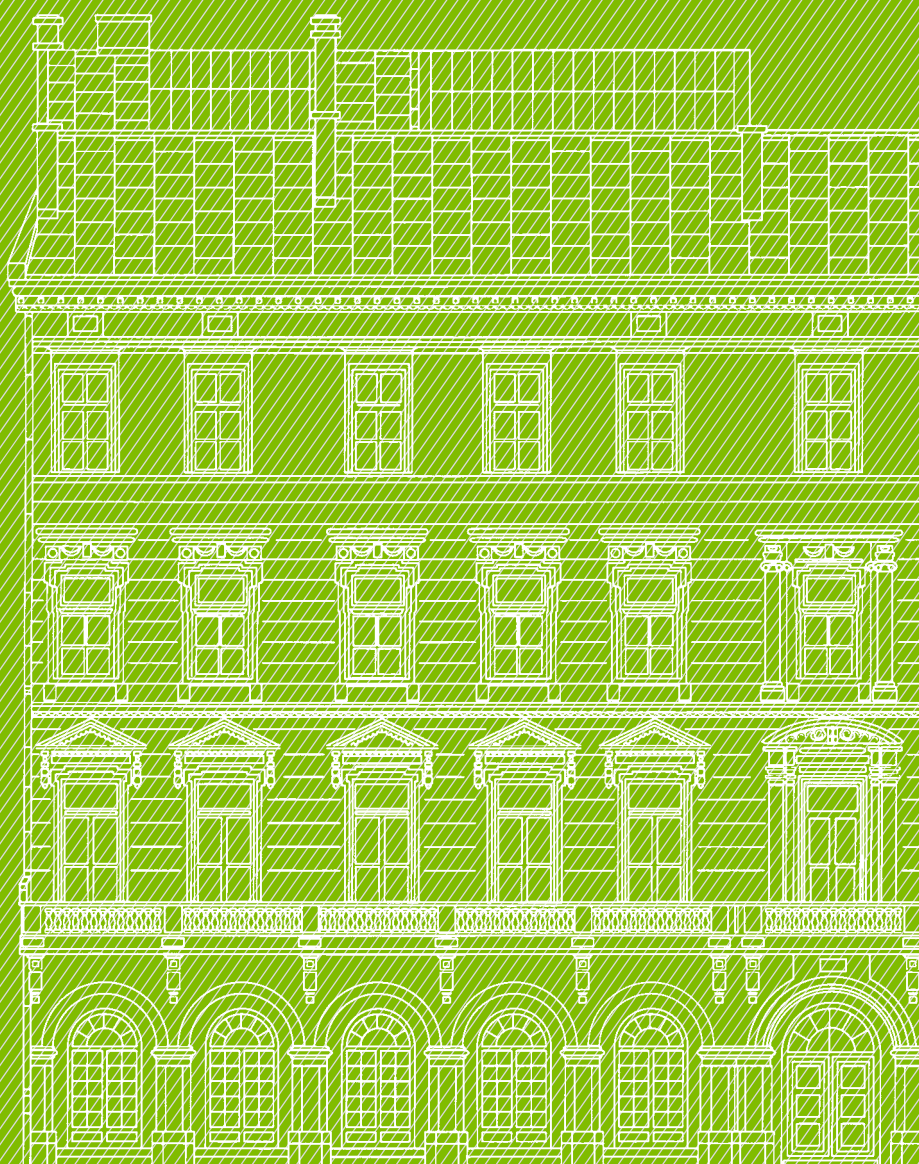
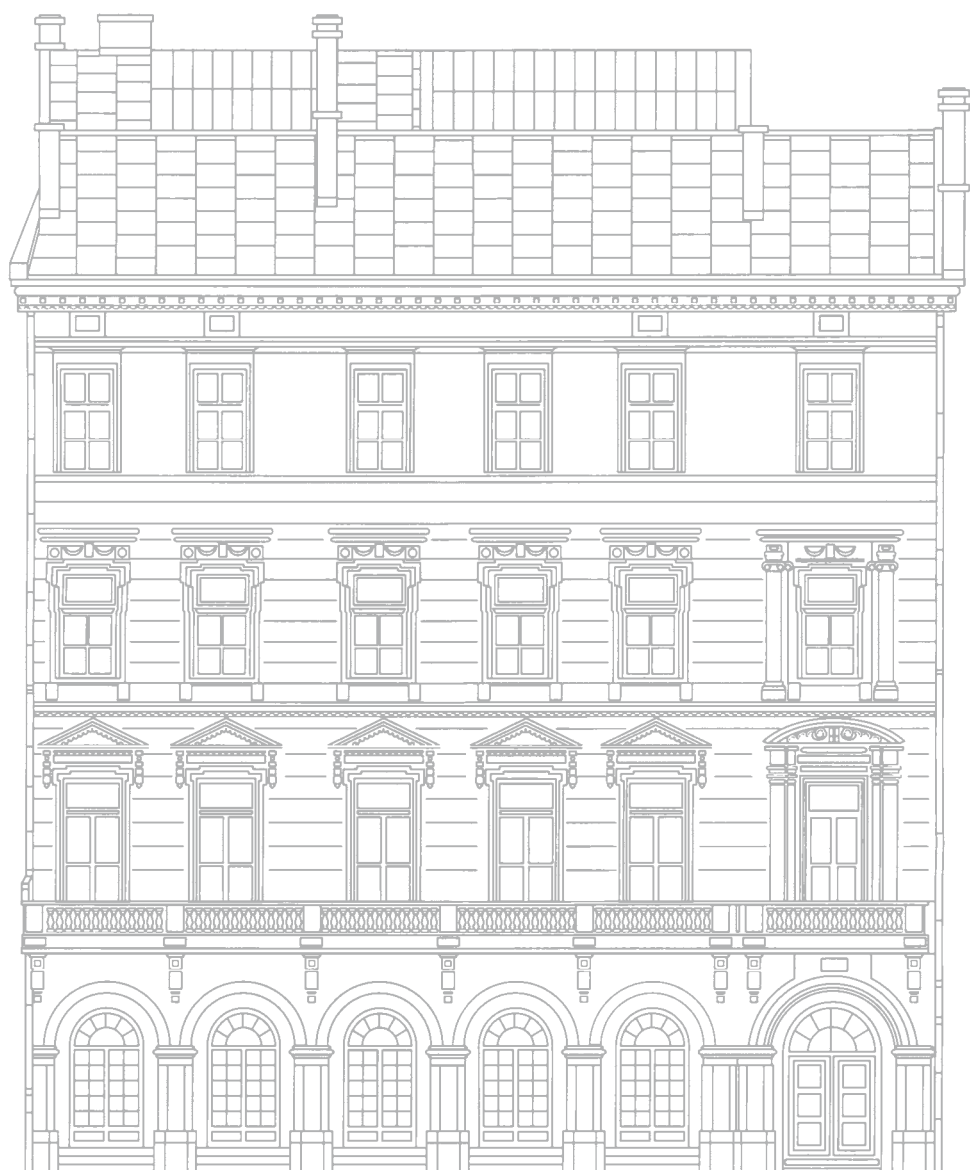


YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

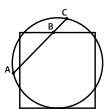
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2019





YEARLY OF THE INTERNATIONAL CULTURAL CENTRE

—
2019 [no. 28]



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THE INTERNATIONAL CULTURAL CENTRE IN 2019

It is with great honour that we present to you our report of the twenty eighth year of the activity of the International Cultural Centre in Kraków – this was a successful year in every possible aspect. We organised many projects with our mission unchangeably focused on Central Europe.

The exhibition *The Architecture of Independence in Central Europe* – which had already opened in November 2018 – unfolded a vast geographical panorama of issues which allowed us to view Central Europe in the last century. In 2019, we set out to look at political, social and cultural changes, from the perspective not only of architecture but also through other arts: painting, sculpture and graphics – and this was achieved at the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928* and also at one which presented photographs and photographic books, *Photobloc. Central Europe in Photobooks*. The exhibition *Skopje: City, Architecture and Art of Solidarity* was a reminder of the great gesture of solidarity made by Poland to the Macedonian capital destroyed by an earthquake in 1963 and about the contribution of Polish urban planners and architects in the reconstruction of the city. We also presented a slightly forgotten treasure: a collection of Polish art from the Museum of Contemporary Art in Skopje, never shown in Poland before; these were the gifts of artists donated to Skopje, whilst the Museum was designed by Polish architects and erected as a gift from the Polish government. This gesture of solidarity gets a new, very timely meaning today. “It is solidarity which encompasses the entirety of human relations, both with other people and with nature, that has become the most significant challenge for the globalising and increasingly interdependent world” observes Krzysztof Czyżewski in one of the essays contained in his book, *W stronę Xenopolis* [Towards Xenopolis] published in a series from the European Core Library.

We are vigilant, sensitive and we keep searching for answers to questions which arise. Of special importance for us are issues related to the protection of the environment and climatic challenges, which formed the central topics of the 5th Heritage Forum of Central Europe. We also wondered to what degree such opposites as: nature – culture, stability – changeability, tangible – intangible are no longer adequate to describe the complexity of the surrounding world and the heritage with which we are associated.

We devoted a lot attention to international research projects: *ILUCIDARE*, which analysed the relationship between cultural heritage and innovation and which studied diplomacy based on cultural heritage; and *HOMEE* – a project aimed at a better understanding of the relationships between mega-events and the policy of cultural heritage protection. Another international project, *ArtCoMe*, concerned intercultural dialogue about common heritage in Europe and consisted in collaboration between students, professionals, curators, teachers and museum educators. We also organised international workshops, the *OWHC* (the Organisation of World Heritage Cities) Young Professionals

Forum, devoted to the relationship between heritage and tourism, which accompanied the 15th World Congress of the OWHC. We kept working for the popularisation of Kraków – its values and significance, not only for European civilisation. We showed, for the first time in the region of the Persian Gulf, in Bahrain, the exhibition *The Treasures of Kraków*, which gives us a perspective on this exceptional city as a work of art in a universal dimension.

The year 2019 was a year of important anniversaries – the four hundred and fiftieth anniversary of the Union of Lublin and the tenth anniversary of the Eastern Partnership – which found its reflection both during the 5th Forum, and in a special edition of the *Herito* quarterly. First and foremost, however, this was the thirtieth anniversary of the fall of communism in Poland and the initiation of the democratic transformations in Central Europe, which was the exceptional moment in which the International Cultural Centre was also born. These three decades of the pursuit of our mission, clearly formulated right from the start, make up both a gift and an obligation. It is only through a long process that an authentic culture of responsibility can be developed, something which is fundamental in our part of the continent, so often affected by discontinuity.

The year closed with a biography of a special place for us – “The Ravens House”, the Centre’s headquarters and our crown jewel since 1991. In the book *Rynek Główny 25. Dzieje jednego adresu* [25 Main Market Square. A Story of a Unique Place] we presented the history of this tenement house – a witness not only to the most important political and historic events which have taken place at the heart of Kraków, but also to the everyday life of the city’s residents, their entertainment and their cultural events. And today, the house at Main Market Square 25 is not only our house, but also a space for new thinking about heritage.

Agata Wąsowska-Pawlik

DIRECTOR OF THE INTERNATIONAL CULTURAL CENTRE

THE YEAR IN A NUTSHELL

One common denominator of the activity programme of the International Cultural Centre is cultural heritage as seen from the perspective of Central Europe. On the one hand, the ICC fulfils its public diplomacy mission by means of international dialogue in culture – representing Poland in specialist cultural networks and frequently the voice of Central Europe on international fora. This part of our activity is less visible on an everyday basis – it is made up of specialist research in many areas of Central European Culture, as well as theory and practice in heritage management and protection. On the other hand, we try to make heritage, understood in a modern way, engage and inspire a wide audience, including Gallery visitors, conference participants, students of post-graduate studies and summer schools participants, attendees of artistic workshops, seminars, lectures, meetings and debates, as well as the readers of our publications.

Our visitors —

24,849 viewers of the ICC exhibitions and participants in accompanying events

2,000 participants in conferences, seminars, meetings, workshops and lectures

1,711 readers at the ICC Library

22,375 fans on Facebook

Almost 60,000 users of the www.mck.krakow.pl service





We had the honor to host —

Minister Wojciech Kolarski, Secretary of State at the Chancellery of the President of the Republic of Poland (28 January)



Minister Wojciech Kolarski (left) at the exhibition *The Architecture of Independence in Central Europe* accompanied by Director Agata Wąsowska-Pawlik and Director Łukasz Galusek

Dr Iva Hraste Sočo, Croatian Deputy Minister of Culture (16 April)



From the left: Director Łukasz Galusek, Dr Iva Hraste Sočo, Director Agata Wąsowska-Pawlik, Dr Ana Kodrić Gagro

Shaikha Mai bint Mohammed Al Khalifa, President of the Bahrain Authority for Culture and Antiquities and Chairperson of the Board of the Arab Regional Centre for World Heritage (2 June)



From the left: Director Łukasz Galusek, Director Wąsowska-Pawlik, Shaikha Mai bint Mohammed Al Khalifa; in the background: Michał and Miray Wosiński

Dr Mindaugas Kvietkauskas, The Minister of Culture in the Republic of Lithuania (7 June)



From the left: Director Agata Wąsowska-Pawlik, Dr Mindaugas Kvietkauskas, Rasa Rimickaitė, Karolina Narkevič, Director Łukasz Galusek

Robert Alagjozovski, Plenipotentiary of the Prime Minister of North Macedonia (9 July)



Robert Alagjozovski (from the right) guided around the exhibition, *Skopje. City, Architecture and Art of Solidarity* by its co-curator, Director Agata Wąsowska-Pawlik and Director Łukasz Galusek

His Excellency Vasil Panovski, North Macedonian Ambassador to Poland (9 July)



His Excellency Vasil Panovski while visiting the exhibition, *Skopje: City, Architecture and Art of Solidarity*

His Excellency Olav Myklebust, Ambassador of the Kingdom of Norway to Poland (21 October)



From the left: Director Łukasz Galusek and His Excellency Olav Myklebust

We are the proud winners of awards and distinctions —

The International Cultural Centre received the Radio Kraków Brand Award for the exhibitions: *Skopje: City, Architecture and Art of Solidarity* and *Photobloc. Central Europe in Photobooks*, presented to the ICC in 2019.

The book, *Turecja, Wielki Step i Europa Środkowa* [Turkey, The Great Steppe and Central Europe] written by Adam Balcer was nominated to the “Ambassador Nowej Europy” [the Ambassador of New Europe] award.



The icc was also declared a Senior Friendly Place and a Child Friendly Place.



In 2019, the icc Publishing House was also placed on a list of ranked scientific scholarly journals prepared by the Ministry of Science and Higher Education in Poland.

Wystawa | Exhibition

Architektura niepodległości w Europie Środkowej

Architecture of independence in Central Europe

9.11.2018
10.02.2019

Galeria Międzynarodowego Centrum Kultury

Rynek Główny 25
Kraków

wtorek
niedziela
10.00 – 18.00

Tuesday
Sunday
10 a.m. – 6 p.m.

www.mck.krakow.pl

MINI SPOTKANIA ZE SZTUKĄ

Wystawowe warsztaty plastyczne
na drugie piętki, w godz. 10.00
dla dzieci od 4 do 6 lat

Bezpłatnie

Wstęp wolny, w każdy piątek wystawa przed
muzeum do 18.00, w każdy wtorek do 18.00

Wstęp wolny

www.mck.krakow.pl

SMOCZKI. W GALERII Z MALUCHEM

Wystawowe warsztaty z przewodnikiem
dla opiekunów i opiekunów dla dzieci
z okazji narodzin Malucha w godz. 10.00
rodziców z dziećmi do lat 7

Bezpłatnie

Wstęp wolny, w każdy piątek wystawa przed
muzeum do 18.00, w każdy wtorek do 18.00

Wstęp wolny

www.mck.krakow.pl

DOJRZALI DO SZTUKI

Wystawowe warsztaty z przewodnikiem
wystaw i warsztatów w ramach
kultury dla dorosłych w godz. 10.00

Bezpłatnie

Wstęp wolny, w każdy piątek wystawa przed
muzeum do 18.00, w każdy wtorek do 18.00

Wstęp wolny

www.mck.krakow.pl

FERIE Z ARCHITECTURĄ W MCK

Wystawowe warsztaty z przewodnikiem
dla opiekunów i opiekunów dla dzieci
z okazji ferii w godz. 10.00

Bezpłatnie

Wstęp wolny, w każdy piątek wystawa przed
muzeum do 18.00, w każdy wtorek do 18.00

Wstęp wolny

www.mck.krakow.pl

WYSTAWA Z KLASĄ!

Wystawowe warsztaty z przewodnikiem
dla opiekunów i opiekunów dla dzieci
z okazji wystawy w godz. 10.00

Bezpłatnie

Wstęp wolny, w każdy piątek wystawa przed
muzeum do 18.00, w każdy wtorek do 18.00

Wstęp wolny

www.mck.krakow.pl

1918 KULTURA NOWEJ EUROPY WĘGRY

GÁBOR LAGZI

10 STYCZNIA 2019
18.00

Wstęp wolny, w każdy piątek wystawa przed
muzeum do 18.00, w każdy wtorek do 18.00

Wstęp wolny

www.mck.krakow.pl

od PUSZKINA do TWITTERA

O WSPÓŁCZESNYM JĘZYKU ROSYJSKIM
MAKSIM KRONGAUZ

22 STYCZNIA 2019
18.00

Wstęp wolny, w każdy piątek wystawa przed
muzeum do 18.00, w każdy wtorek do 18.00

Wstęp wolny

www.mck.krakow.pl

1918 KULTURA NOWEJ EUROPY KOWNO XX-XXI WIEK

PRZENOSIM ARCHITEKTURĘ
VARDAS PETRULIS, KRZYSZTOF PIĄTEK

31 STYCZNIA 2019
18.00

Wstęp wolny, w każdy piątek wystawa przed
muzeum do 18.00, w każdy wtorek do 18.00

Wstęp wolny

www.mck.krakow.pl

**ARCHITEKTURA
NIEPODLEGŁOŚCI**
w Europie Środkowej

FINISAŻ WYSTAWY

o programie:
o 12.00 otwarcie wystawy z koncertem M. Michalsona
o 14.00 warsztaty plastyczne dla dzieci „Jakiś rybek”
o 16.00 otwarcie wystawy z koncertem Łukasza Sulikowskiego
o 18.00 otwarcie wystawy z koncertem w J. Skrzypczaku

10 LUTEGO 2019
10.00–18.00
wstęp: wolny (dla dzieci 20 zł)
wstęp: wolny (dla dzieci 20 zł)
wstęp: wolny (dla dzieci 20 zł)

WYSTAWA
WYSTAWA

**WBIJAJ
DO MNIE
NA
WYSTAWĘ
i wygraj!**

WYSTAWA
WYSTAWA

Wystawa | Exhibition

**Czas
przełomu**

**Sztuka awangardy
w Europie Środkowej
1908–1928**

**Years
of Disarray
Art of the Avant-Garde
in Central Europe
1908–1928**

8.03–9.06.2019

Galeria
Międzynarodowego
Centrum Kultury

Rynek Główny 25
Kraków

wtorek–niedziela
10.00–18.00

Tuesday–Sunday
10 a.m.–6 p.m.

WYSTAWA
WYSTAWA

**WBIJAJ
NA
WYSTAWĘ
i wygraj!**

WYSTAWA
WYSTAWA

**ZNAJDŹ
MNIE NA
WYSTAWIE
i wygraj!**

WYSTAWA
WYSTAWA

**ZNAJDŹ
MNIE NA
WYSTAWIE
i wygraj!**

WYSTAWA
WYSTAWA

**CHODŹ
ZE MNĄ NA
WYSTAWĘ
i wygraj!**

WYSTAWA
WYSTAWA

**CHODŹ
ZE MNĄ NA
WYSTAWĘ
i wygraj!**

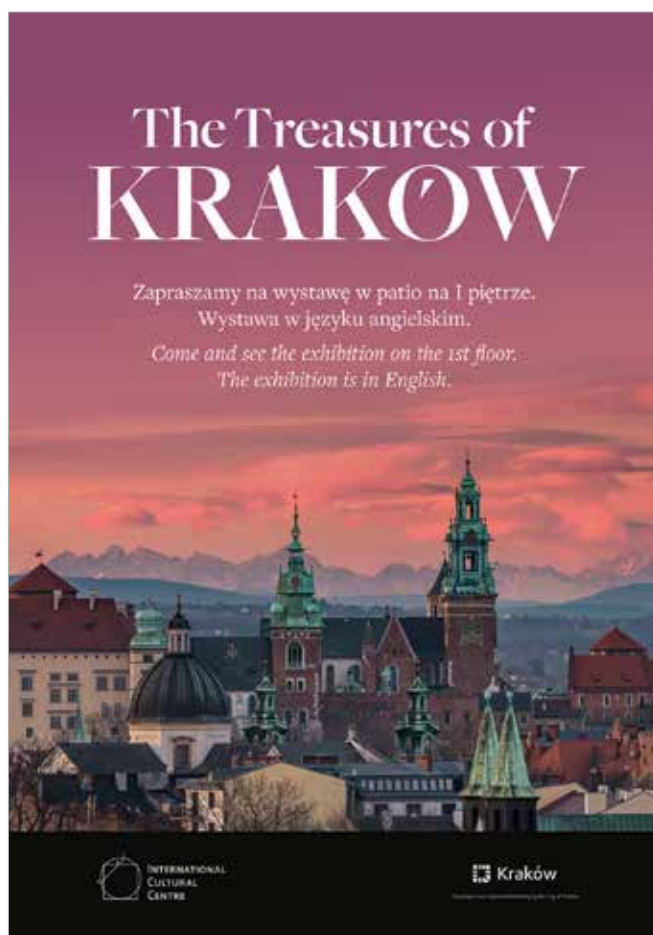
WYSTAWA
WYSTAWA

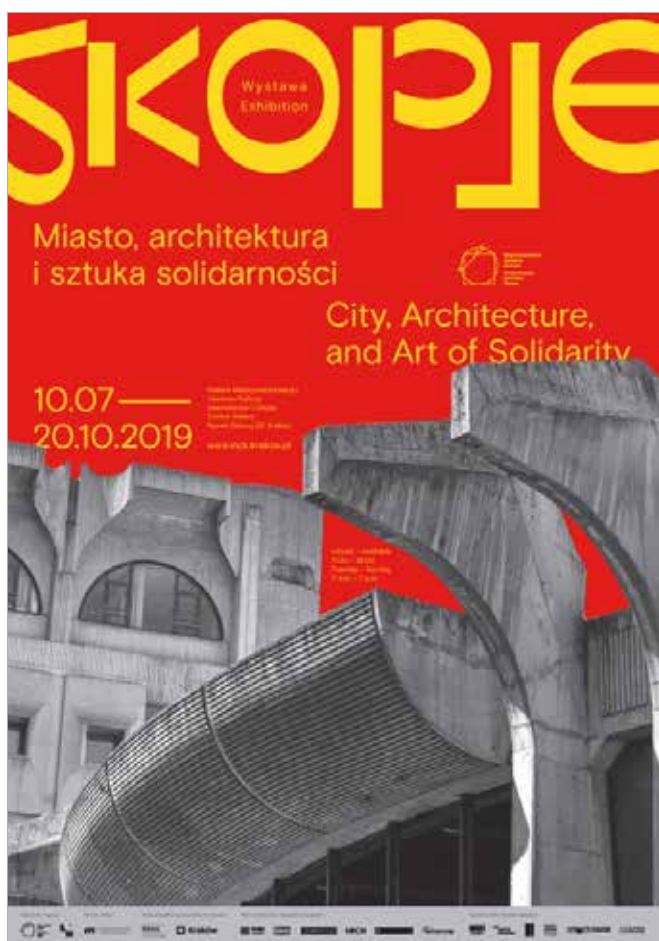
**AWAN-
GARDA
DLA
OPORNYCH**

JAKUB KORNHAUSER

19 MARCA 2019
18.00
wstęp: wolny (dla dzieci 20 zł)
wstęp: wolny (dla dzieci 20 zł)

WYSTAWA
WYSTAWA



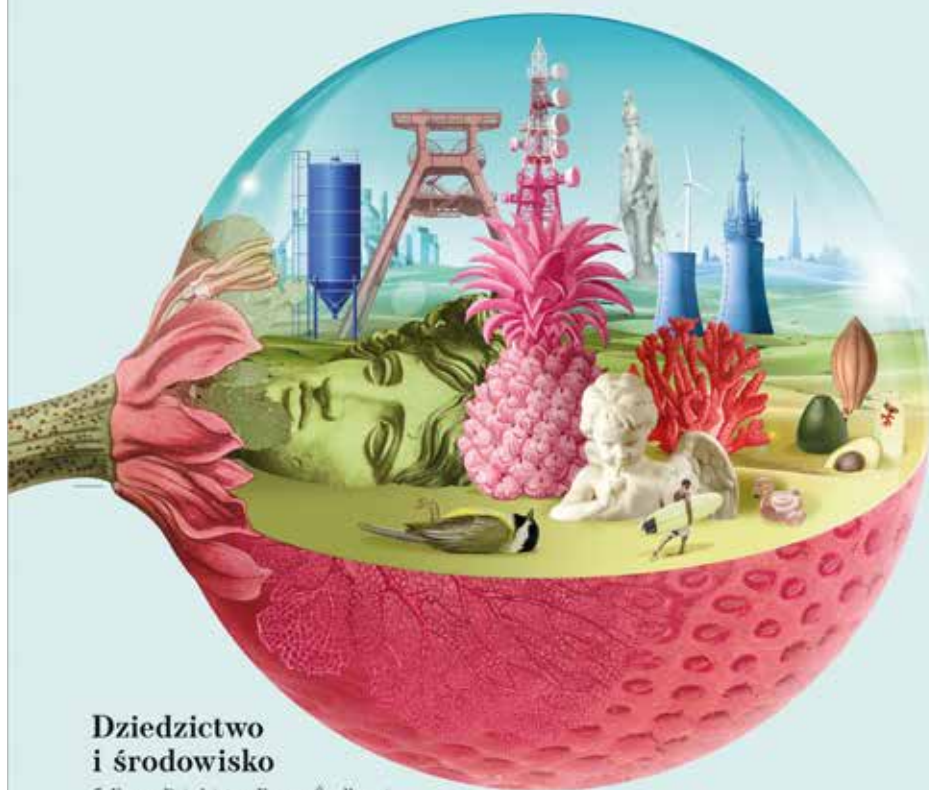


Heritage & Environment



Magistranckowe
Centrum
Kultury
i Dziedzictwa
Europejskiego
Kraków

5th Heritage Forum of Central Europe
19–20 September 2019



Dziedzictwo i środowisko

5. Forum Dziedzictwa Europy Środkowej
19–20 września 2019



JUGO

MODERNIZM

ŁUKASZ GALUSEK

8 października 2019

18.00

RYNEK GŁÓWNY 25

WSTĘP WOLNY

SKOPJE

Miasto: architektura i sztuka solidarności

Finisaż wystawy

20 października 2019

godz. 10.00 - 18.00

Pierwszy dzień wystawy

15-19 października 2019

godz. 10.00 - 18.00

Wstęp na wystawę 10 zł

godz. 18.00

Wykład o sztuce

CZY LALKA

BOLESŁAWA PRUSA

WEJDZIE DO LITERATURY ŚWIATOWEJ?

REFLEKS JAPONIZMU TWORZĄCY

TOKIMASA SEKIGUCHI

5 listopada 2019

18.00

RYNEK GŁÓWNY 25

WSTĘP WOLNY

MOJE ŻYCIE

Z BUŁHAKOWEM

MARIETTA CZUDAKOWA

12 LISTOPADA 2019

18.00

RYNEK GŁÓWNY 25

WSTĘP WOLNY



AHMAD NABAZ

CIEMNY WSCHÓD

THE DARK EAST

Wystawa / Exhibition

11.10 – 03.11.2019 Wstęp wolny / Free admission

Międzynarodowe Centrum Kultury / International Cultural Centre

Średniowieczne piwnice / medieval cellars

Rynek Główny 25, Kraków

wtorek – niedziela 10.00 – 18.00 / Tuesday – Sunday 10 a.m. – 6 p.m.

YoVA4

MŁODZI WIEDEŃSCY

ARCHITEKCI

I ARCHITEKCI KRAJOBRAZU

YOUNG VIENNESE ARCHITECTS AND LANDSCAPE ARCHITECTS

6.11 – 1.12 2019

MIĘDZYNARODOWE CENTRUM KULTURY

INTERNATIONAL CULTURAL CENTRE

BRANÓW, RYNEK GŁÓWNY 25

WTOREK – NIEDZIELA 10.00 – 18.00

TUESDAY – SUNDAY 10 A.M. – 6 P.M.

KARPATY

ZAGINIONA PRZESTRZEŃ

SPOTKANIE Z ŁUKASZEM GALUSEM, MAGDALENĄ PETRYNĄ, MARKIEM STYCZYŃSKIM

PROMOCJA 36. NUMERU KWARTALNIKA „HERITO”

7 listopada 2019

18.00

RYNEK GŁÓWNY 25

WSTĘP WOLNY

MŁODZI WIEDEŃSCY

ARCHITEKCI

MICHAEL SALVI

THOMAS WEBER

14 LISTOPADA 2019

18.00

RYNEK GŁÓWNY 25

WSTĘP WOLNY

DZIEDZICTWO

I EKONOMIA

DAVID THROSBY

HERITAGE AND ECONOMICS

18 LISTOPADA 2019

18 NOVEMBER 2019

17.00 / 5 P.M.

RYNEK GŁÓWNY 25

WSTĘP WOLNY

CALENDAR

JANUARY

- 10/01** *Hungary* – a lecture by Professor Gábor Lagzi in the series entitled *1918. The Culture of the New Europe*, organized as part of the programme accompanying the exhibition *Architecture of Independence in Central Europe*



- 11/01** *White Cities: Gdynia and Tel Aviv* – a lecture by Małgorzata Jędrzejczyk in the series *Mature for Art. Meetings for Seniors*, organized as part of the educational programme accompanying the exhibition *Architecture of Independence in Central Europe*

Warsaw, National Centre for Culture. Director Agata Wąsowska-Pawlik participated in a session of the Steering Committee of the *Cultural Centre Infrastructure* programme run by the Ministry of Culture and National Heritage

- 14-27/01** *The Winter Break with Architecture* – a workshop for groups and individuals organized as part of the educational programme accompanying the exhibition *Architecture of Independence in Central Europe*



- 19/01** *On the Phenomenon of Kraków Nativity Scenes* – a themed walk in the series *12 Walks in 12 Months*, led by Małgorzata Niechaj

22/01

From Pushkin to Twitter. On the Contemporary Russian Language – a lecture by Professor Maxim Krongauz from the Institute of Linguistics of the Russian State University for the Humanities in Moscow, part of a series entitled *Polish-Russian Dialogue at the International Cultural Centre*, organized in cooperation with the Centre for Polish-Russian Dialogue and Understanding in Warsaw



25-26/01

Zawiercie. Director Agata Wąsowska-Pawlik and Professor Jacek Purchla participated in the 48th Symposium *The Contemporary Economy and Public Administration*, organized by the Faculty of Public Economy and Administration of the Cracow University of Economics

28/01

Minister Wojciech Kolarski, Secretary of State at the Chancellery of the President of the Republic of Poland, visited the ICC and the exhibition *Architecture of Independence in Central Europe*



Left to right: Professor Jacek Purchla, Director Agata Wąsowska-Pawlik, Minister Wojciech Kolarski



Left to right: Director Agata Wąsowska-Pawlik, Professor Jacek Purchla, Minister Wojciech Kolarski, Director Łukasz Galusek

29/01

The Historical Museum of the City of Kraków. 11 November 1918. *Independence and Memory in Central Europe* – a debate organized as part of the series *Cracovian Colloquium*, featuring Professor Włodzimierz Borodziej, Professor Maciej Górny, and Professor Piotr Tadeusz Kwiatkowski, authors of a book to be published by the icc under the same title; hosted by Professor Jacek Purchla



Left to right: Professors Włodzimierz Borodziej, Jacek Purchla, Maciej Górny, Piotr Tadeusz Kwiatkowski

31/01

Kaunas. The 20th–21st Century. An Architectural Guide – promotional event for the book of the same title in the series entitled *1918. The Culture of New Europe*, with Dr Vaidas Petrulis, and Grzegorz Piątek, organized as part of the programme accompanying the exhibition *Architecture of Independence in Central Europe*; hosted by Dr Michał Wiśniewski



Left to right: Grzegorz Piątek, Dr Vaidas Petrulis, Dr Michał Wiśniewski



Grzegorz Piątek



Dr Vaidas Petrulis

FEBRUARY

1/02 Session of the icc Programme Council and the New Year reception for icc Friends and Partners



Left to right (front): Professor Andrzej Chwalba, Chairman of the icc Programme Council, Director Agata WąsowskaPawlik, Professor Maria Poprzęcka



Left to right: Director Agata WąsowskaPawlik, Director Łukasz Galusek, Urszula Ślęzak, Director of the Department of International Relations at the Ministry of Culture and National Heritage



Left to right: Professors Mykola Riabchuk, Jacek Purchla, Andrzej Chwalba



Professor Maria Poprzęcka

6-8/02

Belgium, Leuven. Director Agata Wąsowska-Pawlik and Dr Joanna Sanetra-Szeliga participated in the launch of the **ILU-CIDARE** research project consortium (International network for Leveraging sUccessful Cultural heritage-led Innovations and Diplomacy through cAPacity building and awareness raising)

8/02

Architecture for Health – a lecture by Małgorzata Jędrzejczyk in the series *Mature for Art. Meetings for Seniors*, organized as part of the educational programme accompanying the exhibition *Architecture of Independence in Central Europe*

10/02

Closing event of the exhibition *Architecture of Independence in Central Europe*

16/02

Genius loci. Secrets of the Juliusz Słowacki Theatre Building – a themed walk in the series *12 Walks in 12 Months*, led by Bartłomiej Oskarbski

20-22/02

Great Britain, Hull. Professor Jacek Purchla and Dr Joanna Sanetra-Szeliga participated in a meeting of the **HOMEE** consortium (Heritage Opportunities / Threats within Mega-Events in Europe: Changing Environments, New Challenges and Possible Solutions for Preservation in Mega-Events Embedded in Heritage-Rich European Cities) international research project, in which the **icc** is a partner

MARCH

3/03 Society of Friends of Kraków History and Heritage. A lecture by Professor Jacek Purchla *Kraków at the Turn of the 19th and 20th Centuries*, part of the series *Earning a "Friend of Kraków" Badge*

5/03 Warsaw, Royal Castle in Warsaw. Director Agata Wąsowska-Pawlik, Professor Jacek Purchla, and Director Łukasz Galusek participated in the presentation of the Aleksander Gieysztor Award to the Bishop Waldemar Pytel; a laudation was delivered by Professor Purchla



Left to right: Professor Jacek Purchla; Professor Andrzej Rottermund, member of the icc Programme Council; Sławomir S. Sikora, President of the Citi Handlowy Management Board; Bishop Waldemar Pytel

7/03 Opening of the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*



Director Agata Wąsowska-Pawlik



Foreground: Dr Monika Rydiger, Dr Karel Srp, and Michal Soukup, Director of the Olomouc Museum of Art



Minister Wojciech Kolarski, Secretary of State at the Chancellery of the President of Poland, and exhibition curator Dr Monika Rydiger



On the right: Dr Karel Šrp



8/03

Ways of the Avant-Garde. International Networks, Contacts, and Relationships Among the Artists of Central Europe – a lecture by Małgorzata Jędrzejczyk in the series *Mature for Art. Meetings for Seniors*, organized as part of the programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

13/03

Neoplasticism – a workshop for adults, in the *Avant-Garde Academy* series organized as part of the educational programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

19/03

The Avant-Garde for Resistant – a lecture by Dr Jakub Kornhauser, organized as part of the programme accompanying the exhibition *Years of Disarray. The Art of the Avant-Garde in Central Europe 1908–1928*



20/03 Wrocław. Professor Jacek Purchla and Dr Joanna Sanetra-Szeliga met with Jakub Mazur, the Deputy Mayor of Wrocław, to discuss a report on Wrocław as European Capital of Culture 2016, drafted for the purposes of the HOME international research project

23/03 *The Secrets and Treasures of the Townhouse Residence of the Arch-brotherhood of Mercy* – a themed walk in the series *12 Walks in 12 Months*, led by Dr Monika Rydiger

27-29/03 North Macedonia, Skopje. Director Łukasz Galusek and Dr Monika Rydiger participated in a meeting at the Museum of Contemporary Art to discuss the upcoming exhibition *Skopje. City, Architecture, and Art of Solidarity*

29-31/03 Gdańsk. The ICC participated in the 2nd Gdańsk Book Fair

30/03 Gdańsk. *Women of Central Europe* – an advance presentation of the 34th issue of *Herito* at the 2nd Gdańsk Book Fair, followed by a discussion with Olga Drenda and Małgorzata Czyńska; hosted by Bartosz Sadulski



Left to right: Bartosz Sadulski, Małgorzata Czyńska, Olga Drenda

APRIL

3-4/04

Meeting of the V4 Cultural Heritage Experts' Working Group to discuss the programme of the V4 Heritage Academy and the 5th Heritage Forum of Central Europe



5-8/04

The second meeting of the participants of the international project *ArtCoMe. Art and Contemporary Me. Artwork as a medium building European identity*, which includes the ICC





7/04

Avant-Garde Sunday – open day at the exhibition Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928





Curator, Dr Monika Rydiger



8/04

A meeting between Juliusz Braun, Director Agata Wąsowska-Pawlik, and Professor Jacek Purchla, during which Ms Wąsowska-Pawlik presented Mr Braun with the ICC's 25th Anniversary Medal



ICE Kraków Congress Centre. Professor Jacek Purchla participated in a panel *Modernism vs. the Plague of Kitsch in the Modern Metropolises. The Contemporary Challenges of Urbanism*, held as part of the 5th European Congress of Local Governments

8-9/04

Warsaw. Marek Świdrak participated in a conference entitled *Monuments of History – Protection, Management, Promotion*, organised by the Polish National ICOMOS Committee, in cooperation with the Royal Łazienki Museum and the Committee on Architecture and Urban Planning of the Polish Academy of Sciences. During the conference, Mr Świdrak delivered a lecture entitled *Historical Monuments in the Context of International Regulations*

9/04

Women of Central Europe – a meeting devoted to the 34th issue of *Herito*, accompanied by a panel featuring Olga Drenda and Ewa Furgal; hosted by Dr Paulina Małochleb



Director Agata Wąsowska-Pawlik



Left to right: Dr Paulina Małochleb, Ewa Furgał, Olga Drenda



Nicole Battle, President of the Australian Neighbourhood Houses and Centres Association (ANHCA), visited the ICC and attended a meeting with Directors Agata Wąsowska-Pawlik and Łukasz Galusek

10/04

Fauvism – a workshop for adults, in the part of the *Avant-Garde Academy* series, organized as part of the educational programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

Warsaw. Director Agata Wąsowska-Pawlik participated in a seminar held to wrap up the OECD research project *Culture and Local Development. Maximising the Impact. Towards an OECD Guide for Local Governments, Communities and Museums*, organized at the Museum of King Jan III's Palace at Wilanów. Director A. Wąsowska-Pawlik delivered a paper entitled *Cultural Heritage Counts*

Warsaw, Embassy of the Republic of North Macedonia. Directors Agata Wąsowska-Pawlik and Łukasz Galusek attended a meeting with Ambassador Vasil Panovski to discuss the upcoming exhibition *Skopje. City, Architecture, and Art of Solidarity*

11/04

Mass and Sculpture. The Cult of the Body in the 20th Century – a lecture by Dr Przemysław Strożek, delivered as part of the educational programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*



Dr Przemysław Strożek



Jagiellonian University, Faculty of Management and Social Communication. Director Agata Wąsowska-Pawlik participated in a conference devoted to *Audience Research in Cultural Institutions*

Czech Republic, Brno. Dr Magdalena Łanuszka, AHICE coordinator, took part in a meeting of the Moravian AHICE partner institutions

12/04

The Logic of Form and Content. Scientific Discoveries and the Shaping of a New Language of Art – a lecture by Małgorzata Jędrzejczyk in the series *Mature for Art. Meetings for Seniors*, organized as part of the programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

12–14/04

Białystok. The ICC participated in the 8th International Book Fair

13/04

Searching for the Right Word. A Leisurely Stroll with Poetry in the Background – a themed walk in the series *12 Walks in 12 Months*, led by Anna Hojwa

Museum of Krakow. Professor Jacek Purchla participated in a conference in the series *Kraków in National History*, entitled *The Heritage of Kraków in the Process of Transformation*, organized by the Society of Friends of Kraków History and Heritage, and the Museum of Krakow. During the conference, Professor J. Purchla delivered a lecture *Cultural Heritage as Kraków's Development Potential*

13–14/04

Kraków. A workshop on management of cultural institutions for students of the Academy of Heritage

15/04

Poland and the East – a meeting with Professor Paweł Kowal on his book *The Testament of Prometheus*, organized in cooperation with the Jan Nowak-Jeziorański College of Eastern Europe in Wrocław and the editorial board of the bimonthly *New Eastern Europe*; hosted by Dr Iwona Reichardt and Director Łukasz Galusek



Left to right: Director Łukasz Galusek, Professor Paweł Kowal, Dr Iwona Reichardt



Professor Paweł Kowal



Ambassador Jan Piekło, former Polish Ambassador to Ukraine

16/04

Dr Iva Hraste Sočo, Croatian Deputy Minister of Culture, Dr Ana Kodrić Gagro, Senior Counsellor at the Ministry of Culture of the Republic of Croatia, visited the ICC and attended a meeting with Directors Agata Wąsowska-Pawlik and Łukasz Galusek to discuss the ICC's participation in the cultural programme accompanying the Croatian Presidency of the Council of the European Union (January–June 2020)



Left to right: Dr Iva Hraste Sočo, Director Agata Wąsowska-Pawlik, Director Łukasz Galusek

16–18/04

Italy, Milan. The Faculty of Architecture of the Politecnico di Milano. Professor Jacek Purchla participated in a seminar organized as part of the HOMEE international research project, and delivered a lecture entitled *The Politics of Heritage and the Urban Economy of Mega-Events: Kraków 2000 and Wrocław 2016. Two Polish European Capitals of Culture Contrasted*



22–23/04

Slow Art Day at the icc Gallery – a nationwide social campaign encouraging slow and reflective museum visits

24–25/04

Gdynia. Emigration Museum. Director Łukasz Galusek participated in the official celebrations of the International Day for Monuments and Sites, organized by the National Heritage Board of Poland and the Mayor of Gdynia, including a debate on *How to Create a Cultural Heritage Management Strategy*



Left to right: Bartosz Skaldawski, Director of the National Heritage Board of Poland; Professor Robert Hirsch, (Arch. Eng.), Municipal Conservator of Monuments in Gdynia; Professor Monika Murzyn-Kupisz, researcher at the Institute of Geography and Spatial Management at the Jagiellonian University; Łukasz Galusek, Deputy Director for Programme Policy at the International Cultural Centre; Professor Rafał Wiśniewski, Director of the National Centre for Culture



Director Łukasz Galusek holding the microphone, next to Professor Monika Murzyn-Kupisz

25/04

Kristoffer Arvidsson, Evy Nygårds and Johanna Sjöström, curators from the Gothenburg Museum of Art, came to the ICC, attended a meeting with Director Łukasz Galusek, and visited the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

25–27/04

Ireland, The Heritage Council of Ireland. Director Agata Wąsowska-Pawlik attended meetings with Beatrice Kelly, Head of Policy and Research at the Heritage Council of Ireland, and Virginia Teehan, Chief Executive Officer of the institution. Both meetings addressed possibilities for cooperation

30/04

Prague, Czech Republic. Marek Świdrak participated in the conference *Sacral Space. Theology – Art – History*, during which he delivered a lecture entitled *Sources for Valentin von Saebisch's Sacral Architectural Designs for Silesia*

MAY

7/05

Citified. How Central Europe Dreamt of Big Cities – a lecture by Professor Agnieszka Karpowicz, organized as part of the programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

8/05

Futurism – a workshop for adults in the series *Avant-Garde Academy* organized as part of the educational programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

Laurence Capelle, General Delegate of the French Community and Region of Wallonia-Brussels in Warsaw and Marie Giraud, Advisor for Academic and Cultural Contacts for Wallonia-Brussels, together with Sylwia Wandziuk-Obłuska from the Wallonia-Brussels General Delegation, visited the ICC and

attended a meeting with Directors Agata Wąsowska-Pawlik and Łukasz Galusek

10/05

Women of the Avant-Garde – a lecture by Małgorzata Jędrzejczyk in the series *Mature for Art. Meetings for Seniors*, organized as part of the educational programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

10–12/05

Denmark, Copenhagen. Director Agata Wąsowska-Pawlik and Dr Monika Rydiger paid a study visit to Copenhagen, organized by the Danish Cultural Institute, devoted to possibilities for cooperation with Danish cultural institutions



Left to right: Joanna Tamborska from the Danish Cultural Institute, Ola Gustafsson from Gehl Architects, Dr Monika Rydiger, Director Agata Wąsowska-Pawlik

12/05

Dr Erhard Busek, former Deputy Chancellor of Austria, Georg Krauchenberg, Secretary General at the Institut für den Donauraum und Mitteleuropa (Institute for the Danube Region and Central Europe), and Andrzej Tombiński, Honorary Consul General of Austria in Kraków, visited the ICC with a group of Austrian journalists. The guests attended a meeting with Professor Jacek Purchla and Director Łukasz Galusek. Professor Purchla delivered a lecture entitled *Krakau in Mitteleuropa*



14/05

Go Out Onto the Street! Protest Art in Russia – a lecture by Natalia Goncharova, Deputy Head of the Department of Artistic Programmes at the National Centre for Contemporary Art in Moscow, organized as part of the series *Polish-Russian Dialogue at the International Cultural Centre*



Professor Mileta Prodanović, Rector of the University of Arts in Belgrade, and Professor Jelena Todorović, Deputy Dean for International Cooperation of the Faculty of Fine Arts at the University of Arts in Belgrade, visited the ICC and attended a meeting with Director Łukasz Galusek. The guests also visited the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

15/05

Gorzyce. Reading workshop based on the book *Zwierzyniec. Okazy wybrane* [A Bestiary. Selected Specimens] at the Gorzyce branch of the public library in Żabno; hosted by Angelika Madura

Żabno. Reading workshop based on the book *Zwierzyniec. Okazy wybrane* [A Bestiary. Selected Specimens] at the public library in Żabno; hosted by Angelika Madura

17/05

Lovelies and Dowdies – Museum Night at the ICC, organized as part of the program accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*



Guided tour with curator Dr Monika Rydiger



An avant-garde photo booth



A tasting of Central European wines prepared in cooperation with Kraków Slow Wines

17-18/05

Rytro. Professor Jacek Purchla and Dr Michał Wiśniewski participated in the 49th Symposium *Contemporary Economy and Public Administration* organized by the Faculty of Public Economy and Administration of the Cracow University of Economics

18/05

In the Footsteps of the Emancipationists in Kraków – a themed walk in the series *12 Walks in 12 Months*, led by Ewa Furgał

20/05 Wawel Royal Castle. Director Agata Wąsowska-Pawlik and Professor Jacek Purchla participated in an awards ceremony, during which Dr Adolf Juzwenko, Director of the Ossolineum and member of the ICC Programme Council, was presented with the Erazm and Anna Jerzmanowski Prize of the Polish Academy of Arts and Sciences (PAU)

21/05 *The Romanian Allure of the Avant-Garde* – a lecture by Professor Erwin Kessler as part of the programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*



Director Łukasz Galusek (on the podium)



Professor Erwin Kessler

23–26/05 Warsaw. The ICC participated in the 10th Warsaw Book Fair

25/05 Zarzecze. The Dzieduszycki Museum in Zarzecze – branch of the Orsetti House Museum in Jarosław. Director Łukasz Galusek participated in a panel entitled *10 Years of the Eastern Partnership*, organized by the Regional International Debate Centre in Rzeszów

28/05 Malopolska Institute of Culture. An informational meeting of the Creative Europe Desk Poland, during which Joanna Hojda-Pepaś presented an international educational project entitled *ArtCome. Art and Contemporary Me. Artwork as a medium building European identity*, featuring the ICC

31/05

Museum of Krakow, Krzysztofory Palace. Director Agata Wąsowska-Pawlik and Professor Jacek Purchla attended a gala to celebrate the 120th anniversary of the founding of the Museum of Krakow; Professor Jacek Purchla, Chairman of the Museum's Board, delivered a special address

JUNE

1-5/06

15th World Congress of the Organization of World Heritage Cities (owhc) in Kraków. During the official opening, Professor Jacek Purchla, Chairman of the Steering Committee of the 15th owhc World Congress, delivered the opening address



Professor Jacek Purchla

Inauguration of the owhc Young Professionals Forum 2019 – an event accompanying the 15th World Congress of the Organization of World Heritage Cities (owhc) in Kraków, organized by the icc



Director Agata Wąsowska-Pawlik



Front row, left to right: Professor Jacek Purchla, Chairman of the owhc Steering Committee, Robert Piaskowski, Plenipotentiary of the Mayor of the City of Kraków for Culture, and Denis Ricard, Secretary General of the owhc





Professor Jacek Purchla with the participants of the Youth Forum in the gardens of the Archaeological Museum in Kraków

Dogs in Clogs. A Walk in the Footsteps of Kraków's Animals – a themed walk in the series *12 Walks in 12 Months*, led by Kama Guzik

2/06

Shaikha Mai bint Mohammed Al Khalifa, President of the Bahrain Authority for Culture and Antiquities and Chairperson of the Board of the Arab Regional Centre for World Heritage, visited the rcc and attended a meeting with Director Agata Wąsowska-Pawlik, Professor Jacek Purchla, and Director Łukasz Galusek



Shaikha Mai bint Mohammed Al Khalifa (centre) with Director Agata Wąsowska-Pawlik and Professor Jacek Purchla



Children's Day at the ICC – an educational workshop and guided tour of The Ravens House

3/06

Professor David Throsby visited the ICC and attended a meeting with Director Agata Wąsowska-Pawlik, Professor Jacek Purchla, and Director Łukasz Galusek



Left to right: Director Łukasz Galusek, Professor Jacek Purchla, Professor David Throsby, Director Agata Wąsowska-Pawlik



Professors: Jacek Purchla and David Throsby

4/06

ICC Kraków Congress Centre. Director Agata Wąsowska-Pawlik participated in the roundtable session *Heritage and Tourism: Local Communities and Visitors. A Shared Responsibility* as part of the events accompanying the 15th OWHC World Congress

5/06

Dr David Fleming visited the ICC and attended a meeting with Directors Agata Wąsowska-Pawlik and Łukasz Galusek

6/06

New Mouth. On Graphic Design in the Era of the Avant-Garde in Central Europe – a lecture by Dr Piotr Rypson as part of

the programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*



Dr Piotr Rypson



Left to right: Professor Stanisław Wejman, Director Agata Wąsowska-Pawlik, Director Łukasz Galusek



7/06

Dr Mindaugas Kvietkauskas, Lithuanian Minister of Culture, Rasa Rimickaitė, Cultural Attaché at the Embassy of Lithuania in Warsaw, and Karolina Narkevič, Advisor to Minister Kvietkauskas, visited the ICC and attended a meeting with Director Agata Wąsowska-Pawlik, Professor Jacek Purchla, and Director Łukasz Galusek



Left to right: Director Łukasz Galusek, Dr Mindaugas Kvietkauskas, Director Agata Wąsowska-Pawlik

8/06

Stacja Wisła Park. Participation of the ICC in the Kraków Picnic

9/06

Event closing the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

10–12/06

Focus group and co-creation workshop with representatives of the international ILUCIDARE project consortium and experts on heritage-led diplomacy and innovation



Director Agata Wąsowska-Pawlik opened the workshop



12/06

Ready-made – a workshop for adults in the series *Avant-Garde Academy* organized as part of the educational programme accompanying the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*

12–14/06

Austria, Graz. Dr Michał Wiśniewski delivered a lecture entitled *Krakow – Heritage and Development*, delivered at the 10th International ISC Symposium *Forever Old? Welterbestädte weiterbauen!* organised by the International Forum of Towns and Villages in Graz, the Municipality of Graz, and Schloss Eggenberg Universalmuseum Joanneum

14/06 *Exploring the Collections. Polish Artists at the Museum of Contemporary Art in Skopje* – a lecture by Dr Monika Rydiger in the series entitled *Mature for Art. Meetings for Seniors*, organized as part of the educational programme accompanying the exhibition *Skopje. City, Architecture, and Art of Solidarity*

15/06 Henryk Jordan Park. Participation of the ICC in the Kraków Picnic

Spider and Singing Frog. The Townhouses of Teodor Talowski – a themed walk in the series *12 Walks in 12 Months*, led by Natalia Żak

16/06 Dębicki Park. Participation of the ICC in the Kraków Picnic

17/06 France, Paris. Polish Embassy. Meeting with a group of diplomats from the member states of the UNESCO World Heritage Committee to discuss the inscription of Krzemionki Opatowskie Nature Reserve on the UNESCO World Heritage List; hosted by Professor Jacek Purchla, Chairman of the Polish UNESCO Committee



19/06 Session of the ICC Programme Council



Right to left: Director Agata Wąsowska-Pawlik and Professors Andrzej Chwałba and Jacek Purchla



Left to right: Magdaléna Vášáryová, Director Łukasz Galusek, Professor Maria Poprzęcka



Professors Maria Poprzęcka and Jacek Purchla



Rasa Rimickaitė



Dr Antoni Bartosz, and in the background Paweł Jaskanis and Professor Janusz Sepioł

20-23/06

The Cultural Space of Central Europe. Podkarpacie, Roztocze, Polesie – a travelling seminar of the ICC Programme Council



Markowa. The Ulma Family Museum of Poles Saving Jews in World War II



In a synagogue in Łańcut



The Bug River near Drohiczyn

22/06

Zielony Jar Wandy Park. Participation of the ICC in the Kraków Picnic

23/06

Stefan Żeromski Park. Participation of the ICC in the Kraków Picnic

25-27/06

Italy, Matera. Professor Jacek Purchla and Dr Joanna Sanetra-Szeliga participated in the Living Labs and in a meeting of the HOME international project consortium, partners of the ICC

27/06

Directors of key Bulgarian cultural institutions visited the ICC and attended a meeting with Dr Michał Wiśniewski. The study visit, organized by the Polish Press Agency on behalf of the Department of Public and Cultural Diplomacy of the Ministry of Foreign Affairs, was attended by: Dr Boni Petrunova, Director of the National Historical Museum in Sofia; Dr Veneta Handjiyska-Yankulova, Director of the Museum of the History of Sofia; Yaroslava Bubnova, Director of the National Gallery in Sofia; Professor Nicolai Nenov, Director of the Regional Historical Museum in Ruse; Stefan Shivachev, Director of the Regional Historical Museum in Plovdiv; Dr Mariana Kristeva, Director of the Varna Naval Museum; and Milena Michailova from the Programme Department of the Polish Institute in Sofia



Slovakia, Bratislava. Opening of the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928* at the Bratislava City Gallery, attended by Directors Agata Wąsowska-Pawlik and Łukasz Galusek



Left to right: Director Łukasz Galusek, Šárka Belšíková and Anežka Šimková from the Olomouc Museum of Art, Zsófia Kiss-Szemán from the Bratislava City Gallery, Director Agata Wąsowska-Pawlik



Left to right: Director Agata Wąsowska-Pawlik, Director Łukasz Galusek, Magdaléna Vášáryová, member of the ICC Programme Council

29/06

Planty Mistrzejowickie Park. Participation of the ICC in the Kraków Picnic

30/06

Inflancki Boulevard. Participation of the ICC in the Kraków Picnic

30/06-6/07

Azerbaijan, Baku. Professor Jacek Purchla participated in the 43rd session of the UNESCO World Heritage Committee



Professor Jacek Purchla headed the Polish delegation at the 43rd session of the UNESCO World Heritage Committee in Baku

JULY

4-7/07 Lublin Voivodeship. A workshop on cultural heritage site management for the students of the Academy of Heritage



At the Church of St John of Nepomuk in Zwierzyniec



At the Museum – Memorial Site in Bełżec



At the Orthodox Church of the Dormition of the Holy Mother of God in Szczepieszyn

6/07

Rakowice-Czyżyny. Past and Present – a themed walk in the series *12 Walks in 12 Months*, led by Jakub Link-Lenczowski



Jakub Link-Lenczowski



Wojciech Bednarski Park. Participation of the ICC in the Kraków Picnic

8-14/07

Kraków – Český Krumlov. V4 Heritage Academy. Management of UNESCO World Heritage Cultural Sites in Visegrad Countries – an international summer training programme organised by the ICC for heritage conservation officers, cultural institutions, and NGOs involved in heritage protection



Český Krumlov



Kroměříž Castle Gardens



Holašovice

9/07

Opening of the exhibition *Skopje. City, Architecture, and Art of Solidarity*, attended by Robert Alagjovzovski, National Coordinator for the Development of Culture and Inter-ministerial Cooperation at the Chancellery of the Prime Minister of North Macedonia; Ambassador Jacek Multanowski, former Polish Ambassador to North Macedonia, with his wife Kinga Nettmann-Multanowska, – the initiators of the exhibition, and Vasil Panovski, North Macedonian Ambassador in Poland, with his wife



Director Agata Wąsowska-Pawlik, co-curator of the exhibition



Dr Monika Rydiger, co-curator of the exhibition



Robert Alagjovzovski



Left to right: Professor Jacek Purchla; Agnieszka Grunwald, Deputy Head of the Department of Foreign Cooperation at the Ministry of Culture and National Heritage; Kinga Nettmann-Multanowska and Ambassador Jacek Multanowski



Maciej Ciborowski (son of Adolf Ciborowski, commissioned by the UN to coordinate the reconstruction of Skopje) and his wife



Left: Ambassador Vasil Panovski with his wife and Director Łukasz Galusek



Professor Wojciech Suchorzewski, one of the architects who created the new urban plan for Skopje



11/07

Journalists from Kharkiv Oblast in Ukraine paid a study visit to the ICC, organized by the Europe-North-East International Association, and attended a meeting with Director Agata Wąsowska-Pawlik, Dr Żanna Komar, and Joanna Hojda-Pepaś to discuss the possibilities of cooperation with Ukrainian partners. The meeting was also attended by Elżbieta Kois-Żurek, Director of the Department of Social Policy and Health at the Municipality of Kraków



Director Agata Wąsowska-Pawlik

12/07	<i>Concrete Heritage</i> – a lecture by Małgorzata Jędrzejczyk in the series <i>Mature for Art. Meetings for Seniors</i> , organized as part of the educational programme accompanying the exhibition <i>Skopje. City, Architecture, and Art of Solidarity</i>
14/07	Krakowski Park. Participation of the icc in the Kraków Picnic
20/07	Wojciech Bednarski Park. Participation of the icc in the Kraków Picnic
25/07	<i>Cinema on the icc Roof</i> – a screening of <i>Before the Rain</i> (1994, dir. Milcho Manchevski) as part of the programme accompanying the exhibition <i>Skopje. City, Architecture, and Art of Solidarity</i>
26–29/07	Supraśl. The icc participated in the <i>Podlasie SlowFest</i> festival, with four educational workshops led by Angelika Madura to promote the book <i>Zwierzyniec. Okazy wybrane</i> [A Bestiary. Selected Specimens]
28/07	Krakowski Park. Participation of the icc in the Kraków Picnic

AUGUST

3/08	Wojciech Bednarski Park. Participation of the icc in the Kraków Picnic <i>In the Footsteps of Kraków's Jews</i> – a themed walk in the series <i>12 Walks in 12 Months</i> , led by Agnieszka Kuźma
8/08	Opening of the exhibition <i>Be Yourself. Create.</i> Ioana Grigorescu: <i>Architect and Visionary</i> , organized by the Romanian Cultural Institute in Warsaw and the Association of Romanian Architects (UAR) in partnership with the icc <i>Cinema on the icc Roof</i> – a screening of <i>Alexander</i> (2004, dir. Oliver Stone) as part of the programme accompanying the exhibition <i>Skopje. City, Architecture, and Art of Solidarity</i>
9/08	<i>Sensitive Architecture</i> – a lecture by Małgorzata Jędrzejczyk in the series <i>Mature for Art. Meetings for Seniors</i> , organized as part of the educational programme accompanying the exhibition <i>Skopje. City, Architecture, and Art of Solidarity</i>
11/08	Krakowski Park. Participation of the icc in the Kraków Picnic
15–18/08	Sopot. The icc participated in a book fair organized as part of the 8th Sopot Literary Festival

- 22/08** *Cinema on the ICC Roof* – a screening of *Grbavica* (2006, dir. Jasmila Žbanić) as part of the programme accompanying the exhibition *Skopje. City, Architecture, and Art of Solidarity*
- 24/08** Wojciech Bednarski Park. Participation of the ICC in the Kraków Picnic
- 25/08** Krakowski Park. Participation of the ICC in the Kraków Picnic
- 29/08** *Cinema on the ICC Roof* – a screening of *The Macedonian* (2013, dir. Petro Aleksowski) as part of the programme accompanying the exhibition *Skopje. City, Architecture, and Art of Solidarity*
- 30/08** *Back to school with the ICC!* – a workshop for children as part of the educational programme accompanying the exhibition *Skopje. City, Architecture, and Art of Solidarity*
- 30/08–01/09** Kraków – Carpathian Foothills – Nieprzeźnia. A training and teambuilding weekend for the staff of the International Cultural Centre



In the Church of St. Michael the Archangel in Binarowa



In front of the manor house in Kwiatonowice



In Bobowa Synagogue

SEPTEMBER

3/09

Central Europe. From Scratch – a meeting with Professor Csaba G. Kiss; hosted by Ambassador Rafał Wiśniewski



Left to right: Professor Csaba G. Kiss, Ambassador Rafał Wiśniewski



Professor Andrzej Chwalba (right)

4/09

Krynica. Economic Forum. Director Agata Wąsowska-Pawlik, Professor Jacek Purchla, and Director Łukasz Galusek attended a ceremony during which Professor Csaba G. Kiss received the *Stanisław Vincenz New Culture of New Europe Award*; during the event, Professor Purchla delivered a special laudation



8/09

The Lightning Rod of Kraków. The Church of the Assumption of the Blessed Virgin Mary in Bielany – a themed walk in the series *12 Walks in 12 Months*, led by Marek Świdrak

10-12/09

Kiev. Director Agata Wąsowska-Pawlik, Professor Jacek Purchla, and Dr Żanna Komar, visited the National Art Museum of Ukraine to discuss the upcoming Polish-Ukrainian exhibition under the working title *UKRAINNA*, planned for the end of 2020/beginning of 2021



Left to right: Dr Żanna Komar, Director Agata Wąsowska-Pawlik, Hanna Vivchar, Senior Curator at the National Art Museum of Ukraine, and Yuliya Lytvynets, the General Director of the museum

12-14/09

Warsaw. German Historical Institute. Conference entitled *Postmodern Architecture and Political Change – Poland and Beyond*, during which Dr Michał Wiśniewski delivered a lecture *Tomasz Mańkowski and Brutalist Influences on Postmodern Architecture in Kraków*

13/09

Alexander the Great, Brutalism, and Politics. About a Photo Project by Michał Siarek – a lecture by Helena Postawka-Lech in the series *Mature for Art. Meetings for Seniors*, organized as part of the educational programme accompanying the exhibition *Skopje. City, Architecture, and Art of Solidarity*

18/09

Warsaw. National Heritage Board of Poland. Professor Jacek Purchla participated in a session of the UNESCO World Heritage Committee in Poland

Natolin. Lecture by Professor Jacek Purchla, entitled *The Mythos of Galicia. Paradoxes of Identity Building in Central Europe*, at the College of Europe in Natolin

19-20/09

5th Heritage Forum of Central Europe: *Heritage and the Environment*. To mark the 450th anniversary of the Union of Lublin, a special invitation was addressed to Lithuanian scholars. The conference was attended by Dr Ingrida Veliutė, Lithuanian Deputy Minister of Culture



Director Agata Wąsowska-Pawlik



Right to left: Robert Piaskowski, Dr Adam Izdebski, Dr Rafał Szmytka



Dr Ingrida Veliutė

19/09

In Search of Lithuania's Multicultural Heritage – a meeting with Kristina Sabaliauskaitė, event accompanying the 5th Heritage Forum of Central Europe, hosted by Director Agata Wąsowska-Pawlik and Director Łukasz Galusek



Left to right: Director Agata Wąsowska-Pawlik, Dr Kristina Sabaliauskaitė, Director Łukasz Galusek



19-21/09

Kraków – Wrocław. A meeting of the HOMEE international research project consortium at the ICC, with a study visit to Wrocław



Professor Jacek Purchla (third from left)



Robert Piaskowski, Plenipotentiary of the Mayor of the City of Kraków for Culture (third from left)



Dr Joanna Sanetra-Szeliga

21-24/09

Kraków – Bóbrka – Łańcut – Przemyśl. Seminar entitled *Galicja – A Laboratory of Myths*, organized by the College of Europe in Natolin in cooperation with ICC and led by Dr Żanna Komar, Marek Świdrak, Director Agata Wąsowska-Pawlik and Dr Michał Wiśniewski

22/09

Macedonian Sunday – open day at the exhibition *Skopje. City, Architecture, and Art of Solidarity*



A guided tour with co-curator, Director Agata Wąsowska-Pawlik





A guided tour with co-curator, Dr Monika Rydiger



Workshops for children



A Balkan food tasting organized in cooperation with Bacówka u Wiecha

Alexandromania – a meeting with Michał Siarek as part of the open day at the exhibition *Skopje. City, Architecture, and Art of Solidarity*; hosted by Director Łukasz Galusek



Left to right: Michał Siarek, Director Łukasz Galusek



23/09

Municipality of Kraków. Director Agata Wąsowska-Pawlik participated in the first session of the Committee of the Fraternity for Patronage in Kraków for 2019–2022

25/09

Olesno. Public Library. Educational workshop entitled *Dogs in Clogs* promoting the book *Zwierzyniec. Okazy wybrane* [A Bestiary. Selected Specimens]; hosted by Angelika Madura

Zalipie. The House of Painters. Educational workshop entitled *Dogs in Clogs* promoting the book *Zwierzyniec. Okazy wybrane* [A Bestiary. Selected Specimens]; hosted by Angelika Madura

Hungary, Budapest. Dr Magdalena Łanuszka, AHICE coordinator, attended a meeting with Dr Kinga Bartha, and Dr József Kolossa, from the State Secretariat for Culture at the Chancellery of the Prime Minister of Hungary, to discuss the further cooperation of Hungarian partners with AHICE

26/09

How Poles rebuilt Skopje – a meeting with Professor Wojciech Suchorzewski, engineer Stanisław Furman, and architect Bogdan Wyporek as part of the programme accompanying the *Skopje. City, Architecture, and Art of Solidarity*; hosted by Professor Wojciech Kosiński



Director Agata Wąsowska-Pawlik with the guests of the event



Professor Wojciech Suchorzewski



Bogdan Wyporek



Stanisław Furman



Kinga Nettman-Multanowska

27/09

Residence of the U.S. Consul General in Kraków. Director Agata Wąsowska-Pawlik participated in a meeting of the participants of the State Department's International Visitors Programme with Consul General Patrick T. Slowinski

29/09-1/10

Berlin. Centre for Historical Research of the Polish Academy of Sciences. Professor Jacek Purchla and Dr Żanna Komar, participated in an international conference, *Planung des Neuen Ostens. Architektur und Städtebau unter deutscher Besatzung in Ostmitteleuropa*; Professor Purchla moderated a panel entitled *Repräsentative Projekte in der Großstadt*, and Dr Komar delivered a paper *Umgestaltung des Krakauer Stadtzentrums während der deutschen Besatzung. Versuch einer Typologie anhand realisierter und nicht realisierter Projekte*

OCTOBER

1/10

Warsaw. Director Agata Wąsowska-Pawlik took part in the opening of the exhibition *The Armenian Cathedral in Lviv and Its Creators* in the Orangery of the Museum of King Jan III's Palace at Wilanów; the opening gala was also attended by Director Łukasz Galusek and Dr Michał Wiśniewski. The exhibition was organized by the ICC, the POLONIKA National Institute of Polish Cultural Heritage Abroad, and the Museum of King Jan III's Palace at Wilanów



Director Agata Wąsowska-Pawlik and Dorota Janiszewska-Jakubiak, Head of the POLONIKA Institute (right)



Paweł Jaskanis, Director of the Museum of King Jan III's Palace at Wilanów



Left to right: Dr Michał Wiśniewski, Dr Joanna Wolańska, Director Agata Wąsowska-Pawlik, Director Łukasz Galusek



5/10 Opening of the 14th Academy of Heritage post-graduate study course

8/10 *Yugomodernism* – a lecture by Director Łukasz Galusek as part of the programme accompanying the exhibition *Skopje. City, Architecture, and Art of Solidarity*



Professor Janusz Sepioł (left)

Society of Friends of Kraków History and Heritage (ТМНІЗК). *An Encyclopaedia of Kraków* – an opening lecture by Professor Jacek Purchla in the series ТМНІЗК *Scientific Papers*

9/10

Polish Academy of Sciences in Kraków. Jacek Purchla participated in the conference *On the Centennial of the Legislative Sejm of 1919–2019*

9-12/10

Spain, Barcelona. Conference *City History Museums and Research Network*, during which Dr Michał Wiśniewski delivered a presentation entitled *The Topics Developed During the Decade of Our Networking. A Balance from Central Europe*

10/10

Opening of the exhibition *Ahmad Nabaz. The Dark East* in the medieval cellars of the ICC



Right to left: Director Agata Wąsowska-Pawlik, Ambassador Ziyad Raoof, Kurdistan Regional Government Representative in Poland, and Ahmad Nabaz



Ahmad Nabaz (centre), Sakar Sleman (to his right) and Ziyad Raoof (to his left)



11/10 *The Community of Art* – a lecture by Małgorzata Jędrzejczyk in the series *Mature for Art. Meetings for Seniors*, organized as part of the educational programme accompanying the exhibition *Skopje. City, Architecture, and Art of Solidarity*

12/10 *The Secrets of Reformacka Street* – a themed walk in the series *12 Walks in 12 Months*, led by Kama Guzik

14/10 Jagiellonian University, Collegium Novum. Director Agata Wąsowska-Pawlik and Professor Jacek Purchla participated in an international conference entitled *Languages and Civilizations. Oriental Studies in Cracow 1919–2019*, organized to celebrate the centennial of the Institute of Oriental Studies

14–15/10 Warsaw. Dr Joanna Sanetra-Szeliga took part in a conference entitled *Informed Cities*, devoted to urban revitalization with a special emphasis on the perspective of city residents

How Bikes Can Save the World – a meeting with Peter Walker, organized by the publishing house Wysoki Zamek; hosted by Aleksander Gurgul. The event was held in partnership with the ICC

18/10 *Public Space in 19th-Century Cities* – a meeting devoted to the second volume in the series *Architecture in the City, Architecture for the City*, published by the Tadeusz Manteuffel Institute of History at the Polish Academy of Sciences in Warsaw. The panel featured Professor Agnieszka Zabłocka-Kos (University of Wrocław), Dr Aleksander Łupienko (Institute of Art at the Polish Academy of Sciences), and Dr Wojciech Szymański (Institute of Art History of the University of Warsaw), and was hosted by Dr Michał Wiśniewski, and Director Łukasz Galusek. The ICC was a partner in the event

19–23/10 Moscow. Director Agata Wąsowska-Pawlik and Professor Jacek Purchla participated in the annual General Assembly of the RIHA Association

20/10 Closing of the exhibition *Skopje. City, Architecture, and Art of Solidarity*

21/10 Olav Myklebust, Ambassador of the Kingdom of Norway to Poland, together with Marian Mikołajski, Honorary Consul, and Anniken Kleven-Gasserz, Norway Grants Advisor at the Embassy of Norway, visited the ICC and attended a meeting with Director Łukasz Galusek



Left to right: Anniken Kleven-Gasserz, Ewa Czarnecka, Director Łukasz Galusek, H.E. Olav Myklebust, Marian Mikołajski

24/10 A delegation of Russian museum directors, including: Irina Galkova, Director of the Museum Collections of the Memorial Society in Moscow; Roman Romanov, Director of the Gulag History Museum in Moscow; Elena Kostiusheva, General Scientific Director of the State Museum of the Political History of Russia in St Petersburg; Zhanna Televitskaya, Head of the Exhibition and Projects Department at the Anna Akhmatova Museum in St Petersburg; Yuly Rybakov, Director of the Pushkinskaya 10 Art Centre in St Petersburg; Ivan Panikarov, founder of the Private Gulag Museum in Magadan; and Natalia Bryżko, former Director of the Polish Institute in St Petersburg as guide for the guests of the Department of Public and Cultural Diplomacy of the Ministry of Foreign Affairs, visited the ICC and attended a meeting with Director Agata Wąsowska-Pawlik and Dr Beata Nykiel; the meeting was devoted to the ICC's activity and its cooperation with museums in Russia



24-27/10

Kraków. The ICC participated in the 23rd International Book Fair in Kraków



25/10

Professor Jelena Todorović, Deputy Dean for International Cooperation at the University of Arts in Belgrade, visited the ICC and attended a meeting with Director Łukasz Galusek

25-28/10

Slovakia, Bratislava. Joanna Hojda-Pepas and Angelika Madura participated in the third meeting of the participants of the international educational project *ArtCoMe. Art and Contemporary Me. Artwork as a medium building European identity*

26/10

Travel with a MiniBook – an educational workshop organized as part of the 23rd International Book Fair in Kraków

30/10

My Kurdistan – a meeting with Ahmad Nabaz as part of the programme accompanying the exhibition *Ahmad Nabaz. The Dark East*

NOVEMBER

4/11 Rzeszów. Professor Jacek Purchla delivered a lecture *The Activity of Professor Jerzy Wyrozumski in the Society of Friends of Kraków History and Heritage* at the conference *Plus Ratio Quam Vis. Professor Jerzy Lesław Wyrozumski (1930–2018)*, organized by the Institute of History of the University of Rzeszów

5/11 *Will Bolesław Prus's "The Doll" Enter the World Literary Canon? Reflections of the Japanese Translator* – a lecture by Professor Tokimasa Sekiguchi. The partners of the event included: the Faculty of Polish Studies of the Jagiellonian University, the Centre for Translation Studies of the Faculty of Polish Studies of the Jagiellonian University, the Centre for Advanced Studies in the Humanities at the Jagiellonian University, the Polish Studies Association, and the Manggha Museum of Japanese Art and Technology



6/11 Collegium Maius, Jagiellonian University. Director Agata Wąsowska-Pawlik and Professor Jacek Purchla participated in a seminar *Revisiting Wittgenstein and Religion*, organized by the Austrian Cultural Forum in Warsaw

6/11–1/12 *Yo.V.A.4 – Young Viennese Architects and Landscape Architects* – the opening of an exhibition organized by the Austrian Cultural Forum in Warsaw in partnership with the icc; the exhibition was displayed in the medieval cellars of the icc

7/11

The Carpathian Mountains. A Lost Space – a meeting devoted to the 36th issue of *Herito*, accompanied by a panel featuring Director Łukasz Galusek, Magdalena Petryna, and Marek Styczyński; hosted by Bartosz Sadulski



Director Agata Wąsowska-Pawlik



Director Łukasz Galusek



Left to right: Bartosz Sadulski, Director Łukasz Galusek, Magdalena Petryna; Marek Styczyński plays the shepherd's pipe



Magdalena Petryna and Marek Styczyński

8/11

Photography in Print, or a History of Central European Photobooks – a lecture by Natalia Żak in the series *Mature for Art. Meetings for Seniors*, organized as part of the educational programme accompanying the exhibition *Photobloc. Central Europe in Photobooks*

12/11

My Life with Bulgakov – a lecture by Professor Marietta Chudakova, President of the Bulgakov Foundation, as part of the series *Polish-Russian Dialogue at the International Cultural Centre*



Lasse Andersson, Director of the Utzon Center in Aalborg, Denmark and Dr Line Nørskov Eriksen, Director of the Exhibition Department at the Utzon Center, visited the ICC and attended a meeting with Director Agata Wąsowska-Pawlik



Left to right: Lasse Andersson, Dr Line Nørskov Eriksen, Director Agata Wąsowska-Pawlik

14/11

Young Viennese Architects and Landscape Architects – a meeting with Michael Salvi and Thomas Weber as part of the programme accompanying the exhibition *Yo.V.A.4 – Young Viennese Architects and Landscape Architects*, organized in partnership with the icc



Left to right: Thomas Weber and Michael Salvi

16/11

The Kraków Workshops. A Walk with Design in the Background – a themed walk in the series *12 Walks in 12 Months*, led by Dr Michał Wiśniewski

Chang Hwee Nee, Chief Executive of the National Heritage Board of Singapore, together with a delegation of four representatives, visited the icc and attended a meeting with Professor Jacek Purchla and Director Łukasz Galusek



Right to left: Director Łukasz Galusek, Professor Jacek Purchla, Director Chang Hwee Nee

Polish Academy of Arts and Sciences. Professor Jacek Purchla participated in an official session of the Polish Academy of Arts and Sciences, during which he was nominated as an active member of the Department of History and Philosophy at the Polish Academy of Arts and Sciences

17/11

Kraków Museums’ Open Day at the icc

18/11

Heritage and the Economy – a lecture by Professor David Throsby as part of The Academy of Heritage Open Lectures





19/11 *Jewish Vienna and its Museum* – a lecture by Dr Danielle Spera, Director of the Jewish Museum of Vienna, as part of *The Academy of Heritage Open Lectures*



Left to right: Director Łukasz Galusek, Philipp Charwath, Austrian Consul General in Kraków, Dr Danielle Spera, Director Agata Wąsowska-Pawlik, Andrzej Tombiński, former Honorary Consul of Austria in Kraków



Dr Danielle Spera



Left to right: Martin Hermges, Deputy Ambassador of Austria to Poland, and Director Łukasz Galusek

ICE Kraków Congress Centre. During the opening session of the Open Eyes Economy Summit, Professor Jacek Purchla held a laudation to honour the presence of Professor David Throsby, who delivered a lecture entitled *Art and Culture in the Modern Economy. Can Economics Tell Us Anything Useful?* Director Agata Wąsowska-Pawlik and Professor Purchla moderated a panel *Culture as a Way Out of Crisis*



Panel for Culture as a Way Out of Crisis. Left to right: Director Agata Wąsowska-Pawlik, Professor Andreas Wiesand, Dr Anna Villarroja, Piotr Uszok, former Mayor of Katowice, and Professor Jacek Purchla

19-20/11

Belgium, Brussels. Dr Joanna Sanetra-Szeliga, Professor Robert Kusek, and Jan Strycharz participated in a consortium meeting of the ILUCIDARE international research project, a focus group, and a co-creation atelier, as well as an ILUCIDARE conference: *Playground. Cracking the Future of Heritage*

21/11

Opening of the exhibition *Photobloc. Central Europe in Photo-books*



Director Agata Wąsowska-Pawlik



Curators (left to right): Łukasz Gorczyca, Natalia Żak, Adam Mazur



Maria Anna Potocka, Director of the MOCaK Museum of Contemporary Art in Kraków, and Łukasz Gorczyca



Jadwiga Kaim-Otręba and Ryszard Otręba



Co-curator Natalia Żak



23/11

Literature at the Crossroads – a panel debate between the participants of the Rozstaje.art translation project: Joanna Bernatowicz, Walery Butewicz, Marcin Gaczkowski, Maciej Piotrowski, and Ziemowit Szczerek; hosted by Aleksandra Wojtaszek and Daniel Warmuz. The event was organized in partnership with the ICC

26/11 Warsaw. The Ujazdowski Castle Centre for Contemporary Art. Directors Agata Wąsowska-Pawlik and Łukasz Galusek participated in the inaugural conference of the third edition of the Culture Programme, co-funded by the EEA Financial Mechanism for the period 2014–2021, organized by the Department of European Affairs and Funds of the Ministry of Culture and National Heritage

27/11 Wrocław, Ossoliński National Institute. Director Łukasz Galusek took part in a panel entitled *What Can We Contribute to Eastern Europe Today in Terms of Culture?* during a conference on Polish policy in the East, organized by the Jan Nowak-Jeziorański College of Eastern Europe in Wrocław

27–29/11 Gdańsk. A lecture by Dr Michał Wiśniewski *Bauhaus at the Foot of Wawel Castle? The Theory and Practice of Kraków Architecture in Response to the Changes in the Architecture of the Weimar Republic*, delivered at the conference *Re.bauhaus 1919–2019* at the Academy of Fine Arts in Gdańsk

28/11 Conference *Volunteering for Heritage. Let's Work Together in Europe*, organized by the Polish National Heritage Board, with the cooperation of the ICC, the Chronić Dobro Foundation, and European Heritage Volunteers

France, Paris. UNESCO Headquarters. Professor Jacek Purchla, Chairman of the Polish UNESCO Committee, participated in the 22nd session of the General Assembly of States Parties to the World Heritage Convention. On 29 November, Professor Purchla took part in the first session of the UNESCO Executive Board in its new term, in the capacity of Poland's representative.



29–30/11 Romania, Arad. Director Łukasz Galusek participated in the Donau Lounge Literary Festival, during which he gave a presentation of two issues of the *Herito* magazine, devoted to the Danube and Carpathian regions

DECEMBER

1-7/12

Bahrain, Al-Muharrak. Director Agata Wąsowska-Pawlik and Professor Jacek Purchla, accompanied by a delegation from the Municipality of Kraków, visited the Shaikh Ebrahim Center for Culture and Research. Ms Wąsowska-Pawlik opened an exhibition designed by the ICC, entitled *The Treasures of Kraków*, which was translated into Arabic and English. Meeting with Shaikha Mai bint Mohammed Al Khalifa, President of the Bahrain Authority for Culture and Antiquities and the Chairperson of the Board of the Arab Regional Centre for World Heritage; Ms Wąsowska-Pawlik delivered a lecture *The Culture and the City – the Case of Kraków* at the Bahrain National Museum



Director Agata Wąsowska-Pawlik



Director Agata Wąsowska-Pawlik and Shaikha Mai bint Mohammed Al Khalifa



Lecture by Director Agata Wąsowska-Pawlik



Professor Jacek Purchla with Director Agata Wąsowska-Pawlik and Dr Aisha Darwish, a former Thesaurus Poloniae fellow

5/12

Poland and Ukraine – On the Correspondence between Jerzy Giedroyc and Bohdan Osadczuk – a meeting with Bogumiła Berdychowska about the correspondence between Jerzy Giedroyc and Bohdan Osadczuk, published by the College of Eastern Europe; hosted by Director Łukasz Galusek and Dr Iwona Reichardt



Left to right: Director Łukasz Galusek, Bogumiła Berdychowska, Dr Iwona Reichardt

5-8/12

Wrocław. The ICC participated in the 28th Wrocław Good Books Fair

8/12

In Search of Santa Claus. Santa Claus at the ICC – an educational workshop for children as part of the exhibition *Photobloc. Central Europe in Photobooks*



10/12

Prague, Czech Republic. Marek Świdrak participated in the conference *Heritage Care for the 21st Century* with a lecture entitled *Remarks on Some of the Differences between Heritage Protection in Poland and in the Czech Republic in the Last 30 Years*

13/12

Photobooks. The Early Days – a lecture by Małgorzata Jędrzejczyk in the series *Mature for Art. Meetings for Seniors*, organized as part of the educational programme accompanying the exhibition *Photobloc. Central Europe in Photobooks*

Hungary, Pécs. Opening of the exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928* at the Janus Pannonius Museum

14/12

Through the Four Gates. Traditional Visions of the Monastery – a themed walk in the series *12 Walks in 12 Months*, led by Karolina Wójcik

CONFERENCES SEMINARS



THE CULTURAL SPACE OF CENTRAL EUROPE PODKARPACIE, ROZTOCZE, POLESIE

19-23 JUNE

Each year, a seminar of the ICC Programme Council is held under the common title *The Cultural Space of Central Europe*, whilst its participants study selected regions of this part of the continent. In 2019, these were Podkarpacie, Roztocze and Polesie.

The seminar commenced with a session of the Programme Council in the headquarters of the International Cultural Centre (19 June). On the same day, already, the participants of the seminar had reached the town of Markowa, where they visited The Ulma Family Museum of Poles Saving Jews in World War II. The visit was completed with a meeting with the Museum Director, Dr Anna Stróż-Pawłowska, and a discussion about the programme of this institution and current trends in martyrologic museology. In the evening, after reaching Łańcut, the group met with Wit Karol Wojtowicz, the Director of the Castle Museum in Łańcut.

On the second day of the seminar, the Programme Council visited the Łańcut synagogue and the Orthodox and Catholic churches in Tomaszów Lubelski, and also the Orthodox churches in Chotyniec and Radruż, which have UNESCO World Heritage designation. An important point of the trip was a visit to the palace in Narol, where the group was given a guided tour by the recent purchaser of the property, provoking a debate about the development of the ruined object. In the afternoon, the group visited the Museum – Memorial Site in Bełżec, where they were guided by its Head, Tomasz Hanejko.

The next day began with a visit to the unique eighteenth-century monuments of the virtually unknown Tarnogród – the Church of the Transfiguration and a synagogue which currently operates as a public library. Another point on the map of the trip was Biłgoraj, where the group visited the Town on the Trail of Borderland Culture, a reconstruction initiative introduced to the group by Jolanta Kuźmińska, a representative of the Biłgoraj XXI Foundation. The next points on the day's agenda were Zwierzyniec, where the Programme Council visited, among other things, a former brewery, followed by Szczecbrzeszyn – where, apart from the old architecture, the group also had the opportunity to see places connected with the activity of Zygmunt Klukowski, a doctor and director of the hospital there, a regional historian, whose wartime memoirs became evidence in the case concerning the pacification of the Zamość region in one of the Nuremberg trials, and then the city of Zamość, where the participants were guided by the Director of the Museum of Zamość, Andrzej Urbański.

Saturday began with a walk around Zamość, and then the group went to Krasnystaw, where they visited the Regional Museum and saw one of the finest examples of Lviv rococo sculpture in Poland, kept in a post-Jesuit church



In the Ulma Family Museum of Poles Saving Jews in World War II in Markowa



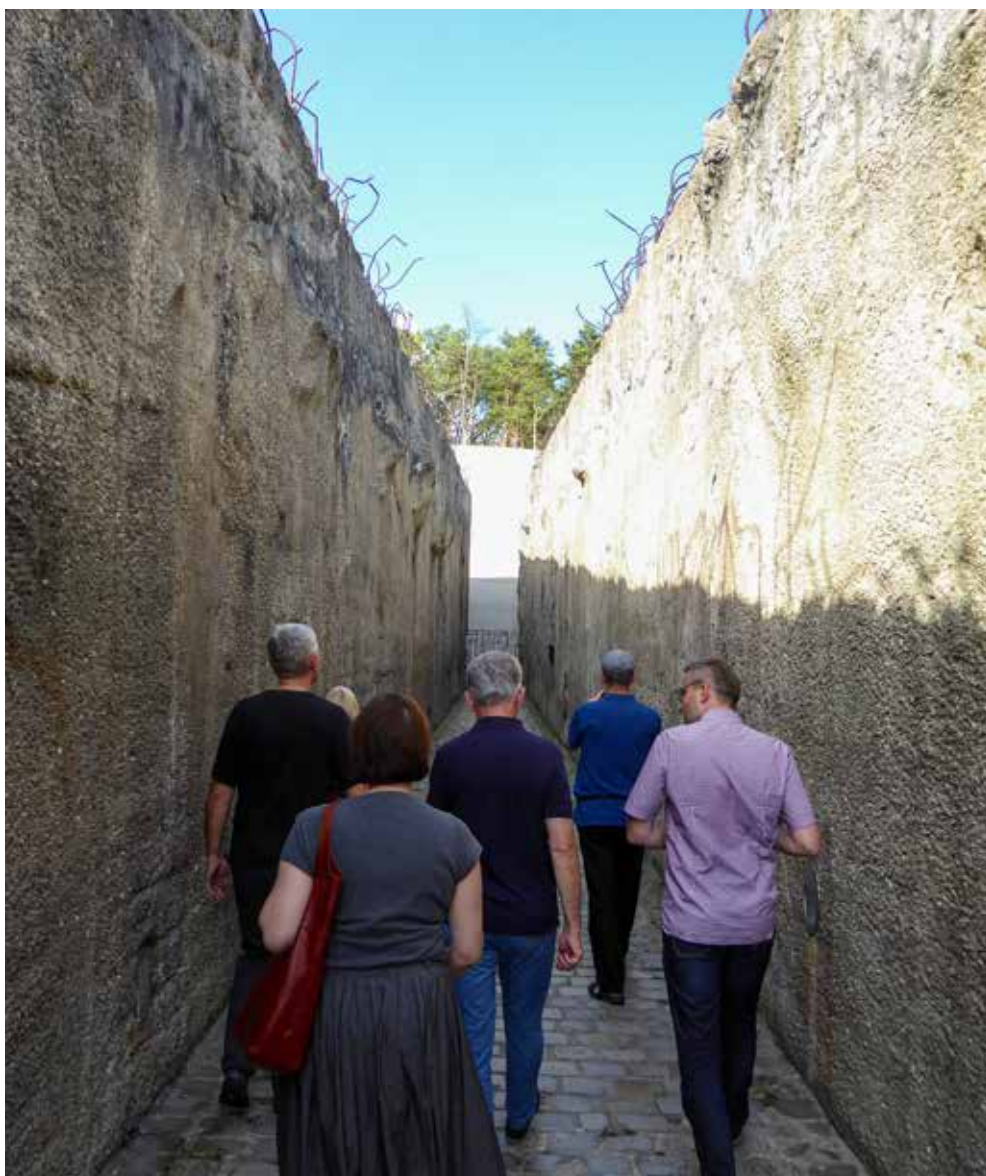
A synagogue in Łańcut



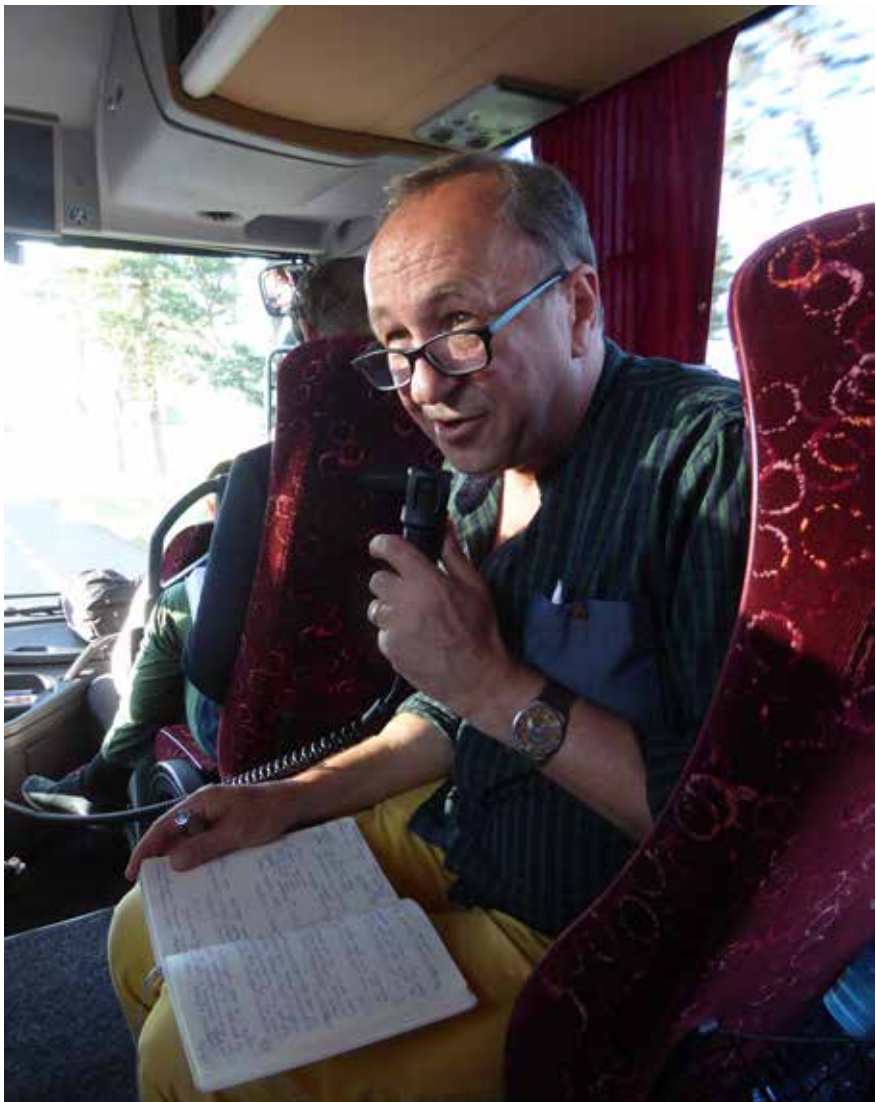
St. Paraskevi Orthodox Church in Radruż



Museum – Memorial Site in Bełżec



Museum – Memorial Site in Bełżec



Professor Robert Traba



A former synagogue and current public library in Tarnogród. Directors Agata Wąsowska-Pawlik and Łukasz Galusek give thanks for the visit and introduction to the three Tarnogród cultures



Director Agata Wąsowska-Pawlik give an interview to the Biłgoraj Television in a Town on the Trail of Borderland Cultures in Biłgoraj



Professors Robert Traba and Andrzej Chwalba in Krupe



Jagoda Barczyńska (first from the left) introduces the activity of Gallery 72



Programme Council in Drohiczyn

there. The next stop on the route was the castle in Krupie – one of the most picturesque castle ruins in these territories, at the same time very representative for the issue of the protection of permanent ruins in Poland. Then the participants of the seminar went to Chełm, where they saw both old and newer monuments, the latter group included the residential estate “Dyrekcja” [the Directors’ Estate] – one of the most ambitious urban and infrastructure projects realised in Poland in the interbellum period. Additionally, the Programme Council visited Gallery 72, whose activity was introduced by its curator Jagoda Barczyńska. The day closed with a sightseeing tour of the newly renovated historic monuments of Włodawa.

The last day of the seminar began with a visit to Kodeń, where the participants saw the historic sanctuary and the remains of the Sapieha Palace. The next items on the itinerary were Drohiczyn and Grabarka, where the group was guided by Melania Grygoruk.

This five-day study visit along the eastern border of Poland, an area which is poorly known and, with only a few exceptions, rarely visited, despite its great cultural value, provided a great chance to get to know this region in a more profound and complex way. Moreover, the trip created an opportunity to meet people who are responsible for caring for the cultural heritage of the regions visited, which will open a path to future co-operation between them and the International Cultural Centre.

Marek Świdrak

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE



5TH HERITAGE FORUM OF CENTRAL EUROPE HERITAGE AND THE ENVIRONMENT

19-20 SEPTEMBER

The Heritage Forum of Central Europe is a recurring event organised by the ICC every two years. It is an interdisciplinary meeting platform for debates about connections between the past and the present. It also provides a voice for Central Europe concerning the philosophy, management and protection of heritage, and also in its economic, social and political dimensions. This regular conference is organised under the auspices of the Working Group of Experts on Cultural Heritage of the Visegrad Group Countries, composed of representatives of the Ministry of Culture of the Czech Republic, the Prime Minister's Office of Hungary, the Monuments Board of the Slovak Republic in Bratislava and the ICC in Kraków. The four previous editions were devoted to issues like the theory of heritage in Central Europe, the borders of heritage, the phenomenon of a city and the relationship between heritage and society.

The objective of the fifth edition of the Forum, entitled, *Heritage and the Environment*, was a reflection on the multidimensional relationships between heritage and the environment – widely understood as everything that surrounds us, both in its tangible aspect as well as its social and cultural one. The environment was debated in the widest possible sense – first of all, as the natural environment. This meaning was especially emphasised, primarily in the context of the increasing reflection of many societies over their own role or significance within nature and their awareness of being a threat to it. Nature and heritage are intertwined in many various ways: in both a negative and a positive sense. The second meaning of the term “environment” reflected upon during the proceedings was its anthropogenic meaning: as the environment created by people and their community.

Many scholars representing both the humanities and the life sciences were invited to take part in the 5th Heritage Forum. The selection of speakers was based on an open call for papers, for which 88 paper proposals were submitted; those which most suited the subject matter of the conference were chosen for presentation. During the two-days' proceedings, 52 papers from 15 countries were presented (the Czech Republic, Estonia, the Netherlands, Lithuania, Malta, Germany, Poland, Romania, Slovakia, Slovenia, Switzerland, Ukraine, Hungary, Great Britain and Italy), in parallel session, divided into specific subjects: *Canals and Rivers*; *Heritage, Landscape and Environment*; *Heritage and Tourism*; *Intangible Heritage*; *Parks and Gardens*; *Heritage: Natural? Cultural? Both?*; *Landscape and Conflict*; *(Eco)Museums*; *Heritage and Local/Global Communities*; *Architecture*



From the left: Dr Rafał Szmytka, Dr Adam Izdebski; Professor Jacek Purchla



From the left: Director Agata Wąsowska-Pawlik, Dr Kristina Sabaliauskaitė, Director Łukasz Galusek



Dr Tino Mager presenting his paper



Professor Carola Hein, in the background – Dr Tino Mager



Professor Marie-Theres Albert



Dr Michał Kępski



From the left: Dr Beata Nykiel and Dr Nijolė Strakauskaitė



Professor Gabriele Dolff-Bonekämper

and Landscape; Cityscapes and Urban Environment; Memory, Identity and Space; Heritage and “Wastelands”.

The Forum also offered two plenary lectures open to the public. The way in which water heritage can help solving contemporary problems with water was discussed in the lecture: *Adaptive Strategies for Water Heritage. Past, Present and Future* by Professor Carola Hein and Dr Tino Mager, specialists from the Chair of History of Architecture and Urban Planning at Delft University of Technology in the Netherlands, sharing with the public, their historic and contemporary experience in this respect. Professor Gabriele Dolff-Bonekämper from the Technical University Berlin gave a lecture, *Shifting Frames of Heritage. Spaces, Places and Stories*, inspired by the theory of Maurice Halbwach (1877–1945), a French sociologist and cultural scientist, a precursor of the contemporary study of memory: the lecture connected his famous theory with contemporary debates about the disputable places of memory.

In addition, the proceedings were rounded off with eight expert lectures delivered by specialists invited to speak at the Forum: Dr Adam Izdebski and



From the left: Director Łukasz Galusek, Dr Stsiapan Stureika



Dr Ingrida Veliutė

Dr Rafał Szmytka from the Institute of History, Jagiellonian University, in a talk with Professor Jacek Purchla presented the most important theses from the book they edited, titled *Ekobiografia Krakowa* [The Eco-biography of Kraków]. Dr Hana Skokanová from the Silva Tarouca Research Institute for Landscape and Horticulture presented a historic landscape, its state of preservation and methods of protecting it, using a Czech example. Professor Nijolė Strakauskaitė from the Lithuanian Klaipėda University shared the plans of the reconstruction of the castle in Klaipėda, whilst Ágnes Balog, who represented the Apor Vilmos Catholic College in Vác discussed the need to teach sensitivity to cultural and natural heritage to children through play, creation and first of all, by experience, and presented methods for doing it. Dr Michał Kępski, from the TRAKT Cultural Tourism Centre in Poznań characterised a comprehensive approach to the issue of heritage and the role of museums in its preservation. Professor Marie-Theres Albert from the Institute of Heritage Studies in Berlin talked about the creation of a European identity by means of education connected with cross-border entries on the UNESCO World Heritage List using the example



Attendees from Indonesia. From the left: Dadan Wildan, Kacung Marijan and Mardijono Nugroho

of the Muskau Park. The presentation of Dr Artur Chojnacki, representative of the Office of the Citizens' Committee for the Restoration of the Historical Monuments of Kraków, presenting the role of nature in Kraków, found its further continuation in the closing lecture of the 5th Heritage Forum delivered by the Deputy Director of the Kraków Municipal Greenspace Authority, Łukasz Pawlik. The speaker presented the current actions of the city authorities with regards to municipal green areas, consisting in the revitalisation of those areas and the founding of new parks.



Open-air meeting – in the Okocim Pavilion at the Lea clearing in the Wolski Forest

After the closure of the technical part, the conference participants were invited to a study visit organised in collaboration with the Municipal Greenspace Authority showing objects of landscaping architecture in the woods of Sikornik and to see the currently organised Centre for Ecological Education, “Symbioza” [“Symbiosis”] at a display in the Okocimski Pavilion in a forest clearing in the Wolski Forest.

On account of the 450th anniversary of the Union of Lublin, a special place at the 5th Heritage Forum was proposed for our North-Eastern neighbours. Among the participants, there were six speakers from Lithuania, with the Deputy Minister of Culture, Dr Ingrida Veliutė among them. The first day of proceedings was closed with an event, open to the public, entitled *In Search of Lithuania's Multicultural Heritage* which was a meeting with Dr Kristina Sabaliauskaitė, a Lithuanian writer and art historian, author of the best-selling tetralogy *Silva rerum*, who won the hearts of the audience with her story about the Lithuanian natural environment, historic objects, the way they are perceived and about her own writing, so rooted in the natural and social environment of Lithuania.

For those who were interested in the Forum's subject matter, there was the option to participate without presenting a paper, which was used by 28 people representing four countries: Indonesia, Norway, Poland and Ukraine. In total 100 persons took part in the conference, including three representatives of the Working Group and also the culture attaché at the Embassy of the Lithuanian Republic in Poland.

Anna Kępińska

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

VOLUNTEERING FOR HERITAGE LET'S WORK TOGETHER IN EUROPE

28 NOVEMBER

This conference, organised by the National Heritage Board of Poland in collaboration with the Foundation “To Protect the Good” (Chronić Dobro), European Heritage Volunteers (EHV) and the ICC, was designed as a trans-institutional and international platform for the exchange of experiences, good practices and information concerning opportunities in the voluntary sector for cultural heritage in Europe. The event gathered more than 100 participants from 22 countries.

The Conference proceedings, divided into two paper sessions, presented and discussed Polish volunteering for heritage projects carried out as part of the programme of the National Heritage Board of Poland, *Together for Heritage*, as well as initiatives executed under the auspices of EHV – one of the largest European organisations active in this field. The event was rounded off with two exhibitions showing Polish and European volunteering for heritage projects carried out in 2018.

Another element of the proceedings was a series of presentations introducing various tools and mechanisms offering support for people who want to protect cultural heritage. Bert Ludwig, the Director of EHV, discussed the procedure of applying for the patronage of this organisation for a given undertaking; Paweł Baranowski presented the postgraduate studies curriculum run by the International Cultural Centre – the Academy of Heritage and the extensive conservation activity carried out by Academy of Heritage Alumni Association; Marta Sztwiertnia from the Foundation “To Protect the Good”, introduced the activity of the British Church Conservation Trust; Dr Przemysław Nocuń shared his experience of collaboration with REMPART in the renovation of the knights' tower in Siedlęcín and Joanna Jastrzębska from the Foundation for the Development of the Education System (FRSE) presented opportunities for volunteering for cultural heritage within the European Solidarity Corps and Erasmus+ Programme. The conference closed with a discussion moderated by the Director of the National Heritage Board of Poland, Bartosz Skaldawski.

Marek Świdrak

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE



The Director of EHV, Bert Ludwig



The Director of the National Heritage Board of Poland, Bartosz Skaldawski



EXHIBITIONS



THE ARCHITECTURE OF INDEPENDENCE IN CENTRAL EUROPE

9 NOVEMBER 2018 – 10 FEBRUARY 2019

In 2018, some Central European countries celebrated the anniversaries of their independence, whilst in others, the events which took place a century ago became a source of reflection. This unique anniversary, seen from the perspective of the mission of the International Cultural Centre, resulted in the creation of an exhibition, which, in a multi-modal way, presents the relationships between the architecture and politics of that period; it shows how architecture and urban planning embodied both political and social quests – for development, and the creation of a new citizen, in particular for providing the society with modern living conditions.

The end of the First World War brought a definite political change in Europe. Many nations fulfilled their dreams of independence. This was the origin of Czechoslovakia, Estonia, Yugoslavia, Lithuania, Latvia, and Poland. Some countries, such as Romania, significantly increased their territories, whilst for others, such as Hungary, Austria or Germany, the year was a symbol of defeat and a loss of a large part of their territory.

A strong need to build new states or restructure existing ones resonated in the architecture of Central Europe from that period: to construct public buildings, headquarters of state administration, houses, apartments; to build infrastructure – hospitals and stadiums, railways and roads, and finally, to erect monuments and shape the space of national sacrum. The architecture of independence in Central Europe was, first and foremost, efforts to construct a nation, an imaged community, which could be then established within the existing space.

This process was presented with reference to various spatial scales; to begin with the geography of the new countries through urban development, to end with the architecture surrounding the new Central Europeans. The exhibition at the ICC had eight sections – chapters.

1. Cemetery, altar, cradle. The Great War was supposed to last a few weeks, but it took four years, taking a toll of more than eleven million lives. The common experience of death required rationalisation, the creation of new symbols and places of memory of those heroes who had perished. It was already during the conflict that monumental mausolea and war cemeteries were established: their numerous examples can be seen on the territory of former Galicia. These new forms of commemoration received an exceptional artistic design and an aura of a sacrum. A mass grave became a modern altar on which a national Eucharist was celebrated.

In Central Europe, the memory of the lost heroes was juxtaposed with the idea of a revival of the nations which fought at war, used also for the legitimisation of the changes of the borders and the introduction of the new political reality. The monuments, erected after the war and commissioned by the new states, had frequent references to contemporary versions of national mythologies and were



full of pathos and grandeur. Apart from cemeteries and mausolea located close to the battlefields, such as the Romanian Mausoleum of Mărășești or the East Prussian Tannenberg Memorial, the role of the altars of the nation was also played by the graves of unknown soldiers erected in state capitals or metropolises, such as Avala in Belgrade or the Cemetery of Lviv's Eaglets. Another type of national relic was the monument devoted to a national hero, such as Slovakian Bradlo.

2. New geography. After the First World War, a new map of Central Europe, previously unknown, came about. For the first time, peace talks were not the concerto solely of empires, as it was a century before in Vienna. The idea of the right of nations to self-determination resulted in a complete change of the discourse about state borders. The role of experts – geographers in particular – greatly increased, and scientific arguments superseded the traditional language of diplomacy based on force.

The new nation states drawn on the new map of Europe became real “imagined communities.” The citizens of Kolomyia, Grodno, Katowice, and Poznań for the first time found themselves in one country; similarly to the residents of Ljubljana, Belgrade, Skopje and Split. Or Bucharest and Cluj. Or České Budějovice, Košice, and Uzhhorod.

The new map of Central Europe had also many painful landmarks and places of confrontations and disappointment. The lost hopes of the Ukrainians,



Belarusians, and others became a sad reversal of the celebrated independence of Poland, Czechoslovakia, or Yugoslavia. Additionally, the humiliation of Germany soon paved the way for the power of the Nazis whilst Italy's disappointment awakened fascism. Hungary, in turn, was not able to come to terms with the truncation of its country.

Perhaps, this was why, the peace written in the map lasted for such a short time.

It was for the first time that the Central European order had raised the conflicts of memory and the problems of dissonant heritage or unwanted heritage with such great strength. Regaining independence not only meant the creation of a new state symbolism, but also the demolition of the signs of foreign dominance and erasing them from the collective memory. The eradication of the Prussian and Russian presence in Poland and the Baltic countries was especially drastic, such was the case of the Hungarian presence in Czechoslovakia and Romania. Or Italian and Turkish in Yugoslavia. Beyond all reasonable doubt, the "eternal" presence of the new nations, so far devoid of their own states, on the newly gained territories.

3. A new human. The Great War brought an unprecedented number of casualties in Europe. The reactions to the disaster were extreme – trauma and pessimism, reflected, for example, on the pages of Ernest Hemingway's novels or,



an irrational belief that the sense of war heralded the birth of a new human and new world order. Visions of a new human as an entity free from any faults and failures of Western civilisation were soon connected with new emerging art. The human body was also supposed to be different. The reaction to the needs of the hundreds of thousands of war victims, mutilated at the front was the production of prostheses and the development of aesthetic surgery. A human being of the future was supposed to be fit, with a body that resembled a machine.

One of the most interesting and, at the same time, opposing visions of humanity of the future was coined in Central Europe. In 1920, a Czech writer, Karel Čapek, published the drama, *R.U.R. (Rossumovi Univerzální Roboti)*. Its characters were a group of robots, biological mutants who rebelled against humanity and took over control of the world. In the final scenes of the play, a pair of robots acquired human feelings and created a relationship, becoming the new Adam and Eve. Čapek's play laid the foundations for science fiction literature and its echo, still commonly heard, is the Slavic word **ROBOT** (from an Old Slavic word *rob* or *rab* meaning a "slave" or "servant"). Another vision was presented by the Croatian poet, Ljubomir Micić. In 1921 he started



to publish the avant-garde magazine “Zenit” in Zagreb, and, in the following years, he developed the discourse of a savage genius, a man from the Balkans, not tainted with fallen Western civilisation, whose birth is a reviving impulse which is meant to cure the rotten spirit and body of Europe. In Mic’s vision, the savage genius was to become the hope for a continent which was unable to be reborn.

4. Health and leisure for everybody. Efforts at modernisation undertaken by the new states were accompanied by endeavours to improve the fitness of their citizens. Health, hygiene, sport, and active leisure were regarded as factors of social and lifestyle changes and as important elements of the consolidation of the new societies. Lifestyle and leisure time culture were changing. A healthy, fit and sun-tanned body became the model to follow. The popularity of sports, practised both at an amateur and professional level, grew significantly. Physical education and active forms of leisure were then regarded as a sign of civilizational need and their democratic and egalitarian character were commonly stressed. These changes were very well illustrated by the evolution of health resorts which, out of exclusive places designed only for the few lucky people,



then became widely available. The newly created needs and watchwords promoting a healthier and fitter citizen were aided by modern architecture.

5. Our mountains, our waters. Post-war changes of borders contributed to the development of domestic tourism and an interest in local history. An alternative for foreign resorts was found in domestic ones – winter or summer leisure towns. The reflection of the fashion for an active form of recreation, with water and winter sports growing in popularity, was the development of tourism, both individual and organised, initiated by the state and by many social organisations, such as tourism associations or scouting groups. The interbellum period was also the moment when employee vacations were introduced. The dynamics of winter and summer holidays was stimulated by the press and radio which promoted active forms of domestic leisure. A similar role was played by brochures and guidebooks, published on a large scale. Getting to know the beauty of one's homeland was not only the outcome of political processes and changes, but was also an important element of patriotic education, building a sense of unity and identification with one's country.

6. We are growing stronger. The development of sport infrastructure was one of the constituents of building new cities. Sport halls, racing tracks, swimming pools, and stadiums which could house thousands of spectators became a visible sign of modernity and a great propaganda tool. The viewing potential of sport determined its inclusion into the framework of state ceremonies and "the theatre of authority." A healthy body, disciplined by physical exercise, was something more than evidence of sport skills and an ideal of beauty during that period. It symbolised the triumph of a young state and was an expression of strength, national pride, and the military potential of the citizens.

7. New houses. The turn of the 19th and 20th centuries brought spectacular democratic growth in Europe. A growing influx of population into cities,



accelerated during the First World War, made housing problems one of the most burning issues of the twenty years of the interbellum period. In many parts of the continent, the normal standard of living meant overcrowded, dark, and stuffy flats in tenement houses, frequently without access to running water or a sewage system. In fear of social unrest, the states invested in the development of cheap social housing with increasing eagerness. The will to reduce the costs of construction opened possibilities for unconventional solutions proposed by modern architectural movements, whilst the aesthetics of modernism became the determinant of hygiene, progress, and modernity. The creators of the avant-garde, fascinated by Le Corbusier, designed housing estates and quarters. At the same time, they built modern villas for the rich bourgeoisie, who were passionate about modernity. With time, modernism, which had developed as a movement meant to meet the needs of the most impoverished groups of society, gained another, luxurious dimension.

The continually increasing demand for new housing, posed new challenges for architecture at the beginning of the 20th century. A fast inflow of new residents into the cities, forced politicians to look for a solution to the crisis. In 1928 in Frankfurt am Main, a housing exhibition, called *Die Wohnung für das Existenzminimum* was opened. At the same time, in many parts of Germany and France, work on modern housing complexes began. The objective was to guarantee as many apartments as possible which would be relatively small, yet allow for a decent living which would be possible thanks to the most recent technologies and architecture. One of the leaders of such actions was “Red Vienna,” under the social democratic rule. Modernist apartment blocks were also built in Bratislava and Brno, already in the 1920s. In Poland – the Warsaw Housing Co-operative was particularly active in this respect.



Modernists addressed their proposed solutions to large groups of people, perceiving modern architecture as a tool to improve the social standards of the poorest groups of people. Economic problems and limited political support resulted in the fact that the language of the architectural avant-garde sounded in individual projects as the earliest – these were usually luxurious detached houses erected for rich clients. The representatives of the wealthy bourgeoisie, following the fashion, commissioned the designs of their houses at modernist architects. The Villa Wolf in Gubin or the Tugendhat Villa in Brno can serve as two examples of luxurious houses which allowed the talent of Ludwig Mies van der Rohe to shine. A generation of young designers from Central Europe made their debut in the 1920s, marked in architecture by the first realisations of Le Corbusier or the Bauhaus architects; for this debuting group, the language



of the epoch was dominated by simple forms, perfect whiteness, large glazed surfaces, and flat roofs, symbolising the modernist aspirations of the period. These architects also began their careers with designing villas; in Warsaw they were built by architects connected with Praesens. In Czechoslovakia similar projects were executed by Bohuslav Fuchs, and in Romania – by Horia Creangă. Modernism, in this unobvious and almost incidental way, became the language of the elites.

8. New order. The political changes occurring after the First World War made old metropolises, once bustling with life, fall into oblivion, whilst provincial towns became the capitals of entire states or regions. The new political reality made it necessary to invest in such architecture which could allow for the creation of a new symbolic code of the emerging capitals or for the transformation of entire



districts following the examples of the largest European cities. In the case of such metropolises as Prague or Budapest, which underwent rapid development already in the 19th century, it was enough to change the emphases in the city plan and change the style of some areas. The situation was different in places, which, so far, had been provincial and devoid of greater significance. Tallinn or Kaunas had to be re-invented to create some dramaturgy and a symbolic dimension of their city space. In the Central European capitals of the 1920s and 1930s, the architectural scenography of “the theatre of authority” was created, inspired by imagined Roman fora. The designs of the reorganisation of cities have some common features, boiling down to one distinctive style, made up by large axes, monotonous lines of pillars, central symmetry, demonstration of greatness, proportion, and power. These were the characteristics of the metropolitan dreams of Warsaw and Bucharest.

Within a short period of time, the idea of the capital city became an important element of the propaganda of new nation states. Everybody looked forward to see new buildings, avenues or city squares and all the novelties were widely commented. Architecture was to address new communities and to build a common language within them. In some cases, the language of modernity was



used whilst in others – references to national myths and folk culture. The programme of creating a state capital was also used in the political actions of totalitarian states, such as the Soviet Union. The visions of grand urban projects also played an important role during the Second World War, when the dreams of greatness were dreamt by “independent” Slovakia, or Romania at the point of “regaining” Bessarabia.

The exhibition and accompanying publication were prepared from the joint efforts of the five-person curator team of the ICC and carried out with the Multiannual NIEPODLEGŁA Programme for 2017–2022.

Łukasz Galusek, Dr Żanna Komar, Dr Michał Wiśniewski, Natalia Żak

CURATORS: Łukasz Galusek, Dr Żanna Komar, Helena Postawka-Lech, Dr Michał Wiśniewski, Natalia Żak

ORGANISATION: Małgorzata Dziedzic, Kama Guzik, Anna Śliwa

VISUAL ARRANGEMENT Paweł Żelichowski

DESIGN OF THE CATALOGUE Dagmara Berska (Parastudio)*

DESIGN OF THE PRINTED MATERIAL Łukasz Podolak



YEARS OF DISARRAY

THE ART OF THE AVANT-GARDE IN CENTRAL EUROPE 1908–1928

3 MARCH – 9 JUNE

The period between 1908 and 1928 – although merely twenty years – made their mark on history as a very turbulent and eventful period, full of political tension, secret talks and clandestine agreements, coups d'état, and, finally in 1914, the outbreak of the Great War, which determined the new geopolitical shape of Europe. These events formed not only the background to, but also a significant context for the development of avant-garde art, the history of which – as with the history of the avant-garde in the Western Europe, its trends, works and creators – has been thoroughly researched and richly described in many written studies. The art of the countries of Central Europe: Poland, Czechoslovakia, Hungary, Romania, Yugoslavia and the Baltic countries, is rich with avant-garde examples of paintings, graphics and prints, which were not a mere case of imitation, but on the contrary, became a creative and original elaboration of Western examples. Some examples, phenomena and personalities of this avant-garde have been analysed, researched and described for many years, and still are, as part of the study of history and the history of art within specific countries of Western Europe.

However, still some feeling of deficit can be sensed with regards to a more detailed and synthetic look at the Central European avant-garde seen as a global and regional phenomenon. Therefore, the intention of the authors and curators of this exhibition was to show this special common climate and the sources of the origin of avant-garde art in Central Europe. The exhibition was realised within an international project, *The Birth of the Modern Central European Citizen*, carried out by four partner institutions: the Olomouc Museum of Art, Bratislava City Gallery, the Janus Pannonius Múzeum in Pecs and the International Cultural Centre in Kraków. The exhibition, *Years of Disarray* opened first in September 2018 in Olomouc (which coincided with the European Year of Cultural Heritage). The second, Kraków edition of the exhibition, prepared by the International Cultural Centre, showed a slightly different selection of works with emphasis placed differently in the exhibition narrative. The subsequent shows – the Slovak one in Bratislava and the Hungarian in Pecs, also brought new perspectives and new reflections on the topic.

The intention of the curators was to confront the works of artists from various regions of this part of Europe, which, during that period, went through the most profound geopolitical transformations resulting from the disintegration of the Austro-Hungarian Empire, the decline of Tsarist Russia and the defeat of Germany.

The juxtaposition of the works of Czechoslovakian artists, who were the quickest and the most daring in their adoption of French Cubism with the works of their Hungarian, Romanian or Polish colleagues (who, in turn, were first to draw inspiration from soviet constructivism), as a consequence, revealed the complex configuration of the Central European avant-garde. First of all, its







special feature is a postponed chronology and a diversified rhythm of artistic occurrences, which were also conditioned by the different context of historic and political experience in specific countries. The exhibition also exposed the intriguing topic of the artistic geography: the role of centres, the dynamics of the peripheries, the routes of artistic peregrinations and the borders of mutual influences and also interesting shifts in tendencies and motifs.

The dates 1908–1928 presented in the title make up a timeframe, with a dividing line created by the experience of the First World War, which left an indelible imprint on the lives of almost all the artists represented at the exhibition. The year 1908 is another key moment, after 1905, when it became clear that Europe was definitely heading towards armed conflict. In the opinion of many historians, October 1908, the time of the “Bosnian Crisis” i.e. the annexation of Bosnia and Herzegovina by the Austro-Hungarian Empire, was the moment which sealed the fate of the war. The closing year of the exhibition was 1928, a significant moment in the history of art not only because of the manifesto of unistic painting (Unism) formulated by Władysław Strzemiński, but primarily as it was the last year of unwavering faith in the “brave new world” and modern civilisation: the last year before the serious crack made by the Great Depression of 1929.

The exhibition took up many characteristic subjects of key importance for the avant-garde narrative, such as the new concept of space initiated by Cubism, both in painting and in sculpture; fascination with the idea of creating a modern world; fascination with the dynamics of “the city and the machine”, and also with intellectual construction; a turn towards geometrical and allusive abstraction as well as the belief in the archetypal essence of nature and pantheism.

The exhibition, the first such comprehensive and insightful presentation of the Central European avant-garde since the famous display *Europe, Europe* in Bonn in 1994, has become an additional argument for an objective analysis of the art in that region and against its qualification, without over-simplifying it or categorising it as a belated or lesser version – to remind the audience that Hungarian Activism, Polish Formism or Strophism, Viennese Kinetism, Serbian Zenitism and Czech Poetism form a specific and very meaningful contribution by the Central European avant-garde to global art.

The honorary patronage over the exhibition was taken by Piotr Gliński, the Minister of Culture and National Heritage of the Republic of Poland, Antonín Staněk, the Minister of Culture of the Czech Republic, Ľubica Laššáková, the Minister of Culture of the Republic of Slovakia, Péter Fekete, the Secretary of State for Culture in the Ministry of Human Capabilities of Hungary, Gernot Blümel, the Chancellery Minister for European Affairs, Art, Culture and Media of the Republic of Austria.

Dr Monika Rydiger

EXHIBITION DEPARTMENT

THE AUTHORS OF THE EXHIBITION *Dr Karel Srp, Dr Lenka Bydžovská*

THE CURATOR (POLISH VERSION) *Dr Monika Rydiger*

ORGANISATION *Małgorzata Dziedzic, Dr Monika Rydiger, Anna Śliwa, Karolina Wójcik*

VISUAL ARRANGEMENT *Anna Wisz*

DESIGN OF THE GUIDEBOOK AND THE ACCOMPANYING MATERIALS
TO THE EXHIBITION *Tereza Hejmová*

Kraków – seat of Polish kings, former capital and witness to the country's over a thousand-year history. A treasury of art and national mementoes, preserved in a unique architectural ensemble. A city of poets, and artists, boasting one of Europe's oldest universities. A key Central European metropolis of the Middle Ages with an age-old cosmopolitan, multicultural character that endures today, based on an openness to inspiration from abroad. Kraków is simultaneously the most Polish of Polish cities. In 1978 it became the first European urban ensemble to be inscribed on the UNESCO World Cultural and Natural Heritage List.

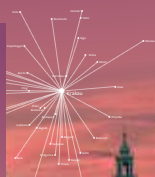
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Кракоев – седището на южните крале, изключително столица на държавата, свидетел на нейната хитла история. Скорбявница, височина с едни от най-старите архитектурни ансамбъли, съхранява произвеждени на изкуството и националната памет. Една от най-старите университетски центрове в Европа, с на поети, писатели и артисти, една от най-важните музеонови на Централна Европа при средновековния Космополитен и мултикултурен венец, отворен за издаване отъти инспирации. Краков оста полският от всички полски градове. През 1978 година става първият европейски градски колектив, а в Свещената на световното културно и природно наследство на ЮНЕСКО.

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Krakau – Sitz der polnischen Könige, ehemalige Hauptstadt des Landes und Zeuge dessen tausendjähriger Geschichte. Schatzkammer mit Kunstwerken und Buchendruckern von Wertpapier, die sich zu einem einzigartigen Architekturensemble zusammenschließen. Eine der ältesten Universitätsstädte in Europa, Stadt der Dichter, Schriftsteller und Künstler, im Mittelalter eine der bedeutendsten Metropolen Mitteleuropas. Seit Jahrhunderten kosmopolitisch, multikulturell, offen für Inspirationen von außen, ist die Stadt an der Weichsel dennoch die polnischste aller polnischen Städte geblieben. 1978 wurde Krakau als erstes urbanes Ensemble in Europa auf die Liste des UNESCO-Welterbes aufgenommen.

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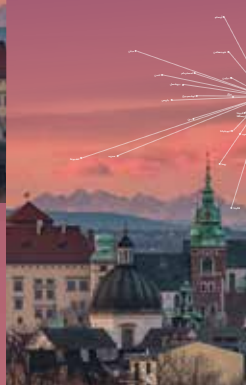
Krakov - Polya krallarinin sagmatgahı, Elkimin kachıynı paytaxtı ve min ilden zengin tarihinin şahıdı. Sonzırız bir memarlık ansamblına halik olunması sonet aorları ve melli xatıralar xızmetini. Avropamın en dıner unıversitet merkezerinden biri, şairler, yazıcılar ve sonatıcılar şahırtı, otar orınlarda Merkezi Avropamın enıemliyetli metropolıyalarından biri. Özelde boyu kosmopolit, kosı madeniyetlik, xarici ılımlara açıl oları ve Polşamın ad polşak şairleri olarak tanınan şahırtı. 1978-ci ılıde ilk Avropıya şahırtı kompleksini olarak UNESCO-nun Önemli bir Mədəni və Təbi İrs Sığışmasına daxil oldu.

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

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THE TREASURES OF KRAKÓW

FROM 1 JUNE

The exhibition presented more than a thousand years of the history of Kraków – the seat of the Polish kings, the country's former capital, one of the oldest university centres, a city of poets, writers and artists, one of the most significant metropolises of Central Europe during the Middle Ages. Kraków, which for ages has been cosmopolitan, multicultural and open to inspiration from outside, has remained the most Polish of all Polish cities. In 1978 Kraków, as the first conurbation in Europe, was included into the UNESCO World Cultural and Natural Heritage List. This exceptional city can be viewed as a work of art in a universal dimension. Kraków is not only a collection of eminent architectural monuments from many epochs, but also a treasury where various artefacts and historic objects, witnesses to old times, are gathered.

Twenty boards displayed 90 “treasures” – objects of art, architecture and intangible heritage connected with the city, which were significant from the perspective of their culture-formative role, many of them having the status of masterpieces. Accompanied by descriptions, they presented a coherent and suggestive narrative of the story of the Kraków metropolis. The chronological arrangement, allowed the viewers to trace the history of the city from the oldest times in history, through the solidification of its social role during the reign of Casimir the Great, the golden age during the Renaissance, when the city grew rich and flourished, with its commercial heyday and developing artistic patronages among the aristocracy and bourgeoisie. By the mid-17th century, the period of peace in Kraków, which had lasted for centuries, was over. The Swedish occupation and foreign armies sweeping through the city led to its decline. During the partitions, Kraków underwent a turbulent period: first it was incorporated into Austria, then for a short period, to the Duchy of Warsaw, finally to gain the status of a free city and relative political freedom after the defeat of Napoleon. This period of autonomy allowed artistic creativity to develop. Kraków, as a city housing the most important national relics and the remains of the former greatness of the Republic, is still a symbol of Polishness and the spiritual capital of the country. The 20th century opened with a very special period – Young Poland – in which the arts had their real “happy hour”. The works of art created in that period, have lasted well past it, bringing delight and admiration. After the First World War, Kraków's intellectual and creative potential was used to found the staff of officials, scientists and politicians in other centres of the country in the period of its restoration. Dynamic development in architecture and urban planning was shattered by the outbreak of the second world war. Kraków, which was designated the capital city of the General Government, survived the war without major damage. During the Stalinist period, in the vicinity of Kraków, large steelworks were constructed together with Nowa Huta [literally: the new steelworks], which was the first “socialist city” in Poland. This did not break the intellectual character of Kraków, which, after the political thaw in 1956 saw its cultural and artistic life flourish in full, attracting eminent personalities from the world of literature, theatre and the fine arts. After the systemic transformation of 1989,



Director Wąsowska-Pawlik and Professor Jacek Purchla in ARC-wH in Bahrain





Exhibition in Sophia

15

SKARBY KRAKOWA

Duchowa stolica

Olga Boznańska, *Świętocecha z obywatelstwem* / 1914

Boznańska, która w tym czasie przeżywała trudny okres życia, wyjechała do Francji, gdzie w 1914 roku otrzymała obywatelstwo francuskie. W tym obrazie, który jest jej pierwszym portretem, przedstawia siebie jako postać w historycznym stroju, co symbolizuje jej nową tożsamość i przynależność do nowego państwa.

Kazimierz Władysław, *Włókna Ducha w Krasnopolu* / 1912

Obraz przedstawia postać w historycznym stroju, który jest portretem artysty. Włókna Ducha w Krasnopolu to tytuł jednego z jego dzieł, który odnosi się do duchowości i kultury. Włókna Ducha w Krasnopolu to tytuł jednego z jego dzieł, który odnosi się do duchowości i kultury.

Jacub Władysław, *portret Feliksa Jankowskiego z żoną / 1913*

Obraz przedstawia portret Feliksa Jankowskiego z żoną. Feliks Jankowski to jeden z artystów, którzy w tym czasie przeżywali trudny okres życia. W tym obrazie, który jest jego pierwszym portretem, przedstawia siebie jako postać w historycznym stroju, co symbolizuje jego nową tożsamość i przynależność do nowego państwa.

Leonardo da Vinci, *Donna z gronostajem* / około 1490

Obraz przedstawia postać w historycznym stroju, który jest portretem artysty. Włókna Ducha w Krasnopolu to tytuł jednego z jego dzieł, który odnosi się do duchowości i kultury. Włókna Ducha w Krasnopolu to tytuł jednego z jego dzieł, który odnosi się do duchowości i kultury.

Rembrandt Harmenszoon van Rijn, *Kryształowa kolumna* / około 1665

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Szczerbiec | z. koniec XII wieku, Naddunna (?)
Przechowywany w skarbcu królewskim, miecz ten jest jednym z najcenniejszych przedmiotów kultury materialnej z czasów królestwa Piastów. Jego historyczna rola została potwierdzona przez badania naukowe.



Marcin Marciniec, relikwiarz na głowę Świętego Stanisława | 1514
Reliwiarz wykonany z miedzi i złota, ozdobiony wizerunkami świętych i herbami królewskimi. Jest jednym z najcenniejszych przedmiotów kultury materialnej z czasów królestwa Piastów.



Nagrobek Władysława Jagiełły | przed 1412
Nagrobek wykonany z drewna, ozdobiony wizerunkami króla i jego rodziny. Jest jednym z najcenniejszych przedmiotów kultury materialnej z czasów królestwa Piastów.



Wzrostyko-rubie malowidła w kaplicy Świętokrzyskiej | z. koniec XV wieku

Wzrostyko-rubie malowidła w kaplicy Świętokrzyskiej. Są to jedne z najcenniejszych przedmiotów kultury materialnej z czasów królestwa Piastów.



Domenico Beccafumi, Jerozolimskie | 1513-1514

Domenico Beccafumi, Jerozolimskie. Jest to jedno z najcenniejszych dzieł sztuki z czasów królestwa Piastów.



Wzrostyko-rubie malowidła

Wzrostyko-rubie malowidła w kaplicy Świętokrzyskiej. Są to jedne z najcenniejszych przedmiotów kultury materialnej z czasów królestwa Piastów.

Wzgórze wawelskie

the city went through a period of spectacular development, creatively connecting contemporary challenges with the rich heritage of its history.

The exhibition *The Treasures of Kraków* was prepared in electronic form in a few languages: Polish, English, German, Arabic, Azeri and Bulgarian. Foreign cultural institutions, including Polish Institutes, were invited to make self-made prints from the prepared files and to display the exhibits in any space. The opening of the English-language exhibition was in June, during the proceedings of the 15th Congress of the Organisation of the World Heritage Cities (OWHC), held, in 2019, in Kraków, which was the first city in Central Europe to host this event. In December, Director Agata Wąsowska-Pawlik together with Professor Jacek Purchla opened the exhibition in the Arabian Regional Centre for World Heritage (ARC-WH) in Manama in Bahrain, where they had been invited by Sheikha Mai bint Mohammed Al Khalifa, the President of the Bahrain Authority for Culture and Antiquities and Chairperson of the Board of the Arab Regional Centre for World Heritage.

Kraków po transformacji ustrojowej roku 1989 przeżywa okres spektakularnego rozwoju, w twórczy sposób łącząc wyzwania współczesności z bogatym dziedzictwem swej ponadtysiącletniej historii.



Centrum Kongresowe ICE Kraków | 2010-2014
Każde jest naszym gościem międzynarodowych wydarzeń kulturalnych i biznesowych



Arata Isozaki, Muzeum Sztuki i Techniki Japońskiej Manggha | 1994
 Ufundowana przez Andrzeja Wajdę i Krysznę Zachwatowicz spektakularna budowla o organicznych formach, zaprojektowana przez kłajską architekturę japońską. Ustawiona naprzeciw Wisławę, harmonijnie wpisana w wilga brzoę, miękko zapraszając kolekcję sztuki japońskiej i europejskiego kolekcjonera Felixa „Manggh” Jaseńskiego.

1989

1989
Zwycięstwo obozu
„Solidarności”
w wyborach czerwcowych

1990
odrodzenie się
samorządu
w Krakowie

1996
Nagroda Nobla
dla Wisławy Szymborskiej

2000
Kraków otrzymuje
prestiżowy tytuł
Europejskiego Miasta Kultury

2004
akcesja Polski do Unii
Europejskiej i nowe możliwości
rozwoju miasta

The exhibition was created in collaboration with the Municipal Office of Kraków. It is part of a project, co-financed by the Municipal Office of Kraków under the same title and forms a visual completion of the publication *Kraków in a Thousand Treasures. History and Art* (2018) and *Kraków. History and Art* (2019).

Paulina Orłowska-Bańdo
ICC PUBLISHING HOUSE

THE AUTHOR OF THE TEXTS AND SELECTION OF OBJECTS:

Dr Joanna Ziętkiewicz-Kotz

ORGANISATION: *Paulina Orłowska-Bańdo*

VISUAL ARRANGEMENT OF THE EXHIBITION: *Krzysztof Radoszek*



SKOPJE

CITY, ARCHITECTURE AND ART OF SOLIDARITY

9 JULY – 20 OCTOBER

The earthquake which struck Skopje, the capital city of Macedonia (and the third largest city of then Yugoslavia), in the early hours of 26 July 1963, took the life of more than a thousand people and destroyed 65 per cent of the city. This turning point in the history of the city also became the starting point of a multi-layered story – an exhibition about the city, its architecture and the art of solidarity.

The inspiration to organise the exhibition was the four-year effort and engagement of Kinga Nettmann-Multanowska and Ambassador Jacek Multanowski, relentlessly seeking out Polish traces in the capital of Macedonia during their diplomatic mission at the post in Skopje.

It was them who, in 2014, when invited to the re-opening of the long renovated Museum of Contemporary Art, discovered a completely forgotten collection of Polish art of the 20th century, donated in a gesture of solidarity by Polish artists moved by compassion for the affected city.

The presentation of several selected works from this collection was one of the main themes of the exhibition in Kraków. The entire collection of Polish works of art in the Skopje Museum comprises as many as 212 works by 119 artists, containing prints, paintings, sculpture, plaquettes, 25 medals and two pieces of fabric. The majority of these objects were gathered by the Association of Polish Artists and Designers as a gift for the newly created museum and sent there in a few sets in the period 1963–1967. This unique collection excellently reflected the diversity of attitudes, tendencies and missions present on the Polish artistic scene of the 1960s. Among the donors were many distinguished artists such as: Jerzy Nowosielski, Henryk Stażewski, Jan Cybis, Bronisław Chromy, Jerzy Rosołowicz, Marian Bogusz, Konrad Srzednicki, Andrzej Strumiłło, Zbigniew Makowski, Jan Berdyszak, Jadwiga Maziarska.

These collections were not the only support for the museum: thousands of other works donated by an international artistic community were also placed in the Skopje Museum, whose building was, by the way, designed by Polish architects – the famous “Tygrysy” [“Tigers”]: Waław Kłyszewski, Jerzy Mokrzyński and Eugeniusz Wierzbicki. It was a gift of the Polish government to the Macedonians affected by the disaster. The Museum was situated – like the Acropolis – on the Kale Hill, towering over the city.

This modernistic building with its purist shape was not the only contribution of Polish designers to the reconstruction of the Macedonian capital. The other important theme in the exhibition was the history of the participation of Polish architects and urban planners in working out the final master plan of the city, in which key roles were played by: Adolf Ciborowski, Stanisław Jankowski and their associates – Wojciech Suchorzewski, Bogdan Wyporek, Stanisław Furman and many others.



Edward Piępowowski

Kobieta i mężczyzna, 1962/1965, brąz, metal

1962/1965, ceramika, metal





Polish urban planners enjoyed a good reputation at that time on the international arena. Yet, first of all the parallel histories of Warsaw (bombed and burnt by the Nazis after the Warsaw Uprising in 1944) and Skopje drew the attention of the United Nations Organisation, which took up the role of general co-ordinator of the reconstruction of the Macedonian capital. Both cities were ruined (Warszawa 80%, Skopje 65%) and practically ceased to exist. The reconstruction of Warsaw, in particular its old quarter, won international fame for the Polish designers. No wonder then that Adolf Ciborowski, who, since 1946, had been involved with the *Biuro Odbudowy Stolicy* [Capital City Reconstruction Board], holding, from 1956 the position of the chief architect of Warsaw, was invited to the UN team of the International Consultative Board in Skopje. In connection with the proposal of the Skopje authorities for the Polish architects to prepare a preliminary version of the city master plan, Ciborowski created a special team in Warsaw Council's Town Planning Office. The post of the head of the team was entrusted to Stanisław Jankowski – the Director of the Office, not only a distinguished architect, co-creator of the Warsaw W-Z route and the architecture of the MDM – the *Marszałkowska Housing District*, but also a meritorious Home Army intelligence officer (alias Agaton), special forces paratrooper (with the group nicknamed “silent and dark”), who had taken part in the Warsaw Uprising.

It was already the case that the initial urban planning concept was highly valued by the group of experts, a fact which determined the invitation of the Polish team (officially represented by Polservice) to the international tender which was to select contractors for the consecutive stages of the reconstruction design of Skopje. The Polish specialists were successful, winning the tender, together with the Greek office of Konstantinos A. Doxiadis – a famous



urban player, a theoretician of spatial planning, and the creator of ekistics. Both teams and urban planners from the Town Planning Office of Skopje, directed by Risto Galić, started to work out the master plan. Adolf Ciborowski was nominated to the prestigious post of the Director of the UN programme for the reconstruction of Skopje. The Polish designers and experts started to work out the master plan (Stanisław Jankowski, Juliusz Wilski, Stanisław Furman, Olgierd Kunciewicz, Kazimierz Marczewski, Maria Niemczyk). An important merit of the Polish team was to work out a Sociological Study (Zygmunt Pióro, Andrzej Luszczewicz, Bożydar Rząd-Górnicki, Zbigniew Sufin) which prognosed processes and changes within social structures. Such studies were at that time a novelty in urban planning, but allowed municipal space to be organized in the most optimal way, compliant with the expectations and needs of the city residents.

Another key theme of the exhibition was to recall the figure of Kenzō Tange and his team – winners of the international competition for the design of Skopje in 1965. Instead of reconstructing the lost urban fabric, the Japanese architects proposed a daring, futuristic, almost utopian vision of the metropolis. Tange, in his attempt to transpose the Japanese Metabolism movement into Europe, planned a city with a monumental form, emphasised by two strong, symbolic elements – the “city wall” and the “city gate”. The “city wall” was made up of residential buildings, which defined the city centre by surrounding it with a horseshoe-like shape, gaining in this way the role of a significant component of the urban space and public function. The “city gate” in turn – a megastructure designed as a symbolic entrance to the city – constituted a transportation hub consisting of railway and bus stations.

In spite of its incomplete and fragmentary realisation and the incompatibility of the utopian ambition of the late modernistic architecture to the reality of

Sztuka solidarności







social realism, Tange's vision was of great significance, as it paved the way to the future development of the city. Moreover, Skopje, became vitally an international arena for the exchange of architectural concepts, a laboratory of formal and technological experiments, a fact which gave rise to the very characteristic architectural identity of this place.

This exhibition also showed the Macedonian capital as a place where many architectural idioms co-existed parallel to Tange's influence, such as the continuation of modernism, the adaptation of the principle of dividing buildings into smaller units, characteristic of the architecture of structuralism, and also attempts to re-interpret traditional elements and motifs as well as the prominent structures of crude concrete (*béton brut*). These were partly inspired by the post-war work of Le Corbusier, and also by the call of Alison and Peter Smithson



for an ethical approach to design. The exhibition also featured the late modernism brutalist realisations of Yugoslavian architects, who, under such strong impulses, revealed their inventiveness and talents, providing the city of Skopje with exceptional architecture.

In spite of its complex narrative, the exhibition clearly illustrated the undeniable and immense potential of Polish creators, but primarily the strength of empathy offered by people from many corners of the world. This is how the author of one of the paintings donated to Skopje and presented in the Kraków exhibition, Professor Zbigniew Makowski, who suddenly passed away at the age of 89, remembered this special moment: "In all languages there are a few great words: freedom, fraternity, solidarity. Solidarity is a sanctified word: it has wings ... and this is it".

Dr Monika Rydiger

EXHIBITION DEPARTMENT

THE IDEA OF THE EXHIBITION *Agata Wąsowska-Pawlik, Łukasz Galusek*

CURATORS *Dr Monika Rydiger, Agata Wąsowska-Pawlik*

CURATORIAL CO-OPERATION *Vladimir Deskov, Łukasz Galusek, Jovan Ivanowski, Kinga Nettmann-Multanowska, Pavel Veljanovski, Jasmina Namiceva*

ORGANISATION *Karolina Wójcik, Blagoja Varosanec, Jasmina Namiceva*

CO-OPERATION: *Anna Śliwa, Katarzyna Bilska, Kinga Nettmann-Multanowska*

VISUAL ARRANGEMENT OF THE EXHIBITION *Rafał Bartkowicz*

THE DESIGN OF THE ALBUM AND ACCOMPANYING MATERIALS TO THE EXHIBITION

Weird Gentlemen (Aleksandra Braska, Łukasz Podolak)



THE ARMENIAN CATHEDRAL IN LVIV AND ITS CREATORS

2 OCTOBER – 25 NOVEMBER

The autumn of 2019 saw the completion of the conservation works of the polychromies in the Armenian cathedral in Lviv. The wall paintings in the cathedral, created in the 1920s by Jan Henryk Rosen, make up one of the most spectacular examples of monumental ecclesiastical painting of the Second Republic of Poland. Isolated and inaccessible after the Second World War, the cathedral was opened for viewers only at the beginning of the 21st century. In 2008, the first conservation and renovation works were initiated and carried out there, thanks to the efforts of the Academy of Heritage Alumni Association. Since 2006, the Association has been gathering graduates of the Academy, providing them with the possibility of further education and the pursuit of projects concerning the protection and promotion of cultural heritage. The Association, thanks to the financial support of the Ministry of Culture and National Heritage, and also of POLONIKA – The National Institute of Polish Cultural Heritage Abroad, has been carrying out consecutive stages of the conservation of the paintings at the cathedral since 2008 and, in 2019, it started to renovate the mosaics in the dome. Preparation for the project was supervised by Paweł Baranowski representing the Museum of King Jan III's Palace at Wilanów and Professor Joanna Czernichowska representing the Academy of Fine Arts in Warsaw, whilst the works in the cathedral were carried out by a team of Ukrainian conservators.

The completion of the works on the paintings of Jan Henryk Rosen created the drive for the organisation of an extended and completed version of the exhibition, *Armenian Cathedral in Lviv and its Creators*, which was prepared by the ICC in 2015 and over the next two years it was presented in numerous places in Poland and in Armenia. In October and November 2019, thanks to collaboration with the POLONIKA Institute, a new version of the exhibition was presented at the Museum of King Jan III's Palace at Wilanów.

When preparing the exhibition, its curators invited the authors of the conservation works and the author of the fundamental publication concerning the history of the cathedral and scholar studying the works of Jan Henryk Rosen, Dr Joanna Wolańska to co-operate. The creator of the graphic design for the exhibition and the accompanying catalogue was Wojtek Kwiecień-Janikowski, while the visual arrangement was entrusted to Professor Łukasz Sarnat from the Kraków Academy of Fine Arts. New photographs of the paintings and the interior of the cathedral, taken by Paweł Mazur, were prepared for the display in Wilanów. Additionally, two animated films were made at that time. The first of them, titled *Przebudzone spojrzenia* [Awakened Looks] introduced the characters depicted in the paintings in the Lviv Armenian Cathedral, whilst the other, titled *Polo i Nika – Katedra Ormiańska* [Polo and Nika – the Armenian Cathedral] was addressed to the youngest audience and told the story of the Cathedral and explained the idea behind the conservation historic objects. Both films were prepared by Krzysztof Czczot, OSORNO. For the purposes of the exhibition, several podcasts were prepared, in which the history and significance of the place



Sancti
Defending a child
against demons

The artist's intention was to show the child's vulnerability and the need for protection. The child is depicted in a state of distress, surrounded by demonic forces. The artist's use of color and composition emphasizes the child's isolation and the overwhelming nature of the threat.



The artist's use of color and composition emphasizes the child's isolation and the overwhelming nature of the threat.





was presented by Dorota Janiszewska-Jakubiak, the Director of the POLONIKA Institute and by Dr Joanna Wolańska.

The crux of the exhibition's narrative was a biography of the artists involved in the reconstruction of the cathedral at the beginning of the 20th century, first of all, of Jan Henryk Rosen and Franciszek Mączyński, a Kraków architect responsible for the redevelopment and conservation of the building, and also of Józef Mehoffer, who prepared the original, albeit only partly realised, design of the cathedral's interiors. The works of Mączyński and Mehoffer made up an exceptional example of the influence of Kraków's art on the capital of Galicia at the beginning of the 20th century. Rosen's paintings completed the artistic programme of the cathedral's interior, which was realised only after the end of the First World War in a completely different political reality and

Ustanowienie Najświętszego Sakramentu

W tym obrazie przedstawiono scenę ustanowienia Eucharystii. Jezus, siedzący w centrum, trzyma chleb. Apostołowie stoją wokół niego, niektórzy trzymają kielichy. Scena ma miejsce wewnątrz kościoła, z widocznymi ławami i ołtarzem w tle.

The Institution of the Eucharist

This painting depicts the institution of the Eucharist. Jesus, seated in the center, holds the bread. The apostles stand around him, some holding chalices. The scene is set inside a church, with pews and an altar visible in the background.



also in a different artistic context. The exhibition presented an accumulation of the various relationships and phenomena which paved the way for this exceptional artwork to be created.

Thanks to this exhibition, the Armenian cathedral in Lviv was rescued from oblivion and returned to public knowledge in Polish society. The history of the conservation of the paintings is also a living lesson in heritage management, obtaining subsidies and co-operation with a large team of specialists, skills taught for many years by the ICC at the Academy of Heritage. This is also an example of a successful international co-operation between Polish and Ukrainian conservators and, moreover, a showpiece of Polish involvement into building good neighbourly relations between these two countries.



In 2015–2017, the initial version of the exhibition was presented in the ICC and in the Lublin Museum, the Museum of Architecture in Wrocław, the Municipal Cultural Centre in Jarosław, the Museum in Tykocin – A Branch of the Podlaskie Museum in Białystok, the Górka Castle Museum in Szamotuły, the Pomeranian Dukes' Castle in Szczecin, the Schön Palace Museum in Sosnowiec and the Copper Museum in Legnica. In 2017, thanks to the contribution of the Polish Embassy in Armenia, the exhibition was also presented in the National Gallery of Armenia in Yerevan, in the Mher Abeghyan Museum in Etchmiadzin and in the Geological Museum in Yeghegnadzor.



Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

CONCEPT OF THE EXHIBITION *Dr Michał Wiśniewski*

CONSULTATION *Dr Joanna Wolańska*

VISUAL ARRANGEMENT OF *Professor Łukasz Sarnat*

DESIGN OF THE ALBUM ACCOMPANYING THE EXHIBITION *Wojtek Kwiecień-Janikowski*



AHMAD NABAZ

THE DARK EAST

11 OCTOBER – 3 NOVEMBER

Ahmad Nabaz, born in 1986 in Erbil – the capital city of the Kurdistan Region, an autonomous Iraqi province – is a very talented artist, practising numerous forms of creative activity: painting, performance, video-art, collage and print. This is an artist sensitive to surrounding problems and miseries, presenting his views and feelings in an uncompromising way. His personal life was marked with the same tragedies which befell the entire Kurdish nation in the 20th and 21st centuries: a longing for their own state, a lack of opportunities to manifest their own identity, the Anfal genocide, a country ruined by Saddam Hussein's army, and, in recent years, the invasion of the so-called Islamic State.

These difficult experiences, intensified by observation of the situation in the other countries of the Middle East, created in the artist a profoundly pessimistic perspective on the future of this part of the world, which once had been a cradle of great civilisations and a place where science and culture had flourished. Now, the region is increasingly plunging into military conflicts, experiencing the destructive effects of religious fanaticism, political extremism and the brutalisation of social relationships.

The exhibition, entitled *The Dark East*, consisted of twenty four images and video materials, all created in the years 2014–2019. The dominating colours in the works of Ahmad Nabaz are black and grey, with slight addition of red. These colours are intended to symbolise a vision of the region's future, permeated with distress, the enslavement of women, the suffering of children and pervasive violence. These images are a cry of desperation, a voice of protest and a message in defence of the persecuted, but also an accusation against the rest of the world of indifference or even permission for the enormity of the evil that has affected the Middle East. Ahmad Nabaz devotes particular attention to the situation of women. In the opinion of the artist, the Middle East is turning into a great prison for them. While women in Kurdistan could pursue their professional, social and political ambitions, or could wear what they liked, in other countries of the Middle East, their identity and the right to stand out from the crowd were torn away from them. Women were becoming – so often visible in Nabaz's works – a "black spot".

The works reflect a combination of high artistic value with a very important social message. The exhibition was meant to provoke reflection on the current condition of the Middle East and to wonder whether Poles and Europeans may have some influence on the improvement of the situation in that part of the world.

The exhibition, displayed in the medieval cellars of the ICC, was co-organised by the Kurdistan Regional Government's Representation in Poland.

Ziyad Raoof

THE REPRESENTATIVE OF THE KURDISTAN REGIONAL GOVERNMENT TO POLAND

CONCEPT OF THE EXHIBITION *Agata Wąsowska-Pawlik, Ziyad Raoof*

ORGANISATION *Anna Śliwa, Dorota Kosiec*







PHOTOBLOC CENTRAL EUROPE IN PHOTOBOOKS

21 NOVEMBER 2019 – 1 MARCH 2020

Photobooks make up a magnificent, yet partly undiscovered phenomenon for all those interested in photography, prints, politics and art. The genre comprises both artistic photography albums by the most distinguished masters of photography, such as František Drtikol, Edward Hartwig, Kata Kálmán, Hedy Löffler, Karol Plicka, Zofia Rydet, Antanas Sutkus, as well as deeply moving collections of documentary photographs, scientific and tourist publications.

Photobooks enjoy the unflagging interest of scholars, artists and collectors as well as institutions – a fact which is reflected in the great number of publications, exhibitions and festivals devoted to this genre. Yet photobook discourse still lacks an adequate representation of photographic books and consequently, artistic personalities from Central Europe, who tend to appear rather temporarily enjoying only brief renown. This exhibition, initiated by a research project that started in 2018, with the participation of academics and artists from the region, was the first attempt of such a large size to gather knowledge concerning the culture of Central European photobooks. The project is not merely an answer to the need for a synthetic study of the photobook from a historical perspective and in the context of contemporary artistic practices. The exhibition also became a pretext to weave another tale of Central Europe. The history of Central European photobooks not only illustrates the birth and evolution of this artistic medium, but also presents the cultural landscape of the region with its complex history. The exceptional character of Central European photobooks is the result of its location at the intersection of artistic ambitions and propaganda, great historical narratives and small enclaves of freedom. The books tell the history of our region through photographic images, but they are also, as such, documents of the changing social relationships, political visions and the social obligations of photography and art.

The exhibition was divided thematically, guiding the viewer through the 20th century – from the moment of the first appearance of early examples of the first photographic books, such as *Malownicza Polska. Ziemia krakowska* [Picturesque Poland: The Kraków Region] authored by Tadeusz Rżęca, a pioneer of colour photography at home, though publications printed in mass numbers to end with those published today, in a period of political and cultural transformation, when the book has played the role of a document and a tool of change.

The exhibition would not be complete without publications which show the issue of an artistic photobook. Publications from the 1920s, classical examples from the 1960s – such as the album *Fotografika* [Photographics], iconic today, by Edward Hartwig, books belonging to the neo-avant-garde circle of the 1970s or the publications of contemporary authors, such as Aneta Grzeszykowska or Peter Puklus, clearly show that the photobook was and still is, an attractive tool of artistic expression. The photobook medium also fits very well into propaganda



objectives. Visual narratives, constructed in this way, not only became the perfect method of persuasion, but also explored an extensive repertoire of solutions and a formal language worked out within the circle of the avant-garde.

When telling the story of Central European photobooks, it is impossible not to mention the publications which confront the experience of war. The images of ruins, destroyed temples and debris mixed with human remains were the main subject of the photobooks published after both the First and the Second World War. The latter cases present more pathos, though, and overwhelming testimonies to the loss of humanity. A large part of these publications exceeds documentary conventions, being characterised by great artistic expression, like for example the monumental *Warszawa 1945* [Warsaw 1945] by Leonard Sempoliński. Another interesting example is *Abeceda duševního prázdna* [The Alphabet of Spiritual Emptiness] by Zdenek Tmej, who shows a personal and



intimate perspective on war, after he had been exiled in the 1940s to a forced labour camp in Breslau. An intriguing and widely featured theme in the exhibition was also photobooks which construct a narrative concerning everyday life. This included albums showing an idealised image of socialist stability, documents of religious life, nature books and children's books – *Mały człowiek* [The Little Man] by Zofia Rydet and its photographic counter point, the Romanian book, *Copii, copii* by Heda Löffler are just two of the numerous examples. The exhibition was completed with the books reflecting upon the fall of the socialist bloc and systemic transformation – including those published as late as in the 1990s, such as the legendary photographs of Josefa Koudelka documenting the Warsaw Pact Invasion of Czechoslovakia in August 1968 or the fascinating book *Świat* [The World] – a story of the transformation told from the perspective of children from villages in the Beskidy Mountains. More than 120 books from



Poland, the Czech Republic, Slovakia, Hungary, Romania, Lithuania, Latvia and Estonia – and many of them available for browsing and looking through – were accompanied by photographs, newsreels and posters.

The exhibition *Photobloc* was the outcome of the passion shared by collectors and a research programme paired lasting for some years coupled with the efforts and involvement of many people. First and foremost, the exhibition was an encounter. With a book. A photobook. An exceptional one. A book that fascinates and intrigues, but also gives food for thought over the nature of the very medium, and, what is equally important – over the question of the identity of Central Europe.

The exhibition is a part of biannual project, *Photobook Bloc. Europa Środkowa w książkach fotograficznych (xx–xxi wiek)* [*Photobook Bloc. Central Europe in Photobooks (20th–21st centuries)*] financed from the resources of the Minister



of Culture and National Heritage as part of the multi-annual programme
NIEPODLEGŁA.

Łukasz Gorczyca, Adam Mazur, Natalia Żak

CURATORS *Łukasz Gorczyca, Adam Mazur, Natalia Żak*

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Peter Puklus, Wojciech Wilczyk*

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VISUAL ARRANGEMENT OF THE EXHIBITION *Damian Nowak*

DESIGN OF THE EXHIBITION ALBUM AND ACCOMPANYING MATERIALS

Kuba Sowiński



EDUCATIONAL PROGRAMMES



THE ACADEMY OF HERITAGE

Postgraduate studies at the Academy of Heritage were established in 2001 by the International Cultural Centre and the Małopolska School of Public Administration of the Kraków University of Economics (MSPA CUE). It was the first educational programme in Poland devoted to the protection of cultural heritage carried out through its active management. In the first half of 2019, the classes of the 13th edition were organised, whilst in October of that year, another, 14th edition of the programme was inaugurated – thus allowing the number of people who began the studies here to reach the level of 300 people.

The target group of the Academy is diverse, comprising the staff of cultural institutions or museums and representatives of conservation boards or local government. People with a background in the humanities here get the opportunity to learn about issues related to law and administration, whilst for those with a technical or economic background, the Academy of Heritage is a chance to expand their knowledge about culture or heritage. Each edition of the studies is completed with in-field training whose objective is to introduce the students to historic objects from various regions in Poland, and the practical methods of managing them. In 2019, the students took part in two-day workshops devoted to cultural institutions active in Kraków (13–14 April) as well as to the activities for the protection and promotion of heritage undertaken by the Marshall's Office of the Małopolska Region and in a four-day workshop in the Lubelskie region (4–7 July).

More than ten years' worth of history of the Academy of Heritage has allowed a unique programme to be worked out, which is carried out by an exceptional group of lecturers representing the best Polish universities and cultural institutions. The group of regular collaborators of the Heritage Academy comprise, among others: Professor Wojciech Bałus, Professor Piotr Dobosz, Professor Jerzy Hausner, Paweł Jaskanis, Professor Piotr Krasny, Professor Andrzej Rottermund, Professor Bogusław Szmygin, Professor Stanisław Waltoś.

The Academy of Heritage also includes a large group of former students associated in the Academy of Heritage Alumni Association, which organises seminars each year concerning the management of heritage and contributes to the conservation works of Polish heritage abroad. One of the most significant achievements of the Association are the conservation works, carried out since 2008, of the wall paintings of Jan Henryk Rosen in the Armenian Cathedral in Lviv.

The Academy offers also meetings within the framework of the Open Lecture Series of the Academy of Heritage. On 18 October a meeting was held concerning the book, *Architektura w mieście, architektura dla miasta* [Architecture in a City, Architecture for a City] vol. 2: *Przestrzeń publiczna w miastach ziem polskich w „długim” dziewiętnastym wieku* [Public Space in the Cities of the Polish Territories in the “Long” Nineteenth Century] which was published by the Institute of History of the Polish Academy of Sciences. On 18 November, the ICC hosted Professor David Throsby who presented the lecture *Heritage and Economics*. On the following day, the audience had the opportunity to listen to the lecture, *Jewish Vienna and its Museum* presented by Dr Danielle Spera, the Director of the Jewish Museum Vienna.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – THE ACADEMY OF HERITAGE



OWHC YOUNG PROFESSIONALS FORUM 2019

ACCOMPANYING THE 15TH CONGRESS OF THE ORGANISATION OF WORLD HERITAGE CITIES

1-6 JUNE

In 2019, Kraków hosted the 15th World Congress of the owHC (Organization of World Heritage Cities), an international institution associating historic cities worldwide which have *UNESCO World Heritage* designation. The author of the substantive concept of the Congress and also the Head of its Steering Committee was Professor Jacek Purchla, the founder and long-time Director of the ICC. The watchword of the Congress – *Heritage and Tourism* – was the continuation and extension of a debate initiated in 2017, during a meeting in the South Korean city Gyeongju. One of the events accompanying the 15th Congress was the owHC Young Professionals Forum – a week-long educational programme for young experts representing 18 cities from around the world and organised by the International Cultural Centre on the request of the Kraków Municipal Office.

During the Young Professionals Forum, its participants took part in field workshops, seminars and lectures concerning the key concerns of the authorities of world heritage cities. The programme gathered 19 participants from 14 countries – 15 representatives of the owHC cities from abroad and four representatives of Polish cities (Bardejov, Slovakia; Berlin and Regensburg, Germany; Bursa, Turkey; Cairo, Egypt; Cuenca, Ecuador; Granada, Spain; Guimarães, Portugal; Gyeongju, South Korea; Kutná Hora, Czechia; Luxemburg; Muharraq, Bahrain; Saint Petersburg, Russia; Suzhou, China; Tunis, Tunisia; Vienna, Austria; and also Kraków, Warsaw and Zamość). The group of participants was selected in spring 2019 out of applications sent from more than 50 owHC member cities. In accordance with the Congress's leading theme, the programme of the Forum also focused on many aspects of the influence that tourism has on heritage: from the stimulation of the development of popular tourist destinations, the transformation of places and objects in accordance with tourists' needs, the "disneylandisation" of heritage and, finally, protection activities.

The programme of the Forum, chaired by Dr Michał Wiśniewski and Marek Świdrak, comprised numerous lectures (delivered by experts from outside, among others keynote speaker of the Congress, Doug Lansky), workshops and study visits, to, among other places, the Royal Wawel Castle, Kraków's Old Centre, Kazimierz (the Jewish district), to Nowa Huta and to Podgórze, to the State Museum, Auschwitz-Birkenau and the Castle Museum in Oświęcim, Cracow Saltworks



Doug Lansky



Marta Sztwientnia (Kraków)



Hyeonji Oh (Gyeongju, South Korea)



Veronica Rosales-Mitte (Cuenca, Ecuador)



The participants of the Young Professionals Forum “in the care of” the icc: Director Agata Wąsowska-Pawlik (right) and Professor Jacek Purchla (left)



In the “Wieliczka” Salt Mine



Museum in Wieliczka, to the media library and the salt mine there. During the lectures and workshops, the participants analysed examples from their own countries, presenting actions undertaken by municipal authorities in collaboration with local communities with the intention of preserving world heritage places.

An important substantive element of the Forum programme was the drafting of a Declaration – in which the participants summarised their conclusions concerning the relationship between tourism and cultural heritage, and also desired actions which must be undertaken to improve these relations. The essence of the Declaration is reflected in the sentence: “Every visitor is a local somewhere, therefore, make the world of locals worth visiting”. The Document was presented to the participants of the Congress during a ceremony organised in the “Wieliczka” Salt Mine. The presentation was accompanied by a documentary illustrating the visit of the Forum participants to Poland (available on the International Cultural Centre channel on YouTube).

Marek Świdrak

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE



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

8-14 JULY

Since 2009, the International Cultural Centre has been organising a summer course called V4 Heritage Academy. Management of UNESCO World Heritage Cultural Sites in Visegrad Countries, whose subject matter is the management of sites entered on the UNESCO World Heritage List. This project is the outcome of the establishment of a Working Group of Experts for Cultural Heritage of the V4 States by the Ministers of Culture from the Visegrad Four in 2006. The ICC is responsible for the Group's organisation and activities. Within a period of 10 years, regular meetings of the representatives of cultural institutions from the Czech Republic, Poland, Slovakia, and Hungary have resulted in several scientific conferences and an educational programme addressed to employees of conservation offices or individuals involved in carrying out projects for the protection of cultural heritage.

The year 2019 was the tenth year in a row when the V4 Heritage Academy was organised. This time, the main venue of the programme was Český Krumlov, a picturesque town in the South Bohemian Region of Czechia, designated UNESCO World Heritage Site in 1992. The key partner of this edition of the Summer Academy was the Ministry of Culture of the Czech Republic.

The participants of the course, mainly a young representatives of the heritage sector from Poland, Czech Republic, Slovakia and Hungary, started their classes in Kraków, where they took part in a two-day lecture session and visited the Wawel Royal Castle. The session of the following days of the course were carried out in Moravia in Czechia: with a visit to the palace and palace gardens in Kroměříž on the first day, where they could explore the contemporary methodology of the management of historic residences in the Czech Republic.

The programme for the following days was carried out in Český Krumlov, where the participants visited the city, learning about its history and the processes of the conservation of architecture there, carried out over the last thirty years. Thanks to the support of the conservator's office in České Budějovice and of the Castle in Český Krumlov, the school participants could visit and get to know places which are little known and difficult to access. The programme also included a visit to Holašovice, a village, which represents the South Bohemian rural Baroque style on the UNESCO Heritage Sites List.

The project was concluded with workshops concerning tourism development in Český Krumlov. This crown jewel of Southern Czechia, located on the Vltava River has recently been visited each year by three million tourists coming mostly from the Far East. The course participants prepared analyses



Palace in Kroměříž

Palace gardens in Kroměříž





Český Krumlov

Workshops in Český Krumlov



devoted to tourism management in the town, paying special attention to methods of promoting tourism which are more sustainable and not posing any threat to the local community. The effects of these workshops were discussed in an open presentation, organised on the last day of the workshops.

Like each year, the V4 Heritage Academy highlighted the great need for integration and international exchange among conservators' circles in Central Europe. This project, carried out since 2009, has already allowed contacts and the exchange of ideas to be established for more than 200 people, mostly from the Czech Republic, Poland, Slovakia and Hungary but also from Belarus, Spain, Germany, Romania, Serbia and Ukraine.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

THE PROGRAMME ACCOMPANYING THE EXHIBITIONS

As part of a special programme designed to accompany our exhibitions in 2019, we prepared a number of lectures, meetings, debates, film screenings, and guided walks. The beginning of the year coincided with the closing of the *Architecture of Independence in Central Europe* exhibition. We also continued an earlier series of meetings, entitled *1918. The Culture of New Europe*. As part of the latter, Professor Gábor Lagzi, delivered a lecture devoted to *Hungary*, and the Centre held a promotional meeting for *Kaunas in the 20th–21st Century. An Architectural guide*. On the last day of the exhibition, we invited visitors to two guided tours led by its curators, Dr Michał Wiśniewski and Director Łukasz Galusek.

Our exhibition *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928* was accompanied by lectures on the phenomenon of avant-garde art. The first in the series, *Avant-Garde for resistant*, was delivered by Dr Jakub Kornhauser, who explained the basic concepts and presented the most important artists, painters, sculptors, performers, and writers associated with the movement. The lecture was translated into Polish Sign Language. The next session focused on the way in which Central European avant-garde artists reacted to the rising popularity of sport as mass culture and the culture of the masses. The lecture was given by Dr Przemysław Strożek. Next in the series, in a talk entitled *Citified. How Central Europe Dreamt of Big Cities*, Professor Agnieszka Karpowicz discussed various Central European fantasies about the city of the future. Professor Erwin Kessler, in turn, treated the audience to a lecture devoted to *The Romanian Allure of the Avant-Garde*, in which he talked, among other things, about the relationships of Romanian avant-garde artists with Filippo Tommaso Marinetti. The series of accompanying lectures was rounded off with a talk by Dr Piotr Rypson entitled *New Mouth. On Graphic Design in the Era of the Avant-Garde*. The meeting was devoted, above all, to the growth of an international network of periodicals at the beginning of the previous century, as well as on their mutual relationships and their impact on modern graphic design. In addition, we held a meeting with Professor Paweł Kowal, entitled *Poland and the East* centred around his book *The Testament of Prometheus*, organised in cooperation with the Jan Nowak-Jeziorański College of Eastern Europe in Wrocław and the editorial board of the “New Eastern Europe” bimonthly. The meeting was moderated by Dr Iwona Reichardt and Director Łukasz Galusek.

The exhibition was also accompanied by *Avant-Garde Sunday*, an open day during which visitors could join guided tours led by the curator, by Dr Monika Rydiger, and a Ukrainian tour guide. Performers participating in the ArtCoMe project presented the lives of avant-garde artists and shared their own reflections on selected artworks by Anton Jasusch, Josef Čapek, Imre Szobotka, and Katarzyna Kobro. To wrap up the exhibition, we held a closing event accompanied by guided tours with its curator, Dr Monika Rydiger.



A guided tour of *Skopje. City, Architecture, and Art of Solidarity* with its co-curator, Director Agata Wąsowska-Pawlik, during the open day



A guided tour of the *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928* with its curator, Dr Monika Rydiger, during the Museum Night



The Museum Night at the ICC



A Balkan food-tasting event



A workshop for children

A special programme, *Lovelies and Dowdies* (the title of a play by Stanisław Ignacy Witkiewicz), was also prepared for the Museum Night in May. The agenda featured guided tours with the curator and other guides, as well as workshops for children, young people, and adults, dubbed *Lost in the Avant-Garde*. Visitors could also talk to an actor who played the role of Witkacy, and take a souvenir photo in an avant-garde photo booth.

In the summer, as usual, we organised another *Cinema on the ICC Roof* cycle, this time devoted to Balkan films related to the exhibition *Skopje. City, Architecture, and Art of Solidarity*. Four films were shown: *Before the Rain* (1994, dir. Milcho Manchevski), *Alexander* (2004, dir. Oliver Stone), *Grbavica* (2006, dir. Jasmila Žbanić), and *The Macedonian* (2013, dir. Petro Aleksowski). The last screening was held in the presence of the film's director. Each film was shown before a full house.

The *Skopje. City, Architecture, and Art of Solidarity* exhibition was accompanied by two meetings. One, entitled *How Poles were rebuilding Skopje*, brought together experts on the reconstruction of Skopje after the 1963 earthquake; these included Professor Wojciech Suchorzewski, Stanisław Furman, an engineer, and Bogdan Wyporek, an architect. Prompted by Professor Wojciech Kosiński, the panellists talked about why the Poles were invited to join the project in the first place, their emotions and experiences in confrontation with Skopje architects and urban planners, and the different visions of how the city should be rebuilt. The other meeting was a lecture by Director Łukasz Galusek, entitled *Yugomodernism*, and devoted to the architecture of post-war Yugoslavia. The speaker presented the most important exponents (Edvard Ravnikar, Bogdan Bogdanović, and Janko Konstantinov) and the most iconic buildings of Yugomodernism.

The accompanying program also featured the a *Macedonian Sunday*, an open day during which visitors could take part in guided tours led by Director Agata Wąsowska-Pawlik and Dr Monika Rydiger, or a Ukrainian guide. In a meeting entitled *Alexandromania*, Michał Siarek took us behind the scenes of his photography project devoted to North Macedonia. In addition, we held workshops for children and a Balkan food-tasting event organised in cooperation with Bacówka u Wiecha.

In November, the ICC took part in the Open Days of Kraków Museums, introducing the audience to the architectural and historical vagaries of the "Ravens" House, the current seat of the ICC. Visitors could take part in two guided tours of the building, one with Dr Michał Wiśniewski and the other with Marek Świdrak.

Angelika Madura

EXHIBITION DEPARTMENT



EDUCATIONAL PROGRAMME

The main objective of the educational programme offered at the International Cultural Centre is to foster cultural participation. Most educational activities start off in the ICC Gallery, which helps to inculcate the habit of active leisure from the earliest age onwards. The ICC Gallery and its exhibitions create a venue where visitors of any age can discover new subjects and broaden the range of their interests. Our educational activities allow children and young people to ask even the thorniest questions and our gallery lessons tie in with the school curriculum in an interesting way. Activities, meetings, and guided walks open up a space for dialogue and discussion.

In 2019, the International Cultural Centre targeted its rich educational programme at various audiences. Our educators imparted their knowledge using interdisciplinary methods, interweaving not only topics in history, art, and culture, but also subjects as diverse as literature, geography, life sciences, and physics. Gallery activities for children and young people combined issues covered as part of different school subjects, and each workshop group was given individual treatment.

Every exhibition shown at the ICC Gallery last year was accompanied by a special offering of gallery lessons for school groups in the framework of a series entitled *An Exhibition with Class!*. Different activities were designed for kindergartens, primary schools, and secondary schools, and the choice of topics allowed the instructors to address issues included in the core curriculum published by the Ministry of National Education. The gallery lessons were an excellent opportunity for students to expand their knowledge of the Polish language, civic studies, geography, art history, and the practical arts. However, the educational programme also included activities unrelated to current exhibitions. Teachers could choose between two activity types. One was *Visit the ICC with the Little Raven: History and Architecture of the Ravens' House*, and focused on the historical vagaries of the building that houses the International Cultural Centre, including its history, various restorations and reconstruction. Participants explored nooks and crannies that are normally off limits to visitors, while our educators regaled them with stories about secrets hidden within the historic walls. These guided tours were accompanied by an illustrated guidebook with dedicated worksheets. The other group of activities consisted of a series of workshops entitled *Use Your Heritage!* (lessons about cultural heritage for school groups), which explained the meaning of cultural heritage, presented its diversity and its importance for each and every one of us, and traced the inter-relationships between material and natural heritage. Students were introduced to contemporary methods of using heritage, discovered disciplines that draw on its wealth, such as marketing, tourism, or international diplomacy, and learned how to tap heritage resources in an active and practical way. Attention was also devoted to shaping civic attitudes.

In 2019, our educational activities largely centred around fixed cycles of meetings for a broad audience. Children under the age of three, accompanied by their guardians, were invited to a series entitled *sMoCzKi. For Gallery-goers with Babies and Toddlers*. The sessions were held in a casual and relaxed atmosphere, on Mondays, when the ICC Gallery is normally closed to visitors, which created



comfortable conditions for the guardians to enjoy the exhibitions to the full. The adults were assisted by a guide, while an animator took care of the little ones. Children between the ages of 4 and 8 were invited to *MINIencounters with Art* – one-hour arts workshops always centred on a concept inspired by the current ICC exhibition. These activities served as a creative invitation for children to explore different meanings of a single catchword. Held on Sundays, they addressed concepts such as: anniversary, form, manifesto, construction, ruler, cartography, elements, matter and photobook. A series of art and reading workshops for children from 5 to 10 years old, on the other hand, introduced kids to the vast store of Polish and foreign literature. These classes encouraged participants to freely engage in flights of imagination as they converted what they read into their own independent art projects. Thus, the workshops inspired students to explore the realm of the written word. The Centre did not forget about those days that matter for the youngest among us, such as International Children's Day or Saint Nicholas Day. In June, we organised a *Weekend with the Little Raven*, during which children took part in a guided walk around Kraków, following in the footsteps of the protagonists of *Zwierzyniec. Okazy Wybrane* [A Bestiary. Selected Specimens], a tour of the Ravens' House, and a creative arts workshop. Another workshop, held in December, invited children to look for a hidden Santa Claus and create colorful Christmas decorations.

We also tried to adapt our programme to the needs of the Ukrainian and Russian speaking residents of Kraków. Twice a month, each exhibition could be visited in the company of a Ukrainian tour guide. In addition, we created a new, exceptional edition of *MINIencounters with Art – MINIart majsternia*, specifically targeted at Ukrainian- and Russian-speaking families living in Kraków with children aged 4 to 8. The workshop focused on a concept related to the exhibition currently on display at the ICC Gallery and its participants were invited to explore its meanings and create a related artwork.

Our educational programme also featured a winter workshop entitled *A Winter Holidays with Architecture*, designed to accompany the exhibition *The Architecture of Independence in Central Europe*, as well as a summer workshop, *Summer on the Terrace*, which went alongside the *Skopje. City, Architecture and Art of Solidarity* exhibition. The programme was targeted both at organized groups and individual participants.

Based on a book published by the ICC in cooperation with the Dwie Siostry publishing house to celebrate the European Year of Cultural Heritage 2018, *Zwierzyniec. Okazy wybrane* [A Bestiary. Selected Specimens], we also designed a series of live-in art and reading workshops for kids. These were devoted to stories narrated in the book, which served as a creative prompt for children to design their own bookmarks. The workshops were organised in the House of Painters in Żalipie, in the Public Library in Olesno, in the Library in Żabno, and a Gorzyce branch of Żabno public library.

In the framework of the Kraków Picnics, jointly organised by the Municipal Greenspace Authority in Kraków and the Kraków Festival Office, we met the public in Krakowski Park, Wojciech Bednarski Park, Zielony Jar Wandy Park, Dębnicki Park, Jordan Park, Stacja Wiśła Park, Stefan Żeromski Park, Planty Mistrzejowickie Park, and on the Inflancki Boulevard, having prepared

Space for educational activities accompanying the *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928* exhibition





an art workshop for children related to the exhibition *Skopje. City, Architecture, and Art of Solidarity*.

Kraków can be explored in many different ways. For this reason, we kept up the tradition of *12 Walks in 12 Months*, first launched for our adult audience in 2018. The walks took them down well-worn tracks, but also blazed new trails. In total, 12 meetings were organised for the general public; we also added one extra for our youngest visitors. The walks allowed our participants to learn about the cultural heritage of Kraków, and touched on subjects such as the Kraków's Nativity Scenes, the building of the Juliusz Słowacki Theatre, the residence of the Archconfraternity of Mercy, literature, local suffragettes, the townhouses of Teodor Talowski, the Czyżyny district, local Jews, the Church of the Assumption of the Blessed Virgin Mary in Bielany, Reformacka Street, the Kraków Workshops art group, and Seminary of the Congregation of the Resurrection.

Throughout the year, every exhibition was accompanied by two educational projects for adults: *Mature for Art* and *The Art Quarter*. *Mature for Art* was a series of monthly lectures about art history, culture, and architecture. Every meeting shed light on the context of the current exhibition and expanded its social, historical, and cultural background, as well as tying it up with the oeuvre of other artists, periods, or phenomena. *The Art Quarter* invited visitors to short sessions held within the museum space, during which curators told the stories behind individual objects on display and introduced participants to the main themes of the exhibition. In addition, *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928* was accompanied by workshops in the *Avant-Garde*



Academy series, which opened up a space for participants to create artworks inspired by fauvism, futurism, neoplasticism, and ready-mades.

Every exhibition displayed at the ICC Gallery also featured an educational trail for children, based on a colourful brochure with special exercises. The brochure was intended for use by individual visitors, i.e. families with children. Designed to explain and expand on the subject matter of the exhibition, the exercises were meant, above all, to pique the children's interest by means of games and riddles. Their difficulty level varied, so that kids could solve some on their own but had to enlist their parents' help to crack others. In 2019, the following trails were available: *With Witkacy through the Avant-Garde, Skopje. A Map of a City Reimagined*, and *Photobook. A History Told in Photographs*. The educational trail was an attempt to reach out to the youngest visitors, as well as to help foster family relations even in the space of a cultural institution.

Angelika Madura

EXHIBITION DEPARTMENT



ARTCOME

ART AND CONTEMPORARY ME

ARTWORK AS A MEDIUM BUILDING EUROPEAN IDENTITY

ArtCoMe is an international project devoted to collaboration between students, professionals, curators, teachers and museum educators. Its objective consists of an international dialogue on common heritage in Europe by breaking barriers between professional and non-professional art, and encouraging the general public to become familiar with the social, political and cultural changes from the years 1908–1928.

The initiative was commenced by the international academic conference *The Birth of the Modern Central European Citizen* organised on 19–21 September in Kroměříž (the Czech Republic). The project consists, first of all, of an international educational programme for students and teachers of the partner schools and also the exhibition, *Years of Disarray 1908–1928. Avant-Garde in Central Europe*, as well as a publication, and national education programmes. The project leader is the Olomouc Museum of Art, and its partners the International Cultural Centre in Kraków, the Bratislava City Gallery and Janus Pannonius Museum in Pécs. The school partner of ArtCoMe in Poland is Mikołaj Rey VII Private High School in Kraków.

The most important events within the project are four meetings of young people from the partner schools, taking place in the wake of the exhibition, *Years of Disarray 1908–1928. Avant-Garde in Central Europe*. The schools represented in the ArtCoMe project are: Gymnázium Olomouc-Hejčín (the Czech Republic), Mikołaj Rey VII Private High School in Kraków (Poland), Škola pre mimoriadne nadané deti a gymnázium in Bratislava (Slovakia) and Pécsi Apáczai Csere János Gimnázium (Hungary).

The first meeting took place on 23–26 November 2018 in Olomouc. The exhibition timeframe (the years 1908–1928) was used as inspiration for the participants to write Wikipedia entries for events of their own choice. Then, on the basis of the subjects they selected, the students created stop frames, a video report and a magazine cover and newspaper articles.

The second meeting was organised on 5–8 April 2019 at the International Cultural Centre in Kraków. Before the meeting, the students, in collaboration with teachers and museum co-ordinators, chose their national artist, whose works were presented at the exhibition, *Years of Disarray 1908–1928. Avant-Garde in Central Europe*. They then created a Facebook account for their artist introducing this artist's biography and works to profile followers, with a novel approach. The students from the Czech Republic selected Josef Čapek, from Poland – Katarzyna Kobro, from Slovakia – Anton Jasusch, from Hungary – Imre Szobotka. The meeting programme mainly focused on methods of interpretation of the visual arts, and also helped the participants explore further the works of the four selected artists. The workshops and lectures of the first part of the meeting concentrated on developing students' skills to present a given subject to a wider audience. During a lecture presented by Adam Filus, the students were taught about self-presentation, with the teacher pointing out the most frequent



mistakes made during public presentations and then going on to share a few important hints with the listeners. The information gained from the instructor could then be used during the presentation about the work of the selected artist, prepared in teams and then presented to visitors of the exhibition *Years of Disarray 1908–1928. Avant-Garde in Central Europe*. In the second part of the meeting the students co-operated with each other in international groups, whereas the workshops and lectures enabled them to gain direct experience in the work of a curator.

The exhibition curator at the International Cultural Centre, Dr Monika Rydiger shared with the students the basics and secrets of the work of a curator. She explained how many interpretation possibilities are hidden in art, and, using the examples from her own work, she presented the specific stages of preparing an exhibition. Additionally, Dr Monika Rydiger introduced the students to the basic principles of building an exhibition space, thanks to which they could begin working on their own expositions.



Two international teams of students worked on the creation of an exhibition model, its poster and an invitation. An important part of this workshop was the introduction of the works of the previously selected artists, which allowed the participants to present their newly gained knowledge from a new perspective. The students prepared the models of two exhibitions: *After [1918]* and *From Colour to Form*. The first exhibition portrayed the effect of the First World War on artists by showing two perspectives for reflection over the outcomes of the war; on the one hand – artists who experienced the war, created art in which the influence of world turmoil was directly seen – trauma and pain filled their works; and the other perspective – in which the artists, having experienced the war, could escape from its atrocities into a creative world full of harmony, simplicity, colour and nature. The other model showed the breakthrough changes in painting and sculpture which took place at the beginning of the 20th century. Chronology was not important for the presentation of the artists in the model. The borders between fauvism and cubism were blurred and

the students showed the contrast between colours and forms from the perspective through which the artists saw the world.

The third meeting was organised on 25–28 October 2019 in the Bratislava City Gallery. Before the meeting, the students, in collaboration with teachers and co-ordinators from the gallery, selected a socio-historical subject, which concentrated on national and regional aspects of the historic period corresponding to the exhibition *Years of Disarray*, and then prepared material for a visual introduction. The students selected the topics themselves, and these were: for the Czech Republic – *Puppet theatre 'Kašpárkova říše'*; for Poland – *Avant-garde typography*; for Slovakia – *Balls of the Bratislava Arts Association*, for Hungary – *Ady, Bartók and The Eight*, and then made notes on the subject which afterwards were placed on Wikipedia.

The programme of the meeting in Bratislava focused on an attempt to show a selected subject from a slightly different perspective – in a short stop frame, magazine cover and newspaper articles. Tomáš Damay's lecture introduced the students to the theory and practice of animation. The speaker chose for them some examples of animation, showing stop frames from various countries and explained the rules for creating the script necessary for such work. The students, divided into national teams, worked on animations, press articles and magazine covers. Additionally, each of the teams took part in a *Charleston Dance Workshop* conducted by a professional dancer, Ján Kubriczky. The crowning event of the meeting was a presentation of the animations created by the students from specific schools and an exhibition of the art works and newspaper articles. When summarising the meeting: Terezie Čermáková, the author of the concept of the educational programme, said, "I believe that the students' enthusiasm and creative approach reflects the originality of the results obtained in Bratislava".

The last meeting, closing the project, was scheduled for 27–30 March 2020 in Pecs.

The Project received financial support from the Creative Europe programme and will be carried out in the years 2018–2020.

Angelika Madura

EXHIBITION DEPARTMENT

PROJECTS NETWORKS PROGRAMMES

THESAURUS POLONIAE

In 2007, the First Congress of International Researchers of Polish History was organised in Kraków. One of the proposals put forward by its participants was the creation of new fellowship programmes addressed to foreign professionals working on the history and heritage of Poland. The Polish government responded directly with a fellowship programme of the Ministry of Culture and National Heritage of the Republic of Poland, and two years later Thesaurus Poloniae was launched. Meeting needs connected with growing interest in Poland and seeing the importance of research carried out by foreign scholars for building knowledge about our country, the Minister entrusted the International Cultural Centre with the mission to organise the fellowship programme. In doing so, he also emphasised the role of Kraków as a key scientific centre in possession of good research facilities. The programme has been carried out continuously and has enjoyed ongoing interest for years.

The year 2019 marked the tenth anniversary of the programme's initiation. Within this period, the ICC has prepared its 22 editions, which brought to Kraków almost 120 people from more than 30 countries on five continents. Representing various cultural backgrounds, the fellowship holders spread knowledge about Poland and Central Europe in many places, sometimes in faraway areas, becoming ambassadors of our country abroad. The fellowship programme is addressed at foreign researchers whose scientific work concerns the culture, history and broadly-understood heritage of the Republic of Poland and Central Europe.

The Thesaurus Poloniae programme has two categories. The first is the Senior Programme – addressed to university professors and senior lecturers. The latter is the Junior Programme addressed to Ph.D. candidates and junior academics. The ICC grants fellowships to the fellows, finances their three-month stay in Kraków, offers the possibility of using the institution's scientific facilities and help cooperating with the archives, libraries, educational and research institutions administered by selected scientific and cultural establishments.

In 2019, two editions of the programme were organised and a total of six scholars took part in them. In the spring and summer, three participants stayed in Kraków – two in the Senior and one in the Junior Programme. These were: Professor Akiko Kasuya, a historian and art critic representing Kyoto University, Dr Olena Kozakewycz from the Institute of Ethnology of the National Academy of Science of Ukraine in Lviv and Tatiana Zablockaya, representing the Higher School of the Belarusian State University in Minsk. In the autumn, the ICC hosted another three fellows, out of whom two participated in the Senior Programme, with one in the Junior. This group included Professor Gordana Jovanović from the University in Belgrade, Professor Taku Shinohara from Tokyo University of Foreign Studies and Ahmad Nabaz Taher, an independent scholar and artist active in Iraq. An event that accompanied this edition was the exhibition of works created by Ahmad Nabaz, entitled *Ahmad Nabaz. The Dark East*, which was shown in the medieval cellars of the “Ravens” House, in October and November 2019.

The stay of further programme participants in Poland is both a challenge and an opportunity for the ICC and other scientific and cultural institutions of Kraków to develop relationships with foreign research institutions. The fellows

are invited to take part in various projects and activities organised by the Centre. Growing interest in the programme also indicates a need for developing a fellowship offer concerning humanities research into Polish culture and heritage. Information about recruitment rules can be found on the website: www.mck.krakow.pl.

Dr Michał Wiśniewski

EDUCATIONAL DEPARTMENT – ACADEMY OF HERITAGE

AHICE

ART AND HERITAGE IN CENTRAL EUROPE

www.ahice.net

The AHICE project is an exceptional, transregional service concerning art and heritage in Central Europe, facilitating access to information about such events in Slovakia, Hungary and Poland.

On 11 April, in the Moravian Gallery in Brno, a meeting was held for partner institutions from Moravia, during which Dr Magdalena Łanuszka presented the activity objectives, statistics and directions of development of the AHICE; representatives of institutions not connected with the project also took part in the meeting.

The year 2019 witnessed many transformations in the Secretariat of State for Heritage at the Office of the Prime Minister of Hungary – this institution was the AHICE Co-ordinator in Hungary. Dr Anna Vágási-Kovács was replaced by Dr Kinga Bartha, who expressed her intention to collaborate with the ICC and to nominate a new co-ordinator. The Hungarian institution also changed its name to the Secretariat of State for Architecture and Construction. A meeting with a view of establishing further collaboration was held on 25 September in Budapest between Dr Magdalena Łanuszka and Dr Kinga Bartha; Dr József Kolossa, Head of the Secretariat of State for Urban and Spatial Planning also took part in it. The participants of the meeting learned about the AHICE service and expressed their intention to become part of it – a new co-ordinator will be nominated in the first months of 2020; until then the contact person remains Dr Kinga Bartha. The situation in the Secretariat of State for Heritage and the perspectives for further collaboration had also been discussed earlier by Dr Magdalena Łanuszka with Director Gábor Földváry in Kraków, during a Meeting of the Working Group of Experts on Cultural Heritage of the Visegrad Group of Countries, held on 3–4 April at the International Cultural Centre. Additionally, this meeting allowed contact to be established with Klaudia Kuraś from the Secretariat of the Carpathian Convention in Vienna.

The presence of the AHICE service on social media is continually being developed. In 2019 activity in AHICE increased: by the end of December, the statistics had recorded 266,185 visits by users from more than one hundred countries around the world.

As part of regular collaboration with the *Herito* quarterly, for the purposes of the section *Worth a Look*, lists of exhibitions organised in the V4 countries were prepared with a short description in Polish and in English.

Dr Magdalena Łanuszka

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

RIHA JOURNAL

www.riha-journal.org

RIHA Journal, an international academic journal of art history published by the International Association of Research Institutes in the History of Art and supervised by Zentralinstitut für Kunstgeschichte in Munich, has been appearing since April 2010. The International Cultural Centre in Kraków, one of RIHA's member institutions, runs the journal's local editorial office. After a brief hiatus, the ICC editorial office, headed by Dr Magdalena Łanuszka, resumed its activities on 1 February 2018, and in 2019 the "RIHA Journal" was finally put on the list of scored journals published by the Ministry of Science and Higher Education (with a score of 20 pts).

The work done by the Kraków-based office in 2018 culminated in two important publications released in 2019. At the beginning of January, we published an article by Gytis Oržikauskas, *Irrational Artistic Ideas of the First Half of the 20th Century as an Inspiration for the Architecture of the Later 20th and Early 21st Centuries*, antedated, upon the author's request, to 31 December 2018, which was followed, on 30 March, by a piece by Dr Mikołaj Getka-Kenig, published in two versions: Polish (*Publiczna komemoracja, nowoczesna tożsamość narodowa i kryzys klasycyzmu*) and English (*Public Commemoration, Modern National Identity and the Crisis of Neoclassicism – The Case of Early 19th-Century "Resurrected" Poland*). Next in line was a publication started and completed in 2019: an article by Professor Małgorzata Omilanowska, entitled *Private Gardens of the Tyszkiewicz, Bnińskis, and the Potulickis Designed by Édouard André in Poland and Lithuania* and published in English in August. In addition, the following articles were accepted for publication and submitted for translation into English: *Parafrazy biedermeieru w meblarstwie polskim początku XX wieku i w dwudziestoleciu międzywojennym* [*Paraphrases of Biedermeier in Polish Furniture Designs in the Early Twentieth Century and Interwar Years*] by Dr Agata Wójcik, *Losy toruńskich franciszkanów i wyposażenia ich kościoła poklasztornego w czasach Reformacji* [*History of the Medieval Furnishings of the Franciscan Church in Toruń during the Reformation Period*] by Professor Juliusz Raczkowski, and *Strach przed bliskim Innym. Czy w powojennej historii sztuki niemieckiej jest miejsce na „funkcjonariuszy państwowych”?* [*Terrified by the Close Other. Is the Postwar History of German Art Ready to Embrace "State Functionaries"?*] by Dr Justyna Balisz-Schmelz.

The editorial board turned down two articles before peer review; two more were rejected following negative peer opinion. Towards the end of the year, two were still being edited, and three additional scholars had submitted their abstracts or inquired about the possibility of publication in the future.

By way of exception, the "RIHA Journal" decided not to hold the annual meeting of local editorial boards in 2019. Instead, the journal's editor-in-chief, Dr Andrea Lerner, presented the annual report at a conference of directors in charge of RIHA institutes, which was held in Moscow on 20–22 October. The report shows that the journal has been experiencing growth; the Zentralinstitut für Kunstgeschichte in Munich will keep the current editor in charge for the next 5 years, increasing the weekly workload from 16 to 20 hours. Next year, it will

also begin the migration of the journal from its own internal system to the ojs (Open Journal Systems) platform used by many academic e-journals. As presented in Moscow, statistics covering the period between January and October 2019 show that, not including the main office in Munich, the two most active editorial boards were that of the Hertzian Library in Rome (16 articles: two individual articles and two special-theme editions, one featuring 6 and the other 8 articles) and that of the International Cultural Centre in Kraków (7 individual articles).

The growth of interest in the “RIHA Journal” means that the publishing process will necessarily take more time (this also applies to the main editorial office in Munich). The editor-in-chief, however, published a note on the official website of the journal (riha-journal.org) to reassure scholars that it should not exceed 12 months. The Polish website, mck.krakow.pl/riha-journal, was updated accordingly. Apart from a note about the new publishing process (up from 5 to 12 months), we also informed scholars that “the Polish editorial board accepts the papers in Polish or in English (English texts have priority in editing)” and that the International Cultural Centre provides necessary translation services for up to 5 articles per year (up to 40 000 characters).

Dr Magdalena Łanuszka

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

THE ANNA LINDH EURO-MEDITERRANEAN FOUNDATION FOR DIALOGUE BETWEEN CULTURES

www.alfpolska.org

www.facebook.com/FundacjaA.LindhPolska

www.annalindhfoundation.org

The Anna Lindh Euro-Mediterranean Foundation for Dialogue Between Cultures is an organisation established in 2004 during a conference of Foreign Ministers from the Euro-Mediterranean Partnership (since 2008 – the Union for the Mediterranean) to promote dialogue in the region of Europe and the Mediterranean Basin. The International Cultural Centre, had been the National Co-ordinator of the Network since 2004. Since that time, a dynamically operating Polish network of the Foundation was built and many projects, both in Poland and in collaboration with other national networks abroad, were carried out. However, a curtailment of the Foundation's activity in 2018 resulting from changes at the post of its Executive Director, the termination of the budgeting period, as well as a content-related and organisational crisis within the organisation, forced the ICC to report this problem to the Ministry of Culture and National Heritage, which, together with the Ministry of Foreign Affairs, had appointed the Centre as co-ordinator of the Network. While the decision of the Ministry of Culture and National Heritage concerning the further role of the ICC was still pending, an application was submitted for an operating grant for the co-ordination of the Polish Network of the Foundation. However, when the Minister accepted the resignation of the ICC from the post of the co-ordinator, the submitted tender for the financial support of the network was withdrawn. Since 15 May, the ICC has no longer been the co-ordinator of the Polish Network of the Foundation.

Dr Joanna Sanetra-Szeliga

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

HOMEE

HERITAGE OPPORTUNITIES / THREATS WITHIN MEGA-EVENTS IN EUROPE: CHANGING ENVIRONMENTS, NEW CHALLENGES AND POSSIBLE SOLUTIONS FOR PRESERVATION IN MEGA-EVENTS EMBEDDED IN HERITAGE-RICH EUROPEAN CITIES

Cities worldwide treat mega-events as tools for supporting their development and the creation of their competitiveness. Until recently the greatest emphasis had been placed on the creation of the new sport or cultural infrastructure where these events could take place and on taking this opportunity to conduct extensive investments in transport. Currently, cities have increasingly been shifting attention to their endogenous resources, the revitalisation of their spaces and the adaptation of the new objects to new functions. A mega-event organised in a historic city is not neutral to its rich resources of culture and heritage. On the one hand, this provides a chance for the better promotion of the city, for the application of these events to solve social problems, and, in particular in the case of cultural mega-events – to draw everybody’s attention to the heritage resources of the given city. On the other hand, however, the increased tourism accompanying such events, the necessity to create catchy narratives which describe the city, and being success-oriented may lead to “trampling over the heritage objects” and also to “disneylandisation” and commercialisation of the city’s tangible and intangible heritage.

This three-year international research project aims at an evaluation of the effects of mega-events on historic cities and intends to improve the understanding between the policy of mega-events and that of the protection of cultural heritage. This is the purpose of the literature review, various case studies and observation of the execution of the European Culture Capital 2019 in the Italian city of Matera. The effect of the project will be the HOMEE Charter – a document containing innovative guidelines and planning tools and promoting a more sensitive approach to heritage in the context of initiatives and mega-events. This document will help decision makers in the sphere of cultural heritage and mega-events on the local, national and international level to identify threats and opportunities resulting from planning and implementing mega-events and to deal with these problems in the context of historic cities in a more effective way. The project co-ordinator is the Politecnico di Milano (Italy), whilst its consortium, apart from the ICC, comprises the University of Hull (Great Britain) and Neapolis University in Pafos (Cyprus). The project execution was planned for three years (November 2018 – October 2021).

In 2019, three project components were carried out: the literature review, research and a workshop in Matera (ESK 2019) and case study analyses of European Capitals of Culture (ECOC): Wrocław 2016, Pafos 2017, Genua 2004, as well as the UK Capital of Culture Hull 2017 and the Expo 2015 in Milan. A research team, selected by the ICC, consisting of: Professor Jacek Purchla, Dr Joanna Sanetra-Szeliga, Piotr Knaś (MIK – Malopolska Institute of Culture), Adam Dąbrowski (Jagiellonian University) and Anna Koziół (NID – National

Heritage Board of Poland), took part in the literature review, which resulted in the creation of a document, available on the ICC website: *Literature Review of Mega-Events Addressing Cultural Heritage Issues* – a definition of cultural heritage was coined, issues connected with historic urban landscape (HUL) were described, problems affecting the stakeholders of mega-events in cities and residents' participation were explored; there was also an analysis carried out concerning protection systems for cultural heritage in Europe, the contribution of mega-events to the cultural heritage policy and challenges for decision-makers who desire to have mega-events organised, as well as the issue of knowledge transfer in this area. At the same time there was work on the case study of Wrocław 2016 carried out. To this end, the literature, documents relating to the European Capital of Culture 2016, reports and analyses were collected. There were also two focus group interviews (22 May and 5 June) organised – the first with stakeholders of the ECOC implementation in Wrocław, and the latter with the ECOC organisers connected with Impact 2016 (currently Culture Zone Wrocław). Additionally, 14 in-depth interviews with experts and distinguished personalities of the Wrocław cultural life were carried out. Abbreviated versions of the reports concerning all the cities examined are available online as *National Case Studies. Report Briefs*. Full report versions, after a scientific review process, will be published at the beginning of 2020.

The project was also carried out via consortium meetings. On 20–22 February, Professor Jacek Purchla and Dr Joanna Sanetra-Szeliga visited the University of Hull. During the meeting, the results of the literature review and the preliminary results of the case studies were discussed and the research work in Matera was also planned. The meeting in Hull was connected with a study visit to this city, devoted to the UK Capital of Culture 2017. The second meeting took place in Matera on 25–27 June, where the main element was a workshop in the form of a living lab with European Capital of Culture 2019 stakeholders, implemented by the Politecnico di Milano. During these workshops, the ICC presented the results of the research on Wrocław (a presentation and a poster).

On 19–20 September, a meeting of the project consortium was held in Kraków, accompanied by a half-day session open to the public, entitled *Opportunities and Threats of Organising Mega-Events in Historic Cities*, and included in the programme of the 5th Heritage Forum of Central Europe. Owing to this, around 50 people took part in the session. The English-language session, moderated by Dr Joanna Sanetra-Szeliga, consisted of a lecture delivered by Professor Franco Bianchini, entitled *Mega-Events, Heritage and the City. Reflections on Matera European Capital of Culture 2019*; presentations of five case studies carried out as part of the project; a debate entitled *Mega-Events as Opportunities and Threats for Historic Cities. Round Table Discussion on Mega-Events Experience and Recommendations for Future Mega-Event Hosting Cities* with the participation of the consortium members and project partners (Dr Katarzyna Piotrowska – National Heritage Board of Poland, NID), Paulina Maloy – Culture Zone Wrocław, Robert Piaskowski – Kraków Festival Office) and external experts (Michał Karapuda – Municipality Office of Lublin, Professor Monika Murzyn-Kupisz – Jagiellonian University, Professor Anna Niedźwiedz – Jagiellonian University).

This session was the first presentation of the results of the research carried out so far in specific cities within the HOMEE project. The opinions of the debate participants, so valuable for the project, were discussed in detail

during the closed sessions of the HOME2 meeting. The consortium members spent the Friday evening (20 September) and the whole of Saturday at a study visit to Wrocław, organised in collaboration with the project partner Culture Zone Wrocław. The participants held a meeting, with, among others, the deputy Mayor of Wrocław, Jakub Mazur, the Director of Culture Zone Wrocław Krzysztof Maj and the curator of the “Architecture” area within the European Capital of 2016, Zbigniew Maćków. They also visited a model housing estate from the European Capital of Culture 2016, the venue of the project *Wejście od podwórza* [Backyard door], as well as the Old City.

The project is co-financed with resources from the Minister of Culture and National Heritage within the framework of the Heritage in Changing Environments – support for academic research into cultural heritage within the Joint Programming Initiative on Cultural Heritage (JPICH). The materials created as part of the project are available on the website: <https://mck.krakow.pl/homee-2>.

Dr Joanna Sanetra-Szeliga

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

ILUCIDARE

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

ILUCIDARE is a three-year international research project (2019–2021) coordinated by the Catholic University of Leuven (Katholieke Universiteit Leuven), which brings together the International Cultural Centre, Europa Nostra, ΚΕΑ European Affairs, the World Monuments Fund España, the Kosovo Foundation for Cultural Heritage without Borders, IMEC and the University of Cuenca under a common objective to analyse, and then to promote and foster education on heritage-led innovation and heritage-led diplomacy.

The International Cultural Centre and the Catholic University of Leuven are research partners within the framework of the project. In 2019, both teams (the ICC team consisted of Professor Jacek Purchla, Dr Joanna Sanetra-Szeliga, Professor Robert Kusek, Jan Strycharz, and Maria Drabczyk) focused primarily on laying the theoretical groundwork for the project. To begin with, they defined the concept of cultural heritage and then proceeded with an extensive literature review on the relationship between heritage and innovation on the one hand, and heritage and diplomacy on the other. Linking heritage to these two areas is a relatively novel approach in the field. Their analyses allowed the following categories to be distinguished with respect to innovation: *heritage-driven innovation*, *assimilation of innovation*, and *heritage as resource*. In the field of heritage and diplomacy, on the other hand, an important distinction was made between *heritage-driven diplomacy* and *heritage within diplomacy*. In parallel, the teams also mapped out actual projects that could be used to illustrate these categories, arriving at a total of more than 150. The results of their analyses were included in the *D2.5 Report on Heritage-Led Innovation and Diplomacy*, in which the ICC was responsible for a section devoted to diplomacy and critical review of sections focused on innovation. The final results were also discussed at a meeting of the project consortium, a focus group interview and a co-creation atelier organised in Kraków (June 2019).

In the next phase, together with the Catholic University of Leuven, the ICC designed a methodology of so-called short case studies and long case studies, and prepared 20 of the former (10 devoted to heritage and innovation: Vastari, Rijksstudio, Memola, Interactive documentary – Jheronimus Bosch, the Garden of Earthly Delights, meSch, ARCHAIDE, Adopt a Monument – Finland, Cité internationale de la tapisserie in Aubusson, Queer Heritage – London, the Little Museum of Dublin, and 10 on heritage and diplomacy: Europeana 280, KORU, House of European History, The Bosnian Triptych, Shakespeare Lives, UNESCO World Heritage Journeys in the European Union, UNESCO World Heritage Young Professionals Forum 2017. Memory: Lost and Recovered Heritage, Game Jam 1956 in Budapest, The Polish Conservation Mission to the Socialist Republic of Vietnam, the European Year of Cultural Heritage 2018). The long case studies prepared by the ICC focused on the Glass

Heritage Centre in Krosno (innovation) and the EU's Euromed Heritage programme (diplomacy).

The project as such officially started on 1 December 2018, but the first project meeting was held on 6–8 February 2019 in Leuven. It gave the project partners an excellent opportunity to get to know each other, clarify the key terms necessary for further analysis, and learn about the complex financial and administrative procedures of the Horizon 2020 programme that provided the project's funding. Another meeting, as mentioned earlier, was held on 10–12 June in Kraków and included a focus group and a co-creation atelier, serving as a kind of transitional phase between the first (theoretical) and second (practical) stage of the project. The meeting opened up a platform for the teams to consult external experts about their solutions and start a debate about their practical application in the final products of the ILUCIDARE project, i.e. textbooks, a summer school, and a MOOC course. The last of these was addressed by the co-creation atelier, whose results helped draw up the *D2.2 Evaluation Report of Needs and User-Preferences of Stakeholders and Target Group*.

In accordance with the procedures drawn up by the project team (*D2.1 Procedures and Criteria That Will Be Used to Identify / Recruit Participants*), a call for applications was announced in the spring of 2019 to recruit participants for the focus group and the co-creation atelier. Two out of seven applicants were invited to participate in the project (Ruxandra Lupu and Martin Kvietok). In addition, the following experts were invited: Alicja Grymek – British Council, Aleksandra Janus – Digital Centre, Ruxandra Lupu – University of Leeds, Dr Hrvoje Potrebica – University of Zagreb (member of the Advisory Council of the project), Professor Gábor Sonkoly – Loránd Eötvös University in Budapest, the REACH project, Dr Jermina Stanojew – Uppsala University, Olga Wysocka – Zachęta National Gallery of Art, Miruna Draghia – Urbasofia, the ROCK project, Joanna Pająk – New Amsterdam, Martin Kvietok – Midland Adventure s.r.o., Dr Łukasz Bukowiecki – University of Warsaw, the ECHOES project. The workshop was rounded off with presentations of good practice by Julia Fallon (Europeana, the Impact Playbook project) and Professor Daniela Petrelli (Sheffield Hallam University). Two more practitioners were also recruited to join the atelier: Zuzanna Stańska (Daily Art) and Barbara Janczak (Morf Studio). The workshop culminated in a meeting with Janusz Makuch, the director of the Jewish Culture Festival (an example of a project related to innovation and diplomacy).

A second co-creation atelier and focus group, conducted in cooperation with IMEC, were held on 19–20 November in Brussels and centred around the mechanisms and success factors for heritage-led innovation and diplomacy projects. They were accompanied by a meeting of the project consortium and an international conference: the *ILUCIDARE Playground. Cracking the Future of Heritage*, designed as a space for encounter, debate, networking, international exchange and innovation for practitioners, experts, researchers, and decision-makers. In parallel with the actions discussed above, the project partners conducted coaching workshops in Sub-Saharan Africa, the Middle East, the Balkans, and South America (Ecuador). Two additional ILUCIDARE Special Awards were added to the 2019 European Heritage Awards / Europa Nostra Awards (application deadline: 1 October 2019).

More about the project: <https://mck.krakow.pl/ilucidare>.

The project was funded under the EU Framework Programme for Research and Innovation “Horizon 2020” based on grant agreement no. 821394.

Dr Joanna Sanetra-Szeliga

RESEARCH INSTITUTE OF EUROPEAN HERITAGE

EUROPEAN HERITAGE INSTITUTE

POLISH ST PETERSBURG INTERNET ENCYCLOPAEDIA

www.polskipetersburg.pl
www.polskipetersburg.ru

The publishers and administrators of the encyclopaedia are, on the Polish side the ICC, whilst on the Russian, the Likhachev Foundation (FL). The encyclopaedia, created in two language versions: Polish (ICC) and Russian (FL), has a popular science and educational subject matter, and is addressed at a wide range of readers. The core objective of the project, commenced in Poland (www.polskipetersburg.pl) in April 2016, and in Russia in September 2016, is to introduce to Polish and Russian readers, the works and the lives of Poles connected with the former capital of the Russian Empire.

The creators of the encyclopaedia intend to present the multi-threaded, yet frequently forgotten role that the Poles played in the social, cultural, scientific, artistic, economic, and political life of the city, from the end of the 18th century until present times. Inscribing this undertaking in the context of a multi-ethnic and multi-cultural metropolis on the Neva River, the authors wanted to restore the memory of the Polish community among the numerous national diasporas there. The history and merits of those communities were commemorated thanks to the great celebration of the 300th anniversary of St. Petersburg (2003), whereas knowledge of some of their instances has been consolidated and popularized in the recent years by St. Petersburg's cultural seasons (French [2010], Italian [2011], German [2012], Dutch [2013], British [2014], or Greek [2016] or Turkish [2019]).

The year 2019 was devoted to the completion of texts and illustrations, as well as editing work. The Polish side submitted the texts of more than 50 authors, representing almost all academic centres (Warsaw, Krakow, Gdańsk, Poznań, Lublin, Wrocław, Opole, Białystok, Toruń). In its current form, the encyclopaedia offers more than 2 thousand pages of texts for primary entries, with a division into thematic entries and those concerning people; it has also about 280 pages of text with entries in a "map" of Polish addresses in St. Petersburg and also a subject bibliography (27 pages comprising Polish, Russian and English-language publications from 1945–2018). Before the end of 2019, as many as 259 primary entries were included in the encyclopaedia with 204 entries concerning people, 55 thematic ones and a map of 253 "Polish addresses".

Most of the encyclopaedia's original texts, both Polish and Russian, are based on generally available material, although there are some which were written after many years of research. Apart from biographical entries, which dominate this stage of the project, some of the unique content of the encyclopaedia includes pioneering entries concerning people (*Stefan Cybulski*, *Stanisław Krosnowski*, *Bolesław Olszamowski*) and thematic entries (*Secondary School for boys at St. Catherine's Church*; *Polish restaurants, cafeterias and confectioneries in St. Petersburg/Petrograd* or *Polish Theatrical Life in St. Petersburg before 1917*) emphasizing the creative contribution of Poles to the development of modern St. Petersburg. Another achievement of 2019 was the introduction of entries

concerning key persons of the Polish diaspora on the Neva river at the turn of the 18th and 19th centuries, such as King Stanisław August Poniatowski, who died there in 1798, the Minister of Foreign Affairs of the Russian Empire in 1804–1806 Prince Adam Jerzy Czartoryski and Stanisław Chomętowski, a deputy representing the Polish Republic at the court of Peter I in the period 1719–1720, whose legacy includes the first Polish description of St. Petersburg and its surroundings (*Krótkie opisanie miasta Petersburga i dziejów w niem [poselstwa] anno 1720*) [A brief description of the city of St. Petersburg and the history of the representation there anno 1720].

The authors of encyclopaedia focus also on those aspects of Polish life on the Neva River, which, apart from charitable societies and organisations and self-assistance or educational ones, were the most constituent ones: language and books as well as the Roman Catholic religion, the encyclopaedic narrative is completed with an interactive map, showing some selected places and addresses connected with the Polish diaspora on the Neva, as well as a library with auxiliary materials. The latter also contains post-conference proceedings and an illustrated collection of essays. The texts added in 2019 comprised, among others, an essay, *Teatr Polski i Polskie Studio Teatralne* [Polish Theatre and the Polish Theatre Studio], which makes up a fragment of a book written by Professor Tamara M. Smirnowa *National Theatres of St. Petersburg/ Leningrad in 1917–1941* [original title: Национальные театры Петрограда-Ленинграда. 1917–1941, Санкт-Петербург 2016], awarded in the same year with the distinguished Nikolai P. Anciferov Award for merits in promoting knowledge about the former Northern Capital.

An integral part of the Polish version of the encyclopaedia is the above-mentioned illustrated essay collection entitled *St. Petersburg and Poland. A Collection of Essays*. This reviewed publication was created under the academic supervision of Dr Dariusz Konstantynow. It consists of 17 texts by Polish and Russian authors (490 pages). The collection fills a considerable gap caused by a lack of systematic research into the Polish diaspora in St. Petersburg. Both in Poland and in Russia, the main source of knowledge about this topic, the domain of a narrow group of specialists, has been the pioneering monograph by Professor Ludwik Bazyłow (Polish edition 1984, Russian edition 2003). In the collection of essays, *St. Petersburg and Poland*, readers can find some basic information concerning the history, population and social structure of the colony on the Neva, its social, religious and cultural life, Polish-Russian inspiration and cultural and artistic contacts, the presence of the Polish press and books in the current Russian capital or about the participation of Poles in the literary, theatrical and musical life of the metropolis, as well as in the military and political one of the Russian Empire in the 18th and 19th centuries, and finally – about the presence of Petersburgian aspects in Poland. A great feature of this synthesis of the knowledge on the subject is also a list of illustrations and personal and thematic index.

The *Polish St. Petersburg* encyclopaedia has already become a useful compendium of knowledge about Polish presence around the Neva River, used in teaching school and university students. With a view to teachers and the younger audience, we have provided a set of lesson scenarios by Dr Kinga Gajda, which can be taught on the basis of the material included in the encyclopaedia.

Dr Beata Nykiel

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Herito, No. 34
Women of Central Europe

Polish-English version, 228 pages, book size 23,5×29 cm, soft cover with flaps, ISSN 2082-310X, graphic design and processing Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

This is the story of Central Europe told from a women's perspective by distinguished writers, invited to take part in the project. In this issue, Olga Drenda examines the celebration of Women's Day in the People's Democracies. Małgorzata Rejmer creates a very touching picture of a woman in Albanian culture. Ostap Sływyski seeks the traces of Zuzanna Ginczanka and other female writers of Jewish origin. Małgorzata Radkiewicz reminds the readers of the avant-garde artists who lived and worked in Lviv. Marta Madejska tells the history of Maria Przedborska – an unappreciated poet-inspector from Łódź. Teresa Worowska introduces the life of Alaine Polcz – a forgotten Hungarian psychologist and prose writer.

The issue also features a text written by Ewa Furgał about the history of Polish independence fighters, and also Grzegorz Piątek's essay about the previously unknown "Le Corbusier's first Polish female student", as well as Jacek Dehnel's story about women participating in Polish independence uprisings and a text written by Maciej Jakubowiak about overcoming the patriarchy in the recent Polish literature.

The publication also contains an atlas of Central European "ladies of design" created by Czesława Frejlich and Irma Kozina, Kama Buchalska's interview with the Czech publisher Barbora Baronova about women's oral history, Krisztián Nyáry's essay about a pioneer of Hungarian feminist movement, Aleksandra Wojtaszek's text about a "Croatian female version of Andersen" and Beata Nykiel's recollection of the "ultra-Polish European woman" – Karolina Lanckorońska.



Herito, No. 35

Europe and the East. Decade of the Eastern Partnership

Polish-English version, 184 pages, book size 23,5 × 29 cm, soft cover with flaps, ISSN 2082-310X, graphic design and processing Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

How was the “New East” defined after the transformations of 1989? What was the role played by the Dnieper river in the formation of Ukrainian national identity and why is the future of this country so strongly tied with this river? Who won the unofficial competition for the contemporary national hero of Moldova? What can we learn from the Crimean Tatars? Did Europe begin in Georgia and what did the Eastern Partnership give to the countries of the South Caucasus? The Eastern Partnership, which is orchestrated by Poland with the assistance of Sweden forms a part of the European Neighbourhood Policy. Initiated in 2009, it comprises three eastern European countries: Belarus, Moldova and Ukraine, and three South Caucasian ones: Armenia, Azerbaijan and Georgia. Ten years of the operation of the programme makes up a very good moment to recapitulate its significance, and it is also a special moment, as within the decade, both Europe and its geopolitical context have undergone dramatic changes.

Paweł Kowal reminds the readers of the genesis of the Eastern Partnership, whilst Krzysztof Czyżewski explains the meaning of “small global centres” in the formation of intercultural dialogue, Mykoła Riabczuk, Katarzyna Kotyńska and Mykoła Kniażycki, Anna Łazar, Ramin Mazur, Wojciech Górecki, Ewa Polak and Michał Jurecki present the countries belonging to the Eastern Partnership; Rafał Dutkiewicz describes the history of the Monument of Polish Professors in the Wuleckie Hills in Lviv, whilst Adam Balcer and Żanna Komar reveal the heritage of Crimea and the Crimean Tatars. The issue also features a text written by John Maciuika recollecting the 100th anniversary of the foundation of Bauhaus, which analyses its effect on the art, architecture and design of Central Europe.



Herito, No. 36 Carpathians

Polish-English version, 208 pages, book size 23,5×29 cm, soft cover with flaps ISSN 2082-310X, graphic design and processing Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

The Carpathians – a mountain range that spans nearly fifteen hundred kilometres over the territories of eight countries, covering an area of five times the size of Switzerland. For ages they have provided space for the development of cultures and small centres of the world for the Boykos, Lemkos, Hutsuls, Wallachians, Székelys and the Transylvanian Saxons. The ideas of imperfect cartographers never affected the perfect inertia of these mountains, because the mountains would rather connect than divide, and today they still remain a perfect point of reference in the debate on the heritage of Central Europe.

This issue features the deconstruction of the myth of the “Polish Athens” – Zakopane, reminding the readers who invited the shower and where it was; Andrzej Dybczak sets out on a journey into the wild orchards along the Poprad river looking for traces of Lemko homesteads; Weronika Drohobycka-Grzesiak takes a look inside a 20th century Hutsul hut; Andriej Lubka brings up the mosaic history of Zakarpattia; Csaba G. Kiss explains why the Carpathian hills still evoke some nostalgia for the Hungarians; Bogumił Luft takes us to the Székely Land, while Wojciech Stanisławski to the Transylvanian mountains; Patrice M. Dabrowski describes the process of changing the attitude of the Polish authorities to the Bieszczady Mountains; Radosław Passia looks at the orientalising of the Carpathians in Polish, Slovak, Ukrainian and Romanian literature. Bartosz Sadulski’s essay, reminding the readers about Mienie Muriel Dowie – a twenty-two-year-old English explorer from Liverpool, who, at the end of the 19th century covered the route from Kolomyia to Chornohora is also worth reading. Some excerpts from her bestselling travelogue, in Aga Zano’s translation, close the 36th issue of the *Herito* quarterly.



Herito, No. 37–38
Magic Socrealism?

Polish-English version, 260 pages, book size 23,5×29 cm, soft cover with flaps, ISSN 2082-310X, graphic design and processing Kuba Sowiński, Wojciech Kubiena (Biuro Szeryfy), www.herito.pl

Socialist in content and national in form – these are the desired properties of architecture and art created according to the doctrine of socialist realism. Today, the relics of socialist realism evoke undeniably bad connotations. Fifty years on, can we really have an emotion-free look at these objects? Which of them have stood the test of time? Magical socialist realism – a joke or a hypothesis?

This double issue of the quarterly features over 160 photographs and fourteen texts devoted to architecture, literature and art. The book presents a subjective atlas of socialist realist architecture in Central Europe, recalling the history of the construction of the famous Marszałkowska Housing District, and presenting the most iconic works of one of the most mysterious figures of post-war architecture in Poland – Bohdan Pniewski. The quarterly also takes a closer look at the first Polish socialist realist building listed as a historical monument, guides the readers on a journey through the Kraków district of Nowa Huta, Ostrava's Poruba, and also to Eisenhüttenstadt and Priedviza; the authors look for forgotten socialist monuments in the countries of the former Yugoslavia. Moreover, the issue focuses on Soviet orientalism, the rhetoric of socialist optimism, and, together with socialist realist artists, it contemplates the cosmos. The issue features the texts and essays by Greg Castillo, Bohdan Cherkas, Beata Chomątowska, Łukasz Galusek, Anna Łazar, Karol Kurnicki, Lidia Pańków, Grzegorz Piątek, Anna Syska, Katarzyna Trzeciak, Miłosz Waligórski, Michał Wiśniewski, Aleksandra Wojtaszek, Marcin Zgliński and also reviews of Central European publications worth recommending.



Lubomír Lipták

Słowacy. Stulecie dłuższe niż sto lat

[Slovaks. A Century Longer than A Hundred Years]

Translation from Slovak by Magdalena Bystrzak

Polish version, 304 pages, book size 17×22 cm, hard cover,
ISBN 978-83-63463-87-8, graphic design and processing Kuba Sowiński
and Wojciech Kubiena (Biuro Szeryfy)

Are the inhabitants of Slovakia the descendants of the mythical people of kings Svatoplusk defeated by the Magyars? When did Preszburg become Bratislava and what was Prague's interest about it? What was the story in the background of the Slovak-Czech "hyphen war"? And finally – how to remain a member of a small nation haunted by the ghosts of historical myths, living in Europe, still preserving a personal attitude towards one's own history?

Slovaks. A Century Longer than a Hundred Years is collection of historical essays written by Lubomír Lipták (1930–2003), a "philosopher of Slovak history" and a "national nihilist – hardly known in Poland. The author tells a story of Slovakia as an "island" located on the route of major historic currents. He tries to create a synthetic image of the Slovak experience and to trace the themes which were crucial for the country's history and present times. First and foremost, though, he draws a rational and balanced picture of the dilemmas, faced by this small nation in the Central Europe, which refuses to be treated as a second-rate citizen.

The book consists of six parts devoted, among others, to the European and peripheral aspect of Slovakia, its authoritarian regimes and the struggle against them, the modernisation of the country and the lack of continuity within the Slovak elites, the problems of individual and collective memories, Czech-Slovak relations and the specificity of the Slovak philosophy of history. All the essays together make up a moving testimony of how the territory of Slovakia is an area of overlapping, yet unmatched memories, diverse system of values and different political traditions.

This book is the thirteenth volume of the European Core Library edited by Professor Jacek Purchla.



Krzysztof Czyżewski
W stronę Xenopolis
[Towards Xenopolis]

Polish version 546 pages, book size 17×22 cm, hard cover,
 ISBN 978-83-63463-92-2, graphic design and processing Kuba Sowiński
 and Wojciech Kubiena (Biuro Szeryfy)

How to overcome the numbness of mutual prejudice and distrust in a painfully divided community? Why does a weak centre solidify the borders and put up new fences? What is “borderland” today and which questions should be avoided in its context? And finally, what does it mean to “kill a bridge” and why “doomed are those who leave not to return?” This is the most extensive so far selection of essays by Krzysztof Czyżewski – a practitioner of ideas, writer, translator, editor and director. And this book locates Central Europe in the very centre of the questions and problems which are the most essential for the contemporary world: the crisis of communality, growing divisions, and increasingly hostile cultural wars.

The co-founder of the “Pogranicze” Centre takes the reader on a journey across the European peripheries: to the Romanian Timișoara, to a café in the Transylvanian Sibiu, to Chernvtsi – a town on the borders of the former Habsburg Empire, to Vilnius, Krasnogruda and Sejny, where he lives. He also devotes a lot of attention to the European “epicentre of storms” – to Kosovo and Bosnia, which he describes immediately after the tragic conflict of the early 1990s. His own understanding of the history of these places, where “no one is fully right and no one is completely wrong either” is completed by the visions of Rebecca West, Edith Durhan, Ivo Andrić, Danilo Kiš, Maria Todorova, Robert Kaplan, Drago Jančar or Roger Cohen.

Central Europe is presented here as an ethos and an attitude which opposes rootlessness with a sense of belonging, a provinciality complex – with the power of a province, and sharp borders – with the space of overlapping and co-existence.

This book is the fourteenth volume of the European Core Library edited by Professor Jacek Purchla.



Emil Brix, Erhard Busek

**Nowe spojrzenie na Europę Środkową. Czy od niej zależy przyszłość Europy?
[Mitteleuropa Revisited. Does Future of Europe depend on It?]**

Translation from German by Anna Śliwa

Polish version, 416 pages, book size 17×22 cm, hard cover,
ISBN 978-83-66419-06-3, graphic design and processing Kuba Sowiński
and Wojciech Kubiena (Biuro Szeryfy)

There are two main views on Central Europe. To some, Central Europe is a success story of the recent decades with peaceful political transformation and integration with the Western European economic structures. To others, it still represents a divided and partly marginalised region, a buffer zone in the peripheries of the West, where political stability can only be gained for the price of national populism. Why, then, the future of our continent should depend today on this part of Europe? This intriguing question is asked again by Erhard Busek and Emil Brix – two Australian missionaries propagating the idea of *Mitteleuropa*, who, for many years have been emphasising the strong sense of civilisational community of the national belonging to the former Habsburgian Empire, and the artificiality of the post-Yalta world order. In 1986 they published in Vienna, their prophetic manifesto, entitled *Mitteleuropa Project* – their isolated act of solidarity with the nations in the East of Europe, cut off by the Iron Curtain.

Is the diagnosis of our special role in Europe's future, made by the two gentlemen from Vienna, still valid and accurate today? Can migrations be used as a tool to fill in the shortages on the European labour market? How can the spirit of the European project be revived? The authors take a close look at the processes of transformation within the Central Europe, which, since the magical year 1989 have taken place in Europe and draw the forecasts of the political, social and economic development of the region at the moment when Europe is facing another great challenge in the aftermath of its large expansion towards the East.

This book is the fifteenth volume of the European Core Library edited by Professor Jacek Purchla.



Collective work

Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928

A guide for the exhibition

Polish version, 216 pages, book size 12 × 16,5 cm, soft cover,

ISBN 978-83-63463-85-4, graphic design and processing Tereza Hejmová

Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928 is a publication devoted to the specifics of the Central European avant-garde art of the first half of the 20th century. The book is divided into 12 chapters featuring, among others, Central European Cubism, Constructivism, the artists; involvement and reaction to the outbreak of the First World War, the modern fascination with a city or avant-garde typography. The book is completed by maps presenting Central Europe before the First World War and afterwards as well as by a synthetic calendar of the most significant events in the field of the avant-garde art in the early 20th century.

The guidebook features the high-quality reproductions of works by nearly a hundred avant-garde artists, such as Anton Jasusch, Bohumil Kubišta, František Foltýn, František Kupka, Geza Schiller, Josef Čapek, Katarzyna Kobro, Leon Chwistek, Leopold Gottlieb, Rafał Malczewski, Sándor Bortnyik, Stanisław Ignacy Witkiewicz, Tadeusz Makowski, Teresa Żarnowerówna, Tytus Czyżewski or Władysław Strzemiński. The texts were written by Karel Srp, Lenka Bydžovská, Agata Wąsowska-Pawlik, Monika Rydiger, Barbora Kundračikova.

The guidebook was published by Arbor Vitae Societas in Prague and the ICC as a publication accompanying the exhibition with the same title, presented in the ICC Gallery between 7 March and June 2019.



Collective work. Łukasz Galusek (editor)

Skopje. City, Architecture and Art of Solidarity

Polish-English version, 265 pages, book size 24 × 28 cm, soft cover,
ISBN 978-83-63463-93-9, graphic design and processing Weird Gentleman
(Aleksandra Braska, Łukasz Podolak)

On 26 July 1963 the capital of Macedonia found itself at the epicentre of the largest and most destructive earthquake in the modern history of this country, after which more than eighty per cent of the city was left in ruins and had to be constructed again. The process of the city's restoration is a forgotten example of a great international solidarity – of politician, urban planners, artists and people of goodwill.

The book tells the story of the city's reconstruction. The urban development plan for the centre of Skopje was prepared by the famous studio of Kenzō Tange – a Japanese architect known for such works as the Hiroshima Peace Memorial Park. The publication recalls also the invaluable contribution of the Polish architects and urban planners, such as Adolf Ciborowski, appointed by the UN to supervise the process of the city reconstruction and also Stanisław Jankowski, the head of the Polish team working on the master plan of the new Macedonian capital. A separate theme of the book is the story of the Museum of Contemporary Art in Skopje – a gift of the then Polish government with the seat on the hill over the Vardar river, designed by Polish architects representing the “Tygrysy” [Tigers] designers' team: Waław Kłyszewski, Jerzy Mokrzyński and Eugeniusz Wierzbicki.

The third part of the publication contains a catalogue of the works, hardly known in Poland, donated to the museum by Polish artists, comprising, among others, the works of Tadeusz Brzozowski, Jerzy Krawczyk, Alfred Lenica, Benon Liberski, Ewa Maria Łunkiewicz-Rogoyska, Jerzy Nowosielski, Teresa Pągowska, Henryk Stażewski, Andrzej Strumiłło or Rajmund Ziemiński. This publication accompanied the exhibition, *Skopje. City, Architecture and Art of Solidarity* on display in the ICC Gallery from 10 July to 20 October.



Collective work. Łukasz Gorczyca, Adam Mazur (editors)

Photobloc. Central Europe in Photobooks

Polish and English versions, 348 pages, book size 24 × 28 cm, hard cover, ISBN 978-83-66 419-00-1 (Polish version), ISBN 978-83-66 419-01-8 (English version), graphic design and processing Kuba Sowiński (Biuro Szeryfy)

The development of modern culture is strongly intertwined with the phenomenon of photobooks. For the entire 20th century, publications illustrated with photos, reflected the most important political and social events, disseminated knowledge about the world and were a way in which new forms of art found expression. What was the influence of photobooks on the creation of an imaginary of the contemporary individual in Central Europe?

This album is an attempt to create a canon of Central European photobooks and the first such an extensive study of knowledge in this field of art. The book features essays of the best specialists in this area in Poland – Łukasz Gorczyca and Adam Mazur, a text by Thomas Wiegand with an analysis of photobooks used for propaganda in the GDR (East Germany) and an essay by Adriana Dumitran devoted to one of the most interesting personalities in 20th century Romanian photography – Hedy Löffler.

The exceptional character of the Central European photobook is the result of its location at the intersection of artistic ambitions and propaganda, great historical narratives and small enclaves of freedom. The books tell the history of this region through photographic images, but they are also, as such, documents of changing social relationships, political visions and the social obligations of photography and art. One interesting element here is the presentation of the intriguing, local specificities of the Polish underground publications of the 1980s. This publication was produced on the occasion of the exhibition *Photobook Bloc. Central Europe in Photobooks*, on display in the ICC Gallery from 21 November 2019 to 1 March 2020.



Collective work

The Armenian Cathedral in Lviv and Its Creators

Polish-English-Ukrainian-Armenian version, 304 pages,
book size 24 × 28 cm, hard cover, ISBN 978-83-63463-93-9,
graphic design and processing Wojtek Kwiecień-Janikowski

“When you walk towards Krakowska street from the Northern side of the Lvivian market square, the first street on your left will catch your sight. A narrow, dark, dead-end street enclosed by some old walls, seems to be telling tales of the past. This is Armenian Street. When you enter it, a few steps further you will see a peculiar view. Below street level, there is a cloister, bent down from old age, supported on pillars and arches, adjacent to the medieval walls of a church. This church is the Armenian cathedral, one of the most beautiful monuments in Lviv.”

This is how Bronisława Wójcik-Keuprulian described the view of the Armenian cathedral in Lviv in her book, *Ormianie polscy* [Polish Armenians] published in 1933 in Lviv. When one walks along the streets of Lviv today, heading towards the former Armenian district, one sees the same, almost unchanged image. This album recalls the history of the redevelopment and decoration of the interiors of one of the most famous Lvivian places of worship and also reminds the reader of the history of its creators: Franciszek Mączyński, Józef Mehoffer and Jan Henryk Rosen.

The authors of the texts in the book comprise: Professor Jacek Purchla, Dr Joanna Wolańska; Dr Żanna Komar; Dr Michał Wiśniewski and Paweł Baranowski. The publication was rereleased on the occasion of the exhibition *The Armenian Cathedral in Lviv and Its Creators* (2 October – 11 November) in the Orangery of the Museum of King Jan III's Palace at Wilanów. This issue was completed with the most up to date knowledge from the research of the Polish and Ukrainian conservators and photographs presenting Lviv's cathedral after the last stage of the renovation carried out by the Heritage Academy Alumni Association.



Collective Work. Jacek Purchla (editor)

Kraków: History and Art

Polish and English versions, 424 pages (Polish version),
440 pages (English version), book size 17 × 22 cm, soft cover,
ISBN 978-83-63463-91-5 (Polish version),
ISBN 978-83-63463-90-8 (English version),
graphic design and processing Krzysztof Radoszek (Radoszek Arts)

The former capital of Poland is now breaking popularity records among tourists. How to tell its history and culture in the most attractive way for a young reader? Can a thousand-years-long history of Kraków be fit into one book? *Kraków: History and Art* features a synthesis of the history and culture of this city. Numerous photographs and a handy format make this book a perfect companion for tours during which the city may be discovered and rediscovered in many unexpected ways. For the authors of the book, Kraków cannot be only treated as a collection of architecture monuments representing many periods in history – a city that was listed among the first twelve objects on the UNESCO World Cultural and Natural Heritage List 40 years ago. Kraków is also a treasury in which for centuries many artworks and other historic objects were collected. And also Kraków is a city that is a myth.

The book is divided into chronological chapters which tell the history of Kraków from its remote past to the contemporary times. Each of the chapters presents the views from two perspectives: that of a historian with a broad historical background in which political problems are discussed together with religious, economic and social issues, and that of an art historian, which completes the picture with a synthesis of the artistic culture, defined in broad terms.

The book is a result of a teamwork of distinguished scholars invited to collaborate on the publication by Professor Jacek Purchla on the occasion of the project, *Thousand Treasures of Kraków* (2018), initiated by the city Mayor, Jacek Majchrowski.



Collective Work. Jacek Purchla (editor)

Rynek Główny 25. Dzieje jednego adresu

[25 Main Market Square. A Story of a Unique Place]

Polish version, 392 pages, book size 17×22 cm, hard cover,
ISBN 978-83-63463-96-0, graphic design and processing Piotr Hrehorowicz,
Małgorzata Punzet (Inter Line sc)

“The Ravens” house at 25 Main Market Square witnessed not only the most important political and historic events taking place in the centre of Kraków, but also the everyday life of the city’s residences, their entertainment and cultural events. Since 1991 the place has been the seat and the representative venue of the International Cultural Centre.

This comprehensive biography of one address at Kraków Main Square is the result of the work of many authors representing several professions and experiences. Kamila Follprecht reconstructs here the histories of the old owners and tenant of the house. Adam Małkiewicz recalls the Jesuit plans to build a church here together with the headquarters of their order. Jacek Purchla reconstructs the 19th century history of the building and examines its history after the political transformation 1989. Żanna Komar presents source material which cast some new light on the alterations of the building during the Second World War. Additionally, the book features also an essay written by Andrzej Kurz concerning the beginnings of the Wydawnictwo Literackie [Literackie Publishing House], which was based here in 1956–1972, whilst Bronisław Maj, in his text, recalls the 1980s, when the editorial office of “Student”, a bi-weekly magazine was located just there. The book closes with Michał Wiśniewski’s analysis of the reconstruction and renovation of the building conducted in 1998–2009.

Jacek Purchla writes in the Introduction to the book: “An inquisitive reader of this book Professor Andrzej Chwalba, observed that the books resembled a »Persian carpet, dense, solid and attractive in an aesthetic sense«. Let this carpet, immersed with history and our memory, be a testimony of the respect and care for the heritage cumulated under the roof of “The Ravens” house at 25 Main Square”.



Collective work. Jacek Purchla, Robert Kusek (editors)

Heritage and Society

English version, 488 pages, book size 16,5×24 cm, soft cover with flaps:
ISBN 978-83-63463-86-1, graphic design and processing Krzysztof Radoszek
(Radoszek Arts)

Why does heritage always belong to someone? What are its social functions? What is today's relationship between a society and the important, but difficult, past of heritage? In what way does heritage shape the communities in which we live?

The book is an attempt to answer the questions concerning the social aspect of cultural heritage. The publication consists five parts dedicated to such issues as contentious or unwanted heritage, the role of heritage in shaping a nation, the ownership of heritage sites, intangible heritage and the future of heritage research.

The book features 27 papers written by international specialists – sociologists, historians, literary scholars, architects, urban planners and culture managers, representing such countries as: Great Britain, Canada, the Czech Republic, Germany, Hungary, Italy, Lithuania, Malta, the Netherlands, Poland, Slovakia and Slovenia. Among the authors, there are Sharon Macdonald, John Tunbridge or Cristina F. Colombo.

The book is a peer-reviewed collective volume containing the papers of the scholars who participated in the 4th Heritage Forum of Central Europe at the International Cultural Centre in Kraków in 2017. The subject of the conference focused on the analysis of mutual relations between heritage and society.



Collective work. Anna Oleńska, Dorota Piramidowicz (editors)

**Kościoły i klasztory rzymskokatolickie dawnego województwa
brzeskolitewskiego. Katedra w Pińsku, Part V, vol. 4**

**[Roman Catholic Churches and Monasteries of the Former Brest-Litovsk
Voivodeship. Cathedral in Pinsk]**

Polish version, 168 pages, book size 17.5×25 cm, ISBN 978-83-63463-99-1,
graphic design and processing Tomasz Kulawik

“The city of Pinsk, formerly called Pinnum, after the Pina river, situated in Belarus, in the Brest Litovsk Region, in the drainage basin of the Black Sea, full of Ruthenians, mainly schismatics, apart from other churches, has also a parish church under the care of the Franciscan order” – reads a diocese document dating from 1727.

The history of the Basilica under the invocation of the Assumption of the Blessed Virgin Mary aptly illustrates the changing and tumultuous history of the former eastern borderlands of the republic of Poland. The present Cathedral of the Diocese of Pinsk is the city’s only working Roman Catholic church. Originally it served two functions – it was the Franciscan order’s monastery church and also a parish church, whilst after the closure of the monastery in 1852, only the latter function remained. When the Diocese of Pinsk was created in 1925, the church gained the status of a cathedral, to lose it later on when the diocese was suspended in 1946 to 1991; and then the status was restored in 1991.

The fourth volume of the fifth part of the *Materiały do dziejów sztuki sakralnej na ziemiach wschodnich dawnej Rzeczypospolitej* [The Materials on the History of the Ecclesiastical Art on the Eastern Regions of the Former Republic of Poland] contains a detailed history and architecture and also a comprehensive presentation of the interior decoration and the furnishing of the cathedral in Pinsk. The book features a lot of the cited archival materials, bibliography, index of names and locations and a list of illustrations.

THE ICC LIBRARY

The specialised International Cultural Centre Library has the status of a research library and is an integral part of the Research Institute of European Heritage.

Everybody can use its resources, yet the group of key users comprises students, post-graduate students, researchers, post-graduate students at the Heritage Academy, fellows of the Thesaurus Poloniae program, high school students, as well as enthusiasts and seekers of knowledge. Additionally, the Library collection serves the function of a workshop for the ICC employees to carry out research-scientific and exhibition projects.

The library collections are available solely to be read on site for six days a week in a reading room equipped with 12 computer working stations with two additional ones in the library hall. The readers may also use their own devices connected to the ICC wi-fi. The library also offers copying, printing and scanning services.

The ICC Library collects world scientific literature from the field of cultural heritage and new philosophy of its management, particularly in history and theory of culture, history and identity of Central Europe, art, architecture, urbanism, historical cities management, monuments protection, cultural heritage in the context of economy, the ethnography and traditions of European regions, national minorities, and inter-cultural dialog. There is also a significant collection of Galician and 18th- and 19th-century prints, as well as a cartographic collection including German occupation-period editions of several hundreds of topographic maps of the Polish territories. Other valuable acquisitions included in the collection of the ICC Library are parts of the following book collections: the Workshop for Monuments Conservation, Professor Lech Kalinowski's, Dr Marian Kornecki's, Professor Jan Samek's, Professor Andrzej Tomaszewski's, and Professor Jacek Woźniakowski's collections. They include 9826 inventory units in total.

At the end 2019, the collection of the ICC Research Library consisted of 41792 inventory units (books, periodicals, audio-visual and special publications). In 2019 the collections grew by 1649 inventory units, including 1500 books and 149 periodicals.

Large numbers of books and periodicals came to the Library thanks to the exchange of publications with numerous cultural institutions at home and abroad and considerable donations from individuals and institutions. These two methods of acquisition made up 42% of all Library acquisitions in 2019.

The ICC Library conducts permanent or occasional exchange of books and periodicals with nearly a hundred domestic and foreign institutions. In 2019 the group of new partners for exchanging collections included: Remembrance and Future Centre in Wrocław, National Remembrance Institute and the Mieszkowski Family Foundation.

The largest number of publications in 2019 was acquired through the exchange with the, the Polish Academy of Sciences/Polish Academy of Learning Library in Kraków, the *Kornicka Library*, the National Museum in Kraków, the Mieszkowski Family Foundation, the Institute of Archaeology and Ethnology of the Polish Academy of Sciences in Warsaw, Remembrance and Future Centre in Wrocław, National Remembrance Institute in Warsaw and the Institute of Art Polish Academy of Sciences in Warsaw.



The ICC Research Library also donated books published by the ICC Publishing Office within the exchange programme to the partner institutions at home and abroad – these books enjoy constant interest and appreciation of recipients.

We also donated redundant publications (doublets) to other libraries and institutions, among others to: the Library of the State Vocational School in Racibórz, Pedagogical Library of the Regional Teaching Methodology Centre in Gorzów Wielkopolski, Center for Slavic Art Studies in Prague, the Institute of Archaeology and Ethnology of the Polish Academy of Sciences in Warsaw, Leksikografski Zavod Miroslav Krleža in Zagreb.

The ICC Library co-operates with the central catalogue of Polish research libraries NUKAT and takes an active part in its creation. The collections are here processed in the MARC 21 format with the use of the RDA (Resource Description and Access) catalogue standards. The co-operation principles with the NUKAT Centre require that the online catalogue should be available for readers in the VIRTUA/Chamo system.

By the end of 2019 the staff of the ICC Library had made 11 118 bibliographic records for books and 123 for periodicals and also made 15 457 authority files of various types.

The library team also continued the works on *Bibliografia zawartości publikacji Międzynarodowego Centrum Kultury* [the Library of the Publications of the International Cultural Centre] worked out by Anna Strzebońska in a form of analytical records, collected in the ICC Research Library Catalogue. At the end of 2019, the collection had 1048 analytical records (the descriptions of articles published by the ICC). So far the bibliographic records for the ICC publications after 2016 and for all the *Herito* quarterlies have been made. There are also plans to make the records for the publications from before 2016. The completion of this task will make the ICC output, with almost 30 years history, more visible worldwide.

In January 2019 a new ICC Library sub-website was made available – it is equipped with the browser tabs gathering links to electronic sources used in scientific research, such as field databases, online periodicals, digital libraries,

digital repositories, useful links (dictionaries, encyclopaedias, thesauruses), which are thematically connected with the ICC field of activity and with the profile of the ICC library collections.

The ICC Research Library as a member of JSTOR received subsidies from the Ministry of Science and Higher Education for the purchase of selected collections of JSTOR (Art & Sciences II, Art & Science III, Art & Science VII) for 2019, and, within the national licence for 2019. The Library also received the access to the following full-text databases: Wiley, Science, Infona, Elsevier, Springer, Scopus, Web of Knowledge, Nature. In June and July 2019, the text access to the Proquest One Academic database was available.

In 2019 the Library staff took part in many working meetings, including the meetings of the NUKAT system libraries staff, the sessions of the Kraków Library Team and the Steering Committee of Kraków Library Team, in the webinar training “RDA in authority files” organised by the NUKAT Centre, moreover in the Warsaw and Wrocław Book Fair and in the Kraków Picnics, where also International Cultural Centre, ICC publications and library were promoted.

The ICC Library hosted also the study visit librarians from Estonian Libraries Association’s Special Libraries Section. The Library services were also presented for the students of tourism and foreign students of the University of Economics in Kraków.

In November 2019 the session of the Scientific Council of the ICC Library was held, which accepted the report of the Library Activity for the period between 1 October 2018 till 30 September 2019 and which was informed about the current plans and works of the Library.

The Library users were informed monthly about new acquisitions divided into books, periodicals, and special audio-visual collection presented on the Library website; the showcases in the Library hall displayed publications selected from the collection, which completed the exhibitions taking place at the ICC Gallery. Readers interested received a quarterly newsletter with information about recommended publications and collections and current events in the Library.

Dorota Witczak

ICC LIBRARY

PATRONS SPONSORS PARTNERS

PROMOTION AND RELATIONS WITH THE MEDIA AND PARTNERS

In 2019, the Communication Department combined elements of PR strategy and content marketing to create an attractive and engaging message addressed to media outlets and the target audiences of the ICC programme.

Relying on the ever growing potential of social media (Facebook – 22,375 likes, Instagram – 2,870 followers, YouTube – 2,050 subscriptions, Twitter – 3,433 followers), supported by an official website, newsletters, and intensive promotional campaigns in urban space, the ICC consistently expanded its outreach, reaching its audiences not only with ample information on ongoing activities, but also messages that helped spark conversations about various aspects of culture, art, and Central European history. This coherent strategy of communication and promotion was maintained across the board, starting from exhibitions and their themes, through the constantly revised educational program that accompanied exhibits and international projects, the choice of published authors, all the way down to the graphic design of promotional materials, which contributed to greater recognisability for the Centre and helped attract more participants to its events: nearly 25 thousand people visited the exhibitions and took part in the accompanying program.

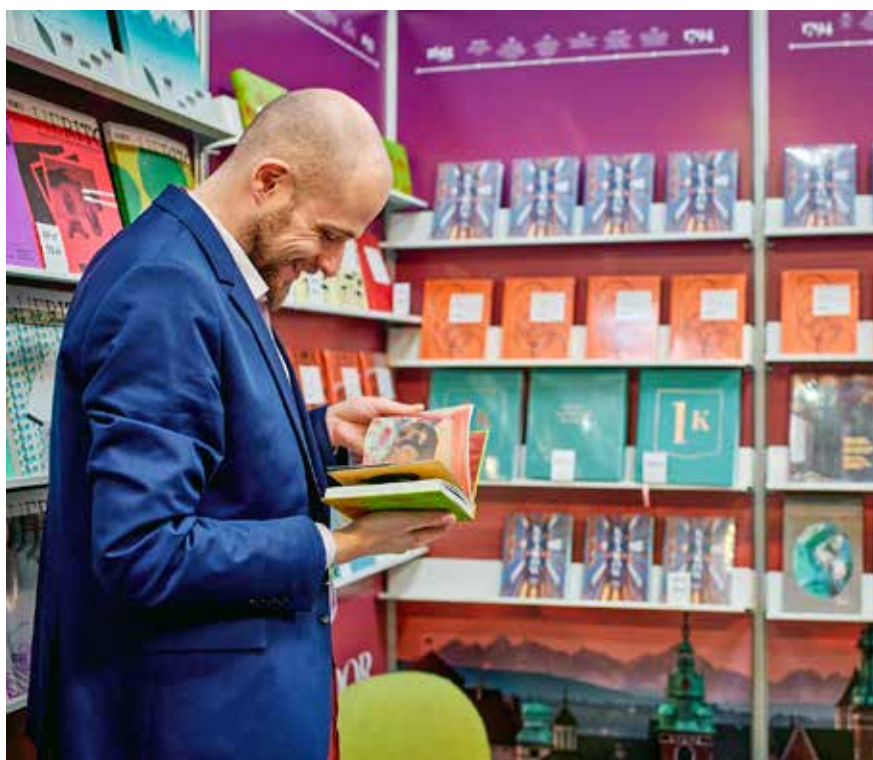
The staff of the Centre were in constant touch with media outlets, both local and national, to ensure systematic coverage of ICC activities. A media monitoring study identified a total of 4266 ICC-related media features, all positive. Press releases were published regularly to announce almost all events organised at the ICC, as well as to present the Centre's activities in the field cultural diplomacy, especially through participation in international projects and research programmes carried out in cooperation with partners from nearly all continents.

Special thanks are due to our media partners, which in 2019 included: PAP, TVP Kultura, Polish Radio 2, *Dziennik Polski*, *Do Rzeczy*, *ARCH*, *Architektura-Murator*, *New Eastern Europe*, *Spotkania z Zabytkami*, *SZUM*, *Lynx Magazine*, *Fotopolis.pl*, as well as our long-standing sponsors: TVP 3 Kraków, Radio Kraków, *Karnet*, *In Your Pocket*, *Herito*, and *AHICE*.

The Communication Department organised four meetings with the media. The first was designed to announce the most important ICC events of 2019 and was covered by the most important PAP outlets, *dzieje.pl*, as well as local media and their online editions.

We also held press conferences to accompany the exhibitions *Years of Disarray. Art of the Avant-Garde in Central Europe 1908–1928*, *Skopje. City. Architecture and Art of Solidarity* (awarded the title of *Radio Kraków's Brand* for July), and *Photoblock. Central Europe in Photobooks* (which won the same title in December), which were attended by many media representatives, yielding many press articles and interviews.

In 2019, our educational programme was once again nominated for the “Słoneczniki” prize, awarded by the *CzasDzieci.pl* portal for the best and





Directors Agata Wąsowska-Pawlik and Łukasz Galusek while waiting for the visitors of the exhibition *Skopje. City, Architecture and Art of Solidarity*





most creative developmental initiatives addressed at the youngest participants in culture.

During the *Skopje. City, Architecture, and Art of Solidarity* exhibition, the ICC started a cooperation with the University of Agriculture in Kraków. The ICC Gallery welcomed two sculptures by Bronisław Chromy, from a cycle entitled *Sheep*, a series of stone works he created in the 1960s. Thanks to the kindness of the university, the sculpture that had stood in front of the school's main building for more than half a century could now be seen on display together with another work of Chromy's, which was brought in from a museum in Skopje. The artist had donated the latter to the Macedonian city after it was struck by a tragic earthquake in 1963. With this initiative, the ICC wanted to emphasize the unobvious Cracovian motifs of an exhibition devoted to the Macedonian capital, and at the same time to remind the public of an outstanding and much-loved artist 50 years after his sculpture was donated to the university.

A traditional opportunity to express our gratitude to our collaborators came with the New Year's get-together, which we held on 31 January. As usual, it was attended by representatives delegated by the region, the municipality, various institutions, and the diplomatic corps, celebrities from the world of culture, science, art, and media, as well as media sponsors and benefactors, whose kindness, assistance, and support allowed the ICC to maintain its high-quality content and the artistic level of its programme.

A special thanks for the support they lent to our exhibition projects in 2019 should go to the Municipality of Kraków, ambassador Ziyad Raoof, the plenipotentiary of the KRG representative in Poland, and the Sphinx restaurant chain.

Dorota Korohoda

OŚRODEK KOMUNIKACJI

PATRONS, SPONSORS AND PARTNERS OF THE INTERNATIONAL CULTURAL CENTER

JANUARY–DECEMBER 2019

Honorary Patronages

Piotr Gliński, Minister of Culture and National Heritage of the Republic of Poland

Antonín Staněk, Minister of Culture of the Czech Republic

Ľubica Laššáková, Minister of Culture of the Republic of Slovakia

Péter Fekete, Secretary of State for Culture at the Ministry of Human Capacities of Hungary

Gernot Blümel, Chancellery Minister for European Affairs, Art, Culture and Media of the Republic of Austria

Partners

Alšova jihočeská galerie v Hluboce nad Vltavou

Architekturmuseum der Technischen Universität Berlin

Architekturzentrum Wien

Archiv B&M Chochola in Prague

Archiv mesta Bratislavy

Archiv Národního divadla in Prague

Archiv oddelenia architektúry, Historický ústav SAV in Bratislava

Arhiv Vojvodine in Novi Sad

Austrian Cultural Forum in Warsaw

Avguŝt Černigoj Gallery in Lipica

Bahrain Authority for Culture and Antiquities

Bahrain National Museum

Biblioteca Națională a României in Bucharest

“Biłgoraj XXI” Foundation

Auschwitz-Birkenau State Museum

Bratislava City Gallery

Castle Museum in Łańcut

Castle Museum in Oświęcim

Catholic University of Leuven (Katholieke Universiteit Leuven)

Center for Urban History of East Central Europe in Lviv

Centre for Advanced Studies in the Humanities of the Jagiellonian University

Centre for Historical Research of the Polish Academy of Sciences in Berlin

Centre for Polish-Russian Dialogue and Understanding

Centrum vied o umení Slovenská Akadémia Vied in Bratislava

College of Europe in Natolin

Commune of Oświęcim

Cracow Saltworks Museum in Wieliczka
 Creative Europa
 Csongrád-Csanád Megyei Levéltár in Szeged
 Culture Zone Wrocław
 Danish Cultural Institute in Warsaw
 Department of Public and Cultural Diplomacy of the Ministry of Foreign
 Affairs of the Republic of Poland
 Dyląg Gallery in Kraków
 Eesti Ajaloomuuseum in Tallinn
 Eesti Arhitektuurimuuseum in Tallinn
 Eesti Rahva Muuseum in Tartu
 Europa Nostra
 European Heritage Volunteers
 Europe-North-East International Association
 Faculty of Polish Studies of the Jagiellonian University
 Faculty of Public Economy and Administration of Krakow University
 of Economics
 Fehér László Gyűjtemény in Budapest
 Galerie Berinson in Berlin
 Galerie hlavního města Prahy
 Galerie výtvarného umění in Ostrava
 Gorzyce branch of Żabno public library
 Heritage Forum of Central Europe
 House of Painters in Zalău
 IMEC
 Institut für den Donauraum und Mitteleuropa
 Institute of History of the University of Rzeszów
 Institute of Polish Art at the Polish Academy of Sciences in Warsaw
 Institute of Political Studies of Polish Academy of Sciences
 International Debate Centre in Rzeszów
 Regional Museum in Toruń
 International Forum of Towns in Graz, City of Graz and Universal
 museum
 Joanneum Schloss Eggenberg
 Jagiellonian Library in Kraków
 Jan Matejko Academy of Fine Arts in Kraków
 Jan Nowak-Jeziorański College of Eastern Europe in Wrocław
 Janus Pannonius Múzeum in Pécs
 Jewish Museum Vienna
 KEA European Affairs
 Kieselbach Galéria Kereskedelmi Kft in Budapest
 Kolekcija Marinko Sudac in Zagreb
 Kosovo Foundation for Cultural Heritage without Borders
 Krajská galerie výtvarného umění in Zlín
 Kraków – UNESCO City of Literature
 Kraków Airport
 Krakow Festival Office
 Kurdistan Regional Government Representation in Poland
 Landesarchiv Baden-Württemberg – Staatsarchiv in Freiburg
 Latvijas Nacionālā bibliotēka in Riga
 Leon Wyczółkowski District Museum in Bydgoszcz
 Library of the Centre of Polish Sculpture in Orońsko

Library of the Faculty of Philology at the Jagiellonian University in Kraków
 Library of the National Museum in Poznań
 Lietuvos centrinių valstybės archyvas in Vilnius
 Lietuvos nacionalinio muziejaus ištakos in Vilnius
 Lietuvos nacionalinis dailės muziejus in Vilnius
 Ludwig Museum in Budapest
 Łukasz Górnicki Municipal Library in Oświęcim
 Magyar Építészeti Múzeum és Műemlékvédelmi Dokumentációs Központ
 in Budapest
 Magyar Fotográfiai Múzeum in Kecskemét
 Magyar Nemzeti Múzeum in Budapest
 Malopolska Institute of Culture in Krakow
 Małopolska Regional Development AgencyManggha Museum of Japanese
 Art and Technology
 MARE/Muzeul de Artă Recentă in Bucharest
 Marshal's Office of the Małopolska Region
 Mikołaj Rej Private High School No. 7 in Kraków
 Ministry of Culture and National Heritage of the Republic of Poland
 Ministry of Culture of the Czech Republic
 MOCAK Museum of Contemporary Art in Krakow
 Moderna galerija in Zagreb
 Monuments Board of the Slovak Republic
 Móra Ferenc Múzeum in Szeged
 Moravian Gallery in Brno
 Municipal and Communal Public Library in Žabno
 Municipal Public Library in Oleśno
 Municipality of Kraków
 Museum Kampa – Nadace Jana a Medy Mládkových in Prague
 Museum – Memorial Site in Bełżec
 Museum of Architecture in Wrocław
 Museum of Art in Łódź
 Museum of Independence in Warsaw
 Museum of King Jan III's Palace at Wilanów
 Museum of Krakow
 Museum of Poland's Former Eastern Borderlands in Lubaczów
 Museum of the City of Skopje
 Museum of Vienna
 Museum of *Contemporary Art in Skopje*
 Muzej savremene umetnosti in Belgrade
 Muzeul Național al Țăranului Român in Bucharest
 Muzeum hlavního města Prahy
 Muzeum města Bratislavy
 Muzeum města Brna
 Nacionalinis M. K. Čiurlionio dailės muziejus in Kaunas
 Národní muzeum in Prague
 Národní technické muzeum in Prague
 National Art Museum of Ukraine in Kiev
 National Centre for Culture in Warsaw
 National Digital Archives
 National Film Archive – Audiovisual Institute

National Heritage Institute
 National Library in Warsaw
 National Museum in Krakow
 National Museum in Szczecin
 National Museum in Warsaw
 National Museum in Wrocław
 National Museum of Agriculture and Agricultural-and-Food Industry
 in Szreniawa
 Neapolis University Paphos
 New Eastern Europe
 Office of Prime Minister of Hungary
 Olomouc Museum of Art
 Open Eyes Economy
 Országos Széchényi Könyvtár in Budapest
 Petőfi Irodalmi Múzeum – Kassák Múzeum in Budapest
 Piekary Gallery in Poznań
 Podlasie SlowFest festival
 Polish Academy of Arts and Sciences in Krakow
 Polish Academy of Sciences in Krakow
 Polish Aviation Museum
 Polish Studies Association
 Politecnico di Milano
 POLONIKA – The National Institute of Polish Cultural Heritage Abroad
 Pontifical University of John Paul II in Krakow
 Public Economy and Administration Foundation
 REBAU
 RIHA
 Romanian Cultural Institute in Warsaw
 Šarišská galéria in Prešov
 Sbirka Roberta Runtáka in Olomouc
 Sbírky Pražského hradu in the Czech Republic
 Sedno Academic Publishers
 Slovenská národná galéria in Bratislava
 Slovenski gledališki inštitut in Lublana
 Slovenský národný archív in Bratislava
 Society of Friends of Kraków History and Heritage
 Sphinx Restaurants
 State Archives in Katowice
 Szent István Király Múzeum – Deák Collection in Székesfehérvár
 Tallinna Linnamuuseum
 Tatra Museum in Zakopane
 “To Protect the Good” (Chronić Dobro) Foundation
 Translation Studies Centre at the Faculty Polish Studies of the Jagiellonian
 University
 Municipality and Borough of Wieliczka
 Museum of Zamość
 Ujazdowski Castle Centre for Contemporary Art in Warsaw
 Ulma Family Museum of Poles Saving Jews in World War II
 Uměleckoprůmyslové museum in Prague
 Union of Architects in Romania (UAR)

Uniunea Arhitecților din România in Bucharest
 Universität für angewandte Kunst in Vienna
 University Library in Warsaw
 University of Cuenca
 University of Hull
 Univerzitná knižnica in Bratislava
 Urban Green Management in Kraków
 Utzon Center in Aalborg
 Vědecká knihovna in Olomouc
 Visegrad Fund
 Voivodeship Public Library in Kraków
 Východoslovenská galéria in Košice
 Wawel Royal Castle
 Wiktor Ambroziewicz Chełm Region Museum in Chełm
 World Monuments Fund Spain
 Zbyněk Baladrán / hunt kastner in Prague
 ZEC Service
 Zentralinstitut für Kunstgeschichte in Munich
 Židovské muzeum in Prague
 Zoya Gallery in Bratislava
 ZR Hotels

Media

AHICE	<i>New Eastern Europe</i>
ARCH	<i>Karnet</i>
<i>Architektura</i>	PAP
<i>Architektura Murator</i>	Polish Radio Channel 2
Czasdzieci.pl	Radio Krakow Małopolska
<i>Do Rzeczy</i>	<i>Spotkania z Zabytkami</i>
<i>Dziennik Polski</i>	SZUM
Fotopolis.pl	TVP 3 KRAKÓW
<i>Głos Seniora</i>	TVP KULTURA
<i>Herito</i>	#muzealniaki
<i>In Your Pocket</i>	
<i>Lynx Magazine</i>	

ANNEX

PROGRAMME COUNCIL OF THE INTERNATIONAL CULTURAL CENTRE

2017-2019

Andrzej Chwalba – Chairman

Antoni Bartosz

Sabra Daici

Jerzy Hausner

Paweł Jaskanis

Adolf Juzwenko

Csaba G. Kiss

Maria Poprzęcka

Mykola Riabchuk

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Andrzej Rottermund

Janusz Sepioł

Urszula Ślęzak

Robert Traba

Magdaléna Vášáryová



Programme Council of the icc

STRATEGIC PLANS OF THE INTERNATIONAL CULTURAL CENTRE

2018–2022 (EXCERPT)

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

VISION, MISSION, AND STRATEGIC GOALS

Vision, or what we aim for

Culture as a catalyst of dialogue in Central Europe.

Mission, or what we are

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

Strategic goals

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

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

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

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

Agata Wąsowska-Pawlik

Deputy Director for Programme Policy

Łukasz Galusek

Deputy Director for Organisational Affairs

Piotr Bąk

Director's Plenipotentiary

Ryszard Błachut

Chief Accountant

Maria Biel

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Research Institute of European Heritage

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Dr Beata Nykiel (Deputy Head), Dr Joanna Sanetra-Szeliga (Deputy Head, until October)

Karolina Grabarczyk-Chochołek (until October), Dr Katarzyna Jagodzińska (parental leave), Anna Kępińska, Dr Żanna Komar

The ICC Library:

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Exhibition Department

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Agnieszka Adamczak, Małgorzata Dziedzic (until April), Dorota Kosiec (since September), Angelika Madura, Izabela Okręglicka (until 19 Mai), Sylwia Orzechowska (until 30 September), Helena Postawka-Lech (parental leave), Dr Monika Rydiger, Karolina Wójcik (since April), Natalia Żak

ICC Publishing House

Marzena Daszewska (Head)

Magdalena Link-Lenczowska (until August), Paulina Orłowska-Bańdo, Paulina Roszak-Niemirska (since September), Bartosz Sadulski

Educational Department – Academy of Heritage

Dr Michał Wiśniewski (Head)

Marek Świdrak

Communication Department

Ewa Czarnecka (Head)

Julita Blak (until August), Marcin Dyrz, Oliwia Kaczmarzewska
(since September), Dorota Korohoda

Organizational Bureau

Barbara Bańka (Head)

Anna Jakubiak, Joanna Hojda-Pepaś, Barbara Kołacz, Joanna Malina, Joanna Podkowa (since April)

Office of Administrative Affairs

Janusz Ogonowski (Head)

Agnieszka Antos (Deputy Head)

Zbigniew Bednarz, Elżbieta Hajdas, Roman Kawalec, Daniel Krawczyk,
Marek Krawczyk, Antoni Michalik, Grażyna Sanak, Sylwia Żmuda-Żelazny

Office of Finance and Accountancy

Marzena Krawczyk, Barbara Sendor

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STATUTE OF THE INTERNATIONAL CULTURAL CENTRE

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

CHAPTER I • GENERAL PROVISIONS

- § 1 The International Cultural Centre in Kraków, hereinafter 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 Kraków, modified by Instruction No. 18 of 6 July 1992 and the Instruction No. 27 of the Minister of Culture and Art of 18 May 1995,
 - 3) the present Statute.
- § 2
1. The Centre's seat shall be in the city of Kraków.
 2. The Centre shall act on the territory of the Republic of Poland as well as abroad.
- § 3 The Centre is subordinate to the minister for matters of culture and national heritage preservation, hereinafter 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

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- § 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.

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- § 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.

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- § 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 Gallery
 - 5) The Research Institute of European Heritage
 - 6) The Educational Department – Academy of Heritage
 - 7) The Communication Department
 - 8) The Publishing House.
 2. The Centre's Director is empowered to create, merge, divide, and dissolve the Centre's 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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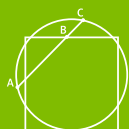
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