Wiśniewski visit Tokyo and Kyoto as part of the long-term co-operation project between the ICC and the Tokyo University of Foreign Studies (TUFS). The ICC representatives took part in a number of meetings and academic projects, and delivered lectures during a seminar at the Kyoto University (19/03) and the conference *Constructing a New Concept of European History from Historical Experiences of Borderlands* organised by the TUFS (25/03). The ICC representatives had an opportunity to establish contacts and cooperation both with their TUFS partners and other Japanese academic institutions concerned with Poland and Central Europe

17/03

What to Do with Your Superpowers? Revolution in the Image of the Hero in 20th and 21st Century Comic Strips – lecture by Boris Filonenko accompanying the exhibition *Ukraine. Waiting for a Hero*. Kostyrko, Ravski

17-19/03

Lublin. Study visit of the Polish network of the Anna Lindh Foundation as part of the project *Between Myth and Reality: Polish Multicultural Cities*



22/03

Greifswald and its Museum – lecture by Dr Uwe Schröder and Dr Tomasz Ślepowroński as part of the *The City and the Museum* open lecture series at the Academy of Heritage



From the left: Dr Tomasz Ślepowroński, Dr Uwe Schröder

APRIL

2/04

A meeting with the artists Volodymyr Kostyrko and Yevhen Ravski, accompanying the exhibition *Ukraine. Waiting for a Hero*. Kostyrko, Ravski



From the left: Yevhen Ravski, Dr Žanna Komar, curator of the exhibition, Volodymyr Kostyrko



6/04 Congress Centre ICC Kraków. Prof. Jacek Purchla takes part in the 2nd European Congress of Local Governments entitled *Contemporary Local Government – Inhabitants, Cooperation, Innovation*, organised by the Kraków municipality. Prof. J. Purchla participated in the session *Revitalisation as an Instrument of Strategic Urban Management. Implications for the Strategy of City Development*

7/04 *PauArt, and Digitisation of Engravings and Photographs* – lecture by Joanna Dziewulska accompanying the exhibition *Tempus Fugit. On Time and Transience*



7–11/04 Portugal, Braga, Porto, Fatima, Lisbon. At the invitation of the Polish embassy in Portugal, Professor Jacek Purchla gave a series of lectures as part of the preparations for the World Youth Days

8/04 A study visit of the Kharkiv Museum of Literature by employees at the ICC; a meeting with Dr Monika Rydiger, Edyta Gajewska and Helena-Postawka-Lech

12–15/04 Brussels, Belgium. Vienna, Austria. Prof. Jacek Purchla takes part in a meeting of experts on the European Heritage Label. During the meeting the Mayor of Łużna, Kazimierz Krok, received the European Heritage Label plaque awarded to WWI cemetery no 123 Łużna-Pustki

19/04 Warsaw. Foundation for Polish-German Cooperation. Director Agata Wąsowska-Pawlik takes part in the 18th Polish-German Forum *25 Years of Good Neighbours – Polish-German Community of Responsibility*

22/04 Jerzmanowice. Prof. Jacek Purchla takes part in the panel discussion *A City of Many Actors*, within the symposium *My City and in it...*, organised by the Departmental Individual Educational Path

22-24/04

Białystok. Study visit of the Polish network of the Anna Lindh Foundation as part of the project *Between Myth and Reality: Polish Multicultural Cities*



The ICC takes part in the 5th International Book Fair in Białystok

23/04

Katowice. A meeting in the ArtBook bookshop promoting the book *Form Follows Freedom. Architektura dla kultury w Polsce 2000+*. Tomasz Malkowski interviewed by Łukasz Galusek

23-24/04

Warsaw. Workshops of the Academy of Heritage concerning the management of cultural institutions

24/04

Wrocław. Prof. Jacek Purchla takes part in the opening of the UNESCO World Book Capital Wrocław 2016

26/04

Why is Romania Different? – Prof. Lucian Boia is interviewed by Łukasz Galusek. A meeting promoting the book under the same title, published in the Library of Central Europe series





Kraków Town Hall. Director Agata Wąsowska-Pawlik takes part in a meeting of the Culture Commission of the City Council – an ICC presentation

27/04

Katowice. *Why is Romania Different?* – Prof. Lucian Boia is interviewed by Łukasz Galusek. A meeting in the Silesian Library promoting the book under the same title, published in the Library of Central Europe series

28/04

Public presentation of the Polish version of the online encyclopaedia *Polish St. Petersburg* (www.polskipetersburg.pl) by Dr Hieronim Grala (Warsaw University), chief editor, and Dr Beata Nykiel, coordinator of the project and managing editor of the Polish version. The presentation was accompanied by Dr Dariusz Konstantynow's open lecture entitled *Siemiradzki and Others. The Poles in the St. Petersburg Academy of Fine Arts at the Turn of the 20th Century*

29/04

A working meeting of Polish and Russian editors of the online encyclopaedia *Polish St. Petersburg*. The Polish side was represented by Dr Beata Nykiel, Dr Hieronim Grala, Dr Dariusz Konstantynow and Dr Mikołaj Banaszkiewicz, associate editor, and the Russian side was represented by Oleg L. Leikind, deputy executive officer of the Dmitry Likhachev Charitable Fund (FL), coordinator and chief editor of the Russian version, and Dr hab. Dmitry J. Severuchin from the Hercen State Pedagogical University, a member of the FL editorial board

Warsaw. *Why is Romania Different?* – Prof. Lucian Boia is interviewed by Dr hab. Błażej Brzostek. A meeting in the House of Meetings with History promoting the book under the same title, published in the Library of Central Europe series

30/04

Workshops on making herbariums with Dr Piotr Klepacki, accompanying the exhibition *Tempus Fugit. On Time and Transience*

MAY

5/05 *“Pod Kruki” House – History and Memory* – a seminar as part of the 25th anniversary of the icc, entirely focused on the icc headquarters – a townhouse at 25, Main Market Square. Lectures were delivered by Dr Kamila Follprecht, Prof. Dr hab. Adam Małkiewicz, Prof. Dr Jacek Purchla, and Dr Michał Wiśniewski

6/05 Lichwin. Dr Beata Nykiel takes part in a history conference *World War I Cemeteries in the Pleśna Community and Tarnów District. Renovation – Protection – Memory* – combined with the dedication of the war cemetery number nr 185 “Sugar Head” in Lichwin

7-8/05 *Good Features of Kraków – Walks along the Trail of Dying Professions in Kraków* accompanying the exhibition *Tempus Fugit. On Time and Transience*

12/05 *A Cultural Atlas of Birds* – lecture by Michał Kruszona introducing the exhibition *Max Ernst. An Ornithologist's Dreams*



Collegium Novum of the Jagiellonian University. Prof. Jacek Purchla takes part in the Jagiellonian University Day, which includes a special meeting of the Senate and awarding the Gold Medal “Plus Ratio Quam Vis” to Andrzej Wajda, Doctor honoris causa of the Jagiellonian University

19-22/05 The icc takes part in the 7th Book Fair in Warsaw

29/05 Inauguration of the 25th anniversary of the icc combined with the opening of the exhibition *Max Ernst. An Ornithologist's Dreams*. Guests included Jarosław Sellin, Secretary of State at the Ministry of Culture and National Heritage



Jarosław Sellin, Secretary of State at the Ministry of Culture and National Heritage, visits the exhibition in the company of its curator Dr Monika Rydiger



Ivan Škorupa, Consul General of the Slovak Republic





Ryszard Krynicki

30-31/05

Anniversary conference *Kraków and the World* composed of six debates: *Kraków in the European Core*, *Kraków from Afar*, *Kraków and Literature*, *Kraków: A City of Heritage*, *Kraków: A City of the Future*, *The City and Culture*, as well a conversation between Joanna Ugniewska and Claudio Magris called *From the Essay to Literary Fiction: Trieste, Central Europe and the Habsburg Myth*, and finally Charles Landry's lecture *Kraków: A City of Ambitions*



Panel discussion *Kraków in the European Core*, from the left: Prof. Jacek Purchla, Dr Emil Brix, Prof. Simona Škrabec



From the left: Erhard Busek, Prof. Larry Wolff



From the left: Prof. Joanna Ugniewska, Prof. Claudio Magris



Charles Landry

JUNE

2-3/06

Brussels, Belgium. Prof. Jacek Purchla takes part in the final meeting of experts on the European Heritage Label. Prof. Jacek Purchla terminated his three-year term as an EHL expert

2-5/06

The ICC takes part in the 3rd Bratislava Book Festival BRAK

4/06

An ornithological walk with Stanisław Łubieński accompanying the exhibition *Max Ernst. An Ornithologist's Dreams*





5/06

rcc's birthday – open day on the 25th anniversary of the rcc





A guided tour of the exhibition *Max Ernst. An Ornithologist's Dreams* with its curator Dr Monika Rydiger

5-6/06

Collegium Novum of the Jagiellonian University. Prof. Jacek Purchla takes part in an academic session celebrating Andrzej Wajda's 90th birthday. Prof. Jacek Purchla moderates the panel *Andrzej Wajda in the Visual Space*, with Prof. Małgorzata Komorowska, Prof. Wojciech Marczewski, and Dr Agnieszka Morstin

8-9/06

Collegium Maius of the Jagiellonian University. Prof. Jacek Purchla takes part in the conference *Polish-Croatian Relations Across the Ages: History, Culture, Literature*

9/06

Surrealism. Imaginations and Mythologies – lecture by Dr Monika Rydiger accompanying the exhibition *Max Ernst. An Ornithologist's Dreams*

10/06

Delegation from the Belarusian Ministry of Education; a meeting with director Agata Wąsowska-Pawlik and Dr Żanna Komar

Warsaw. Professor Jacek Purchla, President of the Polish UNESCO Committee, received Irina Bokova, Director General of UNESCO. The meeting focused on Poland's efforts to organise the 41st Session of the World Heritage Committee in Kraków in July 2017

11-12/06

The ICC takes part in the 1st Beautiful Book Festival in Rzeszów

13/06

Congress Centre ICE Kraków. Prof. Jacek Purchla, director Agata Wąsowska-Pawlik and Regina Pytlik take part in the celebrations of the 50th anniversary of the International Biennale and Triennale of Graphic Art in Kraków; the International Cultural Centre was awarded the Medal of the 50th Anniversary of the International Biennale and Triennale of Graphic Art in Kraków

16/06

Culture as a Space of Polish-German Cooperation in the Context of the 25th Anniversary of the Good Neighbourhood and Friendly Cooperation Treaty – a discussion panel organised jointly

with the Consulate General of Germany in Kraków to celebrate the 25th anniversary of the good neighbourhood and friendly cooperation treaty

20/06

A session of the ICC Programme Board

20-25/06

A seminar of the ICC Programme Board *The Cultural Space of Central Europe. Lower Silesia*



At the Central Museum of Prisoners of War in Łambinowice-Opole



In front of the Paperwork Museum in Duszniki Zdrój



At the revitalised former coalmine Julia in Wałbrzych, now the Centre of Science and Art



In the courtyard of Brzeg Castle with Paweł Kozierski, director of the Museum of Silesian Piasts

23/06

Cinema on the ICC roof – a film screening accompanying the exhibition *Max Ernst. An Ornithologist's Dreams*

23/06

Wrocław. Opening of the exhibition *The Armenian Cathedral in Lviv and its Creators* in the Museum of Architecture



Dr Jerzy Ilkosz, director of the Museum of Architecture in Wrocław



25/06

The Grammar of Behaviour. Workshops in Intercultural Skills – training organised jointly with the British Council for students of the Academy of Heritage; hosted by Dominika Cieřlikowska

29/06–3/07

Hungary. V4 Heritage Academy. Management of UNESCO World Heritage Cultural Sites in Visegrad Countries



Lecture at the ICC introducing the course



Workshop in the Benedictine Abbey in Pannonhalma (Hungary)



In front of the Lednice Palace in Moravia (Czech Republic)

30/06

Cinema on the ICC roof – a film screening accompanying the exhibition *Max Ernst. An Ornithologist's Dreams*

JULY

4-8/07

Summer holiday at the ICC – workshops for children with- in the educational programme accompanying the exhibition *Max Ernst. An Ornithologist's Dreams*

8-12/07

Świętokrzyskie Province. Workshops in cultural heritage management for the students of the 10th edition of the Academy of Heritage



The synagogue in Chmielnik turned into the *Świętokrzyski Shtetl* – an Educational Centre and Museum



The Glasshouse Centre in Ciekoty, composed of an educational centre and a reconstruction of the manor house that belonged to the writer Stefan Żeromski



Sightseeing in Kielce

-
- 10-15/07** Istanbul, Turkey. Prof. Jacek Purchla, President of the Polish National Committee for UNESCO, takes part in the 40th session of the UNESCO Word Heritage Committee; during the session Prof. J. Purchla was unanimously elected president of the Committee, which will hold its next session in Kraków on 2-12 July 2017. The session was interrupted by the failed attempt at a military coup on the night of 15 July
-
- 14/07** *Cinema on the ICC roof* – a film screening accompanying the exhibition *Max Ernst. An Ornithologist's Dreams*
-
- 16/07** Bednarski Park. Workshops for children accompanying the exhibition *Max Ernst. An Ornithologist's Dreams* organised during the open-air event called Kraków Picnic
-
- 21/07** *Cinema on the ICC roof* – a film screening accompanying the exhibition *Max Ernst. An Ornithologist's Dreams*
-
- 27/07** A visit from Maria Amélia Paiva, ambassador of Portugal; Janusz Kotański, Polish ambassador at the Vatican; and Dr Andrzej Grajewski, editor of *Gość Niedzielny*; a meeting with Prof. Jacek Purchla. The visits were connected with the World Youth Days

AUGUST

-
- 4/08** *Cinema on the ICC roof* – a film screening accompanying the exhibition *Max Ernst. An Ornithologist's Dreams*
-
- 7/08** Krakowski Park. Workshops for children accompanying the exhibition *Max Ernst. An Ornithologist's Dreams* organised during the open-air event called Kraków Picnic
-
- 18/08** *Cinema on the ICC roof* – a film screening accompanying the exhibition *Max Ernst. An Ornithologist's Dreams*

20/08 Bednarski Park. Workshops for children accompanying the exhibition *Max Ernst. An Ornithologist's Dreams* organised during the open-air event called Kraków Picnic

21/08 Closing of the exhibition *Max Ernst. An Ornithologist's Dreams*

22-26/08 Summer holiday at the ICC – workshops for children as part of the educational programme accompanying the exhibition *Max Ernst. An Ornithologist's Dreams*

25/08-3/09 *Heritage of Borderlands. Silesia* – a seminar on Central European cultural heritage, addressed to Japanese academics. An event organised jointly with the Tokyo University of Foreign Studies



In front of Wojanów Palace, Lower Silesia



At the revitalised former “Julia” coalmine in Wałbrzych, now the Centre of Science and Art

27/08 Bednarski Park. Workshops for children accompanying the exhibition *Max Ernst. An Ornithologist's Dreams* organised during the open-air event called Kraków Picnic

WRZESIEŃ

3/09 Bednarski Park. Workshops for children accompanying the exhibition *Max Ernst. An Ornithologist's Dreams* organised during the open-air event called Kraków Picnic

6-8/09 Krynica. Prof. Jacek Purchla takes part in the Economic Forum and the panel *Cities Invest in Culture – Why is it Profitable for Them?*; during the opening ceremony Prof. Jacek Purchla gave a laudatory speech in honour of Prof. Jarosław Hrycak – winner of the Stanisław Vincenz Prize New Culture of New Europe awarded by the Economic Forum

9-11/09 Gdańsk. Annual meeting of the Polish network of the Anna Lindh Foundation; hosted by Dr Robert Kusek, Joanna Sanetra-Szeliga



10/09 Niepołomice. An Academy of Heritage walk led by Maria Jaglarz, director of the Niepołomice Museum, as part of the short educational forms at the Academy of Heritage



11/09

Krakowski Park. Workshops for children accompanying the exhibition *Max Ernst. An Ornithologist's Dreams* organised during the open-air event called Kraków Picnic

12/09

Jarosław. Opening of the exhibition *The Armenian Cathedral in Lviv and its Creators* in the Municipal Cultural Centre, Galeria Rynek 6



Director Agata Wąsowska-Pawlik

12-17/09

Venice, Italy. *Success Stories/Udane przedsięwzięcia* – workshops for architecture students organised with the *Architektura-Murator* monthly in the context of the 15th Venice Biennale of Architecture





15/09

Opening of the exhibition *Košice Modernism*

Prof. Jacek Purchla



From the left: Dorota Kenderová, director of the East Slovak Gallery in Košice, Ambassador Magda Vášáryová, Dr Stanisław Dziedzic, director of the Department of Culture and National Heritage at the Kraków municipality



Ivan Škorupa, Consul General of the Slovak Republic (centre), with his wife



15-18/09

The ICC takes part in the 32nd International Forum of Publishers in Lviv

16/09

Košice. A Metropolis on the Periphery? – Ambassador Magda Vášáryova is interviewed by Prof. Jacek Purchla. A meeting within the programme accompanying the exhibition *Košice Modernism*



Tykocin. Opening of the exhibition *The Armenian Cathedral in Lviv and its Creators* in the Podlasie Museum in Białystok, Tykocin branch



17/09

Bednarski Park. Workshops for children accompanying the exhibition *Max Ernst. An Ornithologist's Dreams* organised during the open-air event called Kraków Picnic

20/09

Posting in the online encyclopaedia *Polish St. Petersburg* of an illustrated collection of 17 essays entitled *St. Petersburg and Poland. A Collection of Essays* edited by Dr Dariusz Konstantynow

22/09

Warsaw. Prof. Jacek Purchla takes part in a meeting in the Australian embassy to celebrate the 25th anniversary of the Australian Institute of Polish Affairs (AIPA). In 2003 Prof. Jacek Purchla was a fellow of AIPA

24/09

Wieliczka. An Academy of Heritage walk led by Klementyna Ochniak-Dudek, a curator of the Kraków Salt Mines Museum, as part of short educational forms of the Academy of Heritage



25/09

Krakowski Park. Workshops for children accompanying the exhibition *Max Ernst. An Ornithologist's Dreams* organised during the open-air event called Kraków Picnic

27/09 Copenhagen, Denmark. Lecture by Prof. Jacek Purchla for students of Central European studies at the Copenhagen University called *Myths of Galicia. Paradoxes of Identity Building in Central Europe*

29–30/09 Drohiczyn. Prof. Jacek Purchla and Dr hab. Krzysztof Broński take part in the conference *The Role of Churches in the Economic Life of Polish Lands*; the title of Prof. J. Purchla's lecture was *Monastic Wars in Kraków at the Turn of the 20th Century. The Role of Monastic Orders in the Development of the City*; the title of Dr hab. K. Broński's lecture was *The Role of the Catholic Church in the Economic Development of Galicia in the Period of Autonomy*

29/09–2/10 The ICC takes part in the 2nd Silesian Book Fair in Katowice

30/09 St. Petersburg, Russia. The ICC delegation, i.e. director Agata Wąsowska-Pawlik, Dr Beata Nykiel, coordinator of the project and managing editor of the Polish version of the encyclopaedia *Polish St. Petersburg*, and chief editor Dr Hieronim Grala, attend the opening of the Russian version of the online encyclopaedia *Polish St. Petersburg* (www.polskipetersburg.ru), administered by the Dmitry Likhachev Charitable Fund, and take part in a meeting with its Russian editorial board

OCTOBER

6/10 Košice Modernism, or About the Phenomenon of Place – lecture given by Natalia Źak as part of the *Slovakia. Art in the Inter-war Period* series organised with the Institute of Art History of the Jagiellonian University and accompanying the exhibition *Košice Modernism*

7/10 Kraków. *A City or a Museum?* – lecture by Michał Niezabitowski, director of the Historical Museum of the City of Kraków, inaugurating the 11th addition of the Academy of Heritage

9/10 Kharkiv, Ukraine. Dr Źanna Komar takes part in a debate about Galicia as a subject of exhibitions at the Forum GalicjaKult and presents her experiences from the exhibition *The Myth of Galicia*

12–15/10 Paris, France. Director Agata Wąsowska-Pawlik takes part in the General Assembly of RIHA

14/10 *About Slovak Literature in Poland and Polish Literature in Slovakia* – a meeting with Monika Kompaníkova, Patrik Orišek, Kam Margielska and Filip Ostrowski accompanying the exhibition *Košice Modernism*



From the left: Patrik Orišek, Filip Ostrowski, Monika Kompaníková and Kama Margielska

Łańcut Castle. Prof. Jacek Purchla takes part in a meeting of presidents of the Visegrad Group countries

18/10

Bulgakov's Secrets – lecture by Prof. Marietta Chudakova as part of the *Polish-Russian dialogue at the ICC* series

20/10

Undulations. About Landscapes and Cityscapes in the Achievements of Slovak Modernists – lecture by Dr Michał Burdziński as part of the *Slovakia. Art in the Interwar Period* series organised with the Institute of Art History of the Jagiellonian University and accompanying the exhibition *Košice Modernism*

23/10

Sunday in Košice – open day of the exhibition *Košice Modernism*



23-27/10

Paris, France. Prof. Jacek Purchla, President of the Polish National Committee for UNESCO, takes part in a meeting of the UNESCO World Heritage Committee; it was a continuation of the interrupted July meeting in Istanbul, when Prof. J. Purchla had been elected president of the UNESCO World Heritage Committee; On 26/10 Prof. J. Purchla became the committee's president for one year

27/10

Anton Jasusch and Košice Modernism – lecture by Zsófia Kiss-Szemán as part of the *Slovakia. Art in the Interwar Period* series organised with the Institute of Art History of the Jagiellonian University and accompanying the exhibition *Košice Modernism*

A visit from museum workers from Macedonia: Prof. Laze Tripkov, director of the Museum of Contemporary Art in Skopje; Dita Starova Qerimi, director of the National Gallery of Macedonia; Jasminka Namictseva, curator from the Museum of the City of Skopje; a meeting with director Agata Wąsowska-Pawlik and Łukasz Galusek

A visit from Gerard Keown, ambassador of Ireland; a meeting with director Agata Wąsowska-Pawlik and a tour of the exhibition *Košice Modernism*

27-30/10

The ICC takes part in the 20th International Book Fair in Kraków



NOVEMBER

4/11 Pleśna, Centre of Culture, Sports and Promotion of the Pleśna Community. Dr Beata Nykiel takes part in the history conference *Traces of the Great War in the Landscape of the Tarnów District. The Legions – Cemeteries – Heritage II*, in the screening of *Łowczówek 14* and in the promotion of the book *Dziedzictwo Wielkiej Wojny w krajobrazie oraz pamięci. Powiat Tarnowski i Gmina Pleśna – wspólne wyzwanie* [The Legacy of the Great War in Landscape and Memory. Tarnów district and Pleśna community – a common challenge]

Warsaw, Presidential Palace. Prof. Jacek Purchla and director Agata Wąsowska-Pawlik take part in the ceremony of handing out certificates confirming the registration of a given document in the UNESCO Memory of the World programme. The Memory of the World programme was established in 1992 to ensure the protection of documentary heritage and widen access to it

Szamotuły. Opening of the exhibition *The Armenian Cathedral in Lviv and its Creators* at the Górka Family Castle Museum



8/11 *The Hungarians: A Thousand Years of Victory in Defeat* – Prof. Paul Lendvai is interviewed by Adam Krzemiński. A meeting takes place to promote the book under the same title, published in the Library of Central Europe series



Prof. Paul Lendvai and Adam Krzemiński



Prof. Paul Lendvai in front of the Matras bookshop on the Main Market Square

9/11

Warsaw. *The Hungarians: A Thousand Years of Victory in Defeat* – Prof. Paul Lendvai is interviewed by Adam Krzemiński. A meeting is held to promote the book under the same title, published in the Library of Central Europe series

15/11

Congress Centre ICE Kraków. Prof. Jacek Purchla takes part in the Open Eyes Economy Summit and gives a lecture titled *Kraków in Mitteleuropa* which provided an excellent opening to the congress

16/11

Visit from Robert Krmelj, Ambassador of Slovenia; a meeting with Prof. Jacek Purchla, director Agata Wąsowska-Pawlik and Łukasz Galusek

16–17/11

Conference summing up the workshops *Success Stories/Udane przedsięwzięcia* organised jointly with the *Architektura-Murator* monthly



From the left: Dr Michał Wiśniewski, Maciej Siuda, Dr Agata Twardoch and Ewa P. Porębska



From the left: Maciej Siuda, Dr Agata Twardoch and Ewa P. Porębska

17/11

Far from Košice. The Cultural Life of Bratislava in the 1930s – lecture by Dr Magdalena Bystrzak as part of the *Slovakia. Art in the Interwar Period* series organised with the Institute of Art History of the Jagiellonian University and accompanying the exhibition *Košice Modernism*

Let's Talk about Garbage – a lecture by Hugon Kowalski and Marcin Szczelin during the conference summing up the workshops *Success Stories* organised jointly with the *Architektura-Murator* monthly

18/11

Designing. Does Central Europe have its Own Design? – a discussion featuring Agnieszka Jacobson-Cielecka, Paweł Grobelny, Adam Groch and Rafał Stanowski based on the 24th issue of the *Herito* quarterly



From the left: Paweł Grobelny, Agnieszka Jacobson-Cielecka, Adam Groch and Rafał Stanowski

Institute of History of the Jagiellonian University. Dr Beata Nykiel takes part in the international academic conference *The Year 1846 in Kraków and Galicia – Cross-References, Interpretations, Memory*

23-24/11

International conference *The Cultural Heritage in the Face of Modern Threats and Challenges. Programmes and Action Plans* organised by the Ministry of Culture and National Heritage in cooperation with the ICC



Introductory lecture by Prof. Jacek Purchla



24-27/11

The ICC takes part in the 15th Historical Book Fair in Warsaw

25/11

Presidents Andrzej Duda of Poland and Andrej Kiska of Slovakia visit the exhibition *Košice Modernism* with their spouses



From the left: Prof. Jacek Purchla, Dr Andrzej Duda, President of Poland, director Agata Wąsowska-Pawlik, Agata Kornhauser-Duda, Andrej Kiska, President of Slovakia

The National Museum in Kraków. *Budapest 1900. The Workshop or Garden of Central Europe?* – Ambassador Rafał Wiśniewski interviewed by Łukasz Galusek



From the left: Dr hab. Andrzej Szczerski, deputy director of the National Museum in Kraków, Ambassador Rafał Wiśniewski, Łukasz Galusek



Toruń. Dr Michał Wiśniewski takes part in the academic session *Toruń Monuments of the Younger Generation*, organised by the Toruń chapter of the Society of Art Historians, with a lecture called *Socmodernism: The History of Late Modernity in the Architecture of Communist Poland*

26–27/11

Neighbourly Relations – the opening weekend of the exhibition *Košice Modernism* organised with the National Museum in Kraków





29/11

Unger–Giedroyc. The World Told in Letters – Prof. Iwona Hofman, Stanisław Mancewicz, Jacek Purchla and Wojciech Sikora speak about the collected letters *Jerzy Giedroyc–Leopold Unger. Korespondencja 1970–2000*



Prof. Jacek Purchla speaks about Leopold Unger's connections with the ICC



From the left: Wojciech Sikora, Prof. Iwona Hofman and Stanisław Mancewicz

DECEMBER

1-4/12 Wrocław. The ICC takes part in the 25th Wrocław Good Book Fair

4-7/12 Rome, Italy. Prof. Jacek Purchla is the main lecturer at the *Café Wyszehrad* meeting organised in the Chiostro del Bramante Museum by the Polish Embassy in Rome, in connection with the Polish presidency in the Visegrad Group; the aim of the meeting was to present Italian representatives of the world of politics, culture and diplomacy with the common history and intellectual and artistic achievements of four central European countries – Poland, the Czech Republic, Slovakia and Hungary

6/12 Szczecin. Opening of the exhibition *The Armenian Cathedral in Lviv and its Creators* in the Pomeranian Dukes Castle



7-8/12 Warsaw. Prof. Jacek Purchla takes part in a meeting of the Kronenberg Foundation Board, a session of the Aleksander Gieysztor Prize jury and in the 20th anniversary celebrations of the Kronenberg Foundation

9/12 Warsaw. Dr Beata Nykiel takes part in the international conference *Outstanding Polish Émigrés in Turkey from Tanzimat to the end of WWII* organised by the Oriental Studies Department of the Warsaw University and the Suna and İnan Kırac Foundation. Dr Nykiel gave a lecture called *Marian Langiewicz (1827–1887)*, summing up a pilot project studying the influence of Poles on Turkish modernisation in the 19th and 20th centuries

11/12 *Santa Claus at the ICC* – workshops for children introducing the exhibition *The Logic of the Local. Norwegian and Polish Contemporary Design*

13/12 KIK (Interesting Book Club) Kraków. Prof. Jacek Purchla takes part in a meeting concerning the book by Bishop Grzegorz Ryś *Jeden, święty, powszechny, apostołski. Spotkania z historią Kościoła* [One, Holy, Catholic, Apostolic. Meetings with the History of the Church]

15/12 Warsaw. Summing up the workshops *Success Stories/Udane przedsięwzięcia* in Zachęta, the National Art Gallery, organised jointly with the *Architektura-Murator* monthly

16/12 Opening of the exhibition *The Logic of the Local. Norwegian and Polish Contemporary Design*



Prof. Jacek Purchla



Authors and curators of the exhibition Dr Monika Rydiger (icc), Solveig Lønmo (Nordenfjeldske Kunstindustriemuseum)



Concert by students of the Academy of Music in Trondheim

18/12 (Pre)Christmas Sunday at the icc – open day of the exhibition *The Logic of the Local. Norwegian and Polish Contemporary Design*

CONFERENCES SEMINARS



KRAKÓW AND THE WORLD

30–31 MAY

The subject of the anniversary conference *Krakow and the World*, organised by the International Cultural Centre on 30–31 May, was the phenomenon of the city. In the comprehensive reflection on the issues of heritage, identity and civilisation undertaken by the ICC since the beginning of its existence (that is 29 May 1991), the urban theme undoubtedly occupies a special place. The city is, on the one hand, a lens focusing the most pressing problems of today, and on the other a mirror of civilisation, its achievements and memory. It is also a place where various identities and urban narratives clash.

During the two-day conference, an international group of experts – historians, cultural scholars, literary scholars, cultural managers, urban planners, economists – debated in six panels on the phenomenon of the city, especially on the nature of change and transformation in the last 25 years, on urban narratives and stories, as well as on development models and challenges for the future.

The first panel discussion, entitled *Kraków in the European Core* and moderated by Jacek Purchla, was held in the Ravens Hall and brought together such figures as Shlomo Avineri, Emil Brix, Mykola Ryabchuk, Simona Škrabec and Larry Wolff. Thinking about the role of Kraków as a Central European metropolis, the participants tried to answer the following questions: if cities are mirrors of civilisation, then how can the phenomenon of Central Europe be defined through urban development processes? What distinguishes the cities of Central Europe? To what extent does the legacy of the Habsburg Empire determine today's identity of Central European cities? What is the impact of the lesson of communism on the nature of Central European cities? Does the process of transition, started in 1989, weaken Kraków's identity? What is today's place and mission of Kraków in the network of *Mitteleuropa* metropolises?

Kraków from Afar was the title of the second expert panel, devoted to the perception of Kraków from the global perspective. Starting from the assumption that Kraków was the strongest Polish brand in the world today, Yaarah Bar-on, Krzysztof Czyżewski, Peter Oliver Loew, Tokimasa Sekiguchi and Nathaniel Wood, in a discussion moderated by Łukasz Galusek, focused on identifying those elements of Kraków's heritage that are the most visible on the one hand and seem underappreciated on the other. They tried to answer the question whether Kraków – the “cradle of Poland”, but also a UNESCO heritage site – has the chance to function as a European or even global *lieu de mémoire*. They wondered which values Krakow should emphasise in the context of challenges facing heritage cities and what threats it should avoid. The question was asked if as a “living” heritage city Kraków could be an alternative to the trend of creating the multimedia heritage museums that are so dominant today.

The third panel of the conference was devoted to images of Kraków in literature. The debate called *Kraków and Literature* brought together writers and literary scholars in whose literary and critical work Kraków occupies a special



The panel *Kraków in the European Core*; from the left: Professor Jacek Purchla, Professor Shlomo Avineri, Dr Emil Brix, Dr Simona Škrabec, Professor Mykola Ryabchuk, Professor Larry Wolff



The panel *Kraków in the European Core*; professors Jacek Purchla and Shlomo Avineri

place: Gaja Grzegorzewska, Eva Hoffman, James Hopkin and Alois Woldan. Robert Kusek and Aleksandra Szczepan, the moderators, enquired whether in the era of the spatial revolution in the last few decades the image of the city built by domestic artists was fundamentally different from that created by foreign writers. The panellists reflected on the vitality of the Kraków myth as a symbol of national life and artistic Bohemianism and on Kraków as a stage on which various memories and identities clash: Polish (that of the intelligentsia, the working class, the middle class), Jewish, Galician. The cultural potential of today's Kraków was also discussed.



The panel *Kraków from Afar*; from the left: Łukasz Galusek, Krzysztof Czyżewski, Professor Yaarah Bar-on, Professor Tokimasa Sekiguchi, Dr Peter Oliver Loew, Professor Nathaniel Wood



The panel *Kraków from Afar*; from the left: Łukasz Galusek, Krzysztof Czyżewski, Professor Yaarah Bar-on, Professor Tokimasa Sekiguchi

The first day of the conference was rounded up by a meeting with Claudio Magris, one of the most eminent researchers of *Mitteleuropa*, conducted by his Polish translator Joanna Ugniewska. In a conversation entitled *From the Essay to Literary Fiction – Trieste, Central Europe and the Habsburg Myth* – Magris shared not only the results of his long-time studies on the cultural space of Central Europe, but also his personal experience as a writer and citizen of this peculiar geographic and cultural space.

One of the fundamental questions concerning the development of historic cities – such as Kraków – in the future regards the role of cultural heritage



The panel *Kraków in Literature*; Dr Robert Kusek and Dr Eva Hoffman



The panel *Kraków in Literature*; from the left: James Hopkin, Professor Alois Woldan, Aleksandra Szczepan

in this process. The second day of the conference *Kraków and the World* started with a discussion entitled *Kraków: a City of Heritage*, which brought together such experts as Joan Roca i Albert, Ruth Ellen Gruber, Matthias Ripp, Gabor Soós and Stsiapan Stureika. Michał Wiśniewski, the moderator, took up the issues of heritage protection and use, especially as strong factors shaping the economy of the city through the development of the tourist sector and cultural industries. The role of the UNESCO World Heritage List was discussed too. The participants also reflected on the question of building a narrative of a place in a globalised world, especially



The panel *Kraków as a City of Heritage*; from the left: Dr Michał Wiśniewski, Dr Gabor Soós, Joan Roca i Albert, Ruth Ellen Gruber, Matthias Ripp, Dr Stsiapan Stureika



The panel *Kraków as a City of Heritage*; from the left: Joanna Sanetra-Szeliga, Professor Franco Bianchini, Andrzej Zdebski, Magdalena Sroka

in the context of intensified migration, the issue of authenticity of heritage, as well as the process which makes heritage, including intangible heritage, become increasingly trivial and folkloristic.

The penultimate panel was meant to encourage the participants to reflect on potential development paths for Kraków. The moderator Joanna Sanetra-Szeliga asked the invited experts, Franco Bianchini, Andrew Hallam, Jerzy Hausner, Magdalena Sroka and Andrzej Zdebski, about such issues as the attractiveness of Kraków in the eyes of inhabitants, tourists and investors, the role of



The panel *Kraków as a City of the Future*; Professor Jerzy Hausner



The panel *City and Culture*; from the left: Agata Wąsowska-Pawlik, Professor Milena Dragičević-Šešić, Faith Liddell, Robert Piaskowski, Robert Palmer

the creative industries, knowledge-based economy and new technologies in the development perspectives for the city, and the greatest challenges connected with the social and economic development of the city. Other important issues concerned uncontrollable suburbanisation, social polarisation and environmental pollution. The panellists also analysed the question of what types of activities were necessary for Kraków so that the city could be regarded as good for living, working, relaxing and investing.

The City and Culture was the title of the last panel. Agata Wąsowska-Pawlik talked to Milena Dragičević-Šešić, Faith Liddell, Robert Palmer and Robert



Kraków – a City of Ambitions – lecture by Charles Landry

Piaskowski about the image of Kraków as the cultural capital of Poland. The panellists discussed the role of culture for Kraków – first of all, is it just a product attracting tourists and an element of building the city's brand or an important part of its inhabitants' identity? They also attempted to define the priorities of the city's cultural policy and ways of reorienting it. They asked if Kraków's cultural attractions should be targeted at visitors or at the local community, and also if large projects, such as festivals or strategic initiatives, are an opportunity or a curse for cities. They also reflected on ways of increasing participation in culture and building social skills.

The conference was closed with a lecture by the well-known specialist on urban development strategies Charles Landry called *Kraków: a City of Ambitions*. Landry attempted to find the common features of Kraków and other historic cities which try to build their brand on heritage and he also set Kraków against cities which are global leaders in social and economic development and which deliberately use culture as one of the main engines of growth.

The conference was attended by more than 250 participants from 23 countries and three continents; it was organised in cooperation with Krakow Festival Office.

Dr Robert Kusek, Joanna Sanetra-Szeliga

RESEARCH INSTITUTE OF EUROPEAN HERITAGE



THE CULTURAL SPACE OF CENTRAL EUROPE LOWER SILESIA

20-25 JUNE

The ICCS Programme Board holds a seminar each year called *The Cultural Space of Central Europe* in which participants explore a selected fragment of Central Europe. The seminar in 2016, a continuation of the event from the previous year, was devoted to studying the cultural landscape of Lower Silesia.

The seminar started with a meeting of the Programme Board in the ICC seat in Kraków (20 June). The first point of the “itinerant” programme was a visit to the Silesian Museum in Katowice, where guests were welcomed and guided by the museum’s director Alicja Knast herself. On the same day the participants visited the sanctuary on St Anne’s Mountain and the centre of Opole.

On Tuesday (21 June) the participants had an opportunity to get acquainted with an extraordinary and at the same time very difficult place, namely the Central Museum of Prisoners of War in Łambinowice-Opole, which was presented to them by its director, Dr Violetta Rezler-Wasielewska. Such themes as memory, the difficult past and maintenance of the institution were discussed. The next stops on the route were Nysa (a meeting with the director of the local museum Edward Hałajka), the Marianne of Orange Palace in Kamieniec Ząbkowicki (as an interesting example of a historic monument taken over by the municipality and gradually renovated mostly from European funds) and Kłodzko – an extraordinary town on the Polish-Czech border, with a rich history that has struggled with many problems, the most important being the exodus of the population to Wrocław.

The next day was marked by further exploration of the cultural space around Kłodzko. The group met the director of the Museum of Papermaking in Duszniki Zdrój, a precious historical monument as well as a popular tourist attraction. Its director, Dr hab. Maciej Szymczyk, spoke about the problems and challenges facing this institution and about its educational role. The following day’s programme on Wednesday (22 June) contained a visit to the sanctuary in Wambierzyce, to the revitalised Julia coalmine in Wałbrzych which has been converted into the Centre of Science and Art, and a tour of the Książ Castle, a “victim” of the sensational story about the phantom golden train, and to round up this busy day the group met the bishop of the Lutheran Church Waldemar Pytel and his wife (Bishop Pytel spoke about problems connected with the maintenance of the Church of Peace and about relations with the municipal authorities).

Thursday (23 June) was entirely devoted to Wrocław as the European Capital of Culture 2016. The programme embraced visits to the newly open Museum of Pan Tadeusz, the Four Domes Pavilion awaiting its inauguration and the wuwa



In Nysa's District Museum



In front of the palace in Kamieniec Ząbkowicki



In the Four Domes Pavilion – the Museum of Contemporary Art, a branch of the National Museum in Wrocław



In the Cistercian Abbey in Lubiąż

housing estate. In the evening, the seminar participants took part in the opening of the ICCS exhibition *The Armenian Cathedral in Lviv and its Creators* at the Museum of Architecture.

On Friday (24 June) the group had the opportunity to discover the history of Legnica, especially in the 20th century, and to visit the impressive former Cistercian Abbey in Lubiąż, a very interesting example of a historical monument

maintained and renovated by a private foundation. On their way back to Wrocław the participants stopped briefly at the churches in Prusice and Trzebnica.

The last day of the seminar included visits to the Abbey in Henryków, the church in Małujowice, the Museum of Silesian Piasts in Brzeg and the Palace in Pławniowice, a testimony to the difficult post-1945 history and Polish-German relations in that period.

The six-day-long studies of the heritage and landscape of Lower Silesia provided an opportunity to learn more about this area and also to establish cooperation with people whose mission and goal it is to cultivate the legacy of this region. This exploring of heritage and landscape and debating on memory may find its reflection in articles and essays, as well as become an inspiration for new research and educational programmes associated with this region. The first example of continued cooperation with representatives of Lower Silesia was their participation in the research programme for Japanese academics called *The Heritage of Borderlands* and the decision that in 2017 the summer workshops on cultural heritage management for the Academy of Heritage students would take place in Kłodzko Valley.

Ewa Wojtoń

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

EXHIBITIONS



M.K. ČIURLIONIS

LITHUANIAN TALE

16 OCTOBER 2015 – 31 JANUARY 2016

The exhibition at the Gallery of the International Cultural Centre presented the works of Mikalojus Konstantinas Čiurlionis: one of the most notable Lithuanian artists. The phenomenon of his art, nonetheless, goes far beyond the local context: his belonging to the realm of European modernism and connections to symbolism have long been proved, and even harbingers of abstraction, if not even surrealism, were sought in his oeuvre. An investigation of the Lithuanian's works not only points to the community of imagination placing him in the ranks of the artists of the late 19th and early 20th centuries, but very clearly reveals the exceptional nature of his artistic vision, which continues to intrigue and captivate with its original quality, the earnestness of his pursuits and searches, and the suggestiveness of his artistic imaginarium.

The artist's ties with Polish artistic circles are also worth remembering. For many years, the life of Čiurlionis was closely connected with Warsaw. It is there that the artist studied at the Institute of Music and later at the School of Fine Arts. The atmosphere of both academies, contacts with eminent painters: Ferdynand Ruszczyc, Kazimierz Stabrowski, and Konrad Krzyżanowski, joint *plein air* painting sessions, visits to Aleksander Krywult's salon, and the reading of Chimera were all a part of the artist's daily life and exerted an impression on him. Although with time, the Lithuanian began to move away from the Warsaw milieu and decided to leave the city, Warsaw remained one of the significant determinants on the path of his art and life.

Čiurlionis was an exceedingly multifaceted artist: he painted, composed music, and tried his hand at literature and photography. In his short life, he produced several hundred paintings and musical pieces. The exhibition emphasises this multidimensional nature of his work presenting the visual work (paintings, drawings, prints, and the very rarely displayed sketchbooks) side by side with selected pieces of his music and fragments of his literary works, including the collection *Listy do Dewduraczka* (Letters to Dewduraczek) which the artist wrote during his sojourn to Krynica spa in 1906. The works presented include the exceedingly atmospheric and subtle paintings dedicated to the subject of nature, which Čiurlionis found one of his important themes. The artist was especially absorbed by the aspect of the changeability of nature and the cyclical quality of natural processes regulating its rhythm. These interests are exemplified in the works under the joint title *Spring*, among others, and the *Winter* series. The latter has been quoted in the context of discussion on the artist's contribution to the development of abstract tendencies. An important place in the exhibition is taken by the works devoted to Čiurlionis's attempts at finding a visual equivalent of music. The idea was developed in such projects as the *Prelude. Fugue* diptych, in which the artist resorted to visual means in an endeavour to express the principles of polyphony applied in music, as well as a series of *Sonata* cycles from 1907–1909. Traces of his interest in philosophy, cosmogony, and astronomy are also present in his works. Another important



place in the works of the artist is held by his inspiration with native culture: Lithuanian mythology, folklore, and landscape. It is worth mentioning that Čiurlionis hardly ever portrayed specific places, with the exception of the triptych *Rajgród*, presenting the vicinity of his home town of Druskininkai. More often than not, however, the artist selected individual elements from the reality surrounding him, and used them to develop autonomous painted entities: particular imagination-scapes.

An attempt at expanding the context and complementing the narrative of the exhibition was the introduction of information about places and people especially close to the artist. The material collected (photographs, descriptions, and



fragments of the artist's letters) recalled the artist's ties with Warsaw, where Čiurlionis spent nearly 10 years of his life, Palanga, which he visited as a young boy and a mature man and where the *Sonata of the Sea* was written, Vilnius, where the artist actively joined in the Lithuanian movement, Saint Petersburg, and his hometown of Druskininkai. The last was not only the artist's safe haven, to which he repeatedly returned but also a space for artistic focus. It was there that *Rajgród* and the diptych *Prelude. Fugue* (both presented at the exhibition) were conceived. A reference was also made to Čiurlionis's close friend – the composer Eugeniusz Morawski and the Wolman family. It was thanks to support from the latter that the artist visited Prague, Vienna, Munich, Dresden, and



Nuremberg in 1906. Attention was also paid to Sofija Kymantaitė-Čiurlionienė: a writer and poet who became the artist's wife. Together, the couple wrote the book *Na Litwie* (In Lithuania) and also worked on an opera inspired by the legend of Queen Jurata, a water deity living in the Amber Palace at the bottom of the sea. Never completed, the project was to premiere in Warsaw.

The exhibition was more than just an opportunity to bring the achievements of an extraordinary individual to Polish visitors as it became a particular tale of an eminent artistic personality, also discussing the interpenetration of arts and cultures, and last but not least, Lithuania itself.

The exhibition was designed in cooperation with the M.K. Čiurlionis National Museum of Art (Nacionalinis M.K. Čiurlionio dailės muziejus) in Kaunas.

Natalia Żak

EXHIBITION DEPARTMENT



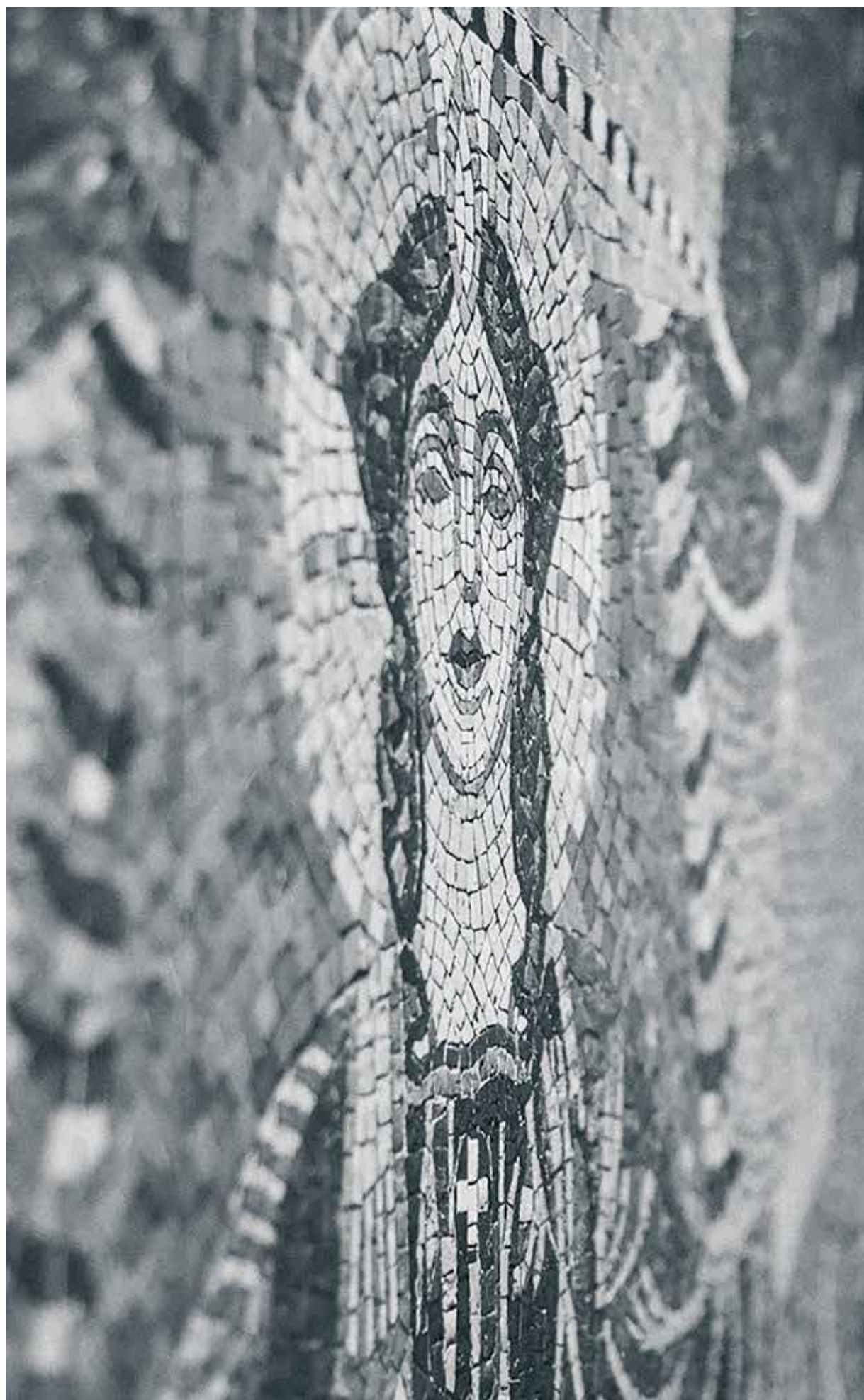
AUTHORS AND CURATORS *Natalia Żak, Vaiva Laukaitienė*

ORGANISATION *Regina Pytlik*

VISUAL DESIGN *Malwina Antoniszczak, Monika Bielak*

DESIGN OF THE CATALOGUE AND PRINTED MATERIALS

Krzysztof Radoszek



THE ARMENIAN CATHEDRAL IN LVIV AND ITS CREATORS

15 NOVEMBER 2015 – 31 JANUARY 2016

Throughout 2016, the International Cultural Centre promoted the culture of Armenians and the cultural heritage of Lviv, and talked about the postgraduate studies programme called the Academy of Heritage. It was associated with the exhibition *The Armenian Cathedral in Lviv and its Creators* presented for the first time in November 2015 in Kraków. The display marks the completion of seven-year-long conservation work on the wall paintings in the nave of the Armenian Cathedral. This set of paintings developed in the 1920s by Jan Henryk Rosen belongs to the most interesting and important achievements of monumental religious painting in interwar Poland. Isolated and inaccessible after World War II, it was only made available to visitors at the beginning of the 21st century. In 2008 the first conservation works were undertaken, organised by the Society of Graduates of the Academy of Heritage, which still coordinates them. Active since 2006, the society groups the academy graduates, providing them with opportunities for joint study and participation in projects connected with the preservation and promotion of cultural heritage. Besides seminars and workshops on these subjects, the society actively works for the protection of Polish monuments abroad. In the past few years it has worked on selected sites in Belarus and Ukraine and recently also in India.

The Armenian Cathedral in Lviv and the restoration of paintings by Rosen is the largest project of this type. Since 2008, thanks to the financial support of the Ministry of Culture and National Heritage, successive stages of works in the cathedral's nave were conducted. Paweł Baranowski from the Museum of King John III's Palace at Wilanów and Professor Joanna Czernichowska from the Academy of Fine Arts in Warsaw supervised the theoretical side of the project, which was implemented in Lviv by a team of Ukrainian conservators. Besides the conservators, the ICC curators also invited Dr Joanna Wolańska who is the author of a fundamental work on the cathedral's history and an expert on Rosen's art. The printed materials and catalogue were designed by Wojtek Kwiecień-Janikowski, while Dr Łukasz Sarnat was responsible for the visual arrangement of the exhibition. The work of this team illustrated the biography and art of Rosen, as well as Franciszek Mączyński, the Kraków architect responsible for the reconstruction and conservation of the building, and Józef Mehoffer, who prepared the first design of the cathedral's interior, which was only partly executed. The work of Mączyński and Mehoffer is a remarkable example of the influence of Kraków's art on Lviv in the early 20th century. Rosen's wall paintings complemented the artistic programme for the interior, which was completed after the end of World War I in a different political reality, but also in a different artistic context. The exhibition shows the accumulation of these various relationships and phenomena, which paved the way for the emergence of a unique work of art.

The Armenian Cathedral in Lviv, forgotten for many years, has returned to the public awareness of Kraków and Poland. The history of the conservation



of the wall paintings is also a living lesson in heritage management, fundraising and working with a large team, and these are things that are studied at the Academy of Heritage. It is also an example of successful international cooperation between Polish and Ukrainian conservators and a showcase demonstrating Polish commitment to building good neighbourly relations between the two countries.



After the display at the ICC, these values and phenomena were presented to the public in six other cities. The exhibition *The Armenian Cathedral in Lviv and its Creators* was also shown in the Lublin Museum (February-March), the Museum of Architecture in Wrocław (June-September), the Municipal Cultural Centre in Jarosław (September), the Tykocin Museum, a branch of the Podlaskie Museum in Białystok (September-October), the Górka Family Museum and Castle in Szamotuły (November) and the Pomeranian Dukes' Castle in Szczecin (December). Attempts have been made at showing it in Armenia.

Dr Michał Wiśniewski

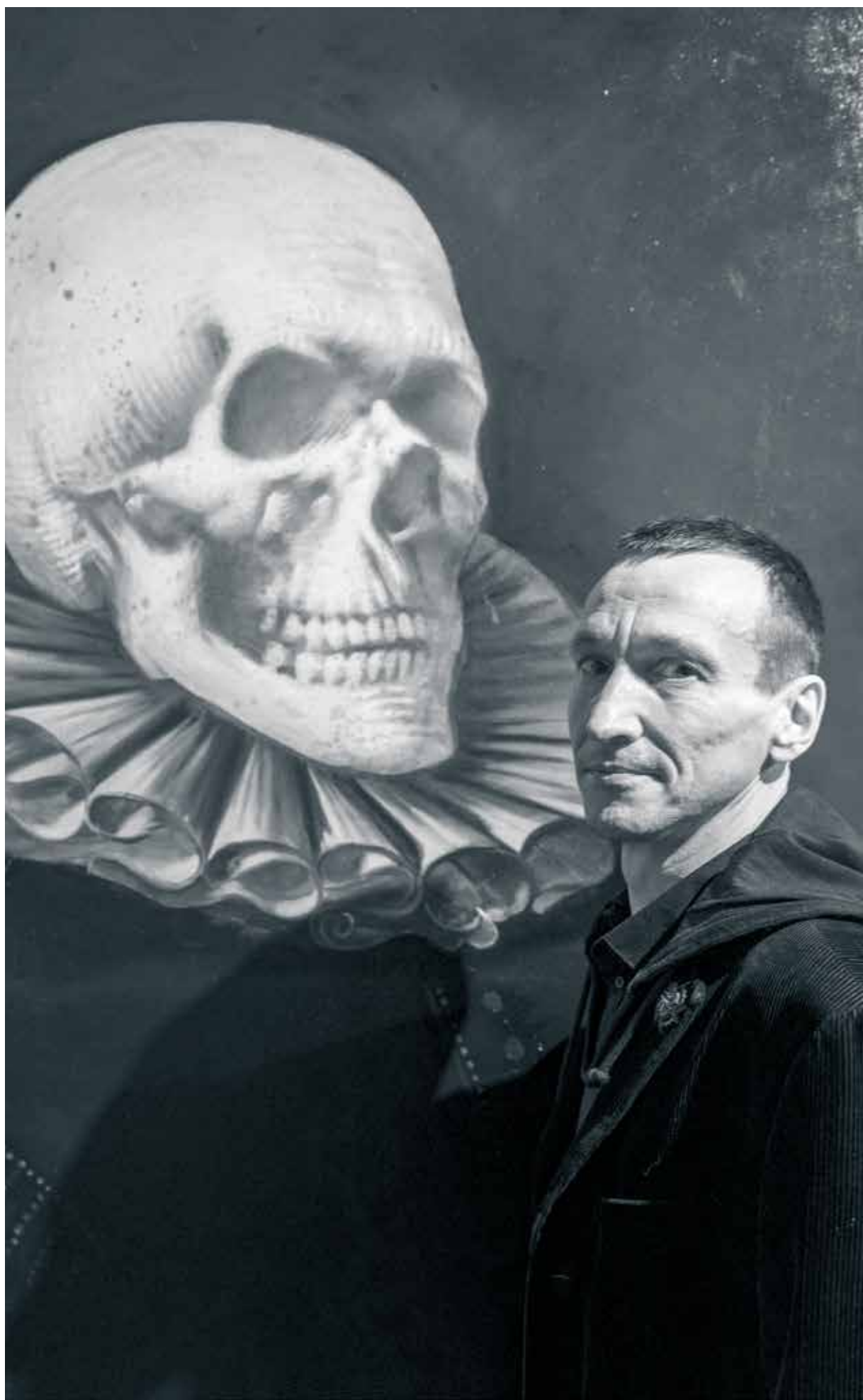
EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

EXHIBITION CONCEPT *Dr Michał Wiśniewski*

CONSULTANT *Dr Joanna Wolańska*

VISUAL ARRANGEMENT *Dr Łukasz Sarnat*

DESIGN OF THE CATALOGUE AND PRINTED MATERIALS *Wojtek Kwiecień-Janikowski*



UKRAINE. WAITING FOR A HERO

KOSTYRKO, RAVSKI

24 FEBRUARY – 3 APRIL

The exhibition shown in the ICC's cellars in the first months of 2016 presented the works of two Ukrainian artists: Volodymyr Kostyrko and Yevhen Ravski, known only to a small number of Polish art lovers, but highly esteemed and widely recognised in Ukraine. It was composed of works from the period 2010–2015, paintings selected from previous projects and thematically varied cycles, as well as installations specially prepared for this event.

The exhibition was to emphasise the special place and nature of contemporary Ukrainian art in its interaction with the recent history of this country. Its main theme was the state of Ukrainian society; a state of being suspended in anticipation and hope, ultimately embodied in the image of a metaphysical hero.

Who is this hero for the Ukrainians? Is it one of the oligarchs deciding the country's fate? Or perhaps one of the young men engaged in a deadly struggle for dignity?

Suddenly in 2014, in the face of violent political and military events, the usual stereotypes of a hero – were put aside. A new, obvious image of Ukrainian hero came into being – the hero of the Maidan. It is this figure which gave new content to the slogan “Kheroyam slava” (Ukr. “Glory to the heroes”).

Kostyrko and Ravski are artists of a new generation. They are both based in Lviv. They identify with the phenomenon defined by Donald Kuspit as New Old Masters. Their figurative painting uses instruments best suited to Mannerism and Baroque. Images of Kostyrko and Ravski, just like the images of the Italian mannerists, are characterised by dramatic sharpness, exaggerated expression of figures and movements, dissonance of colour and image. Another relevant feature here is a kind of elitism, addressing their art to the expert, connoisseur, erudite.

Of course, the selected canvases of the two painters revealed just a fragment of the complex phenomenon of contemporary Ukrainian art. But the fact that these works were created in Lviv, a city providing the backdrop to recent Ukrainian political events, above all two major revolutions of the 21st century, provides an important reason to discover this art.

Although both artists are representatives of the same trend, although they have been working together for many years and participating in many joint projects, they remain very different. Besides being a painter and designer, Vlodko is also a professional art historian. And he constantly draws from the past. He makes his works by way of an exciting play built on associations, seasoned with a large dose of concealed irony. One of the main themes in his early works, the so-called early Kostyrko, which exploded onto the Lviv artistic



Yevhen Ravski in front of one of his works



scene at the turn of the century, is Galicia. It seems that the artist managed to reflect, and indeed even to master the crisis of post-Soviet change, the ideological transition, and to reclaim the deserted space of ideas which emerged after 1991. The first great task undertaken by Kostyrko was building his own Galician identity. Never breaking away from Lviv regionalism, after the Orange Revolution (2004) Kostyrko smoothly passed to more universal themes. His painting is constantly inspired by the achievements of European painting and always remains bizarre, full of overtones which can be analysed, solved like puzzles, traced like fantastic labyrinths of historical facts and figures.



The works from the last year only confirm the generally rebellious nature of this art, declared in the allegorical rejection of the current system.

The case of Yevhen Rawski is different. He is both a painter and a scriptwriter, and he treats art seriously. His works are also a play, but of a different kind, it is a type of theatre. During a performance we know we are in a theatre, but it does not prevent us from “believing” in the honesty of emotions expressed by the actors. The author does not pretend. The author experiences his work like a good actor on stage, where the role of pouring blood is played by a red curtain.

This type of new Ukrainian hero, which quite possibly has still not arrived, is one of the artistic discoveries of Yevhen Ravski. On many paintings there are various configurations of battle scenes, interpreted today as an unconscious, but increasing premonition of the approaching conflict, allegorical battle scenes under the walls of Troy. His characters are Achilleses and Hectors, whose time will soon come.

Dr Żanna Komar

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

AUTHOR AND CURATOR *Dr Żanna Komar*

ORGANISATION *Anna Śliwa*

VISUAL ARRANGEMENT *Magdalena Paleczna*

DESIGN OF THE CATALOGUE AND PRINTED MATERIALS *Martyna Bargiel*



THE MAIDAN THROUGH THE LENS OF JAKUB SZYMCZUK

24 FEBRUARY – 3 APRIL

Jakub Szymczuk, a photojournalist of the Polish weekly *Gość Niedzielny* took many pictures on the Kiev Maidan and these images later became symbols of this protest. They were taken in the last stage of the conflict, that is in late February 2014. They illustrate the tensions on Kiev's streets, when talks were still going on, and finally they provide a record of the two most dramatic days, 19 and 20 February. It was then that the regime decided to forcibly suppress the three-month-long protests. One of these photographs is exceptional, it expresses the tragic nature of Kiev's Black Thursday in symbolic shorthand. It shows a young volunteer from Dubliany, Anatoly Zhalovaga, shot dead by a sniper, and Oleg Patskan trying to save him. Jakub took the photo in the upper section of Institutska Street at 10:24 AM local time. We established the identity of the figures immortalised in the photograph, because Anatoly's father contacted Jakub wanting to discover the circumstances of his son's death. This picture won the Photo of the Year 2014 and the main prize of the 10th anniversary Grand Press Photo awards.

On the morning of 20 February 2014, Jakub Szymczuk found himself on Hrushevsky Street and later moved to Institutska Street. He took his position near the most forward eighth barricade, built at the upper metro station Khreschatyk. The largest number of victims died here. In a few hours about 50 people were shot dead. This section of the street has now been renamed the Heroes of the Heavenly Hundred. At the site of the eighth barricade there is a symbolic mound of stones and helmets, with 12 photographs of people killed there. On this day it was certainly the most dangerous place along the whole of Institutska Street.

Szymczuk's photographs have been shown in many cities in Poland, Ukraine, Belgium and Germany. Their first presentation took place in Lviv on the anniversary of the Maidan and was devoted to the memory of Anatoly Zhalavaga. During the opening many people shared their reflections and experiences from the Maidan with the author. Thanking him, one of the women said that her son, present at the Maidan barricades, had told her about the Polish photographer going to places from which others were fleeing. She had come to the exhibition so that she could get to know him and thank him in person. Somebody else put it in the following way: "You went to hell so that you could tell us how it was there."

The exhibition was prepared in cooperation with *Gość Niedzielny*

Dr Andrzej Grajewski
GOŚĆ NIEDZIELNY

AUTHOR AND CURATOR *Dr Andrzej Grajewski*
ORGANISATION *Anna Śliwa*
VISUAL ARRANGEMENT *Małgorzata Radnicka*
DESIGN OF PRINTED MATERIALS *Łukasz Podolak*







TEMPUS FUGIT ON TIME AND TRANSIENCE

2 MARCH – 8 MAY

The exhibition was composed of images giving an insight into the cultural sources of contemporary experience of time and passing away. The scenario invokes the eras of Descartes and Voltaire. It concentrates not so much on time measured with movements of heavenly bodies and mechanisms of clocks, but on the existential dimension of passing away. It recalls the ideas owing to which history became an independent discipline of scholarship then. We find visual counterparts of these ideas in the compositions of still lifes, allegorical figures of the virtues and vices of humankind, images of ruins, and portrait series. A 20th century counterpoint to early-modern engravings is provided by the works of Stanisław Drózdź, Roman Opałka and Zygmunt Rytka – Polish conceptualists, whose reflection on the nature of time resulted in works that are both sophisticated and powerful, capturing the passage of time at the border between everyday perception and abstraction.

Vanitas. The first part of the scenario was composed of images of passing time from the 16th and 17th centuries. The selection contained allegorical scenes where youthful beauty was contrasted with personifications of death. The *Triumphs* series by Petrarch, placing time in the order of human life, were presented, as well as still lifes invoking the vanity of the sensual world or series documenting the custom of combining vanitative moralisations with catalogues of exhibits collected in cabinets of curiosities. An important theme was formed by works underlining the relation between the fluid nature of time and the conserving influence of arts and sciences: allegorical images of painting, music and liberal arts juxtaposed with attributes of evanescence, such as skulls, hourglasses, clocks, cut flowers arranged by musical instruments, models of the heavens, maps, books and telescopes for observing the sky.

Duration. Two following parts of the display included works illustrating the understanding of time and passing away which are characteristic for the Enlightenment – an era when a new model of history was shaped.

In the historiography from that period the past becomes diffuse, but it is constantly enriched with new testimonies unearthed by historians. They include artefacts speaking about the past through their material form: ruins, fragments of sculptures, paintings by Old Masters. History begins to be looked upon.

Our aim was to draw attention to the formation of the Enlightenment idea of progress, the vision of history shaped by man's rational actions, a vision incompatible with the vanity motives popular in 17th-century art.

Impermanent. In the new era, people are reminded about time and passing away also by engravings commenting on behaviours connected with age, that is with the passage of time, often ironically, sometimes sentimentally, with series of images inscribing the cycle of human life in the social order, portraits almost indistinguishable from their model. These images reveal the ambivalent impact of time, which simultaneously destroys and builds. They remain





a testimony of the experience of the present which sharpens the senses, makes us sensitive to the movement and brilliance of life.

More than 100 engravings from the collection of the Prints Room of the Polish Academy of Arts and Sciences at the Scientific Library of the Polish Academy of Arts and Sciences (PAU) and the Polish Academy of Sciences (PAN) in Kraków were presented. Contemporary works came from private collections.

Dr Anna Olszewska

PAU PRINTS ROOM

AUTHOR AND CURATOR *Dr Anna Olszewska*

ORGANISATION *Regina Pytlik*

VISUAL ARRANGEMENT *Anna Wisz*

DESIGN OF THE CATALOGUE AND PRINTED MATERIALS *Krzysztof Radosz*



MAX ERNST

AN ORNITHOLOGIST'S DREAMS

MAY 29 – AUGUST 28

Max Ernst has undoubtedly gone down in the history of contemporary art as one of the most important representatives of surrealism. His abundant artistic output, underrated during his lifetime, was finally described in a number of important analyses and extensive studies, which have allowed us to discover his remarkable inventiveness in seeking new resources and forms of expression, new artistic techniques and creating astonishing mythologies.

The main idea of the exhibition *An Ornithologist's Dreams* was to show Ernst's work in the light of his profound belief in his avian origin, using the figure of a bird as his artistic alter ego. The bird is a leading theme in Ernst's art starting from his early Dadaist works up to those from the twilight period of his life. Called Loplop, Hornebom or Schnabelmax, the bird appears in diverse guises, forms and contexts. It is the dominant motif in collages, oil paintings, engravings, book illustrations and sculptures.

The artist himself was absolutely convinced of his avian origin, avian nature and "birdlike" features. He often whistled and cast characteristic "birdlike" one-eye looks. He even claimed to have hatched from an egg laid by his mother. As he said, the turning point in his life was the traumatic experience when as a 15-year-old boy he learned about the birth of his sister Loni at the exact moment his beloved bird died, a pink cockatoo called Hornebom.

The bird theme on which the exhibition's narrative is focused also became a pretext for showing the remarkable inventiveness of the artist in experimenting with new artistic techniques (collage, frottage, grattage, decalcomania, oscillation) and the role played by Ernst in creating important tendencies in 20th-century art, such as Dadaism, Surrealism or allusive abstraction. The display was not limited to a presentation of Ernst's rich output (graphic art, painting, editorial work and sculpture), but showed his extraordinary personality through documentary photographs and fragments of texts.

The presentation of his peculiar avian mythology also allowed us to point the viewers' attention to a new approach to space, as a characteristic element of Ernst's imaging was creating ambiguous and intriguing spaces. The artist abandoned the rules of linear perspective and describing natural landscapes, although – encoded in the subconscious – they formed a permanent source of artistic inspiration. His art was distinguished by autonomous, invented spaces – with unique parameters, built with colour, form, and texture. They included mysterious, unreal forests, mountainous landscapes, lakes and rivers, often clouded with a bluish glow, with a high horizon and the sun or the moon hanging over it. These landscapes bring to mind images of the world as seen by a flying bird. The sylvan theme is another leading motif in Ernst's art, alongside the avian one.

An extremely valuable element of this Kraków exhibition was the selection of sculptures which were presented in Poland for the first time. They allowed us to see that Ernst played an extremely important role in the avant-garde



redefinition of this art. His innovativeness was revealed especially in the clearly additive nature of forms, abandoning monolithic bodies for the sake of assembling them from separate parts, e.g. in such works as *Oiseau-tête* (*Bird-Head*), *Habakuk*, *L'Imbécile*, *Janus*.

The unique works of Marx Ernst presented in the exhibition came from the collections of the Max Ernst Museum in Brühl (Germany), which co-organised the display. They were supplemented with two works from Polish collections: the oil painting *The Sun and the Forest* (1928) from the Łódź Museum of Art and a collage created for a poetry book by Jan Brzękowski titled *Tightened around the Lips* (1936) from the National Museum in Kraków.

Dr Monika Rydiger

EXHIBITIONS DEPARTMENT



CONCEPT OF THE EXHIBITION *Dr Monika Rydiger*

Curators *Dr Monika Rydiger (ICC),*

Dr Jürgen Pech (Max Ernst Museum Brühl des IVR)

SCIENTIFIC CONSULTANT *Dr Jürgen Pech*

ORGANISATION *Anna Śliwa (ICC),*

Dr Jürgen Pech (Max Ernst Museum Brühl des IVR)

VISUAL ARRANGEMENT *Paweł Żelichowski*

DESIGN OF THE CATALOGUE AND PRINTED MATERIALS *Kuba Sowiński*



KOŠICE MODERNISM

15 SEPTEMBER – 27 NOVEMBER

The phenomenon known as “Košice Modernism” refers to the artistic community of Košice in the 1920s, created both by artists connected with the city on a permanent basis and by visitors staying there for a few years or even months. Multi-nationality, openness, as well as polyphony and diversity of artistic temperaments were the distinguishing features of the emergent artistic group. The context of the place is particularly important for understanding the phenomenon in question. Košice – a city with a long history and vibrant artistic traditions – was a space of various intermingling cultural influences and a city inhabited by a Slovak, Hungarian, German, and Jewish population. The 1920s opened a new chapter in the history of Košice, full of vital impulses. After the birth of the New Europe, Košice was incorporated into the first Czechoslovak Republic, becoming an important cultural centre on the eastern borders of the new state, which until the 1930s surpassed even Bratislava in this respect.

For the artists from the community of Košice the city was not only the scene of artistic struggles, but also influenced the very substance of their works through the presence of specific themes and iconographic motifs. These urban tropes were developed through the use of subjects associated with urban lifestyle and the culture of leisure or elements drawn from observing the immediate surroundings, the reality available “here and now”. One example is the work of Konštantín Bauer which was presented in the exhibition. The perspective adopted by Košice artists meant that they were at odds with one of the crucial tendencies in Slovak art, emphasising the rural element and connections with native folklore.

An important context of Košice Modernism is the role of artistic patronage, most fully manifested in the work of the East Slovak Museum and its director Josef Polák – a Czech lawyer who had arrived in Košice in 1919 as a representative of the government administration. Polák soon became one of the crucial figures of Košice society and gathered a thriving artistic community around him. It was at his invitation that such people as Eugen Krón or František Foltýn arrived in Košice. During his 20-year tenure the museum organised more than 220 exhibitions presenting the work of artists from across Europe – including the father of Polish woodcuts Władysław Skoczylas. The poster promoting this event can still be found in the gallery’s archives.

The phenomenon of Košice Modernism escapes all attempts at clear-cut definitions or easy generalisations. As the Kraków exhibition distinctly shows, it is difficult to speak about one dominant artistic tendency. The community of Košice artists from the interwar period is a genuine amalgam of artistic attitudes and temperaments. It embraces both the explorations of Anton Jaszusch, whose expressive, large-format canvases on philosophical and existential themes initiated one of the most turbulent artistic debates of the first half of the 1920s in Slovakia, and the social-oriented work of the prematurely deceased Konštantín Bauer. An extremely important role in building the phenomenon of Košice modernism was played by the experience of migrant artists – creators associated with the city only for a specific period. One of them was Géza Schiller – an artist



previously connected with the Budapest community, who left Hungary, just like Eugen Krón, fearing political repression. A close friend of Schiller's was František Foltýn, a Czech painter active in Košice from 1922; it was here that his artistic metamorphosis, confirmed with first successes, took place. Other artists connected with the city were Alexander Bortnyik, Vilmos Perlrott-Csaba or Béla Uitz.

The phenomenon of Košice Modernism not only reveals a chapter of Slovak art which is not very familiar to the Polish public and provides an opportunity for comparisons with Polish art from that period. The work of Košice artists perfectly encapsulates the artistic panorama stretching between two world wars



and clearly shows that remarkable phenomena are were born not only in great European metropolises such as Paris, Vienna or Berlin, but also in “peripheral”, but not necessarily provincial centres.

The exhibition was prepared together with the East Slovak Gallery Košice (Východoslovenská galéria Košice).

Natalia Žak

EXHIBITION DEPARTMENT

AUTHORS AND CURATORS *Natalia Žak (ICC),*

Zsófia Kiss-Szemán (East Slovak Gallery)

ORGANISATION *Regina Pytlik (ICC), Katarína Nádaská (East Slovak Gallery)*

VISUAL ARRANGEMENT *Rafał Bartkiewicz*

PROJECT ASSISTANT *Kama Guzik*

DESIGN OF THE CATALOGUE AND PRINTED MATERIALS *Wojtek Kwiecień-Janikowski*



THE LOGIC OF THE LOCAL NORWEGIAN AND POLISH CONTEMPORARY DESIGN

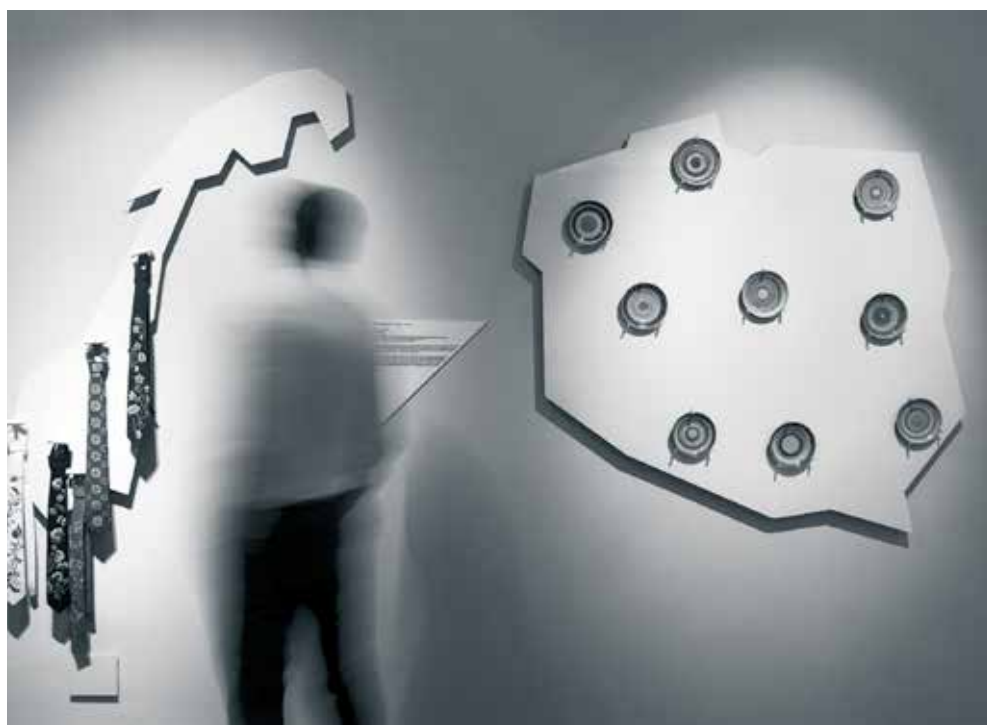
16 DECEMBER 2016 – 26 MARCH 2017

The exhibition presented contemporary design in Poland and Norway, which has become one of the top fields of culture, playing an important role in marketing the two countries abroad. One of the main trends in both Polish and Norwegian design is the widespread use of native tradition in terms of style and materials, as well as promoting the idea of sustainable development. The exhibition is an attempt to show the mutual correlations and common features in Polish and Norwegian design over the last 15 years. This issue is illustrated with almost 100 works by several dozen young Polish and Norwegian designers, both award-winning and world-renowned, and the most recent ones.

The local is becoming an increasingly important category in contemporary culture, both in its everyday aspects and in academic reflection. It is particularly visible in the context of globalisation. Cultivating local vocabulary, regional dishes, local traditions or native handicrafts is a strategy of emphasising uniqueness for fear of global homogenisation. However, the local also assumes global characteristics – at the behest of globalisation it is becoming an essential component of regional uniqueness and diversity. Contemporary design functions in such an environment.

The exhibition is an attempt to reflect this phenomenon in the area of design, and capture its diverse manifestations in this peculiar Norwegian-Polish dialogue.

The display was divided into seven thematic parts showing diverse aspects of the local and their echo in design practice. It was opened with examples referring to the most obvious common factor in Polish and Norwegian reality, namely the capricious weather. The first room presented objects taking creative inspiration from regional patterns and ornaments, including glassware, carpets, sportswear or ties. The next room contained designs by people “sensitive to the local”, that is invoking local handicraft and old craft techniques. For some of them, traditional forms that were developed over decades constitute important models that are now subjected to contemporary reinterpretation, such as a stool from Zakopane or the famous chairs made for generations in the small Norwegian community of Budal in Sør-Trøndelag. An important section of the exhibition was made up of works meant as a protest against commercial design aimed at stimulating consumption and profit. Some creators found an alternative in a design reacting to local social, political and ecological problems. The aim is not only the product and its aesthetic and functional qualities, but also provoking consumers to reflect, to get involved and to feel responsible for important issues. The next part of the display grouped designs invoking the idea of sustainable development, slow design, recycling and upcycling. These are not only products made of all kinds of waste, such as europallets, but also things that have been repeatedly processed and repaired. The next room



contained designs inspired by the charms of the Polish or Norwegian natural landscape and the topography of a given place. Their Polish and Norwegian authors undoubtedly mastered the ability to “listen to” nature, making products inspired by forests, shoals of fish, river stones or the beauty of the northern arctic landscape. The exhibition concludes with pieces where designers “sensitive to the local” reveal their strong connections to a given place – its characteristic phenomena, strong points and shortcomings. They all constitute the hallmarks of local identity.



The exhibition was mounted in cooperation with Nordenfjeldske Kunstindustrimuseum in Trondheim, a branch of the Museum of Southern Trøndelag (MIST, Museene and Sør-Trøndelag).

Dr Monika Rydiger

EXHIBITION DEPARTMENT



AUTHORS AND CURATORS *Dr Monika Rydiger (ICC), Solveig Lønmo (Nordenfjeldske Kunstindustriemuseum)*
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EDUCATIONAL PROGRAMMES

THE ACADEMY OF HERITAGE

In 2016, the Academy of Heritage celebrated the 15th anniversary of its existence. The 10th edition of the programme was completed and the 11th edition started, while the number of participants of all editions exceeded 250.

The postgraduate studies called the Academy of Heritage were established in 2001 by the International Cultural Centre and The Małopolska School of Public Administration of the Cracow University of Economics (MSAP UEK). It was the first Polish educational programme on cultural heritage preservation by way of active management. From the very start, the curriculum was addressed to employees of cultural institutions, museum workers, conservators and representatives of local government. For humanists, these studies provide an opportunity to explore issues from the area of law and administration. For people with technical or economic experience, the Academy of Heritage is an opportunity to expand their knowledge about culture and heritage. Each edition is supplemented with seminars organised outside Kraków with the aim of showing the students monuments from various regions of Poland and practical methods of managing them. In 2016, the students took part in two-day workshops in Warsaw and five-day workshops in the Świętokrzyskie region.

During the 15-year-long history of the Academy, a unique programme has been developed and it has attracted a remarkable group of lecturers representing the best Polish universities (including the Kraków University of Economics, the Kraków University of Technology, the Jagiellonian University, and the Academy of Fine Arts in Kraków), leading institutions of culture (including the Museum of King John III's Palace at Wilanów, the Ethnographic Museum in Kraków and the Historical Museum of the City of Kraków) and ICOMOS experts. Permanent collaborators of the Academy of Heritage include Professor Wojciech Bałus, Dr hab. Piotr Dobosz, Professor Jerzy Hausner, director Paweł Jaskanis, Professor Piotr Krasny, Professor Andrzej Rottermund, Professor Bogusław Szmygin and Professor Stanisław Waltoś.

The 11th edition was inaugurated with the lecture entitled *Kraków. The Museum City?* delivered by Michał Niezabitowski, director of the Historical Museum of the City of Kraków. The presentation was part of the *Open Lectures at the Academy of Heritage* series, organised for several years to familiarise the Kraków public with remarkable examples of managing museum institutions in Poland and in Europe. In March 2016, a lecture called *Greifswald and its Museum* was held as part of the lecture series. Dr Uwe Schröder, director of Pommersches Landesmuseum, and Dr Tomasz Ślepowroński, a historian from Szczecin University, presented the history and programme of the Museum of Pomerania, established before the war in Szczecin and now also active across the border, namely in Greifswald. The Academy of Heritage programme also included educational tours and workshops at historical monuments in September 2016 which were organised jointly with the Royal Castle in Niepołomice and the Wieliczka Salt Mine. To promote integration among students and future graduates, workshops on intercultural dialogue were



@Historic Centre of Kraków – a photograph of participants of the 10th edition of the Academy of Heritage, which was selected from the Top 15 entries of the competition #OurWorldHeritage organised by UNESCO

organised in June together with the British Council. Since 2013, the classes and accompanying projects have been organised with the financial support of the Kronenberg Foundation which is run by the Citi Handlowy bank.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

V4 HERITAGE ACADEMY MANAGEMENT OF UNESCO WORLD HERITAGE CULTURAL SITES IN VISEGRAD COUNTRIES

27 JUNE – 3 JULY

Since 2009, the International Cultural Centre has organised a cyclical summer course called V4 Heritage Academy. Management of UNESCO World Heritage Cultural Sites in Visegrad Countries. The project goes back to 2006, when the ministers of culture of the Visegrad four established a Working Group of Experts for Cultural Heritage of the V4 States, and the ICC became its coordinator. In this ten-year period, the regular meetings of representatives of cultural institutions from the Czech Republic, Poland, Slovakia and Hungary have led to such achievements as several academic conferences and an educational programme addressed to conservation workers and people involved in projects for the preservation of cultural heritage.

In 2016, the V4 Heritage Academy educational course was organised for the eighth time and as always gathered a group of 20 people from the whole region. The participants started their classes in Kraków, where they took part in a two-day lecture session and visited the Benedictine Monastery in Tyniec. This part of the programme is always supplemented with workshops involving joint visits to selected UNESCO World Heritage Sites in one V4 country each year. The aim of the workshops is to analyse the problems observed at the site and to attempt a diagnosis.

The 2016 course was devoted to UNESCO World Heritage Sites in Hungary and the lecturers included representatives of Hungarian ICOMOS and The Gyula Forster National Centre for Cultural Heritage Management in Budapest. The main subject of the course was the cultural heritage of the Benedictine Monastery in Pannonhalma. The participants were able to explore the history and architecture of the monastery and the town at its foot. The monastery, occupying a unique place in the symbolism and identity of Hungarians, for centuries has been an education centre attracting the country's intellectual elite. During the last two decades, in order to build strong economic foundations, the monastery started numerous conservation works and an intense promotional campaign. A vineyard and a restaurant were founded, and the production of cosmetics and food products from Pannonhalma lavender was initiated. Owing to these actions the monastery has become a busy place for tourists, whose increasing numbers pose a growing challenge for the town nearby. The urban centre, which for centuries developed at the foot of the hill topped with the monastery, used to have as symbiotic relation with it. Due to the post-war history of Hungary the paths of the monastery and the town parted and joining them back together is a challenge which the intensified tourist traffic does not help to meet, for it creates new divisions.

The subject of last year's workshops was solving social conflicts provoked by the development of the tourist industry and working out joint projects capable of unifying local communities around their monuments. As in past years, instead of focusing on the problems of monument conservation the project concentrated on a much wider, social understanding of heritage. Besides taking part in the workshops themselves, participants of the programme visited the National Park Fertő-Neusiedlersee, the Palace of the Esterházy family in nearby Fertőd and the Lednice-Valtice palace complex in Moravia.

The successive editions of the summer course highlight the need for co-operation and exchange of knowledge on culture and heritage between the Visegrad countries. The problems from these areas, although often specific for a given country, frequently allow for common solutions. Moreover, the knowledge of participants about particular countries still points to the need for strengthening mutual ties and more intense promotion. As the experience of the 2016 course demonstrates, basing the programme on an analysis of real problems, preceded by a theoretical part supplemented with meetings with heritage site managers, provides a very useful and flexible model of educational activities.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE



HERITAGE OF THE BORDERLANDS SILESIA

25 AUGUST – 3 SEPTEMBER

Since 2007, the International Cultural Centre and the International Cultural Centre Foundation have worked with the Tokyo University of Foreign Studies (TUFS). The aim of the exchange, based on a long-term agreement, is above all organising regular research seminars for Japanese academics. The subject of this programme, addressed to historians, experts in cultural studies and linguists, is the heritage, culture and history of Central Europe. In the past eight years, five 10-day research programmes have been implemented, the leading theme being the phenomenon of borderlands. The first seminar in 2008 was devoted to the history of Galicia and a group of Japanese researchers had the opportunity to visit Ukraine. In 2010 and 2012, the theme of the seminars was the heritage of the Commonwealth of the Two Nations and they took place in Lithuania and Belarus. In 2014, the programme regarded Polish-Hungarian relations and it was set mostly in Slovakia.

The ICC and the TUFC also developed other forms of cooperation, which made it possible to organise three joint projects in 2016. In February the ICC was visited by a group of five Japanese researchers, who participated in the conference entitled *Europe Seen From Abroad*, which helped the two communities to learn more about each other and about their research activities. A month later three members of the ICC staff visited Japan, where they took part in three academic meetings in Kyoto and Tokyo, including a conference organised at the TUFC campus entitled *Constructing a New Concept of European History from Historical Experiences of Borderlands*. During this all-day event, together with researchers from Hungary and Sweden, ICC representatives presented selected issues related to contemporary research on Central Europe. The conference in Tokyo was attended by many Japanese academics studying Central Europe, representing a wide range of universities and research institutions in this country.

The culmination of the ICC's and TUFC's joint work in 2016 took place in August and September when yet another seminar on the heritage of borderlands was held. In 2016, the theme of the seminar was the cultural space of Silesia. Under this 10-day project the guests from Japan travelled along the borderlands of Poland, the Czech Republic and Germany. The programme, inaugurated in Kraków, allowed the participants to explore Cieszyn Silesia, Austrian Silesia (northern Czech Republic), Opole Silesia, Lower Silesia together with the areas of the historical Duchy of Nysa, Duchy of Kłodzko, Duchy of Świdnica, Duchy of Brzeg-Legnica and the Lubuskie Region. They were able to discover various narratives on the history of Silesia presented in Silesian museums in Katowice, Opava and Görlitz.



At the revitalised Vitkovice steelworks in Ostrava

The intense seminar programme included numerous visits to sites of historical events and monuments, as well as many meetings in museums and other cultural and academic institutions. The participants not only explored specific fragments of Silesian territory, but were also confronted with momentous events in the history of the region. For example, the group was very much impressed and surprised during a visit to the Central Museum of Prisoners of War in Łambinowice-Opole and to the part of Legnica which after World War II was occupied by the Red Army. A significant element of the programme was also a presentation of the changes that have occurred in this area of Poland. Seminar participants were able to visit many new institutions and cultural facilities created in recent years, in such cities as Katowice, Wrocław and Wałbrzych.

The programme of the 2016 seminar was one of the most intense in the eight-year history of our cooperation. Compared to projects from previous years, the number of meetings was increased; for example, during a visit to Wrocław Japanese researchers were able to meet staff and lecturers from the Institute of History of Wrocław University. Such meetings provide a unique opportunity to get to know each other better and to exchange opinions and ideas. They also show how the programme initiated and run by the ICC embraces other institutions, which in the future will be able to independently establish relations and implement new projects with partners from Japan.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

SUCCESS STORIES

18-31 DECEMBER

The International Cultural Centre and the *Architektura-Murator* monthly carried out an innovative educational programme in the form of student workshops on architectural success stories from recent years in Poland, Europe and the world. The excuse was the 15th Venice Biennale of Architecture held in 2016. The main curator of the biennial (one of the greatest architectural events in the world), the Chilean architect Alejandro Aravena, chose “reporting from the frontline” as the chief motto of the 15th biennial and pointed the participants’ attention to the positive contribution of architecture to solving social conflicts and building a better-quality space in the world. “Reporting from the frontline” was intended to distract the architects’ attention from iconic buildings and aesthetics, and shift the debate towards real problems and conflicts.

The workshops organised by the ICC and *Architektura-Murator* were run by Ewa P. Porębska, editor-in-chief of the monthly, Beata Tylec, one of its editors, Dr Agata Twardoch from the Department of Architecture of the University of Silesia in Gliwice, and Maciej Siuda, an architect working with such institutions as the School of Forms in Poznań. The ICC was represented by Dr Michał Wiśniewski. In the spring, a competition was announced, using a separate website and other channels of online communication. The organisers received 100 entries from architecture students from across Poland. Thirty applications were shortlisted and their authors invited for individual interviews. Finally, 15 participants were selected, representing architectural schools from Gdańsk, Gliwice, Kielce, Kraków, Poznań, Szczecin, Warsaw and Wrocław.

In early July, two-day workshops in Warsaw were organised and the subsequent form of the project’s execution was defined. The participants were tasked with contacting representatives of the teams which had prepared exhibitions presented in 62 national pavilions of countries taking part in the biennial. Curators or authors of the exhibitions were asked by the participants to fill out questionnaires on architecture in their countries, the problems in this area and success stories from recent years. Two months of work resulted in rich material regarding almost all countries taking part in the 15th Venice Biennale.

Data from the questionnaires and from research on architecture in these countries was then confronted by the participants with exhibitions shown in Venice. From 12 to 17 September 2016, the participants and organisers of the workshops stayed in Venice, where they were able to confront the collected data and knowledge with on-site presentations. Answers from the questionnaires and analysis of the exhibitions provided the basis for an extensive report on the situation of architecture in each of the countries concerned. The results of the workshops were shown for the first time during an open presentation and public discussion held in the Polish pavilion in Venice.

They were also summed up during a conference organised in November at the ICC seat in Kraków and in December at Warsaw’s Zachęta, the National Art Gallery. The presentation in Kraków included a lecture by Marcin Szczelina and Hugon Kowalski, curators and authors of the exhibition *Let’s Talk About*



Garbage, shown as part of the main exhibition of the 15th international biennial in Venice's Arsenal.

Numerous workshops and architectural projects addressed to students or young designers are organised in Poland every year. The *Success Stories* project is distinguished by the fact that for the first time Polish students could acquire a unique experience and knowledge not of designing, but on international cooperation and participating in a debate regarding the most important challenges facing contemporary architecture across the world. Moreover, the Polish architectural community were able to show that it had great academic facilities and is capable of uniting various countries and initiatives. The workshops' results and the students' report can be accessed through the website of the project: <http://architektura.muratorplus.pl/success-stories-and-now-challenges/news/>.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

EDUCATIONAL PROGRAMME ACCOMPANYING EXHIBITIONS

The programme accompanying exhibitions in 2016 included numerous events of various kinds. There were discussions (*The Price of Maidan: Ukraine Two Years Later* with Paweł Kowal, and the curator of the exhibition *The Maidan: Through the Lens of Jakub Szymczuk*, Andrzej Grajewski), meetings with artists (with Volodymyr Kostyrko and Yevhen Ravski during the exhibition *Ukraine. Waiting for a Hero*) or walks (along the trail of dying professions during the exhibition *Tempus Fugit. On Time and Transience*). A pioneering undertaking was establishing cooperation with the Institute of Art History of the Jagiellonian University, under which lectures held during the exhibition *M.K. Čiurlionis. Lithuanian Tale* became part of the curriculum for all students of art history and the protection of cultural goods. This made it possible for students to take part in lectures prepared by specialists from Poland and Lithuania. This cooperation, which was very well received by the students, was continued during the exhibition *Košice Modernism*, accompanied by a series of lectures called *Slovakia. Art in the Interwar Period*.

During the exhibition *Max Ernst. Ornithologist's Dreams* another edition of the film series *Cinema on the ICC Roof* was held. As in previous years, the cinema scholar Maciej Stroiński selected the films and delivered lectures before the screenings. In reference to the exhibition, these films were loosely related to the avian theme.

The educational activities of the ICC Gallery in 2016 focused on year-round meetings aimed at a wide audience – varied both in terms of age and in cognitive and educational expectations. Classes addressed to children visiting the ICC Gallery with their parents accompanied each exhibition (*Tempus Fugit. On Time and Transience*; *Max Ernst. An Ornithologist's Dreams*; *Košice Modernism*;



Visiting the exhibition *Tempus Fugit. On Time and Transience* as part of the *Mature for the Arts* series



Visiting the exhibition *Tempus Fugit. On Time and Transience* as part of the *Mature for the Arts* series



Visiting the exhibition *Tempus Fugit. On Time and Transience* as part of the *Mature for the Arts* series

The Logic of the Local. Norwegian and Polish Contemporary Design) and were organised within the following programmes: sMoCzKi, for guardians with children up to 3 years old; micro-meetings with art; winter and summer holidays at the ICC; Mother's Day; Santa Claus. Throughout the year, Gallery classes were based on themes discussed in junior and senior secondary schools. Particularly popular among senior school students was the exhibition *Tempus Fugit. On Time and Transience* – rich in contexts and references to the curriculum of Polish studies. Younger students (junior school, elementary school) were particularly eager to take part in classes accompanying the exhibition *The Logic of the Local. Norwegian and Polish Contemporary Design*. University students, especially from artistic schools, were especially keen to see the exhibition *Max Ernst. An Ornithologist's Dreams*. The educational paths for children functioning in the gallery were enriched with educational suitcases and backpacks in which the young audience could find not only cards with tasks, but



icc's birthday – workshops for children during the open day commemorating the 25th anniversary of the icc



icc's birthday – workshops for children during the open day commemorating the 25th anniversary of the icc



Sunday in Košice – workshops for children during the open day of the exhibition *Košice Modernism*



Sunday in Košice – workshops for children during the open day of the exhibition Košice Modernism

also materials necessary for executing them and making their visit to the exhibition more attractive.

In the summer period, educational classes were also organised outside the ICC building as part of the event called Kraków Picnic. Throughout the year, each exhibition was also accompanied by a monthly series of lectures for senior citizens called *Mature for Art. Meetings for Seniors at the ICC*, which is becoming increasingly popular.

Marta Gaj, Helena Postawka-Lech

EXHIBITION DEPARTMENT

PROJECTS NETWORKS PROGRAMMES

THESAURUS POLONIAE

Thesaurus Poloniae, the scholarship programme of the Ministry of Culture and National Heritage of the Republic of Poland, was brought into existence in 2009 as the answer of the Polish government to the motion of the First International Congress on Polish History organised in Kraków in 2007. Going forth to meet the needs associated with the growing interest in Poland and seeing the significance of the research conducted by foreign researchers for the development of knowledge of Poland in the world, the ministry entrusted the International Cultural Centre with a mission to organise a scholarship programme, at the same time emphasising the significance of Kraków as a key academic centre with extensive academic facilities. The programme is conducted continuously and has enjoyed increasing interest.

The 15 rounds of the programme organised during the seven years of its operation has made it possible to invite nearly 90 people to Kraków from nearly 30 countries on four continents. Programme participants representing various cultural backgrounds are able to expand their knowledge of Poland and Central Europe, and visit locations that are often as varied as they are distant from one another. The scholarship programme is addressed to foreign researchers whose scientific interest and work are devoted to the culture, history, and what is broadly construed as the heritage of the Republic of Poland and Central Europe.

The Thesaurus Poloniae programme is conducted in two categories: the first is the Senior Programme, which is addressed to professors and senior academic lecturers. The other is the Junior Programme designed with doctoral students in mind. The ICC is responsible for the recruitment and organisation of the programme on behalf of the ministry. It provides the participants with scholarship grants and finances their three-month stays in Kraków, offering an opportunity to use the scientific facilities of the institution, and assists in establishing cooperation with archives, libraries, and educational and research programmes run by selected institutions of science and culture.

In 2016 two rounds of the programme were organised for 12 selected researchers. In the spring and summer, Thesaurus Poloniae brought six people to Kraków: three participants of the Senior Programme and three of the Junior Programme. This included Miłosz Cybowski from the University of Southampton, Dr Claire Girauld-Labalte from the Catholic University of the West, Angers, Ola Khito from the University of Damascus, Pieter De Messemaker from Gent University, Dr Magdalena Mitreva from the University of Sofia (St. Kliment Ohridski), a leading translator of Polish literature in Bulgaria, and Dr Natalia Rudyka from the University of Culture and Art, Kiev.

In the autumn, the ICC hosted another six scholarship holders in Kraków, of which five were participants of the Senior Programme, and one of the Junior Programme. The scholarship awardees were Dr Claudia-Florentina Dobre from the Centre for Memory and Identity Studies, Bucharest, Maia Ipp from San Francisco State University, Dr Katarzyna Konczewska, an independent scholar from Grodno, Dr Elena Kucheryavaya from the Western Branch of the Russian RANEP Academy, Kaliningrad, Dr Nataša Urošević from Juraj Dobrila University, Pula, and Prof. Lubov Zhvanko from the Kharkiv National

Academy of Municipal Economy. Due to the growing interest in and importance of the ICC programme, a meeting of participants of the 14th edition of the programme was held in May 2016 at the ICC with the Secretary of State of the Ministry of Culture and National Heritage Jarosław Sellin.

The visits of successive researchers at the ICC make it possible to develop links with foreign scientific centres and institutions. Participants in the programme regularly present their research during the Academy of Heritage Open Lectures and cooperate with *Herito* quarterly among others. Interest in *Thesaurus Poloniae* is constantly growing, and the successive rounds also demonstrate the need to develop the range of scholarships on offer covering the humanities devoted to Polish culture and heritage. With the increasing numbers of scholarship holders, the programme, which has operated for seven years, has contributed to the international promotion and presentation of Poland and Kraków, and aided foreign researchers in establishing scientific contacts with academics and research centres in Poland. Information concerning applications for scholarships can be found on the ICC website: www.mck.krakow.pl.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

AHICE

ART AND HERITAGE IN CENTRAL EUROPE

In 2016, we continued working with national coordinators in the V4 countries and with partners in Poland. Throughout the year, administering the incoming messages went on without interruption.

One of the most important tasks in this period was to update and improve the IT structure of the site. The need for improvement had been reported by AHICE national coordinators throughout 2015, and details were discussed at the meetings of the main administrator with coordinators which took place in Brno and Bratislava. Updates and improvements were done by the Softhis company and were commissioned by the International Cultural Centre. The most important of them was to improve the login for partners, namely replacing the category “Your Projects” with “Partner Login” for registered partners in the main menu. The changes included adding space between the banners, in the mobile version the header was also developed in the horizontal position, in the CMS Front end the pagination was shortened to 10, text layout was improved for information introduced in the admin panel by partners, and markers for particular countries were added in the “Exhibitions” and “Conferences” tabs.

The Slovak partner, the Institute of Art History of Slovak Academy of Sciences, changed its coordinating person. On 31 October a meeting was convened in Bratislava to address that issue. Both parties were satisfied with the prospects for further cooperation. Detailed issues associated with direct Polish-Slovak cooperation turned up in the process of editing the site. We discussed them on a regular basis, thanks to which the Slovakian website functioned smoothly throughout the training period. Information about current exhibitions in Slovakia appeared in AHICE in the correct format. Good effects of the training process confirmed the need for face-to-face meetings. Ever since AHICE was founded, we have regarded it as particularly important to combine online cooperation with personal meetings. As a result, both the recipients and the coordinators creating the site perceive it as a dialogue over and above the impersonal IT system, which will remain only a tool – albeit an effective one. Accordingly, also in 2017 working meetings with national coordinators are planned, to discuss current issues concerning cooperation between the parties.

The Łódź Museum invited AHICE to extend its media patronage to the exhibition called *The Hirszenberg Brothers – In Search of the Promised Land*. The patronage included posting a promotional banner of the exhibition on the site and providing information both on the AHICE site itself and on the Facebook profile.

Cooperation with other media was continued. Under an agreement with *Herito* quarterly, AHICE regularly presents a review of the most interesting exhibitions in the V4 countries in a given quarter.

News also appeared on Facebook. The AHICE profile, active for many years, is attracting considerable interest – by the end of 2016 the number of “likes” had grown to 2292. This form of passing information is particularly important

given the interactive nature of this social site. It means we know more about our readers, who sometimes become co-editors, posting information published by AHICE on their profiles.

In 2016, the institutional partners of the ICC in AHICE were: Moravské galerie (Moravian Gallery), Forster Gyula Nemzeti Örökségvédelmi és Vagyongazdálkodási Központ (Gyula Forster National Centre for Cultural Heritage Management), Ústav dejín umenia Slovenskej akadémie vied (Institute of Art History of Slovak Academy of Sciences).

Dr Zoltán Gyalókay

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

ANNA LINDH EURO-MEDITERRANEAN FOUNDATION FOR THE DIALOGUE BETWEEN CULTURES

www.alfpolska.org

www.facebook.com/FundacjaA.LindhPolska

www.annalindhfoundation.org

The Anna Lindh Euro-Mediterranean Foundation for the Dialogue Between Cultures, founded in 2004, is an organisation working for the promotion of dialogue, cooperation, respect and mutual understanding in the Euro-Mediterranean region. The foundation is active in 42 countries of the Mediterranean basin and its operation is based on cooperation of the three fundamental pillars forming its structure: members of national networks, national coordinators, and the Secretariat of the Foundation.

Coordinated by the International Cultural Centre, the Polish network of the foundation was composed of 125 organisations and institutions as of December 2016. In 2016, the ICC prepared a joint project *Between Myth and Reality: Multicultural Cities in Poland* and the network's annual meeting. Managing and supporting the Polish network, the coordinator works closely with the Secretariat of the Foundation, the Ministry of Culture and the Foreign Ministry, runs a website and a Facebook fanpage, publishes a regular newsletter and sends out emails on the foundation's activities. The ICC was also involved in consulting and supporting preparatory meetings of the foundation's forum – Mediterranean Forum 2016, which took place on 24–25 October in Malta. The forum was attended by 680 participants from 50 countries. The discussed themes included the city, the media, education, mobility and enterprise, with the focus on young people, women and artists. The meeting was a kind of catalyst for cooperation not only between the foundation's national networks, but also with international organisations, important regional institutions as well as decision-makers and politicians at various levels. Poland was represented by member organisations of the Polish network: Teatr Pieśni Kozła, Institute of Urban Culture (IKM), the Baltic Cultural Centre, Pro-Med, and the “Brama Grodzka – Teatr NN” Centre. Together with the Spanish coordinator, the ICC set up an internal jury which selected the best Polish short stories to take part in the Spanish Euro-Mediterranean literary competition called “The Sea of Words”.

The annual meeting of the Polish network was held on 9–11 September in Gdańsk. It was organised under the formula of study visits adopted for the network's joint project *Between Myth and Reality: Multicultural Cities in Poland*, and completed the cycle which had started with a meeting of the Polish network in Warsaw in 2015. Its co-organisers were the Baltic Cultural Centre, the Institute of Urban Culture and the Arteria Society. The meeting started

with a visit to the Museum of Emigration in Gdynia, where the participants were offered a guided tour and saw a presentation showing the museum's activities in the area of education and working with the local community. The events of the second day were: the coordinator's presentation summing up the activities of the foundation and the Polish network in the past year and plans for the next period; workshops run by Professor Halina Grzymała-Moszczyńska from the Jagiellonian University on textbooks/materials regarding multicultural education in Poland; and the summing up of the first Anna Lindh Foundation Baltic Forum. The second day ended with a walk called "Female Routes in the Gdańsk Shipyard" and a presentation of the immigrants integration model in the European Solidarity Centre in Gdańsk. The last day of the meeting started with a walk called "Multicultural Women in Gdańsk". The next event was musical workshops with the Cocodjembé group and workshops on critical interventions conducted by Dr Natasza Kosakowska-Berezecka from Gdańsk University and Anna Urbańczyk from the Institute of Urban Culture. The whole meeting was attended by 49 people.

The Polish network's joint project *Between Myth and Reality: Multicultural Cities in Poland* was aimed at showing the dilemmas and challenges facing contemporary cities in the context of building multicultural societies. Using the formula of study visits (composed of workshops, debates, discussions, presentations, urban games and meetings), the project's partners presented the distinguishing features of Wrocław, Lublin and Białystok. The themes discussed included urban narratives, discovering the city's identity, migration and refugees, multicultural past. Three meetings were organised within the project: in Wrocław (19–20 February), in Lublin (17–19 March) and in Białystok (21–23 April).

The aim of the Wrocław meeting was to present the multicultural nature of the city, which in 2016 held the title of European Capital of Culture. The event attracted almost 60 participants from across Poland. The meeting, organised by the Association for the Integration of Multicultural Society NOMADA, was composed of four parts: a discussion on Wrocław organisations active in the area of multiculturalism, showing the challenges the city is faced with; a lecture by Dr Julita Makaro on contemporary multicultural Wrocław; a screening of the film about the Wrocław Roma called *The Queen of Silence*; and a guitar concert in the Spanish Bookshop. The second day was devoted to workshops called *See. Understand. React.* aimed at equipping the participants with knowledge and instruments for supporting people experiencing violence motivated by hate. Then the participants went to the Muslim Cultural and Educational Centre for a lecture by Imam Ali Abi Issa on the current political situation seen from a religious point of view. Finally, the Cukunft Jewish Association organised a walk through Jewish Wrocław.

The study visit in Lublin was attended by 30 representatives of member organisations. The organising partner was the Panorama of Cultures Society with the support of the "Brama Grodzka – Teatr NN" Centre. The visit was composed of two parts – first, the participants discovered the multicultural history of the city (visiting the exhibition *Lublin. Memory of the Place* at Grodzka Gate), and then they were presented with the current challenges and problems connected with discovering historical multiculturalism and today's migration. They met Anna Szadkowska-Cieźka, coordinator of the municipal programme for integrating foreigners called *Lublin for everyone*, visited the municipal foreign service office, and met with the Jewish Social and Cultural Association

and the Jewish religious community. In the afternoon, they attended workshops called *Welcome in Lublin* run by Anna Dąbrowska (Homo Faber Society). The last element of the visit was a meeting with representatives of the Lublin Ukrainian community. Those who were willing were also able to visit the Lublin Underground Trail, meet representatives of the Armenian Society in Lublin and take a guided tour through multicultural Lublin.

The study visit to Białystok was prepared by the SocLab Foundation working closely with the Widok Society. It started with a debate on multicultural Białystok featuring representatives of the city's cultural and social life. After the debate, the participants saw the documentary called *Khamelesz* on the workshops with the participation of Chechen and Polish youth, followed by a discussion with the project's creators and the protagonists of the film. The second day was devoted to multiculturalism in the regional context. It included a visit to Krynki and a meeting with the president of the Villa Sokrates Foundation there; a visit to the Tatar village of Kruszyniany and a meeting in the local mosque; a visit to the Museum of Icons in Supraśl; and finally seeing the performance of *Wziółowstąpienie* in the Wierszalin Theatre. On the last day, they explored the history of Białystok in the Słędziński Gallery, in the form of a presentation by Jolanta Szczygieł-Rogowska. Finally, Tomasz Wiśniewski showed his two documentary films on the history and heritage of Białystok and Podlasie Jews. A guided tour of the city was also offered. The visit to Białystok was attended by 41 people.

Coordination of the Polish network and its joint project were co-financed by the Anna Lindh Euro-Mediterranean Foundation for the Dialogue Between Cultures.

Joanna Sanetra-Szeliga, Dr Robert Kusek

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

POLISH ST. PETERSBURG ONLINE ENCYCLOPAEDIA

The International Cultural Centre worked on preparations to launch an online encyclopaedia on Polish St. Petersburg, whose publishers and administrators are: the ICC on the Polish side, and the Likhachev Foundation (FL) on the Russian. The popular scientific and educational encyclopaedia is designed for a wide range of recipients. It is being developed in two language versions: Polish (by the ICC) and Russian (by the FL). The overarching goal of the project, launched in Poland in April 2016 (www.polskipetersburg.pl) and in Russia in September 2016 (www.polskipetersburg.ru) is to bring the stories of the lives and works of Poles connected to St. Petersburg – Petrograd, Leningrad, and finally St. Petersburg again – to Polish and Russian audiences.

The authors of the encyclopaedia are especially keen on the presentation of the multi-faceted, yet today frequently forgotten, role Poles played in the social, cultural, scientific, artistic, economic, and political life of the city and also in a wider perspective, i.e. within the historical borders of Russia from the end of the 18th century to our times. Entering this project into the context of the multi-ethnic and multicultural city on the Neva river, we want to recover the memory of the Polish community among the national diasporas connected to the city. The history and contributions of these communities were removed from oblivion thanks to the huge international celebration of 300 years of St. Petersburg (2003), and the knowledge of some of them was reinforced and promoted by the St. Petersburg cultural seasons recently celebrated in France (2010), Italy (2011), Germany (2012), the Netherlands (2013), Britain (2014) or Greece (2016).

The overarching goals of the project are: • to portray the Polish presence by the Neva as an important constituent of the multinational and multicultural fabric of the city; • to investigate, study, and describe the material and non-material cultural heritage connected to the Polish presence in St. Petersburg (including churches, residences and public utility buildings, monuments and commemorative plaques, historical necropolises and places of burial, topography, archival materials, and museum and library collections); • to present the figures of eminent Poles, whose lives and activity were connected to St. Petersburg; • to present the role and place of the metropolis on the Neva in the history of Poland and Polish-Russian relations, including the transfer of the knowledge and professional experience gained by Poles by the Neva so that it radiates out into the Russian and Polish reality; • to develop a body of bibliographical information concerning archival sources and prints connected to the “Polish” St. Petersburg.

Throughout 2015 we gathered illustrations and textual material, at the same time continuing intensive editorial work. On the Polish side, we managed to recruit about 50 authors representing almost all major academic centres (Warsaw, Kraków, Gdańsk, Poznań, Lublin, Wrocław, Opole, Białystok). The ICC and the FL now have almost 200 entries by Polish and Russian authors, gradually published on the Polish and Russian online encyclopaedia. By the end of 2016, the Polish website contained 125 entries, 107 biographical and 18 thematic.

The great majority of the texts that the encyclopaedia consists of, both Polish and Russian, will be based on generally available material, although there are also sections that are based on many years of research, often documented by extensive archival material. Besides biographic entries, naturally dominant at the initial stage of our project, the encyclopaedia will also include thematic entries of various degree of detail, whose emphasis includes the creative contribution of Poles to the development of modern St. Petersburg. Nor shall we forget those aspects of Polish life on the Neva that were its constituent features: the language, the books, and the Roman Catholic religion. A complement to the encyclopaedic narrative will be a map on which we want to mark the places and addresses in various ways connected to the life of the Polish diaspora in St. Petersburg. As far as possible, we will also continue to expand the iconographic material published on the website.

The public presentation of the Polish version of the encyclopaedia, attended by Russian editors and hosted by editor-in-chief Dr Hieronim Grala (Warsaw University) and managing editor Dr Beata Nykiel (icc), was held at the icc on 28 April. Dr Dariusz Konstantynow (Gdańsk University and the Institute of History at PAN) delivered an open lecture entitled *Siemiradzki and Others. The Poles in the St. Petersburg Academy of Fine Arts at the Turn of the 20th Century*. The launch of the Russian version, attended by an icc delegation, took place on 30 September in the municipal library of St. Petersburg at Nevsky Prospect 20.

An integral part of the Polish version is the illustrated collection of essays entitled *St. Petersburg and Poland. A Collection of Essays*. This peer-reviewed publication was edited by Dr Konstantynow and inaugurated on 20 September. This collection may fill a painful gap caused by the lack of systematic research on the Polish diaspora in St. Petersburg. Both in Poland and in Russia, the main source of information on the subject, is a lone monograph by Professor Ludwik Bazyłow (Polish edition 1984, Russian edition 2003). The 490-page collection of essays within the Polish online encyclopaedia contains 17 texts, 12 by Polish and 5 by Russian authors. The disproportion reflects differences in the scholarly interest in this subject between Russia and Poland. The reader will find basic information on such issues as: the history, size and social structure of the Polish colony in St. Petersburg, its social, religious and cultural life, Polish-Russian inspirations and cultural-artistic contacts, the presence of the Polish press and books in the former capital of Russia, the participation of Poles in the literary, theatrical and musical life of St. Petersburg, their presence in the military and political life of the Russian Empire from the 18th to the 20th centuries, and finally the presence of St. Petersburg themes in Poland. This synthesis, with an interesting graphic layout and user-friendly search tools, is equipped with a selected bibliography, list of illustrations and a personal and thematic index.

With the teachers and their students in mind, we also posted a set of lesson scenarios written by Dr Kinga A. Gajda, which can be acted out with the help of the materials presented in the encyclopaedia.

Dr Beata Nykiel

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

A THOUSAND TREASURES OF KRAKÓW

In 2016, the International Cultural Centre began preparatory work connected with the project *A Thousand Treasures of Kraków*, carried out jointly with the Kraków municipality and commissioned by it. The project is an attempt at a fresh look at the city's cultural heritage, taking into account its recent history and new research findings. The aim of the initiative is to identify the most valuable artefacts of Kraków, preceded by a search in Kraków's public, ecclesiastical and private collections (museums, libraries, archives). The eponymous treasures are artefacts which played a significant cultural role in the history of the city, often illustrating important urban phenomena or intangible assets. Their ideological significance is often coupled with high artistic rank. The objects, selected by a team of experts, are meant to reflect the artistic, intellectual and cultural achievements of the city and its inhabitants across the ages.

The project will culminate in the publication of the photographs of the treasures, with captions and introductory essays, composing a narrative about Kraków from the early Middle Ages until the present. The book, targeted at a wide audience, is planned as a publication of a universal nature: written by specialists from academia and museums, it should possess an educational value and promote knowledge about the city. Its additional asset will be luxurious editing; combined with its popularising value, it will become an important instrument in the promotional strategy of the city.

The project has been scheduled for three years. Preparatory work started in the summer of 2016, when a scientific committee was set up, a group of experts bringing together directors of the most important Kraków museums, academic researchers and a representative of the municipal Department of Culture and National Heritage. The team took upon itself to prepare a draft list of objects to be found in the planned publication. During four working sessions held from July 2016 until January 2017, selection criteria were defined, the basic narrative lines were determined and the collected material was divided into eras marked off with historical landmarks; a preliminary formula for artefact descriptions was also agreed upon. From the proposals sent to us we created a list of about 1000 objects, which we gradually expanded and modified, verifying it during subsequent meetings. The final shape of this list is still being worked on – especially the modern period (searches in monastery collections are necessary) and the 20th century (the concept of presenting the most recent history of the city needs to be fine-tuned) still require amendments.

The next stage will involve calling up a team of authors, supervising the texts and consulting them with the expert group. A photographic campaign promoting the treasures is another element of the project. The publication of the album, in several language versions, is planned for the autumn of 2018.

Dr Joanna Ziętkiewicz-Kotz

MANAGING EDITOR OF THE PROJECT

DISSONANT HERITAGE. ARCHITECTURE FROM THE TIMES OF NATIONAL SOCIALISM IN TODAY'S POLAND A LONG-TERM POLISH-GERMAN RESEARCH PROJECT

The aim of the joint project of the International Cultural Centre and the Zentralinstitut für Kunstgeschichte is to create space for debate. Besides intensifying the dialogue between Polish and German researchers, as well as academics from other countries, the project also aims at reviewing architectural and urban planning sites (including projects which were not implemented) left by the Third Reich in today's Poland, on the basis of both Polish and German sources. We want to launch a debate on the contemporary interpretation of this difficult issue in the context of studies on the legacy of totalitarian regimes in Europe.

The history of urban planning and architecture of the Third Reich has already acquired a rich literature, mainly in German and English. This literature concerns both the cities of the Reich, such as Wrocław, Gliwice and Szczecin, and Polish cities which found themselves under German occupation after the outbreak of the war, including Poznań, Łódź, Toruń, Oświęcim, Kraków and Warsaw. The German plans of conquest and Nazi policy of genocide, directly connected with the urban planning visions of the occupiers, meant that the whole work of Nazi architects in Poland was unambiguously characterised as the "heritage of hatred". But this cannot mean ignoring this phenomenon in the studies of 20th-century art in Poland. In Polish literature, the issue of Nazi architectural heritage was ignored or reported on in a cursory manner. So the time has come to initiate a thorough study programme using both Polish and German sources. The project attempts to answer the question regarding the contemporary attitudes to 'embarrassing' heritage and its interpretation.

In 2016, we monitored the literature of the subject and contacted Polish and German experts on Nazi architecture. We also collected materials concerning the history of the architecture of the Third Reich in Kraków and the General Government. Queries were made in the following institutions: the Archives of New Records in Warsaw (section on the General Government); the National Archives in Kraków (sections on: municipal buildings designs; documentation of architecture and urban planning; documentation of public utility buildings and residential buildings). We reviewed and verified the iconographic and photographic collections in the National Archives in Kraków. We studied the history of particular buildings on site. We continued looking for

information on architects and engineers officially responsible for construction and urban planning during the German occupation. This information can mostly be found in the Archives of the Kraków Municipality and the Archives of the Małopolska Province. Materials collected in other institutions, such as the Documentation of Architecture and Urban Planning Department, the Department of History and Art of Modern Kraków, the Department of Kraków Photography and the Collection of Graphic Art in the Historical Museum of the City of Kraków, have expanded our knowledge on the history of architecture in occupied Kraków.

The analysis of the collected materials resulted in the discovery of new facts, objects and people. At the initial stage, new data is usually fragmentary and requires further research and queries. Nevertheless, in 2016 our knowledge about architectural and urban planning sites (including projects that were not implemented) left by Nazi Germany in today's Poland was enriched and is still expanding.

Dr Żanna Komar

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

THE SOCIO-ECONOMIC IMPACT OF CULTURAL HERITAGE

A DIAGNOSIS OF THE USE OF CULTURAL HERITAGE BY THE CREATIVE INDUSTRIES.

THE CASE OF THE OFF PIOTRKOWSKA PROJECT IN ŁÓDŹ

The research project devoted to the creative industry in Łódź's Off Piotrkowska came about in the aftermath of the ICC's international scientific project from 2013–2015 called *Cultural Heritage Counts for Europe*. The aim of the project was to review quantitative and qualitative studies verifying the claim that cultural heritage had a positive impact on the economic and social sphere, as well as on culture and the natural environment. The Łódź explorations respond to a need articulated by researchers to conduct field studies on the impact of heritage on its socio-economic environment.

The main purpose of the study was to characterise the relationship between cultural heritage and creative industries. The analysis focused on Franciszek Ramisch's cotton factory from the early 20th century in Łódź, that is an element of the post-industrial identity of the city very strongly emphasised in revitalisation strategies. Since 2011, institutions from the creative industries have functioned in the factory's premises. The place is called Off Piotrkowska and is one of contemporary Łódź's main cultural and entertainment centres. The factory is located at the very heart of Łódź – surrounded by factory buildings, the entrance to the courtyard is from Piotrkowska Street, that is the historic centre of the city. The research is focused around the following questions:

- Which factors determine locating a creative industry business at a cultural heritage site?
- What is the significance and role of cultural heritage in selecting such as site by representatives of the creative industries?
- Does such a location enhance the image of the place?

These questions generated more specific issues to be explored: the image of the site and its importance for the perception of the city and the functioning of businesses in the creative industries; the ways of conceptualising cultural heritage; the strategy of representatives of cultural industries who selected the cultural heritage site for their business. Another important aspect of the study was profiling people using the services offered by Off Piotrkowska. The researchers wanted to establish what value was ascribed to cultural heritage not only by representatives of the creative industries, but also by inhabitants of the city and people using Off Piotrkowska. This provided a more comprehensive picture of the ways of perceiving a heritage site housing a creative industry business and enabled an in-depth analysis of the role of cultural heritage in social and economic life.

The following research methods were used in the project: in-depth interviews, participant observation, surveys, conditional valuation and literature research. From January to March, 29 in-depth interviews were conducted, including 18 with owners of businesses renting space in Off Piotrkowska, and 10 with experts, people from the industry and opinion leaders. The manager of Off Piotrkowska was also interviewed. Two hundred Off Piotrkowska customers were asked to fill out questionnaires.

The research report was published electronically on the ICC website towards the end of October. It will form the basis of an article for the publication *The Power of Heritage: Socio-Economic Examples from Central Europe*, which will be prepared in 2017.

The report can be downloaded at:

<http://mck.krakow.pl/artukul/spoleczny-wplyw-dziedzictwa-kulturowego-case-study-off-piotrkowska-w-lodzi>.

Joanna Sanetra-Szeliga

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

Research team:

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Joanna Sanetra-Szeliga

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Herito, No. 22–23 (special double issue)
The City as a Work of Art

Bilingual (Polish and English) version, 360 pp., size 23,5×29 cm,
 softcover with a flap, ISSN 2082-310X, design and layout by Kuba Sowiński,
 Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

The city is not only an idea and form, but it is also a function and process. In other words, it is a mirror of civilisation. So it is no coincidence that the special double issue of *Herito* quarterly, celebrating the 25th anniversary of the ICC, took up the question of whether the city – and especially the contemporary metropolis – can be a work of art.

Beata Chomątowska, Owen Hatherley, Irma Kozina, Katherine Lebow and Jacek Purchla traced the fate of the modern ideal city. Jakub Kornhauser, Małgorzata Omilanowska, Monika Rydiger and Wojciech Wilczyk wrote about the city as a work of art and about art in the city. Central European cities were portrayed by Ewa Chojecka (Bielsko-Biała), Natalia Chwaja (Trieste), Łukasz Galusek (Skopje), Artur Klinau (Minsk), Henrieta Moravčíková with her team (Bratislava), Elżbieta Rybicka (Katowice), Derek Sayer (Prague), Fedja Vukić (Zagreb). Osamu Okamura, Ewa Rewers and Janusz Sepioł wondered if a urban utopia was possible.



Herito, No. 24

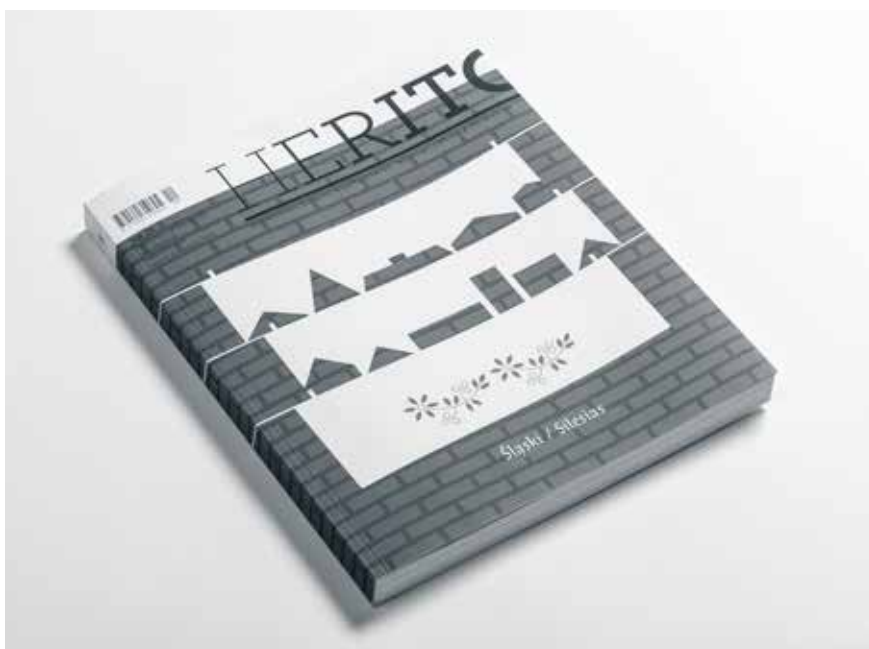
Patterning: Design in Central Europe

Bilingual (Polish and English) version, 264 pp., size 23,5×29 cm, softcover with a flap, ISSN 2082-310X, design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

In the last quarter century, design has allowed the countries of Central Europe to strive for their artistic and cultural independence, and to overcome the colonial divisions of the colourful West and the drab, imitative East. The actions of the young designers from the region are closely followed in books, journals and on the Internet. Our authors looked at this phenomenon from a slightly different perspective.

Czesława Frejlich, Gyula Ernyey, Tatiana Pavlova, Žanna Komar, Tetiana Rudenko, Peter Szalay, Zuzana Michalovičová, Maroš Schmidt, Adriena Pekárová and Mirela Duculescu drew up a lexicon of pre-war design in Central Europe. Koraljka Vlajo, Irfan Hošić, Tom Cubbin and others asked about the sources of the originality of mass production in socialist countries. Ukrainian musical posters were presented by Vasil Kosiv; the importance of folk art in Polish design was traced by Ewa Klekot and Piotr Korduba; the spirits of the transition in design were called up by Olga Drenda, while Zuzanna Skalska attempted to predict the future. Gyula Ernyey painted a landscape of design in Central Europe at the turn of the millennia; Helena Chmielewska-Szljajfer announced the triumph of the fake in fashion; Agnieszka Jacobson-Cielecka and Klara Czerniewska-Andrzejczyk tried to locate the essence of Baltic and Central European design. Last but not least, Michał Wiśniewski asked if design was not an illusion.

This issue was prepared with the Adam Mickiewicz Institute.



Herito, No. 25 **Silesias**

Bilingual (Polish and English) version, 244 pp., size 23,5×29 cm, softcover with a flap, ISSN 2082-310X, design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

Silesia has a multiplicity of faces. Besides the name, it is difficult to find a common denominator between Lower and Upper Silesia or Cieszyn and Opole Silesia. Silesia is also openness, to which it owes its presence in the history of European civilisation. Called the “emerald of Europe” in the 17th century, in the 19th century it became one of the centres of the industrial revolution. This is when the gene of modernity sprouted there and it has been present there until today – in Wrocław or in Katowice. Wojciech Browarny, Ewa Chojecka, Łukasz Galusek, Joanna Helander, Aleksandra Kunce, Leszek Jodliński, Maria Kobielska, Maciej Kuczyński, Archbishop Alfons Nossol, Zofia Reznik, Elżbieta Rybicka, Roswitha Schieb, Grzegorz Studnicki and Marcin Wiatr try to tell the story of the metamorphoses and various facets of Silesia and to capture its polyphonic nature.

This issue was prepared with the Wrocław municipality.



Collective work

Ukraine. Waiting for a Hero. Kostyrko, Ravski

Bilingual (Polish and English) version, 92 pp., size 24 × 27,5 cm,
hardcover, ISBN 978-83-63463-45-8, design and layout by Martyna Bargiel

The album presents the art of two middle-aged Lviv artists, who often work with each other: Volodymyr Kostyrko and Yevhen Ravski. Their paintings, disturbing in their form and content, are like a sensitive seismograph capturing the pulse of recent events. Using themes from the history of old art, on the one hand they address their message to those few who are able to read symbols and signs, but their aesthetics of hyperrealism and kitsch can alarm or move the rest. The works are accompanied by three texts: by Boris Filonenko, Żanna Komar and Ziemowit Szczerek, who describe Ukraine, as well as Kostyrko's and Ravski's art, in the context of their own experiences.



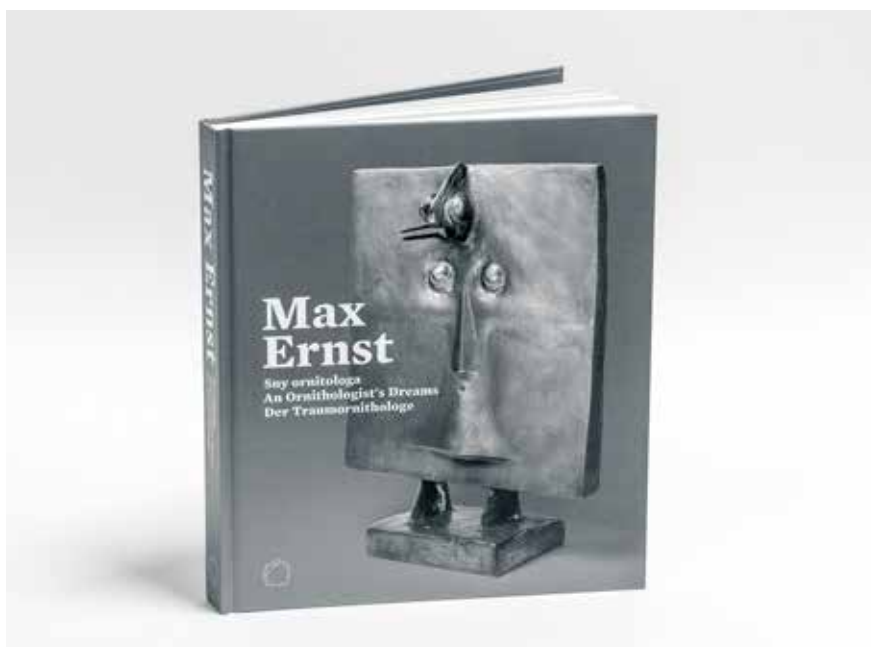
Collective work

Tempus Fugit. On Time and Transience

Bilingual (Polish and English) version, 288 pp., size 24×27,5 cm, hardcover, ISBN 978-83-63463-44-1, design and layout by Krzysztof Radoszek

The images presented show the cultural sources of the contemporary experience of time and transience. Invoking the era of Descartes and Voltaire, we focus on the existential aspects of transience. We find its traces in still lives, in allegorical representations of virtues and vices, in images of ruins, in portrait series. A 20th-century counterpoint for the early modern engravings is the extremely sophisticated, but at the same time powerful display of works by the Polish conceptualists: Stanisław Dróżdż, Roman Opalka and Zygmunt Rytko, who captured the passage of time on the borderline between everyday perception and abstraction.

The accompanying texts were written by Paweł Mościcki, Anna Olszewska, and Jan Woleński.



Collective work

Max Ernst. An Ornithologist's Dreams

Polish-English-German version, 232 pp., size 24 × 27,5 cm, hardcover,
ISBN 978-83-63463-55-7, design and layout by Kuba Sowiński,
Wojciech Kubiena (Biuro Szeryfy)

The album presents engravings, paintings, sculptures and editorial work of Max Ernst in the light of his profound belief in his avian origin, using the bird figure as his artistic alter ego. Detailed texts by Monika Rydiger and Jürgen Pech show the extraordinary personality and turbulent life of the artist.



Collective work

Košice Modernism

Bilingual (Polish and English) version, 200 pp., size 24 × 27,5 cm, hardcover, ISBN 978-83-63463-59-5, design and layout by Wojtek Kwiecień-Janikowski

The album presents the phenomenon of Košice Modernism in the interwar period. Detailed texts by Michał Burdziński, Gyula Ernyey, Zsófia Kiss-Szemán, Radosław Passia, Jacek Purchla and Natalia Żak paint a picture of the Košice *genius loci* and the multicultural artistic community in this city.



Collective work

The Logic of the Local. Norwegian and Polish Contemporary Design

Polish-English-Norwegian version, 296 pp., size 24 × 27,5 cm, hardcover,
ISBN 978-83-63463-61-8, design and layout by Łukasz Podolak

One of the trends in contemporary design draws inspiration from traditional, often regional forms and patterns, rediscovers old techniques of handicraft, uses local materials and activates local communities. Designers sensitive to the local try to work in accordance with the idea of sustainable development, caring about harmony and balance in their local surroundings. The album is an attempt to show Polish-Norwegian correlations and common points in this special design trend using examples of projects from the last 15 years.

The issue is illustrated both by awarded and recognised works, and very recent ones too. The presented artists include Malafor, Jan Lutyk, Karina Królak, AP Dizajn, Fivetimesone, Kristine Five Melvaer, Anderssen&Voll, Andreas Engesvik, Olle Petter Wulum and Stian Korntved Ruud. Kjetil Fallan, Magda Kochanowska, Solveig Lønmo, Alicja Rosé, Monika Rydiger and others wrote the accompanying texts.



Jacek Purchla

Cracow in the European Core

Translations: *Teresa Bałuk-Ulewiczowa* (into English), *Stanisław Dzida* (into German), *Dario Prola* (into Italian), *Irene Green-Quintana* (into Spanish)

Five language versions: Polish, English, German, Italian, Spanish; three versions: Polish (*Kraków w Europie Środką*), English (*Cracow in the European Core*) and German (*Krakau. Mitten in Europa*) are second editions, updated and expanded; the Italian (*Cracovia nell'Europa centrale*) and Spanish (*Cracovia en Europa Central*) versions are first editions translated for the first time; 224 pp. (Polish and English version), 228 pp. (German, Italian, and Spanish version), size 18,5 × 28 cm; semi-integrated cover, ISBN: (PL) 978-83-63463-48-9, (ENG) 978-83-63463-49-6, (DE) 978-83-63463-50-2, (ES) 978-83-63463-51-9, (IT) 978-83-63463-52-6, design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy), cover design by Krzysztof Radoszek

The history of civilisation and culture is most faithfully reflected in the fate of cities. The latter are fascinating enough to have acquired their own genre: “biographies of cities”. Among Polish cities, two already have their “biographies”: Wrocław (by Norman Davies and Roger Moorhouse) and Gdańsk (by Peter Oliver Loew). *Cracow in the European Core* by Prof. Jacek Purchla now sees its second edition. The new version highlights the “biographical” aspect of the book. The cultural history of Kraków by Jacek Purchla covers the whole span of the city’s life – from the earliest times to the present. This is the only comprehensive synthesis so far.

The publication in five language versions was created in cooperation with the Kraków municipality.



Claudio Magris

O demokracji, pamięci i Europie Środkowej

[About Democracy, Memory and Central Europe]

Selected and translated from the Italian by *Joanna Ugniewska*

Polish version, 368 pp., size 22×17 cm, hardcover, ISBN 978-83-63463-42-7,
design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy)

The anthology of essays by Claudio Magris reveals a new face of the Italian author to the Polish reader: not only an outstanding writer and historian of literature, but also an intellectual, commentator and citizen keenly interested in the condition of our community, our contemporary *polis*, regardless of whether we describe it as our city, our country or our Europe.

The anthology covers half a century of Magris's essays, from the legendary "Habsburg Myth in Austrian Modernist Literature" (1963) to "Secrets and Otherwise" (2014). Most of the texts collected in this volume have not been previously published in Polish. Besides the Habsburg myth, we will find there the issues of crucial importance for the Italian writer – the principles of law-making and its functioning; the meaning of secularity; the painful tasks of memory; identity and borderlands.

Sixth volume in the Library of Central Europe series edited by Jacek Purchla.



Lucian Boia

Dlaczego Rumunia jest inna?

[Why is Romania Different?]

Translated from the Romanian by Joanna Kornaś-Warwas

Polish version, 500 pp., size 22×17 cm, hardcover, ISBN 978-83-63463-46-5,
design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy)

Since the 1970s, no comprehensive work on the history of Romania has been published in Poland. In that period, the country has undergone a complex and convoluted transition from one of the harshest communist dictatorships to a democratic member of the European Union. So the Romanian case is both fascinating, and requiring a comprehensive and critical review. Both these requirements are met in the book by Lucian Boia, the most eminent Romanian historian today and at the same time one of the most important intellectuals present in Romanian public debate. His diagnoses regarding the role of history in contemporary Romanian awareness are of crucial importance for understanding this awareness and the nature of Romanian transition and modernisation at the turn of the millennia. Prof Boia boldly challenges various Romanian myths and stereotypes, and his books are discussed in Romania much beyond the academic community of historians.

Seventh volume in the Library of Central Europe series edited by Jacek Purchla.



Paul Lendvai

Węgrzy. Tysiąc lat zwycięstw w klęskach

[The Hungarians. A Thousand Years of Victory in Defeat]

Translated from the German by Adam Krzemiński and Bartosz Nowacki

Polish version, 848 pp., size 22 × 17 cm, hardcover, ISBN 978-83-63463-60-1,
design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy)

Geniuses, losers, artists of survival – this is how you could briefly characterise the Hungarians, living in the Carpathian Basin since “Founding the Homeland” in 896. The contrast between brilliant individual achievements and numerous national disasters belongs to the most fascinating peculiarities of the turbulent history of the Magyars living between the Germans and the Russians, the Austrians and the Southern Slavs, torn apart between independence and foreign domination.

In a fascinating collage of a historical essay, biographical sketches about heroes and victims, geniuses and crooks, victors and traitors, generously spiced with yarns and anecdotes, Paul Lendvai takes a close look at the vagaries of Hungarians in the country and abroad. It is a great panorama free from taboos and prejudices.

Eighth volume in the Library of Central Europe series edited by Jacek Purchla.



John Lukacs

Budapeszt 1900. Portret miasta i jego kultury

[Budapest 1900: A Historical Portrait of a City and Its Culture]

Translated from the English by *Tomasz Bieroń*

Polish version, 308 pp., size 22×17 cm, hardcover, ISBN 978-83-63463-58-8,
design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy)

Budapest is one of the most wonderful cities of Mitteleuropa. The paradox of its career is that a mere 150 years ago Buda and Pest, situated on the banks of the Danube, were hardly visible on the map of European civilisation. Around 1900, the Hungarian capital becomes the sixth largest city of the continent and a major industrial centre in the world! Budapest began to play the role both of a national capital and a cosmopolitan metropolis.

John Lukacs – distinguished American essayist and historian of Hungarian origin – has created a remarkable story about the city as well as a historical portrait of a certain period, its atmosphere, the people, their achievements and failures.

Ninth volume in the Library of Central Europe series edited by Jacek Purchla.



Joseph Rykwert

Idea miasta. Antropologia formy miasta w Rzymie, Italii i w świecie starożytnym
[The Idea of a Town: The Anthropology of Urban Form in Rome, Italy and
the Ancient World]

Translated from the English by *Tomasz Wujewski*

Polish version, 356 pp., size 22 × 17 cm, hardcover, ISBN 978-83-63463-64-9,
 design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy)

It is difficult to imagine the universe reduced to a diagram in the form of two criss-crossing lines. But this is how the ancients saw it. A Roman taking a walk along the *cardo* knew that it was an axis around which the sun turned; when walking along the *decumanus*, he was aware that he was following the route of the sun. He could read the whole universe and its meaning from the institutions of his city – he felt at home in it.

Joseph Rykwert engagingly reconstructs the urban beliefs, customs and rituals of the Romans – the idea and form of the town. Although the chasm between the “closed” city of the antiquity and the “open” city from our times is unbridgeable, contemporary architects and urban planners may draw important lessons from this ancient precedent, namely that every “model” of the city has to be powerful enough to survive the inevitable turbulences and vicissitudes of fate, and it must have a structure enabling it to experience all that.

Idea miasta is the first Polish edition of the classic book by Joseph Rykwert, which placed him among the most eminent historians and critics of architecture.

The fifth volume in the *Heritologia* series edited by Jacek Purchla.



Collective work, Krzysztof Broński, Robert Kusek, Joanna Sanetra-Szeliga (eds.)

Pamięć, wybór, tożsamość. Szkice o mieście

[Memory, Choice, Identity. Essays about the City]

Polish version, 294 pp., size 22×17 cm, hardcover, ISBN 978-83-63463-53-3,
design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy)

This publication is a collection of texts on the phenomenon of the city written by researchers professionally associated with the International Cultural Centre. However, the book is above all an expression of the appreciation and gratitude to the Centre's creator and director, Prof Jacek Purchla, prepared by his students and colleagues.

The richness of subjects, methodologies and disciplines undertaken and represented by the authors reflects the broad spectrum of interests of Prof Purchla and the ICC itself. All texts approach the city as a complex organism which is an end product of social, economic, political and cultural processes. The multifaceted nature and diversity of the essays and the whole volume is a tribute to Prof Purchla, who, through his interdisciplinary approach to the subject, has redefined and created the toolbox of an "urbanologist" – a researcher of the modern city.

The book celebrates the 25th anniversary of the International Cultural Centre.



Anna Strzebońska

**Bibliography of the Contents of International Cultural Centre Publications.
2011–2015, Volume 3**

Bilingual (Polish and English) version, 292 pp., size 14,5 × 21 cm,
soft cover with flap, ISBN 978-83-63463-47-2,
design and layout by Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy)

Part Three of the *Bibliography of the Contents of International Cultural Centre Publications* not only records our publications from 2011–2015, but is also a testimony of the intellectual contribution of the Centre to international dialogue in culture.

The ICC publications covering the period from the Centre's foundation in 1991 until 2015 contain the names of about 1200 authors from several dozen countries and various continents, and more than 5000 bibliographic entries. It is a register of our priorities and a chart of our contacts. This is because the Centre is often perceived as an organiser of important conferences, but not always as a research institution. Meanwhile, it is both a link in the dialogue of cultures, and a centre of research on heritage.



Collective work, Dorota Piramidowicz (eds.)

Churches and Monasteries of the Catholic Church in the Former Brest-Litovsk Voivodeship, Volume 3, Part v

Polish version, 836 pp., size 25×17,5 cm; hardcover,
ISBN 978-83-63463-43-4, design and layout by Tomasz Kulawik

This volume presents seven churches in Pinsk and monographs of churches in Bezdezh, Duboia, Horodyszcze, Ivanava, Lemeshevichi, Lahiżyn, Molodovo, Okhov, Otolchitsy, Podhatye, Porechye, Pohost Zahorodny, Soshna and Telechany. The description and discussion of the architecture is accompanied by a comprehensive presentation of the decor and of the permanent and movable furnishings of the churches. The book was provided with lists of archive materials used, bibliography, indexes of names and places and a list of illustrations.



Collective work, Maria Kałamajska-Saeed (eds.)

Churches and Monasteries of the Catholic Church in the Former Troki Voivodeship, Volume 3, Part IV

Polish version, 426 pp., size 25×17,5 cm; hardcover,
ISBN 978-83-63463-56-4, design and layout by Tomasz Kulawik

The latest volume of the series on religious buildings in the former Troki voivodeship presents the churches of Grodno (except for the Cathedral, described in the second volume of the series). The present volume contains descriptions of four religious facilities in the town: Our Lady of Angels Church with the Franciscan Monastery, Our Lady of the Rosary Church with the Dominican Monastery, the Nativity of Our Lady, Sts Anthony and Casimir Church with the Bernardine Monastery, and Sts Peter and Paul Chapel in Avgustovka. The description and discussion of the architecture is accompanied by a comprehensive presentation of the decor and of the permanent and movable furnishings of the churches. The book was provided with lists of archive materials used, bibliography, indexes of names and places and a list of illustrations.

THE ICC SCIENCE LIBRARY

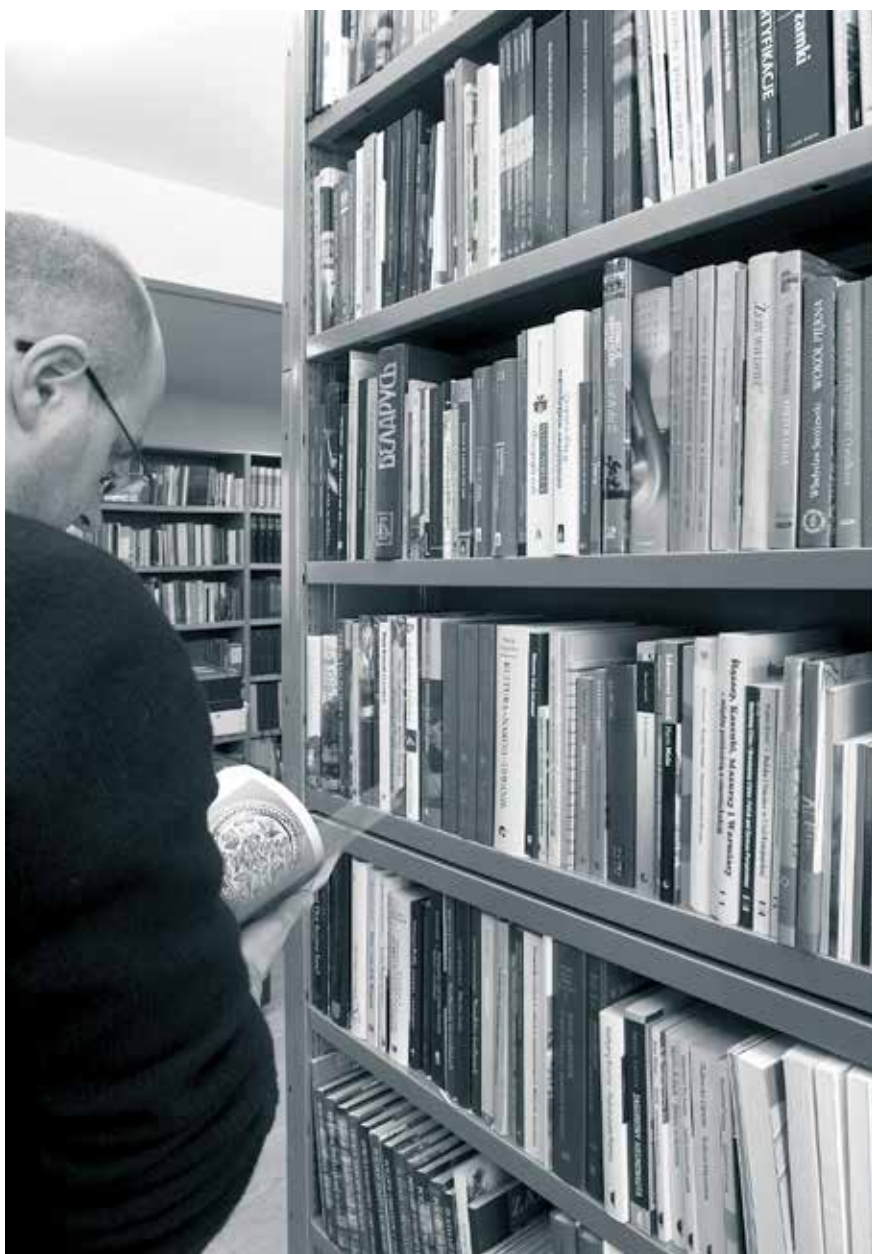
The Science Library forms an integral part of the Institute of European Heritage at the International Cultural Centre. Under the regulation of the Minister of Culture from 19 October 2016, the ICC library has acquired the status of a scientific library, which enables it to use, inter alia, the resources of the Virtual Library of Science embracing scientific databases, such as collections of electronic journals within national academic and consortium licenses.

The library brings together global academic literature on what is broadly construed as cultural heritage and new philosophies regarding its management, especially concerning the history and theory of culture, history and identity in Central and Eastern Europe, art, architecture, urban studies, historic city management, heritage protection, and cultural heritage in the context of economics, ethnography, and the traditions of European regions, national minorities, and intercultural dialogue. Texts on Galicia as well as 18th- and 19th-century publications also form an important part of the collections.

Due to the specialist nature of the library's resources, its users are predominantly postgraduate students of the Heritage Academy, scholarship holders of the Thesaurus Poloniae programme, academic staff, doctoral, master's and bachelor's students of local institutions of higher education and other academic centres in Poland and abroad, as well as aficionados and seekers of knowledge. Moreover, the library is an indispensable resource for the ICC staff, supporting them in their scholarly pursuits.

At the end of 2016, the collection of the ICC Science Library consisted of over 37,000 items (magazines, non-serial, serial, audio and video, and special publications). An incremental increase in the library's resources (by over 1600 items in 2016) continues not only through the purchase of books and magazines, but also thanks to publication exchanges and donations: these two forms of acquisition have contributed about 35 per cent of the acquisitions in 2016. The ICC Library cooperates with over 80 Polish and foreign institutions. In 2016, this group was joined by the Museum of Communist Poland in Kraków (still in its preparatory stage). The greatest number of acquisitions result from exchanges with the Scientific Library of the Polish Academy of Arts and Sciences and Polish Academy of Sciences in Kraków, the Library of the Faculty of Art of the Pedagogical University in Kraków, the Library of the Academy of Fine Arts in Kraków and the Library of the Institute of Arts at the Polish Academy of Sciences. In return for the publications received, many of which are unique on a national scale, the ICC library donates the Centre's publications, inspiring constant interest and the recognition of the readers, to augment the collections of its partner institutions. Worthy of note are also donations from private individuals or institutions such as the subscription of the specialist journal *Art Newspaper* offered by the Ciechanowiecki Foundation at Warsaw Royal Castle or publications donated by Thesaurus Poloniae graduates and ICC guests.

The collection is professionally developed in the MARC21 format and made available to readers in an online catalogue. The ICC Library is a member of a complex of libraries centred around the National Universal Central Catalogue NUKAT, in whose development it actively participates. The development of the catalogue relies on co-cataloguing methodology, which streamlines and speeds



up cataloguing, and as a result makes it possible to upload high-quality bibliographic descriptions and interlinked standard entries to local catalogues held by 160 Polish libraries participating in the project. Updates are made every day on the basis of reports from the buffer log in the VIRTUA system and reports on changes in the NUKAT catalogue entries.

The library collection is made available in the Roland Berger Reading Room furnished with 12 multimedia worksites for readers. The library offers printing, photocopying, photography, and scanning. The readers also have manual line scanners at their disposal, and can connect their own devices to the library's Wi-Fi.

Every month, readers are welcome to make themselves familiar with the new purchases listed on the library's home site. Showcases in the lobby present selected publications connected thematically with ICC's current exhibitions. The quarterly newsletter informing people about current events in the library, recommended publications, and the collections provides regular communication with readers.

The staff of the ICC Science Library actively participate in scientific conferences, meetings of the librarian community, educational projects, training, and webinars. In 2016, the library employees took part in numerous specialist webinars, trainings in cataloguing serial and non-serial publications organised by the NUKAT Centre, meetings of system librarians, conferences on library systems of the next generation (Alma, Sierra), standards of cataloguing (RDA) and new IT tools in information and scholarship.

Dorota Witczak

ICC SCIENCE LIBRARY

PATRONS SPONSORS PARTNERS

PROMOTION AND RELATIONS WITH THE MEDIA AND PARTNERS

The activities of the ICC would not be possible without the trust and generosity of our patrons and partners. Once again, we were supported by the Kraków municipality throughout the year.

We are pleased that the celebrations of the 25th anniversary of the ICC were supported by two well-known Kraków companies, Bielenda and Krakowski Kredens, and that when preparing the exhibition *Košice Modernism* we had the pleasure to work with two sponsors, Kraków Airport and Slovnaft Polska SA. 2016 was also another year when postgraduate studies at the Academy of Heritage were co-financed by the Kronenberg Foundation at the Citi Handlowy Bank.

The New Year meeting with our Partners and Friends, a perfect opportunity to express gratitude for cooperation in 2016, has become a tradition, and this year it was held in January. It brought together representatives of the authorities of the region and the city, diplomatic corps and institutions, luminaries of culture and academia, media patrons, and sponsors whose support contributed to the high content and artistic level of the ICC programme. Professor Jacek Purchla presented honorary diplomas to representatives of the Bielenda company, Kraków Municipality, Kraków Airport, the Municipal Transport Company in Kraków and Slovnaft Polska SA.

The ICC runs communication activities primarily based on building and strengthening relations with representatives of the media and also on cooperation with a range of partners including sponsors and media patrons. To a great extent, it is thanks to them that the number of people participating in the events and projects organised by the ICC is on the rise.

In 2016, this cooperation resulted in the strong presence of the ICC in the media, who altogether published over 1700 pieces of news on its activities (392 in the press, 139 in the radio and television, the remaining ones on websites and in social media). All materials were positive.

The Communications Department developed and distributed press releases on all ICC events, projects and publications. Information for journalists was also available at a dedicated subpage of the website mck.krakow.pl.

ICC's presence in traditional media was supplemented with intense activities in social media: Facebook – 15,181 followers; Instagram – 1349 followers; Google+ – 173 followers; YouTube – 457 followers; Twitter – 2864 followers). Besides providing information, social media were also used for strengthening the positive image of the ICC and building a permanent audience interested both in specialist projects and those targeted at the general public.

Information on ICC activities was present in local and national press, in radio broadcasts, on horizontal portals such as Onet, Wirtualna Polska or Interia, and also on websites devoted to cultural, urban, educational or historical subjects. As in previous years, in 2016 we also prepared several-page-long inserts for newspapers presenting our exhibitions to the widest possible context.



The New Year meeting of friends and partners of the ICC; from the left: Professor Andrzej Rottermund, Professor Jacek Purchla, Dr hab. Andrzej Kulig, Deputy Mayor for Welfare, Culture and City Promotion, receives the diploma for the Kraków Municipality



The New Year meeting of friends and partners of the ICC; from the left: Professor Jacek Purchla, Urszula Podraza, spokeswoman, receives the diploma for Kraków Airport



A tram promoting the exhibition *Max Ernst. An Ornithologist's Dreams*



A bag promoting the 25th anniversary of the ICC



Materials promoting the exhibition *Max Ernst. An Ornithologist's Dreams*



Flags promoting the exhibition *Tempus Fugit. On Time and Transience*



Visual promotion of the exhibition *Tempus Fugit. On Time and Transience*



Visual promotion of the exhibition *Max Ernst. An Ornithologist's Dreams*

The Communications Department organised six meetings with the media; in January there was a press conference announcing the most important events in 2016, and at the conference in May we presented the programme of the ICC's anniversary events. Prior to the openings of each exhibition, a media hour was held. Each of these meetings brought together a large group of journalists, which resulted in press releases, and tv and radio materials.

Prizes awarded by journalists prove that our institution is perceived well by the media. The ICC is often awarded by Radio Kraków in the prestigious ranking of the best events of the month. The same broadcaster also awarded the title Radio Kraków 2015 Superbrand to the exhibition *MAKOM. Dani Karavan. The Essence of Place* (within Tadeusz Kantor's jubilee celebrations) and named it as one of the best cultural events of the year. The prize was received at a ceremony at Radio Kraków's headquarters in January 2016.

ICC projects were also appreciated in texts summing up the year 2015 in culture published in early 2016. *Dziennik Polski* mentioned two ICC exhibitions in the "visual arts" category: *MAKOM. Dani Karavan. The Essence of Place*, and *M.K. Čiurlionis. Lithuanian Tale*. *Gazeta Krakowska* recalled the exhibition on Dani Karavan in a text on the celebrations of the Tadeusz Kantor Year.

The album *The Armenian Cathedral in Lviv and its Creators*, published by the ICC, received the prestigious KLIO Prize in the editorial category from the Historical Book Publishers Association.

In the regular press releases and newsletters we presented not only exhibitions, but also publications, international projects and research programmes, and cooperation of the ICC with important institutions and partners from Central Europe and beyond.

We make sure that our events are presented both in the bimonthly programmes, flyers and posters we publish, and in outdoor advertisements, including citylights, banners in the Main Market Square, and posters on billposts. Moreover, the exhibitions were promoted at popular events, including Breakfast Fairs (Targi Śniadaniowe) and the Kiermash, where we organised workshops, quizzes, and competitions. Kraków crowns promoted the institution itself and the exhibitions organised by it.

We post the most interesting film materials about our events on our YouTube channel (mckkrk) and on websites promoting culture. News pieces on our exhibitions were broadcast by local television and such national channels as TVP Kultura. Trailers of ICC events were shown on screens in trams and buses in Kraków and Łódź and on LED monitors in the city centre.

Edyta Gajewska, Ewa Czarnecka

COMMUNICATIONS DEPARTMENT

PATRONS, SPONSORS AND PARTNERS OF THE INTERNATIONAL CULTURAL CENTRE

JANUARY – DECEMBER 2016

Partners

Adam Mickiewicz Institute

AMS

Anna Lindh Euro-Mediterranean Foundation for the Dialogue Between Cultures

Baltic Sea Cultural Centre, Gdańsk

Bielenda

Biuro Festiwalowe Impart 2016

Canson

Centrum Polsko-Rosyjskiego Dialogu i Porozumienia

Dmitry Likhachev Foundation, Saint Petersburg

East Slovak Gallery Košice

Embassy of Norway in Warsaw

European Network of Cultural Administration Training Centers (ENCATC)

Fundacja Laboratorium Badań i Działań Społecznych „SocLab”

The Górka Family Museum and Castle in Szamotuły

The “Grodzka Gate – NN Theatre” Centre, Lublin

Gyula Forster National Centre for Cultural Heritage Management, Budapest

Hamelin Polska

Heritage Academy Alumni Association

The Heritage Alliance Europa Nostra

Heritage Europe-EAHTR (European Association of Historic Towns and Regions)

Historisches Museum Frankfurt

Hotel Polski Pod Białym Orłem

Institute of Art History of Slovak Academy of Sciences

Instytut Kultury Miejskiej

International Association of Research Institutes in the History of Art

International Cultural Centre Foundation

Konsulat Generalny Republiki Federalnej Niemiec w Krakowie

Konsulat Generalny Republiki Słowackiej w Krakowie

Košice Region, Slovakia

Krakow Airport

Krakowski Kredens Tradycja Galicyjska SA

Krakowskie Biuro Festiwalowe

Kreissparkasse

Kronenberg Foundation, Citi Handlowy

Landschaftsverband Rheinland

Lublin Museum

M.K. Čiurlionis National Museum of Art in Kaunas

Małopolska School of Public Administration of the Cracow University
 of Economics
 Max Ernst Museum Brühl des LVR
 Miejskie Przedsiębiorstwo Komunikacyjne SA w Krakowie
 Ministry of Culture and National Heritage of the Republic of Poland
 Ministry of Culture of the Czech Republic
 Monuments Board of the Slovak Republic
 Moravian Gallery
 Municipal Cultural Centre in Jarosław
 Municipality of Krakow
 Museene i Sør-Trøndelag, Trondheim
 Museum of Architecture in Wrocław
 National Digital Archives
 National Heritage Board of Poland
 National Museum in Krakow
 National Museum in Szczecinie
 NOMADA – Asociacion for Multicultural Society Integration
 Nordenfjeldske Kunstindustriemuseum, Trondheim
 Pałac Schoena – Muzeum w Sosnowcu
 The Pomeranian Dukes' Castle in Szczecin
 Romanian Cultural Institute
 Scientific Library of the Polish Academy of Arts and Sciences and the Polish
 Academy of Sciences, Krakow
 Slovak Arts Council
 Sloznaft Polska sa
 Stadt Brühl
 State Museum of History of Saint Petersburg
 State Museum of Political History of Russia, Saint Petersburg
 Stowarzyszenie Panorama Kultur
 Stowarzyszenie Widok
 Szkoła Wnętrz i Przestrzeni, Kraków
 Tokyo University of Foreign Studies
 Tykocin Museum, a branch of the Podlaskie Museum in Białystok
 Visit Košice
 YA Gallery

Media patrons

AHICE	OFF Radio Kraków
cojestgrane24.pl	Polska Agencja Prasowa
<i>Gazeta Wyborcza</i>	Polski Portal Kultury O.pl
<i>Gość Niedzielny</i>	Polskie Radio Program 1
<i>Herito</i>	Radio Kraków Małopolska
<i>In Your Pocket</i>	SZUM
<i>Karnet</i>	Telewizja M
Logo24	TVP 3 Kraków
<i>Lounge</i>	<i>Tygodnik Powszechny</i>
<i>New Eastern Europe</i>	<i>Weranda</i>

APPENDIX

PROGRAMME COUNCIL OF THE INTERNATIONAL CULTURAL CENTRE

2014-2016

Andrzej Rottermund – Chairman

Jerzy Bahr

Antoni Bartosz

Andrzej Chwalba

Jerzy Hausner

Paweł Jaskanis

Adolf Juzwenko

Csaba G. Kiss

Maria Poprzęcka

Mykola Riabchuk

Janusz Sepioł

Monika Smoleń

Robert Traba

Magda Vášáryová

Andrzej Wajda



Programme Council of the ICC

STRATEGY FOR THE INTERNATIONAL CULTURAL CENTRE

2013–2020 (EXEPT)

In 2013, the ICC Programme Council approved a strategy for 2013–2020, drawn up by the ICC team. It is a document which precisely states the mission and vision of the institution, plans out goals and ways of their realisation, as well as defines the place of the ICC in the landscape of Polish and international cultural institutions.

VISION, MISSION, AND STRATEGIC GOALS

Vision, or what we aim for

Culture as a catalyst of dialogue in Central Europe.

Mission, or what we are

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

Strategic goals

1. Strengthening the position of Poland as an active participant of international debate in matters of culture and heritage.
2. Building an image of Poland as a promoter of cultural cooperation in Central Europe.
3. Developing a modern, efficiently managed institution.

THEMATIC SCOPE (AN EXCERPT FROM THE PROGRAMME DOCUMENT)

- Theory, philosophy, and managing heritage. Memory. Identity
- Cultural space, art, and heritage of Central and Eastern Europe
- Intercultural dialogue
- City as a mirror of civilisation, a laboratory of creativity, a catalyst of change
- Cultural policy and the economics of culture.

The ICC has the nature of a think tank, which carries out its mission through combining research and analytical independence with creating a cultural offer in different forms (e.g. publications, exhibitions, workshops, and educational activities). This gives the unique effect of synergy, which not only allows the wide popularisation of the results of conducted research, but also shows in practice how recommendations that result from them can be implemented in a public institution, contributing to building a modern, active, and conscious 21st-century society.

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

It is worth mentioning that perceiving the future from the perspective of today's challenges and projected future is included in the notion of heritage, which at the ICC is the subject of multi-levelled reflection. Provided that the heritage of previous centuries has been properly recognised (it is then obvious in certain ways), what is left by the 20th century in a material and immaterial sense, needs reflection, judgement, and preservation. In brief – formulating and implementing a totally new approach. This conviction is the foundation for the mission and actions of the ICC.

ORGANISATIONAL STRUCTURE OF THE INTERNATIONAL CULTURAL CENTRE

MANAGEMENT

Director

Prof. Dr Jacek Purchla

Deputy Director for Programme Policy

Agata Wąsowska-Pawlik

Deputy Director for Organisational Affairs

Piotr Bąk

Director's Plenipotentiary

Ryszard Błachut

Chief Accountant

Maria Biel

TEAM

Research Institute of European Heritage

Dr hab. Krzysztof Broński (Head, until September),

Dr Beata Nykiel (Deputy Head)

Karolina Grabarczyk-Chocholek, dr Katarzyna Jagodzińska, Anna Kępińska,

Dr Żanna Komar, Joanna Sanetra-Szeliga

The ICC Science Library: Anna Sołtysiewicz (from November),

Magdalena Spyrka, Dorota Witczak

Exhibition Department

Regina Pytlik (Head)

Agnieszka Adamczak, Marta Gaj, Sylwia Orzechowska (from September),

Helena Postawka-Lech, Dr Monika Rydiger, Anna Stec (until August),

Anna Śliwa, Natalia Żak

ICC Publishing House

Łukasz Galusek (Head)

Marzena Daszewska, Marcin Dyrz (from August),

Magdalena Link-Lenczowska, Aleksandra Szczepan

Educational Department – Academy of Heritage

Dr Michał Wiśniewski (Head)

Ewa Wojtoń

Strategy and Communication Department

Ewa Czarnecka (Head)

Edyta Gajewska, Julita Blak

Organisational Bureau

Anna Jakubiak, Barbara Kołacz, Joanna Hojda-Pepaś (from April),

Jolanta Szymanek (Archives)

Office for Administrative Affairs

Janusz Ogonowski (Head)

Agnieszka Antos, Zbigniew Bednarz, Elżbieta Hajdas, Roman Kawalec,

Daniel Krawczyk, Marek Krawczyk, Antoni Michalik, Grażyna Sanak,

Sylwia Żmuda-Żelazny

Office for Finance and Accountancy

Marzena Krawczyk, Barbara Sendor

Officer for Fundraising

Joanna Hojda-Pepaś (until March)

Collaborators

Adrianna Alsknin, Andrzej Bałas, Wojciech Chitra, Monika Chrabąszcz-

Tarkowska, Anna Depowska, Dr Krzysztof Felchner, Kama Guzik,

Dr Zoltán Gyalókay, Tadeusz Kita, Karolina Korzeniowska, Andrzej

Kulczycki, Dr Robert Kusek, Kamil Moszyński, Paulina Orłowska-Bańdo,

Alina Pasiut, Magdalena Petryna, Anna Sawłowicz, Teresa Stupnicka-

Kępińska, Barbara Szyper, Margaryta Vladimirova, Bartosz Wieczorek,

Dr Joanna Ziętkiewicz-Kotz

STATUTE OF THE INTERNATIONAL CULTURAL CENTRE

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

CHAPTER I • GENERAL PROVISIONS

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

* 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.

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

§ 6 The Centre's principal tasks include:

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

CHAPTER III • ADMINISTRATION AND MANAGEMENT

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

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

-
- § 9**
1. The following are the Centre's organizational units:
 - 1) The Organisational 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 Educational Department – 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 organisational units as well as the division of competence among the Centre's Director and the Deputy Directors will be determined by the Centre's Director in a set of organisational rules (with the reservation of article 13, point 3, of the Act).
 2. Any changes to the set of organisational rules shall be made accordingly to the procedures set up in point 1.

CHAPTER IV • THE PROGRAMME COUNCIL

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

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

CHAPTER V • ASSETS AND FINANCES

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

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- § 14**
1. Declaration regarding financial rights and obligations require the cooperation of two authorised persons.
 2. The authorised persons are: the Centre's Director, Deputy Directors, the Chief Accountant, as well as plenipotentiaries who have been granted letters of authorisation by the Centre's Director.
 3. The Centre's Director is empowered to authorise specific persons to perform legal acts on behalf of the Centre, other than those determined in point 1, defining the scope of authorisation on each occasion.
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- § 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.
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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.
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- § 17**
- Any changes to the statute may be made pursuant to the procedure defined for its enactment.
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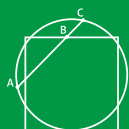
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